Glenn Murcutt is the Bishop Visiting Professor at Yale this spring and will give a lecture on March 26. He was interviewed by Australian native Jeremy Edmiston, a partner with Douglas Gauthier of Systems Architects, in New York.

Jeremy Edmiston: The Sydney Olympics was held in the town that has hosted much of your work. What was your reaction to the games?

Glenn Murcutt: It showed the better side of Australian people. Marian, Jean’s family, wrote a beautiful article about how the Australian spectators gave her support and didn’t just celebrate their own people. I think Australia has a fairly laid-back attitude toward the performance of people rather than nationalities. Many Australians have the attitude that a thing done well is well done. JJE: Have you found a level of support for your participation in architectural activity from a community of architects?

GM: I’ve got to say that you get two levels of support. One level is very obvious, and that is when you actually see people being influenced by the work. The other is within the profession. I think it’s very important that the profession supports the profession. Architects take an incredible level of responsibility, for which they are not well remunerated and often not recognized. They need support, especially from their peers. And younger architects suffer greatly.

JJE: Many said that with every good building there’s a very good client, and that if you can send very good clients to young architects who are also good, as I try to do, the match will bring out very good work. I get lots of phone calls from younger architects seeking advice. And I’m very happy to give them my opinion on everything from simple legal issues to detailing of buildings. I even send details of my buildings to architects who went to use a similar sort of thing, and I’ll give them the basics and principles behind it. I think the sharing of information is very important. And if you give that information to others it produces an attitude in the young to share the information that they’ve found important. There are others of course who will tell you that anyone can design pretty houses on hillsides.

JJE: If there’s a sound bite for Glenn Murcutt, it might be “to touch the earth lightly.” Would you like to explain that phrase and how it relates to your work and early thinking in architecture?

GM: First of all, let me tell you where the phrase came from. It came through Brian Klopper, an architect in Perth. He came to me and said, “You know, there’s a great, great statement by Aboriginal people in the West which is, ‘You must touch the land lightly.’” And he said, “I keep thinking of you each time I hear that statement.” It doesn’t mean you don’t touch it firmly, but you do touch it lightly. In other words, there’s a fairly rapid recovery if one leaves it. It means understanding that the water table is unchanged—the water is distributed around the building so that the flora still enjoys the same amount. Fortunately we have a lot of flora left in this country, whereas lots of countries haven’t seen their native flora for 500 years.

Touche the earth lightly goes beyond just touching the ground; it goes into the whole understanding of the cost of materials—the true cost. For example, it takes one kilogram to process a kilogram of steel and roughly 142 to process a kilogram of aluminum. Each time one uses materials one must be conscious of these basic issues, so that when you put, say, aluminum and steel together, you can get them apart again to reuse the material as it’s not lost forever.

To touch the land lightly goes beyond just how you place a building on the site. It’s how
you minimize the energy impact of climatic conditions on a building. By orienting buildings in the southern hemisphere to the north, you get the long east-west axis and maximize thermal factors: both the gain and reduction of heat from winter to summer. You want your gain in winter and you want your reduction in summer, and a northerly aspect is just a marvellous thing for that. If you take the east coast of Australia, particularly where I've been working, we get these beautiful prevailing north-east breezes, and it's very important of capture those for cooling in summer. That is also about touching the earth lightly: you're not pulling on the earth's resources to cool or heat the building to the extent that you otherwise would; it's about minimal impact on the site, but it also capitalizing on the best aspects of the site.

JE: You need to show a sense in your lectures of an Aboriginal dwelling that is built on the ground with a thatched construction wrapped near the platform floor. It's as if it were capturing a moment of the landscape, like the lines of an Aboriginal painting. What influence has your involvement with Aboriginal people had on your work?

GM: It's an ephemeral thing. It's not as if one has necessarily informed the other, but rather confirmed. The aspects of the Aboriginal people that I really enjoy are those that they are in fact share with Europeans. Aboriginal people need to see the horizon; they need to see who's coming and who's going, what weather pattern changes are taking place, and things like that. And to do that, you've got to have aspects of the building where each time you move around a corner or along an axis, instead of seeing a blank wall you can look to the outside or to the sky.

JE: You've given architects in Australia a way of understanding the specifics of the country through a sensitive and analytical reading of the landscape. You've described the landscape as 'transient.'

GM: It's made up by the types of trees that we have. For example, eucalyptus leaves largely hang down, and in the hottest regions of the length of the leaves track the sun from morning till night. That reduces transpiration but increases the light through the tree, so you get only a dappled shade. The leaves are fairly sparse, and the result is transparency and legibility of the structure that gives rise to the extreme delicacy but also the strength. Being able to see through the landscape gives me the feeling that buildings and architecture ought to have lightness about them—transparency and legibility—so that there is clarity.

JE: Do you see this transparency changing inside the building, providing an interior that's separate from being in the landscape?

GM: Yes. You very often get a feathering quality, like a dappled shade inside the building. But it is extremely important to be able to withdraw—to be able to turn the light level down, to have a blind that can sit and sit—so that the failure that takes place in the corners and rods of our eyes is a reassuring thing.

JE: You were brought up with knowledge of postwar Californian architects like Craig Ellwood and Richard Neutra. Mies van der Rohe was also an early influence. His work continues to reflect a global understanding of architecture, but you took it to be extremely regional.

GM: One has to see what is appropriate for one's own place. For example, American culture strikes nothing of pumping in tons and tons of air conditioning to be able to put glass to the edges of their buildings. Well, ours is not a culture like that. When I asked Craig, what did he about the heat loading on his buildings, I thought he was going to come up with some very clever glass system that was going to reflect 90% of the heat; but he looked at me as if I was an idiot. "What a question to ask; why we pump in air conditioning?" That was the most profound moment for me in assessing Mies, Craig, and the work of other such architects in the United States who had no care about the heat impact on buildings. I just thought it was inappropriate for me even to discuss. So I had to look at the things that were relevant to me, such as order, structure, materials, typologies, morphology—and things that you can look at and say, "What is appropriate to my own place?"

JE: Have you ever considered working outside the country?

GM: I certainly have. I've been invited to do a number of buildings in the United States and one in Ireland. One of the great problems I have is understanding absolutely fully the nuances of a place's culture. I can read the landscape; I've got used to many parts of the United States' landscape. But for me to do something in it, say, the Arizona Sonora region, where there's such a mix of cultures—Spanish, Mexican, American—and to know about those influences, takes more than just a fire-Roxy. I've really got to know about the cultures.

JE: Is there a cultural transference, where you bring an Australian cultural sensibility to Arizona, for example?

GM: No. Well, you can bring the questions. After all, Jan Utam did a marvelous building in Australia. You can do it if—of course you can do it—but when I've got a three-year waiting list, why would I even bother thinking about it? Being a solo practitioner, there's no way I can foolishly do it.

JE: It's very interesting that you still work as a sole practitioner. How did you come to make that decision? And have your reasons for maintaining the studio been stable?

GM: In 1969 I decided I was essentially unemployed, and the only path then on was to go into my own practice.

JE: Why were you unemployed?

GM: Well, I questioned everything that was being done in a very good practice. And I don't think one is being responsible to the practice if one does not work within the party rules. And if you're not going to work within the party rules, get out and do it yourself. So I think that's exactly what happened.

JE: You were a young architect, and I was struggling to find what I wanted and what I didn't want was to be deflected. I was working (this is before I left), and a senior partner would come and look over your shoulder and ask, "Are you serious?" And I'd tell him to my self, "Chris, I was being serious." But I do really say that I mean, I just felt so insecure about it. So I went into practice on the basis that I would just continue to look at things and try to find ways of doing it the way I'd like to do it.

Neville Gruzman, with whom I worked as a young student for a number of years, told me that your last building represents the work you're likely to get from your next client.

So for every bad thing one did, that represented the sort of client base one was going to receive. Compromise is a hard path for me. There were three months in the first three years where I couldn't afford to re-register the car. I just couldn't do it, and I realized all along that rather than take on any sort of work, one could only afford to take on the work in the way Gruzman explained: start off the way you'd like to finish.

JE: You've been teaching consistently throughout your practice. How do you see the relationship of teaching to practice and to the scale of your work?

GM: First of all, I've never wanted to have a practice that feels as if it's done every possible building type that's available. All of architecture is architecture. I remember when Luis Barragán won the Pritzker Prize, and there was criticism that he hadn't done major city buildings. One of the members on the jury said, "My God—Barragán's work, it's all architecture." Barragán's architecture hits you with the most incredible walkup. And I remember that very powerful—architecture is relevant if it is of its time, and it's great no matter what size.

Now I've always used the argument that the principles that I've been working on and the way I've been doing them over the years are principles that can be used in every weather, whether it be small or large scale. I'm articulating principles. That is part of teaching. I have learned so much from students by teaching and through teaching.

Teaching keeps one's faculties sharpened, because students are sharp. If I can't con- duct a studio where I have learned something as well as made the students learn something, I have failed.

So education is an integral part of my practice, because it's how I stay in touch with the way of employing people. In other words, if I can go into a studio and show the students the questions I've asked myself, then demand of them questions they've got to ask them- selves, and then address those questions, I am teaching. People have said to me, "But look, what a great loss it is to the profession that you're not training somebody to carry on..." That's frankly rubbish, I've taught thousands of students now—and I've gotten through to half a dozen in that time. I've probably gotten through to more than that if I was employing people.

JE: The program you're suggesting for the Yale studio is a building for an Aboriginal artist. What do you think American students have to bring to that program?

GM: Fear. Fear is a great, great, great aspect of the learning experience. Not knowing anything about the work. Researching the work. I have run the program previously with extra- ordinary results, and I think the students will learn immersely from understanding that paintings aren't necessarily a response to looking at works on a wall in an inside space. Remember these paintings are done in the desert on the dirt with a greensheet. They sit on the paintings and paint; there's no preciousness to them—there's no ego associated with it. This is landscape painting, all entirely landscape painting, it's an inter- pretation of the landscape. It's interpretation of light. It's an incorporation of place, and I'm interested in seeing how the American students respond.

I think that if any work is going to be done well, you've got to have somebody behind it that's a bit compulsive. I'm just pushing on, doing one knit and one purpl on my eyebrows. At the age of 64 and a half, I'm still enthusiastic.

Top: Glenn Murcutt Architect Simpson/Lee House
Mount Wilson New South Wales, Australia
Photographs courtesy Glenn Murcutt

Bottom: An Aboriginal dwelling Australia

Glenn Murcutt
the definition of the public realm, while civic buildings should signal, objectify, and emphasize the aspirations of the city, region, and nation. And as the modernist ideal, it is to the point that the Lilian Guggenheim and/or Guggenheim (both Guggenheims, in fact) to be effective as a work of art.

Leon Krier: The twentieth century was celebrated for its achievements, and mass of it will disappear in the next few years. Modernism and its failures, as the ages, will become historical monuments. I don’t believe that age can add anything to a mediocre building or settlement. As long as it is always wrong, poor buildings and cities will eventually be improved. A lot of “improvement” has occurred before the present era and the conditions of that term will regain its proper significance.

Andres Duany: The problem with Modernist buildings is that the ratio is unacceptable. It’s not that I don’t believe in Modernist Masterpieces as well as anyone, but it is not that I believe in Modernist buildings. Instead, it is that I believe in studying the one thing that has developed the world’s cities. With traditional architecture, it is a question of history and context. There is no question that Modernist buildings are before 1930 you would have to fight for it. To find a better Modernist building, it is usually worth the effort. Such a ratio is unacceptable in other words, buildings in the past and yet the architects persist.

Victor Hugo: It is not the only way, but it is certainly the only way for me. I am interested in the history of the city, and I believe that history can be saved, but we must work on it ourselves and not wait until someone else does it for us. And yet it is the only way to get your message across.

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Andres Duany: It is easy to speak about the past, but it is not easy to build a theory with it. I have 20 years of building to help me create my own vision of what city can be like. Even if I am not always 100% correct, I believe that we are on the right track. And in the future, I hope to see more people working on the same principles that I believe in. It is not easy to build a theory with it, but it is certainly the only way for me. I am interested in the history of the city, and I believe that history can be saved, but we must work on it ourselves and not wait until someone else does it for us. And yet it is the only way to get your message across.

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The invitation statement emphasized that the "reinvention of the city as a hybrid form"—in between, and therefore sharing an unprecedented variety of cultures and forms both radially new and thoroughly familiar—is a critical part of the agenda for architecture and the design professions in the new century. However, as likely to happen, the discussion about future developments was dominated by conflicting views on the present situation and haunting specters from the past.

Social Issues and Architecture

Can social problems be solved through architecture? Although not explicitly formulated by any of the speakers, this turned out to be the major underlying issue in the discussion about postmillennial urbanism. Perhaps surprisingly, the advocates of what has come to be known as New Urbanism, Andres Duany and Ray Gidroz, appeared to be the most straightforward believers in architecture as an instrument for social change. Researchers who are once removed from design practice—such as Dolores Hayden, Robert Bruegmann, Sarah Sears, and Richard Sennett—took a more skeptical stance. Hayden stated, "The problem of the suburbs is a political problem, not just a design problem"; whereas Bruegmann claimed, "There is no necessary connection between built form and society." Sennett, who delivered the first Ruth-Symonds Lecture at the end of the symposium, tapped their contributions. He painted a grim picture of the social wrongs caused by the New Capitalism, which he claimed could not be solved just by repairing the urban environment.

Duany of Duany, Plater-Zyberk, proclaimed his belief in "the resilience and reformability of this country." In his view New Urbanism represents a continuation of Modernism's reformist tradition. Its qualitative approach, aiming at the standardization and reform of administrative regulations, the former movement could indeed be considered to be taking up one part of the latter's heritage—although Duany stressed that quantifiability primarily is a typically American value: in the United States nothing would be worth the trouble if it wasn't realizable on a large scale. The fact that the stylistic vocabulary of New Urbanism contains nothing but tradition, vernacular references pertain explains the widespread evasion to it. Moreover, the movement has been criticized for exclusively serving the interests of the upper middle class. It seems clear that the stylistic differences between New Urbanism and Modernism point to an ideological, if not downright political, shift.

Duany began by defending himself to his critics, stressing the modesty of his ambitions. Rather than completely wiping out suburbs, his office aims to "reinforce the existing alternative" (i.e., the traditional neighborhood development) and thus increase people's choice. However, the diagrams he later displayed erased all traces of modesty: they represented a model of reform that covered the entire range of landscape types, from metropolitan downtown areas to uninhabited wetlands. Apparently New Urbanism seems itself as the harbinger of a new natural order—one more natural than nature itself, in which everything has a fixed place and value. This explains Duany's conviction, later attacked by Michael Sorkin, that removing trees from downtown areas so the city becomes more urban and the country more natural would in fact have ecologically positive effects. According to New Urbanists, a tree is only a natural element if it is placed properly in the overall scheme of things.

Accepting Sprawl

Bruegmann's skeptical stance has a drawback that explains its apparent unpopularity: if social problems cannot be solved through architecture, it no longer makes sense to blame architects for having caused them.

Douglas Ford's response that urban sprawl has caused racial segregation and discrimination in a "soft apartheid" to continue in spite of legal abortion clearly contained a reproach to Bruegmann, who interpreted sprawl as a mere side-effect of decentralization. According to Bruegmann, the spreading of democracy enabled more people to realize their desire for a lifestyle based on privacy, mobility, and individual choice. His slide presentation demonstrated that sprawl pops up all over the democratic world, in such diverse places that it could hardly be narrowed down to one well-defined concept. Moreover, sprawl has existed for as long as cities have. Bruegmann argued that "sprawl" is basically an accurate notion, "an indictment of the way other people live.

By stating his belief in suburbs as "the hinge between present and past," and arguing in favor of serious archaeological research into "the seven layers of American suburban development," Hayden made it clear that her position was a moderate and subtle one. However, she also revealed a tendency toward "condemnation of the way other people live" when she showed aerial photographs of immense private settlements on former farmland.

Multiplicities/Living with Strangers

It was Sennett, a sociologist and author of influential books such as The Fall of Public Man and Flesh and Stones, who explicitly employed "the way other people live" as a positive element in his assessment of every day's life in the city. According to him, the essential values that are passed on by urban life are solidarity and subjectivity: by learning how to live with strangers one also learns how to live with the multiplicity inside oneself. The main qualities of metropolitan culture derive from the connected phenomena of strangeness and sameness. Referring to the theories of Emmanuel Levinas and Georg Simmel, Sennett stressed the importance of discriminating between "aliensity" and mere difference. Whereas difference boils down to
feral variations and changes in appearance, alterity profoundly informs transformations in consciousness and subjectivity.

To what extent is alterity something that could be planned and designed by architects and urbanists? Obviously, Sennett has little respect for the pattern books and style samplers developed by New Urbanists Duany and S synagogue. In these endless series of systematic variations, nothing but "difference" is produced, whereas "alterity" is denied and even repressed. Sorokin, who denounced the pattern books as monochromatic, exclusive, and "excluding any claim to authenticity," voiced a similar critique earlier. He called for "the creation of authentic difference," but didn't get the opportunity to explain how he thought this was to be achieved.

In fact the notion of “authenticity” in relation to urban planning and design seems more problematic today than ever before. Any deliberate attempt to influence and shape the identity of a given city is likely to be caught up in a "framing" operation and driven into the arms of the booming entertainment industry. Many large-scale urban redevelopment projects, such as Potsdamer Platz in Berlin, are run by multinational corporations promoting their own commercial interests. And now that architecture itself has increasingly grown subject to "modulation,” Sorokin says, the creation of "authentic difference" is less and less likely to get around the muddy waters of marketing, identity politics, and "strategies of difference." Rebecca Robertson's rather self-congratulatory account of the commercially successful redevelopment of 62nd Street and Times Square was a helpful reminder of this. Even Anthony Williams, mayor of Washington, D.C., who delivered the keynote address of the symposium as the East Stanford Lecture, gave the impression that merely through the branding of his city could the well-being of its inhabitants be increased.

Sennett appeared to have few illusions about the space left for alterity in the cities of tomorrow, but he stated that the problem emerged more than then just the quality of urban design. His lecture was an assessment of the effects that New Capitalism has had on the relations between people, between people and work, and between people and the places where they live. According to Sennett, the short-term logic of today’s "flexible economy" means that functions are being replaced by tasks and careers by jobs. The result is a significantly lower sense of loyalty and involvement. While interviewing employees of IT corporations, Sennett discovered a remarkable "loss of narrative" appropriate of cancer planning and future perspectives. The demise of uncertainty and indeterminacy is also reflected in conflicts between family and work, notably with regard to the moral values that parents teach their children.

How can children learn the importance of loyalty and involvement if their parents have a reduced sense of these values? Sennett argued that contrary to popular opinion the New Capitalism, with its flexible, disharmonized organization structure, is hardly more democratic than the old hierarchic bureaucracies. It just involves a different power relationship, based on a "rigid form of micro-management." At the top level a new economic elite has taken shape that utterly lacks the civic loyalty of former elites. What is left is a "sense of place"—of being connected to the city in which one lives. Nowadays top managers are mostly temporary residents who do not participate in the social infrastructures of their city (local school or hospital boards, etc.) In the old days, when management and production were not yet disconnected and spatially separated, company owners and directors had a clear interest in supporting social and cultural facilities for workers and employees because social turmoil would immediately impinge upon the company’s operational capacity. Because production is now transferred to places where labor is cheaper, companies no longer depend on the local workforce.

Dispersal and Flexibility

William Mitchell, author of "Spatial Urban Life, Am—But Not As We Know It," presented a theoretical framework for understanding the process of dispersal that new technologies have brought about. "New network infrastructures selectively loosen spatial and temporal linkages among activities. This produces fragmentation and recombination of traditional urban patterns and building types. Mitchell’s claim that this process of fragmentation and recombination is as old as mankind partly undercuts Sennett’s paradigm: "a sense of place" is not the static and fragile value that Sennett wants it to be, but something that changes and adapts itself over time. For example, the installation of water supply systems historically ended the function of the village pump as a central site for social gathering and exchange. Similarly, the possibility to separate industrial production sites from power sources arose with the construction of decentralized electricity supply. The information and communication technology "revolution" is in fact nothing more than a new cycle of "fragmentation and recombination of traditional urban patterns and building types," which was triggered by the invention of the "dissipative electronic intelligence" and new technologies to distribute information.

Mitchell pointed out that while some processes and activities are subjected to radical decentralization, at other levels new forms of concentration occur, resulting in specific spatial patterns. Some of these specific concentrations have taken shape in response to the need for an extremely efficient distribution of materials and goods. Fred Koeter showed a remarkable example in his lecture: the city of Alliance, Texas, "a Sprout's Moving City," with the legal status of a Free Trade Zone, consists of nothing more than an airstrip and a number of "super-box" buildings, in which, among other things, a huge cell phone assembly unit and a FedEx hub are housed.

Alliance has no inhabitants; workers live 40 or 50 miles away. Koeter argued that as national boundaries gain more transparency, cities and urban nodes will increasingly become the dominant entities of economic and political developments—a point that had also been made by Mayor Williams the day before. The communication and exchange between a global city and its hinterland is likely to be overshadowed by its relations to other major cities all over the world. Some of the new economic nodes, such as Canary Wharf in London, seem to be utterly devoid of any form of symbolism with their host cities. They are insulated sites interconnected by means of an "internationalized circuitry" of identical airports and hotels, where identically dressed people enjoy identical breakfast buffets. Sassone emphasized these issues of globalization of the local in her response to Koeter’s experience with a cab driver who did not know what to call Canary Wharf; she would call it a "diasporic platform for the operation of firms in global markets." And there is a need to rethink local as a microenvironment with a global span. As an architect and master planner, Koeter has been involved in the development of a number of these paradoxical cores of globalization. He explained that his aim is "to suit emergent one patterns." Aware of the instability of such patterns, Koeter stressed the importance of designing structures that are "resilient to various uses," so that, for example, a government building in the city of Jiaxing, China, might be easily converted into a shopping mall at any time.

Speakers in the symposium often used the notion of resilience, indicating that the belief in flexibility and mixed use has become an ideological standard among planners and urbanists in recent years. Today the Modernist zoning concept, which prescribed that each segment of a city’s built had to be assigned to one specific use, is what everybody loves to hate. Rigid zoning is
tended for all the things that are wrong about contemporary cities. The mixed-use option now seems to evidence that other options are also available. A single look around is said to be enough to know what the ideal city would be like. As urban designer Ken Greenberg put it, "We now have a different sense of what looks right in urban places. This is something that we have a more direct awareness of and complexity." He dismissed even the classic quality of city versus countryside—the most pressing form of zoning imaginable—as "a false dichotomy," the collapse of which can be witnessed today. Considered the "nature" is nothing but a human invention. Greenberg called for measures to accelerate the blurring of boundaries between city and landscape; "the city becomes more flexible, and the park becomes more city-like—and that is good."

Greenberg showed a number of projects realized by his firm Urban Strategies Incorporated, mostly conversions of dilapidated dairies and industrial zones near city centers (Boston, St. Paul, Brooklyn). In these projects nature seemed disappointingly employed as a shiny backdrop, an ornamental prop for the embellishment of recreational areas. The fact that most of these projects have an underground parking garage at their core illustrates the simple yet straightforward economic rationale of urban conversions today.

Grodos, whose firm Urban Design Associates specializes in the redevelopment of urban neighborhoods, is another proponent of mixed use and diversity. He lovingly referred to the examples of Paris, France, which has a residential layer spread over its ground layer of shops, bars, and restaurants. According to Grodos, the fact that each street in Paris has a residential function accounts for the city’s unique liveliness—as well as the quality of its restaurants, as myriad small neighbor- hood markets bring fresh ingredients to nearly every block in every district. Grodos strongly believes that mixing high- and low-income housing together can create a true American neighborhood. His firm devised instruments for methodically replacing "bad" public housing projects with various combinations of streets and single- or multi-family houses composed of standard elements, massing, cross sections, materials, colors, windows, and door types can be selected in any combination from standard pattern books, resulting in a kind of off-the-shelf simulation of the traditional American neighborhood development.

The symposium revealed a strange paradox in the attitude of today’s architects and planners: on the one hand they are extremely well-informed, often to the point of overestimating the influence of architecture on social processes; on the other hand, they tend to approach every issue on their agenda as a matter of visual composition and outward compatibility—everything they do implies that social or environmental problems are considered solved once they have become invisible.

As a result of "modernization," architecture and urbanism have developed into disciplines in which creativity and originality are the primary criteria. The maxim "what is invisible does not exist" applies to architecture itself as much as to the problems it has promised to solve. With vanished and sanitized pictorial compressions, architects and urban planners provide society with the desired models of containment and control. In this respect designed, controlled communities such as Celebration, Florida, are just an extreme outgrowth of a much wider and general phenomenon.

International Consensus on Flexibility and Multilane

The situation in Europe is similar. Even in the Netherlands, where overall building production has a relatively high quality, new housing developments often have the character of overdesigned islands—wrapped up three-dimensional compositions that leave no space to respond to future developments. Since the 1980s the Dutch government has withdrawn from the field, favoring private developers and investors despite the long social-democratic tradition of centralized policy. The result of this privatization of urbanism is that the government has lost its grip on spatial developments, and it tries to compensate through an excessive pursuit of "visual quality" in public space.

The international consensus that obviously exists in the design professions today, concerning "what looks right in urban places," gives rise to suspicion. The massively endorsed,_throughout-called concept of flexibility/diversity/multiple-use amounts to a desperate attempt to put a spell on reality no less than does the Modernist zoning concept once did. Both concepts deny the existence of an ontological gap that separates the domain of planning and design from the empirical boudoir of the real world. However, popular notions such as "mix, simultaneously, overlap, complexity" are basically characteristics of everyday life in the city that architects cannot translate into built form without interjecting some conceptual model, no matter how realistic they may think they are.

Generally speaking, in Europe as well as in the United States, the concept of flexibility, diversity, multiple use seems intended to give the architectural discipline an up-to-date credibility by rhetorically associating it with the successes of the New Capitalism. Architecture’s traditional reputation of rigidity is felt to be a handicap more and more now that cultural and economic developments are all about information and communication networks, virtual spaces, and interactive environments. This explains why architects often talk about their production in terms of flexibility and multiple use—the same concepts that were used in the 1970s for totally different purposes.

Thirty years ago flexibility and multiple use were instrumental in realizing a radical ideal of human behavior and resistance against bureaucracies. Architecture was seen as a means to enforce interaction, even between people who had no business with each other. Nowadays unexpected confrontations must be avoided at all costs. Architecture is supposed to stimulate frictionless movement; to enhance the smooth unimpeded flow of people, money, and goods; and to prevent conflicts that are understandable or simply not productive.

In summary, "Nast Cities" was spurred mainly by the opposition of skeptics like Sennett, Bruegmann, and Sorokin to the happy knights of New Urbanism. The current economic and political tide has obviously favored the latter group, which explains its growing momentum. Dwyer’s emphatic speech demonstrated the eerie sex appeal of New Urbanism. However, because of a tight schedule the symposium ended without the promised debate between commentators and speakers from both sides. The audience went home with the desire to have the main controversy solved. What does it mean exactly that by trying to stimulate architects are in fact repressing diversity?

—Cornel van Winkel

Cornel van Winkel is an artist and architecture critic based in the Netherlands. He writes for Archi magazine and recently wrote the book Modern Emptiness. On Art and the Public Sphere.
The symposium “Things in the Making: Contemporary Architecture & the Pragmatist Imagination” at the Museum of Modern Art on November 10 and 11, was an eye-opening indication of how a fresh and fertile idea—Pragmatism—can be highly confusing when given the full treatment of an institution such as MoMA. More modest presentation, all of the ambiguities implicit in the subject matter could then be precluded and would not surface. When it is sanctioned, packaged, and star-loaded, as it was here, not only are the stakes higher, but a giggle mechanism is made more ardent. Therefore the necessarily irresolvable tensions don't emerge, and the pragmatists themselves are made more awkwardly.

Originally the subject of a workshop at Columbia University’sBairstow Center for Architectural History that John O’Connor, Arnaud Delin, and John P. Collins, authors of Pragmatism, and Architecture, approached as a provocative idea. The philosophy of Charles Peirce, William James, and John Dewey in the early half of the twentieth century, as espoused by Richard Rorty and Cornell West today, is deeply rooted in the area of meaning. Unlike the self-reflexive, literary and highly abstract thinking of European “critique theorists” such as Jacques Derrida and Gérard Deluze, the focus of Pragmatism—the American philosophy par excellence—is on the relationship between ideas and their practical consequences. Instead, as O’Connor and Delin point out in their introductory talk at MoMA, the appeal of Pragmatism to architects should be considered. Not only does it emphasize concrete results and the act of making, but it also embraces ordinary ideas. It’s what James called “the coming in our time and the power of nature and instinct” that, along with the idea of meaning, is what sets Pragmatism apart from European thought. The making of things—be it in art, in literature, in architecture, in the field of design—is what defines Pragmatism. The appeal of Pragmatism to architects is that it allows them to express their ideas in a tangible, concrete way. It’s a philosophy that celebrates the idea of making things, of creating something from nothing, and it encourages architects to be bold and innovative in their work.

It was an auspicious beginning regarding the issues we have been interested in and toward which that interest inclined the curatorial theme of the panel, a more complete version of the panel discussion involving Richard Rorty and Cornell West in conversation with Peter Eisenman and Rem Koolhaas, respectively. Michael Hays presented an account of American and European “modernists” who also theorize, including Ivan Illich, Blanton Colman, and Mark Leiren. The latter two panels moved from a practitioner’s standpoint on “pragmatist” architecture, including theCork and Mok, to a panel on pragmatist architecture, including the Moko and Guggenheim. The latter two panels moved from a practitioner’s standpoint on “pragmatist” architecture, including the Moko and Guggenheim.

But the features quickly began to appear. Many of the more interesting ideas were factored in nature, of course, that they had to do with the implications of Pragmatism as a philosophical context. But with the passage of time and with the rise of pragmatism as a philosophical context, the issue of meaning has become increasingly important. The pragmatist viewpoint presents a different way of thinking about the nature of the world and our place in it. It encourages us to be open-minded and to question our assumptions about the way things are. It’s a philosophy that celebrates the idea of making things, of creating something from nothing, and it encourages architects to be bold and innovative in their work.

Things in the Making: Contemporary Architecture & the Pragmatist Imagination

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Architecture Must Burn: Manifestos for the Destruction of Architecture by Aaron Betsky

Described by Erich Gandolf Ginko Press, Los Angeles, 2001
144 pp., $39.95, (paper)

Eighty years and two books: architecture, must burn.

Kurt Forster, in his introduction to the Getty Center's Occasional Papers publica-
tion The City in America 1900-2000 by Andre Corbuz, situated what we came to be the preeminent focus of archi-
tecture and urban criticism in the 1990s. Forster's text—just two eight pages—
introduced a book that quietly captured a small audience of urban theorists who, like Corbuz, were beginning to test the limits of an American terrain vague, a term that had some common understanding in Europe throughout the years of Morley, Sol-Morelos. Terrain vague indicated a panoptic perspective—a distracted view to the periphery of buildings, and toward the vacancies and gaps between them, implying that building mattered more in the formation of the urban landscape. Forster's introduction did more than indicate a possible American version of terrain vague: it quietly signaled that Getty-supported scholarship might not be best noted in the very source of the center's own endow-
ment. Looking for a City in America was a reconnaissance mission charged with defining the urban ground upon which the institution thought it had only tentatively begun to settle itself. In the wake of the 1995 Los Angeles riots, Corbuz and Forster were looking for a new view of the distended geography of the American present, a more compelling view of the flux, suburb, and car-based consumption of fossil fuels. Getty products. The Dien's of the top-publisher of intellectual-venture capital to a tentative group of young, talented writers who connect between European ideas of a terrain vague and edge cities of the United States, such as Phoenix, Houston, Los Angeles, and Atlanta. Forster's introduction played to the Getty Center's con notion of situating itself in the vague city of cutaneous develop-
ments. "The physically compact historic city," he wrote, "has long been considered the crucible where the alchemy of new multi-
racial and multicultural life could take hold; but the reality of inner-city conditions in the United States has rarely been able to sustain these hopes.

Aaron Betsky and Eric Adgird's new book is a distant cousin of the quiet but potent public statements with theme and design. Like Looking for a City in America, it is a double book, half essay and half sequenced images superimposed in the graphic design of Eric Adgird. Looking for a City, designed by Bruce Mau, is half photographic portfolio and half written word (Dominic Kealy's photographs provide the evidence of Corbuz's theories). its themes develop in a slow and rhetorical sequencing of ideas that should engage anyone who has become a holism of Mauf's dual book. Yet eight years later the edge city that Betsky and Adgird confront is one that has witnessed the rise of an entire new breed of urban intelligentsia that has abetted the already decentered American urban geography. Although their book constitutes a renewed inquiry into the nature of the American edge city, its hot is not a celebration of the ideas and communications—its technological inter-
ventions and their implications on the urban vacancies and plaques of the Getty publication. None of these writers expect a return to a historically central city form, nor do they think it is culturally important. Instead, their message suggests that decenteration of the city in fact be escalated and that the edge city becomes the core of American urban coherence and place. Architecture Must Burn takes its title from the infamous 1967 performance by Coop Himmelb(l)au in which a burning wire-frame structure was lashed into the sky. Betsky and Adgird rely on this image both for its literal and metaphorical power. In the European theorizing of terrain vague, building structural form it leaves us as a future for the city. The eye and spatial sensibility move toward the ill-defined vacancies and gaps of the urban space where the existential readings of entropic material and social atopia have predominated. The tenets of Herbert von Himeinset's architectural offering are outlined in Betsky's and Adgird's terrain vague new buildings "form" and "renew" their urban agency in a manner that suffuses post-
urban space with an overdetermined, optical, linguistic, social, and political heat. To build in this paradigm is to conceive, construct, and produce energy—a successful building fills this space with enigmatic potential whose strength is the American edge city itself—
west and conspicuous consumption. Architectural Must Burn is the printed incantation of a hyperlinked, nonlinear network: its metallic links, hot colors, and icon-heavy images evokes both the symbol-

tem and temporality of the totemic offering of Hawaiian performance. Betsky and Adgird evade any specific interpretation of the city by suggesting the immolation and death of fixed blocks before they arise. Like the modernist geophysical city, the book seeks to avoid formal representa-
tion. To remember the trajectory of Betsky's text one must consider other urban metaphors of a Whitmanic nature such as Le Corbusier's queer-willful, comic 
jectory or the innovation of a burning technolog-
"City Tomorrow," ending with the choice-shredded street, "Can you call this revolution?" Betsky says architecture must burn. I think Le Corbusier was trying to keep it from burning. Betsy's book may in fact be starting to cool, or at least suggest that architecture and cities can easily conduct the heat of social strife, material denial, and environmental investment. Betsky is concerned not with burning but with burning energy. Architecture Must Burn is an intimation of an urban theory of thermodynamic flux. The tone of self-sacrifice is after all, but the text of class struggles and urban waste are made palpable in the intuitions of urban heat. The city (spatially or concentrated) is understood as the deployment of matter, and the processes that move matter pro-
duce heat and use energy. Betsky's book is a portrait of a sulfused network of geo-
political, physical, and mental. It meets in benchmark quintets of productivity that continually take on new geometries, materials, weights—and in the end, emotional timbres. The comprehension of the city is a critique of time-tied and imaged techniques—a type of Bergsonian visioning of time as matter. An image that is "more than a representation, but less than a thing" (Henri Bergson, Introduction to Metaphysics). Adgird once said that his name in design is to create "a counter-culture for whom?" His clients, the consumer, the user? His apprehension was that coherence would return to a historical city center, or that thought it is culturally important. Instead, their message suggests that decenteration of the city in fact be escalated and that the edge city becomes the core of American urban coherence and place. Architecture Must Burn turns its title from the infamous 1967 performance by Coop Himmelblau in which a burning wire-frame structure was lashed into the
shell of the sanctuary of Hua Temple 1 through 3. Larson's exquisite technique gives these two principal species of Kahn's invention the reality and vividness that our previous conjecturing from the drawings and models had always fallen short of doing.

Kahn, as a student of the Beaux-Arts in Paris, would have been very familiar with the reconstructions of antique buildings done in drawings by Philo-rome. These drawings often reached a high level of art. Larson has cast himself into a similar role. His reinterpretation of Kahn's unbuilt projects are the closest we have today to those beautiful watercolor renderings of all but vanished buildings from an earlier "golden age," and they fulfill much the same purpose. His control of line, light and shadow, textures, and color equal or possibly exceed the work of the great medallions in giving a "reality" to a group of buildings that, although not built, may occupy a position as important in the history of architecture as the ancient ones in Rome.

Both Kahn and Larson share a peculiarity in their design thinking. At first, Kahn transferred by light. "The sun knew never how great it was until it struck the side of a building." To Kahn not only is light the principal descriptor of architecture, but all matter (the material of architecture itself) is spent light. Kahn intuitively understood what the physicist today acknowledges, that light (plasma) is the fourth and final state of matter after solid, liquid, and gas. Kahn's architecture is intended to connect, deflect, and prevent light from destroying the life lines of a building. By wrapping ruins around buildings, as in the Laundries Carcerelle or the Salk Meeting House, Kahn intended to modify the glare and humanize the light. It is not a coincidence that Larison's murals are "see-also," showing the framing of a cellular tube. In his visual descriptions of Kahn's projects, after having established the desired perspective, his art consists of determining the angle and intensity of the sun and the degree of absorption or reflectivity of light on each surface to capture the reality of a physical building. In this he has been inevitably successful. Anyone flipping through a Larison's catalog at a store would be convinced that the photographs are of real buildings.

Larison test clearly exhibits that he has mastered and understood the existing physical literature in an essential addition to it, filling an important gap.

-- Thomas R. Weisend

Weisend is an architect and an emeritus professor of architecture at the University of California Los Angeles. He studied under Kahn at Yale and worked for him in Philadelphia for the years.

Reading Structures
Perspectives 31, The Yale Architectural Journal
Edited by Carolyn R. Fouge and Sharon L. Joyce
MIT Press, Cambridge, 1999
159 pp., 340 ill., $20.00 (paper).

Long awaited and brilliantly edited by Carolyn R. Fouge and Sharon L. Joyce, Perspectives 31 ties its thematic essay with a didactic intensity that accumulates as one passes from one structural "texture" to the next—not to mention the interspersed responses on text paper, ranging from qualified summations to outright ooranges, and the occasional glowing glas, as reported in Peter Rico's ruminations on the resilience of a spiderweb. There are times when a given commentary not only qualifies the content of an essay but also focuses on a point of principle largely ignored by the author; for example, Ed Fosch's response to Tom Beatty's essay on Missia van der Rohé's continued historic practice. Fosch's remarks on the typology and focus underlining much of Min's American work, consisting of primary structural components modulated according to orientation of the type-form. This nuance is equally ignored in Robin Evans' "Istoric analysis of the static anomalies found in Milacs' Barródin Pavilion, which he is at pains to demystify as far as its apparent structural logic is concerned.

The essays in this issue are particularly informative about the subtleties of architectural expression. Those by James van Heerden, Antonino Juvara, Herman Spangen, Alan Orgamch, and Gregory Dioza are the first two are closely aligned analyses of the athenaeums of reinforced concrete and the role of nature in the work of Louis Kahn and Ann Tying; the last two pursue the tectonics of wood in different ways, to quite distinct ends. The fifth essay, by Speigel, is an appraisal by an engineer of Le Corbusier's work, valued for its tectonic sensitivity, as found in the masterly locking brick and concrete in Mies in Jutland (1954). As Speigel puts it with regard to the exterior wall, for those who do not have the eyes to see: "The oversized section of this bond beam also accommodates the depth of the arch from spring line to crown plus concrete fill and ceramic tile. There is just enough beam depth left underneath the spring line of the tiles to accept the tie-nods, which are centered precisely at the location of the transits transfer. Cushier played with the arches themselves as well, choosing a substantial stone arch instead of the traditional staggared (bond) as more commonly used by Antonino Gaudi and Eduardo Gismondi." In an essay, Speigel fails to note that the Catalans in question employed Catalan vaults compounded of bonded and layered traditional flat bricks. While making a conscious decision to focus on the tectonic understanding of the basic structure, and not to be misled by any ephemeral elements of the largely permanentinnovation for the casting of the load-bearing reinforced-concrete arches above. I cannot think of a more pertinent example of the interplay between ontological and representational tectonic forms where the in situ concrete beam bed is the ontological structure—visible externally for its full depth and internally for its full width, as it passes over the interrupted load-bearing spandrel wall—the tectonic framework represents the acoustical flat vault in terms of a Mediterranean tradition to which it belongs, enveloping the entire work with a cultural resonance that poetically transgresses both the puritanical preoccupations with structural truths (see in Hovens, p. 47) and a mythical or primal-reaction form (as in William Mitchell's response).

That the American building materials industry, driven by the reductive economic bottom line, has neither understood nor respected for such cultural work is an implausible fact that gives particular pertinence to Orgamch's exceptional autocratically: "While my tendency is to want to articulate structural relationships in our buildings, to let the architecture convey the complementary physical workings of structural resistance and manufacture. I am weary of the extreme adherence to codes and standards in a system that that approach might engender. The pittoral there, I believe, is the objectification of the structural system at the expense of an architectural idea. The solution lies instead in reevaluating and reconfiguration of current building practice, the testing of larger architectural ideas from tightly knit, termed formations of industry" (p. 159).

By formulating this tectonic reprise Orgamch answers Leva Fossello's critical response virtually by its antithesis, emphasizing the dialectical nature of this antithesis, in which a leading voice activists and artists and designers and architects maintain that we can imagine and anticipate a given vision and vise versa. Whether by design or not, Reading Structures integrates itself into the current tectonic debate in an interactive way. No one who is interested in this theme can possibly avoid reading it and appreciating its fine-ginned reflections. I, for one, intend to reiterate my tectonic course at Columbia immediately and look forward to the continuation of my habitual reading of Kahn and Missia in light of the egales of Van der Rohé, Juvenal, and Beatty as embodied in these pages.

--Kenneth Frampton

Nino Roppo: It is an interesting phenomenon that four out of the five projects we are discussing are for singular urban sites. Why is this occurring now?

Craig Hodgetts: The design of cities and the building of new architecture reflect the growing demand for more specific architectural projects to keep pace with social and cultural changes. The market demands are driven by new social and environmental factors, and it is significant that the projects we are discussing are not occurring in a vacuum but are part of a larger context.

Alan Plattius: Shanghai where my study is based, is an example where a new generation of buildings is emerging. The city has undergone tremendous growth in recent years, which has influenced the architectural landscape. The projects we are discussing are part of this transformation, and they reflect the city's aspirations for a more contemporary architectural identity.

Douglas Gardner: We are approaching our site more from the project type. It is the new commercial block of the West Street building in Shanghai, which cuts across and integrates the older urban fabric. The design is not just about making a new building but about integrating it into the existing urban fabric.

Domini Purhiplys: Our studio focuses on the integration of existing buildings and the insertion of new elements into the urban fabric. The projects we are discussing are part of a broader trend towards the development of mixed-use buildings that integrate new and existing elements.

Fred Koetter: A different situation. Ed Mitchell and I have been working on new housing projects that have a recurrent theme: How can a temporary space affect urban development and have a positive impact on the city's image? The projects we are discussing are part of this broader context.

Ed Mitchell: It is a media-driven event that has a potential for change, especially in terms of the way that it integrates new and existing elements. The projects we are discussing are part of this broader context.

Nino Roppo: How then do you approach building in these urban spaces? How do you ensure that the new buildings are integrated into the existing urban fabric?

Craig Hodgetts: The design of the building is part of a larger context, which includes the integration of new and existing elements. The projects we are discussing are part of this broader trend towards the development of mixed-use buildings that integrate new and existing elements.

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Nino Roppo: What are the implications of this for urban planning and development?

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Craig Hodgetts: One example might be the hierarchical arrangement of the city that in the 1950s was based on transportation nodes and corridors, which has been superseded by Federal Express.

Craig Hodgetts: It is part of the infrastructure of the city.

Craig Hodgetts: Right—electricity is making part of the city as well.

Douglas Cardinal: I'm afraid that this similarity and interaction has led to this situation. It is a direct translation of power to those who possess it.

Douglas Cardinal: Infrastructure: this involves electricity and transportation networks, which usually organize cities and architecture, we do, of course, regulate electricity, we’re force to design the city on any scale, as it’s a place where people go to and enjoy, that we can’t afford to live there any more.

Douglas Cardinal: Architecture: one comes from plans and places, as to how one household, its found and the building itself is contained in the design, as a result of the building.

Douglas Cardinal: What is it that can make this kind of building in the initial development of a project so that mixed use is part of the package?

Alan Plattner: That is why the design studios are very important, the designers develop the ideas of policy makers and making reforms. The more courageous initiatives we make, the more we can and the more it will be possible.

Fred Koontz: Some of the most valuable buildings in Boston are the old South Boston set buildings, which are not buildings. This is because of their inherent use flexibility and reusability. Very few buildings like these are designed today because they do not relate well to current architectural interests. This is a shame. They are straightforward, useful, long-lived, and easy to build.

Alan Plattner: The idea of a building that can localize the environment and relationships, because of the same building is seen from the top. This can create a building that takes the ever-changing population and still has an identity in it.

Alan Plattner: That is an important concept. Take the example of airports, which are also social and flexible and they can create new requirements that are not avoidable, but the technology changes every four years. In the see-through of this, there is usually a highly specialized program that is uncontrollable, but the trick of the trade is one that can always be planned with other—specialistic and specific. An idea is that those at the highest level of the market are part of the operating, which creates a lot of work for both architects. Architecture is usually more accurate and is a very complex project. It's a bit like a hermit crab inhabiting the man-made world of cities.

Alan Plattner: The creation of self through a system is usually simple. It’s the creation of the object, self that is the key to the system. It’s one of those things that architects can bring to cities when making places are for people to create themselves. This is opposed to the existing means of communication and responsive travel is that cities today are very different than before. For example, in the few people that go to the city. There is an increasingly reduced range of uses in the area and the use of cars. Even in the area of manufacturing go to, for example, that any of these technologies likely introduced or introduced are not the result of any other economic or social factors. In any case, the urban—urban planning is a broader range of cars. We can’t make choices in such an uncontrolled way. How do we make the use of space most fluid, allowing the ability to social interaction to be fluid inside.

Ed Mitchell: If you have money, there are cases of cities, such as Prague or the old South Boston set buildings, which are social and complex. That’s why I think the financial situation of the city is not so good.

Ed Mitchell: I am interested in some of the work you are referencing, but some people have the worst of these projects. They are precisely judged. It is not so good. I think this is the first thing that’s good for some people.

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It was seconded that just a few days after I visited the Cesar Polli show at "Holt Art & Architecture building, I was sitting in a cafe a few blocks east of the Pacific Design Center, in Los Angeles, one of the pioneering buildings proficiently expressing the character of a more and more pervasive condition of architecture when the mass has been replaced by skin, one articulated as volume to make this condition more explicit.

Douglas Ganzo, Development Professor of Architecture for the fall term exhibited in Form/form system, a newsletter for Bernard Chermayeff on the 6th of November from 1960 through 1963. The show was originally the subject of an exhibit at the Museum of Contemporary Art, "Material Evidence: Chicago Archi- tecture at 2000," which focused on the current interest in new materials and technology relative to Chicago's architectural past. In its installation at Yale, Galion's In/form system juxtaposed next to both Colin St. John Wilson's, The British Library and Michael Wilcox and Paul Larkin's (A)Y axis which questions issues of public dimension.

Veritas material culture becomes public either by its mode of production—the collective effort of a multitude of people—or its public scarcity. The perfor- mance of the artifact, Galion's installation, the other two exhibits provides a number of historic exhibits that make up the Yale Gallery system that makes our historical artifacts accessible to those who would like to view them.

(a)way station
(a)way station, a project by KWA, Photography exhibit currently on display in the North Gallery from November 13 - December 16, 2000. The photo-works structure becomes an artifact as documents of an activity or artifact as the material in which is used to represent an object or other temporally displaced populations.

Photographs this page by Harold Shapiro
Photographs opposite page: Harvard Green Hall by Catherine Bogard Gilder Bookhouse by Michael T. Mansfield Akiyagi Building by John Jacobson
**DANGER DAM, TURNER BROOK’S BOATHOUSE AT YALE**

To get the best effect Turner Brooks said that I must view the Gilder Boathouse from a site that reads "DANGER DAM," which is the other side of the Housatonic River at a spot just past the finish line by the brookside and where in years past yachts would arrive to view the races. The position of the boathouse itself is exactly at the finish line. Of course, he could have made the effect I needed to see a boat and to row the river to understand how amazing Yale’s racers would be if it weren’t for the still waters and the lyrical bands that give the course its special character.

The Gilder Boathouse is an excellent work. It is the first university project designed by Turner Brooks (’70) and a work done in complete collaboration with Ezra Stoller, the photographer. The result works from the perspective of the users, convincing, picturesque, and operate as, in fact, as architecture. It is a good shape, built well.

The project was awarded in a competition among four firms: Turner & Brooks; Alexander Gorlin (’70); Moran Weiss (’84) and Michael Roger (’74-75); and Leslie B. Organschi (1986). The story goes that when Turner presented his design to the building commission, which was in the process of rejecting the original plans, the board decided to pluck it from the building site model and set it next to the original design. They finally went to Great Worship with three ranks of chairs.

Praiseworthy this win was from the position of DANGER DAM! Admitted by its less elaborate description, the jury members were ready to select another participant. Nevertheless, the design remains very much as it was for the course of events. Only—by this period—doesn’t it look somehow much better and more complete. It is a building that suits the characteristics of Route 34 and to the Housatonic River. Some 15-20 feet being the route and road level.

Turner’s comment on the structure itself is one approaches the great grandchildren—that is, as much to anyone who cannot see a staircase from above; that moment of looking was lost, the door and river below. It is a sign of great moment, but perhaps the seeing being that is intended is just the left of Turner’s eye. A similar observation may be made in the clerestory room with a high ceiling. There is a generous and integrated use of wood from the windows, the masts, the grilles on the floors and to the Brooks’ Peloton studio, downstairs. The building is surrounded by the color of which seems to be a yellow; adds significantly to the warm feeling of the room below. But the very moment it is deep in the warm afternoon sunlight being in a small window that may be varied through a variety of windows. After the doors close, to return to the doors from the chart.

Welcomes the bobs or exploring the building, climbing decks and staircases to do a boat in a beautiful and logical, shaped, dictated in every detail by the requirements of boat and row. And by a low roof for shape and construction. Here, and in matters of the finer workings of the art of boating Brooks and Peloton were assisted by Wil- storf and former Yale rower Mike Gullits.

The result is that the Gilder Boathouse works far better than anyone could have imagined. This is why, when in charge of the building, is a very happy man. His only—very mild complaint is that there isn’t enough storage. To this I must add it is clear that the river-liner boat bays are a great success and the single simple, pane-dash windows on the floor above must be a pleasure to use. Here I have a few questions about both scheme and details but they are just ghosts. Rather than note them, or meter more virtu I suggest we leave the issue to judge for ourselves—their twenty-minute drive just past Derby. Under any scrutiny this project will fare just fine. Building facilities are the proper to, not by words. "It’s all right.

When Jim Turner showed his design around to several architects, engineering, he took us to a specific location. At 15-20 feet she size boat that where the rain we felt he could see the building; turnin’s side of the building’s two sides. Of course, Turner was expansive and enthusiastic, a rather amiable character, the stories about. The building was for Turner and the Gifford First University building and, I feel, a great landscape of a building, for very much moved it through than seen from any particular user. Separate. The Gilder Boathouse will sit better, larger scale work, for Turner and Gullits if, if we will have the capacity to elevate their work, to project the back in the landscape to two more people live. And while the work itself remains personal, it will deal with issues of scale and proportion, and I’m lending another context in which the designs project images of the building, is not a structure of interest.

—Sid Williams

Williams is partner in the firm of Williams, Ivarson and was the Authoring Professor at Yale in the fall.

**NEW ART BUILDING FOR YALE**

What is an "architectural restraint?" Architect Deborah Berke asks this question in her recently completed work, Holcomb T. Green I. 1950–86), the Yale School of Art/School of Drama, located between Chapel and Crown Streets, in New Haven. A faculty member of the Yale University School of Architecture, Berke has been a consistent proponent of the concept, exploring it through teaching and practice. Her Architecture of the Everyday (Princeton University Press, 1998), co-edited with Yale faculty member Steven Hirsch, offers a panoramic view to this territory, arguing via a critique of "heroical" models for an architecture of cultural engagement and legitimation through practice, albeit one that is deliberately antiseptic.

Green Hall is Berke’s most substantial and publicly conspicuous exploration of these principles, which emerge as a set of guides for responsible architectural processes rather than as a historic form. At the center of this process is respect for the broadest constituency of users, in this case a world highly familiar to Berke both through her own experience of teaching and through the long time collaboration of the Rudolph AAA building by the schools of Art and Architecture. A clear awareness of the power of this process is the effusive enthusiasm of Green Hall’s new occupants, defined in part by their conspicuous productivity. Berke’s view is that this productivity—which ranges from painting, printmaking, graphics, photography, and drama through to debate and the development of a collective spirit of community—must take center stage. The building is forced to compete with the assertiveness of the architecture or construction, a tightening of its fit. The construction is established as a permissive environment, rather than as a strict or overly articulate envelope, and holds the promise of an ongoing process of appropriation and reconfiguration over time.

The project comprises two structures, a conversion of the former Jewish Community Center on Chapel Street, and a new building to the rear, accessed from both Chapel and Crown Streets. The initial commission focused on the Community Center building, and, in many respects, has set the tone for the overall project. The building is a minor work by Louis Kahn, mostly notable for its Chapel Street facade, a series of two-story colonnades in ways in which the domestic projects stand. A façade is the most telling of course, better to be less majestic."

—Steven Hagen

Hagen’s article is an endnote, and the accompanying text incorporates capacity to stand as a general model for an "architectural restraint."
The Fall Lecture Series, held on both Monday and Thursday evenings, were enriched with many components: architecture, landscape, and art. Architects who also present- ed in the Millenium House seminar; and the theme being Building and the Environment seminar (see page 20). Presentations were rich with new research in architectural history and theory as well as recently completed projects that are in the making, presented by established architects from here and abroad.

1. Bernard Cache

"Current Work"

September 7

The four elements of our pavilion at the Art Institute was the result of previous experiments with screens, panels, and tabloids. In that process, we noticed that our approach had a clear affinity to Gottfried Semper’s theory as articulated in "Der Stil" (1863), not only because we come to architecture through the technical arts or because we came to invent new materials to create new designs, but because our interest in decorative wooden panels is consistent with Semper’s "Materiale Prinzip" (principle of prin- ciple). Even our investigation into the generalization of weave to map key elements of modern topology, like knots and interlacing, consists of a contemporary transposition of Semper’s "Materiale Prinzip," or primitive pattern.

And why focus on Semper, whose architecture seems to reveal nothing but the Renaissance humanism rejected to the Modernists? We live in an age of not iron, but of cotton. Why would we need to reconceptualize the end of our iron, concrete, and glass century to the history of those of wood, stone, clay, and textiles? Do we not run the risk of a new technological determination, by which the information age, the so-called "third wave," would create a second break with the past, definitively negating any historical experience and leaving us with no other alterna- tive than a choice between the dinosaurs and the space ship? Or should we not instead be reminded that information technologies themselves are deeply rooted in the past?

The computer is not an IFO that landed one day in a California garage.

2. Marion Weiss and Michael Manfredi

Paul Rudolph Lecture: "Site Specifico"

September 14

At the Pen and Center Community at Olympia Fields we were attracted to the mythic quality of the Midwest. It is both order and disorder, structure and lack of structure. The flooding of the area is an issue, and we realized that terraces could hold water, collecting it in different increments and becoming part of the composi- tion of the site. The playing fields step down, extending architecture into the landscape.

We are interested in uncovering what is sacred and vital in the move. In the competitive "Bringing the Gap," won but not built, there was a tangle of on and off ramps. It was always a question of a new terrain for pedestrian experience. (Manfredi)

We don’t use contextuality as materials in a neighborhood. We are inspired by a site and setting: sometimes it is geological and sometimes it is adjacent buildings, like the The University College Campus Center. Context is too loaded a term for both those who argue for it and those who don’t. Maybe the better terms are appropriateness or relational.

We have culturally reconsidered the land- scape, there is no such thing as an unnatural landscape. The projects are embedded and out of the ground. (Weiss)

The Worswick Memorial Farm has a changing condition of stories and light. Reflections on the wall through the glass like memories. It is an attempt to make the "immeasurable measurable," as Kahn said. (Manfredi)

3. Steven Holl

"Parallax"

September 14

An experiment is at 410 Sanghatatstah, on the Singal Canal in Amsterdam. In the large space "Menger Sponge," the spaces were connected to a parallel to a composition method of Morton Feldman: "My desire is not to compose but to project sounds into time." This pavilion, whose plan, section, and elevations are easily perforated, is an experiment in building "patterns in a chromatic field" via chance operations.

The experiences of shadow and light are moving from the simple umbra of shadow to the periphery of extended sources. Light’s once fixed "constants" spacial is being slowed in some experiments and extended in others.

There is a "thingness" of light that might be scored and given phenomenal order. This was not a verbal order, as lights not verbal—we need spaces, we need images. Light’s "thingness" embraces the paradox of wave/particle duality. Like the gap between relativity and quantum mechanics, these central mysteries charac- terize modern physics. Here is where sci- ence metaphors cohere into poetry and art; this is architecture’s territory.

4. Dietrich Neumann

"Architecture of the Night"

September 18

Beginning with the lighting ceremonies of the Woolworth Building, a rather important development took place that stood for a paradigm shift in architecture, providing an "architecture of the night." This was the most important driving force behind a new artistic and architectural expression in rela- tion to questions of national identity and commercial.

Such a dramatic paradigm shift from day to night and nature to architecture is tellingly reflected in the work of the most prominent architectural deconstructor of the day, Hugh Ferris, who had received training to demonstrate the effects of the new "shutter" laws on the form of the tall office building and the simultaneous influx of daylight.

Metropolis of Tomorrow 1952 projects a visionary city, where many of the buildings take on their characters from the night, with dramatic buildings for entirely from below by powerful floodlights. Although the access to fresh air, sunlight, and nature played a central role in European visions of urban modernity, the late night city of artfully lighted skyscrapers and specular billboards propped in the end to be the more popular image.

5. Douglas Garofalo

Bishop Visiting Professor: "Materiale, Technology, Projects"

September 25

Technologies are machines and text that can assist a design from the conception of a project to its construction. Technocratic frames current work and culture surreptitiously, beyond the project of more functionality, and it is an agenda that is consistent with an idea of an era, shaping architectures of the strategies.

Suburbia is a condition that is not just homogeneous but filled with variables. Our new house additions question the homoge- neous context. Suburbia today is made up of new faces who are not always interested in American vernacular.

We take existing elements of a house and project them outward. It is always a requirement to save existing components and building elements and then lead to the notion of context. It is not really Frangipani critical regionalism but atypical nuances that interest us. The additions often engulf and eat an existing house. One house is designed from the inside out in an attempt to overturn zoning commissions, so that they can add on to their houses.

We think of ourselves as architectural detectives looking for clues. We absorb the zoning and make eccentric events that are turned into a strategy.

The idea of critical insight shouldn’t be lost, something not very meaning in the end—techniques do influence it. We haven’t produced or accepted any intellectual super- cession relevant to technology.

6. Elizabeth Diller

"Blind Spot"

September 28

Blurred measures 300 feet wide by 200 feet deep and houses 75 feet over Lake Tahoe in Yerostinos Reis, Switzerland. Emerging from the fog resembles the sensation in flight of seeing through a cloud layer to the opal sky. The bar serves only water. A large variety of waters are available, including commercial waters, municipal waters from world capitals, glacial waters, and polar waters.

Unlike entering a building, the experience of entering this habitable medium—in which orientation is lost and time is suspended— is like an immersion in effect; it is a perfect context for the experience of another all- encompassing, yet infinitely elastic measure, medium, one for the transmission and propagation of information.

The main entrance to the residence in the Seagrisd Building in New York, originally designed by Philip Johnson in the 1960s, is concealed like the restoration of an old cost. The guttered shell is reined with thin layers of material that sometimes lift away to become structural, spatial, and functional. The material is redefined as a fortress peels up while the pearwood ceiling peels down and is melding into seat, as part of the exterior window frame surrounding the main dining space.

7. Hermann D. J. Spiegel

Mythian Belloagge Lecture: "Essential Structural Expression and Its Implications for Architectural Education"

October

Gaudi said that every single architectural mine had some engineering thought behind it. We believed in structure because he said it was nature, and he tried to replicate the nature of the Mediterranean climate.

The parabolic and hyperbolic parabola Gaudi loved so much lent themselves to masonry. When designing a port, Gaudi lapped it down into the structure and fixed the connection so that when the wind blew across the top, he cut the bending 50% so he could get away with a smaller column. It was pure engineering from an architect.

Gaudi tried to equate the structure of a building, and stability it within its own boundaries. He called buttresses parabolas.

8. Hon. Anthony Williams

Mayor, Washington, D.C.

Eero Saarinen Lecture: "Paradise Papers: The District in the Twenty-First Century"

October

Everyone is responsible for upholding the Constitution, even planners and architects. We all have a vision of democracy to revitalize not only the city, and bring back community and civic action. City-states are the real representations of the global market. We are aligned to other cities and their boundaries.

In D.C. we are working to make dynamic neighborhoods with communities as a base. We are creating new communities and a vibrant waterfountain so that businesses and property owners wreck the federal city to the residential city, losing the economic areas together. We are rethinking the fabric, so that the street are linked together: the technology circle, the government circle, and the people.

We are making a meaningful, as opposed to just symbolic, connection of the city to the federal government. D.C. has no repre-
9. Richard Sennett

Roth Symonds Lecture "Urbanism and New Capitalism" October 7

My argument is precisely that flexible capital has
the same effects on the city as in the workplace itself. Just as flexible pro-
duction produces more superficial, short term relations at work, this capital cre-
ates a regime of superficial and disengaged relations in the city.
Socially the coupling of flexibility and indifference produces a conflict less visible to the eye. High pressure flexible work profoundly discontents family life.

One result of this conflict, by now well-
documented on middle-aged employees, is that adults withdraw from civic participation in the struggle to solidify and organize family life: the civil becomes yet another demand on time and energies in short supply at home.

Therefore economic solutions are not what the urban public space.

The dialectics of flexibility and indifference produce a larger disengagement, a politics of citizenship; of arousal in the public realm, since the impersonalization/standardization Commodification is alien to public spaces; and finally of alien, durable attachment to the city.

10. Aaron Betsky

"Architecture Must Burn!" October 9

To this place—Yale—and the power of this place, I return to speak after graduating from here years ago. Here I was surrounded by a Gothic fairy tale of buildings designed by Hasbrouck Gribbles, who was a master of planning, pragmatism, making that work and things to house a new democracy—espe-
cially places of learning.

I am a believer in architecture that directly addresses the culture. Architecture must burn! A way to make sense of sprawling realty.

There are innumerable inherent in sprawling built into the very nature of the environment, and yet inherent, it is inherent especially in the logic of mass production.

Attractions in sprawl are now the transit centers, big boxes, sports centers, and airports. Not built by architects. Few architects salvage the buildings with a few attractors, but then some has become the norm.

So how do we make architecture in the world of sprawl that is slow motion, invention, and now?

11. Winy Maas

"Recent Work of MVRDV" October 13, 2000

We are adventurous in architecture, but urbanism lacks that. Urbanism is not just a zoning act in the world of 2.0, but must be investigated in 3.D. Significant changes occur in transport, cars and 90x90s, but no one turned it into economic research, it becomes a kind of definable object. Before the ide-
ology of the virtual work and domain of pure individualism, there was a study of spatial urbanism.

For a new highway on 60 hectares for the D95 Rotterdam route and combine the Ghilain configuration with landscape and accessibility. We had to change Dutch.

A new culture for the urban, a new culture for the future, a new culture for the city, and the subject itself is visible. The visitor and the place are almost made together into one thing.

Eisenhower Library is like one big tatted object, which makes the place and gives it ambiguity. The overall covers it to combine it into its setting. It is a simple form in something else at the same time in this totally mediocre city.

The Kramshaus is a luminous structure that copes with big clients and has articulated spaces, both intimate and tradi-
tional and exposed to the transforming nature and the body. Like a vertical shift from unphysical to physical.

The Winey is like a stable building, invisible, depending on the light. The closer you come, the more overwhelmed you are by the physical mass. The glass in the stores are both positive and negative. We use the glass as a positive— as much an architectural material as the stores—to filter the light.

To see the building, you would be blown away.

17. Ignacio Dahl Roche and Jacques Richter

"Learning from Practice: The Work of Lissoni, Niccolò and Dahl Roche" November 13

There might be a way to start with restrictions of the client and place them on a positive side of a project. There is a thin line between the bare and the meaningful, or one that is too close to construction and meaning, going from building architecture. Our choice is to play a game, from design to construction, and avoid the banal. Our contiguity with the Modern movement is a reaction against postmodernism. The early houses are in a kind of open-endedness—and we want them to last, not to be ephemeral architecture.

We are not interested in a minimal ten-
dency and hedonistic use of materials, as are other Swiss architects. Unlike our Swiss colleagues—who are on the road to minimalism and the ideal box, wherever everything will disappear and only the box will remain—we are still expressing what is behind, not to be reduced.

Today we make buildings that are ephemeral, and preserve more buildings from the past. Jean Tschumi’s Nestle Headquarters would have been cheaper to rebuild than to completely redo, as we did. The pleasure was to find a strong and thorough solution to the formal property.

18. Barry Bergdoll

"Sitting Mies: Nature and Consciousness in the Modern House" November 28

Since the mid-1980s a new whole chapter in the critical reception of Mies, much of which centered for the first time on the experien-
tial aspects of the pavilions he had opened up new questions about Mies’s architecture, his concepts, and his idea of culture and shifting attitudes toward technology—a series of questions that have cast his practice not only as a high style gestures with issues that confront architecture today. Even Mies himself welcomed the anniversary of the German Werkbund in 1919. "We want to investigate the potential residing in the German space and its latent scapes," his American champions system-
atically weeded out the waggish natural lines of both eXterior vines and household plants on the plans. These estimates not only alter fundamentally the nature of Mies’s spaces but blurred traces of a historical line of development.

Since (The Barcelona Pavilion) re-creation in the mid-1990s, its experiential and reflec-	ive properties have been extensively re-
dowed interpretations that fulfill just what Mies intended to create a place in which the capacities of the new architecture open new horizons of thought. This was not lost on the visitor and the subject itself is visible. The visitor and the place are almost made together into one thing.

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This fall’s six advanced studios, including the postprofessional studio, provided broad opportunities for students to work among various approaches to architecture and urban design for many sites around the world.

Tod Williams and Billie Tsien

Loh Laich. Kahan professor Tod Williams and Billie Tsien asked their students to undertake the design of a new scientific community at Scripps Oceanographic Institution in La Jolla, California, as part of a real project in a spectacular oceanfront site.

The nature of research communities and the authority of institutions varies widely from one to another, and the specific role of the individual guide the students’ inquiries as they were asked to design a communal living environment with auditoriums, laboratories, and meeting rooms, as well as private spaces. The site chosen for this project, which is scattered with 1960s buildings and other nearby scientific research centers, including Williams Tsien’s Neuron Model buildings for La Jolla and Louis I. Kahn’s Salk Institute, strives to provide for interaction and create a public waterfront in carefully crafted forms. As critics Martin Firio, Rick Joy, Brigitte Bialik, and Craig Hodgetts discussed with the students issues relating to connectivity to the sea and the views, the relationship between clusters of buildings and their need to respect the fragile water’s edge became evident. In response to Steve Foli’s optimistic courtyard space, which was designed to encourage a cultural mixing between the surfaces and the scientists, Shinn observed, “In terms of the balance between permanence and a changing image of self in response to the changing world, the institution is an open-ended question. Normally programs are fit into the footprint. We are opening up the [A & A] building so it can accommodate more over time.” Williams mentioned that the ultimate building is to design temporary spaces, and the better thing is to make a platform for them to use in their own way.

Samuel Taylor’s project, which was represented with elegant models, provided students the opportunity to approach the relationship between individual buildings and the specific details, as well as the overall site plan. In his project, Timothy Sullivan stretched out the program, weaving it with garden spaces, creating a landscaped site that connected to the waterfront. Shading it with canopies between glass walls made of glass and glass, his treatment brought a sense of lightness, as though it were hovering over the water. Firio noted the success of the building clusters at the scale of gathering, which kept the site: “To get people to sit there.” Shinn found his portrayal of the water’s edge worthy of note. “It is a more benign condition,” she said. “Other projects are of the ‘on’ and ‘off’ kind of a site, but there are different approaches.”

Addressing the sequence of spaces from the parking lot through the buildings to the waterfront was also a challenge. In Matthew Commerford’s project, Rick noted the geometric resolution but wondered about the “role of the big idea and the hierarchy of arrival is important. I see it more in the pattern of movement and hope that it is open so that people can move through to the spaces.” Other projects explored the issues of voids and massing, orientation, and compartmentalization of functions versus an overall singular form, as well as how to build up from small ceramic elements, walls, bridges, or pathways, thereby linking the site to the water and the water to the site.

Craig Hodgetts and Ming Feng

Craig Hodgetts and Ming Feng, the Taiwan visiting professors, proposed the “Box of Boxes” as the master plan for the former El Sierra Marine Corps Air Station on 5,000 acres in Irvine, California. In a strongly force-feeding alternative, students in the studio undertook a master plan study and a new socioeconomic model of the municipality directed towards points of exchange for growing Web-based businesses. In developing a comprehensive organizing system for a vast site, the students invented hybrid conditions they called “viruses.” These “viruses” were concepts such as “sky,” “vibrant,” “transit,” “vessel,” “flexible,” “nodes,” and “networks,” which became the underlying themes for their designs. The jurors, Peter de Bentreix, Lynn Arne Conquet, Jon Jerde, Ben Nicholson, and Alan Plattus, were presented with a new range of ideas and strategies per to develop innovative marketplace at the edge of contemporary urban design practices. Gouda & Hodgetts designed a responsive building type on the runway promoted Nishimura to make the connection with the A & A Building. But, he observed that the slats and traffic thrusting out need "an anti date to make the poetry of hardcover visible in the A & A, there also is a statue. This sweetness of infrastructure happens with a small instrument that can’t land with both wheels at the same time, so it leaves the reader. Jerde have entered a dangerous place of hubs. Just as the statue of Minerva needs to be in the middle of the A & A building, so the other one another for us.

The immense California landscape inspired David Melto. Melto suggested Stelio to reinforce their sites with agriculture and renewable energy. Mabbot transplanted agricultural forms on the tracts of restocking orange groves with farms, and marketplaces in his plan. His project was a river corridor, an area formed as a linear forest at the south end of the runway. Jerde was surprised to see the orange grove in a current architectural project and thought that they were probably the first orange groves ever to reappear in California. The juxtaposition of warehouses and foodstuffs were to Platts of essence to the new Internet and the tent city.

Architecture was juxtaposed with housing in Mark Smith’s project, which emphasized the Hispanic qualities of the American West, forming a scenario of “hanging high.” His vision of “big sky” maintains the open spaces with a park of shifting ground planes, sheds structures, and agriculture. A landscape corridor is formed by towers, platforms, and water provides contrast, the oil. An agricultural terraces, stadium incorporating housing in cramped spaces for the transient population and migrant workers and diseased held. Rick noted that Jorde’s project does not make rural life “a representation of American space. Using the ground plane as a park, the base material interweaves a path taking you up and down.” Jerde cited the difficulties of designing 5,000 acres in a studio project, to which Jerde suggested that simple, broad masses form the main body of the plan. Lisa Ann Conquet appreciated “the landscape as an architectural condition with a model at a compelling scale.”

Skitch Barks’ project employed the “long-string” virus to create a shock absorber with pavement for roller blades and a cultural mix of activities. A structure to house the events doubled as an entertainment center revolving around the automobile. It was noted that the movement, excitement, and the speed of the activity was well integrated into the scheme.

By investigating how these stated goals programs can address vast schemes over unusual sites, the studio uncovered numerous new challenges that relate to the expanding definition of architectural practice.

Douglas Gerloff

Douglas Gerloff’s (’94), the Darwin visiting professor, assisted by visiting critic Daniel Centwell, chose “Block 27,” a politically contested site in the heart of Chicago that awaits a mega-development, for the studio. To model the potential of a dense hybrid urban program, students employed alternative forms of hierarchies made possible with digital design tools. Interpreting the developer’s actual program, they created unusual mixtures of events, uses, innovative public spaces, and ultimately expanded the program’s given 800,000 square feet to 3.2 million square feet with the addition of a Digital Media Center. In all phases of the project, from the urban planning analysis and program mapping to the final building designs, digital tools were integral to the student work, but did not dominate their final presentations to Ming Feng, Ben Lobettter, Ed Mitchell, Ben Nicholson, Michael Silver, and Ron Witten.

Ghiora Aharoni and Mi Sun Lim proposed a potentially dissolving Avenue material with an insulation capacity to create transparency for a hybrid program of atmospheric intensity over the site. Ben Nicholson was intrigued, urging students to “go to the unknown and learn the mysteries of groups such as the Maastricht order. They understand what the word blur means; they are custodians of something that I will never understand. You need to know the significance of numbers. Why 2.2 million square feet? Discover 2.2’s magical significance.” Ron Witten wanted to know what is missing in the hybrid, “We can know it, but what is the shape of the hybrid?”

Stella Papadopoulou and Tania Vojnovic’s “luminous highways” were subway projects of trying to slow down time as well as re-interpreting privacy and voyeurism. In multiple levels of transparency, the backs of refrigerators and closets were made visible as you pass through the building on numerous exterior elevators, leaving an empty core. Michael Silver thought that the idea of a coreless skyscraper was interesting, but wondered how the access could be made different. “Putting alats inside kills it,” he said. “I would put them outside, where they can be a focus.” Witten wondered whether slowing down time indicated nostalgia for the pace of life. “Why would I want to be in that space,” he asked. “And why do it at all?” Witten responded, that they were annoyed by Rem Koolhaas’ phrase, “If you want to build, you want to do nothing; to maybe even turn the power off in the building. Life is too fast.” Ed Mitchell noted that it revisited modernist paradigms, observing that “the studio teaches how to generate differences in fields, but it is the small spaces where we tell the narrative of the space.” Nicholson exclaimed, “You should look at this as an insightful moment of your life, done with options and bravado. What a wonderful poetic insight.”

Meri Gagg and John Tsiayi explored the concept of the fields and networks, weaving them in a highly engineered vertical structure for a mixed-use urbanism, with a fluid public space through a partial cruciform building. Beginning with a nine-square grid, they cut out holes in the floor for a helical lattice-like form structure to house accessible services while opening up a public square space. Mitchell praised the lines of context, through he thought that “the structural system might release some of the pressure of un- or distorted the space. It starts to codify the field, openers; you don’t need the projections on the façades.” For Witten, “the funny thing here is it allows you to maintain the algorithm to give it a density, using with it a program gives it a logic.” When you indent the condition on the facade, you are left with a system generated on a façade system.

In closing, the discussion explored new directions for a skyscraper typology, the creation of vertical setbacks, alternative forms of interior public spaces, and engaging for the structures—all grounded in digital technologies.

Demetri Porphyrios

Demetri Porphyrios, the Bishop visiting professor, assisted by Erik Vogt (MED ’99), returned to offer a studio investigating large-scale, mixed-use traditional urbanism for a residential

southwest corner of the City of London, England. Students were asked to give up their search for individual expression and focus instead on a collective effort to create “bread and butter,” or background buildings, in a studio more focused on issues of developing small buildings in relationship to a master plan. After visiting the site, traditional English towns, and recent town planning developments in London, students followed Porphyrios’ Associative Oakland plan, which
guided the building envelope and character. Thus, the students began by producing a composite ground floor plan and elevations; later in the semester they designed more individuated civic buildings, including a museum, a nature center, an ownership building, and a hotel/conference center. In a departure from the usual custom of giving a single presentation, they made two or three presentations as jurors were taken on a block-by-block tour through the entire proposed development. This allowed for a comparative analysis of the towers, which was compiled by Bruce A. Blumberg, Walter, Judy Didino, Rain Kocher, Scott Miller, Alan Plattus, David Schweizer, and Vincent Sculy. The jurors focused on individual details, building typologies, scale, composition, and massing in relationship to the central town square. The residential buildings, the backbones of the plan, stretched across the site, inviting comparisons of the proportions and rhythm of solids and voids, while the complete resolution of corner buildings became an area of more concentrated design. Students addressed concerns of full-block buildings with articulation of multiple buildings on one development parcel. Spaces within the block were also carefully considered. As the students moved on to the civic village, their focus turned to address their designs, creating a cohesive development. Given that the work was traditional, the student presentations questioned posed by Rain Kocher, who asked, “Are you learning anything from this whole process of coping with architectural idiom that you can take to another study?” This led to what Phoippyx called, “quite a serious discussion. Architecture is like music; everything is a revelation to a certain extent.” Kocher pointed out that the jury’s own work was unlike contemporary buildings by architects. Schwarz responded, “But this is a very different mode of architectural production that you are interested in.” Kocher commented, “How to build the new mountain of something—something organic—with infrastructure, he built up open spaces as mountains of skiing, or filled in unused buildings as wedge-shaped sky scrapers.” The Harlow becomes an underground gas, providing electricity to the buildings. Koetter thought that the pattern of vegetation types for methane gas was effective and the incineration would reveal part of the process to make an active site. Orhan saw the new open spaces as requiring more landscape design, while Calot suggested “never coming to an end. There could be a new language for the city that could go on forever; decentralizing certain power and order in a general principle. It is a new version of Le Corbusier’s Ville Radieuse.”

Fred Koetter and Ed Mitchell

The postprofessional studio offered by Fred Koetter and Ed Mitchell asked students to design a waterfront for the New York 2012 Olympics on a site south of the Brooklyn Bridge just below Brooklyn Heights. Students evaluated issues of site, light, weight materials, flexibility, multiple and future use, sports orientation, spectator circulation, media requirements, and the scale of the project near a residential neighborhood. The jurors, Karl E. Esters, Douglas Garvin (’84), Alexander Garvin (’97), Billie Tsien, Todd Williams, Bill-Ledbetter, and Scott Ling, reviewed plans for fully developed structures that offered options for public use at the class of the Olympics.

The physical movement of cycling inspired Sheryl Robins to design one looped track that extended from Atlantic Avenue into the velodrome, connecting back to integrate a culvert network of roads with the surrounding area. Alexander Garvin praised it as a new kind of path. “You have a totally different movement for biking and running. I don’t know anything like this, where the velodrome becomes a logical connection to the city. It is a way to make it real for the city.”

Roof forms dominated many sites, such as Danielle Briscoe’s, whose temporary roof was needed to define the nature of a six-day event by relating it to the existing street buildings on the site. “The relates to the bridge as a permanent cloud,” said Williams, “but maybe it needs to be more in the water, at the edge, to emphasize the lightness of the roof, contrasting with permanence.” Esters noted that it was not like an aircraft carrier, “but it has an extra opeon. You have the possibility to make an event, which is a very different notion of site. Johnny Cruz perceived the project as “more of a catalyst for what would happen if it turned into retail.” In a rich plan with detailed wooden model, Jeffrey Strasser designed a recliner object that evolved the shed buildings on the other side of the street, but with a roof more literally connected to the esplanade with layers of space exquisite with detail. According to Esters, it addressed the relationship with the esplanade and the grid as well as the need “for a structural condition.” Jason Bialas, responding to both Will Whitmarsh’s poem “ Crown the Brooklyn Bridge” and the passage from the bridge’s civic structure down to the warehouses and the ferry terminal, envisioned the velodrome as a theater or an interior space. Robert Stern saw it as a “beautiful juxtaposition of two geometries, where the memory of the past still existed.” For Williams, it was a case of what you build when: “If you build the roof first, then it is all about roof.” Esters noted that it could be a roof; the Tachurim project, Le Fresnoy. “You need to think of how it materializes and how the structural condition makes the site. By integrating a formal structure to the history and culture of place, it becomes an integration of existing material and structure.”
building and the environment

Issues in Environment and Design: Toward a Joint Program with the School of Forestry and Environmental Studies

The School of Architecture and the School of Forestry and Environmental Studies (FES) offered the joint course “Issues in Environment and Design” in the fall semester, based on the hope and distinguished record of addressing problems of the natural environment yet unanswered. The course had to pass beyond the mere identification of problems to the actual design and management of their solutions.

Meanwhile the School of Architecture, with its complementary distinction in the design of the built environment, has been working to find ways to address the new water constellation of environmental issues that shape the discipline with a rigorous and comprehensive learning in professional practice. A number of students over the years—most notably William McDonough (FES), recipient of the Presidential Award for Sustainable Design—have studied in both programs and gone on to shape the emerging field of green design. In addition, a few efforts to create collaborative courses between the two schools have been made, but although successful in their own right, have been short lived. The time now seemed ripe and more sustained involvement.

The convergence of interest of Gus Speth, dean of the School of Forestry and Environmental Studies, and landscape architect Dana Balmori in ideas put forth by Stephen Kellert and Edward O. Wilson, two of the leading scientists and more sustained involvement.

The convergence of interest of Gus Speth, dean of the School of Forestry and Environmental Studies, and landscape architect Dana Balmori in ideas put forth by Stephen Kellert and Edward O. Wilson, two of the leading scientists in the field of environment design, was the inspiration for the new joint course. The collaborative effort between the two disciplines, in the form of a joint program, was designed to bring together the new material in environmental design and management, with the possibility of joint faculty appointments between the two schools, and being seriously considered.

“Issues in Environment and Design” combined a limited-attendance seminar, workshop with a public lecture series. The course considered selected readings and analyzed projects of a number of distinguished environmental designers and researchers, who were invited to present public lectures of their recent work. Included were architects Randy Cotrona, William McDonough, and Ken Yeang; environmental engineers Max Fordham and Patrick Bello; landscape architect Julie Bargmann; and landscape ecologist Richard Foreman. It also included a design project in which teams of students, with equal numbers of students from both schools, attempted to apply the ideas and methods of these designers and researchers to an ongoing competition for preparation of the master plan for Lava Lake, a small college town adjacent to the UC-Santa Barbara campus. Each of these invited professionals met with the students, and instructors to discuss their theory and practice, providing critical reviews of the students’ design work.

The public lectures brought the ideas to the campus and to the forum in the school, but for those in the course there was much more to be gained. The real test of which was the realization that as we go forward with this new field of design, students from both schools will need to develop better ways to communicate with one another and work in interdisciplinary teams.

Lectures

William McDonough
October 5
“Future Work”
We used to be able to throw things away. Things went “away.” Where is “away”? “Away” is here. “Away” is someone’s back yard. There is no place to go from here. As we become more conscious of the issues in this context we must again ask ourselves: What is natural? And What are our intentions as evidence by our designs? Early in the 1980’s Ralph Watson Emerson went to Europe on a sabbatical and he returned on a steamship. He went over on a solar power recyclable craft operated by a craftsperson practicing ancient arts in the open air. He returned in a steel rust bucket putting oil on the water and smoke in the sky, operated by people working in the dark showing fossil fuels into the motor of boats. We are still designing steamships. Most buildings we design are essentially steamships. We need a new design. We need a boat for Thorpeau... This boat is my metaphor for the design assignment of the Next Industrial Revolution.

Julie Bargmann
October 12
“ Dirt-Design and Regeneration Technology”
The results of our needs and desires is just not the glass building with the giant holes and the waste piles and the leaching that we don’t often see hidden in the bowl of the hill or in a foreign country. We are surrounded by both the wealth and the devastation by progress in the age of production, progress is the utmost thing to do. The measure of us as individu- als and a nation is how much we make, and will we reconcile the conflict between identity, our sense of nature and the landscape for human need and desire? I say: “let it go.” Get out the dictionary, accept the juxtaposition and the interdependence. Embrace the fact that our landscape is green and brown and grey and rust and design. Begin to imagine how natural and industrial processing could form a synergistic mosaic rather than an oppositional mosaic. My fear is that along with creating the site physically, the individual’s and community’s relationship to where they and their family worked disappeared. As you can see, the answer is out. The result denies acknowledgement of industrial sites that embody a cultural history that we need for reflection. We need to aggressively remake the site with a new student group and without that is built, or rather, trash it in the first place.

Ken Yeang
October 29, 2000
I am not an easy voyeur per se, but 2000 more than 80% of people will be living in cities that will only be able to move sideways, outward, or upward. The skyscraper isn’t going away. They are such large buildings, so why not make them ecologically sustainable? Though to some it is a dirty and even hateful job, someone has to do it because it has the greatest impact on the environment.

Try to bring the vegetation into buildings, so that they are biological and physical. Most buildings are inorganic. Everything is inorganic except you and me and the bugs. So try to recolonize the ecosystems.

On one project, the clients kept trimming the budget, so I told them I have to leave the AC out, and I put a walkway around the building with a sunscreen. Then they want it cheaper, for $90 a square foot, so I told them to build it into my house, “Take the windows out; let’s try a natural system as a wind machine, and channel the wind into the building as the cooling system with natural ventilation.”

Max Fordham and Patrick Bello
November 18, 2000
“Lather, Detergent and Things”
Wealth enables us to control the temperature in a building within narrow bands. It is the extravagant use of wealth which has driven the fossil fuels that leads to a demand for the fossil fuels that seems to be unsustainable.

Organizations are clients, and it is us, the people. People who develop and sell buildings want to get the highest price for a building so that they think close control of the conditions makes it easier to sell. Similarly, people who are selling seats in auditorium want it to be as easy and as quiet as possible. Organizations building their own building are persuaded by the green agenda sometimes. We had a client who wanted to go back to air conditioning, but when we suggested he would need to adjust the design code, he refused to depart from shirts, ties and jackets.

Double façades relate to the idea that the properties of glazing should vary from a cold overcast day to a warm sunny one. When there is too much heat in the light it needs to be rejected by shades. The shades should not be made in the occupied space since the heat interrupted is released back into the space by conduction. So the shades should stay outside, but they are vulnerable to the weather. Double-glazed facades are being developed without sufficient analysis and something new. For reflecting towers and really generous air circulation paths are being developed, and we should be insulating so they can be closed at night in cold climates.
Spring Exhibitions

Saving Corporate Modernism: Assessing Three Landmark Buildings by Gordon Bunshaft of Skidmore, Owings & Merrill

Main and South Galleries

January 8 - March 2, 2003

The exhibition showcases three outstanding projects designed by Gordon Bunshaft, lead designer of Skidmore, Owings & Merrill. The presentation of corporate modernism, Bunshaft worked with important collaborators including sculptor Isamu Noguchi, interior designer Florence Knoll, industrial designer Raymond Loewy, landscape architect Jeanne Dixon, and graphic designer Lester Beall to create the defining models for corporate headquarters in the postwar era. Lever House in New York (1952); the Connecticut General Life Insurance Company (1957), and the headquarters for the Enhart Corporation (1963), are on display. The Connecticut buildings are threatened with demolition. However, Lever House is being restored, demonstrating that despite the extraordinary challenges posed by experimental technologies, these examples of postwar modernism can be preserved for ongoing use into the new century.

The exhibition was coordinated by a curated team comprised of Dean Sakanetto, Exhibition Director; Nina Reppetto, Editor of Conversations; Catherine Lynn, architectural historian; R. Anthony Feldman, SOM associate partner, and assisted by Joseph Ferroni (MED '92), and Andrew Hayes of SOM. The exhibition graphics were designed by David Reinfurt. The exhibition includes contemporary photographs by Vicky Samburinis, numerous photographs taken by Bakker; original drawings and models, and a video commissioned for the exhibit produced by American Beauty.

An associated symposium will be held on Saturday, February 9 and Joseph Ferroni, Associate Professor of Architecture, will present. Skidmore, Owings & Merrill, Ray Rosen and Partners at RFR Holding, the National Trust for Historic Preservation, and the Rutherford Townhouse Memorial Publication Fund are sponsoring both the exhibition and symposium.

Archeworks
North Gallery
January 8 - February 9

ARCHWORKS, a one-year postprofessional program in alternative design education based in Chicago, provides products for those most in need of housing and public services. The show will present the process and the resulting products of this postprofessional setting.

Workplace: The Work of the Office of Deborah Berke Architect
North Gallery
February 12 - April 6

The show consists of eight large-format photographs by Vicky Samburinis documenting offices, worksites, and postprofessional workplaces. The photographs present day-to-day conditions and demonstrating the links between design and function.

Koetter, Kim & Associates: Cities and Buildings
Main and South Galleries
March 19 - May 4

Illustrating the firm's continuing preoccupation with the planning where architecture and urbanism intersect, this exhibit presents several recent buildings along with a number of new extended urban works that were selected by the architects to give sense of how and why this focus is served.

2 Views of Ezra Stoller: The Architectural Photography of Berthazar Konob and Ezra Stoller: Exhibition: North Gallery
April 9 - May 4

Balthree Konob and Ezra Stoller, two leading architectural photographers of the mid-20th century, worked closely with Ezra Stoller (1910-2006) from architecture to 1964. Konob and Stoller captured and documented the architect's highly original building form in different ways. While the projects they documented often overlapped, each photographer worked with different purposes. As a young architect, Konob was employed by Saarinen from 1955 to 1959, at which time he pioneered the use of architectural photography to add realism to the large-scale study models that were a principal tool of the office. Konob also documented Saarinen's buildings from construction to completion. Ezra Stoller, mid-century, had already established a reputation as one of this country's preeminent architectural photographers with extreme artistic control and technical skill that was aligned with the functional modern architecture he photographed. Stoller concentrated on the finished buildings frequently the definitive views that were presented in magazines. Stoller and Konob displayed different techniques, and topological categories that are important in the reconsideration of Ezra Stoller's architecture. Stoller's intense formal alignment, resulting in super-realistic images, contrasts with Konob's use of the camera to discover new forms within the image, challenging the viewer to interpret. In either case these photographs powerfully convey the diversity of Saarinen's form through equally subjective views.

Dean Sakanetto, architect, Lecturer and Director of Exhibitions at the Yale University School of Architecture was the curator for the event. Carol Scaife, videographer and Director of the Yale Digital Media Center for the Arts produced the video featuring the two photographers who accompanied the exhibition.

Balthazar Konob and Ezra Stoller will deliver gallery talks at the reception in their honor at the School of Architecture Gallery on April 12, 2003, 5:30 to 7:00 pm.

The gallery, located in the A & A Building at 180 York Street, is open Monday through Saturday, from 10 a.m. to 6 p.m. For general inquiries or directions to the school please call 203-432-2288 or check the school's web site: www.architecture.yale.edu.

Friday, February 9 and Saturday, February 10, 2001
Yale School of Architecture A & A Building, 180 York Street, New Haven, Connecticut

The event is free but reservations are required.

Yale School of Architecture
(203) 432-3983

February 9, 6:30 pm

Keynote Address

Anthony Vidler
University of California, Los Angeles
"Modernism after Modernism: Remarks on Ailing in Architecture"
Saturday Morning, February 10, 9:30 am
Session 1: Lever House

Carol Goodchild Krisems, New York University, "Shy Soul: Leaning Fabulous: The Early Postwar Years"
David Chibits, Skidmore, Owings & Merrill, "Lever House: SOM's Heritage"

Gordon Smith, Gordon Smith Corporation
Gordon Smith Lecture in Practice Architecture: "Fulfilling a Jewel: Restoration of a Landmark"

Kun Smith, Kun Smith Landscape Architects, "Reclaiming the Landscape Modernism"

Saturday Afternoon, February 10, 1-3 pm
Session 2: Connecticut General and Embarcadero

Jeffrey Taubes, Harvard University, "The Tale of the Town"

Anna Maria Torres, Blaumberg Associates, "Noguchi and Bunshaft at Connecticut General"

Donald Albrecht, independent Curator, "Landscapes of Conformity: Raymond Loewy, Florence Knoll and the Office Interior"

Tyler Smith, Skidmore Owings & Merrill Architecture: Saving Connecticut General"

4:00 pm

Response and Discussion

Reinhold Martin, Columbia University; Theo Prodan, DOCOMOMO

David Smiley, Princeton University; Sarah Wilking, Harvard University;

Ed Mitchell, Yale University; Richard Neuman, Brown University

5:30 pm

Afterword

Peter Blake, Architect and Critic, "What's Next?"

6:30 pm

Reception: Bartow Library

This symposium is supported in part by Skidmore, Owings & Merrill, Acme Press, and the Yale University: The National Trust for Historic Preservation. Rutterford Townhouse Memorial Publication Fund.

The symposium is being held in conjunction with the exhibitions: Saving Corporate Modernism: Assessing Three Landmark Buildings Designed by Gordon Bunshaft

January 8 - March 3, 2001
A & A Gallery, Yale School of Architecture, 180 York Street, New Haven, Connecticut

Gallery Hours: Monday - Saturday 10 am - 5 pm
Jane Jacobs Receives Vincent Scully Prize

The architect and critic Vincent Scully was awarded this year to Jane Jacobs at the National Building Museum in November. The award recognizes "brilliant precepts, scholarship, or criticism in architecture, landscape architecture, historic preservation, and city planning."

After the presentation Jacobs delivered a specially prepared lecture, "Making Time on My Neighborhood," in which she discussed urban failures along with their remedies. Her goal is to find ways to support immigrant neighborhoods in maintaining their allure and not to let them become an enemy. She criticized gentrification and Eliot Cutler for their "peaceful" approach to keeping "the churningly designed residences with yards? Where can the future homeowner refuse the "affordable housing?"

Her remedy would be to design affordable buildings on streets adjacent to commercial districts, so the houses can be converted into shops, small offices, studios, and even schools. Regarding gentrification, she asked, "Why not non-profit support artists' housing so that the arts population can stay?" Another remedy to improve neighborhoods is for business owners to become building owners. Jacobs has recently published the book Nature of Economies, an invited dialogue between five New Yorkers.

Building Project Featured

Last spring's first-year-class building Project—a $450,000, 1,500-square-foot studio building for the students—was published in New York Times on November 2, 2000.

Visiting Professors on Award Committees

President William Clinton appointed Yasuko Jesnowski Visiting Professor of Architecture Rolf-Ming Fang to the National Council on the Arts, which administers applications, funding guidelines and leadership initiatives for the NEA. The professorship at the University of California, Irvine.

Vincent Scully Honored Locally

The Arts Council of Greater New Haven recognized '90s 300th Anniversary by awarding 30 young architects and groups "living life and truth to the community" through their innovative designs. Among them, Vincent J. Scully, Steering Professor Emeritus of the History of Art, received the Arts Council's New Haven School Award for outstanding lifetime achievement in and contribution to the arts. The awards were presented in December.

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After the presentation Jacobs delivered a specially prepared lecture, "Making Time on My Neighborhood," in which she discussed urban failures along with their remedies. Her goal is to find ways to support immigrant neighborhoods in maintaining their allure and not to let them become an enemy. She criticized gentrification and Eliot Cutler for their "peaceful" approach to keeping "the churningly designed residences with yards? Where can the future homeowner refuse the "affordable housing?"

Her remedy would be to design affordable buildings on streets adjacent to commercial districts, so the houses can be converted into shops, small offices, studios, and even schools. Regarding gentrification, she asked, "Why not non-profit support artists' housing so that the arts population can stay?" Another remedy to improve neighborhoods is for business owners to become building owners. Jacobs has recently published the book Nature of Economies, an invited dialogue between five New Yorkers.
New Scholarship

A new endowed scholarship has been established to provide financial aid for students at the Yale School of Architecture. This scholarship, known as the John W. Strober, a member of the Class of 1950, has been created by his sister, Ann H. Lloyd, in recognition of her brother's distinguished career as a practicing architect in Portland, Oregon. Dean Robert A.M. Stern praised his inspiration of this endowed gift, which has a direct and lasting impact on the talented students who attend the school, often incurring incredible debt in order to finance their educations.

New Building Commissions for Yale

David Chiles (’87), of Stidman, Owings & Merrill, has received a commission to relocate the A & A Building. Richard Meier of Richard Meier & Partners has received a commission to design the new A & A Building and an A & A Building on your street.

1950s

Estelle Margolis (’55), of Westport, Connecticut, has been appointed to the New Haven Courthouse Redevelopment Task Force by Chief Justice Francis McDonald.


1960s

Norman Foster (’62), of Foster and Partners, has finished the Great Court at the British Museum, incorporating the 1867 Reading Room. Opening in September, the glass and steel cube tower is a new center of cultural activity in London. Foster has been in charge of the project since 1986.

Charles Gwathmey (’60), residential architect, has been awarded the 1980 AIA Gold Medal by the American Institute of Architects. This is the first time a living residential architect has been awarded the honor.

1970s

Peter Rose (’70) is the director of the Gundlach Center for the Visual Arts at Harvard University, in Cambridge, Massachusetts. He has been in charge of the program since 1982.

Don Scully (’70) designed a cottage in Danville, New Hampshire, that has become the蕉's one of the most sought after architects in the world today.

Ezra Stoller’s (’70) photographs have been exhibited in numerous museums and galleries around the world. He is the founder and director of Stoller Photographs, a leading architectural photography firm.

1980s

Jen Kornic (’80) is a doctor candidate in architecture at the University of Michigan, where she is a lecturer in the College of Engineering, and was the recipient of a Rackham grant. She has edited a book about the first Detroit Design Congress, "Detroit's Lower Class: Corridor, Neighborhood, Distric."

Phillip Berenstain (’83) is a former student at the University of Michigan and is currently teaching at the University of Pennsylvania. He has been a faculty member at the school since 1989.

Kenneth Boroson (’86), of Kenneth Boroson Architects in New Haven, is designing renovation and building expansion for Yale University's old campus including 31 Hillhouse, the Elizabethan Club, which received a New Haven Preservation Trust award, and the Old Campus Courtyard, which received an American Institute of Architects Landscape Architecture award.

Elizabeth Berman Gannett (’84) is associate dean and associated professor of the School of Architecture at Tulane University. She has recently published the book "Tulane Tulane: The History of the School of Architecture, 1918-2000" (Princeton Architectural Press, 2000).

Douglas Gans (’84) is an associate professor of architecture at the University of California, Los Angeles, where he teaches in the Department of Architecture and Urban Design.

Benjamin Gans (’84) is the director of the Center for the History of Art and Architecture at Cornell University. He has recently published the book "Tulane Tulane: The History of the School of Architecture, 1918-2000" (Princeton Architectural Press, 2000).

Marie Weiss (’84) of Weiss/Manfredi Architects in New York has become one of the most influential architects in America. Her recent projects include the 9/11 Memorial Museum and the Cooper Hewitt, Smithsonian Design Museum.

Robert Smithson (’85), of Smithson, has been appointed the director of the Department of Architecture at the University of New Mexico.

Richard Rogers (’82), of Richard Rogers Partnership, was appointed to the Japan Art Foundation’s prestigious Premiun Imperial Award for the year. He was in charge of the project in 2003.

Stylistic Wight (’82) designed a house on 22 acres in upstate New York complete with a vineyard that was featured in the July 2000 issue of "Architecture.

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Yale School of Architecture
Lectures Spring 2001
AAA Building
180 York Street
New Haven, Connecticut
Lectures begin at 6:30 pm in Hastings Hall – located on the basement floor.
Doors open to the general public at 6:15 pm

1.8 Andres Duany
1.9 Starky Tigerman and Eva Maddox
1.11 Grant Jones
1.15 Peter Cottlón
1.22 Tim MacFarlane
1.25 George Ikehazu
1.29 Richard Gluckman
1.31 Robert Monroe
2.1 Martha Schwartz
2.5 Kazuyo Sejima
2.7 Roger Duncan
2.8 Michael Singer
2.12 Esther de Costa Eyras Meyer
2.15 Michael Van Valkenburgh
2.19 Wes Jones
2.22 Emilio Ambasz
3.19 Paul Rudolph Lecture
3.22 Ian Kivar
3.26 Glenn Murcutt
3.29 Robert Somol
4.2 Ricard Meler
4.5 Keller Estes/Ring, Greg Lynn
Ed Mitchell, Michael Silver
4.9 Fred Koehler
4.12 Bethezah Korab and Ezra Stoller

New Haven CT 06520-8242
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School of Architecture
Yale University