Con structs
ARCHITECTURE
Fall 2003
RAFAEL VIÑOLY

Rafael Viñoly, Saarinen professor, discussed issues in practice and teaching with Nina Rappaport in his office, where two baby grand pianos excellently fill the center stage. In September he will attend the Lawrence Convention Center opens in Pittsburgh, Pennsylvania.

Nina Rappaport: What is it that makes you dedicated to progress in architecture and design, in the Modernist sense, and to create?

Rafael Viñoly: I have a genuine concern about the fact that the medium of architecture and its advancement as a craft has been depleted and its knowledge base in many ways removed. I think there are still some absolutes, at least as far as the rules of this game are concerned, even though it might be simplistic on my part. If people are unable to master some level of craft, they will have a great deal of difficulty getting a job.

NR: Do you really think clients care how much you know? Don’t they just want to get the building built?

RV: It is not a question of how much the client knows up front, but a question of being able to deliver within a certain level of reliability. The client may not know it, but they learn it going through it. A simple example is that you have to learn how to address a space, but never be an exact formula. I don’t know any way that the analysis we do is perfect. There are always some modifications or problems that come up. We try to make a design that is as simple as possible, and there is a level of reliability in the process that is uniquely architectural design because it is difficult to make predictions. The system we use involves the ability to create it together with all the rest of the forces that are part of the construction process. And that invention is not an invention generated by form; it is generated by the invention of the system. The role is not to draw the building, but to develop the system. NR: Can you teach those skills? And if so, how would you do it?

RV: Yes, you can, but students have to be prepared to take a slightly less glamorous approach to the process—one more focused on the necessity to do training for techniques that could help them identify the integrity of a true architectural idea, and not a race to catch up with the latest stylish trend. There is always time for that later on.

NR: So how has architectural education changed for you?

RV: Architecture is a collective field. It takes many people to put buildings together. But since the destruction of the style-based way of learning, we have not been able to transfer those techniques. Education has for too long been preoccupied with the criticality of the issue of design. I don’t think we should formalize them and claim their universality, but it is better than leaving people to discover themselves 20 years later without the benefit of exercising a comparison. That is the way many other crafts are being taught. It is the basis for the transfer of experience; it is the only way you can convey tacit knowledge.

NR: But even if you have that knowledge base of craft, history, and technology, does it mean you will make good architecture?

RV: I think we have lost the capacity to teach certain technical aspects of the invention process—not technical in the sense of the construction but in the sense of the controls, whether acquired or self-created, of the process of creation. My experience in Japan, for example, was flooded with these kinds of realizations about other people’s mechanisms of tinkering about something unfinished. We were always going too fast, and they insisted that the drawing remain on the table until we could understand it. For me that is a technique. Like all techniques, it seems stupid until you use it, like playing a difficult passage on the piano very slowly and counting the beats aloud—very useful! If we don’t focus on the relationship between the system and the technique, philosophy, practice, and theory—in architecture, we will be soon left out of the real game of the development process. I would like to teach something that I have yet to see in your typical high-end East Coast architectural school: the “tricks.”

NR: These tricks need to lead to some- thing, whether it is a better enclosure or advancing the culture. You are not teaching these things so you can build a better Parthenon or recreate it. You are teaching the tricks about something that hasn’t been made yet, not to re-create or re-build what has been.

RV: People have certainly sold out on that aspiration to advance the culture—and that, like in many other fields, is common and at the same time pathetic. But other people that take the position of pushing the field forward are not re-defining what the system has been. The invariable test is whether or not you feel yourself part of a much larger project in the way you practice architecture. And that project has never been just how to overcome the problem of originality but how to contribute to the affirmation of a much more complicated goal: how through perception and the transformation of the way we use contributions to can contribute to justice. NR: What do you mean by justice? Is there an architectural justice?

RV: I know it is an almost crazy way of putting it, but I have no other way to put it: working beyond making a living. As I get older I understand that the end everything is somehow connected to the idea of making a contribution. The political critique of the practice (what, for lack of a better definition, I call its contribution to a pro-gressive idea of society) can help us see where we are today. Architecture still is not just a force that induces more con- sumers. Space is a medium that deals with the basic question of publicness and its relationship to awareness. Conservatism is nothing other than the preservation of the system of power. If you think power is in the right hands, you should contribute to signaling the need for an awareness of accessibility. So this process is what I can see emerging today in an architecture much more willing to influence the definition of programme and in a liberation of the

A Note on the Type: Helvetica Neue

The intention of this project is to render a type family by using the language and functions of software. Instead of bold, medium, italic, etc., it should now be possible to invent a new Grossman family (its beauty to move, grow; note) read in the production and use of digital typography.

Variations on a typeface. Helvetica Neue, emphasize different modes of production for the headways of Structures. Three include: resolution (low-resolution bit mapping); machine translation (AutoCAD and Nokia cell phone LCD display); 3D characters for time-based displays; a preview mode from Adobe Illustrator; and a preview of the various structures usually produced from its own PostScript code. Future type will expand aspects of network communications.

This issue includes three additions based on collective and cooperative networks by Sarah Oppenheimer, optical character recognition by Mark Dowie, and Adobe Illustrator stretching by Nina Rappaport.

—Paul Ellering

Cover: "Spire Tire" infillable inside Art Farm’s 40-foot square inflatable pillow near Faversham, California, 1970, courtesy Chip Lord, Doug Michels (1970), who died this spring; he was a co-founder of Art Farm in 1969.

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aesthetic of normative forms (historic or contemporary) to increase curiosity and openness. That is where innovation should be, not in recycling the 1920s imagery of socialist persuasion or in assuming that new materials are enough to justify old programs.

NR: But is there an agreed-upon baseline of political justice? Is the baseline what is in question?

RV: I think at the baseline the essential purpose of a more just society may mean (apart from the fact that it may never be entirely possible) more inclusive, less repressive, more intelligent in the use of resources, more interested in personal development and the collective, and less restricted by selfishness. Criticality is the quality that enables us to show what contributes to the status quo, rather than changing it. You would not want to change it if you think it is right, and good and bad architecture can be measured by their capacity to reflect that vision. That is the reason I would like to think I do what I do.

NR: But don’t you make architecture because you love it and it is totally absorbed in it?

RV: Love is a political act. A political act as complicated as the one of the place I come from gives one a certain allegiance to the need to find justification. I think the beauty of personal will is that it fuels action; architecture has an inevitable pact with action that is somehow different than that of art. The question with art is that great art doesn’t need to be critical, transformational, or conceptual. It is all about a dimension that is 100 percent the way individuality is capable of interpreting the world. It is like a rhapsodic flair that has the power to illuminate our own questions about reality. The confusion today is that everyone believes that the political dimension is so buried in the aesthetic experience that it is not worth focusing on.

NR: Then teaching is also political because you are trying to convince the students of your own opinions, aesthetics, and “truths”?

RV: Yes, that is my political path. When I talk about politics, I am talking about the strategies, not the tactical level in which you fight a battle. The reason for the battle is what interests me. And that should be more than liking or disliking a design or its author’s mannerisms. Even if the motivation is personal, all of that is needed to go through it with a sense of dignity. It is a quality that again is difficult to define but something that is not superficial—the quality that makes us respect the effort. If you don’t have that feeling of respect, you can’t teach it or be an architect. But you are not born with it, nor can you infuse it in someone else.

NR: But isn’t everyone born with the possibility of something?

RV: Yes, of course. But as with learning to play the piano, you don’t get to speed through speed. You get to speed through reflection and practice. Teaching about the history of different architects isn’t because of who they are, but to discover their process in relationship to the state of the art.

NR: Where does your desire to innovate come from? Are there comparisons to music composition and performance?

RV: I don’t have a desire to innovate per se: I think it is a desirable consequence of working with an awareness of how much things change, even though innovation is a rare occurrence in one’s life. Setting up to innovate is the best way of never doing it, because you are bound to reduce the task to formal innovation—and we know now how little of that is around. In music the greatest moments of innovation have not been produced by people with an internal drive for breaking the rules but by the people who forget about them—toward Anton von Webern as close to Arnold Schoenberg, or Bach as opposed to Wotkis.

NR: So then how do you continue to innovate—can you truly do it with all the rules and constraints?

RV: Architecture has some limiting factors: the site, the client, and so forth. Most of the confusion about innovation today is the result of obscuring not only its origins but also the reasons for using them. We want to innovate because we want change, not because we feel like it. And if we do it is the result of some form of dissatisfaction, which is the basis of humor too. In a final analysis, you would think the world would be in the hands of people who wanted to continue to re-edit neoclassicism. And that is precisely what the discussion about conservatism should be in political terms, and the resistance to change it is also political.

NR: Which of your projects would you say has made some interesting connections to architecture and building technology?

RV: I think our Center for Integrative Geonomics at Princeton has made at least one major contribution to the laboratory as a building type, and that is to consider the space that was always thought of as “amenity space” as scientific space. Technologically this project also has a unique computer-controlled louver system that makes the architecture of the building and transforms the quality of the space. The Pittsburgh Convention Center certainly has the kind of devices that are usually perceived as being part of the engineering of the building (whether structural or mechanical) used as the major components of the building’s image.

NR: Do you have any current projects that you are looking forward to in terms of design challenges?

RV: We are working on a number of competitions that are all very interesting and challenging, but I am particularly interested in two new jobs in the office: a science center for Bard College and a large hotel in Washington, D.C. Bard is not only interesting for the inevitable comparison with Frank O’Gara’s building but because this institution is trying to redefine the place of sciences in their curriculum. And the project has a limited budget, which makes it even more interesting. The hotel is an opportunity to deal with the still prevailing idea that contextual design is an exercise in mimetic responses, and I don’t think that is necessarily the case.

NR: As part of the Think team looking at ways to rebuild downtown New York, even though the team didn’t get the commission, do you think you still have a role to play in the rebuilding process?

RV: I certainly hope so. I was just thinking about the fact that if a citizen who happens to be an architect, there is no more effective way of expressing my opinion than through design. We should never give up that prerogative.

NR: What are innovation downtown— is there potential?

RV: That is a very different problem. I don’t think there can be serious innovation downtown if the perception of the program’s role is as conservative as it is today in the minds of the commercial developers or in the master plan itself. The incredible opportunity in this project was to change the order of priorities in the way urban renewal works. And that was to create the program to induce the direction in which the market works rather than waiting for it to come back. I certainly hope there is still time for that.

All photographs courtesy of Rafael Wady

& Associates

From Top:
Kimmel Center for the Performing Arts, Philadelphia, 2001
Princeton University Institute for Integrative Geonomics, Princeton, 2003
David L. Lawrence Convention Center, Pittsburgh, 2003

Symposia Fall 2003
Intricacy

Wednesday, September 3, 6:00 p.m.
British Art Center Auditorium

A symposium held in conjunction with the exhibition Intricacy will bring architects, artists, and designers into dialogue about the emerging visual and spatial language related to folding, interweaving, and layering that has been fostered by the digital and genetic-engineering revolutions.

Preston Scott Cohen, Bonnie Crotzer, Gregory Corliss; Peter Eisenman; Greg Lynn; Fabian Marcaccio; Edward Mitchell, Monica Ponce de Leon; David Reed, and Nader Tehrani

Architecture and Psychoanalysis
Weekend, Friday, October 24, to Sunday, October 26, 2003
Hastings Hall

In the symposium, “Architecture and Psychoanalysis,” architects, analysts, and theorists will meet to explore the areas in which architecture and psychoanalysis overlap. While not sectarian or antiformal, the symposium will address the gap between the maker/creator (the architect), the object (the building or city), and the receiver (the viewer) and ask what kind of architecture can reflect the various ways people relate to architecture.

Friday, October 24, 6:30 p.m.
Kayode Adewumi
Richard Kuhns
Roth-Symonds Lecture
Saturday, October 25, 9:30 a.m. to 8:00 p.m.
Joe Cappe, Peggy Deamer, Robert Gutman, Stephen Kite, James Krantz, Juliet Flower MacCannell, Sandra Marquand, Evely Rieck, and Richard Trencher

The Long Swerve: Peter Eisenman’s ‘Terrains’ and the Misreading of Architectural History
Thursday, November 20, 6:30 p.m.
Hastings Hall

For four decades, Peter Eisenman has been engaged in a creative re-interpretation of the work of Giuseppe Terragni. His analysis of two of the Italian architect’s buildings reveals the canonical readings, reinventing Terragni as a precursor of his own formalist architecture. This round-table symposium, honoring the recent publication by T’Monacelli Press of Eisenman’s Giuseppe Terragni: Transformations, Decompositions, and Critiques, will explore the creative relationship (often Oedipal) between architectural design and architectural history.
Sir Michael Hopkins

As Davenport visiting professor this fall, Sir Michael Hopkins, of Hopkins Architects in London, will teach an advanced studio. His projects include cultural institutions and corporate offices, as well as a recent restaurant pavilion in St. James’s Park, London. This summer he spoke with Constructus editor Nina Rappaport.

Nina Rappaport: One concept evident in your work is the relationship to context, which often sets an interesting juxtaposition between old and new buildings engaged with a site, as well as creating a contemporary design with new materials and experimental technologies. How do you approach a building or city’s site and historical context?

Sir Michael Hopkins: The context is in which you find yourself designing a building, which might be in the countryside or in the city center, and you work with the characteristics of the site. Modern architecture has manifested itself in a non-site-specific way, except by the placement of a building at the edge of a cliff, in a Finnish forest, or over a waterfall. In my work, students are focused on functionality and the relationship of architecture to Modern art. The idea of actually putting a building in context came rather late. By “context” I mean site-specific actually resting on a site and its ground conditions, such as in a marsh, on a specific kind of rock, or in the urban environment. Does that make you build out of timber because you are in a forest or you build out of stone because you are building on rock? Historic buildings and their settings can’t help but influence new buildings. In England you have buildings that are 1000 years old, which makes you think a bit.

Nina Rappaport: But there are other contexts in which architecture operates besides the visual, physical, and material, such as contemporary culture. How does culture come into play in buildings where you have to place a contemporary program into an existing situation?

Sir Michael Hopkins: Our project Dynamic Earth, in Edinburgh, is about the cultural context in a new sort of public museum that isn’t about people learning about the past through objects but instead learning about the geological past through audiovisual and virtual reality arts and displays in a black box. Today public building designs necessarily have a public face. The black box is the theater as an hermetic experience, into which you have to introduce and invent a public reality. In Edinburgh we gave the black box a new situation by burying it behind the existing two-story-high, above wall, and shaping all the material to be displayed inside it. We built an icon, a tertiary structure that provided the public spaces one would expect within a palais like those of the nineteenth-century art museums, where there wasn’t a conflict between sharing objects and a public image.

Nina Rappaport: Where does the idea of using tents for public spaces come to play in relation to your museums of innovation, which could also be seen as a reference to nomadic culture or temporality?

Sir Michael Hopkins: People usually associate membranes with nomadic architecture. However, the tents we erect are permanent; they are made of inert materials. For the Schumacher office in 1985, we took our clients to see the Tafftron coated glass-fiber tent at University of Santa Clara, in California, which had been up for 30 years and looked like new. It is made of inert materials, therefore, if you stretch your canvas, you can make a temporary building, or build a temporary building, or build a permanent building, or throw in something that can be dismantled, restretched, and brought into those materials making the tent a light thing. The key is to manipulate the tent so that you can change the way it is used.

Nina Rappaport: Are you playing with the double qualities of the membrane and the idea that things are not what they first appear to be, as in the lightweight versus the permanent?

Sir Michael Hopkins: There is a continuum with lightness: to make a structure look lightweight and also endure stress you must introduce enormous forces to stabilize it, but then you are in danger of using more steel than for an ordinary roof. The sections can be heavy, in a real tensile structure, which takes the tension back into the ground through the entire building, you see the huge tension pulleys holding it down. But if you get everything in balance it can still be a lightweight material. It is not as obvious as it seems.

Nina Rappaport: In terms of the formal qualities of the tent, how does it operate architecturally and what are the innovations that you are investigating by using it?

Sir Michael Hopkins: Tents are intriguing because they provide a range of physical experiences as a space in between the inside and the outside, you can be in a place but undetermined or outside in an overdetermined air current. NR: And the quality of light through the tent changes in surprising ways. Are you consciously creating architectural effect, an atmosphere and environment?

Sir Michael Hopkins: What we discover by accident is that our most successful tents are those in which we have mixed clear light with the membrane structure. When the sun is out you have shade of sunlight with reflected sunlight coming through the membrane, and on a dull day you can still see why the sky is grey.

Nina Rappaport: Another recent project with a heavy historical context was the Parliament building in the canton of London. How were you able to integrate the existing nineteenth-century Parliament and your new building?

Sir Michael Hopkins: There was a highly-skillfully hewn brick building for the Parliament, including some independent palazzi designed by Norman Shaw on the river at the end of a nineteenth century. We thought it would be difficult to build on our site, but didn’t see why we would not need to pay attention. We decided to make an independent palazzo building—like the Shrewsbury buildings, at the river height—and then give some of the profile of the skyline that people associate with that area of London, with varicolored features like tiles that rise above the skyline as part of the ventilation system. There are different ways we could have handled the air, but we decided to install individual units rather than just one. If you close your eyes and look across the river, you get a sense of the town of the existing buildings, so we made a darker roof and lighter walls, and it began to come together.

Nina Rappaport: In making the new Parliament a sustainable building, how were you able to incorporate existing materials as integral to the design of the building as a whole? Is green design interested at the beginning of a project, or is something that gradually gets worked into it? How did you get interested in sustainable design?

Sir Michael Hopkins: For this project the brief was a strong generator of its direction because sustainability was required, but that doesn’t always happen. My interest in sustainability goes back to college and concepts of functionality, meaning the relationship between rooms and daylight, and the idea that buildings should be true to their structures through their elevations and compositions. So if you look for the function in the way a building is built together, you look for an architecture that works with these functional elements. Then along came the environmental issue, you had to use these requirements to make an architectural expression, which in turn reflects society’s call for sustainable, green, healthy, efficient and effective, and global warming.

Nina Rappaport: Is your “green” architecture then a natural extension of your earlier high-tech work?

Sir Michael Hopkins: Yes, what the high-tech work did—and I can talk you this sitting in my steel- and-glass offices—is to take buildings out of lightweight prefabricated materials, pushing those materials about as far as they could go. High-tech buildings are often closed prefabricated systems, in which the standardized steel panels are stamped, as in car manufacturing. That is all very well, but they have no thermal capacity. The building is a car that you heat up in the evening, and then it freezes next morning. Is it to create fundamentals of making building energy efficient, which is to increase the thermal mass of the building. You have to extend the time lag—e.g. even out the peaks and troughs—and then you have a contradiction in terms of lightweight versus mass. Mass is one of the things you look for if you want to make a building sustainable. Making a building lightweight is one thrust of our work, and the other is my interest in using brick and stone. I wonder why we throw out brick, stone, and timber, and ask: How can I interpret those materials in a more contemporary way? Can I introduce into those materials and stretch their uses further by working with engineers? I was interested in concrete and steel but I had a more contemporary way that coincides with our use of mass as well as making energy-efficient buildings? So the two thoughts came together for us, and then the next step was that with things are really.

Nina Rappaport: What is this interest in mass versus lightness taking you with your new projects?

Sir Michael Hopkins: We have three projects in London now, including a children’s hospital on the river for the Guys and St. Thomas’ Hospital Trust. We have never worked on a hospital before, and the first line of the brief is that it must not look like one. Hospitals have a range of concerns to fulfill for the staff and for the patients, but mainly medical clients and users. This brief, along with its relationships, has been the most demanding and we have fulfilled. The building will have a concrete frame clad in glass and terra-cotta tiles. It has huge conservatories and a great concern for sustainability. We are developing ideas of structures and viability to make both a good piece of architecture and a hospital. It is not just a point to the idea of sustainability is neither in my work, not a separate issue?

Nina Rappaport: And in thinking about accessibility concerns for the disabled. Now in England the ADA has begun to alter the way buildings are designed at a fundamental level. Something you have to be conscious of right from the beginning of a project. Can you describe your thinking about how it works?

Sir Michael Hopkins: In our thinking about how it works, there are a few basic things to think about. A building that relies on ramps and elevators in an expression in the same way we must integrate "green."
Psychoanalysis and Architecture Symposium

On October 24–26, 2003, the Yale School of Architecture will host the symposium "Psychoanalysis and Architecture." Organized by Associate Dean Peggy Deamer, it is funded in part by The Graham Foundation for Advanced Studies in the Fine Arts.

The fall symposium "Psychoanalysis and Architecture" will attempt to give a road map to the various ways psychoanalysis impinges on and propels our understanding of architecture. At the same time, it clarifies the relationships among various schools of psychoanalytic thought—Laforet, Freud, Deleuze, Kleinian, Winnicott, Zeisel, and so on—as they relate to the issues of design, form, and spatial experience. The conference will address a gap in architectural theory that is both empirico-theoretical and intertheoretical approaches—Marxism, phenomenology, and poststructuralism. Psychoanalysis has not produced in architectural discourse an identifiable body of relevant texts or a recognizable lineage of intellectual development since its critical evolution in theories of identity, creativity, and spatially constructed relationships, both formal and social. In the area of creativity, it is the gap in the theoretical assumptions about how the unconscious operates in "inspiration"; when we discuss the configuration of the unconscious in urban spaces, the building, or the urban environment, we come up against our ignorance of unconscious processes—compression, dislocation, laying, bunting, for example—that in other disciplines is considered much like an academic. The conference will explore the unconscious at the heart of our analysis of the ways we relate to architecture.

On Friday evening, October 24, Richard Kufrin, professor of philosophy at Columbia University, will deliver the keynote Roth-Symonds Lecture, titled "Architecture and Psychoanalytic Thought." On Saturday morning, October 25, the issue of the creative subject will be addressed through several questions. On the level of the individual, do different identities—social, ethnic, gendered, "queried" national—explain the architect/designer creates? Do defense mechanisms or other, perhaps culturally or ideologically linked forms of repression affect, either positively or negatively, the creative process or spatial outcomes? Do the same concerns identified affect the practice of architecture in the office? How is the creative process affected by architecture's unique organizational structure? Speakers include Juliet Flower MacCannell, professor of English and comparative literature, UC Berkeley; Suey Ronkm, psychoanalyst, University of Sao Paulo, Brazil; Robert Gutman, professor of architecture and sociology, Princeton University; and James Kunts, organizational consultant, New York.

On Saturday afternoon Stephen Kite, architect, University of Manchester; Newcastle-Upon-Tyne; Peggy Deamer, of Yale; Sandro Marfis, architect, Harvard University; Jean Coppee, professor of English, comparative literature, and media studies and the director of the Center for the Study of Psychoanalysis and Culture, SUNY Buffalo; and Richard Whitem, professor of philosophy, UC Berkeley, will address the issue of the aesthetic object, architectural, or urban, in relation to questions such as: Are there particular spatial, material, sensory, or tectonic attributes related to particular unconscious or ego-related effects? Does the spacial (or programmatic, sequential, or body) character of architecture make it particularly susceptible to unconscious desires? Are there particular urban events, hierarchies, economics, images, operations, organizations linked to unconscious or ego-related effects? On Sunday, October 26, Anthony Viner, dean, Cooper Union School of Architecture; Parveen Adams, curator in psychoanalysis and architecture, The Architectural League, London; Donald Spencer, clinical professor of psychiatry, University of Medicine and Dentistry of New Jersey; and Mark Campbell, managing editor, Grey Room, New York, are on the topic of the perceiving experience in relationship to the following questions: What are the psychoanalytic allusions that determine various visual or sensual responses to the architectural or urban artifact? Is re-presenting (through writing or image production) one's emotional response to a room, a building, or a city itself an activity imbued with unconscious structure? Although not attending the conference, John Rajman of Columbia University, will contribute a paper for dissemination. Mark Cousins, director of general studies and head of the graduate program in history and theory at the Architectural Association, London, will conclude morning remarks on Sunday afternoon. gathering these scholars together and by the weekend, we hope to draw attention to psychoanalysis as a basic framework in the making, analyzing, and experiencing of architecture.

Peggy Deamer
Dean is associate dean at Yale.

Robert Damora: 70 Years of Total Architecture

The exhibition Robert Damora: 70 Years of Total Architecture will be on display in the Yale School of Architecture, 2003–2004.

Robert Damora, a 1953 graduate of the Yale School of Architecture, a modern architect, and a photographer, has organized an exhibition at Yale featuring his design, research, and photography from the 1930s to the present. As a photographer on assignment for numerous architecture and style magazines, Damora created iconic images of the work of Wally Groppa, Mies van der Rohe, Loie Kahn, Eier and Eier Stromgren, Edward Durell Stone, Paul Rudolph, and sculptor Carl Milles, as well as portraits of them. Working from the perspective of an architect, Damora says that he approaches the photography of architecture as a total effort in which he seeks to express "the full value of each subject—its function, strength, and intrinsic beauty." Damora’s deep knowledge and passion for buildings and their architects informs his photographs, which are complex compositions of light, shadow, lines, and forms. For example, his depiction of modern architecture is evident in the remarkable compositional portrait of Paul Rudolph and the ADA Building which was the cover of the February 1954 of Progressive Architecture.

The exhibition will display Damora’s work as the director and photographer of United States Steel Corporation’s research and development program for the design of advanced concrete experiment structures. The program, which included proposals by the foremost architects and structural engineers of the 1950s, was widely published and included in the 1960 Museum of Modern Art exhibition 100 Years of Vision: Stone and Steel. Drawings and models of Damora’s designs for the "Better Houses at Lower Costs" program and his experimental program in prefabrication—cutting fewer parts and simpler assembly to create affordable yet aesthetically innovative houses—will also be shown.

Sakamoto Sakamotos (MD’96) is critic in architecture and director of exhibitions at Yale.

Intricacy on Exhibit at Yale

On display at the Architecture Gallery September 3–November 7, 2003, is the exhibition Intricacy, curated by Davenport visiting professor Greg Lynn for the Institute for Contemporary Art of the University of Pennsylvania. The following are excerpts from Lynn’s catalog essay in Intricacy: A Festival of Intricacy, University of Pennsylvania, ICA, 2003.

Among artists, designers, and architects there is an emerging sensibility of intricacy. Partially heralded by the digital and genetically engineered revolutions, the term intrica- cy connotes a new model of connectionism composed of extremely small-scale and incredibly diverse elements. Intricacy is the fusion of disparate elements into a unity, the becoming whole of components that retain their status as pieces in a larger composition. Unlike simple hierarchy, subdivision, compartmentalization or modularity, intricacy is a network of parts that is not reducible to the structure of the whole.

The term intricacy is intended to move away from this understanding of the architectural as an isolated formalized object. Intricacy allows details to be not the reduction or concentration of architectural design into a discrete moment. In an intricate network, there are no details per se. Detail is everywhere, ubiquitously distributed and continuously generated in collaboration with formal and spatial effects. Instead of publishing volumetric minimalism with discrete details, intricacy implies complexity all over without recourse to compositional contrast. Intricacy occurs where micro and macro scales of compo- nents are interwoven and intertwined.

...Since Robert Venturi’s Complexity and Contradiction in Architecture (1966), it has been important for architecture to define compositional complexity. This exhibition attempts to move beyond Venturi’s post- modern collage aesthetics as well as the formal and spatial collage aesthetics that constitute the vanguard of complexity in architecture, as exemplified by Johnson and Wigley’s Deconstructivist Architecture exhibition at MOMA in 1988. In this way the exhibition is a return to the many of the conceptual issues raised in the book Folding in Architecture (1993), which I edited ten years ago. Having had no experi- ence as a curator, I approached the show from my experience as an editor. There- fore, the structural, formal, and material similarities of the objects are placed in a diachronic conversation with one another. A less explicit connection to the Folding in Architecture book is that the term intricacy has been used in much like the other terms—complex, complicated, plentiful—all of which involve the flexibility of visual and material sensibility that is felicitous by, not simply reducible to, digital design, visual complexity, and aesthetic sensibility. This exhibition includes only those designs that have achieved a rigorous mastery of digital design technique. Rather than using the computer for its expedience and potential to realize forms and spaces that would otherwise be too complicated, messy, or convoluted to produce, these works make a claim towards elegance, rigor, and detail and, I dare say, beauty.

...In a word, intricate machine is a vital rather than mechanical construct. Intricacy evokes an aridic for the machine, for the digital, and for the visual. In this way, both in the variation of subtly sympathetically related hierarchies and as well as a differentiated complex of discrete organs that nonetheless cohere into a beautifully structured entity. Working from the inherent aridic reproduction of simple machines to the differential sexual reproduction of intricate machines. Not merely a theological difference, this gives these machines their aridic dimension.

Greg Lynn
Lynn is Davenport visiting professor at Yale.

From Left: Roxy Palen, 82-92-R26, Low Density Polystyrene, 2003, Courtesy of ICA.

John Johnson, Sprayed Concrete House Seeds for Architecture Program (1996-98), Photograph by Robert Damora.
Local Sites of Global Practice

The Modern (Middle) "East"

The symposium titled "Local Sites of Global Practice: Modernism and the Middle East" took place on Friday and Saturday, April 6-7, 2000, at Hisingsgatan. Organized by Yale School of Architecture's Elina Karstanen and the Department of History's Sandy Israels and Kishwar Rizvi, it was partially funded by the Edward J. and Dorothy Clark Kemper Memorial Fund, the Yale Center for International and Area Studies, and the David W. Roth and Robert H. Symonds Memorial Lecture Fund.

At the zenith of a power display in the heart of the Orient, the relevance of knowledge was reconsidered in a two-day symposium. Unbelievably today is most present concern of the West is the Middle East. The very presence of such concern has conditioned much of the historic dynamics between the shaping of the West and the Middle East, architecture as an integral component of identity politics is entangled in these encounters. The symposium "Local Sites of Global Practice: Modernism and the Middle East" was as unique as it was much anticipated. Inflating to address these Eastern concerns within through the discipline of architecture and its narratives, more than 20 speakers and 100 participants gathered to engage the topic of modernity, architecture, and the Middle East in a historic and impressive two days. Historic not only because history was being made in the heartland of the Middle East "as we spoke," but also because this was the first time the "lands marks"—as described by a respondent—of the discipline had gathered to present their scholarship as an exclusive and comprehensive discourse on modern architectural culture of the Middle East. And it was impressive because of its intellectual density and interdisciplinary diversity.

The Heavy Burden of the Long Century

Given the roots of twentieth-century architectural complexities in the nineteenth century, it made sense for the symposium to open with the history of the "Long Century." The afternoon session, titled "Colonialism and the Search for National Identity" and moderated by Kishwar Rizvi, of Yale, was dedicated to the nineteenth-century architectural and artistic legacy of the "Orient." Rizvi began with an unloading, stressing that the very structure of the Middle East "is and was a contested one," and hence we should not forget that we are in fact dealing with "many, many modernities." The first historic figure to be avoided was perhaps the most renowned critic of Westernization, Iranian intellectual Jalal Al-Ahmad. His notion of ghazadegi, or Westernization, Rizvi pointed out, describes "the sign of the time." After a century of Westernization, the "Orient" needs to be reclaimed. The dialogues staged by the symposium were intended to do that, and—in a Derridean gesture—contend for another modernity: architecture and the Orient. The opening presentation by Giuliana Bazzar, of Bilkent University and current visiting lecturer at MIT, "Historiographical Burdens of the New West: The Ottoman's Turkish case," began fittingly with the idea that the historic past through which contemporary historians engage the Orient. With a psychoanalytic approach to the problem of historiography in late Ottoman and Republican Turkey, she focused on two such attempts at ordering and framing architectural history by the "native." Baydar brought to the fore the tension between this difference/similarity binary in writing a national history of architecture. In comparison, she examined two distinct historic texts, the late Ottoman Utun and the early Republican Turkish Architecture, by stressing the urgency to "problematic both architecture and its "historical narrative" in the project of writing architectural history.

In her talk, "Between Tradition and Modernity: The Origin of Modern Iranian Painting," Leyla Dilia traced the understudied history of late-nineteenth- and early-twentieth-century Qajar painting. Her narrative rotated around the "father of modern Iranian painting," Muhammad Qafar, and Kamal al-Molk, whose struggle to find a national style was a manifestation of historic shifts in a modernizing Iran. Whereas in the nineteenth-century Iranian painting found its "authentic," twenty-first-century "colonialism" led to the "demon" of such "balance between tradition and modernity." A century later we still linger in between "modernity" and "tradition," hearkening, as Histori Bhalwah has proposed, the meaning of such a construct can be negotiated. Moving from the west of the Middle East to its utmost west and addressing the modernity of Italian Libya, Brian McEleney of Washington University "mapped" the Italian academic and professional attempts of the 1930s in not only "rewriting" but also "representing" Libyan indigenous architectural culture. By the 1930s two distinct approaches to such appropriations entered the architectural discourse, motivated by colonial racial politics. First, "a quintessential Modernism" with abstraction of local forms and typologies; second, "directly reasserted traditional forms" that erased the distinction between restoration and innovation. In either case the "native" was being either modernized or humanized through architectural projects. The (in)appropriation of indigenous forms not only occasioned a material place to construct identity on Italian terms but also "humanized in the spirit of the West" through the development of tourism. An intriguing lecture by Anneal Wharton took the audience from the present-day Palestinian-Jewish conflict to a different, earlier confrontation of Jerusalem as a Protestant site. In "Mandating, Jerusalem," Wharton suggested that the Kiaslm action at the "selling of Jerusalem" continues to mold its shape to this day. The narrative rotated around the Pro-Jerusalem Society headed by the first British governor of Jerusalem, Ronald Storrs, who decreed in 1917 the ban on any persuasion to "alter, preserve, erect, or demolish" parts of the urban fabric. The city was to be "returned" to its Protestant/Jewish-Jerusalem. The visit undertaking, according to Wharton, was to simultaneously impose the modernity that would be invisible in such a regime and remove it from the built environment.

Responding to the afternoon's papers, Abbas Amanat, professor of history of Yale, underlined the link between the "traditional colonial period" and "postcolonial cultural invasions"—both defined as colonialism. Hence, both the colonial and the national projects are far more complex and multilayered than previously believed. In reality, Amanat argued, the rise of nationalism was "much more destructive" to the "traditional fabric" in contrast to the colonial patronage of material culture. During questions from the audience, he noted how "such" destructions are relevant today, and "this is the main point of the conference." The keynote speaker, Nazar AlSayyad, professor of architectural history at University of California at Berkeley, presented "Manufacturing Heritage, Consuming Tradition." He began by highlighting the notion of "any theory of architecture" must take into account the historic processes at the "heart of identity." For when we engage the "Middle East," AlSayyad underscored, we must immediately ask "middle of what?" and "rest of what?" After an introduction to the "problematic" conflict between "modernity and tradition" manifested in the complex colonial encounters and their artistic production, AlSayyad defined into architectural examples framed in four political/architectural phases of development. The sociopolitical challenges were made manifest in the built environment from North Africa to the Subcontinent: "Public housing was perceived by the nation-state as a project of nation-making that soon mutated into grass-roots resistance against despotic
sustained, it always possesses political instrumentality. Hence in our attempt to narrate an uncorrupt and impure history, in the sense of a "myth", one always "fulfills" the role of the demagogue. The Ambiguity of Projected Identities During his introduction to the panel titled "Local Sites of Global Practice: Postwar to the Present," Sally Sandoval-Jaramillo reminded the audience that "politicization" are "instrumental categories." Most appropriately, Magna Binharrad of the Oriental University followed by explaining her own "political" perspective, standing in the Wijaya Tower speaking about a heritage that is being destroyed. "In 2001 Fasten's development, Architectural, and Modernizing the Peal in Baghdad 1950-1956," after a brief history of the Mandated and Hashim emirate periods of modern Iraq, Bernardson focused on the urban modernization of Baghdad in the 1950s, where Waller Gropius and Le Corbusier were invited to design new facilities along with Frank Lloyd Wright, who designed the proposal for an opera house (1908). Bernardson pondered the question of what part would be "utilized," and which erased in "rebuilding" today's Iraq. According to one participant, the anxiety of 2003 Iraq heritage "surprisingly never came up" during the question period. Are the issues whether the discipline is able to further politicize the inherently political nature of architecture. Must architectural historians account for what politicians do "to" public artifacts? Ultimately do we have anything to say about the "falling" monuments of Saddam or "looted" museums of Baghdad? In "An Uncooked Modernity: CIAM and the Anti-American" or "Neither the Pro-Best War II Era," Ijai Muzaffar, a Ph.D. student at MIT, focused on the role of modern architecture and urban planning in the "aestheticizing" of development in both Western and non-Western theaters. CIAM's idea of "core planning," a precise design or development on civic spaces became "unprecedented opportunity" after the war to "reconstruct" past economic. Muzaffar concluded that CIAM's postwar urban-green planning ideas were "ill-equipped" to compete with the politically and postcolonial landscape in the Third World. Rogers Williams University's Hassan Uddin Khan discussed global cities in the Middle East, demonstrating the problems of "orth" and "true" architecture. The little-known architectural projects in the Arab peninsula served as an example of uneven development and urbanization. Rapid change, Dubai, Khan suggested, is the result of how governments modernize and globalize. In this "new hybridity," the lack of local references is not only an economic but also a political one. "In the discourse of development and economic development in rural areas; not only demonstrated in complexities of "development" but illustrated the inherent correlation between practice and ideology. In conclusion, Khan stressed that architecture is not about "locality" but about "translocality." To conclude, that architecture is eccentric, Existing economic condition; instead, ever-changing and endlessly negotiated forms and ideas from Bombay to Hollywood, which occasions some of the more universalized forms. To impossible to decide without a deeper understanding of the ideas of the very notion of "locality," Appadurai argued, we have to look at the global circulation of forms and form of that context the sites of locality. Locally, in turn, is not "problematically" something "other thing" but is itself the result of temporary negotiations, sites, and containers of form.

On the Sidelines of History But one could ask, Where was the "pre-" "post-" "situating" the theme of the Symposium, that the political implication of architecture was acknowledged. In fact, they did not vary, reifying the boundaries of the discipline in history— that the dialogue did not extend to include some perspectives on an art, as shown on "our TV screens." This conference has focused only on an "art" question but too questioned whether or not architectural historians can responsibly address the history of architecture.

The multidisciplinary mix of the presenters, historians, cultural theorists, architects, and architectural historians— proposed various angles with which to engage and deconstruct the Orient. There is an opinion that it is a syndrome of "a missing discourse" within the discipline of architecture because neither Modernists nor Orientalists take "us seriously." Hence, many seem to agree, "vernacular architecture" is "the discourse of our own" individuals who work in the modern architecture in the Middle East.

Alternatively this symposium is a new level of an "infrastructure" or "architectural," and a single discipline or utter entanglement of positions or "landmarks." On the contrary, in the development of "theories of modernities" extracted from the Middle East repertoire, this uncertainty ought to be the sole certainty. On the one hand, the "postmodern" history of modernity the claimed notion that the more and more dependent rather than "elitarily in conflict," as endorsed by architects and scholars such as the Enlightenment. These concepts essentially sustain oppositions such as the West and the non-West, progressive and backward cultures, as well as colonial and postcolonial. SOM in Saudi Arabia, UNESCO in Egypt, and Saadieh in Lebanon expressed for Wright the "his- torical solutions" in modern architecture and urban design of the 1960s and 1970s —and their "successes and failures" in the landscape of ongoing "postcolonial tensions." In response, Yale's Alain Pellan endorsed Yale history professor Abbas Amanz's idea that nationalism has been more "deconstructive" to the urban and social texts, even more so than "outside colonial" powers. Although "global commodification of local heritage" might be more destructively "modernist rationalism," all this is really not so "simple." Alain Pellan's feedback to the papers showed how in the "seven globalists" of Kahn, "reassessing" to monotheistic, mono-traditional, no transparency, but nevertheless local resistance. In response to Bozdogan, Pellan reviewed the validity of a blind criticism of the International Style, "for science was good stuff." He was intrigued by the contradictions and repercussions of that "Western" modernization. Finally stated the "freedom" of "the traditional" and the "modern," Pellan stated, "We cannot go back to tradition because we never were there." Indeed, for the "traditional" is a colonial construct, "its return" is a mere postcolonial illusion. In a philosophically concluding Richard Symonds lecture titled "The Circula- tion of Forms," Yale professor of philosophy Arjun Appadurai discussed the issues of "global/local" with that of "connectivity"—both philosophical and methodological propositions. He pro- posed, it seems, that globalization should not be read as the one-2-zero, the understanding of cultural artifacts nor a simple social-
Davenport visiting professor Greg Lynn and Keller Easterling, associate professor, discussed urbanism and utopia by e-mail correspondence this summer.

Nina Reppaport: What are the essential issues in urbanism and globalization in your own work and research? Greg, you recently worked on the World Trade Center site, and Keller, you’ve worked on issues of globalization and maritime parts in areas of political tension. Where are the overriding concerns for you in urban design and new global urbanism?

Keller Easterling: I am not quite willing to claim that my area of research is somehow magically the thing about which we should all be concerned. Looking at some of the work at Yali this past spring—more importantly looking at the way the world works—I wonder if there are not both structural and topical changes pending in what we laughingly call “urban design.” I noticed in the studio at Yale the past semester a tentative shift at an obvious but nevertheless congenitally undiagnosed problem of urbanism; that it cannot be designed. One’s alterations of direction or content most effectivly exist in other strata besides those that include an earnest logic, explicit prescription, or rendered scene. Altering a structural condition might be unlike anything we have ever done before. It is not quite like writing dialogue, but it is like giving dialogue away to be spoken by others. It is perhaps like designing with hands on other arms— or, more accurately, like designing software.

Topically it has always been mysteious to me that architects often let world politics pass them by. I am attempting to spread the rumor that architecture’s political seductions might be currently disguised as the moral bland and dim-witted vacassionist enclaves. Swearingly apocalyptic, these new warm poe of urbanism are often at the fulcrum of global political contestations and alterations. I wonder how an education can reframe the skills to hack or pirate these conditions, the skills to achieve not the expressed purpose, but the hidden one. One thing is not mysterious: Space is a tool of Empire. And Empire’s own tools of cheating and lying (not an onomymonous architecturally) surprisingly have the best chance of altering some of its own grains, greedy effects. Greg Lynn, in my opinion, Nina, urbanism and globalization are two of the best oppositions left for architects to work with. Urbanism is a global phenomenon, so you can’t collapse the two topics together: They produce an interesting friction in the best case. There are issues that are common, such as structure, vertical transportation, infrastructure, sustainability, and so on. These are the quasi-scientific and more objective issues for urbanism. In real terms these issues have value, and the values are very much in flux throughout the world. In terms of how one can build, the value of design, the process of design with individuals and groups, and how innovations in urbanism and building design get implemented, every case is different.

I have only worked in the United States and Europe, and although one would assume the marks and technologies of building are compatible, I find them radically different. In the project for 500 units of social housing outside of Amsterdam that my firm is now working on, the focus is on the units themselves and the neighborhood—although the function of the design is also to change the national visibility of the neighborhood. The design decisions proceed from the local concerns of the units and the more national scale of the neighborhood image. Project decisions are made by consensus among mid- and upper-level management, with participation from the city as well as present and future inhabitants. Urbanism is not just density, infrastructure, and planning. It includes design innovation and the role of civic monuments. More and more these issues are inextricable from urban planning. With the World Trade Center site proposals, the link of design and planning was most poignant. The planners and developers were hell-bent to running a design competition for ideas. This is a moment for friction between urbanism and architectural design. The process and results are not clearly defined, but the tendency toward tension and shared values of planning and design remains dominant in both the United States and the European Union.

Keller Easterling: As architects and planners we try to foreground planning’s ability to inspire constructive cooperation and even peace. In Berlin, where I am staying for a while, the degree to which architecture, planning, and building technologies serve as generating forces is remarkable. Whatever one thinks of all the mending and reconstructing (perhaps peering over), it is one clear episode of a culture that sorts itself politically with, among other things, architecture and planning. There is a lack of urbaniy. What do we think about New York in this light? Is it simply less urbanization, or is it architecture clearly not a political or economic instrument but rather a by-product, just another assault invited to the party? Is it some other parameter about space and urbanity that sorts and organizes New York, some substance of behaviors with “symbolic capital” in another register?

We also know that planning is, and always has been, a weapon. I was in a conference recently with Eyal Weizman, whose work on Jerusalem and the West Bank with B’Tselem is a remarkable documentation of architecture as aggression. The work is being exhibited in Berlin in a great show called Terminal. Aspects of the show speculate about another city, Jerusalem, which seems destined perpetually to be a museum of hatred. When Weizman’s work was first exhibited in Jerusalem, the well-meaning planners there were appalled, in disbelief, at the suggestion that architecture could be a weapon, even a tool of human rights abuse. Meanwhile, a merger of planning and military occupation continues to build the wall within the West Bank. Of course, being in Berlin one wonders what degree of violent catastrophe is required to make it stop—or what kind of urbaniy.

Greg Lynn: Linking architecture and urbanism rather than placing them in opposition is the right idea. In Berlin the planning is stronger than in any other city that comes to mind. It is the city where good architects who aspire to design cultural institutions, public housing, and public works go to produce their worst buildings, and where middle-of-the-road architects accustomed to private corporate clients go to do their best work. Planning and architecture are
complicity in Berlin in a way they are not in other places because the plan and the archi-
tects sometimes more than in other con-
texts. It is also a place where both planning
and architecture are focused on the middle-
scale moves, the questions of missing, public spaces, and streets—all the terri-
tories where architecture and planning can cooperate. In the end it is a quintessential urbanism filled with bland buildings. How does a focus on the macroscopic and microscopic avoid the pitfalls of the Berlins focus on the shared middle scales? Is it to exploit that which is
looked to gain a critical territory or is it a structural issues of the technical available to the architect and planner that are being
used in this double-scalar focus?
Keller Easterling: The architecture and urbanism that is unpinned in a civic sense is powerful and bewildering, as well as in a
global political context. I wondered when the Marriott Hotel was bombed in Jakarta whether, had it been a Hilton, would it have stimulated a newly-made discourse about the buildings ability to signal self-satisfied Western values. I suppose the various dis-
guises and costumes of architecture made instrumental as camouflage or subclasses within urban patterns are rather imperi-
atorially. They would only join other urban fic-
tions, like those claiming that architecture's appearance has to do with soulful expres-
sion of the individual architect. But then almost nothing has more political instru-
mentality than fiction. Thinking on behalf of friends engaged in the WTC project, I often
sympathetically assumed that you all must have wished to get your hands on some other substrates of the endeavor, some other read
or invention with its own urban enth-
usiasm well away from its sorts of half-witted homo, "The tower will be 1,776 feet
tall to commemorate the year of American independence." What your studio did, Greg, in looking at the new technologies of the super-tall tower offers some of these other ingenuity and inventions, many of them very close to the way an architect handles a population of people. There was a connec-
tion between the skyscraper studio and the port studio, which I can point out now. In
these strange conurbations of ports and dis-
tribution parks, where our studio was work-
ing—and where a gray shade as export-pro-
cutting may not have been politically charged as any of the ideas discussed here—horizon-
tal rather than vertical mechanical transport is the grains of growth. In these strange warm pools of urbanism the automated guided vehicles (AGVs) often aspire to a number of other transport ambitions related to rapid train, automobile, and elevators. The gigantic horizontal logistical fields around global ports shine with the super-tall sky-
scraper some of the technologies of auto-
mated redistributional movement. It is fasci-
nating, and the history of this coincidence is equally fascinating.
Greg Lynn: I also thought that the focus of both of our studios had a lot in common. First, in looking at urban densities, not just the position of streets and public parks that are easily rolled around by New Urbanists, but from the position of growth, density, transportation, and how people live, work, and socialize as well. Both of our student groups began by becoming expert in techni-
cal, infrastructural, and social issues, which then later began to take on a political and economic force in your studio or an expressive and cultural force in my studio. I think the combinations in the two studios were difficult given the scope of tech-
nological knowledge we were asking them to
research, learn, and integrate into their designs, but this combination of new forms and new organizations is certainly what our Unlaid Architect team was aiming for in the World Trade Center site design proposal.
The client was very progressive and innova-
tive as they were trying to look at New York City as an interacting network of urbanism, transportation, development, and monu-
ments, but unfortunately the client was not
strong enough in this case, and the future of the site is being determined based on the elite as a more discrete entity. Curiously, Shumon, Owings & Merril (SOM) is one of the few firms that is capable of interfacing with a municipality, a developer, and the general public because of their long history of airport transportation projects and now Penn Station and because of the way they look at New York City and Manhattan as part of a bigger picture. The city does not do it well, and it has been relegated to the architects to do so. I hope that SOM is able to determine the future of the site with this bigger field in mind, but it will be tough with the issues gradually being chopped into smaller and smaller pieces. One of the
drawbacks of a political and economic sit-
uation like that of New York is that there is no one dictating the decisions up and down the scales of urbanism and architecture. The kind of work that our students did in studio relies either on a more European or Asian political and economic context, on a very large corporation or on covert tactical inter-
ventions. My studio used the logic of a
diversified and extremely large cooperation like Motorola to host the urban, infra-
structural, and architectural scopes of their design, whereas your studio relied on new tactics for design intervention.
Nina Rappaport: In the metropolitan financial matter and budgetary crisis opportunities often arise for a vision, gigantic or small, that can operate subtly and emerge to address issues at hand. What could you imagine that could occur architecturally and uter-esthetically in places such as New York and Los Angeles? Do you have any— dare I call it threaten—is that utopian vision? Do you think it is really possible for architects to influence the city building today?
Greg Lynn: I would have to start by saying that you can take the toy out of Ohio, but you can't take Ohio out of the toy. In some cases the metropolis has been the patrician for innovation, but in my opinion, the history of utopian visions in the U.S. has been primarily about people discovering new frontiers and taking advantage of the open space and vastness of the country. I think that there has yet to be a reasonable historian or theorist of the utopian urban and architectural design of the U.S. The Shakers, Fourierists, Ovidians, and Mormon are the socio-cultural background for other experiments from the last century by Sullivan, Wright, or, earlier this century, Soleri, Schumacher, Neutra, Breuer, as well as the WPA projects—all of which spring from an ambition for new and visionary response to practical as well as potential problems. Today, the New Urbanists, as well as companies like West Hastings and Disney, are building enormous gated communities that connect with this historical trajectory. Even our deep tanned into this history in his tele-
vision show, "Pride of Place." If I can under-
stand this movement one can imagine a for-
mum for new experiments since the utopian impulse is very strong in the U.S. So, I would respond to my Ohio comment: Whenever friends and colleagues from Europe, south America, Asia, or Africa come to the U.S. with their students on architectural tours they always spend a week in New York and then we go to see Architecture. Often they all go to Ohio to see work by Salmia, Eneman, Glass, Muhle, Haddad, Galway, Prik, and others. Some end up in Iowa or Minnesota. Some go to the desert and others go to Los Angeles to see Modern houses by European émigrés. This brings me to the point that the great American
apartheid are not in the metropolis but in the suburbs. This is true; it is the term of utopia and vision these are the places of interest. The metropolis is still the site of greatest density, interaction, and excitement in terms of design culture, but it is also the last place I ever look for innovation and new ideas. As an AIA booster I might claim that the city here is becoming a metropolis, but the great thing about Southern California is that, even with 23 million people living within an hour from where I do, it is all still suburban, and everyone believes in making their own par-
adise on earth, so utopian thinking may be possible here.
Keller Easterling: Utopia is probably the thing we should discuss, and we should gather in groups and talk about it, even after the age of 17. I confess I am not very
fondful of it. I never use the word utopia because I have the sense of a lurking homol-
ogy or Aynar, a plan that cannot permit its connotations. The supposed utopia is false to me. There is something oxymoronic about the idea of utopian thinking. Also, utopia is suggested, is somehow more ill. There are regimes in which the world greater fit-
ness wins the day, but your question men-
tioned American cities. I believe only insanity succeeds in American cities, pushing for
ward unencumbered by redcounsions with the truth, and rightly winning our attention with its success and extravagance. We have
needlessly degraded the word utopia in usage, but I don't know if, even so, it apply to the concept of different and uneven things that contribute to urban additions, unless this is a superoblivion state. One can imagine all kinds of ingenious inventions for the city—convenience inventions among the
but in my imagination these things locate in the space of interfaces or they sprawl like a germ with planned and unplanned consequences.
Perspecta 34: 
Temporary Architecture

For many avant-garde architects of the 1960s the notion of the temporary provided a means to explore fugitive modes of social/spatial organization outside of the norms of the traditional urban form. For the editors of Perspecta 34, the increasing fluidity of global consumer culture demands a reconsideration of the temporal as an endemism, if not ubiquitious, condition of the contemporary city. In this context, the rapidly deployable constructions of Shigeru Ban can be seen not simply as a response to dire humanitarian needs but as a paradigm for architecture in a new economic order based on mobility, economic, social, and environmental—continually becoming on catastrophic.

While Perspecta 34 includes diverse interpretations of the temporary—from Sylvia Lavin’s compelling work on the origins of the contemporary to Gropius and Wachmeister’s designs for prefabricated housing—the bulk of the essays treat the effects of an increasingly shifting urban dynamic on the social and material fabric of the city. Although the theme of the technologically induced dissolution of the city is by now familiar to architectural discourses, the essays in this volume extend distinct trajectories, encompassing the broad range of processes—economic, logistical, and political—commonly termed “globalization.” The editors see this pervasive topography of rows, images, capital, and people as producing new urban and architectural formations and propose that the “frenz” of the temporary often reveals parallel infrastructure through which architectural participation might be cultivated in social and cultural change.

Several essays in Perspecta 34 examine practices that relate the urban and the representation of space they inhabit. Specifically, Anna Miljak’s analysis of the “sambordoval” of official architecture during the Belgard goat of the 1990s contrasts the agility of the prototsters to the inflexibility of the Milieus regime. Edward Michael’s exploration of the temporal urbanism of Olympic venues posits the re-purposing of “excesses of difference” within the internally smooth spaces of Olympic formations, echoing Howard R. Havighurst’s SX White men at work and their attendant media by the Black September group. This essay posits the notion that the presumed fluidity of global exchange carries with it the possibility of breakdown, resistance, and delay.

If the preceding essays examine the transformation of urban space by its inhabitants, other essays focus on the operation of architects and planners. Keller Easterling suggests that the transitory nature of the contemporary city—planned as much for drainage and spectacular deterritorializations—can be traced opportunistically, inverting the assumed value of construction relative to subtraction. Rosal Bunsjoholz describes the formation of metaspaces, zones of urban curate where scenarios for the “management and organization of temporary space” can be played out. These essays view the mobile territories of the contemporary city as fertile ground for the emergence of productive practices, suggesting that tactics of appropriation and strategies of resistance can operate within the dominant economies of global culture.

On a cautionary note, anthropologist Ayam Appadurai presents conditions of disjuncture to the theoretical framework of mobility, arguing that the transitory nature of urban conditions has radically different meanings depending on one’s position within the economic and social milieu. For the dispossessed for the temporary is a way of life and a source of anxiety and deprivation. Similarly Roy Koopovitz’s essay on the Israeli Ma’abarot demonstrates the role of the temporary as an instrument of repression and punishments that the Ma’abarot’s practicalities can leave persistent distortions within the social fabric of the city.

One of the critical issues these essays collectively raise is that of resistance and agency within a context of increasingly absolute national, cultural, and individual boundaries, and ultimately the role of architecture within these systems. The work by Gans and Jekles—temporary structures for the Israeis in New York—and Finnby and Wambre’s provocative notes for a performatively driven "system-kit" suggest that more specific architectural responses to these ostensible pervasive conditions may be arriving.

—John P. McGarvey, based on Michael Birksgaard’s Rework, Sludty, and Elvaine’s writings through Bergstra’s notion of duration argues for the possibility of an architecture that would telegraph its role as an index of material, economic, and quantitative imperatives to a new species of urban spectator. More important, however, Birksgaard underscores the tension between a critical response to dominant discourses and economic practices and a desire to engage these practices as generative. Such an approach requires us to understand the status of an architecture positioned uniquely between complexity and determinism.

Can architecture perform in the manner of the Courtesan’s consumer, delivering "low-brow" to the systems they infiltrate and in which they stretch out the galactic rules of different intensities and desires? (Michael de Cortez, The Practice of Everyday Life, University of California Press, 1994). This ability to navigate the currents of global capital is, exploiting the breakdowns, and sites of resistance that allow within it's on the fluid potential of an architecture? These are among the critical questions Perspecta 34 succeeds in bringing to light.

—Marc Tumasniak
Tumusniak is a partner of Lewis Tumasniak Lewis, New York, and an adjunct professor at Parsons School of Design.

Vincent Scully: 
Modern Architecture and Other Essays

It must pain Vincent Scully at least a little that this book is published by Princeton University Press. If you have sat with him at a Yale-Princeton football game, much less "the Game," than you know how fiercely his lifelong loyalty to Yale is. Otherwise Neil Levine’s collection of Scully’s essays, spanning almost half a century, is a wonderful gift to his mentor and to the rest of us, especially those who have had the privilege over the years to listen to Scully lecture—or just talk. We will always have our memories of Scully as we read his words. In fact, this is both brilliant and bold of Levine to tell the story of Scully’s career mostly in Scully’s own words, because Scully has always been the finest self-publicist. Beyond the obvious pleasures afforded by getting acquainted with these essays—many of them seminal, or even precocious, in their moment but still deserving of the attention of a modern scholar—Scully’s career as a critic and as a scholar of the past has been shaped by relationships with teachers such as Henry-Russell Hitchcock, students such as Levine and Eve Blau. From the beginning Scully was able to embrace the new architecture of humanist critics at the expense of the details of the individual artifact, which were—as he apparently learned and mastered early on—the stuff of which that history was constructed. The same conclusion was reached, however, as the number of architectural historians and critics that Scully, the author and creator of passionate, evocative...
Villas and Gardens in Early Modern Italy and France


This book, which emanates from a symposium held in 1995 at Dumbarton Oaks, contains two introductory essays by each of the editors and eleven essays that examine villas and gardens of Italy and France from the sixteenth to the eighteenth centuries. Issues of nationalism, politics, land ownership, gender, and landscape representation recur in several essays and allow the reader to make contiguous comparisons within and across the geographical boundaries that divide the book. As Dianne Harris argues in her introduction, the physical landscape, contextually situated socially and culturally, represents the thematic thrust of the anthology. Mirko Baines’s introduction (Ph.D., Yale, ’98), on the other hand, situates the methodologies of the essayists historically. Thus, in reflecting Elizabeth MacVour’s essay on the Tursiense villa Vanara Reale, the editors provide a traditional art-historical approach to the study of villa architecture and its relation to town planning and to stage design. Its inclusion offers a methodological contrast to the interdisciplinary approaches of the other essays.

Charles Pollock and Chandra Mukerji, for example, focus on gardens and national identity. Lazzaro says what it means to say “Italian” when referring to the Italian garden, since Italy did not become a completely unified nation until 1861. Although Lazzaro argues against a homogeny of styles in Italian gardens, she acknowledges that gardens of this period shared a common heritage in a classical past and a formal plan based on the works of Palladio. Slightly more detached, Lazzaro concludes, the Italian garden tradition remains embedded in contemporary landscape rethinking.

Chandra Mukerji argues that Louis XIV radicalized the national identity by connecting French gardens and commoditi es as he understood them. Francesco di Bartolomeo della Porta’s reference to his biennale delle rose in his description of the Villa del Teatro di Scena. Through Pollock’s efforts Louis drew the thread and his people in matching embroidery.

Susan Butternut and Hallay-Balton discuss the politics of landscape. Butters examines the labor history of the Medici villa at Pitigliano and relates it to the iconography of the rustic statues in the park. A sumptuous essay by Francesca Fortini Brodoli relates to his commandeer peasant workers, and in so doing explores a topic that has often been overlooked: the role of laborers in the making of aristocratic landscapes.

Equally strong is Baines’s reassessment of the effect Vaux-le-Vicomte had on Nicolas Fouquet’s improvisation. Balbon argues that although Vaux was significant aesthetically, it must not be seen in isolation but should be part of several chateaux and gardens built in the sixteenth-century France. Furthermore it was constructed at Fouquet’s own expense to demonstrate to the aristocratic and financial stability of his indebted court. Vaux did not cause Fouquet’s imprisonment; internal politics in the court of Louis XIV did. In analyzing Fouquet’s involvement with Vaux, Balbon makes important connections with the lasting influence of Le Vau’s design of the palace and Le Nôtre’s plan of the landscape park.

Baines and Trey L. Enright examine the cultural geography of the Roman Campagna. Biars’s focus is on the relationship between cultivation from posturbanization, which literally made it a pastoral landscape in economic terms. This chapter challenges the traditional view why non-Roman papal families who made huge investments in Saracenic estates included pastureland in their “estate-Villas” and why they acquired the landscape paintings of Claude Lorrain. It focuses on the role of this class of women in the establishment of their rural residences and the effect of commodious Roman aristocracy.

Enright analyzes Charles-Joseph Bagnaria’s purchase of the agrarian estate Montigny, in Frascati. It was, she argues, part of his strategy to establish a family identity in the realms of the secular romanesque architype. By following an aristocratic family owning an agricultural villa in the Alban hills and planting it according to ancient models, the Bagnariae could assert their aristocratic status, achieve social respectability as gentleman farmers, and, as a result of the terraced villa landscape demonstrate their financial stability of the aristocratic seal. Vaux never caused Big & Green Toward Sustainable Architecture in the 21st Century


Big & Green: green machines act as “life-support systems embedded in the material and energy flows of principal places, animated by ecological intelligence. To them, a large, complex biological frontier of sustainable design to the far more positive outlook that buildings may actually be the most important part of the solution rather than part of the problem in the near future. Big & Green: Toward Sustainable Architecture in the 21st Century, a field guide to the larger species of the second-generation sustainable buildings, and a catalog to the eponymous National Building Museum exhibition, which will come to Yale in spring 2004, collects compelling evidence to support the thesis that an evolutionary leap in building design is underway. In this important contribution to the sustainable-design literature, some 50 buildings are grouped in five families to reflect their evolutionary paradigmatic, pre-conscious, species-specific shift to an ad in new ways, water and vegetation species, species (Frankel’s term for the affinity of plan methods, and socio-urban species. Across all these species a number of features have become common to species that share a history that existed a decade ago in larger buildings: duplexes and townhouses. Forests are one of the earliest species that exhibit a deep knowledge and integrate vegetation, wind/ran systems, scrub earth and labyrinths, wind towers and furnaces, integrated greenhouses, and life machines that close the loop on water flows. The result is a reintegration of the whole scale.

Significantly each of the five families of green buildings is introduced by talking points and practices in the field: editor David Gieseen (1995) establishes the taxonomy of the field guide and sets the stage for the emerging-generations, Guy Babi, of a single family of green designers and product designers who are shaping the future of the first generation. This family includes the deep ecologist for the vegetation species; Michael Green, the architect and product designer who, together with William McDonough (76), is managing to actually close the loop on these buildings: uses in buildings, position a new agenda for the revitalization of construction methods, and David Berliner attacks the dark side of green design—design the total environment that results from the interweaving of renewable and productive concept of sustainability as a marketing tool—by contrasting these realities with socially engaging, urban green projects. This discourse is framed by a short but profound commentaries on the very green design Hot Topics and interviews with architects: Kai Reiner, Robert Fox, Bruce Fowke, and Bill Browning conducted by Nina Rapaport. This book is not an easy read. The essays move in and out of the familiar tropes of green building and tangentially but predictably attack this simplistic lightwight Modernist paradigm: the combining legacy of objects sitting in the environment, and the proliferate capitalist exploitation and degradation that are associated with large buildings, seamlessly woven into the reality of human metropolis. Buildings include are in fact large objects rather separate from their environments and the real world. They are not machines, common to green discussions in general, results from our urban lives to computer to disembark or present green buildings clearly:

Traditional architectural photos simply don’t work: a sticks-and-stones facade weighs (thermally massive), ultra-low-energy green building materials: comparably similar to a thin-skinned, lightweight, energy-guzzling building of the early 1960s. It should, the architectural forms when perfect for a preliminary species that have been included in this field guide familiar. Consequently, to extract value from Big & Green you have to read between the lines, close examine the limiting factors, and parse the bullet lists for clues. Expectations will not be able to sort the winners from the losers. The current largely driven approach to sustainable design in North America simply does not have the ability to distinguish a humongous from a dood. Lists of design intentions and sustainable technologies alone cannot discriminate success or failure—they don’t even support the five-family division presented in this field guide. Actual measures of performance, now commonly reported in the European literature, would help building costs, energy consumption, peak energy demands, water conservation, etc., but even these lists won’t help us know what has been achieved. A small number of projects are presented with data demonstrating some impressive insight into their green logic; however, flawed arrows, the green blur of photos, a waste turbine caught in the urban boundary layer, or convincing reconstructions of natural environments may reappear more wishful thinking than reality. While Big & Green represents the state-of-the-art of not only large-building green design but the reporting of it, there are hidden clues to another approach contained within it. Two consulting firms, ARUP and Bartlett-Curry, were each involved in more of the 50 projects than any other architect. Likewise the very few projects that managed to use “greenery” for more than scenery had landscape architects on board. Yet while Big & Green spotlights architectural projects, it makes no special note of the way these consulting firms manage to ignore projects emerging from other influential environmental-engineering firms (e.g., Atelier Ten of London and Transassozial of Germany), and relegates the input of this group of specialists (e.g., Ashok Rajal) to a useful but limited glossary of “sustainable” terminology. If sustainable design is to move forward, the voices of these key participants in the design process must be heard.

—James Arl, Professor of architecture at Yale
To discuss urban design at Yale, Nina Rappaport, editor of Convene, gathered the second-year studio faculty: Michael Haviland (’94), Andrea Kahn, Sandra Marichler, and Alan Plattus—to share their various methods of teaching. This form the students understand the design of a large-scale housing development for the Olympics along the waterfront of Long Island City, Queens.

Nina Rappaport: Architects are assumed to be able to design everything from houses and museums to buildings and cities. What is the current approach in the second-year urbanism studio, where there is not a standardized practice of urban design because there is so much diversity and competing demands?

Sandra Marichler: I had the pleasure of participating in the conference “Urban Design: Pratiques, Pedagogies, Promesses,” organized by Andrean Kahn at Columbia last year. I found myself sitting at a table with Danise Scott Brown, of Venturi Scott Brown, on one side and Marilyn Taylor, president of SOM, on the other. Later, when the audience asked for an inventory of who was a practitioner of urban design and who was a teacher, I discovered that I was among the few who were not sadder about the separation.

Andrea Kahn: The split between urban design and architecture. This is a book that is probably a large-scale book (Big Plan) needs in presuming that it is all-embracing—that assimilating case study as urban “In fact, urban design today needs to be seen as a strategic pursuit because the city is not a “thing.”

For students in architecture schools, where the commitment to making things, it is often difficult to dissociate the making of things and the formulation of strategies to deal with complex urban networks. To go back to something Michael was saying, urban design studies contribute to the architectural curriculum by highlighting the incredibly complex role of cities. An urban-design course makes a projection about what constitutes the urban. in that sense, an urban-design site simultaneously refers to a specific place in a city and to the city itself. An urban-design site doesn’t differ from architects who signify by virtue of its size or dimension, but in the way it is conceived and engaged simultaneously with many differently scaled contexts.

Ed Mitchell: This is an intense passion for an urban designer. There is no object to work on. Even 30 years ago there were statisticians who see urban objects from a different perspective than the form we take it. To bring the idea that the city is not a “thing.”

Alan Plattus: It is clear that the question of a field of urban design could only arise in a period in which they are not one of the major cities, the point is that the scale under which the scale of urban design to the larger the urban scale, not to make the point that the scale of urban design. There is even a real question as to whether the city is a recognizable unit anymore. Once upon a time there was a unified “city,” which continuously redefined its smallest to the largest things according to common principles of order. It started to break down in the seventeenth century almost as soon as it was articulated.
in all design—it unbounds the concept of site. It forces a designer to ask, Where am I working? What is my area of control? What is my area of influence or affect? It foregrounds questions that Sandro just avoided completely.

Ed Mitchell: In my studio I ask for ethical definitions of the city. Ethics might be measured to some degree. How much value do you place on beauty, on resource management, on maintaining public spaces? We have access to information about the organization of historic places. These organizations made cities that were operated both as centers of cultural resources, but they also operated in larger socioeconomic networks. Cities are measurable artifacts of a culture's values. The idea of the beautiful city is still on the table, but whether that idea has a singular determinist relationship to building forms themselves is in question.

Sandro Marcellino: Let me insist on the issue of ethics. The discipline of architecture relies on a philosophical tradition that can be traced back to the Enlightenment and its idealized notions of beauty. The question is, What is the relation between that system of values and our own definition of an ethical commitment? I believe that our first responsibility is to interrogate whether ethics can still be presumed to operate in the interest of the common good. And I am not prepared to accept the belief or its translation as design ideology for granted.

Michael Haverland: There are post–Enlightenment theorists of all these things that treat them as more relational phenomena then as absolutes. This is a field that is characterized by its relations to other fields, not just to any essentialized metaphysical ground that we can all agree about. This, of course, is not the notion of site; we also question the boundaries of a project, which is not necessarily a microcosm. We recognize that within the extended field of urban regions and the global economy, there can be moments where an absolute notion of beauty or good need not cover all possibilities precisely for the reason that the city paradoxis and changes over time. The most important is the person who is going to be there for 50 years, and what you don't know about that is larger than what you do know about it. It takes a final word of the statement made by a building as a work that reflects in every detail an exact intention. Sandro Marcellino's notion of the city does not only mean pursuit of a project's own internal consistency. This kind of linguistic consistency is at odds with our condition as post–Enlightenment subjects. The contemporary notion of ethics is predicated on the acknowledgment that the subject itself is a split entity, operating in between conscious and unconscious realities. In other words, both subjects and projects are made up of complex forms of compromise between conflicting and often contradictory demands by different agencies.

Alan Plattus: It seems to me a matter of Natural Fact that there are no raw, brilliant urban plans and strategies that in the end were materialized in a disappointing way. In whatever way we construct our analysis, if as a matter of principle a plan refuses to engage with local experience and place, then it is sterile. We have to be willing to put our money where our mouth is. A certain kind of analysis is a problem-solving adaptive process. Poststructuralism, for example, was formalized in other fields as a way of systematically defining decisions, of destabilizing positions, and was a useful critical tool as such. But the paradox of defining decision as an end in itself seems problematic at best in the field of urban design. Part of our dissatisfaction with planning was that the more it engaged social sciences the more it was to engage the world.

Andrew Kahn: Poststructuralism was dedicated to unmasking underlying assemblages, to revealing "habits of mind." What constitutes "a good city?" A lot of assumptions are embedded in that phrase. Students in an urban design studio have a responsibility—or rather an opportunity—to critically address their own assumptions about what a city is, where formal decisions come from, how ideas are revised, the assumptions upon which design intentions are grounded. In architecture studios, these issues often remain under cover. With urban design, it is far more difficult to keep these things under wraps.

Michael Haverland: There is no doubt great value in critical thinking and its role in challenging and advancing knowledge and practice of the discipline. However, it is the connection of critical ideas informing the realities of practice that is crucial. Unfortunately sometimes students sometimes view it as either/or situation—all either theoretical or practical. The task of inventing something radical and new is overwhelming, so often thinly projects are copied without a full understanding of the underlying principles that generated the form. In the end it is much more productive to challenge convention, not radically but toward an attainable lasting and advancing of ideas.

Sandro Marcellino: Let me bring up a modest example from the design practice I share with my partner, Linda Polack. We have been working with an underserved community in Staten Island, where our first battle was to establish the public relevance of an area that had been preserved initially through the deficit mechanisms of wetland legislation. After the community, working with a nonprofit organization, had extracted thousands of tons and several dozen burned cars from the ponds, public officials realized that there was political relevance to the site. We than collaborated with the parks department to prepare a schematic design master plan study for the most derelict portion of the 17-acre park. Our role as designers became not so much to make the role of urban design to unsettle their assumptions or to help them balance competing aspirations of collective and selfish. Andrew Kahn: I would say it is to open up the site to expose their potentials and their limits.

Alan Plattus: That is what urban design in this country has been all too often forced to do to people.

Michael Haverland: What is critical thinking lies to do in any discipline. Ed Mitchell: The issues in urban design are the same as those in critical practice. You can open up everyone's assumptions, but meanwhile China is building cities of two million people, live at a time for the next 20 years, while designers are being critical. You have to be quicker to the punch, whether you work with the citizenry who knows how to want or whether you innovate by looking ahead to where things are going beyond the immediate dimensions of the sidewalk on that particular day. On the other hand, cities haven't changed that much, and looking at models of urban organization is invaluable. The battles between those options is what make this field nebulous and interesting. I think it is easier for students to state a position about "city" than to take a position on the aesthetics of a public building because it is apparently more political.
Review

Matter

The exhibition Matter: The Work of Tod Williams and Billie Tsien was held at the Yale Architecture Gallery February 5-May 9, 2003, and was funded in part by Ellen Jaffe and Jeffrey Brown.

Yale's retrospective exhibition of the work of Tod Williams and Billie Tsien was a complete immersion in architecture. Every nook and cranny of the gallery was engaged, and one felt absorbed completely into the ambiance of the work. These architects are not afraid to expose the goal of beauty as a driving force in their work. Beauty thrives both in the subtle choreography of space in their buildings and settings and in the inventive use of materials that are detailed at different scales to provoke and satisfy the senses.

The exhibition, which Williams and Tsien designed, was a kind of out of display from the more conventional representational techniques, such as exquisite boxwood models, so the full-sculpture furry rug you could wriggle your toes in, chunky but refined salt-and-pepper Homespun chairs to sit on, and, of a task, the tactile translucent Fiberglass screens that one walked among in a kind of renewal hair. There were representations that evoked splendid buildings—both built and unfinished—as well as real things to feel and touch. There were also construction documents for many of the projects, which one could peruse at leisure in one of the chairs provided. That there were no photographs or sculpts of the work made the exhibition's title even more to the point.

Overwhelmingly the show was about the stuff from which architecture is made. The loosely controlled opportunity of the aesthetic of material investigation felt very liberating. What a joy to see architects experimenting, making discoveries that influence, or even become, as the façade of the Folk Art Museum, the project. For these reasons it was the best show mounted at the Architecture School in years. The only element that seemed superficial was the continuous loop video; the large looming heads of the protagonists observed us as we observed their work; the murmur of their voices emanated ceaselessly throughout their projects. One would have thought Matter could speak for itself.

Williams and Tsien's exhibition was a full-bodied argument for site-tinted, sensual, spatial, tactile, and haptic values that have been noticeably lacking in recent Yale exhibitions. Their vision expands to encompass the unruly subject rather than pit it in a reified artistic. This allows for the exploration of a series of very different, beautifully thought-out projects, each demonstrating a unique response to program and site and resisting the clamp of the more single-track, obsessively hermetic vision represented, for example, in the Eisenman/Krier or Hadid exhibitions. With Williams and Tsien a potential/realistic view of the world is simply overwhelming by the actual pleasures of occupying architecture, with its attendant visceral, sensual, and material aspects. Whereas, for example, the thesis is so easily complete predictability to the "look" of an Eisenman, Krier, or Hadid project, here there was much more of the unexpected that emerges from wrestling with the vagaries of site and the material discoveries made in the process of design. The idea, it would seem, is to respond thoughtfully and sensually to the chance encounter. In this work, there is a balance between thinking architecture and actually building it.

For this, one has to experience the buildings firsthand. The fact that Williams and Tsien made costumes and stage sets for dance theater is relevant. I will never forget visiting the Phoenix Museum of under construction—one of my favorite Williams/Tsien projects, a building that is so lowkey, moody, and grand. Leaving the hot, blinding light of the street one enters into a dusty passage that seems followed out of the mass of the building. In this mysterious, refreshing penumbra, one feels Egyptian. I remember progressing effortlessly up the genteel incline, the cool, black, silky smooth concrete at my fingertips. On a landing an interior window appeared magically, revealing layers of a yet-to-be-disclosed building that lay beyond. Another view, the one through the floor, revealed a tiny piece of the warehouse fragment landscape. Gliding serenely out of the shadow of the passageway, one enters the very different character of the great lofty lightfilled main gallery. Here the space is voluminous, crisp and taut, the roof held shaft by magnificent stretching, bowed (bottom chord) trusses running, surprisingly and rightly, lengthwise. The Folk Art Museum has similar characteristics, with a more vertical transferring. What I appreciated so much about that building is that as you progressed upward the experience intensifies, stars multiply, becoming you in multiple directions, and there is the sense of entering an infinite attic, scanned full of relics. It is in these mysterious upper realms that the collection and the building become integrated and dissolve into what is truly an architecture of ambiance and atmosphere. I can only imagine the kind of ecstasy of spatial sequence found at the Cranbrook Nautural and the La Jolla Institute, buildings that I have not seen. Williams and Tsien's exhibition cuts through the extraneous, claustrophobic quality of much of contemporary architecture. It indeed is a sense of relief and a feeling of liberty to contemplate the possibilities for architecture when the ver aspects of materials, sites, and programs breathe both difference and life into those very possibilities. In this sense there is openness in the work: One is invited to balance one's own thoughts and take one's own measure in relation to what the architects have created. In this way the work sustains and amplifies one's sense of being and feels energizing and inspiring.

By far my main sentiment for Williams and Tsien's work is its determination (and irony). However, I cannot possibly let the opportunity for some questioning to slip away. Gazing at the show, spreading magnificently across the spaces of the Architecture Gallery, I yearned for at least a nuanced of contamination from the world outside the purely aesthetic and beautiful. I looked in vain for some element that cannot be successfully controlled through the invisible still of these architecture wanted some disruption beyond the aesthetic, some goodness, unverifiable, something even of the sinister or sleazy, lurking about the edges; something that simply could not be absorbed into the unsatisfactory beauty of the architecture. Perhaps, I thought, Matter needed an antithesis to sustain it.

There is a mantel of "high taste" in which the work is situated. The boxwood models seemed too destined for a museum of Great Architecture. In my problems—end of course, part of the essay—as that all this work assumes quite glorious budgets. But falsely I decided that I couldn't really buy that Matter was quite enough. Matter simply cannot be all that matters. Certainly this line of questioning has to do with my growing into architecture as a protégé of Charles Moore and Renzo Vincenti, who deliberately threw their design fantasies into popular culture. What made the exhibition Matter: Architecture or Revolution, of two years ago, so brilliant was the way in, unmediated nature of the issues proposed, indeed the impossibility of resolution. Fiercely manifestoed brought everything that was beautiful into question.

There was both beauty and beauty undermined; moments of perfection were wrought out of a barely contained chaos. Thus a wide spectrum of life was acknowledged in a powerful way. Of course one would note that the Moore exhibition was posthumous and curried by an outside historian. I would never for a second relaye Williams and Tsien to the "high taste" or elitist bubble of irrelevance that so many of us were muttering about in the late 1960s. I would feed only slightly more comfortable if the built work represented a wider spectrum from the outside world.

—Turner Brooks

Brooks is professor of architecture at Yale.

From left: Matter: The Work of Tod Williams and Billie Tsien, at the Architecture Gallery. Spring 2003

Scanning the Aberrant Architectures of Diller + scofidio

Scanning: The Aberrant Architectures of Diller + scofidio was an exhibition at the Whitney Museum of American Art in New York, March 1–25, 2000, and was curated by K. Michael Hayes and Aaron Betsky (’83).

The mechanics of architectural fame are a particular thing. The condition of attention is a self-fulfilling prophecy of ever-increasing openness. One of the notable recent cases of this phenomenon is the emergence of Diller + scofidio as public figures representing architecture in America. The latest manifestation of this attention was the spring 2003 exhibition Scanning: The Aberrant Architectures of Diller + scofidio, at the Whitney Museum of American Art. Looking at the trajectory of architecture exhibitions held at the Whitney confirms the pair’s status. This show follows Miss in America and Sanctuaries: The Last Work of John Harkay for which Diller + scofidio are related either genetically in their affiliation with Cooper Union under Hepworth’s influential teaching or circumspectly in their renovation of Barrie. In Mies van der Rohe’s Stagg Gymnasium, the architects (not artists) are not underserving of this attention. Without a doubt theirs is an impressive collection of work; in a variety of media Diller + scofidio have explored the issue of architecture in its “expanded field” consistently during the last 20 years. But that this admitted difficulty would now be the subject of such approbation is worth consideration. As scofidio explains in an interview with Laurie Anderson featured in the exhibition catalog, their work is like an onion, with each new layer revealing more of the complex interactions of the audience at different levels (the most potent part to the middle). The exhibition offers an opportunity to bring a new level of comprehension to Diller + scofidio’s work and to further its historic and methodological significance.

Co-curator Betsky and K. Michael Hayes sensibly assert that the positioned importance of the firm’s work as it Twittered and spawned the myriad of conventions that format the architectural conditions of power, gender, and technology. Betsky, who views the architects as “display engineers,” focuses on their reliance to the rise of technocratic specialization via a taut aesthetic project that seamlessly pasted to Hays in turn reads them as “scanners,” using the (possibly archaic) techniques of architectural practice as an understanding of the interactions between objects and spaces and their current aspects and conditions of possibility. “The trajectory of their work is a function of the strategies they employ to generate conditions of presentation (Display) or identification (Architecture) for the coming display (the exhibition).” The larger front rooms were filled with information and reproductions of previous exhibitions. Bad Press: Desert Housework Series (1993-98) was the introductory show to the exhibition, albeit with the visitor could go in (an almost political choice) onto the display of the furniture of Master/Slave (1995), or the dark right, to Pajani (1997), with corporate logos morphing into one another to signify, and then to the commodified vacations of Tourism Suture (1999).

Architecture and minor arts (including landscape design, decorative art, performance, and video) were featured in a series of rooms dedicated to these aspects. However, this division is only to be nominally understood as separate because the work continually frustrated attempts to categorize definitively according to either media or genres. Likewise, in the catalog, authors assigned topics, though each continually undermined the thematic divisions and cross-referenced to explain the work, each that architecture was explained by performance, performance by technology, technology by media, and media by architecture. In the display it was clear the degree to which this cross-politicization was facilitated by Diller + scofidio’s use of video. Whether the large projection of laws onto the gallery floor, ingenious animation of yet-to-be-constructed architectures, or in the reproduction of performances, the video screen is a consistent reference of their work—per [or even their signatur. The Blur Building (2002) was an exception; in every case (realization, exhibition, and documentation) its spatial and temporal contingency of conception was reflected in the documents that mark so much of the architects’ work.

Given the focus of much of Diller + scofidio’s work is on dismantling convention, it was surprising that those moments that explicitly attempted to problematize the exhibition were the least successful. For example, in Blur (2003) a track-guided robotic arm was deployed to systemically dismantle the gallery to create a “visual and ruinous nature that actively radicalizes submission to the mediating authority of the museum.” Despite the overtones of institutional critique, in this case the effect seems more painstaking, the results more pitifully ordered, then dilapidation. The exterior of the courtyard architect by the fact that the large walled spaces were only temporary and consistent with the architects’ own viewing. Compared to their earlier Para-aloa (1988), in which monitors in the Whitney Museum of American Art’s project room were connected to video cameras positioned in a high-traffic area, where “the system of spectatoriality was thus inter- rupted and dislocated,” the effort seemed tame. In a time of web publishing and publication Diller + scofidio’s highly promised work; if they fail in their attempt to engender genuine surprise regarding existing conditions, the projects run the risk of being banal.

Many appreciative commentaries on this exhibition have been careful to articulate that Diller + scofidio’s work is not without providing solutions: There is an observa- tional mode of making work without corrective impulse that strategy works quite well in many of the efforts the team has produced in particular the performances and exhibitions in which the nes- cessary informational quotient is so high— it also limits what comes to the fore as the work becomes increasingly architectural, in that all-too-reactive sense of burden. The American art and architecture scene (for which the curatorial mission of the Whitney is devoted) is presently a moment of change, which this show demonstrates with the work of Diller + scofidio specifically, and the status of advanced architectural production, generally. At this point, when the architectural avant-garde of the 1980s is now getting truly important commissions (one to Libeskind at the WTC or Diller + scofidio at Lincoln Center), the anxiety regarding the impo- sition of pure practice on which project emerged seemingly in remission as other less descriptive, more prescriptive methods become necessary. As Dr. Fried Alexander remarked on the theory of psychol- ogy in 1981, “We now feel we can cure the patient without his illness. However, this division is only to be nominally understood as separate because the work continually frustrated attempts to categorize definitively according to either media or genres. Likewise, in the catalog, authors assigned topics, though each continually undermined the thematic divisions and cross-referenced to explain the work, each that architecture was explained by performance, performance by technology, technology by media, and media by architecture. In the display it was clear the degree to which this cross-politicization was facilitated by Diller + scofidio’s use of video. Whether the large projection of laws onto the gallery floor, ingenious animation of yet-to-be-constructed architectures, or in the reproduction of performances, the video screen is a consistent reference of their work—per [or even their signatur. The Blur Building (2002) was an exception; in every case (realization, exhibition, and documentation) its spatial and temporal contingency of conception was reflected in the documents that mark so much of the architects’ work.

The Once and Future Art Gallery

The exhibition The Once and Future Art Gallery: Renewing Yale’s Oldest Museum (January 21–May 15, 2003), organized by Suzanne Bouvier, Susan Matheson, traced the history of the design and development of the Art Gallery, showing for the first time for public view the Poleshek Partnership’s renovation plans.

Yale University is embarking on a series of building renovations as part of its $44 mi- lion 10-year plan to improve the facilities and educational capabilities of the Art Gallery, the British Art Galleries, the library, and the art history department. The first college art museum in the country, Yale University Art Gallery will be transformed to allow the pursuit of its educational goals through a policy of “ready access,” which will permit the display of a higher percentage of the museum’s collection at any given time.

Founded in 1832, the Art Gallery has occupied all or part of three buildings on Chapin Street: Stavros Hall (Peter B. Wright 1884); the Gallery of Fine Arts (Edgerton Swartzworth, 1828); and the Art Gallery Center (Louis I. Kahn, 1953). The overall grouping of the Rudinian Gothic Street Hall, the Italian Gothic Sweetworth building, and the Modernist Art Gallery comprises what Vincent Scully calls “one of the most eloquent silverstreaks of modern times.” New construction will reconfigure three more buildings and will incorporate a new teaching museum, allowing them to function as dilatonic halls in their own right.

In the spring exhibition curators assembled original drawings and photographs documenting the gallery’s expansion and construction throughout its history. Original drawings of the Gallery of Fine Arts show Sweetworth’s unsuccessful plans to extend the building to York Street; the financial woes of the Depression truncated the procession of its archaic facade at mid-20th. When Yale decided to expand the gallery’s expansion ten years later, it used the Museum of Modern Art in New York as its model. Yale retained the architect Philip Goodwin, to plan the gallery expansion. Goodwin’s 1941 expansion, which included spaces for a modern teaching museum were shown in the exhibit along with those by the architect who replaced Goodwin, Calhoun, then chief critic in the School of Architecture. Kahn’s dilapidated 1940s expansion show the original Dilapidated ornamentation articu- lated by flexible “pogo” exhibition walls. Photographs of the construction show the concrete structural grid, frame. Professor Alexander Pulitzer (’60), in his Yale University Art Gallery article, points out that, “when one sees concrete, one is seeing the building, not the hidden material, elements, those that must be built first.” In the decades follow- ing the building’s completion, when museum directors installed fixed walls, pertaining Kahn’s open design, even obliterating the concrete cylindrical stair, which Purdue calls the “glass of the build- ing.” These changes did not affect the original openness and geometric purity of Kahn’s intent.

Today James Stewart Poleshek (‘73), with Poleshek Partnership, is spearheading the large-scale renovation to refurbish the gallery’s street presence and dramatically reveal its interiors. Exploring the renovation project in his talk at the Museum of Modern Art (MOMA) in New York, 2003, Poleshek—who studied in the building when it opened—said that for him “it is a task of a lifetime with a life time remit. We are in the midst of restoring and making into a new work for the institution, for new technologies.” Poleshek noted that all of the building’s glass and metal, including the curvilinear walls, will be replaced. The exhibition drawings show the removal of the glass walls, which technologically compromises the openness of the galleries and muddies the clarity of the building. This facilitates the flexible display of art and returns the building to Kahn’s Modernist flat planes freed from visual barriers the cylindrical stair will again reveal itself as the role object within the open span of the trihedrally celled. Poleshek noted that during his days as a student, “we didn’t understand it, we weren’t prepared for this building. It was not just about architecture, it was about art.”

The Art Gallery will reclaim exhibition and classroom space in the Sweetworth and Stavros Hall buildings, nearly doubling its square footage for the display of much of the gallery’s 84,000 artworks. Two new object classrooms will be located on the second- and third-floor galleries will be designated as the museum’s permanent collection; the top floor will contain an enlarged studio center for workshops. That the British Art Center, Kahn’s last restoration project, is being shown from the street this from Art Gallery, his first, provides a rare opportunity to understand intimately the complex articulation and explicitly and thoroughly understand the importance of Kahn’s architecture, the British Art Center is assembling a Building Preservation Committee. This group will be responsible for the “sightlines and direction of all aspects—from the practical to the intellectual” of the preservation, documentation, and publication of Louis I. Kahn’s extraordinary building. A con- current survey of the building itself will document its details and provide a bea- utiful book.

The recent exhibition and current con- struction suggests that the clarification and restoration of the arts area buildings will improve the teaching and exhibition roles of the art institutions to show the buildings to function as didactic tools in their own right, ensuring that future stud- ents, scholars, and the general public have the opportunity to appreciate the elemental purity of Kahn’s work.

—David Hackett (’75)
Moving Landscapes Capturing Time

“Moving Landscapes Capturing Time”—part video festival, part symposium, and part informal discussion group with more than 100 participants—was held on Saturday, March 29, 2003, at Hettlings Hall. Organized by second-year postgraduate students, the thematic concept explicated by the title sought to find points of convergence between architecture and independent video and filmmaking. Those convergences thus served as points of departure for discussions regarding space, urbanism, and landscape in the context of contemporary culture. A group of notoriety video artists, filmmakers, curators, and critics gathered to present and discuss a series of recent videos and films.

The program opened with a screening of Edward Burtynsky and Laura Moyers’s 12-minute documentary “Outback Harbor: Where the Seas Breaks Its Back,” which is perhaps best known for its work with rock bands such as the Dirty Thirty, Torbitos, and the Boxhead Ensemble, introduced the film and fielded a question-and-answer session following the screening. Shown as a number of international film festivals, the 1998 documentary is a series of vignettes of local places and interviews that portray an Asian-Mexican port city as well as address a global landscape in which industry, transportation, and commerce shape the built environment.

The rest of the half of the morning session consisted of a lecture by engineer and techno-artist Natalia Jurkiewicz, who is currently on the faculty of the University of Massachusetts. She screened her two videos, “1980’s Playland” and “1980’s Twilight,” each of which compile material from her research on surveillance technologies. Produced as works to be deployed in the context of contemporary art, the videos were previously shown at the Whitney Biennial, the Rotterdam Film Festival, and in various international art galleries. Through the presentation of research and design projects, the lecture considered landscape as depicted by emerging digital technologies that foreground certain relationships between virtual and physical spaces.

Manly a week before the opening of his retrospective at the Museum of Modern Art, Jem Cohen presented to Yale a multichannel video installation titled “Work screened as Eyeball Atelier,” in New York, that investigates generic superlative landscapes from urban New York and Atlanta to Germany and Australia. Cohen’s often explicit critique of the society’s obsession with the making of urban landscapes and his perception for political activism and debate were woven through much of his presentation, pausing when he invited the audience to discuss issues raised at the symposium in the context of Garth Zaro.

The only participating architect, Roger Connor, introduced his videos “27 Minute Lines” and “Grrl.” The former an architectural vision of the work of the Finnish architect Reima Pietilä, about whom Conen has written extensively, the latter charts the collaboration of an architecture student and a sculptor in the construction of a building called the Empress TV Tower, a stepped thereafter screening of the two videos, originally made for television, focused the program’s emphasis on the scale of building and public space.

The first segment of the program, entitled “Adolescent Boys and Living Rooms,” was presented by New York independent video curator Astrid Suprance, who actively promotes contemporary video art such as Miranda July and Bjorn Malmus, and completed officially based touring programs to bring cutting-edge video art to museums, film festivals, universities campuses, and other venues worldwide. Specifically tailored for the symposium, “Adolescent Boys and Living Rooms” addressed the role of space—physical, social, and psychological—in the construction of subjective, affective identities. Although consistent aethetically, Suprance’s film compiles a wide range of social spaces, from the staged proliﬁc performances of Jennifer Sullivan’s “Dancing Girls” to John Lasseter’s documentary about amateur backyard Flyers in the Midwest, titled “Radioactive.”

“Moving Landscapes Capturing Time” presented three possible ways to consider and discuss contemporary space and artistic practices by expanding the number of video content and using ﬁlmic spaces to discuss, which is at times entirely too easy to confine within disciplinary boundaries.

—igor zildjian (103)

Cities and Universities

Yale’s Initiative on Cities and Globalization held its ﬁrst public event as a two-day symposium, “Cities and Universities: New Knowledge Networks in the Era of Globalization,” on May 2–3, 2003, at Yale House. With Arjun Appadurai’s appointment as the William R. Kenan, Jr. Professor of International Studies, the initiative launched as the latest addition to the Yale Center for International and Area Studies. “Cities and Universities” inspired a multidisciplinary conversation exploring the current intersections shared between cities and universities. Discussions in roundtable sessions focused on the emergence of new networks and types of formal and informal institutional arrangements, with presentations by Yale faculty members and international guests from innovative research centers based in Chicago and the United Kingdom.

The symposium’s ﬁrst panel put the boundaries of research and inquiry, non-proﬁt public institutions based in Chicago and the United Kingdom.

Five rubrics guided the discussion: “Urban Politics,” “Urban Pedagogies and the Politics of Citizenship,” “The City As University,” “City as Campus,” and “City Partnerships and Regional Styles.” Each

panel juxtaposed speakers from different disciplines, regions, and types of cities. Throughout these broad parameters, the presentations demonstrated a rich range of ideas and reflected the diversity of regional and institutional styles. In particular, the presentations given by the directors of Partners for Urban Knowledge, Action, and Research (PUMA) in Mumbai, India, and the Centre de Cultura Contemporànea de Barcelona (CCCB) underlined the intersections between the academic and non-academic citizens and their potential for innovation in disseminating critical knowledge. Hybrid urban institutions such as PUMA and CCCB represent a significant new trend in critical pedagogy, especially as they experiment with new knowledge frameworks drawn from the worlds of the academy, policy, and everyday cultural activities. Other less formal networks emerging at the margins—such as global traffic in goods, images, ideas, and services—become a force, as did the role of the media and the double-edged nature of the so-called democritization of knowledge, production, and dissemination.

The presentations brought a number of cities—Mumbai, Barcelone, Hong Kong, Khartoum, New Haven, and Rio de Janeiro—to center stage. Speakers explored networks within and across these cities and across universities. Participants included Rhode Island School of Design, the Harvard University, and New York, Chicago, Amsterdam, Rio de Janeiro, Barcelone, Mumbai, and Johannesburg.

The range of presentations and debates revealed a number of ways for further exploration. The Initiative on Cities and Globalization, which formally became the Center for Cities and Globalization as of July 1, plans to take up some of the issues raised during this inaugural event during the next two years. The center is designed to build and strengthen interest in cities, globalization, and related issues at Yale, as well as to build conversations with other academic, nonproﬁt, and multinational institutions. It is especially concerned with assembling a multidisciplinary network of global scholars and institutions, and with creating these kinds of conversations on a regular basis in collaboration with colleagues across departments and schools. Activities planned for next spring include a joint conference at the New School of Architecture titled “Global Cities,” concerning the global logics city, planned by associate professor Keller Esler and Yuyami Risho, research director at the Center for Cities and Globalization.

—Yuyami Risho (103)

Landscape for Cities: Spring Lectures

In conjunction with her spring 2003 seminar, Dana Baimor organized the “Landscape for Cities” lecture series, which included talks by the landscape architects James Urban, Alina, Brian Toole, Peter Walker, Ken Smith, and Peter Latz, all of whom explore nontraditional landscapes as a way to mediate between building and nature. The varied content and speakers espoused a distinctly formalist, romantically mediating between landscape and building, redefining both disciplines simultaneously and seeking points at which they might merge.

Sculptural Landscapes

The landscape architect Vincent Westen draws his approach in aesthetics, simply because “buildings that are not loved will not last.” His close ties between landscape and art, he works in a largely abstractive realm that adjusts to environmental conditions. Some of his early works such as the Alca and Job robots, question history and invent alternate stories. His work is subtle and romantic, diametrically preoccupations about public art. A piece in Central Park, “It’s not a fish, it’s art!” Most recently, the Irish Hunger Memorial, a site-specific work that questions, "What does it mean to transplant a place?" In this, an explicitly meaningful work, a headless statue of a woman from Manhattan an Irish famine cemetery because the "dynamic landscape atmosphere to which I am uncomforable." Toole said about the monument permitting the landscape of Ireland, Toole was able to make a place that can consistently evolve within the city as public spaces.

In his lecture, "The Minimalist Landscape," Walker presented minimalist in landscape architecture as a discipline that can illuminate how we understand public space. Walker approaches the natural to confront critical environmental problems such as waste and resource conservation. Behind iconic thick round glasses, Ken Smith, a man interested in the landscape and urbanism and bringing life into the heart of the city, uses landscape as an art form that is at once symbolic and expressive, capable of improving the quality of urban life. In a project for the roof of the new addition to the Museum of Modern Art, in New York, Smith proposes a field of small flowers that sway and spin in the wind, enhancing and transposing the familiar urban rooftop condition. Latz’s presentation showed how landscape work can be playful. an idea that was “a question of public versus open space.” He noted that the "missed opportunity of the postwar era was that open space was not defined as public space. ...” This was the opportunity for the next century, a socially wide acceptance of urban culture creates opportunities for an avant-garde approach to open space, particularly the renewal of destroyed and formerly

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contaminated sites, a new balance in the traffic infrastructure, and the spatial and material framework of ecological pro-
gress. The strategy for preserving the area as a social tool, accessible and potentially beneficial to all. The Pazos Metallica, part of the "extant landscape" project itself as a metamorphosis of the existing hard-
 nuggets would be a new academic "cultural park." These transformations renew public space, allowing for a new kind of urbanity and a new self-identity in a city that is growing up new possibilities in landscape design: systems for small and large urban parks that transcend their traditional role as "cultural hubs" and are located in urban areas. The lectures as a whole revealed a landscape as an integral part of urban life, transforming itself into a platform for a gradual dis-
 evolution and an evolving process of deconstruction.

—Jennifer Gilbert (19)

Undergraduates and Architecture: The Evolving Major

This academic year has ushered in exciting new changes in the undergraduate major, changes that reflect Dean Robert A. M. Stern's vision for a unified experience for students in the architecture program. While the undergraduate architecture major remains a focused, intensive program—design, history, theory, and culture—sizable changes in the curricular design have contributed to a more flexible program in a junior year to provide a context for the studio work. The studio work is now more diverse and less "architectural" in nature, with a greater emphasis on the larger scale of the surrounding environment.

Kier Bloomer outlined the initial section of the course during her talk at the Drexel Institute of Technology, designing a "Yale College has always stressed the importance of the total experience of the student. The studio work is now more diverse and less "architectural" in nature, with a greater emphasis on the larger scale of the surrounding environment."

Perspectives on the Boarding Schools

Perspectives, the Yale architectural journal, continues its strong presence with a big announcement in the fall issue, and an exciting new partnership with the Architectural Record. The first-year architecture students at Yale have been working for several months on a comprehensive study of the city of New York, focusing on the "Third Wave" in architecture and its relationship to the city's historic landmarks. This issue of Perspectives includes a feature article on the ongoing development of the new World Trade Center site, with a focus on the role of architecture in the city's future. The issue also includes a special section on urban design, featuring contributions from leading architects and urban planners, as well as a full-length interview with architect Frank Gehry. The issue is available for purchase at the Yale University Press bookstore.

Like a Watch

In New York last spring the Swiss invaded the market with a new, high-tech watch that is capable of competing almost in every aspect with designers who are more passionate and time-consuming. This watch has become the talk of the town, with Swiss designers and manufacturing agencies all over the world looking to Switzerland for inspiration. The Swiss watch industry is no longer limited to the traditional market of high-end fashion, and now even luxury brands are looking to Swiss design for inspiration. The Swiss watch industry is no longer limited to the traditional market of high-end fashion, and now even luxury brands are looking to Swiss design for inspiration. The Swiss watch industry is no longer limited to the traditional market of high-end fashion, and now even luxury brands are looking to Swiss design for inspiration.

MDM Program

The Master’s of Environmental Design program is a two-year research-based program aimed at preparing students for careers in the field of environmental design. The program is designed to provide students with a comprehensive understanding of the complex issues of sustainability and the ability to design solutions that are both innovative and practical. The program focuses on the integration of natural, social, and economic systems and the development of strategies for addressing the environmental challenges of the 21st century.

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Pizzuto is director of the MDM program.

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Leslie Robertson
Gordon H. Smith Lecture
"Structural Concepts for Tall Buildings From the World Trade Center to the Shanghai World Financial Center" January 20

Not all architecture today has structure that is much different from those of the past. In Pittsburgh exterior columns were attached to each floor in the Harrison Goumants building. The architects had proposed a triangular form, and con-

vexed them to match the columns and align them every third floor so there was an interface between the exposed struc-
ture and the curtain wall. Strayed from the building code and wrapped metal on the outside and foiled the column into thinking it was 1/2 grade steel, but it was only 42 grade. The prefabricated trusses and wall panel dimensions were all pro-
vided to an early digital format system, which at the time was made up of IBM punch cards. ...After the 1965 burning of the World Trade Center, the responsibility was to show up this, replace that, keep the project safe. All the rubble fell onto the refrigeration equipment, which was a stub-

by design. The rubble supported the stairs and sturdy wall. We would have lost the sturdy wall if it didn’t have that refrigerator. ...The World Trade Center was designed to withstand the impact of a low-rise 707 jet in the fog. Designing for the impact of the aircraft is the wrong way to think about the building. I was interested in that. In Hong Kong they require a refuge floor for emer-
gencies at upper levels—you enter, get back in the elevator, and go down. For the Bank of China we didn’t want the structure in the façade. We used diamonds instead of X’s, and Pei won with it—she is such a genius. The façade is deceptively simple; the intersection of the corner is aligned to the structural engineering where the dia-
gons intersect.

Lizbeth Cohen
"The Landscape of Mass Consumption" February 10, 2003

I would like to begin by establishing two points: for me, that a dramatic and mul-
tidimensional shift occurred after World War II. In the 1950s the establishment of a new order that I have entitled the Consumers’ Republic—and second, that it had particu-
lar consequences for the physical shape of postwar metropolitanites. ...If encouraging a mass consumer economy seemed to make good economic sense for the nation, it still required extensive efforts to get America to cooperate. ...I was a civic responsibility designed to improve the liv-
ing standards of all Americans, a critic, a part of a prosperous-producing cycle of expanded consumer demand fueling growth and productivity, thereby creating more well-paying jobs and in turn more affluent consumers capable of making the econo-
my with their purchases. ...By putting its faith in the potential of the private mass-

consumption marketplace to deliver opportunity to all rather than in expanding publicly funded rental housing or adopting policies that redistributed wealth, the Consumers’ Republic contributed to growing inequality and fragmentation, both eco-
socially and structurally. ...The segmentation of the metropolitan America was accompanied by the commercialization and privatization of public space. ...What developed was a vision and reality of suburban liv-
ing where the center of community life was a site devoted to mass consumption, and what was promoted as public space was in fact privately owned and geared to mass-

improving profits. ...During the last half-
century, Americans’ confidence that an economy and culture built around mass
comsumption could best deliver greater democracy and freedom has taken form from the Consumers’ Republic to what I call the “commercialization of the republic.” 

Advocates first for the postwar suburb, then the city, and increasingly the nation itself have all come to judge the success of the public realm much like other pur-

chased goods, by the personal benefit individual citizen-consumers derive from it. When Americans in the twenty-first centu-

ry ask of the public domain: “Am I getting my money’s worth?” rather than “What’s best for America?” they knowingly or not speak in an idiom evolved out of the misguided conviction of the Consumers’ Republic that dynamic private markets could deliver a piece of the action to all and at the very same time.

Thomas Beesty
"David Adler to Mies van der Rohe: The Persistence of Classical Tendencies in Twentieth-Century Chicago Architecture" February 24

In Chicago David Adler studied in an acad-

emical way over and above the house. He col-

lected data and picked the best pieces from each building, so it is about taste, not about architecture. He combined details from different periods, so he didn’t do chronology at all. And he was not interested in mathematical equations. He filled with things, combining styles and undermining the authority of classical architecture. ...Mies taught himself to do Schinkel. It was part of a movement at the time to do Schinkel. Mies was using struc-
ture as a tool for transformation, and you will find that Schinkel did the same. ...Mies allowed structure to break the line of the roof structure as a transformatory point in architecture. Crown Hall is the extension of the logic of the Schinkel plans. ...Mies turn buildings inside out. The outward lining is expressive of the one that struc-
tures the building. Decoration expression is no longer a representation of structure. ...Adler ended an eclecticism that no one figured out how to go beyond. Mies was so good at Modernism and at teaching like a classicist. ...Architects practice in the interest of a balanced structure, which is part of the problem of commercialism. Why are architects denied the best work in their own cities? ...In Chicago Gless’s building was declared a sculpture, so it didn’t have the right to go through the internal review process. ...The idea of competition in architecture schools is engendered by the way we teach; it is not kind or constructive. The rit-

uals in schools are cruel. ...The profession should speak as one voice, and in the end we would be better off.

Rogier Connah
Brendan Gill Lecture
"Pulp Architecture" March 27

So what would “pulp” be, as a notion? Corresponding to the genre “pulp fiction,” would it be a lurid, ordinary, and excessively ordinary? Could it be something we could relate to a softfleshy substance, something malleable, the pulpiness of movement? ...Everywhere there is, there is often hidden to the untrained eye, a new architecture appearing; it is not easily identified. Its position is made uncertain by its own process. The main protagonists may no longer only be architects or students of architecture. This pulp mass, this informed and artificial architecture, usually acknowledges influ-

ence and imitation. ...How are we to reerect days like these when structural, spaces, and building wish to express flux itself? Not only that, but if so much of what it means to be contemporary today involves constant change, short attention, instant movement, and rapid decal, where can we see these signs without being looked? The absence of stable narra-

tives should not put us off. Flow, motion, the ephemeral, the provisional, unrest, and chaos. ...But why do we negotiate whether we feel comfortable or not? ...So what can we do about these signs, assuming they exist in architecture, and why might we call this pulp architecture? ...Almost a hundred years later it is time to ask the question again, architecture or revolution? Perhaps it is a narrative that rejects spectac-

ularization and representation without yet knowing what this rejection leads to. This includes the new experiments in mixed reality, hyper-

utopian programming and transprogram, A-life, nano-technology, and various other soon-to-be-named processes. It is possible that these experiments will no longer be confined to the narrow aloofness of digital art and virtual reality. ...What was an architecture unable to respond to HIV AIDS? What was an architecture able to respond to the grief of the Twin Towers in New York? How architecture mounted the hypnagogic but could not deflect the bullet’s trajectory, nor heal the gunshot wound of the civilian. ...The Professor of Night picked the short straw. ...This was a new immaturity, a way of avoiding that degree zero again. Prepare yourselves. Look for the spaces in between. Go for the blind spots with your built in GPS. ...Back to back surroundings that all has been lost and all that will remain being lost. After the programs as only we can. Rewire the software and recode archit-

ectural thought, leave it open, and the architecture that they do not know exists, not the architecture scripted before them. ...And grafted onto all those buildings that remain in New York might be nothing but the degree zero of architecture. And not only when the sun sets and the light dispara-
rizes in on September 11 each year."
The zero is the fullest space from which to start over," the Professor of Night wrote on his Powowbook. ... The first sentence was a beautiful one, and the second would flow from these words. Nothing else was necessary. Everything else would be possible.

Ted Williams and Billie Tien

April 3

Ted Williams: So we called the exhibition Matter. Matter is the physical substance of consciousness. Matter is the subject under consideration. Matter is the principal constituent of a proposition as opposed to its...

Since September 11, 2001, many of us have been asking ourselves the question, What matters? We do this to remind ourselves that although each of us is unique, we are also the same.

Billie spent this past year as the only architect working with the Lower Manhattan Development Corporation, which is overseeing what is to be built on the World Trade Center site. Billie Tien: It has been frustrating, time-consuming, and a lesson in patience that I never wanted to learn. I wanted to quit countless times. At the same time it’s been an amazing journey because I learned that people believe deeply in architecture as an expression of shared aspirations.

Now we know that under certain circumstances, the public can be deeply committed to pursuing vibrant and coherent planning and architecture. Though on first thought this statement may seem extreme, I think it may be true. We believe in architecture as a form of personal expression. At its best architecture is a transcendent form of communication, but it is our mission to transcend what we have heard. It is only through the singular reinvention of architecture that a powerful and constructive building can be designed.

The period was what matters to us, research, growth, and the relationship of actual planes, elements, and things, all in the service of use and beauty. Our work does not ignore theory, but we agree with a statement once made when asked, "Things are more important than words."

Architecture is the coming together of the useful and the necessary, a noble goal, then we will make good marks on the earth.

Brenton Freeman
The Architecture of the Cuban Revolution

April 9

The period of the late 1950s in Cuba was analogous to the Russian Revolution, one of great artistic efficiency and creativity. The political situation, the construction, the architecture, and building trades were integralized into the political program. There was a reorganization of the architecture profession, so many left Cuba and ideological architects were forced to lend their artistic value to the revolution. Later, in the 1960s, the Soviets came in and taught how to make the Cuban style. The modern houses are not out of place; it is a complete revolution of modernism. There was a wholesale embrace of Modernism by the middle class, punctuated by masterpieces...

The building trades and architecture were valued participants in the revolution. No school was more radical than the architecture school, which provided an ideological underpinning to the architecture of Cuba. The obsession for prefabricated housing to be trucked out to the countryside, and the projects were prefabricated...

The Cuba Art School was conceived as an African village with covered passageways. The design was based on a courtyard and dormitory with dorms. The school was never finished, and now they are back working on it.

Preston Scott Cohen
Barbad Lines

April 10

The architecture-geometry relationship doesn’t lead to functionalism but to a kind of paradoxical functionality, functioning paradoxically, in the circumstances better than normal. The torus concept leads to paradoxical function. Towers come out like a hot terminal for the house evolving continuity and unity. The house is raised, with a void in the center. What scenario could a lot manifest? ... Singularity and multiplicity are opposed values; it is the problem of the one and many. The singular is the case on one side done away with relativity, like a body without organs, a form that collapses heart and whole. ... Everyone couldn’t thwart the programmatic philosophy of representation or part of whole. Do we have to always think with single surfaces? And how do we deal with rooms? Very few rooms experiment with uniting a series around a point. Maybe all spaces are alike but are reoriented. ... Dealing with level planes could be achieved by slicing. It is like slicing the turkey that I would shoot at Gehry and Lynn. After they design a column, they have to insert key level planes. Instead the idea of slicing the forms would be intrinsic to the project. ... The program provides a minimal surface that is impossible to deal with non-orientally. We have designed a bar where we added a bar it was a paradoxical series of demands from the client. The rotation plan was bi-level, was blocked and rotated 90 degrees to become the form. My project is a normal. The Trojan Horse is the engineer’s composition of a supplementary structure; was putty in my hands; it was a steel cage, and the owner has dematerialized the barn. The house is like a phone booth with a very large person inside and no room to move because the steel cage is tightly wrapped around inside of the building. ... There is a perverse function of the transmission of light to make structure perform one function and yet get misgivings when the windows swing out. Light comes from a mysterious place. When you are inside you can see outside, but you can’t see the light... There are forces at play that bring about exceptionality in architecture, and that is how I like to think about it.

Enrique Norton
Building the Transparent City

April 29

Mexico is a plural country—a modern, contemporary metropolis and contemporay urban phenomenon informed by the conditions of the city. How does our practical play a role in the current conditions and believe in all the contradictions of the modern city? ... The tensions are the relationship between private/public, interior/exterior, opaque/transparent, materiality or materiality as the rational, the interaction between real and virtual ... by the rhythm of architecture, universal/specific and global/particular... I love to build. The ultimate climax is when a project is built. Life forces of architecture are not just the climactic traditions but the totality of overlap of information, the social conditions of places so definite for the final solutions for architecture. I am also interested in the tectonics, not just the materials but also the conditions of materiality. I am interested in light, aerial effects related to light, tonality, and quality of light. ... For the restoration of a hotel in Mexico, we could not tear it town so we layered translucent material on the exterior that would act as a buffer and provide light and depth as layers of the existing structure. The artificial light at right and the daylight creates an iconic condition in the city, making it a place to be. ... We took the surrounding, broke it apart, and recovered some pieces and detached it. ... My children teach me to look differently at architecture. The freshness children has bring freshness to the place. They are my most important critics and professors, I like to stay fresh, and don’t listen to adults: We are not right all the time... The Brooklyn Visual and Performing Arts Library across from BAM is situated in an intense urban environment. It is in a triangular site and a program thick in complexity, and the site is extremely tight. I discovered how to liberate the skin and create a transparent condition so that the building is permeable. The idea is to create a library and the solid barrier of architecture. The library is mixed-use, there is a certain continuity of space and end of building.
Thomas Beeby

Thomas Beeby challenged the students to design a house for themselves with guest accommodations on a site in the Catskills. He sought to work in relation to the local climate and local construction technologies. The project resulted in roads of self-discovery as the students delved into their personal histories, dreams of ideal environments, and innovative materials.

The house, considered one of the great architectural formal personalities of expressionism, became a place of deep exploration as the students investigated their design project at ever-increasing scales—from the details of plumbing, mechanical, and electrical wiring systems to the building’s structural system—resulting in one detailed at full scale and intimately studied individual models. A component of sustainability was incorporated into the studio because the site had to be appropriate for dwelling, and the structure had to be built from materials readily available at local lumberyards or with appropriate industrial products. The construction was required to be performed by one person.

Turner Brooks

Associate professor Turner Brooks’s studio proposed alternative programs for the new Art History Building, being designed by Richard Meier on a site adjacent to the A&A Building on York Street. The highly charged site confronted the students with stylistic issues of connection and separation.

At the onset of the semester the students went to London to investigate the origins of didactic art collections and the collector’s-teacher at the Sir John Soane Museum. Back at Yale they followed the actual brief for the new Art History Building for classroom, offices, and lecture rooms on a site sited on all sides architecturally and academically significant buildings. The program’s richness derived from the building on one side being a place for reading and on the other for contemplation what is made, as they head off of each other in a parasitic relationship.

At the final presentation, two History of Art profs: Charles Anderson, Sandy Baszak, and Christina Melia, chair of the art history department Edward Cooke, director of facilities Pamela Dalphinch, Thomas Beeby (BUS), Ena-Louise Pekkonen (MED ‘94), and Tod Williams—students presented projects addressing spatial form through services circulation and materiality through contrasts with adjacent buildings. Some linked the art-History and architecture buildings floor-to-floor, others created connecting pathways or used the shared ground level. One project set up contrasts to the concrete A&A by using glass, Jennifer Gilbert mapped lines of hammered concrete throughout the A&A Building that transformed it into a new language. Another was intrigued by the way she created space through the addition of these two dimensional planes. "You in a sense flatten out Rudolph, in which a way would be shocking to him... Yet space is generated almost despite these parts. The parts have their integrity, they’re solid, they’re concrete and unforgivingly accepting of their fineness and planarity." Yung Mei designed a central courtyard with a glass wall for needed daylighting for the new C-shape building as the entry place. Brooks expressed amazement that more students didn’t integrate media projections into their projects since the building will be demounted into the university collection. Employing a flexible bamboo scaffold-structure that took on the appearance of a building under construction, Yung Ng formed a thick frame. The structure would frame windows, stairs, bracing, and galleries to divvied the space for the changing programs. Williams noted "an exuberant, wonderful response, joyous with successful connections—I feel like it is working at me, whether it is in Ormond or Rudolph. It could be made of Corten steel or wood." The laconnica became a literal rhetorical device for a participatory building. In the closing Williams asked, "The A&A is the building; too vulnerable. But Rudolph was very clear about it. It’s vulnerable because he put himself way out on a limb, experimented a lot, exposed it all of his own personality in a sense."

Will Bruder

Will Bruder, Bishop visiting professor, and Amy Lolyeveld (’96) asked the students to design a house for a photography museum for a museum of photography, a restaurant, and much-needed seasonal housing for workers in urban area of Jackson, Wyoming, that would express a sense of place.

Early in the semester the students visited the Jackson site and traveled north to the town square, and met with two photographers and architects familiar with the issues typical of Western recreation and tourist towns pressured by development. At the final review the jurors—photographer Ed Riddick from Jackson; Steve Dynia, an architect from Jackson; Ben Nesbett, an architect from Phoenix; Historian Kenneth Frampton; and architects Peggy Hammer, Billie Tsien, and Claire Zeisler (’96)—saw a mix of approaches for a 14,000-square-foot photograpy museum with a library, gallery, gift shop and an office, a 7,000-square-foot restaurant, and five 1,000-square-foot units of housing. In addressing the town square and the streetscape with its unique historic wooden sidewalks, students developed both modest and dramatic solutions for connecting the sites above and below the covered walkways. An unexpected challenge was the chance to work with a new draft of the town’s design guidelines, making the studio a laboratory for questioning the assumptions and restrictions of the new code. Questions addressed included: How dense should Jackson become? What should the street pattern be? How does one encourage an architecture that is regionally specific?

Gretchen Stecker focused on a material dialogue between stone as the primary material, and wood and other forms as secondary materials, which for Frampton recalled earthworks as "a sort of coding, a signal material in your project, and that coding cuts against its ontological potential as an exercise in self-referential material identity." Janny Kim included a contemporary form within a vernacular born prompting Weisz to ask the question, "Why is the wrapper not manipulated versus the barn to make the barn into an icon?" Timothy Patrick Hyland, juxtaposing the vitality and the solitude of the site, extolled the opportunity to create a museum in all its civic monumental and subtilites. In doing so he appropriated the function of the town square, aspiring to bring mountains to the square and the square to the mountains. Riddell felt the forms be like a mountain-scale, and Frampton appreciated the craft sense and the visible process of making a strong place, emphasizing that different parts of the building should have unique characteristics. Nesbett stressed: "There is a constant struggle between vision, art, utili- ty, virality, and particularity, and how to keep those in balance in any project."

As students investigated Jackson as both myth and fact and felt the gravitational and symbolic pull of the town square and the constraints of a two-knot straddling a street, they distill the essence of the town and engaged in alchemy.

Keller Easterling

Associate professor Keller Easterling’s studio explored networks of global parts and the automated transportation devices that operate them. Treating these devices as a germ that affects navigable surfaces in building and urbanism, the students designed large- scale distribution parks in the context of a series of global political scenarios. They prompted some of these scenarios by appearing in, or picking from, one another’s projects.

Given the failures of some classic forms of political resistance, the studio looked for productive political leverage using the automated port or “park” as a type of urbanism. The students first visited Rotterdam and Amsterdam to see the automated guided vehicles produced by the Ford defense corporation, then designed their own detail at the building or urban scale, producing a design game that they presented to a jury of architects: Douglas Gauthier, Ed Keller, Greg Lynn, Wing Maay, Edward9800, and Marc Tsurumi. Acting as double agents, using ideas from each other, the students investigated ways design makes impact on and furthers political agenda in global ports, from the South China Sea to Dakar and Antwerp to the middle of America. Andrew Movnik created a logistics infra-structure for a fully automated roadway.
so companies would purchase additional value, even beyond the original idea. Indeed, the network of worker houses intertangled with transport infrastructure to create a linear-distribution city as a metaphor. We might push the edge condition in a Kafkaesque paradox; Mitwich felt it was oddly a metaphor of Modernist workers' housing. For Igor Srdlcik the device became the vehicles for the transformation of an automated system of highway infrastructure and portals, with an overlay of golf courses for the elderly, which Lyen felt became a hybrid between a module and a consensus. Lyen conceptualized the imagined porter-company, called the |Agon group, which developed elaborate schemes for buying land around infrastructure that became devalued with increasing auto traffic or airport noise. One of the most important parts of a city that looked like a nice guy but used its Various social values, it became the center of other projects in the studio with pirate takeways. Somoros said it is in the U.S. land grant pro-
genre and in the U.S. was then later also deemed usable in an insane developer logic. Although the studio occasionally Occurs Maas usefulness, so that “if you could facilitate developers and connect them with the global program you could give them a hierarchy of role.”

Greg Lynn

Davenport visiting professor Greg Lynn with Mark Gage (01), critic in architecture, challenged the students to develop an innovative corporate office building for Motorola as they investigated circula-
tion systems, measuring, media skins, and innovative structure to create a new identity for the corporation.

In assigning the students a design pro-
gram and brief in reverse order from the norm, Lynn controlled the development of their projects in small increments. After the students researched some precedents for skyscrapers, studied curtain wall and structural elements, and then created abstracted generic program and typology, Lynn gave them a program for the Motorola corporate headquarters. With only two weeks left in the studio he proposed the three sites—Santa Monica, Bloch 39, Chicago, and Times Square, 23rd Street, New York—for the students to redefine and expand the same structural elements and materials. At the final review—a jury of Adam Ejiri, Michael Helft, Michael Heid, Masha Patel, and architects Wil Bruder, Keller Easterling, Sandro Marfis, and Ed Mitchell, took part in an open session about the individual to a visualizer, asking who the potential user of the program would be. They linked environment normally to physical form, breaking the stagnation of urbanism. They highlighted the parameters of various intensities of verticality, consolidated with waste-dense distribution sites throughout the city integrated with horizontal as air purification. Students asked the computer program where to build in a generic flexible model that could absorb market pressures on the city. One scenario featured a big-box store with the counter that solves the urban space shortage with unique infrastructure combinations. To solve housing needs, the “green city” group created a scenario that spouted 690 Trump Towers distribute-
sed throughout the city. The city combined with schools. Throughout the development of the computer program students could ask questions, change directions, or stop the development processes by creating “warn-
ing” signs that预警 were published during the semester. A futuristic goal was that the process be a chain, beyond one user and one computer, accessing data-
databases of all cities. Alex Ganin commanded the work, the tools, and the scale of the project used to create a comprehensive plan but took

issue with the overall concept because it would not allow people to build where they wanted to. “I also don’t think that an architect is a city maker; it is a business involving politics, entrepreneurs, and communities,” he said. Whiting wondered what the limitations are as a folly, irony, or productive conclusion. Boyer noted that planning is about codes but thought City Maker resulted in authoritarian planning with too many rules. Easterling compared the studio to war games. As the project unfolded, she said they were rethinking a dissection of themselves: “None of these rules are more flexible than those located conditions.” They’re all a giant pack of fictions that are roaring at each other. … Another player could enter in the game, one all could have disrupted each other.”

Demetri Porphyrios

Demetri Porphyrios, Davenport visiting professor and Jim Tinson (96) asked their students to design a revitalization project in Trowbridge, England, while addressing principles of sustainable growth and urban interven-
tion that could also be applied to new development throughout the world.

The notion of the interdependent relation-
ship between architecture and urban design was fundamental to the studio as the students considered design from the scale of the building of the town and region. In the first half of the semester the students planned up to create a master plan developing a narrative strategy, questioning the physical boundaries of the project, finding limits to growth and how it can remain a vital city in all of its urbanism. When several project involved developing, when simulation software that they then played out as a game to guide the city’s growth.

After undertaking intensive analysis of New York’s crucial issues, including the environment, transportation, infrastructure, culture, and education, the stu-
dents traveled to the Netherlands and to the region of Germany to understand the city. Stunningly he returning to create the City Maker pro-
gram. As software programmers the stu-
dents were responsible for an exercise to interrogate various urban parameters. As architects they played the role of urban designers presenting design simulations for a final review includ-
ing a jury of urban historian Christian Boyer, city planner Alexander Gavin (91),

and architects Wil Bruder, Keller Easterling, Sandro Marfis, Ed Mitchell, Kok Kan Goh (93), Robert Somor and, and Gala Sudjic. Students designed drawings and 3-D models, demonstrating concepts of architecture and urbanism. The studio examined circula-
tion, cladding, signage, image on the sky-
line, and the way a high-rise building meets the ground. From tall and narrow to morphing and organic, to Isometric and pinhole-shaped volumes, each pro-
posal also represented a brand. Hans Huang focused on the vertical, horizontal, and diagonal circulation systems, which Norman felt to be “about the difference between the fast circulation and the slower path … that could equalize and stabilize the density of the system.”

Martin Finov, and Alan Oshinski (96). Dan Gottlieb created a bridgeline boat-
shaped structure for making, exhibiting, and storing furniture, which Brooks praised for its purposes and fun-
centeredness. It was the subject of a public bid and was suspended over the boat anal-
ogy. It was also problematic to build on. Williams saw the potential of the form as a machine for connecting makers and users, the new program for a job in incubator, in addition to the required residential studio space and display area. Imagining how the school could help students connect to manufac-
turers and designers, bid on jobs. In its building grew out of the site, extending the motif of small wood from the new building to the existing context. Aurele Paradiso’s project was complete from the details to the overall building structures and plan. Organisci observed that it was paradoxical that she “thought about urbanism and a handrail, and bounced back and forth for the two.” Tinson felt for a “pleasant spatial inter-
pretation” and noticed interesting levels “of making space where people congregate and spin off of each other.” Each student found inspirational issues in a program idea that developed over the course of the semester, and each addressed the creation of a miniature educa-
tional village within a larger community.

Todd Williams and Billie Tsien

Todd Williams and Billie Tsien, Kahn visit-
ing professors, with Kyra Clarkson (93), based their studio on a new furniture company called Magni. What had been a reform school for boys was converted into a prototype for a private, wetland site and disparate existing buildings offered the students opportu-

nities to look beyond the site as well as for a new building.

Last year’s Irish architects Sheila O’Donnell and John Tuomey completed several new buildings for the Limerick-based Group for the Letterfork Furniture College, in Galway, where their students were asked to design for Ireland to early at the semester. At midterm the students completed analyses for a new teaching room, a multiple assembly area, a child-care center, an exhibition space, and a teaching studio, all in the complex. They also studied the efforts made by a local community-development organization to turn the town center into an active place for exchange and learning. After mid-term they elaborated on a new fourth program and building of their choice with an active requirement to maintain an old steel building on the site, which presented in final form to the jury of O’Donnell, Tuomey, Turner Brooks (70),

From left: Marshall Bell (93), Project for Thomas Baiso Studio, spring 2003
Jennifer Silbert (03), Project for Turner Brooks Studio, spring 2003
Gregory Sobotka (93), Project for WII
![nities to trade and organize

Chris March (93), Project for Keller Easterling Studio, spring 2003
Hans Huang (93), Project for Greg Lynn Studio, spring 2003
Todd Rezis, Macky McCleary, and Rami Beritin, Project for Wil Bruder Studio, spring 2003
Aurele Paradiso (93), Project for Todd Williams and Billie Tsien Studio, spring 2003
Jenney Avxley, professor of structural design and environmental systems, submitted the paper “Design and Simulation in Integrated Construction: Case Study for Building Tech Research, Practice, and Education” to the Journal of Architecture and Planning Research-Special Edition: “Advancements in Computational Building Simulation,” at the invitation of professor Mathew Santamouris, University of Athens. Axley is contributing a chapter titled “Methods and Computing Tools for Ventilation” to the upcoming book State of the Art in Comprehensive Buildings. In July and August he was guest professor and researcher at Aalborg University, in Denmark, to develop and present a short course for Ph.D. students titled “Modelling Natural and Hybrid Ventilation,” which incorporated his essay of the same name.

Diana Balmori, landscape architect, is currently working on numerous green building projects including the Societas Sculpture Park, Green Roofs, Long Island City; Brownfield, in Trenton, New Jersey; and the Vasser Performance Center Courtyard. Balmori contributed the essay “Industry and Water” to Carnegie and Clocks, a collection that includes 800 pages of human brains floating in hippocamsympathy. Cushing’s photographs and drawings of patients, various tests, brain and head instruments, and patient records. The firm is also working on a small insurance office facility in Norwalk Connecticut, Massachusetts, and housed in a new house in North Conway, Durham, Vermont, and West Falmouth, Massachusetts. The firm’s work was described in “Our House and Yellow House,” in Twenty-five Houses Under 2000 Square Feet, by James Truyle; his Yale Benthose was featured in Art; Art and Architectural Record (2003). Gage presented her work as part of “Design Like You Give a Damn,” at the Architectural League of New York.

Alexandre Gavri (‘87), adjunct professor, completed his work as vice president for Planning Design and Development for the Lower Manhattan Development Corporation at the end of April. During his 15 months in that position, he directed design plans on the front pages of the world’s newspapers, established a model for citizen participation in planning, and worked with Studio Daniel Libeskind’s design for the reconstruction of the World Trade Center site, and provided the boards for Mayor Bloomberg’s vision for Lower Manhattan. He continues as commissioner on the NYC Planning Commission and as managing director of planning for NYCDOT 2012. New York City’s bid to host the Olympic Games in 2012.

Philip Grauman, architect, exhibited his drawings illustrating the collapse of the New Arts Gallery, in Lightfield, Connecticut, April 5-28, 2003. His proposal is one of three out of 150 examined by an international jury for the design of the gallery of the Islip, Long Island.

Michael Haverland (‘94), architect, was awarded one of six national Brick in Architecture Design Awards for his addition to the Town Hall Educational Elementary School, designed in collaboration with the Urban Design Workshop (UDW) and TAMS Inc. The project site is an area in an architectural record (May 2003). This spring Spring and Winter spoke at the “Structures for Inclusion” conference, at the University of Virginia. The UDW was profiled in the March issue of Yale Magazine and featured in an NEA-sponsored publication on Community University Partnerships (Princeton Architectural Press, 2003). His office designed ArtSpace, a community-based art gallery in Harlem, completed a waterfront house renovation on Granby Farm, New York; a garden path in Brookline, Massachusetts, and a house in East Hampton, New York.

Douglas Hayden, professor in architecture and American studies, spent the 2003-2004 academic year in residence at the Middle Temple in London, as the first modernist architect to be invited to be a fellow at the Modern Architect in Lightfield, 1940-1979.

Herbert Neuman (‘19), critic in architecture, with his firm, Neil Herbert and Partners, has been working with the City of New Haven to develop a master plan for a possible post-Colonial downtown. Newly awarded projects include the reconstruction of the historic First Presbyterian Church of West Side Presbyterian Church in Ridgewood, New Jersey, a performing arts center at Emory and Henry College, in Emory, Virginia; the addition and renovation of the Troupe School, in New Haven, Connecticut; a new residence hall at St. Mary’s College of Maryland, two new residences at Wellesley College and Harvard University, at Wellesley, in Weston, Massachusetts, and the Museum of Modern Art, in New York.

Alan Piatto, professor, delivered a talk at the Annual Meeting of the Association for Community Design, in Baltimore, in the spring. He was a speaker at the Yale Center for Globalization Symposium "Geopolitical and University" on May 3, 2003, and he participated in the Environmental Protection Agency and Regional Plan Association roundtable discussions on "Transitioning to a Sustainable Region" in the spring. He was a co-editor of the Springfield Improvement, with Donald Watson and Robert G. Shibley (McGraw-Hill Professional, 2003). He received the Greater Dwight Development Corporation Dyer Center on Environment award in recognition of his activities this fall. Piatto will be co-teaching the course, "New Haven and the Problems of Urban Change," after a three year hiatus, in the fall.


Dean Sakamoto (MED '98), lecturer and director of exhibitions, with his firm, DA, is creating designs for an urban project called "City Boulder New Town." Selected vacant lots, storefronts, and construction sites around the Church–Chapel Street corridor will be transformed into a network of small streets and plazas that interact with the public on all three levels, and future development of the El City.

Joel Sanders, associate adjunct professor, was one of three participants to invite in a design competition sponsored by the new classroom building for the Fashion Industry. Sanders, a New York architect, is the designer-curator for Metropol, an exhibition of architecture and urban design in New York during the month of June. He designed Access Housing Inc. in September 2003. His design Access Housing Inc. will be included in Picture This... Windows on the American Home, an exhibition at the National Building Museum, Washington, D.C., March 29–August 11, 2003. Sanders recently received a research grant from the Fund for Gay and Lesbian Studies, awarded by the Larry Kramer Initiative for Lesbian and Gay Studies at Yale University.

Robert A.M. Stern (65), dean, was the guest speaker for the annual Lecture Series at the Boston Public Library in March 2003. His firm’s work in sustainable design was recognized with a White House Closing the Circle Award for the 2003 Nathaniel R. Jones Federal Building and U.S. Courthouses, in Youngstown, Ohio, the first LEED-certified federal courthouse. Completed in June, Stern’s Plaza at PPL Center, in Allentown, Pennsylvania, will become the first LEED-certified go-green building in the nation. The building was designed in collaboration with Patrick Burt (critic in architecture at Yale) and Paul Stoller (96), of Atten Tan. The Education and Visitor Center at the Mark Twain House in Hartford, Connecticut, another exemplar of sustainable design, is scheduled to open in November 2003. The firm is also completing three residence halls and a dining facility at Georgetown University, in Washington, D.C., a residence hall and a commons building at Acadia University, in Wolfville, Nova Scotia; and two clinical buildings at the University of Kentucky Medical Center, in Lexington.

Stern and Peter Deerevereux’s (92) Marmotz Hall of the College of Arts, Media & Communication, California State University at Northridge, in 2001, is a featured player in MIM Studio’s Legacy Blondie 2.

Carter Wiseman, lecturer, joined Alexander Purves (95) and Gregory Clement, a principal in the firm of Horizon Pedersen Fox, on a jury for the design of a bridge over the Saugatuck River in Connecticut. The competition was sponsored by the Westport Arts Center and centered with a panel discussion on "Architecture and the Community." On April 26 Wiseman delivered the lecture "The King and the Bridge" from his book, The Philipps Ekaterina Asylum as part of a celebration of the renovation of the Ekaterina Library (1972), designed by Louis Kahn.

Exhibitions of Note

Modern Litchfield


Cooper-Hewitt, National Design Museum

The National Design Triennial: Inside Design Now, at the Cooper-Hewitt Art April 22, 2003–January 25, 2004, features projects in architecture, furniture design, graphic design, and fashion. This year’s selection includes: Yale graduates Christine Lazar (94) with Blu Dot for their collaborative designs; Line Anne Couture (95) of Asym- motel for his KF3 A Furniture System; Bryan Bell (98) with Design Corps for the Guest House Winners in Virginia; and Mark Soltow’s (70) design for the future of the Prospect New Towns residential development in Colorado.

Southampton, Long Island

The Cultural Center of Southampton, Long Island, held the exhibition The Rodin of the Modern: The Birth of the Oakleaf June. The show featured 18 new works in the Modernist idiom on the east and west ends of Long Island, including three large color by faculty member Deborah Berke and graduates John Smith-Miller and Hawkinson Architecture, and others by John M. Hare (90) and Mark Turkel (94) of Leroy Street Studio.

Designing the High Line

The projects of senior undergraduate architecture majors (class of ’03) Ravi D’Cruz, Luiz Hu, Nadav Shieh, Eugene Wong, and Penny Hirschowitz were featured in the Designing the High Line Competition, exhibition on display at Grand Central Terminal, June 7–July 26. Other graduates in the competition included Andrew Held (Yale ’92) and the team of Eliphaute Hugie ’12 and Bimal Mendiratta (’12), who won an honorable mention. Alexander Gorlin’s (90) project was featured in an article in the New York Times in the New York Sun (July 14, 2003).

Lower Manhattan

Regarding the Alhambra, an installation by Guo Amorim (03), Tom Power (96) and Lan C. Am. A. Tipyak (01), was exhibited June 8–July 17, 2003, in the storefront windows of the lower East Side Teemsen Museum as part of the Points of Entry series. The Alhambra was the Lower Manhattan Cultural Council. The project investigated how the space could be converted into a record store and gallery. From there the window wall extending the building facade into the space of a storefront windows and incorporating a minaret, the Muslim prayer niche that points toward Mecca.

Pittsburgh

Raymond Ryan (87), the newly appointed curator of the Heinz Architectural Center at Carnegie Museum of Art, has organized the exhibition Pittsburgh Dunes June 27–October 5, 2003, to highlight projects by Pittsburgh-based trained architects and designers that show how we might live, work, play, and build in the twenty-first century. Each project was selected for its place on a platform a physical and conceptual space for the display of visionary ideas. Yehuda Gradualis included in exhibition are Guo Amorim (03), Thomas Monsma (’01), and Cai M. A. Tipyak (01) with Regarding the Alhambra (see above). Kevin Gannon ’88, Bruce Lindsey (96) with DSGP Design exhibited the Pittsburgh Glass Center; and Paul Fronek (94) with Landscape Architecture, Communication, Design exhibited the Mendon Museum. For information call 412-622-3215 or visit www.cmoa.org.

The Tenth Square

Ideas for the innovative adaptive reuse of the shuttered New Haven Veterans Memorial Coliseum could create a unique and compelling downtown attraction while offering an exciting cultural amenity in New Haven. Do it today: the dozen of vacant, as-built, and empty in use spaces gathered at a June forum on the subject at the New Haven artSpace. Mayor Dannel Malloy accordingly has in his hand a set of ideas he presses forward with his proposal to talk Kevin Rorke of Dinevco & Associates’s 1999 structure and redevelop the site. The opening presentation was Richard Murray (’65), Herbert S. Newman and partners, the firm related by the master to redesign the site with a linear public plaza and an office buildings.

Other Ideas were offered: that modified and reimagined the coliseum space. The ACE (Architectural Conservation Engi- neering and Monitoring Program), a group of area high school students, proposed a cinema multiplex in a multi-use old in the opening deck, and an unloading ten feet roof top. A. Archers Rachel Peacock and Archie Woods (’90) guided the students through the project. Roy Thompson (’94) of Gray Architects Architecture (1994) published a concept for a mixed-use arts and cultural complex that reconnects the building with the city. Building. Beyond creating an active and exciting downtown destination, he argued for the value of maintaining and building upon a city’s history.

Architecture students advocate Rob Narracott, of Clear Water & Associates, presented a project that celebrated the technical accomplishments and scale of the Coliseum’s steel skeleton. The building’s critical structure would be retained and tilted with grain cranes, creating a site for a major new building. Mixed-use buildings would re-establish relationships with the site, the neighboring other participants, including Henry Dym, of Neighborhood Housing, and Colleen Capwell, the town’s organizer, presented reuse proposals that we far too have fallen on deaf ears.

—David Rach (’70)
Please update us about your news of recent nominations, awards, and projects: Constructs, Yale School of Architecture, 51, York Street, New Haven, CT 06520.

1950s

Henry Miller (51) is currently in a two-person art exhibit titled Pastoral Parked Pieces, at the Case Memorial Library, in Orange, Connecticut. Following 15 years of architectural practice in Connecticut, Miller took up painting in 1900 at the age of 77. His watercolor and gouache paintings are remarkably lifelike.

1960s

Thomas Lawrence Bosworth (92), professor emeritus at the University of Washington, Seattle, received an honorary degree from Kobe University, Japan, in February. His achievements in architecture were cited as creating sophisticated structures with natural light in a delicate manner and for making a contribution to create a productive association between Kobe University and the University of Washington.

Norman Foster (91) returned to Yale this spring to receive an honorary degree as a doctor of fine arts. Lord Foster, following his master’s degree at Yale in 1951, with the Team 4 architectural practice in 1956 with his Yale classmate Lord Richard Rogers. In 1987 he opened Foster Associates in London, now known as Foster and Partners, designing buildings that incorporate innovative forms and natural light for all types of large-scale buildings. Foster was awarded the Pritzker Prize.


David Childs (87), design partner at Skidmore, Owings & Merrill, led his office’s design for the United States Census Bureau Headquarters complex, which won “The Frank Lloyd Wright Award” from the General Services Administration. Commissioned in 2002, the complex consisted of a 1.5 million-square-foot building for 8,000 employees to be located in the Soutfield Federal Center, a wooded site near Washington, D.C. He was also named architect for the World Trade Center with Daniel Libeskind.

Walter Hunt (67), managing principal at Genex Architects, recently completed a 170,000-square-foot expansion of the Liberty Science Center, at Liberty State Park, Jersey City, New Jersey. His office’s work included strategic planning aimed at supporting future growth of the institution. The firm is also creating a strategic plan for the Rivers and Estuaries Center, commissioned by New York State to create a policy framework for the protection and management of rivers and estuaries and their watersheds.

William H. Grewer (98), of Centerbrook Architects and Planners in Centerbrook, Connecticut, received a 2003 Honor Award for Design Excellence for the Central Street Bridge, in Worcester, Massachusetts, in recognition by Preservation Worcester and the AIA Central Massachusetts Chapter. He also received an AIA Connecticut design award in the “Architecture in the Community” category for the Mill Street Bridge, in Westport, Connecticut.

1970s

Jeremy Scott Wood (77), of Elkus/ Manfred Architects in Boston, designed the renovation of John Geden Howard’s 1930s Magazine theater, restoring the original terra cotta exterior detailing and the interior ornamentation. The 1,200-seat theater also complements a new performing arts center at Tufts University’s Emerson College that the office is also designing. This 54,000-square-foot building is 120 years old, the 78,000-square-foot center will house theaters, studios, and support spaces within its 11-story structure.

Mark Simon (72), of Centerbrook Architects and Planners in Centerbrook, Connecticut, received an AIA Connecticut design award for the recently completed Bernstain House, in East Hampton, New York.

Chad Floyd (70), of Centerbrook Architects and Planners in Centerbrook, Connecticut, designed a new wing of the Norman Art Museum, at Palm Beach, Florida. The building and its addition was constructed for $35 million and features a 14,000-square-foot space surrounded by a terraced oval atrium in the island. It was featured in the Wall Street Journal (April 17, 2003).

Sara Caples (77) and Evanwood, Jefferson (73), of Caples Jefferson Architects, received a national AIA Honor Award for Architecture this May for their work for the Heritage Health and Housing Headquarters, a former general building and social club on a semi-industrial side street in Harlem. They are finalists in the 2004 program for the AIA SEAL competition for new GENS; an intergenerational housing development in Chicago. Also on the boards of their design for the extension of Philip Johnson’s World’s Fair Building for the Quebec Theatre in the Park, in New York, in a joint venture with John Ming Leu (92) and Michael Timchula (91), of Le Timchula.

John Ming Leu (92) and Michael Timchula (74), who continued the firm of Edward Larrabee Barnes, completed a new commercial building and public projects in the People’s Republic of China and gave a talk at the Yale Club of New York in June 2003.

Louise Braverman (77) designed the recently completed Chelsea Court, a low-rise building located in Manhattan’s Chelsea district. The formerly condemned Skidmore now features 18 studio apartments, a shared garden, art space, and a community room. The color palettes unite spaces and creates a sense of community for the residents; the quality materials, such as wood floors and cafe- netry, colored lime, and fabrics, enrich the space. The building was featured in the New York Times (October 16, 2003) and in The New York Sun (July 7, 2003). It won a 2003 New York State AIA Merit Award.

Patricia Patikia (78), with her office, Patikia Architects in Vancouver, British Columbia, is working on a major addition to the Winnipeg Centennial Library; the Center for Music, Art, and Design at the University of British Columbia; a private residence in west Vancouver; and an Aquatic Research Building at the University of British Columbia. Recent awards include a North American Wood Design Honor Award and a Lascaux Silver Medal for the Apologia House, on San Juan Island; in Washington; a Lieutenant Governor’s Award for the Canada Airports Arrivals lounge at the Vancouver International Airport; and a Governor General’s Medal for Architecture for Strawberry Vale School, in Victoria, British Columbia. Patikia recently acted as an essayist at a Critical Writing in Architecture in New York in St. Louis and gave the lecture “Sitting Strategies” at the New Zealand Institute of Architects’ Houses and Housing Conference in Auckland.

Audrey Mallock (79) of New York recently completed the design of a new 50,000-square-foot marketing center for Armstrong Industries in Lancaster, Pennsylvania; a streetscape and landscape project for Bailey Park City; New York; the redesign of Commercial Bank in East Hampton village, New York; the New York headquarters for Ceder Portico, the office’s interior Design and Recreation Services; in Queens, the New York showroom for two private residences; and two private residences on the east and on Long Island, New York.

1980s

Michael Gadup (81) participated in MPAMAR for Six Months in Rome, an exhibition showing work of 60 graduates of the Rome Prize. The show, which included more than 80 works by such architects as Museum of Fine Arts, was on display at the Art Directors Club of Los Angeles, in New York, April 9-3 May 2003.

Alexander Gregor (71) is a subject of a “Practice Profile” by Jayne Merkel in Architecture & Ambience (issue June 2003). He is also designing Daniel Libeskind’s New York loft in TriBeCa.

Eric Hasloof (81), of Tulchin Griffin Hasloof in California, received a 2003 AIA/San Francisco Bay of the Bay Award for a residence in San Francisco: Residential Architecture. He received AIA/Merit Awards in 2003 for residences in Napa, California. Hasloof also recently completed renovation of new law offices for Skjarnen Morris in San Francisco.

Douglas Mcintosh (83), of Mcintosh Architects in Michigan, had the Steinhardt Residence—a contemporary container-like house in a neighborhood of brick houses—featured in Architectural Record (July 2002). Also published in October (January/February) 2003. McIntosh has renovated an old bank building into the nightclub Panaras, which was featured in Frame (September 2002), Interior Design (November 2002), and Contract (April 2003). The Skon Residence, a Modernist home for an art collector, is featured in the 1999-2000 book of the Best Houses (Images Publishing Group, 2002).

J.C. Calderon (94) participated in the Bernal Exhibit of Colombian Architecture, a display of work by Colombian and New York-based designers throughout June, at the Natives Theater in Queens, New York, houses around a common pool and links to the other buildings with walls and water features.

Louise Margien (93) has been appointed associate dean for undergraduate programs at Columbia University. She has been named associate professor with tenure and the Harvard Housing Association. She received her doctorate and her partner, Spercht, will maintain their offices in New York and open an Austin office of her firm, Spercht Margien. Her firm’s work was featured in the AIA/March 2003 issue of ARCHITECTS, as part of the article “Architecture of Appropriation.”

Austin Kelly (93) founded Xten Architecture, a practice, based in Los Angeles and the Switzerland since 1996. Xten has completed several residential and commercial
projects in Los Angeles and a new boulevard and tower complex in Switzerland. Katie teaches at the School of Architecture at the University of Southern California.

Charlie Lacote's (90) design firm Blu Dot participated in a panel discussion on the topic of craft in design as part of the Cooper-Hewitt Design Triennial, in which the work of his firm was exhibited. Blu Dot received the International Contemporary Furniture Fair's Editor's Award for Furniture.

The firm's "Free Play" storage unit was included in the 2003 exhibition Strangely Familiar: Design and Everyday Life at the Walker Art Center, in Minneapolis, Minnesota.

Laurence Odell (93) had his wine, Oranda Carignan 2001, rated 89 by Wine Spectator (June 15, 2003), the highest rating he has received. His winemaker and vineyard manager found an abandoned carignan vineyard and gave it a second life.

Rupinder Singh's (95), of Mimar Design in Cambridge, Massachusetts, led the renovation and conversion to a boardinghouse in a Brookline town house. Singh designed custom cabinetry and a sliding translucent wall, reconfiguring the kitchen and living area into a larger entertaining space. The project was published in Dwelling (May 2003).

Catherine Truman (97), with Ann Beale Architects in Boston, is currently working on the preservation and renovation of an 1801 Charles Bulfinch house in Beacon Hill by modernizing the systems and structures and reintegrating the house for single-family use and to redesign the renovation of two nineteenth-century chappels at St. Paul's School, in Concord, New Hampshire, one in the Arts and Crafts and the other in the Gothic Revival style, which were completed in November 2002.

Charly Wittcko's (98), of CW Architects in Brussels, Belgium, has recently completed construction of the 21,500-square-foot headquarters for the Belgian brewery Duvel. The building maintains cross-communication among employees in the expansive space. Constructed of concrete and glass, it is situated between a residential and an industrial area. Wittcko is currently designing an 11,000-square-foot home, also in Belgium.

2000s

Brian Bischoff (10), Oliver Freundlich (10), and Brian Papa (05), of Mako, in New York, had their work featured for Freundlich's brother Bart and his wife, Julianne Moore, for the art show "Flamingo, Notch, and Dazed" (April 2003). Made designed an open space to hold Moore's collection of twenty-five years' furniture, enhanced with details of a custom staircase featuring a steel-wall and teak radiator. The firm was featured in a profile in the New York Times (July 31, 2003).

Tom Morbitzer (10), of Robert A.M. Stern Architects in New York, was named one of the 2003 Sternawski Ledger Lefebvre Grant, sponsored by the AS New York Chapter. He will be traveling to Greece in fall 2003.

Daniel Kope's (13) has produced a line of furniture that he displayed at the "International Contemporary Furniture Fair," in New York in May. The elegant

far from the worst, and we were done a week early.

"Hark! Had his apartment been published in the New York Times, and Doug was livid. I said, 'Why don't you call Bartells Plum?' So Doug said her on the idea. The only problem was that he and Carol hadn't done anything to their apartment, and Barbara was going to come up to New Haven in four days. I remember pulling my Greek rug and Marcel Breuer chair down three flights of stairs to join the rest of the props they had collected from around New Haven. One of the photos has a big black arrow wrapping across the ceiling and down the wall to a wall-mounted phone, serving as a 'telephone board' for telephone numbers written in chalk."

—Peter C. Papadimihalou (86), professor and graduate program director, New Jersey School of Architecture, New Jersey Institute of Technology

"In about 1970 DougMichaels, Doug Hunt, and another person walked onto the Syracuse University campus in the medival town a compressor. They coned the chimney out of a few doors and built a picture, cut an inflation, and blew out a few days later. My roommate and I were able to provide them with a place to shower and hang out. In those couple of days Doug's personality, work, and energy probably had as much to do with the image we saw at that time as my single event in my academic career. I still tell students about the Miss van der Post lecture that got him fired from somewhere in Texas." —Richard Golomb, New York architect

In 1980 I was surprised and delighted to work with Doug at Philip Johnson's office and am reminded of the time he thought Philip and John Burgee were going to sue me. He came to the office dressed as a Turk in bright green glasses only to find their trip was canceled.

"He was a great idea man, and I was captivated by his movie storyboards and futuristic notions. I have been in awe of his energy, commitment, and out-there thinking. No one intrigued me more. The last time I saw Doug was in Houston in January 2002. We ran around looking at Johnson projects we had both worked on and spent time outside Enron's old office, where he shared his latest ideas on a project for a crooked oil, which he assured us to be built on the plaza in front of the building." —Eunice Riley, New York architect

"I remember participating in Doug's adventures at Yale, especially those that Peter Paalen ridicules. Doug was inspired with visions of a shopping center presentation, so I volunteered to make a five-minute 10mm film with an old wind-up camera. We took the video around New Haven at night and filmed the highways and lights and shopping centers of the city. The film was called Don't walk with a stick (from pedestrian-crossing signs). The background song I made, called a Beatles 'Good Day Sunshine,' I don't know what happened to the film—but it baffled his first jury."

"Also helping him fix up his apartment the New York Times articles by gluing part of a giant billboard poster of a Volkswagen over his bed. The original had a guy looking at the front of a VW with a flat tire. The next day, 'Nobody's Perfect.' We glazed the upstairs window of Charles Moore's house at 401 Elm Street, Chuck

then one-upped Doug by getting his own house published in Playboy, babies and all. It was a great time to be in architecture school, and Doug certainly added spice to it. May he rest in peace." —Bill Grover (91), Centerbrook Architects

Book Notes

Roberto de Alba (88) has written Paul Rudolph: The Late Work (Princeton Architectural Press, 2003).

Brett Braun's (88) book, The Designer's Fix: How Nature Influences Design, focuses on the visual craft of design, which is illustrated with photographed illustrations that site or remove details to show the impact they have on our understanding of chaos.


Publications of SFOMA

The San Francisco Museum of Modern Art has published the first five houses of its Conzection, structure and symposia poster, as well as three retrospectives designed by Pottamagom for the Yae School of Architecture, as part of this museum's permanent collection.

From left: Fundud Griffin Hartweg Architects, Houses in California, 2002


XTEN Architects, Polyhouse, under construction, the Venice Canal, California, 2003

OW Architects, Headquarters for Duvel, Brussels, Belgium, 2003

Daniele Kopets, Lounge Chair, 2003

Below: Cadillac Ranch, opening party, June 21, 1974, Photograph by Art Farm courtesy Chas Land

Doug Michels, 1994
Yale School of Architecture Calendar
Fall 2003

Lectures
Lectures begin at 6:30 p.m. in Hastings Hall, A&A Building unless otherwise noted. Doors open to the general public at 6:15 p.m.

Monday, September 8
Nigel Ruddock Lecture
Make-Believe
"Order and Complexity"

Thursday, September 11
Brennan Gill Lecture
Edward S. Casey
"Public Memory in Time and Place: Reflections on the War of 9/11"

Monday, September 15
David Adjaye
"Recycling, Reconfiguring, Rebuilding"

Monday, September 22
Amin Taha
"From Hardware to Software"

Thursday, October 2
Leslie Gill
Natalie Jeremijenko
Lauria Kurgan
"Open Resources: From Institutions to Toys"

Thursday, October 9
Rick Joy
"Thinking and Making"

Monday, October 20
Jonathan Rose
"Principle-Based Design and Development"

Symposia

"Intricacy"

Wednesday, September 3, 6:00 p.m.
British Art Center Auditorium

"Architecture and Psychoanalysis"

Friday, October 24 to Sunday, October 26
Hastings Hall, A&A Building
Exhibition hours are Monday through Friday, 9:00 a.m. to 5:00 p.m. Saturday, 10:00 a.m. to 5:00 p.m.

The Architecture Gallery is located on the second floor of the A&A Building.