A Note on the Type: Helvetica Neue R

The intention of this project is to render a type family by using the language and functions of software. Instead of bold, medium, italic, etc., it should now be possible to involve other dimensions such as the ability to move, grow, hide, read in the production and use of digital typography.

Variations on a typeface, Helvetica Neue, emphasize different modes of production for the readability of construction. These include: modulation with resolution of bit mapping; machine translation (AutoCAD and Nixis call ISD Chariot); 3 D characters for time-based displays; a screen mode from Adobe Illustrator; and a version of the full character set visually constructed from its pixel code.

This issue includes two additions based on selective border automation by Adam Micolich and sequential pattern recognition by Stewart Smith.

Paul Elphick
Cover: Vittoria Samburunis, Alaska Tepelene, Alaska, 2003

Volume 6, Number 2 © Copyright 2004 Yale University School of Architecture

New Haven, Connecticut 06520
Phone: (203) 432-1214
Web site: www.arch.yale.edu

Spring 2004 Cost $5.00

Constructs is published twice a year by the Yale School of Architecture.

We would like to acknowledge the support of the Ruthhnard Tompkins Memorial Fund, the Paul Rudolph Publication Fund, established by Claire and Maurit’s Edelman, and the Robert A. Stern Fund.

Dean: Robert A.M. Stern
Associate Dean: Peggy O’Hara
Associate Dean: John H. Walker
Editor: Nina Rappaport
Graphic Design: David Reinert, ORG inc.
Copy Editors: Cethlyn Drake, David DeP
Student Assistant: David Hectic’(95) and Emily Boleyn’(94)

Event photographs by John Jacobson, Darren Birtog’(78), and Erin Carmel’(103)

Gregg Pasquarelli, a principal of the New York–based architecture firm SHoP (Sharps Holzman Pasquarelli), is teaching a studio focusing on “versioning” in spring 2004. He is the first Louis I. Kahn Visiting Assistant Professor of Architectural Design. He and Chris Sharpleys discussed the firm’s recent work and working process with Nina Rappaport and their development partner on the Porter House. In New York, Jeffrey Brown, of JMM Associates.

Nina Rappaport: With the completion of the Porter House in the Chelsea neighborhood of New York City, you now not only fabricate structures but finance them, which must give you more control over your work. Is this why you partnered with Jeffrey Brown on the project?

Gregg Pasquarelli: We have always had an interest in development, but as you say, it is about having a certain amount of control. But it is even more about believing in your product and standing by the ideas behind the design, both conceptually and financially. I don’t think we are interested in spending other people’s money to create images, we are interested in developing new relationships of practice. Working with Jeff as a client and partner is the ideal situation. In the marketing brochure it says that we are architects who think like developers, and he is a developer who thinks like an architect. It is that kind of integration that gives you the opportunity to make better buildings.

NR: Why don’t they happen more often?

Jeffrey Brown: We have a real regard for the partnership relationship and how collaboration can develop that process—and we worked that way. Normally developers don’t have that kind of appreciation. By having the architect at the heart of the development team you are getting their attention. It’s a win-win situation.

NR: In your other construction and development projects, when you have an architect who is not aware of development issues, do you notice the difference? And are the projects more problematic?

JBP: It does make it much more challenging. Development/design/construction work is headed very quickly toward more partnering in certain segments. So much negative energy is wasted on adversarial postures, bad communication, and surprises that you can eliminate with this approach. It is healthy, positive, and agile. The team is already in place and respectful of each other, and they can each make the contributions. You are ready for what comes, and you save a lot of time. You don’t get derailed by what part of a job wasn’t part of somebody’s work.

NR: Does that mean you are designing and SHoP is making development recommendations?

JBP: There are no dividing lines. You can be creative and enjoy it, and then you do a better job. The collaboration made the challenges an effective process.

NR: How did you start with the design concept on this building? Did you select the site together?

GP: We did sit together from the beginning. We sat down and sketched an idea on a napkin at the corner diner. This is how we approached the building. We did the pro forma together, continually rethinking different financial structures and building structures, and observed the impact each decision had on another.

JBP: It was an experiment in trying to pro-

duce our vision among all the various sides. I negotiated with the landowner to purchase the building, but it was all, at first.

We purchased all rights from the adjacent property owners to allow us to build the maximum FAR with the cantilever.

NR: And as a developer was it a fast-track project that you wanted?

JBP: The structural work was very complex, so it had to be worked out in advance. We drove 32 piles into the bedrock and the existing building to lift the floors above.

We did some work out of sequence, creating a model apartment on one floor and selling the condominiums as we completed them. We raised the prices four times over the first six weeks, and we sold all the apartments at full asking price with no mortgage contingency.

NR: Gregg, what drives your design ideas, especially in a project like this? Do you begin with a design concept, or is your work driven by technology, with an emphasis more on the process and the problem-solving than the aesthetics?

GP: As the designer we make a gesture with the big idea of how we want to solve the problem, but there is never an aesthe-
tical or stylistic agenda. It is like scripting your own own idiosyncrasy by being stylistic.

We never want to have a Blue Period; there should be blue buildings and other buildings. We are concerned with a project demands at a point in time with the new emergent technologies. That was what brought the first use of the term SHoP. It was never about, Let’s do Deconstructivism, or Modernism, or Historicism. We really like problem-solving in new ways, but at the same time we respect space, light, materials, and construction.

Chris Sharpleys: We all had a similar spatial sensibility but very different backgrounds.

So what drives us is that we love the process of building. There is theory involved in how we think, but it is more grounded in making than in the theory of form.

NR: What is your theoretical base, if it is not formal or about aesthetics? Your work isn’t only about pragmatic solutions to con-

struction.

GP: It is a philosophy of practice that relies on problem-solving, making, and having an effect. For example, in Aspen there is a closed system of contractors and designers who make a style that never really existed—the big cabin on the mythic Western mountain ranch combined with the chateau and the mining trick (which is the best of what they have). Then they blow them up to absurd proportions and sell a piece of “Hercian Aspen” at absurd prices. We asked ourselves, How do you make something that is authentic and work with contractors who charge a minimum of $400 per square foot for basic construction? When we designed the house in Aspen we approached the construction and stylistic restrictions of the historic district by using the computer to model a solution for a client for a corner hillside house without a front or back yard where there is traffic in front of their view of Ajax Mountain. So how do you design a house with an incredible snow load, and then link that with a technology of making that overcome a closed system of $400 a square foot? The solution was a form
that achieved a balance between all the requirements but used an external faceted geometry built out of Cor-Ten Steel and an internal smooth geometry made from slat tiles. We are building as much of it off-site as possible as a kit of parts that is then trucked to Colorado and assembled on-site. By making half of the building’s parts in Nebraska and Long Island, we were able to drive the costs down significantly yet still get a highly specific building that could only be the result of its program and location in the historic district. It’s the first Cor-Ten Victorian, I would guess.

CB: The idea of prefabrication does not necessarily have to be about making the whole project in a factory but about understanding the parameters of a system where we know what materials we need and how we can assemble them, even if we use them for only one job. So in the end we have less overhead to create standardization, and with mass customization we can do it differently on every project. Some people have asked if we are going to patent the procedure, but then you have to control the environment in which the product is built. We are not interested in that or in being a design-build firm.

NR: Can you use more mass customization in large-scale developments? And do you envision making a community of these houses with specific attributes in Colorado? It is fascinating to see this potential of mass production in terms of mass customization. Do you see making lots of Porter Houses as a way to build high-density urban housing in various cities?

GP: The Porter House fabrication system is being used for two buildings in Philadelphia and one in New York—all with Jeff. One of the buildings in Philadelphia’s Old City has an unusual relationship to the Benjamin Franklin Bridge, which had foundation problems on the Camden side so that it is actually shifted 100 feet to the south. So you have the Old City grid and the Ben Franklin trajectory at oblique angles to each other. But our rectangular site runs the long way. We developed a system using mass-customization techniques to project cantilevered volumes, like angled roofs that slide out like drawers in small increments and different ways. It is like an apothecary chest, so that every unit gets a view of the bridge.

NR: How is the similar construction technique being used and what does it do for the project?

GP: It is a technique that changes both the design and the financial model, which accomplishes three things: One, we are able to build the building for slightly less. So we can outbid our competitors for the property; two, it gives us a higher-quality product because we can use better materials and have a more customized, highly specific design.

CB: There is the schedule, which is tied to the bank that is doing the financing. If we can reduce that schedule, we can save money on interest expenses, which have a larger downside risk than construction—so time is as important as details. You need to understand this.

NR: So how are these projects similar and different according to their site and context? Is there a context or need for one in your architecture? I know you are not interested in historic preservation for the sake of preserving a building or a neighborhood per se.

GP: Our work is not about traditional notions of steel wall, volume, setbacks, and aesthetics but about occupying a site and space, changing the rules of occupying the space, and thinking about the operative nature of the way architecture engages the city and negotiates a new building in an area that may or may not be part of a historic district. We would like to think that our work is more strategically provocative than aesthetic.

NR: But doesn’t this then become an aesthetic? The buildings do have a certain look to them.

GP: No, not at all: It is solving a problem. All techniques have a certain look. A southf is too and vertical and puffy, but it doesn’t mean it is about image representation—that because it looks like a southf it must taste like a good southf or that because you are eating a southf you must be in an expensive restaurant. It is about image and execution.

NR: But take the idea that even if Mallart or Nervi are making something functional that is solving a problem, there is an aesthetic that evolves from that function, even if that wasn’t the end goal.

GP: Absolutely, the aesthetic matters. And we are designers, so we pick things that we like, but we don’t have a catalog of elements that we compose on an elevation: The elevation is the most worthless drawing in architecture; it doesn’t solve problems spatially—you need to think three-dimensionally and procurally at the same time.

GP: We always refer back to Renaissance master builders and the way they built models, which we do with virtual problem-solving models. We are looking at it at the level of detail and tactonics in the three-dimensional realm. There is a sense of security when you bring it into plans, sections, and elevations that you have solved something—but you haven’t solved anything.

NR: So how do you actually teach this technique, procedure, and problem-solving process?

GP: Students have to design and fabricate a model a weak, and we don’t care whether it is the ugliest project when they are finished as long as they have developed a consistent logic to argue and fabricate it simultaneously. It is a matter of being willing to learn a completely other way of thinking to combine concept and production. And like any good Newtonian, as far as you stretch one direction you must balance another to make it go forward and hold on tighter. That is the way we think. The more we experiment with a new kind of form and problem-solving, the more we need to hold onto how it gets put together and what the financial parameters are. This is when we think architecture gets interesting.

NR: Where do the engineers fit in at the beginning?

GP: Day 2. We talk on day 1 to the subcontractors to ask them how to join two pieces of metal. For example, to solve a problem we might need one to be structural and the other to bend in two ways. Then I ask what kind of information is needed on the drawing to accomplish this, then we begin working on the design within these parameters, and then go to the engineers, Bruno Happold, with the strategy and the techniques to make it all work. Happold then takes the ideas and brings us all to the next level of execution using the same strategy.

NR: Where does sustainability fit in with the engineering?

GP: The new building at the Fashion Institute of Technology in New York that we recently won in a competition shows how the main idea for a public space in a commuter school incorporates sustainability in a holistic way. We didn’t want to make it into gadgets. They thought back 30 years that have gadgets all over them compared to the great stereo that has just one button. That is a real design. I think of most of our issues. If you make a really smart building that performs through really subtle spatial and engineering moves, it has one button. In thinking about the program and the site, we worked up with a simple building with the social condenser space above the classrooms in a thickened facade that could hold the programs and respond to the nature of the design school. The engineers came up with a structural part and an interaction of the sustainable issues with the public space. With Bruno Happold it is instantaneous, and we are right there because it is more like a think tank than traditional architect-engineer relationships. We never heard them a drawing and say, ‘Engineer this’; it has to be complete synthesis or we don’t do it.

NR: In New York, Deputy Mayor Dockorff’s lecture at Yale in January he mentioned that SHoP is part of a team led by Richard Rogers, (who is working on a master plan of the west side of Manhattan. How did this come about?

GP: We put together a team with Richard Rogers, Bruno Happold, and others to work on a new master plan, creating a new space—potentially a Battery Park City to the East Side. Happold introduced us to Rogers, and he, the design charrette, we were amazed to find out that they work exactly the way we do. They have a think tank with a big open table and a menu-driven, nonarchitectural design charrette.

NR: But you haven’t done that much urban design except for the Rector Street Bridge, so how do you integrate the scale of the new project with the way you work on individual buildings?

GP: We are basically unattached for every project we work on remotely—each contract has been the first time we have done that type of work. We don’t even want to become known for a type of work or a style of work. The East Side Waterfront Master Plan is thinking about the City of New York within a new agency, an organizational idiom and technology to generate the relationship of urban problem-solving. We are very excited about giving something back to a city that has given us so much.
Julie Eisenberg, of Koning Eisenberg Architects in Los Angeles, returns to Yale this spring as the Bishop visiting professor with Hank Koning, in a discussion with William Mitchell (MED ’79), former head of the School of Architecture at MIT and now academic head of the program in media arts and sciences, Eisenberg explains what led her to feature the Media Lab as the studio project and discusses her interests in both technology and construction as well as education.

William Mitchell: Why are you doing a studio-based on the Media Lab and technology? What are the issues that came to your mind, and seemed most interesting and important to engage, as you began to formulate the agenda for the Media Lab studio?

Julie Eisenberg: The Masonry exhibition we are participating in at the National Building Museum was an eye-opener and is probably the catalyst for me wanting to do a studio that uses an institution like the Media Lab as a case study building type to look at the potential of changing technology and design and the issues it raises. It isn’t that I didn’t already know that the construction industry is in a state of flux and not structural to support innovation. We had already run into that on our children’s museum project in Pittsburgh: How do you get a flapping polymer-based skin built using conventional documentation when its development requires constant interaction with fabricators? Moreover, in this building our office has traditionally focused on public-diagram healthy buildings and affordable housing—any preconstructions interest in tracks or interests in nonstandard construction makes clients nervous. This in turn makes it hard to be inventive because in the end you basically would most benefit from invention—it has to get easy to achieve quality within tight budgets.

William Mitchell: So the experimental aspects of the masonry section allowed you more freedom in the museum environment.

Julie Eisenberg: Our task, set out by Stanley Tigerman (’61), was to design an installation that focused on the potential of terrazzo. Three other architects focused on stone, brick, and autoclave concrete respectively, and were teamed with a craftsman to design the installations. Terrazzo these days is hardly a masonry material—the matrix is plastic, and the aggregate can be most anything you want. It has been used before in the form of a terrazzo, but the form can also be whatever you want, as long as you can model it. I quickly became clear that the ties that distinguished trades and the knowledge needed to achieve inventive new structures, lie in knowledge bases, with huge implications for construction and architecture. The Masonry Institute (the sponsoring labor union) had recognized this when they set up the workshop.

Now, Bill, I have a question for you: Can you bring us up-to-date with the Media Lab? It describes itself as providing “an environment for exploring basic research at the intersection of computation and the arts.” When the Media Lab started in the early 1980s that wouldn’t have seemed like an interesting idea. How now that digital technologies have become so ubiquitous in the arts—imitating everything from education to visualization, fabrication, and-inhabitation—what do you see as meaningful exploration for the Media Lab for the next ten to twenty years? Where do you think the richest areas of research lie for architecture?

William Mitchell: New technologies are most interesting to engage at the root when they are in fashion, and when many of the big arguments about them are still very open. In the early 1980s that was the case with digital media—at least what the public now thinks of as digital media. The Media Lab was a driving force in establishing many of today’s commonplace ideas about digital images, video, music, networking, user interaction, and so on. This was, in a huge research universe at that point. Now that whole domain is much larger in scale but still smaller in real research. The focus has shifted largely to more traditional research venues and to industry, and the Media Lab has shifted in part to industries. Vortices are often surprisely contained, I think that. It is significant that the Media Lab’s most recent faculty hires encompass physics, biology, and health sciences. There is a lot of excitement about exploring the relationship between information and physical and biological processes. The new NSF-funded Center for Bits and Atoms is an important manifestation of that. There is exploration of quantum computing, new display technologies, biosensing, design in the realm of molecular-scale devices, wireless control of molecular structures, and many more such things.

At a different but related level, there’s also a lot of work going on in the emerging field of bioinformatics, as exemplified by Highwire’s recent float for three firms. The first century will see buildings and other artifacts acquiring artificial nervous systems. Kent Larson’s Placable is one very interesting pioneering thread in this direction. As computers become part of everything they disappear into the background, and every one of our everyday actions is potentially a communication of some sort. Much of this is discussed, in more detail, in my book, Architecture Machine + Cyborg Skin and the Networked City (MIT Press, 2003). This work is full of questions about what things need to know in order to exhibit common sense and situated intelligence, and how they might learn efficiently from experience. One of my own current projects, for example, is the design of a concept car for General Motors. We’d like it to be as smart as the city, and its inter- actions with its passengers, as a good New York taxi drive—but maybe without the attitude. It should lean continuously about the city and the availability of other cars and the like. I’m not sure that architecture (the way it’s understood in architecture schools, anyway) currently forms a useful category for the Media Lab. But design certainly requires an understanding of how this runs adventurously across scales (from molecular structures to global networks), technologies, and operational domains. I care about whether projects are intellectually challenging, culturally interesting, and socially progressive, but I don’t care whether we call them architecture.

Julie Eisenberg: Actually I think architectural education has fallen behind in what you are classifying as design. Students are good at postulating futuristic and demanding building performance (slides, glide, float, and fold, etc.) but are less interested in how such propositions happen. Over the last ten years we’ve both tried to push students to design for making. Sure, students and faculty are enamored of nifty fabrication techniques that generate progressive looking models and drawings, but there seems to be a disconnect between the architectural idea and its realization. If you talk about how to make the building, you serve a chill in the air as if creativity is being limited. I don’t think students have enough technical knowledge to enter the discussion, and instead panic that the discussion will undermine the idea. My experience in practice is that the discussion of how something is built generates more rather than less creative possibilities. As I already mentioned, at this point in time I see the whole construction industry changing. It’s not just IT-based discussion of fabrication that Gaetly’s work exemplifies but the incorporation and assimilation of things that don’t fall neatly in the division of the traditional trades. The whole construction industry is on the cusp of change, and as it was, and I really think architecture students need to become more aware of the implications and, most importantly, the possibilities in a more than superficial way. This Media Lab design exercise is my way of helping to try students fuse adventurous design and some working knowledge of new technologies.

William Mitchell: The difficulty for architecture schools is in their tendency to take technology as a “given” that is out there, somewhere, just waiting to be appropriated. But technologies are continually evolving and transforming intellectual connections. They are framed within particular cultural contexts, they embody very specific values and ideological positions, and they are continually reconstructed through processes of invention and critical discourse. To engage effectively in the process of technology formation, you cannot just align and theorize from the safe distance. You have to get your hands dirty with research and invention, and you just to be actively engaged where the important action is at the research frontiers. Unfortunately, most architecture schools aren’t NURBS-modelling-ready in a clear example. It evolved within the computer-graphics community and in close relationship with the automotive, aerospace, product design, and animation industries. After decades of this, it was nicely packaged into closed, user-friendly commercial software sys- tems, first deeply penetrated into architecture schools—where it has mostly been employed, in a mindlessly uncreative way, to produce thumbnail-looking building sketches. But such packaged software is, in fact, highly conservative. It strenuously resists (while sometimes simplifying and trivializ- ing) practices that it was explicitly designed to support, while marginalizing potential alternative practices. It has already, I think, produced a pretty rigid new orthodoxy. We’re seeing a similar thing today with the computer of code-novice developers related to wireless networking, sensor technol- ogy, and highly miniaturized low-cost electronics. It will eventually frame the way we create nervous systems for buildings, it’s exciting right now, and very fluid, but eventually will be jacked into a set of successful commercial products and automated design and construction prac- tices. At that point, I suppose, architecture schools will begin to wake up and take notice.

At this sounds pretty crummy and nega- tive, and maybe it is. But my experience is that architecture students are actually tremendously inventive and can hold their own with anyone, if they are provided with the intellectual formation, facilities, and opportunity to explore new ideas in a more serious way. That’s an exciting path to the future, and some of the more adven- turous and progressive schools will prob- ably find a way to take it. Julie Eisenberg: I agree that architectural studios are inventive. I also know that discussions with junior faculty here at Yale make me very optimistic. The studio system itself is to lay it. And by the way, it didn’t surprise me that Media Lab space closely resembles architecture studio space. Which gives us back to the creation of spaces and places for a new Media Lab. The issue of what that looks like fascinates me. It seems to me that it is a moving target, given that an entity like the Media Lab is about always being at the forefront. Can something that projects progressiveness today look progressive 20 years from now, or is a framework for orthodoxy a way to go? And what is that? Or is the key to the Media Lab in process rather than product? I am really curious about how the students will tackle this issue. It puts the discussion of how architects perceive the perspective of "the new" front and center.
Frank O. Gehry, Zaha Hadid, Leo Krier, and Lise Anne Couture (98) with Diana Balmori are all returning as visiting professors this spring to teach advanced studios along with associate professors Keller E星星tering and Joel Sanders.

Frank O. Gehry Studio Project

Gehry’s studio is the design of a concert hall in Lisbon, Portugal, about which he says, “While it’s complicated, the design of a concert hall does touch every muscle, every nerve, every part of one’s body as it were, in trying to create a place for listening to music. It is the mayor of Lisbon’s dream to build a 2,250-seat concert hall at some time in the future, although there is no money for that since they do have a 1,400-seat theatre which is very good, but not adequate for big Mahler and Beethoven pieces that they would like to have played there. So in a sense it’s a real project... The main issue is: Are concert halls anachronistic since they are built for listening to eighteenth- and nineteenth-century music? Is there a new paradigm for the new generation? Should we be looking to develop a twenty-first-century model?”

Zaha Hadid Studio Project

Hadid’s studio focuses on the design of a cluster of villas located in a valley alongside the Great Wall of China, near a development called the “Commune by the Great Wall,” which comprises 18 buildings by Asian architects that received a prize at the 2002 Architecture Biennale in Venice. Currently the developer, Soho China, is building more villas that extend the ensemble further along the same valley. Since contemporary architecture no longer relies upon traditional typologies and tectonic principles, the studio will use the opportunity to test the initial results of biomimetic research, exploiting the organic world as a source domain for analogical transferences into architecture in a series of tangible design proposals placed into this competitive context.

Leon Krier Studio Project

Krier’s studio is a redesign of Yale’s campus, focusing on the historic spot of York and Chapel streets to become a true urban forum, with all the buildings reborn around new (car- and traffic-free) public spaces, along the lines of an urban master plan that Krier has set out. The students will use the contrasting and interdependent relationships of the vernacular and classical within a given language of traditional architecture, asking what role these eclectic places within the design of a single building in order to create meaning through context and how it articulates the large urban context into a readable and enjoyable artifact.

Diana Balmori and Lise Anne Couture Studio Project

Diana Balmori and Lise Anne Couture re-cent the traditional view of buildings as distinct and bound artifacts in the landscape and conceive of a new kind of continuum that is multi-scale, extending from the interior to the building, to the site, and finally to the city and the system beyond. Here, landscape is understood as transacting the dividing line with architecture to form a new territory in the abandoned frontier between the two. Liberate from conventional notions of typology and program, this collapse neverbeforeconventionally, both inward and outward, affecting the entire breadth of the continuum. Using the site of the Fondation Pinault’s museum planned for the Be Seguin, the former Renault industrial plant, the Parc Museum presents a new kind of interface that will enable a critical perception not only of art, culture, and media but also of architecture, landscape, and the city.

Top to bottom: Lise Anne Couture/Asymptote

Asymptote’s flagship store for Carlos Miele is based on an abstracted reading of the clothing designer’s Brazilian culture, landscape, and architecture, while also being a contemporary Manhattan experience. A large floor-to-ceiling sculptural form is an “altar” orientation for Kent sorrell’s and Denis fabricated from lacquer-finished bent plywood over a rib-and-gusset substructure.

Frank O. Gehry

Scheme for Forest City Ratner Company’s proposal for a multi-use urban arena, Brooklyn Atlantic Yards, to house the New Jersey Nets as the centerpiece of a large-scale development near downtown Brooklyn. The multi-use complex will include housing, commercial and office space with a 44-story office tower, and a park on the arena’s roof.

Zaha Hadid

Zaha Hadid and Patrik Schumacher have designed a scheme for Soho City, Beijing, on the southeast corner of the fourth ring, at Beijing Logistic Port, as a fluid city that offers the aspiration toward urban vibrancy into a dynamic architectural form. This method of generating unity from diversity creates a strong sense of urban character and identity that is legible from every point within, as well as from when viewed from a distance.

Diane Balmori Associates

Proposal for the Equitrenium Venue for 2012 Olympics, Staten Island. Rendering of an aerial view of the main stadium and warm-up areas sited on a capped landfill that integrates architecture and landscape into a seamless single entity.
Exhibitions, Symposia, Seminars, and Theaters

**Big & Green**

**Toward Sustainable Architecture in the 21st Century**

The exhibition “Big & Green,” curated by David Gianes (’99), assistant professor of architecture at Penn State University, and organized by the National Building Museum in Washington, D.C., February 6-16, 2004, after its run at the Museum of the City of New York last fall.

Many cities around the world are experiencing intense, often explosive growth that often poses a significant threat to the natural environment. The skyscrapers and other megastuctures that are commonly built to accommodate such growth consume enormous amounts of energy in their construction and day-to-day use, place great surcharges on water and sewer systems, and typically isolate occupants from natural light and air.

Nonetheless, many architects, engineers, and planners believe that large, visually packed urban buildings, when properly designed and constructed, represent an inherently sustainable, or “green,” form of development. That is, they can actually minimize negative impacts on the environment while protecting the health and well-being of their occupants. To achieve these goals, building professionals are increasingly designing structures that are routinely employed in smaller buildings—solar panels as natural ventilation and shading devices to reduce cooling and heating costs, and forms that are large and more complex buildings. Meanwhile, they are employing new technologies, from solar power cells to sophisticated wind turbines, to create a new breed of large-scale building systems that are both comfortable and environmentally benign.

“Big & Green” explores five categories of building projects that are addressing the deleterious environmental impact of skyscrapers and other megastuctures: “Energy,” “Light and Air,” “View,” “Water and Waste,” and “Construction.” Through in-depth profiles of approximately 50 contemporary green projects worldwide, along with a broad examination of global ecological and economic forces, the exhibition demonstrates the diverse possibilities of sustainable design—focusing on large-scale buildings such as skyscrapers, factories, stades, apartment complexes, convention centers, shopping complexes, and other megastuctures. Projects by architects such as Norman Foster, Fox & Fowle, Thomas Heizlig, Kies + Callahan, William McDonough, Richard Rogers, Morphosis, and I. M. Pei Architects, and

Ken Yeang, among others, are featured. Through thoughtful design and careful management of the construction process, even the largest structures can further the cause of a more harmonious integration of built and natural environments.

“Big & Green” was made possible by Jeffrey and Irene Abramson and the Abramson Family Foundation, the Dart Organization; the U.S. Department of Energy, Office of Energy Efficiency and Renewable Energy; the U.S. General Services Administration, Public Buildings Service, Office of the Chief Architect; and many other generous donors. The show’s exhibitions were made possible with the additional support of the Connecticut Architectural Foundation/AIA Connecticut Committee on the Environment. The exhibition catalog, edited by David Gianes (Private Architecture Press, 2003), was reviewed by James Aley in Conspectus (spring 2003).

**High Performance**

**High Performance: Held in conjunction with the exhibition “Big & Green,” organized by Professor James Ayson, the symposium “Numbers Count: Simulation and High-Performance Building Design” is to be held at the School of Architecture on April 2-3, 2004.**

The symposium “Numbers Count: Simulation and High-Performance Building Design” is an exploration of the increasingly important role of thermal, airflow, acoustics, lighting, and acoustics simulation in the planning and design development phases of high-performance green buildings. The symposium and ongoing projects will be presented by teams of architects and their consultants, including Yale lecturer Patrick Keelan, of Norconon; Stefan Buijsman and Buro Happold; Laura Herstein; Tim Orit, of Morphosis; and Eric McConney of Arup-Lo Angeles, on the new San Francisco Federal Building; Yale lecturer Thomas Aver, of Transcan, and Rafael Pellei on projects in Battery Park City, among others.

The imperative of building design has placed a high premium on the thermal, acoustical, and lighting performance and shows its impact on occupant comfort, health, and productivity, demanding comprehensive and more quantitative consideration of these issues than at any other time. Resounding to these imperatives, federal, state, and professional research organizations have sponsored the development of computational tools to meet these needs. In the structural field, these tools first became available in the 1990s and, in the past two decades have emerged as tools that, when put in the right hands, drive innovation. The maturation of energy, acoustics, lighting, and airflow simulation tools appears to be following a similar trajectory, with evidence of their impact on architectural innovation now emerging in larger high-profile sustainable building designs.

The symposium will examine the selection of the most important of these projects and consider, through expert panel discussions, the role that these simulation tools have now—and should have in the future—in building design and the building design process.

*James Aley*

Aley is a professor at the School of Architecture.

**Black Boxes**

**In an effort to educate, spark debate, and inspire further action regarding the issues of race and the built environment, the symposium “Black Boxes: Enigmas of Space and Race” was held January 16-17, 2004. It was organized by Jennifer Dux (’99).**

From slavery-era plantations and the Jim Crow separate-but-unequal South to present-day ghettos and street corners, America is a land formed, bounded, and delineated by policies predicated by racial beliefs. In recognition of this, it is necessary to examine architecture as the embodiment of various ideological institutions such as freedom, domination, capitalism, and democracy with a culturally inflected lens. As the distinguished sociologist Cornel West has noted, “The less we consider architecture as an embodiment of these structures, the more these structures begin to control our discourse.”

“Black Boxes” is a speculative and critical exploration of how architecture can reinforce or serve to deny these existing power structures—establishments in which black architects are not powerless subjects but active participants in a framework with its own normative usage and traditions.

If ever there was a time to examine these complicated issues, it is now. For the past few years a pressure has been building as young designers, both with the ideologies and hybridism of modern life, have widened the field of scholarship on race and its effect on what and why we build. Texts such as Architecture in Black: White Papers, Black Mentors, Sites of Memory, Perspectives on Architecture and Race, and Appendix: Culture, Theory, Press have set the stage for future investigations of this complicated subject.

Among the specific topics “Black Boxes” will explore are African-American architectural history, from post-Civil War vernacular influences to contemporary currents in design; the social implications of the black built environment; the interplay of cultural theory and architectural practice; and the unique ways in which black identity might find formal expression. Participants in the symposium include, among others, Michael Henry Adome, the historian and author of Harlem: Lost and Found; Darel Fields, associate professor of the Harvard Graduate School of Design; and Mabel Wilson, associate professor at the California College of the Arts.

**Engaging Louis I. Kahn**

**A Legacy for the Future**

The symposium “Engaging Louis I. Kahn: A Legacy for the Future” will be held at the Center for British Art Lecture Hall on January 23-24, 2004, sponsored by the School of Architecture, Yale Art Gallery, and the Yale Center for British Art. It is organized by Sandy Meisner of the art history department and Carter Wiseman of the School of Architecture.

With Louis I. Kahn’s first major building, the Yale Art Gallery, celebrating its 50th anniversary, and his last building, the Yale Center for British Art, about to celebrate its 25th, a joint symposium between the two institutions to honor Kahn’s life and work seemed appropriate for 2004.

As the extraordinary recent Tim By Architecture, by Kahn’s son, Nathanial, has reminded us, Kahn’s relatively brief career as an independent architect produced an unimpeachable succession of masterworks, from the Salk Institute, in California, to the Everson Library, in New Hampshire, to the government center for Bangladesh, Kahn’s architectural signature remains unexplained and unexplained. And in a period when theory and technology have opened the form and purpose of architecture to inquiry as never before, Kahn’s combination of historical resonance and programmatic relevance remains a touchstone for anyone who takes architecture seriously.

The Yale symposium may be marking two architectural birthdays, but it is also bringing together the most recent scholarship on Kahn’s work by such prominent figures as David Du Lonn, Robert Braungart, Sarah Williams Goldhagen, David Van Zanten, and Peter Eisenman. The event will also include personal reminiscences by many of Kahn’s former clients and colleagues, from Ahwan Gw饰演g Teym and Duncan Bels to Harriet Pattison and Moshe Safdie. Together they can be expected to examine Kahn’s work and its meaning, as well as the challenges of presenting it and other works of Modern architecture for future generations.
Enclave

"Enclave," a conference sponsored jointly by the School of Architecture and the Initiative on Cities and Globalization, will take place March 26-27, 2004, at Hastings Hall. Organized by Associate Professor Keller Easterling, it will be a colloquium in the Initiative’s "City Worlds" series, which looks at groups or networks of global cities.

The world’s ports are the site of a new species of global city, based not on high finance but logistics. The logistics city is made when specialized enclaves, or "parks," aggregate in large concentrations around seaports and airports that typically offer legal and political exemptions.

The logistics city is not sited in its locality but rather positioned within a global network of similar enclaves serviced by infrastructure. It streamlines customs and labor processes in special economic zones (SEZs), even trading on these loopholes and benefits transnationally to, for example, blur the identity of a product or utilize inexpensive labor. If the global financial center is organized vertically by the elevators, the global logistics center is organized horizontally by automated devices that continually convey and sort material from container shipments. The logistics city attracts not only warehouse space but intelligent office space, export processing centers, IT campuses, calling centers, conference/exhibition centers, and other programs that thrive in the slippery space between national jurisdictions. Moreover, some global companies develop similar installations all around the world with a peculiar form of sovereignty that brings to mind the mercantile companies of another time.

Although spaces of exemption, as they become pawns in regional rivalries, these SEZs ironically lend to the crosses of political and territorial conflicts. Moreover, the sea, carrying 95 percent of the world’s trade, is now no longer the peripheral territory of the state. Nowhere is this more clear than along the Asian coast and South China Sea, where transnational “growth triangles” like SUWII are part of a complex geopolitical game. Many of these new logistics enclaves develop in archipelagic formations that are already fraught with legal and territorial disputes over claims to the ocean’s oil riches. Piracy, terrorism, terror, refugees, tax shelters, labor migration, and labor exploitation also haunt these formations.

There is a bit of piracy in global opera- tors of all sorts, for empire and counter- empiricism, and on both sides of the law. Organized crime, hackers, resisters, and terrorists share a similar repertoire and borrow one another’s disguises. Most fly many flags, leveraging advantages in the differential values of labor and currency, brandishing national identity one moment and laundering it the next, using disguise to neutralize difference. While pirates sometimes harbor a hermetic expertise, the conference rehearses the possibility of a fluid research about the wide world and the tools available to the cultural practitioner to marshal the texts and methods of the urban environment to reflect a particular political motive.

The conference will open on Friday, March 24, with a keynote talk by Allan Sekula, a photographer and author who teaches at Yale. Saturday includes three sessions: The first, “Enclaves and Infrastructures,” looks at the political and infrastructural networks serving new enclave formations. The second session, “Case Studies,” looks at cultural and architectural research conducted on the ground in a number of global ports, including Mumbai, Hong Kong, Shanghai, and Rotterdam. The final session, “Piracy and Exception,” asks whether an additional set of regulators, legal and regulatory, loaded with unorthodox political powers, might be tools for practitioners sensitive to the political composition of an urban landscape. Participants include David Jiwali, Yale history of art; Carol Breckenridge, director, Yale South Asia Program and adjunct associate professor of history; Yajun Yang, postdoctoral associate and associate chair, Initiative on Cities and Globalization; Steven Graham, author with Simon Marvin of Splintering Urbanism: Networked Infrastructures, Technological Modalities and the Urban Condition (Routledge, 2001); Xiangeng Chen, professor of sociology, University of Illinois at Chicago; David Jiwali, Yale history of art; Carol Breckenridge, director, Yale South Asia Program and adjunct associate professor of history; Yajun Yang, postdoctoral associate and associate chair, Initiative on Cities and Globalization; Steven Graham, author with Simon Marvin of Splintering Urbanism: Networked Infrastructures, Technological Modalities and the Urban Condition (Routledge, 2001); Xiangeng Chen, professor of sociology, University of Illinois at Chicago; Bankaj Joa, Partners for Urban Knowledge Action and Research; Manuel Delantala, adjunct professor at Columbia University and author of A Thousand Years of Nonlinear History; Stefano Boeri, architect, artist, urbanist, and member of the Spenn group. Multiplicity, Joseph Van Lieflandt, architectural and artist from Atelier Van Lieflandt; Ingo Gunther, artist and journalist; Atul Appadurai, William K. Lanman Jr., professor of International Studies and Anthropology and provost, New School for Social Research.

—Keller Easterling
Easterling is associate professor at the School of Architecture.
The symposium “Architecture and Psychoanalysis” was held at Yale on Friday, October 24–26th, October 29, 2006. Organized by associate dean Peggy Deamer, it brought together architects, artists, and scholars to explore areas in which architecture and psychoanalysis overlap. The conference was funded in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts and the David W. Roth and Robert H. Symonds Memorial Fund.

The symposium “Architecture and Psychoanalysis” demanded a unusually high level of concentration and stamina from its audience. This was due to its one-room—there was no escape to other sessions—and to its subject matter. Psychoanalytic material is strangely familiar: it compels the intellect even as it remains elusive. I kept thinking that the message of this conference to its audience didn’t lay in the pages, nor in the summary of the papers we should expect to find in a review such as this one, but in something that happens in-between—that emerges precisely because the papers don’t cohere. The intensity of the confer- ence was matched by that of the space, Hastings Hall: artificially lit, long, perspec- tival, focused gray chiaroscuro drawn in brush-strokes that were directed by a horizon of its own making, underground. The experience contrasted with that of David Robert Stern’s elegant, light, glassy loft downtown New Haven, where participants were offered food and drinks both nights.

“The Architecture and Psychoanalysis” suggests that the two disciplines share the same space (they are together, not one or the other). But writing seems to be an important qualifier. To acknowledge the significant fact that every presenter read a paper, we might amend this claim: architecture and writing about psychoanalysis.

The road has a provenance in psychoanalytic literature. In The Interpretation of Dreams (a Dream the Full Filled of a Witch’s), Freud describes his work as a through difficult barrier. The theory of the interpretation of dreams was rough going, and working through it was like emerging into a kind of “lightning breakthrough” after a deluge. In Freud and the Stone of Writing, Danida lakes Freud to task for this meta- phor, and brings it back not to speech—which is the focus of analysis—but to writ- ing. “Psychoanalysis” is the central metaphor in Freud’s first, unpublished, incomplete book, Project for a Scientific Psychology (1895). For Freud memory is a trace; it is constituted by a kind of “pathbreaking” “unfolding,” “torch- ing, tracing of a trail” through the neural wheat field. Writing reappears in Freud’s account of memory in “Notes on the Mystic Writing Pad.”

Keynote Speaker: Richard Kuhns
Department of Philosophy, Columbia University, “Constructive and Destructive Passion: Architecture and Psychoanalytic Thought”

This is the keystone: Architecture is a defense against, and an enactment of, desire. Architecture is a boundary condition: it is the site of conflict and of creativity (see Winocoff, Transitional Objects and Transitional Phenomena). As a boundary condition it is the model for the relations between science and culture. The boundaries between scientific and unconscious processes between the unconscious and the real low (object world) the space for containing that which Kuhns calls enactment; culture is the tradition of enactments. Architectural enactments are transitional objects. Architecture presuppose destruction in the unconscious fantasy life of the archi- tect. The unconscious destroyed survives in the built (see Tessenow, The Master Builder). We believe we can lose the boundaries that lie us to our own destructiveness through building.

The Creative Subject: Architects’ Architecture
Juliette Flavels McCanne, Department of English and Comparative Literature, University of California at Irvine, “Breaking Out”

According to McCanne, the “big box”—the shopping mall—is a defense against the invasion of the inflation of capitalist and the infinitesimal horizon of the instantaneous global network. The “fully contained” environment of big box space entails denigration, the damming up of libido, and impotence (something is dammed up; her model is Freud’s Project for a Scientific Psychology). Less patho- logical responses include Gehry’s Bilbao Guggenheim, which she characterizes as an “expression of forces from within,” and Enzo Ambra’s Forest House, which constructs inside/outside.

Session One, Saturday Morning

Opening Remarks
Peggy Deamer opened the conference with a brief outline of the questions it was intended to address. Architecture, with its seeming lack of content and its compul- sion over the subject—its occupant—is the most complex art, and most in need of a thorough scrutiny of its subject-object relations. Since psychoanalysis has deeper ideological rifts than architecture, a consid- eration of space and architecture may be the site for common ground. This confer- ence was, Deamer concluded, a personal project. She has a long-standing research interest in Adrian Stokes, her Ph.D. disser- tation topic at Princeton, whom gathered around her intellectual kin and colleagues in this symposium.

Session One, Saturday Morning

The Object: Building/City

Stephen Kite, School of Architecture, Planning, and Landscape, University of Newcastle upon Tyne, “Adrian Stokes and the Aesthetic Position: Psychoanalytic and the Spaces in Between”

Space for Adrian Stokes is located in a series of dustries derived from the object-relations theory of Melanie Klein. This was reflected in Stokes’s reception of the Proust Ducaze in Umbria, where the desire to see but not be seen—which must be the spatial trope of the ego—is enacted by circumventing the hanging garden and its ancillary spaces. These in- between spaces are ideal territo- ries of the transitional object; they offer reprieve from oceanic space (Freud, Civilization and its Alimentary) and the discontinuities. Architectural space lies between the subject’s paradox-integral relations to the part-object and its depres- sive relation to the mother (the whole object from which it has separated).

James Kent, Organizational Consultant, “The Psychodynamics of Architectural Production”

James Kentz brought together ideas of the mother-ribb relation (container/contain- er) forms a thinking/thinking unit, which becomes a template for joined-up integrated thinking. Organizations (nursing units in hospital) create structures which both create and contain anxiety.

Robert Gutman, School of Architecture, Princeton University, “Design as an Organizational Asset”

Gutman’s paper dealt with the ambigu- ous and problematic position of the design- er in the big office, and the destructiveness of the design process upon the designer (the fragility of his/her skin, internalized cri- tique, tearing down of drafts and the office (he) destroys the identity and cohesion of the office even as he/she raises its design profile). “A design language that resolves the designer’s inner conflicts does not resolve the inner conflicts of anyone else.” And “The process of creation is injurious, humiliating, and destructive.” A recent ar- ticle about Denis Lardon’s dirk dolls by his son exemplified Gutman’s comments about the insecurity of the designer (”The Master Builder.”) The Guardian Review, November 29, 2003.)

James Kentz, Organizational Consultant, “The Psychodynamics of Architectural Production”

James Kentz brought together ideas of the mother-ribb relation (container/contain- er) forms a thinking/thinking unit, which becomes a template for joined-up integrated thinking. Organizations (nursing units in hospital) create structures which both create and contain anxiety.

Robert Gutman, School of Architecture, Princeton University, “Design as an Organizational Asset”

Gutman’s paper dealt with the ambigu- ous and problematic position of the design- er in the big office, and the destructiveness of the design process upon the designer (the fragility of his/her skin, internalized cri- tique, tearing down of drafts and the office (he) destroys the identity and cohesion of the office even as he/she raises its design profile). “A design language that resolves the designer’s inner conflicts does not resolve the inner conflicts of anyone else.” And “The process of creation is injurious, humiliating, and destructive.” A recent ar- ticle about Denis Lardon’s dirk dolls by his son exemplified Gutman’s comments about the insecurity of the designer (”The Master Builder.”) The Guardian Review, November 29, 2003.)

Session One, Saturday Morning

Suey Rolin, Department of Social Psychology, Catholic University of Sao Paulo, “Creation Quits Its Pimp to Repain Resistance”

Creation quits the pimp of capitalism to repain resistance. Rolin discussed the divisive effects upon the subject of what she called “integrated world capitalism.” It produces “path-subjectivity”—subjectively stripped of its “ready-to-wear identity” by a capitalism that has moved on. Her paper was one of the few that marked back, tautly or otherwise, to the hydration modal of Freud’s Project; Energy enters the psychic apparatus—and is discharged. This paper indi- cated how art practice might resist capital- ist pressure and its effects of ghettonizing subjectivity while leaving the elaboration of these strategies to others.
Session Three, Sunday Morning

The Perspiring Subject/Occupant

Nancy Olson, Maric Gander Program in Psychoanalysis and the Humanities, Yale University, "Pictures into Words: Metaphors, Models and Data in Psychoanalysis"

Spinoza compared the advertising copy for a house in Laine Valley to its image (a suburban bungalow). She notes that "between words and images is an interlocutory device...But the burden of proof that a commercial ad is persuasive is on the other side."

Joseph Bookman, Editor, Gay Room, "Geoffrey Scott and the Dream-Life of Architecture"

According to Campbell, the architect Geoffrey Scott was a writer with writer's block. The blank space of the page and the interior surface of a book are a metaphor for the spaces that are not filled in with words that are projected to subjectivity. Scott's odd novels—his editor's block and a nasturtium that grows today is known as the shock of the new—projected back onto the interior of architecture and onto the pages of a letter. This informed his account in The Architecture of Humanism of the role of space in revolt and innovation—an account that introduced empathy into Philip Johnson's architectural discourse. Scott's vacant inhabited space became a blank piece of floor upon a large desk or a patient's ephoristia above a table.

Closing Remarks

The most important "conversation" would focus on writing and architecture, writing in its different forms, writing as art, writing as creation. Spinoza is a writer, but it was Scott's, Arguably, the degree to which the reader can be identified with their ability to invoke the spatial totality of the subject (the unconscious) or is a signifier of the subject's own consciousness of the signifier. Spence's papers concerned the degree to which the subject is visually and verbally a part of the visual image. The question of writing was readdressed in Adams's paper on Thomas Scott's "Architectural" discourse. Scott, for instance, developed the idea of the subject largely through a consideration of James Joyce. For Lacroix, writing is not only an exercise in signification. Adams says, "Architecture involves a narrative, a form of art wherein the writer turns himself into a book, and lives his body outside its form."

Mark Cousins, Director, History and Theory Program, Architecture Academy, "Can the Architectural Association take seriously the relation between the two disciplines? He did not accept a relativist or a contextualist" for the topic because signification is a function of the subject, and it is meaningful to understand it as a condition of subject's living. Architecture has been known to adopt a formalism and to historicism in architectural theory, which tends to ignore the paradigmatic architecture. The concept of signification and ethics of architecture is that the elements of an architectural discourse. Scott's vacant inhabited space became a blank piece of floor upon a large desk or a patient's ephoristia above a table.

The session started with Joan Copjec, English, Comparative Literature, and Media Studies and Center for the Study of Psychoanalysis and Culture, SUNY Buffal, "Disorientation: Any-space-whatever"

Copjec described Deleuze's account of time in his theory of cinema, which is an inversion of the Aristotelian position: "Animated feature films are simple imitations in the event, as opposed to the event happenings in time. His theory of the immanence of the actual to the immaterial—"in the act" derived from a consideration of set theory. The painter can be always in excess of the set. Time is represented in the still image of the stationary bicycle, not in the sequence of images. For Deleuze, creative thought, like time, is a gap—a moment that remains suspended in the historian's flow. Representation, projection, of time has to include its limit: This is the limit of Zero.

Representational time could include the limit as their limit. In Lacroix's terms, if representation includes its limit, object, the subject of such representations will always be split. The cinema image of film noir—the image of the city, which can no longer articulate the difference between edge and center—is any-space-whatever—the space within which gaps open. The anxiety produced in the subject by these spaces is that produced by the direct encounter with the image of infinity.

Pamela Adams, Psychoanalytic Studies, Brunel University, "Disembodied Subjects and Disembodied Design"

Her paper was on the later formulations of Lacroix's creation of the invention of the subject of the subject. This was not received by the Other. This signifier is not determined by the symbolic structure of the subject, it is a real, and as such related to Lacroix's Lacanian concepts: The "síðhing", "frameworking," and "pajamaling". The significant is Lacan's late formulation of the symptom not as significant but as something real beyond signification, whose only relation to the subject is enjoyment. It can only be enjoyed, not understood. According to Adams, if the body of the subject is a function of signification, the subject of the Other is a function of the body of the subject. Certain artworks that depict normal modes of representation produce this disembodied subject, like Thomas Demand's photographs of empty spaces. Demand's empty spaces are only seen as images in a photograph of a newspaper photograph in the public domain. The subject is not removed but removed. The wall without Marat; they are full-size, Demand's space is the space of the subject. The subject is new because it is not constructed. Others, the way, say, way in which the subject is inhabited. The space was constructed by Freud and Lacan. If perspective space, and the body are symbolic constructs, and in the case of the Other, the way the idea can be an invisible point in my visual space, I am a visible body:—in the space of Other, I am at the edge of the city. The city of thinking about space as an irreducible affect of the subject.

Donald Spina, Psychiatry, UMDNJ, "Bounded Violations and Other Un-Themes Manoeuvres"

Spina provided the advertising copy for a house in Laine Valley to its image (a suburban bungalow). She notes that "between words and images is an interlocutory device...But the burden of proof that a commercial ad is persuasive is on the other side."

Anthony Vidler, Diane, Cooper Union School of Architecture, "The Psychogeography of Writing"

In their respective treatments of the case of writing and architecture, emphasized the spatial aspect of Hen's phobia and insisted that it could not be fully appreciated in consciousness, or the chapter "The Forgetting of Proper Names" in The Psychopathology of Everyday Life (his writing was irrelevant, respectively.) These operations depend upon understanding the city as a body, and architecture should be included in the body image that constitutes the semantic part of the subject. For the architect, the man and the architectural metaphor of ancient Rome, the most part great irreducible to its stability (Civilization and its Discontents), disarticulated, how unconscious desire (the lid is) is overdetermined and how analysis unravels it, the male localizes and stabilizes the space of any-place-whatever (see Copjec) by identifying the way the speaker should face—toward the subject matter of the paper. And the audience. The speaker should face toward the audience by an analytic setting. We need an analyst to dwell in all the near misalignments, and missed any option...Let's imagine it—or in a lententious way for a few possible conversations.

I was intrigued that the papers by Masgain and Strömberg treated the question of the effect of postmodern architecture, as if the horizon of the subject and the spaces. This box architecture of the shopping mall is more than a mere problem. Capitalism produces phantasms of discarded identities (recalling Freud's definition of the phallic scene in the Cigar) in their paper, which in his interview in Television, Lacan said the problem that is produced a surplus of jouissance without being able to control its forms, which themselves, are the conditions of jouissance. There is no better example of the phallic scene than the effects of the box, whether it is covered in James Wines or Fusa Kida, is the ghettoized environment of the New York Times. The most important "conversation" would focus on writing and architecture, writing in its different forms, writing as art, writing as creation. Spinoza is a writer, but it was Scott's, Arguably, the degree to which the reader can be identified with their ability to invoke the spatial totality of the subject (the unconscious) or is a signifier of the subject's own consciousness of the signifier. Spence's papers concerned the degree to which the subject is visually and verbally a part of the visual image. The question of writing was readdressed in Adams's paper on Thomas Scott's "Architectural" discourse. Scott, for instance, developed the idea of the subject largely through a consideration of James Joyce. For Lacroix, writing is not only an exercise in signification. Adams says, "Architecture involves a narrative, a form of art wherein the writer turns himself into a book, and lives his body outside its form."

Mark Cousins, Director, History and Theory Program, Architecture Academy, "Can the Architectural Association take seriously the relation between the two disciplines? He did not accept a relativist or a contextualist..." for the topic because signification is a function of the subject, and it is meaningful to understand it as a condition of subject's living. Architecture has been known to adopt a formalism and to historicism in architectural theory, which tends to ignore the paradigmatic architecture. The concept of signification and ethics of architecture is that the elements of an architectural discourse. Scott's vacant inhabited space became a blank piece of floor upon a large desk or a patient's ephoristia above a table.
it in relation to our body. Drawing is like writing space. We juxtapose writing space to constructing it. The real condition of the room is that it is paper. (The real is fragile. It has none of the phantasms of the imaginary, nor the resilience of the symbolic. Death is real. According to Lacan, the only encounter the subject does not miss is the encounter with death. Yet there is nothing more fragile than death; it happens for an instant, and then is gone forever.)

It occurred to me afterward that there are plans, which are like Joyce’s writing, written upon the landscape, although they are rarely maps. They might elucidate Lacan’s idea of writing outside of significations. Enric Miralles was not mentioned at the conference, but his plans are alternative, elusive, elusive, and elusive. They do not represent the technological process of the surfaces they are written on but partake of them. His forms invoke the body’s gestural, in the way that the still image of the body embodies motion. But the work does not represent the body or model it, and we should not expect Miralles’s interiors to position the subject in space by perspective means. Joyce becomes his writing; Miralles lives with the real of his body in the form of architecture.

—Lorenz Holm
Holm is an architect teaching in London. He recently submitted his Ph.D. dissertation on Lacan and space.

Analysts Meet Architects

“I suppose it was because I began as a farmer boy and got my training for the work I was ultimately to do by doing as a matter of course the thing which had to be done, that I grew up with the habit of going at things in a natural way. The farmer boy is not given to theorizing about his work, but he soon learns to accept without question the fact that certain things have to be done and that the best way is for him to get right at it and get them done as soon as possible.”

—Gustave Stikley, Craftsmen Furniture, 1921

If psychoanalytic clinicians aren’t quite Stikley’s farmer boy, it was tempting to see ourselves as, so we left our clinical chores and couches for a weekend in congested Hastings Hall, itself transformed by the occasion into a Lacanian/Deleuzian Versailles. The minor stage. As we admired your style and courtly etiquette, we imagined you checking us out at our annual January meeting in New York, at the Waldorf. Most likely you would find us tweaky, in need of reupholstering, still decked out in Modernism and Old Europe. To us you are chic and sleek, with your black leather and Post-Modern edges.

One psychoanalysis or many? Psychoanalytic theory is vastly different in the humanities than in clinical practice. Although the symposium presentations were diverse, we can offer a few impressions. Clinical analysis is “experience real”; concern itself with emotions, the body, and motivation. Psychoanalytic theories guide clinical work from a distance, serving as metaphor. For example, the Kleinian “phantasy” of devouring babies in the womb may represent the intensely felt affects of sibling rivalry; the “depressive position” stands for the despairing capacity for remorse and compassion.

Despite our current institutional disarray, our theories coexist awkwardly and rather peacefully. Freud in some incarnation remains the father of psychoanalysis. Contemporary practice marries his legacy, ego psychology, with object-relations theory, of which Klein is mother, although the two may tango differently in different geographical regions. As Deaner pointed out, South American analysts have their own, more Kleinian tradition. Binon extends Kleinian ideas to group processes. And everyone loves Winnicott. He is deceptively easy, whereas Klein is deceptively difficult. Of course, other trends are woven through Gutman’s supposition that the designer’s narcissism is a reaction to the trauma of architectural training privileges Kohut’s self-psychological theory of narcissism over Kernberg’s view that pathological narcissism is largely a matter of internal aggression resulting in, and from, abnormal psychic structures. Lacan is more problematic and less familiar to most American analysts, who may nonetheless appreciate his insistence that we return to language to capture the subtle play of the unconscious.

Editides complexes. Papers by MacCannell, Roholik, Deaner, Marpilero, Coppen, and Adams and comments by moderators Easterling and Pettit appeared to form the symposium’s critical theoretical core. The arguments built by these (launt-

ly) articulate thinkers are not readily accessible to those handicapped by too little acquaintance with Lacan and Deleuze. The clinician/outsider may wonder, Would the effort to think this way be sufficiently repaid in a better understanding of building, buildings, or persons? Or does abstract thinking itself become the new object to be (participated and admired) That said, contemporary psychoanalysis, in its concern with intersubjectivity, participates in the Post-Modern debates. What does the analyst know? What does the architected know? These are the questions today. Certainly we came away wanting to read Adrian Stokes. The psychoanalytic sensibility is perhaps best discovered not in analytic theories but in traffic with things associative, haunting, mnemonic, and inductable (Joyce’s term), demonstrating all this, Stephen Kite’s and Mark Campbell’s presentations on Stokes and Geoffrey Scott, respectively, were a delight to our clinical eyes and “fixed” ears.

—Nancy Olzon, M.D.

and Lauri Roberton, Ph.D.

Olzon and Robertson are assistant clinical professors of psychiatry. Yale School of Medicine. Olzon is coordinator of the Murray Gardner Program in Psychoanalysis and the Humanities.

Images used by Sandro Marpilero in his presentation at Yale.


This page from left: Jennifer Holder, “Protect Me from What I Want,” from Mixed Message, Snowplace, Square, San Francisco, 1987, courtesy Artist Rights Society.

Robert Frank, Wall Street, 1958

Copyright Robert Frank, Courtesy Pace/MacGill Gallery, New York.
The exhibition Intricacy, on view at the School of Architecture Gallery, September 2- November 7, 2003, is a symposium with the curator, Davenport Professor Greg Lynn, held on September 3, 2004, at the Yale Center for British Art, explored the overlap of the intricate in the fields of architecture, art, robotics, and music videos, which are represented by contemporary works, in an ambitious attempt to tease out the relationship between objects and disciplines.

The objects at the AIA site arrayed before the visitor, shiny synthetic surfaces contrast starkly with the hardened concrete walls. This alluring juxtaposition is further punctuated by the close proximity of handcrafted and digital objects, leaving the viewer searching for similarities between the pieces on display. This ubiquitous, non-conforming composition creates a non-hierarchic form that acts simultaneously as surface and structure. In the exhibition catalog, Greg Lynn writes, "Intricacy evokes a particular kind of cohesion, continuity, holism and even organicity. Intricate structures are continuously connected and interrelated through fine-grained local linkages such that a totality or whole is operative." Like the nanowires fibers of Dupont’s Tyvek, the architectural skin of Frank Neub’s, and the surface of Hieke Model, Yokahama Port Terminal, by Foreign Office Architects, structure results from the repetitive combination of many like parts. At the symposium, discussing his interest in recent technological advances in constructing structural curvature, Lynn noted that any number of tiny curved parts can be combined and reconfigured to create an endlessly changing surface. He inferred that, like the invention of calculus, such technology allows for structures previously only imagined to be possible. Intricate structure enhances the built environment and alters the functioning of buildings.

Preston Scott Cohen addressed this potential during the symposium when outlining the concept of perverse functionally: "Perverse functionality: A situation in which an abnormal form performs its function even better than an unexponential form." Cohen argued that such perverse functionality can be seen, for example, in the curvilinear and intricate structure that interacts with the stable floor planes in his Eyelash competition project. In keeping with Lynn’s thesis, the new technologies that allow for the irregular curvature of structure enable a collapse of innovative form and functionality.

In response to Cohen, Nader Tehrani, of Office dA, addressed the complex relationship of intricacy and surface. For example, he insisted that intricacy can be found in the relationship of pattern to surface. "Intricate specialty into the surface through the use of pattern. Surfaces are induced with conditions that we will call architecture and pattern and intricacy." In Office dA’s Tonion Model, there are no unusual materials. An irregularly generated schema offsets the convention of brick. The warping of the brick wall depends on the particular interlocking arrangement of masonry units. This method of expanding and folding the surface into curvatures creates a structural skin. "What we are trying to do is insert spatially back into the surface through the method of pattern." Intricate structure is created through the irregular interlocking combination of similar elements. The relationship of intricate to structure becomes complicated when extended to the artworks displayed. Discussing the relationship of intricate structure to pictorial space, David Reed outlined his attempts to rethink framing devices and compositional structure in painting. He described his development as an artist, referring to a trip he took to the American Southwest where he played a game in which to not up with "my back against the shrub where I was living and looking over the desert and imagined paintings coming in over the sky like balloons ... my experience was to try to have them expand and see which paintings could fill the whole sky. I found that Pollock could do it, Rothko could do it, Newman could do it ... but a lot of the paintings that I thought of as compositional, like Kandinsky or Mondrian or even some of the Baroque paintings that I loved ... they couldn’t fill the whole space. I wanted my paintings to fill that space, and to do that there had to be noncompositions ... I think of a compositional painting as having a border, with elements going on without it and relating to each other." The inclusion of his work in the exhibition shifted the idea of intricacy from the architectural concerns of architecture to the pictorial concerns of painting.

Later in the symposium Peter Eisenman responded to Reed’s paintings. He referred repeatedly to the curving marks in the works as drawing. When asked by Lynn why he resisted understanding non-linear form as structure, Eisenman responded, "The problem for an architect is that all figures in architecture are structural." While it is important to note the recent technological advances allow increasingly irregular curvatures to be structural, Eisenman’s remark does emphasize that each discipline has a different hierarchy of concerns. In architecture, physical structure is privileged over pictorial structure. If recent technological advances enable the intricate in contemporary architecture, it is impossible to continue this line of thought when confronted by Reed’s paintings. The inclusion in the exhibition of Untitled by Tom Friedman further emphasizes this disciplinary division. In this sculpture, generated through a laborious process of joining thousands of pinkacking peanuts, there is a combinatorial process of similar but nonidentical parts that creates a structural whole. While formally congruent with the structural intricacy of the architectural model, there is a stark contrast in the manner of manufacture. Friedman’s work is embedded in the labor of the handmade. In contrast, the relationship between skin and structure in Pake’s sculptures, seems less a product of technological advancements than a by-product of other concerns. The raw neem structures are produced in a large machine. In this case the removal of the external, or the disassembly of the artist with an automaton, has created a formerly intriguing result. It is precisely in this contrast that intricacy begins to examine the impact of the digital on the labor of the architect and artist respectively. A cross-disciplinary examination of intricacy does far more than celebrate technological advances in enabling cultural product. It calls attention to the changing value of the labor of the cultural producers.

It is with this reconsideration of labor that the concept of the robotic figure by Chris Cunningham, from Björk’s music video “For All I Know” (1999), with James Rosenquist’s painting House Flowers expands the commentary beyond any purely formal similarities. In this odd pairing the fetishization of power and automation of the laborer becomes apparent.

The digitization of labor in art and architecture allows for unforeseen and unpredictable results. However, the intricate is not a new phenomenon in the field of art. Western art has a long history of a self-conscious critical examination of the labor of the artist. Rather than deviate artistic labor, the concept of intricacy makes it strangely redundant, further fetishizing it. The introduction of new forms of technology increases an already shifting emphasis on the labor of the artist from craft to design. In contrast, the labor structures that have long been distinguishable from the craft of manufacture. Nonetheless, architects are not only generators of representations but are also involved in a process that demands the functional materialization of these representations. The introduction of new technologies increases the possibility of designing functional structures previously only conceivable on a smaller scale. The divide between creating representations and buildings represented the way simultaneously collapsed and expanded in this exhibition. It is precisely this distinction between disciplines that creates a different response to the introduction of new technologies. How does the increasingly technological capacity in fabrication and digital techniques have an impact on the fields of architecture and art, respectively? In architecture, new technologies of manufacture allow previously impossible intricate structures to be designed and constructed, shaping the new aesthetic. In the field of art, the artistic labor required to create intricate forms is increasingly redundant and therefore must be revalued. The exhibition provides the viewer to examine both disciplinary overlaps and the field’s relationship to outward production.

—Sarah Oppenheimer
Oppenheimer is an artist and an adjunct professor at the Yale School of Art.
"Total Architecture" in the Era of Pax Americana

The exhibition Robert Damora: 70 Years of Total Architecture, held at the Architecture Gallery November 17, 2003—February 6, 2004, is the first retrospective of Damora's work.

Robert Damora's projects and photographs on display celebrated an extraordinarily bold, buoyant, and focused period in modernist American architecture. The show paid homage to Damora's vision for that era through iconic photographs of buildings and projects designed by such figures as Eero Saarinen, Philip Johnson, Walter Gropius, Marcel Breuer, Edward Larrabee Barnes, John Hejduk, Louis Kahn, Edward Durrell Stone, and Paul Rudolph. Reflecting an allegiance to Walter Gropius's advocacy that “total architecture” should be “a projection of life itself” grounded in a synthesis of social, technical, and artistic problems, Damora's photographs and architectural projects are instructive with their alternative vision of the subsequent totalizing influences of mass culture.

The culmination of an intensive collaboration with the School of Architecture, the exhibition (70) Years of Total Architecture (70) himself together with his wife, Sinka (55), and was organized by director of exhibitions Dean Sakamoto. A team of photographic specialists from Spectrocolor Color Labs in Manhattan, New York, captured more than 161 photographic images for this permanent collection preserved in Yale's Sterling Library archives.

The exhibit was structured around three areas: Damora's work in the context of the advancement of Modernist architecture in America; 1) a selection of photographs of Gropius's Modernist architecture from about 1948 to 1987, 2) documentation of a program of architectural research in advanced concrete construction; and 3) a program of exploratory design seeking “Better Houses and Lower Costs.” Together these components emphasize Damora's belief in the possibility of a better future for the general public as new building technologies are deployed through the skills of architectural imagination. And they speak to an ideal moment in American architecture, when postwar political and technical optimism coincided with the cultural philosphy of Modernist architecture.

The first section of the exhibition—perhaps the strongest of the three—explored the perception of a total architecture was strongly reinforced by the AIA Gallery, which amplified the architectural vision that the exhibition sought to document. Gropius's teachings may define Damora's legacy in architecture, but this exhibition was Rudolph's building that provided the contextual landscape. This symbolized a broader belief perceived by pring down on the whole exhibit from the third floor on, this is a text that students often do. From this vantage point, Damora's images seemed to be fully at home, framed and lodged within a building that speaks of a daring commitment to a new experience of the integrity of function and plan. On analyzing the exhibit, the visitor significantly confronted a barometer-size copy of Damora's 1964 cover photograph for Progressive Architecture, with Rudolph's (then chairman of the architecture department) striking face topped by a crew cut superimposed on the exterior wall of the building he designed for the school. Differently,photographs document the energy, excitement, and facility of Rudolph's building—the famously calculated brutality of the exposed concrete, the memorable volumes and sensuous spaces such as the garden, the multilevel library, and a sanctuary-like penthouse guest apartment. Postiled amid these images in the exhibition was an excerpt from 1944 AIA Louis Hurlburt New York Times article, where William,的行为 the significance of Rudolph's building as a synthesis of Le Corbusier and Frank Lloyd Wright in “one of the most influential buildings of this decade.”

In his eyes—and this was the rhetorical heart of the exhibition—this Modernist ascension was not rationalized in a remote ideal but extended itself into a democratic embrace of the living and working spaces of the wider American population. His work has an extraordinarily perceptive awareness of the richness and diversity of these environments, as for example his documentation of Saarinen's General Motors Technical Center, built during the early 1950s in Warren, Michigan. In this large corporate project of 31 buildings, Saarinen's use of glass tells symbolic stories of his garage-sized spaces of doors painted in startling vivid pink and provided withовая and polished enameled columns, stainless steel rods, plastic paneling, ceiling, and wall treatment. Further, one important aspect of the exhibition was emphasized in the show with the inclusion of a new model, the Dearborn Ford, which is associated with the promotion of a Modernist American cultural production: Florance Knoll's Madison Avenue showroom; Philip Johnson's house Rockefeller Guest Houses; and the 1929 Museum of Modern Art, by Philip Goodwin and Edward Durrell Stone. Grouped together these images illustrate Damora's conviction that in America a torrent of vital architectural production and construction resulted in a rugged, fresh, and sufficiently designed that stemmed from the 1930s and continues to be the architecture for everyone.

Gropius regarded Damora as “the best possible interpreter of architecture in this country.” His appreciation came perhaps from the fact that Damora was able to capture vividly and accurately Gropius's ideal of “total architecture.” Although the context in which this was written is the unifying Vitruvian principle of function, strength, and beauty, it is linked more specifically to Gropius's 1943 collection of essays, Scope of Total Architecture. Gropius adopted the ideal of total architecture to express his own conviction that the piecemeal character of the modern man-made environment had to be overcome by an approach defined “by a new set of values, based on such constitu- ent factors as would generate an integrated expression of the thought and feeling of our time.” Thus, in total architecture there is a cumulative evocation of both a style and an ideological commitment, in dialogue with the European tradition, that represents a focused response to the social and cultural needs of the United States that emerged in the Pax Americana following World War II. In this sense the Damora exhibition was not only a monographic study of one man's lifelong engagement with the Modernism movement in American architecture but also an implicit social study of the move- ment set against the historical and eco- nomic background of the postwar period.

Damora's own appropriation of the meaning of total architecture was most evi- dent in the sections of the exhibition deal- ing with two initiatives in which he was per- sonally involved, known as “The Seeds for Architecture” and “Better Houses at Lower Cost.” After serving in the U.S. Navy's Bureau of Research and Invention during World War II, Damora returned to Yale to complete his architectural education. After receiving his degree in 1943, he was asked by U.S. Steel (which had just acquired the Universal Atlas Cement Company) to organize an exploratory program called “The Seeds for Architecture.” This program was intended to raise the status of high- grade reinforced concrete for architectural use through the creative involvement and research of the foremost architects and structural engineers of the 1950s. For this project Damora commissioned designs from Pedro Soler, I. M. Pei, and Rudolph, among others, expanding the reach of Modernist design in the United States to projects that are now recognized as touchstones of midcentury innovation—many of which were included in the Museum of Modern Art's exhibition Vision and Design: Architecture, 1930-1960 (1980). Damora's images of this influential program of design projects, respectfully published in both professional journals and popular magazines such as House and Garden, Life, and Look, help to document a moment when the new formulations of modernism were made known to a wider public through the very skills at which Damora excelled: a close knowledge of the technical problems involved and the creative insight to reveal the dramatic nuances of good design in natural images. “The Seeds for Architecture” project thereby demonstrated the use made by corporations of advertis- ing, and their support for research and the arts as a way of promoting their companies' image to the public eye in direct, fresh, and lively design that stemmed from the 1930s and continues to be the architecture for everyone.

Damora's 1940s “Better Houses at Lower Cost” project emphasized designs using fewer parts and lower-cost materials. This includes his “44-Hour House,” (Architectural Record’s “1962 House of the Year), which was made from six concrete structural components woven together using a posttensioning system in a unifying technique. This work contributed to the particular North American fascination with the single-family dwelling as representative of the individualistic nature of American culture. In Damora's case, the encounter between Modernism and the social realities of the postwar housing market called for the application of wartime technology, using standardized techniques of prefabrication combined with the new aesthetic principles to create functional, well-designed housing. The project thereby sought to embody the democratic ideal of total architecture to provide “the needs of the general population,” maintaining a mediating role between technological and humanistic values.

As Alan Colquhoun has said, this commitment was that at once optimistic and pragmatic resided in a mind and a world belief that an American revolution in aes- thetics was possible if it began with an enlightened bourgeoisie and filtered down to the masses. Because it assumed that the culture it envisioned was compat- ible with a market-capitalized and democratic society, there was no sense of crisis evident in the exhibition—no chaos, no cynicism, no questioning of the cultural authority of the architect. As one student visiting the show remarked, it is amaz- ing that these architects were at all so much “on the same page.” So in the last two decades of the exhibition’s “70 years” (which are almost ignored) there is remarkably no hint of the critique of Modern architecture that began in the 1960s, accenting it of an exclusivity and elitism that undermined its democratic concerns.

The exhibition’s significance was enhanced by the fact that the subject directly shaped the presentation of its content, along with the contributions of his wife. At the age of 92 Damora fully embod- ies the feeling of dynamic energy that was evident in the exhibition. He brought his acute observation to every aspect of the project, especially by participating in the physical installation of the show. It is this acute observation, as much as the work itself, that speaks to the “70 years” of the exhibition’s title: Damora’s personality of “total architecture” (as Gropius described him) has been felt in every aspect of the exhibition during the preparation and installation, and his visible engagement helped to give a human face to the show. It has been casually character- ized as an ideologically driven, abstract Modernism. Damora’s presence was an example of the passionate immersion and vital pleasure that lie at the heart of the ideal of a total architecture. He summarized this ideal as the ambition to encompass “all buildings for all people ... [going] beyond form alone to the beauty of spirit.” Although this intention has been criticized for its visionary optimism—as well as for a certain aloofness from the urban context—the work this exhibition celebrates elaborates- and reinforces this grand and heroic concept of architecture that characterized the Modernist movement, suggesting an implied critique of the more circumstantial present.

—Kate Britton
Britton is lecture at the School of Architecture.

Eisenman and Terragni Swerve

With the publication of Peter Eisenman’s, Giuseppe Terragni’s, Transformations, Deconstructions, Criticalities, 40 years in the making, the School of Architecture held a symposium: “The Long Short of Peter Eisenman’s ‘Terragni’ and the (Mis)Reading of Architectural History,” organized by Joan Ockman with Harold Bloom, Vincent Scully, and Robert Somol, on November 28-29, 2003.

A little less than three months after the Monacelli Press published Peter Eisenman’s book Giuseppe Terragni: Transformations, Deconstructions, Criticalities, the School of Architecture hosted a symposium to honor the volume. It seemed convenient to this and that why happen to have the prominent literary critic Harold Bloom aboard, since he was there congenially at hand in genies giving Eisenman’s highly idiosyncratic treatise on history a sensibility of legitimacy. And what is more, the argument that Bloom has been developing since his books The Anxiety of Influence (1977) and A Map of Meaning (1974) paradoxically could lessen anxiety among architects by giving Bloom acreed of a monad to present his arguments. It is fascinating to see the scheme of the argumentation traditionally the warden of disambiguated and nonverbal readings of the great humanist history beneath such a three-cornered debate about the subject. Joan Ockman of Columbia University’s School of Architecture and Urban Planning, as the organizer of the symposium she set up a stage for the production of a highly intellectualized and poetic history. Beyond Dean Steven Stern’s and Ockman’s introductions, the list of speakers featured Bloom, Eisenman, professor emeritus at the history Vincent Scully, and Robert Somol of UCLA.

As announced in the title of the symposium—was Bloom’s theory of “sweeping” (i.e., the creative mashing of a creative fact for one’s own invention) that was to give the spirit of Eisenman’s intellectual speculation on Terragni. Bloom’s advocacy of a crumbly, eccentric, manic-gestaltic strategy to overcome the significance of the old carriers by clearing magpie space appeared more than adequate to understand Eisenman’s wild construction of an intellectual architecture. The argument of Eisenman’s book was developed because of—not despite—the reformulation of Terragni’s architecture outside of the sociocultural background and historical context of Fascist Italy. Maybe as a way of camouflaging the obvious subject behind the “textual Terragni,” the author of the book maulificously used the passive voice. When Ockman questioned whether the passive voice was so important to him, Eisenman replied, “Because I could see its argument that way.” But who again was Britten? The following Colin Rowe, the ambient father figure of Eisenman. As both Ockman and Somol pointed out, such a hermetic isolation of an “autonomous” argument in architecture would sometimes take funny turns because of its obliviousness and because Eisenman’s book seems to be written with two letters only: A and B (the proportional measure units). As Somoli notes, “Like the name of the Swedish rock band.” Yet, according to Ockman, it is all of these reasons that the Terragni book is original a “new art form,” sui generis.

As for the issue with the intentional misconstrue about the text of the book’s theory, the symposium itself was a demonstration of individual theorems based on subjective Selfinterpretation. The speakers hence repositioned their positions. Bloom most clearly took the lead for the subject’s strong strategy of appropriation of previous works from which to “sweep.” Eisenman declared his distance from Terragni’s formalist and his introduction of a textual analysis of architecture. Scully contextualized Eisenman’s “stylistic shifting” in the American architecture of the 1930s; and Somol speculated on Eisenman’s indiagonal diagrams as a proto-anthropomorphic architecture.

Bloom put forward that any consciousness had to have a last potential to reject literally in favor of a subjective spoon of invention. Hence what he defined as “the cunning of unreason.” Bloom argued that no subjective correctness was a given but has to be constructed. To ground such a construction, the creative self has assumed the fantasy of itself as something grand to be able to recreate a reality in its own name. Such construction is willed and actively preserves the autonomy of the subject. In contrast to Freud’s definition of the ego, the creative act of survival is a compromising, “I was” described as being a work of aggression and borderline narcissistic in the face of aggression outside influences and rivalry or else misleading themselves of their own originality. Such a Romantic notion of a centralized self is a precondition and a strategy, according to Bloom, for a creative appropriation of a strong precedent.

Eisenman used the opportunity to reconstruct a whole image of anthropomorphic architecture. As so much as much as Terragni had come to his own version of a textual architecture. Of the analysis of the relationship between a father and his son, Eisenman held that it is not the father who constructs the son, but on the contrary the son who constructs the father as a father. Architects create their perpetrators. Hence, the swara was not a single description of the archetypal from one architect, Terragni, but it involved a shift from a whole sequence of actors, among which Patich and Terragni, Manfredo Tafuri, and most importantly, Eisenman’s mentor Rowe. Rowe’s formalism, according to Eisenman, was not able to study the phenomenon that Terragni had set up as a challenge in both his Casa dal Fasce and the Casa Gallo-Frigo. Yet despite Rowe’s characterization of structural linguistics as arcane, it was this critical approach of French origin that would have allowed for a renewed reading of Terragni. Nevertheless, for Eisenman, the book has already become a byplay indirect, it is a gain from the past. The instruments of investigation Eisenman had borrowed from the linguistic theory were now a remote, and to stick to them would lose its purity in going about analyzing architecture. As a suggestion to overcome such a risk of stagnation, Eisenman declared “Jobless Territory” from the book Renaissance and Baroque, denoting that “mighlty” be defined by effects and effect. Eisenman hence concluded that his procedure could be analyzed for “their emotional impact on top of this intellectual effect and bring forth an atmosphere of influential; an acuteness of influence.” Scully professed that he called for reinvention of the manner of a traditional of the American shingle style, which subprocessing architects could be influenced by and create anew. Reinforcing on that Henri Focillon had already mentioned, the importance of tradition and influence in his book Le Val des Fous, Scully explained that Bom’s vision made these relationships fresh and personal. He presented many of the midcentury of the American vernacular by tracing a lineage from Robt Venturi and New Iberian to the example of the Roman Intellai, Scully exposed the successive misunderstandings of this architectural inside through Frank Lloyd Wright, Louis Kahn, and Robert Venturi. Wishing that Eisenman misread Terragni in the same way Venturi did his predecessors, Scully suggested that Eisenman Americanized Terragni, Eisenman’s passion for drawing and his initiative will to form with these purposely destructive Terragni’s classical envelope and proliferative vectors of force. At times influenced by the Russian constructivism, thus the diagonal compositions and geometrical confinement and calculation, and other times drawing the possibilities of the fluidity of Jackson Pollock’s superposition of tube upon layer, Eisenman would have made a preference for grand, menacing uncertainties.

In contrast to Eisenman’s argument that this book is not the one he would have written nowadays, Somol conjured up a potential for a second life, reading as an attack on Eisenman’s “would-be” followers as much as a departure from his own formalism. Distancing himself from Rowe’s readings in elevation and plan of the formal characteristics of objects, Eisenman would have shifted his interest toward transformational procedures, all cinematographically revealed in time. He did not find Eisenman’s textual analyses as proto-anthropomorphic architecture, adding the factor of time to Rowe’s static readings. Whereas Eisenman updated Rowe by shifting from flat representation to an animating image, his followers—most importantly Greg Lynn and Scott Cohen—in their own right update Eisenman by shifting to animation architecture. Whereas Eisenman attempted to overcome the expressionism of sculpture in favor of a more generic expression, Lynn paradoxically invocated the problem by attempting to inscribe the signature on the generic, generated by the computer. When questioning the possibility of Eisenman’s "critical project," paralleled by Clement Greenberg’s definition of art or in Charles Jencks’ cosmetologist, Somol called the critical project “a bath of difficulty.” Instead of continuing to push a fraction on difficulty, Lynn’s project of integrity still holds onto, Somol suggests an alternative: He substitutes the difficult with the acceptable. Whereas the critical project does not seem to fundamentally alternatively assume that life is something to be designed as a lifestyle. Because of this predilection for something as trivial as souring lies rather than intellectual intricacy, High Fainel was put forward as the possibility of the expedient. Throughout the presentations at the Symposium, the architecture was conceptualized well as dependent on historical affiliations turning strictly and recognize "subjects" who control and defend their positions. Bloom’s definition of the power of creation is not primarily to be located in broader cultural interests, groups, or in institutional establishments but in this creative individual, the "strong man,” if anything can be learned from a diagram like this one, it is that it is still pertinent to maintain a belief in the subject as an author, instead of subsuming every architectural creation onto cultural fictions, regional contingencies, or technological necessities, within which the subject is at best a middleman or a midway of the Galat. Eisenman came forth as an author along with the knowledge and uncompromising disposition that such a temperament necessitates for "swerving.”

—Emmanuel L. Pott

Pott is a lecturer at the school and a Ph.D. candidate at Princeton University School of Architecture.

From top:
Vincent Scully and Harold Bloom
Robert Somol and Peter Eisenman
Joan Ockman

Robert Somol and Peter Eisenman
Joan Ockman

3
Building Suburbia: Green Fields and Urban Growth 1820–2000

By Dolores Hayden
Pantheon Books, New York, 2003, pp. 316

In spite of the fact that in the 1890s the United States became a predominantly suburban nation and becomes more so every year, surprisingly few academics study suburbs. The last wave of important books (such as Bourgeois Utopias, by Kenneth Jackson, and Robert Fishman’s Crabgrass Frontier) came during that decade. Subsequent books have focused more on sociology and political history than on the environment. Dolores Hayden’s new book is a welcome and significant addition to this sparse literature. It is truly synthetic, demonstrating how for nearly two centuries economic, political, social, and ideological forces have shaped the varieties of suburban form. Although unsparking in its criticism of the ways in which suburbs have developed, Hayden introduces a welcome complexity into these narratives and broadens their messages.

Hayden’s insistence on naming and remembering gets far beyond semantics and style. In fact, she identifies the lack of an adequate vocabulary as an important obstacle to understanding the nuances and complexities of suburban life. The names she selects for each layer are dead-on in their accuracy, remaining up front and open to public and private use.

Urbanism and Its End

By Douglas W. Rae
Yale University Press, New Haven, 2003, pp. 316

Douglas W. Rae’s new book, City: Urbanism and Its End, is more than a book about New Haven—it is a book about the great American city. In the tradition of Robert D. Keate’s Who Governs?, which sought to analyze the power dynamics of city government using New Haven as a case study, Rae investigates the complex history of urbanism as viewed through that city’s lens. Unlike Dahn, however, whose concerns lay predominantly with the “power wielders” in government, Rae views City Hall as a relatively weak player in a much larger system of power and influence. Divided into three parts, “Urbanism” and “End of Urbanism,” Rae traces the patterns of capitalist “creative destruction” from the height of the Industrial Revolution into the nineties. In the early 1990s, the Wall Street Journal declared that the “new” economy had taken over and “urbanism” was dead. Rae’s book suggests that the “new” economy has taken over and “urbanism” is indeed dead.

Both books are valuable contributions to the debate over the future of American urbanism. But whereas Hayden emphasizes the complexities of the suburban environment and the social and physical coherence of the 1870s, Rae’s book highlights the changing nature of the American city and the role of the nation’s capital.

The context of today’s urban environment is vastly different from that of the 1870s. In the 1870s, the urban environment was the product of industrialization and the growth of the city. Today, the urban environment is shaped by the forces of globalization and the need to adapt to a changing world.

In conclusion, Hayden’s book is a welcome addition to the literature on suburban development. It provides a comprehensive overview of the evolution of suburban life and offers a valuable perspective on the future of urban development. Rae’s book, on the other hand, provides a critical analysis of the forces that have shaped the American city and the need for a new approach to urbanism.

Building Suburbia: Green Fields and Urban Growth 1820–2000

By Dolores Hayden

City: Urbanism and Its End

By Douglas W. Rae
Paul Rudolph: The Late Work

By Robert De Alba

Robert De Alba’s (1959) Paul Rudolph: The Late Work documents the architect’s work from roughly 1979 to the year before his death, at age 79, in 1997. The book is a tribute to an architect whose work has been largely forgotten.

The illustrations of the buildings and projects are accompanied by De Alba’s concise introductions as well as a foreword by architectural critic Mladen F. Schmertz, titled “A Long Life in Architecture,” and a foreword by architectural historian Robert Bruegmann’s essay “The Architect as Urbanist.” An interview of Rudolph conducted by Peter Blake in the late 1990s at the architect’s penthouse apartment in New York serves as a coda. The interview includes Rudolph’s response to the 1986 recreation of Massa van der Rohe’s Barcelona Pavilion, which although seemingly irrelevant to the theme of Rudolph’s later work, conveys Rudolph’s lifelong commitment to the study of and analysis of the masterworks of architecture—a pursuit he carried on through the medium of drawing.

At the center of the book are drawings documenting Rudolph’s creative processes, which include the architect’s signature one-point sectional perspectives, aerial perspectives, rendered axonometric views, delicate pencil studies of interiors, and plans and sections heavily worked over in colored pencil—working drawings in the fullest sense. As De Alba writes, “These are powerful drawings that communicate architectural ideas clearly to a client and exhibit Rudolph’s prodigious draftsmanship.” In selecting drawings for publication, De Alba says he preferred “design process” drawings to those that reflect his “struggle with each project, his great personal effort, his desire that architecture would deliver what he imagined it would deliver. Some drawings achieve this goal and makes a persuasive case for Rudolph’s continuous significance as a creative force in architecture. However, the book has two faults. First, some are drawings of which only one version is reproduced at too small a scale. The ink drawings in particular sacrifice quality and legibility. I had to use a magnifying glass to read room names and notes on a few of them. Some plans have been reduced to fit, but no explanatory keys are provided. The second fault is Bruegmann’s essay. A scholar and enthusiast of Rudolph’s work, he discusses in depth the Modern Centre and the Cone, but shows less empathy with the buildings of the Arts and Science Complex, especially the Aluminum Pavilion. However, by an overtly political attack on Robert Venturi and Denise Scott Brown as the main culprits in Rudolph’s fall from critical favor and media attention, the author loses his theme of analyzing Rudolph’s conception of architecture as an urban art and he does not answer the central question raised by the comparison of Rudolph’s Crawford Manor to Venturi and Scott Brown’s Guild House in a well-known passage in Learning from Las Vegas: “Are the street-reinforcing mass and distinctivity of Guild House more urbanistically responsive than the abstract tower-on-the-highway of Crawford Manor?” Bruegmann’s own introductory essay to the 1987 Rudolph exhibition, held at the Graham Foundation headquarters, in Chicago, is more focused and less speculative—and more persuasive.

These minor criticisms should not detract from the importance of this book. It presents architecturally significant work by a prominent American architect working in a global context. It is clearly written, and it presents a wealth of compelling drawings that show an architectural intelligence profoundly at work. Paul Rudolph: The Late Work, a little like its subject, stands in another league entirely from other, immeasurably consumable publications laid out with imperious impractical exercises in Photoshop that confound us. The book will undoubtedly open new avenues for research, discussion, and scholarship.

—Richard William Hayes

Hayes (1995) is compiling his Ph.D. in history of architecture at Brown University.

Ada Karmi-Melamede Architect: Life Science Buildings

By Ada Karmi-Melamede and David Robins (1999), Banq-Uriel University of the Negev, Birkhäuser Publishers, Switzerland, 2003, pp. 131

Ada Karmi-Melamede: Architect: Life Science Buildings is a book devoted to a single building—a piece of architecture alluded to on a campus originally planned in the 1960s by Avraham Yekel and later revised, in 1989, by Karmi-Melamede when she was appointed campus architect. The original buildings are still, as New Brutalist structural meant to express the ideology of the time: heroic, direct, crafted, and youthful. Karmi-Melamede, who designed with Ram Karmi the Israel Supreme Court Building in Jerusalem, describes her Life Science Buildings, begun in 1996, as an urban “island” in the sprawl that the bibli- cal city Beer Shava has become and a city at the edge of the Negev Desert. All of these continuities to essentialize the stakes of both site and program: permanence in the context of ephemeral: organization in the midst of timelessness; and figure in a field. Indeed the building—a poured-in-place concrete complex organized in three main blocks around an linear court and shaped by the university network of circulation and public spaces in which it sits—as well as much a city as a building, as much context as foreground, as much horizon as oasis. It is remarkable in its ability to express culture’s claim on the desert and delineate its highly artificial (as in self-consciously constructed) character. What makes this book so striking is its similarity to the architectural: both are simultaneously tough and inviting; make matter the connection between large scale organization and detail; and expose clarity in complexity. Both, most important- ly, document the process by which a proj- ect moves from concept to detail. A com- pletely beautiful artifact, the book is organ- ized, after a brief introduction, according to “Documentary Drawings,” “Constructions Drawings,” “Technocemes and Dataplaus” (shell broken down into deformations of facets, movements, and gardens), and “Sketches.” Pages with images of the building unfold out to reveal, behind the relevant plan, elevation, section, or detail; indeed every page is a foldout, doubling its 131 pages. Beyond the introduction, text comes only at the beginning of each thematic sec- tion, explaining the intent behind and the topographic expression of, say, “Facade: Casting in Place” or “Movement Sequence: Forward.” The organization as such diverts one from seeing the image as effect to understanding it as concept. Everything is explained from intent to resolution, this decision to use stainless-steel surrounds for the windows, the 2-4 cm rebate strips that express the floor slabs, the 242 cm and 138 cm depths of the...
The lecture series last fall combined an array of younger architects exploring new technologies and formal issues with three established figures in large-scale buildings, emphasizing the diversity of practices and approaches to designing and building.

Monday, September 8
Mohele Satrde, Paul Rudolph Lecture “Order and Complexity”

I call the changing scale of what we do and build the issues of modernism. It seems that every building type has been transformed by this change in scale because urbanism is a reflection from building blocks to building type and urban type. There is the present moment and its building type and urban type, and some say that change has destroyed our sense of the urban type. We do not have a clear idea of it. In the debate on Ground Zero, the thrust is against the memorial, power on a memorial, but little about rebuilding a place of the city—mixed use, residential, cultural, interactive, transportation, and so on.

The present memorial should create an extraordinary type.

The other issue of importance to me is the balance between order and complexity. The feel there are two directions. One is a move toward minimalism, to simplification of the urban type, as if that replaces the force of minimalism that has its roots in Ming. Today there is more of an obsession with making things complex; the complexity is an underlying question, an evolution toward order.

What is maybe a truer is, to what extent is program creative in architecture? What is the architecture form and inspire design? It goes back to Kahn and the essence of the building: what is the essential quality that is program? And if it is program, then it is the centrality to place. And that architecture has an independent role that graw way beyond contextuality and has to do with the essence of the culture in which we build and its roots. These are meaningful ques- tions to the discourse today.

Thursday, September 11
Edward S. Casey, Brendan Gill Lecture "Public Art, Public Program: Reflections in the Wake of 9/11"

Public memory thus comprises two basic characteristis: one from the realm of time, the other from that of space. It signals a major event that is a turning point for a given group of people, and bears on a par- ticular place in which that event occurred. When these two factors, event and place, are combined, they form an extended horizon that serves as a spatio-temporal enclo- sure for a series of subsequent happenings. Political actions, acts of building, acts of overt commemoration as well as covers histories of suffering that also happen in their embrace.

But what, of the place itself, the piece of trauma, in this case that of Ground Zero itself?

It was a wounded place—a deepened, indeed obliterated, public space, a workplace in which work will never happen again as it did before. The wound inflicted on it was to the people who worked there, the physical buildings, and to the corporate capital, which they embodied in their steel and massive presence.

The truth is that place substand every kind of time, thus every kind of memory: individual and social, collective and public. On one hand, place is part of public memory in the making, as we have wit- nessed in the hearth-awakening of the Union Square vigil, where a limited but exemplary stage of a more enduring public memory was beginning to emerge in that very place, at once reflecting it and requiring it. On the other hand, place is integral to a more fully consolidated public memory that has become the horizon for future remembering on the part of many others, not only those present at the moment of making.

Monday, September 15
David G. Wadylo "Recycling, Reconfiguring, Rebuilding"

My work, formed at the height of the 1990s recession, became about smaller works, unpermanent moves to house objects, and finding opportunities to practice in odd places. I want to have a critical engagement with making buildings and things.

For the Elektra House there is a mass- overuse of program, a way of exploring different light possibilities. The second theme is the pattern idea: I was fascinated by geometric patterns, a system within the building. The house is parallel to the street and doesn’t have windows; it plays with the ideas of English conservancy and transparency. The house rotates. It has an aus- tralian front and rear beauty.

In the East End I am designing the Whitechapel, a complex. The ambition is to make civic architecture that is more like infrastructure and to have a civic ambiguity, like a postal box. The design of the library comes from sites to sites but has a unified identity. This idea is that a certain wall system.

In the South Bronx, I am trying to get the School Construction Authority to think through projects from the consideration of each school systematically. Small today is not what would be large computers are linked to the world.

For the Fleish project I worked on with the Edison Schools I developed a prototype design for a kit of parts to be inserted into the schools as a room that could be a flexible space from a access to poods. To avoid the construction adminis- tration issues and delays it was considered furniture design and was installed in an days.

For the Open Resource Gallery compe- tition to redesign the Tribeca Arts Center, Natalie, Laura, and I washed up. We were free to use various parts of the space—a glass wall, the elevator, and curtain spaces—and thought of it as an object that could be in a photography, a spectrum of a hardware store with soft- ware, interior spaces are interchangeable in a modularized grid system.

Thursday, October 3
Charles Correa "The Blessings of the Sky"

I never saw architecture as a style but something that went back to first and basic principles.

That is why I call the lecture "Blessings of the Sky." An open-to-the-sky space is a low-cost room; it is a flex room, open to the sky, whether in New Mexico or Kyomiko. Open-to-the-sky space is also on the cultural level that allows architecture to enter the realm of metaphysics. With all these one tries to understand, what are the principles? Why does the bungalo work?...
We learn from biology that monocul-
tures die out. Ecosystems require diversity of life to survive, and this is also true of human ecosystems. The international phase of the LEED guidelines does not go far enough towards churning up the pot like this in an attempt to create the new world. And not just because it’s too early, or because we’re not innovating on any important scale and coordinating a building team that is already large and complex. And once again we are already (in a way we never were before) steps that we take reflect a new way of thinking about building and urban develop-
ment better rather than more. The community itself can be augmented by building more flexible types of spaces. This was done in our renovation of the American Thread Building, in New York, where we built living work places.

Our intention has been to formulate an answer to gentrification by putting in place infrastructure that can give people owner-
ship of the homes they occupy in the world, and to consider the needs of the new residents of a city, not just the needs of the old inhabitants. To do so we had to consider how the existing housing stock could be transformed and improved.

For the most important thing in life is to work, and working is different from works, in progress, and recent works.

We are not just a business or an economic, but a social and cultural force. We need to develop these ideas and restructuring the idea that work or effort is an expression of certain roles and the idea of identity, the more we believe on a daily basis, which is very difficult to achieve, and that work is even by means of the organizations to which all of us belong—like the AIA and other societies by which we try to make the world work that we do. Most of us seem to be in a strange position. We are involved in the making of the processes that shape the world, and to produce buildings, materials, and to produce ideas that could or could not become buildings.

One of the most difficult things that architects are faced with today is that we need to be much more explicit in the way we think and who we are. We need to think about the relationship between the architect and the built world, and the things that we do with the tools we have, and the way the tools are used.

Monday, October 27
Shaka Kennedy
"Sleeping Beauty"

At a moment when material reality is often presented as a problem to be sold through images in advertising, television, and film, what does one, as an architect, do with these images that reflect a precisely the fact that material things appear to be an impediment is exactly the matter with which we work. Starting from gravity on to the fact that in order to make an effective work, it may mean making an error over before we set it. We work in a world that is defined by what people understand as limitations, and submit to you that there are not in fact limita-
tions but rather the matter of architecture.

Monday, November 10
Karen Karnes
"Lessons of Lapita: The Unbearable Lightness of Our Architectural"

The neolithication anachronistic, which Leibbuck Wouds made his own, suggests building that rises right out of the art of the architect... Architecture here is not a direct product of anonymous builders supported by the collective wisdom of generations, but in tune with the rhythms of nature, but very much a result of individual artists being responsive to our rapidly changing cyber-
world, one on the verge of slipping out of our control, artists whose creations place themselves not just in self-conscious oppo-
sition to what is today called pedagogy of architecture, or to what today simulates such pedagogical architecture, and even more to the oppressive cultural reality such simulacra, symbiotic, to the different ways in which buildings can impose on us, imprison and suffocate, today’s MacMansions no less than the ancient Chinese courthouses. Architecture here is a dream of not yet known freedom, a much lighter mode of inhabitation.

But instead of saying that the inhabit-
ts of Lapita have adapted to such with their bodies, should we not rather say that they have transcended them? And is such a transcendsence not a prospection of genuine freedom and scientific objectiv-
ity? Leibbuck has to possess a very developed science and technology to create their floating islands. Might such a development not occur at home in Lapita’s spherical shelf? What must feed and shape the shore of the first of all must have had the force of this simple geometric form, in the same spirit, Boule refused to follow Vitruvian and to define architecture as the art of building, claiming instead that “the first principles of archi-
tecture are contained in symmetrical solids, such as cubes, pyramids, and most of all, spheres, which are in, the view, the only perfect architectural shaps which can be devised.”

November, Monday 3
Xavier Fontan
"Critical Regionalism Revised"

It now seems that Critical Regionalism once again acquire a certain viability not only because of my being asked to give this evening’s lecture but also because of its thorough deconstruction. Jameson’s essay “Art After ‘Art-’ Time of 1994, whereas he dares some pages to a discussion of Critical Regionalism, noting at the end of my text how inadequate and deprived, the panegyric of some of the common thinking as a more or less consistent and greater, even if it is not a consistent and greater, the usage of the term anti-global or re- global is imposed on the super-announced position of the heroic, modernist avant-garde of the 1950s or 1960s, or even less consistently perhaps the usage of the term of today’s modernist project by other means; the end to it, however, marginally, a critical culture of building rather than an overtly international architecture becomes stylistically postmodern or otherwise.

At the risk of being unduly didactic I would like to conclude with a series of points as a kind of provisional conclusions in disguise: First of all, as an ethical principal, we ought to insist that architec-
ture cannot and should not be anything other than a context for the life world. When it comes to the cultivation of iden-
tity in our voluptuous, deep experienced, transcendental world, it is surely self-evident that the medi-
atic and, above all, the electronic media of the internet and television have a far greater impact on the formation of socia-

cultural/political/psychological/identity than anything that is implicitly or explicitly inher-
ent, wondrous nature of built form, wherein any influence on the body politic is to be spatial and situational environment in character, rather than active and discursive.

This brings us to the issue of sustain-
ability in contemporary architectural practice and in this regard we return to the interface between the artificial and the natural as was seen in one of the key attributes of a critical modernist culture of building.

Critical Regionalism attempted to address itself at many different levels at once. It was more than just a new architecture, representing the life-affirming attributes of an evolving local identity to the procliv-
ity of the place-as-a-form to a space of public appearance without which any one ultimate aesthetic whole appears as so simplistic and becomes difficult to sustain.

Asim Adawudd
Response to Kenneth Frampton

Your engagement with those fundamental problems of architecture concerns for engaging this issue is important and speaks to art from architecture. But there is a low presence of the world, we might, would bring in the question of whether there is the public space to imagi-

ne places and spaces outside of a national frame? Can we find national boundaries in the new tectonics? Critical regionalism yearns for a particular space out of all of that... How can we think about the production of the world, which is an interesting and important con-
tact, or imagine that it is that the architect principle produces that context... The world produced by globalism is not all. I try to be optimistic. There are very few regions in which the world is not imagined "at large," and that is a matter of perspective.

Thursday, November 13
Marlita Jordan Taylor
"Rethinking Cities"

Hong Kong International Airport, a main-
gateway to Hong Kong, designated as its position as a hub for international business throughout Asia, has been the subject of two interrelated projects to meet that goal. For instance, a study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal... A second study for a Master Concept Plan for the North Commercial District, a 45-kilometer length, was to make a close symbiotic relationship between the capacity of its expansion, and as well as being a second major terminal...
In the eight fall 2003 advanced studios the students designed and produced individual projects, from large-scale planning issues to small-scale building megastructures in urban contexts.

Demebik Porphyrios

The Davenport visiting professor, Demebik Porphyrios, and Jason Montgomery, of Cooper Robertson and Partners, asked students to reexamine London’s Cheshire Market buildings (designed by Horace Jones in 1885) into a newly activated civic space with housing, cultural institutions, and commercial activity, while either incorporat ing the historic aspects of the site or transforming it into a contemporary object.

After visiting London’s sprawling 651-foot-long cast iron, stone, and brick Revesetown revival mall hall with its four floors of shops and restaurants, the students analyzed the dichotomies of context, urban place-making, program, and density. They boldly implemented ideas—some of which felt totally incongruous, while others had a historic sensibility as they compared the solutions to Les Halles or Diocletian’s Plaza. The jury—Jeff Burden, Nigel Cox, Melissa Delvaciohto (III), Peter Eisenman, Kenneth Frampton, Jorge Hernandez, Ed Jacono, George Knight (III), Emmanuel Pent, Alan Plattus, and Vincent Scuolli—found that there was no straightforward answer. “The massive presence of the historic structures in this dense medieval neighborhood,” Frampton observed, “is provocative even before you lift a finger.”

However, the oddly big-box nature of the mall hall was inescapable. Students saw the need to activate the space with programs and activities that would make it a megastructure. The projects seemed to dominate as Ean Yuen’s occlusion bridges crossed a voided site cut through the medieval blocks. Pettit felt that it was provocative to reframe the medieval city and revitalize the volume or extrude the diagram. But Scouli observed that the hard edges created a difficult emotional situation and threat to those enjoying urban life. Thong Tran made a megastore using a bridge trust to suspend a working farm above the halls, keeping a complementary use. Others demolished the market, causing Eiseman to express concern that in eliminating the market...you have taken the site away and run texture through it.” Stem saw it as the presence of absence of the main element of the site since the project is a grafted mediation between the ‘inhabited and the constructed’.

Those who maintained the market hall, such as Elias Kiebler, eroded the building and made it a new office complex around a theater that Scuły felt sympathetic to “the actual framework relating to human consumption and use.” Eisenman appreciated the same aspects but noted that Kiebler’s new buildings would be a collection of Gehry and Ross. Frampton argued that it was halfway between rendering a broken fabric and a mega expressionism.

In general, Eiseman emphasized that the megascals of many projects did not justify to the Porphyrios pedagogy and the problematic of assignment. Porphyrios pointed out that “the students engaged the project as he had asked—they were given the choice to demolish, adapt, or superimpose a megastructure. Those who did the megastructure reinvigorated it in an interesting recombination with the market building.”

Peter Eisenman

Peter Eisenman, Louis Kahn visiting profes sor, and Emmanuel Patti investigated the distinction between convention and codes in architectural signification using contemporary architectural icons. This year’s Eiseman studio was different in that the students attempted to question the individual’s process, so that the projects were not the registration or the trace of a step-by-step transformation from a historical precedent but attempted to define an architectural “virus” that contaminated all the spatio-sensory and experiential characteristics of its logic without formally looking like the precedents.

Le Corbusier’s Straussburg Congress Hall, Stirling’s Leicester Building, Koolhaas’s Jusles Library, Royal’s Modern Cemetery, Morel’s Casa de Graciosa, Kahn’s Adler and DeVore houses, and Veen’s Fernweh House served as the base from which the students articulated what the virus might be as they searched for a structure that would have an analogous space and behavior. The virus didn’t need to be “architectural”: it was independent of the effects of gravity, scale, and function but led to an interesting space.

At midterm the class decided to introduce a show—a site adjacent to the AIA building—so that architecture came back in the project and the virus adjusted to a situation. At the final jury, students were presented in teams of two, and the jurors—Kari Britton, Charles Gwathmey (II), Jeffrey Kipniss, Sanford Kvitney, Demetri Porphyrios, Alan Plattus, Stanley Tigerman, Vincent Scuolli, Mark Wigley, Sarah Whiting, and Guido Zuliani—guided them in evaluating the relevance of formal or textual strategies today. Using Le Corbusier’s Straussburg and Stirling’s Lakastatter Building, Sarah Suberendn and Brenda Lee deployed a virus while understanding the system made up of structures and errors that created new zones of systemic error. The figure appears in the host, as a series of edge conditions so that it becomes volume surface and the circulation. Tigerman saw the two moments as large leaps: “They don’t come about as autonomous from each other, but the analysis produces a kind of black, seem inevitable.” Kvitney asked, “Why do we do this today?...You still are using it as a system rather than taking advantage of the heurs.” Whiting acknowledged that following Eiseman’s rules of the game took the students into “deep outer space, like a laboratory, but you end up with the AIA with indignation, and then how do you load?”

Pu Chen and Yap Lee inserted Koelbush’s Jusles into Mien’s Fernweh House, inscribing a square in a rectangle that is the agent provocateur that makes the spatio-concept. Taking Veen’s mother’s house and Libeskind’s Jewish Museum, Marcus Clarke and Oliver Pette found the virus to be the line as the common trope—a moment of fulness, full of spatial information—with this configuration under favorable conditions, transformed and scaled over to the new carriageway to the next aisle. Whiting pointed out that the line is the event in architecture, and then it turns into something viral, formal space, and offers relationships. But she asked, “What is different in their line from the line in architecture in general?”

Kvitney found the projects generally strange. “One year it is working with a forty-year-old project, and then here it is DNA...indecisively, and diagram does not turn into structure.” Kipniss commented, “We can identify how to advance the research...I think the closer the building coincides, the better the results. Venturi to Libeskind equals Heijluk.”

Peggy Deemer

In Peggy Deemer’s studio the design and construction of prefabricated, affordable housing pushed the students to investigate architecture from aesthetic, financial, and regulatory controls to those of mass production and mass customization with site-selected sites.

After visiting Volvo and housing manufacturer in Sweden, students researched the History of prefabrication as well as American modular-housing building regulations. By midyear they were grappling with the hard lines of the prefab product and recognizing how the issues of fabrication didn’t solve design problems; few companies were ready to embrace new design concepts. However, conceivably the students’ innovations challenged the traditional prefabrication industry. So because they designed an affordable dwelling to be expanded from 20- to 200-unit complexes. Some of the projects presented to the jury—Darrel Faeis, Deborah Gans, Leslie Gil, Michael Hopkins, Matthew Jalacic, Robert Lutz, Gaige Petrides, and Joel Sanders—deploys houses over large development sites. But most were sited in urban settings, with a few following the brief for the New HousingNew York design ideas competition. Individual houses could be deployed over various sites. The HUD code guided Gretchen Stoedter’s project, for which the dimensions were defined by a truck’s ability to tow the components and ele ments could expand in parallel. The 20 by 20 units could be clustered together with canopies in between. Other modular houses had stacking components that had double functions, as in Joonghyou Choi’s prefabricated Mission house. For Rendtor, the technical issues didn’t address the spatial implications for someone’s lifestyle, making the spatial strategies normative. Eric Carriere’s affordable house could be deployed in different locations and situations based on the mass-customization production concepts of Volvo. Her option would include a house on site for a sust ainable system in the tropics, another for relations for deployment in the desert. In urban schemes, Edward Richardson’s proposal to build a six-story three-story house in Ireland-C-Tosh and glass modules could be adapted to New York when infill housing sites. Gil appreci ated the component configuration based on ways to bring light and air into the frame. As the sites and orientation changed, access to the core became a key point of design.

For A North Philadelphia site Greg Scoborg employed the Bo Kiek pannellized system. Darrel wondered how the site would appear when abandoned. Becausa the core could be reconfigured. For Sanders, the students’ obsession with standardizing the core was logical given that Americans spend most of their money on kitchens and baths. In some projects community and common areas were incorporated, such as that of Katherine Davies, Keston Johnson, and Liz Muller, or the project by Spencer Lutwyche, which combined multiple mass-produced Villa Savoye on the roch of a big-box store. Overall the individual exploration combined with site innovation led Petrides, a prefabricating developer, to be inspired by new design potentials for the marketplace.

Fred Koester and Ed Mitchell

Post-Pro Studio

Fred Koester and Ed Mitchell’s post-pro studio tackled the issues of suburban densification in Westwood, a 50-acre area southwest of Boston occupied by big boxes, housing, and auto dealerships. Based on the Boston Society of Architects’ Open Ideas competition for the region, the studio provided the students with both the opportunity to invent programs and form for new suburban areas.
After a site visit the students analyzed development problems in suburban Boston, concentrating on issues of denaturalization, new technologies, and form. They explored strategies for the landscape, sustainable urban design, and their impacts on the environment, based on a menu of concepts such as ecology, new technology, and energy efficiency. A major challenge was to break the mold in their generic aspects would evolve into a determined search for what new places a place. A localized density of a new fabric could then coalesce with the context of a change and need for flexibility. At the final review the jurors—George Baird, Keller Easterling, Patrick Hicks (’79), John McCormick, Richard Somm, and Ron Witte—engaged in lively discussions about the diverse projects, presented in themes—housing, commercial development, megastuctures—technology and imagination. Tracy Yu and Julia Lee took each developed housing with backyards and commercial buildings, one with tuber-like situations of green streets blurring the site, which led Will to ask, “Do you conceive of a project of this scale and design?”

The big-box issue loomed over much of the studio. Derek Hoeflin designed a flexible megalandscape in a broader networked system. The standard big box 250-foot-long bays dimensioned his housing and public space with hybrid programs that informed and polluted one another. McCormick wondered if the space was flexible, what was hard-wired, or if it could be a new kind of plug-in city. To Joseph Himmel and Susan Connors, the industry was a catalyst for mixed-use office space and retail in a single-story flex space. In the end, the design was to be maintained.

Bland couldn’t resist comparing the concept to Doolittle’s vision. When Kit asked why Witte questioned why flex space was a seductive marketing play, “The building is the real element with the wall.”

From the box to the parking lots and the pavilion in the center, Anna Skelton shanahan designed a temporal city of light that would be stilled and programmable within a space as glass like Bier. Ecotechnology was the focus for Data Sarah, a site that really extended itself and the urban design connection to the jobs as an object in a field and a field. The framework contained photovoltaic energy systems and the students’ complete development. Christopher Hall and Matthew Hutchinson designed a biogenerative power plant that used the release of a cooperative in a village in the city, designed with a grid and with an ecological model promoting the concept as a community. The designs suggested that the students explored new concepts of suburbs.

Michael Hopkins

Michael Hopkins, with colleagues Michael Taylor, and Andrew Tietze (’88), delivered the keynote presentation of the first program for design and architectural elements. The program was a new approach for the New Slidro and Interiors for the National building at the University of South Carolina. With the collaboration of the students, the architects analyzed the narratives of the existing arts organizations. They then selected one of the building types to design—the music hall, the commercial space, or the film museum and museum with each with its own set of complex programmatic and technical requirements. The projects were presented to a jury comprised of Richard Olcott, Keith Krummendahl, Sanford Maples, Howard Magoffin, and Don Rapp. 

Many projects incorporated newly claimed public spaces and public realm as a new media. The designs, studied to the distinctive coastal context of a complex of building on a streetscape, a site into a dramatic and beautiful landscape. The program was for a new concert hall that woulddouble as rehearsal space for Greenville Music on the east side of the river, Ado, Suffolk, England, site of the Alcatraz Productions and music hall.

After some intensive research on these dramatic issues, the students travelled to the distinctive coastal context of a complex of building on a streetscape, a site into a dramatic and beautiful landscape. The program was for a new concert hall that would double as rehearsal space for Greenville Music on the east side of the river, Ado, Suffolk, England, site of the Alcatraz Productions and music hall.

The jurors—James Arney, Martin Finis, Kenneth Frampton, M.J. Long (’64), Patty Hopkins, Lisa McCormick, and Rafael Valti—reviewed technical and design aspects of the recent real estate and the students’ research and prepared their own. They addressed issues such as creating a closer relationship between audience and arts, the use of space, and educational functions. The client and the architects reviewed these changes of the project in England prior to Yale’s final review. Issues of vehicles and pedestrian circulation were crucial to the success of this popular venue, and the situ- ation had been developed for a major city. They also discussed the impact of the site without detracting from the view. Many of the projects strove to make a new kind of space. The images were an attempt to incorporate the landscapes and the performance and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. They were comprised of a blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape. Treadwell designed a blockbed space used in the blockbed and the landscape.
Diana Balmori and Elizabeth Barlow Rogers

Elizabeth Barlow Rogers (’46), who heads the new Garden History Landscape Studies program at the Bard Center and Landscape Architecture, teaches landscape architecture at the School of Architecture and Foresty

Elizabeth Barlow Rogers: To me, landscape architecture has always belonged in the design disciplines. As I was finishing my book, Landscape Design: A Cultural and Historical Anthology, Susan Soros, who founded the Metropolitan Museum’s Arts & Design, invited me to develop a landscape program where cultural landscapes are put into design terms. It is not a landscape-architecture program; rather, it is a program devoted to design history and theory that also trains people to be critics. There are very few people writing critical essays and articles on landscape architecture. We hope the students will enrich the design profession with a more in-depth approach to the history of place.

Diana Balmori: It would do landscape a lot of good if you could create a body of crit- ics. There is poverty of language, of means of expression, and of critical assessment in the field, though the history of landscape has a rich language as well as means of expression. And that’s what we need; that is needed most particularly are ways to pres- ent why the valley one undertakes is man- ageable to a general public. Any landscape program will have to deal with those three issues in any way it can.

At Yale we don’t have a separate land- scape program; we have basic courses in landscape that I have tried in differ- ent forms; some in collaboration with the School of Forestry and with the School of Architecture, to give architects different exper- iences. Bryan Fuernuer’s landscape history seminar in the architecture school helps to strengthen landscape design and an acquisition of a language. In the School of Forestry and Environmental Studies students can take courses that deal with plants and ecology.

EER: So that there are architecture stu- dents who are not trained specifically as designers, just as we are not just energy-saving devices but also in the broader sense of the environment?
DB: The integration into design is a much more difficult step; it is removed and needs to be done in the form of studio work. This spring semester, as the Davenport professors, Liz and Anne Couture of Asymptote and I will give a studio that will integrate land- scape and architecture into one project, taking a problem and resolving it jointly.
EER: I always hate how the landscape architecture is called after the building is designed. I think landscape archi- tects should collaborate from the very beginning of a project. Site planning is an essential first step in the design process. In addition, it is crucial that engineering and design effort. I am reminded of the great parkways near New York, the Taconic and Merritt, and how engineers and landscape architects worked together. But we lost something when transportation was given over exclusively to highways.

DB: That’s why we bring a much greater integration of landscape architecture with architecture and engineering. Engineering is being revised rapidly also because it has to deal with environmental issues, explor- ing new ways in which, and the way the land can do things that work like nature without spoiling its forms.

But also interest in more livable buildings has made them more porous, so the Magazines—porous, and like now has some crossovers, ideally ones that would like to see that intermesh, which is what interests me now, as the most promis- ing direction for landscapes and for archi- tecture.

EER: In the design of Renaissance Italian villas there was no term landscape architect or architect. The designer, who were creating an integrated work of art that was both architecture and landscape. The loggia worked as a nexus, unifying villa and gar- den, a spatial fusion of interior and exter- nal. A vital sitting and the way in which its spaces work together is critical. The divorces of the two professions—architec- ture and landscape architecture—has been extremely detrimental to the appearance of the product of their labor.

DB: I would like to point to the Roman Triumphs of the second century, when the loggia became a fixed feature and the small court garden always around the mansion. Eighteenth-century English country houses created special transition places from architecture to landscape. In some cases changing from classical to Romanticism or juxtapos- ing rough-sawn pieces against a classical facade, or the reverse, placing a refined classical facade on the exit of a cave carved out of rock bluff. At any rate, there has been an enormous artistic energy expended on this issue of making the transi- tion between building and landscape.

EER: The “great houses” had a position in the land, and their grounds were arranged as an itinerary whereby any visitor would walk into the landscape and experience it as a sequence of views.

DB: This brings up the importance of the section. To understand—or to design for that matter—any itinerary in an well-designed landscape you need a section, yet most landscapes today are represented in plan only. More often, the whole design as a whole is like Vauc-Lievitcome is a brilliant section. You walk down from the great house, you know the descent toward the hill at the end, and the hill seems to get higher and higher at the same time closer and closer. For- shortening the distance so that you are not aware of how long the walk is.

EER: La Note was an absolute genius, and the games he was playing with optics were remarkable.

DB: And yet in spite of its importance, the study of the section has disap- peared entirely in design.

EER: Another point of emphasis in land- scape is the role of time. Landscape archi- tecture is different from the other arts in that it is the most futuristic of all the design arts. You can’t put small trees on a low hill and expect them to grow large trees, but it can’t be grown on the ground, and the design professional has to envision the fact that they grow over time and also that they will die. As Versailles the old great horse chestnut trees that were destroyed by storms are being replaced, and restoration professionals are trying to bring the garden back to its mid-eighteenth-century appearance. You may ask, Is that exactly right? To me part of the beauty of the landscape is that it is infused with the passage of time. In Central Park we tried to convert two, once abandoned recreational areas to Olmstedian meadows; but if the use of an area had changed over time and there was an active constituency for it, we restored what was there.

We felt that it was important to compare buildings of 100 years old with new ones. There will be more of that amount of palmshad devoted to a single sports use and the unprogrammed passive recreation spaces that account for so much of the park’s essential beauty.

DB: So the next step for the representation of time in landscape would naturally be to move from the still photo to animation or motion picture.

EER: Representation would then express the notion of space, and how you move and experience space. It is difficult to show how one landscape experience as move- ment through space and time, even given the means of animation, video, and other contemporary media techniques. How does one make landscape representation truly experiential? Experience landscape is really about the wind on your skin, air- pressure—or sorts of sensory awareness. A walk through Central Park is a kinetic thing; your experience is six axes of movement, in which your eye and body register many sensations.

DB: Going back to landscape education, animation that takes you through time and space could become an effective way to frame the process of exploration. Just like the section, it is the heart of the matter.

Keith Krumwiede

Keith Krumwiede is the newly appointed assistant professor in the School of Architecture. He discussed his research, practice, and teaching with Nina Rappaport this fall.

Nina Rappaport: In Houston, where you taught for the last 12 years, you have developed an interest in the growth of Wild West cit- ies and sprawl. How did the development climate there influence your work?

Keith Krumwiede: Houston is a city with very few rules. They build anything, the whole design as a whole is little planning—only money. It’s hyper- American in this sense—an absolutely laissez-faire metropolis. At its best, this legis- latively unabound place produces admirable adaptations, but elsewhere the results can be ruthlessly banal.

I realized I couldn’t practice or teach architecture without understanding the development games that produce this startlingly complex context. Otherwise, I felt I’d be dropping architecture into an uncharted abyss. This led to research on municipal annexation patterns, the business of big- box retailing, and changes in the produc- tion and marketing of housing.

NR: You wrote an essay, “Supermodel Homie,” about the production and marketing innovations of large-scale builders. What are the lessons to be learned from these developers?

KK: That essay grew out of designing the low-cost Standard Products House for the 15 Houses exhibition at the Diverse Works Gallery, when I realized it wasn’t enough to design a better or a cheaper house. To compete with homeowners, I had to understand how they produced and sold houses. I found that David Weekly Homes had adopted a quasi-big-box strategy. The company not only met the needs of their customers with one-stop-home shopping in a big-box but also used sophisticated information-man- agement tools to coordinate production and marketing.

One thing I’m designing prototypes that, if lucky, might be produced ten times, where as Weekly sells tens of thou- sands of houses a year, benefiting from the obvious economies of scale. There really is no way to compete directly with such an operation. You can, however, learn from it and tweak your own methods to capitalize on advantages.

NR: How do you capture advantages from larger systems? Through construction technologies? Or financing strategies?

KK: I’m optimistic in my manipulation of methods and materials—focusing on technologies that can be implemented now at a reasonable cost. The Lantern House, which was designed for a homeowner in South Carolina to compete with double- wide manufactured homes, incorporates engineered lumber, prefabricated roof trusses, and SIPS wall panels. These were all efficient factory components bound to the logic of the platform frame and the economics of high-volume labor productivity. This method allows us to offer an architecturally and environmentally intelligent alternative.

An important issue in housing is assess- ing the risks and rewards of the market, as we may hate the homes they produce, builders are quite savvy in this regard, it completely myopic. Design for them is a sales tool and nothing else. Clearly we need to demand more design. Alternatives are a few, as we that challenge conventional assumptions regarding the proper form for domestic and urban life. It’s impor- tant, however, that these alternatives are capable of competing in the market if they are going to affect change. That’s why I’m interested in financing. Although it’s a tougher piece, it’s a critical component of the production of housing. One strategy I’m working on now is a housing system that provides for the accelerated acquisition of equity. The idea is that one could incrementally pur- chase a house, and that every new purchase adds up to a complete house.

NR: Certain housing typologies—especially lofts and townhouses—have changed the landscape of Houston in recent years. What does this indicate in terms of urban development?

KK: Most developers are risk-averse. They prefer to use models that are field-tested. If a housing type proves profitable, it’s copied by other builders all over the city. While proliferation of townhouses and lofts is often disdainfully homogenizing, the density itself is fascinating and instruc- tive. It stuck me as a type of inadvertent planning, what I call catalytic planning. I’m exploring this function in an NEA-funded urban design project for the Fifth Ward, a low-income, predominantly African-American neighborhood. The idea is to insert catalysts in the urban field
that are tuned to influence subsequent development. It’s an attempt to plan in a city without planning, by inserting elements that begin to structure a nonregulated relational code of operations.

HR: How does your work inform your teaching, and how does your teaching inform your work?

IK: It’s definitely a back-and-forth process—with the research influencing design-studio subjects and methods, and the studios pursuing the research in new directions. The subjects for my urban-design studies at BAC included big-box retail landscapes, the suburbanization of rural Texas towns, and new development pressures overwhelming inner-city districts. The challenge in these studies—and it’s the same in my own work—is developing the tools to critically calibrate the desired creative effects of a project against the various quantitative demands in a market-driven context. My teaching is committed to the introduction of critical skills and methods but also stresses an integrated design approach that amplifies architecture’s efficacy in the world.

Redefining Architectural Photography

Victoria Sambunaris, who teaches photography to architecture students at Yale, describes her approach and the relationship between the professions.

As a landscape photographer I find myself situated in the world of architecture. I have been influenced by both the art and architecture worlds since I studied in the AIA Building when artists and architects shared the building. So it’s not surprising that architecture emerged into my frame. Lancaster, Pennsylvania, where I grew up, had an influence on me, with old indus- try set against an agricultural backdrop sprinkled with new developments on the landscape: corporate, commercial, and suburban. The infrastructure that connects these systems to one another, is intriguing for the issues of physicality that define our present life and form, scale, construction, space, light, compression.

Each year I structure my life around a photographic journey, setting off in search of these issues of scale and physically across the American landscape. I choose a destination, whether it is Texas, Nevada, Montana, or New Mexico, and go without knowing what to expect. I throw my camera equipment, my 12-year-old dog, and my sleeping bag in the car and go. Many times it is an architect who sends me off with a lift. Last year’s destination was Alanta and the Alcan Highway.

I have photographed the Birmingham Copper Mine, near Salt Lake City, which appears from a different time, almost of another origin, until you look and see the activity; I am captivated by the minute and scale but also by the idea of how our landscapes have evolved and what they become as we forge ahead in our development. This is the largest open-pit mine in the world, and it reflects how small we are as a human race, and how delicate.

In a photograph of a Long Island warehouse I asked: What are these windowless buildings filled with? How do they function? What do we search for walking down the aisles of massive consumer outlets? They are ubiquitous and seem infinite. And I see so many Blue Warner Trucks as I drive, the infinite rows of trucks that line our highways, the containers are stacked on trains, moving endlessly through the landscape, that contain all the consumer goods we fill our lives with. I can’t help wondering how these containers might be filled with desperate people that want a piece of the American Dream. I am interested in organization and structure and how we make sense of all the chaos that surrounds us.

When I photographed Connecticut General for the Savings Corporate Modernism exhibition at the School of Architecture in 2000, this was one of the initial commissions I had. The time and place was so different than when Ezra Stoller photographed the building in 1956. His photographs are almost utopian, aware in the pond, manicured lawns, people lying about, blooming flowers and budding trees—I would say almost staged. The en- timent is much different now. Management was unprepared to publicize the possibility of the building being torn down to create a golf course. I arrived on a weekend to avoid any confrontation and was faced with corporate Modernism gone bad: goose droppings, weedy lawns, and a feeling of abandonment. However, I found the reality of what had become of Connecticut General much more interesting.

Deborah Barkli was the first architect to approach me about shooting her work for her 2000 exhibition Workplace at Yale. She did not want architectural photographs but wanted me to approach her work as an artist and respond accordingly, whether the shot purportedly had anything to do with architecture or not. This was the beginning of a new approach to architecture then the more familiar and the technical, B-and-C -ed-up method. So for Oskar Pelis’s current book, I documented the architectural processes and the studio environment. Instead of taking formal photographs of the office, I worked to capture architects in motion and the chaos involved.

My approach to the architectural photo- graph is really about bringing a personal vision into a different world and going beyond what is there or what is expected by convention. A building is not just a building; there is always context. A photograph was defined by the building but not really by the individuality of the photographer. We each have our own vision of the world, which is formed from the experiences and knowledge that have formed who we are. By applying that unique sensibility to the world, you are familiar with breaking boundaries, removing categories and constructing preconceptions—your world becomes ever more colored, challenging, and exciting.

—Victoria Sambunaris

Sambunaris (MA 55) is a lecturer at the School of Architecture.

Storrs Left a Regional Modern Legacy in Oregon

John Storrs (190, who died last year, was probably Oregon’s most iconoclastic architect. He produced works that embodied the ideas that architecture could express a regional sensibility and still be Modern. To experience his architecture is to gain an understand- ing of site and environment, of nature and climate, of wood and stone. Though basically Modernist in character, Storrs’s work was always in touch with the ver- nacular traditions, evidenced in the sim- ple barns and sheds that dot Oregon’s landscape.

Inspired by a lecture about regional archi- tecture in the Northwest given by renowned architect Pietro Ballauchi, Storrs moved to Oregon after earning his master’s degree from Yale in 1949, when the state’s econ- omy and population began to grow rapidly and none of its new famous land-use laws were yet in effect, so the onslaught of development caught everyone by surprise. Like many architects at the time, Storrs built his reputation on residential commis- sions. His houses, built primarily of wood, evoked the basic tenets of the Northwest style: low, rambling forms that conform to the topography of the site; shallow, sloped roofs whose beams extend to create wide, overhanging eaves and sheltered porches; extensive use of glass to capture views and merge interior and exterior spaces; and the integration of craftsmanship in the making of the structure.

But while Storrs’s work is distinguished by sensitivity to regional materials and conditions, his Modernist education is evi- dent in the Portland Garden Club (1956), which presents a dignified formal face to the street. The expression of this post-she-been structure is Modern yet offers a classical appearance so that the belt bands with the columns of the porticoes common to the Victorian neighborhood. From the interior these posts and beams support large glass panels and serve to frame views of the beautiful Japanese-inspired gardens beyond.

Storrs’s Salishan Lodge and Resort (1965) is sited on a wooded hillside overlook- ing the Pacific Ocean. Viewed from the approach drive, its placement is both commanding and integrated. Storrs wanted it to look "as if it had been dropped into the woods." Nailed into dense, wind-sculpted trees, with deep recessed windows and broad eaves sheltering walkways and a porte-cochere, the building seems to merge with the landscape. Yet its soaring gabled roof evokes a templelike nationally grandeur. The sternness of the Modern architecture is subdued with an open floor plan and subtle level changes that follow the site’s topography. The building uses stone extensively in walls, piers, and floors; however, as with all Storrs’s work, it is the wood—rough-hewn to give it texture, or smooth and hand-finished to give it spaces warmth and integrity. Human scale is artic- ulated in modest details and handcrafted elements, such as the steel connectors joining beams to posts and the sculpted wood panels by local artists that recall total pods and other themes of nature.

Widely considered one of the finest Forestry Center (1971), where two octago- nal buildings dedicated to exhibits of forest history and forest management practices are built predominantly of engineered woods. Glue-laminated timbers are used for the structurally sound, and rafters as well as handrails. The eight central columns of the principal structure rise 70 feet to a skylight that crowns a skylit pavilion, creating a dramatic cathedral-like space.

Storrs’s interest in the making of build- ings was legendary. He often worked out details on-site in conversation with con- tractor and crew. He and his contempo- raries embraced the Northwest style, which they took from a small set of seminal pre- war buildings to a stylistic form that capitated on the growth of the region. Storrs’s work was raw and immediate, and he used the materials and basic structural systems to exemplify a regional idea. His sensibility and commitment to building in a manner that respects the environment is an exam- ple to today’s practitioners in search of a sustainable and appropriate contemporary architecture.

—Richard Postel

Postel is principal of Pollass Architecture, in Portland, Oregon.

Opposite page: Keith Krumwiede, Standard Products House, 1933

This page top: John Storrs, The Portland Garden Club, 1956

Bottom: Birmingham Copper Mine, Victoria Sambunaris, 2002
John Blood (’77), critic in architecture, of Danse & Blood Architects, in Austin, Texas, recently completed a Modernist house that was featured as part of the AIA Texas home tour.

Turner Brooks (’79), associate professor, currently has a house under construction on Recreational Street in New Haven. The Insurance Company office building, in Sunderland, Massachusetts, awaits construction. Brooks lectured this fall at Louisiana Tech Architecture School and at Wellesley College.


Keller Easterling, associate professor, had the article “Convenience Gardens: Elevators, Automated Vehicles, and the Shape of Global Cities” published in the catalog for the National Building Museum’s exhibition Up, Down, and Across. Her article “Ornament” was published in The Cybercities Reader ( Routledge, 2003).

Martin Finocchio, critic in architecture, and his firm, Christofinocchio, won a 2003 AIA New York design award for a recently completed private residence that was also a juror for the 2003 AIA Connecticut awards.

Mark Foster Gage (’01), critic in architecture, with his firm Gage/Crawford/Bally is designing the Venetian Medical Clinic in Veracruz, Mexico; a clothing Preview center in midtown Manhattan; a house addition in Southampton, New York; and several renovation projects in Connecticut, New Jersey, and New York City. The firm’s new office, a renovated storefront on Manhattan’s Lower East Side, will be completed in February.

Deborah Gans, critic in architecture, of Gens and Partners, in New York, is a respondent to Kendall Frampton at the Architectural League of New York’s Web forum relating to the exhibition Urban Life (www.archleague.org). Her firm’s work was exhibited at the Rosenbach Museum, in Philadelphia, July–October 2003, and is included in the catalog Cities and Citizenlessness. An essay on the firm’s work, “Take a Big Piece of Paper,” appeared in AD Home Front: New Developments in Housing July 2003. In October she was a guest lecturer and critic at Cranbrook Academy and spoke at Columbia University as part of its technology symposium.

Alex Garvin (’71), adjunct professor, is director of planning for NYC 2012, formed to help secure New York’s bid for the Olympic Games, and conducted an “Architectural Olympics” to select a designer for the Olympic Village. The design review committee, chaired by Con Howe, selected five finalists including Hennin Larson, who taught at the School of Architecture in fall 1964; Zaha Hadid, Saarinen professor in spring 2002 and spring 2004; and Winy Maas, Saarinen visiting professor spring 2003, who is teaming with Laser Architects. Garvin expects to work with the finalists to develop their proposals before a winner is chosen in March 2004. He continues to lecture on the American city, the public realm, and Lower Manhattan at the Royal Institute of British Architects and the Royal Society for the Encouragement of Commerce, in London, and in New York. St. Louis, and Chicago.

Steven Harris, associate professor, of Steven Harris Associates, has had his writing included in Cabo San Lucas published in Town & Country (January 2003), Naper’s Design International (2003), and in the book Tropical Modern, by Raul A. Barreneche (Rizzoli, 2003). His “From the Editor’s Desk” in home+design 15 was published in American Dream: The Houses at Sagaponack, by Martha Norton (Rizzoli, 2003) and the Willowbitt Loft, in New York, was published in an article in Details (August 2003). Harris’s current projects under construction include the renovation and additions to the Professional Children’s School, in New York; and a penthouse and roof garden next to the Guggenheim Museum.

Mimi Hoang, critic in architecture, of Narchitects in New York, is working on the design of a photographic exhibition, Earth from Above by Yann Arthus-Bertrand, at the National Museum of Natural History in New York, opening in June 2004. The exhibition will wrap the block in an urban cladding and then travel to 20 U.S. cities. Narchitects work was exhibited at the BEB of the Rhode Island School of Design, November 25–December 10, 2003. The firm was selected as one of the five finalists for Martha’s Vineyard’s 15’s Young Architects Program to compete for the installation in P.S. 1’s courtyard this summer.

Dolores Hayden, professor of architecture, was interviewed on NY Public Radio Kurt Andersen’s “Studio 360” in the fall. She lectured on landscape architecture at the University of California, Berkeley, and spoke at the 25th anniversary of the Organization of Women in Architecture of the Bay Area. Her new book, Building Suburban: Green Fields and Urban Growth, 1820–2000 (Pantheon, 2003), is reviewed in Constructions (page 16). Hayden took part in a panel on “Suburbs and Social Life” at the American Studies Association annual meeting in Hartford, Connecticut, in October 2003. In the spring she will speak at the National Building Museum, in Washington, D.C.; “Build Boston”; MIT; and University of Massachusetts, Amherst; among other venues.

Brian Heath (’80), critic in architecture, with his firm, Brian Heath Architects Boston, recently won a design competition for a new education center and children’s chapel for the Korean Church of Boston, in Brookline. He was one of 20 architecture firms invited to participate in the design of a 16-story mixed-use building in Yarmouth, Japan, as well as 13 other potential residential development in Boston’s South End. Heath’s design for the University of Massachusetts Learning Center in Chicago was featured in Architecture (October 2003). His proposal for a new studio for Frank Lloyd Wright’s Darwin Martin House was featured in an exhibit at the Albright-Knox Art Gallery, in Buffalo, New York. The firm’s residential work was featured in Materia; Architecture of Material and Elements; Architecture in Detail (Rockport Publishers, 2003).

M. L. Long (’80), critic in architecture, of Long and Kentath, in London, received numerous awards for the design of the National Media Museum, in Conwold, England. Recognition included the 2003 RIBA Award and the 2003 Royal Town Planning Institute Award. The building received a high commendation from the British Construction Industry Building of the Year competition, and was finalised for the Prime Minister’s Better Public Building Award. The museum is featured in the book New Architecture in Britain, by Kenneth Powell (Merrell Publishers, 2003).

Herbert S. Newman (’79), critic in architecture, with his firm, Newman/Thompson, and Partners, has commissioned him to design the Town of Winton’s municipal campus expansion; the Shoalhaven Medical Center at Yale/New Haven Hospital, Gullford, Connecticut’s Alberta Terrace Arts Center at Emery and Hackett Group, Cambridge, and a renovation of Science Hill Parking Structure, Yale University, New Haven. Recently completed work includes the renovation of the Haberdasher’s Hall, for the Haberdasher’s Company, for which he received a 2003 Award for Excellence in Historic Preservation from AIA Connecticut. The Haberdasher’s Hall, New School, New Haven, garnered the office a 2003 AIA Connecticut Award for Design Excellence, in the Built Project category.

Dean Sakamoto (MED ’80), critic in architecture and director of exhibitions, received three AIA Connecticut design awards. His design of the new Wilton Woods School, with Pelizzoli Robinson Architects won the category of Architecture the Encouraging Act. His firm, DSA, also won design awards for Miso Restaurant in the Commercial Design Category, and City Story New Haven. His current project category is the Jury included Monty Freeman.

Mario Gandelsonas, and Rudolpho Machado. In the project “City Story New Haven,” the architects are creating a activates and transitional spaces throughout downtown New Haven. The first stage of the project, incorporating the museum of visual information on the eastern facade of Paul Rudolph’s Temple Street Garage.

Joel Sanders, associate adjunct professor, currently is participating in the Equinoxian Architecture in Statean Island for the NYC 2012 Olympics, with Diana Balon and Angela Fazzio. His work has been featured in Interior Design (September 2003) and the Innovations issue of Architectural Record (October 2003).

Robert A. M. Stern (’63), dean, continues to demonstrate his commitment to sustainable design with two recently completed projects. The Plaza at PPL Center, in Allentown, Pennsylvania, opened in June 2003 and is on track to be the first LEED gold-certified corporate headquarters building. Sustainable design initiatives include sunscreens on the south façade, interior winter gardens with double-skin insulation providing an improved indoor environment, fuel-cell and thermal storage systems, water collection and re-use facilities, and a vegetated roof. Patrick Bellew (School of Architecture and Landscape) and Paul Stoller (’59) of Atelier Ten and School of Architecture, were environmental design and LEED consultants on the project. The Museum Center at the Mark Twain House and Museum, in Hartford, Connecticut, now under construction, is building designed to augment the historic house (Edward Tuckerman Potter, 1847) in conveying the life and work of one of the nation’s greatest writers—opened in November 2003 and is on track to be the nation’s first LEED-certified museum.

Carter Wiseman, lecturer, is working on an illustrated biography of Louis I. Kahn. He is receiving documents and personal reminiscences about Kahn, especially during his years at Yale. For this project you may contact him at cwiseman@yale.edu.

New Louis I. Kahn Visiting Assistant Professorship

The Louis I. Kahn Visiting Assistant Professorship of Architectural Design was endowed by an anonymous donor and friend of the university. The purpose is to bring a promising young people to the university for approximately one year. They may teach advanced studios and seminars on topics of their expertise, deliver a public lecture, hold an exhibition and publish a catalog of the work of the first professorship is Greg Pasquarell.

Donald Baerain: Brains Behind the Beauty

Several of the practicing faculty at the School of Architecture share one great asset: Donald Baerain—teacher, architect, consultant, building diagnostician, and researcher—would be difficult to describe the person with erudition and involvement with the art of building so many areas of technical expertise, it is difficult to describe him. A graduate of Yale College (’73) and the School of Architecture (’76), Baerain is an associate professor, has been on the faculty since 1970, acclaiming his architectural training, he is well-versed in various architectural systems, sometimes with his colleagues, Laura Boyar. "Critical architecture,” he says, “is a grab bag of architectural systems, critical, and wittily Baerain miles ahead of the rest is that
MED Program's New Colloquium

During the past 50 years the master’s program in environmental design (MED) has fostered innovative research in architecture, urbanism, and related theoretical issues. This year the thesis topics include the nexus of media and politics in the post-colonial city, ‘the closing of Paris after WWI’, and contemporary issues of interactivity in museums. First-year student is exploring themes such as ecology, fabrication, and preservation. Every second-year MED student coordinates a seminar on a selected topic. This semester Kamu Aigialou and Brothers will offer the course “The City: Performations of Imagination, Representation, and Power,” with guest lectures by David Harvey, Vasiliki Vasso, Michael Diwakar, and Robbala al-Khaware.

Last fall a required MED colloquium was introduced for incoming students, focusing on the exploration of intention, method, and structure of architectural writing. Taught by Karla Britton, its purpose was to expose students to current discussions in architecture, orienting them to a range of research methodologies. Yale faculty and outside visitors supplemented the readings, discussions, and writing assignments. The seminar also attended the annual MIT symposium “Architecture-History-Pedagogy” in November 2000, which provided the foundation for discussion of major theorical and methodological issues raised during the seminar, specifically theoretical methods, in relation to the presence of historical and theoretical research in the teaching of the discipline.

The colloquium’s guest visitors intrduded research methodologies particularly to their own scholarly work; for example, a student conducted the students in wide-ranging discussions. Yale professor Dolores Hayden discussed her recent book Suburbania in the context of her academic and writing career, associate dean Peggi Deamer discussed issues of theory and instrumentality, introducing students to the themes and issues of the “Architecture and Psychoanalyis” symposium, which she organized; MED program director Eero-Lasse Puuronen discussed his thesis work, which led to the book “Kotka Primordial”; in the course of her academic work as well as post-MED thesis. Dean Robert Stern led a vibrant discussion on critical urbanism and the historical importance of the Yale School of Architecture with the current design studio, Outside guests included Brigitte Serscher, of the Canadian Arts Council, who presented research and funding activities outside of academic; and Kenneth Thompton, professor of sociology at Columbia University, who revisualized her work on critical regionalism in anticipation of his talk on the topic.

The colloquium was also self- reflecting, asking students what is the role of the program in relation to modernism? What is the role of the intellectual in society? What is the purpose of the project? What is the future of architectural design—reflects debates and issues at the heart of early-twenty-first century architecture.

Daniel Barber (MED ’04)

MED Program's New Colloquium


Diane Balmori of the School of Architecture and Gabby Bienal of the School of Forestry and Environmental Studies, edited Land Code, Guidelines for Environmentally Sustainable Land Development, which was printed by the School of Forestry and Environmental Studies as a handbook for planning cities with ecology in mind.

U.S. General Services Administration’s Handbook for Historic Buildings published the three-volume study Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, which addressed the aesthetic and philosophical concerns of the period of the book. The book was an effort to begin the “Architecture of the Great Society,” coauthored by the School of Architecture, the Advisory Council on Historic Preservation, the National Trust for Historic Preservation, and the American Architectural Foundation and held at the Yale Center for British Art in December 2000.

Deans Wanted

Architects often seem to be in demand these days at Harvard, Cornell, and Columbia universities.

São Paulo Bienal

Josi Sanders, associate professor of architecture, and Roy Gaidi (Yale College ’90), director of the Van Alen Institute, organized the exhibition Metropolis New York: I.D. (International Design) for the São Paulo Bienal in September 2000, where Sanders also had a small exhibition, Ego-Centronics, of his firm’s work.

In identity, Sanders and Geiti refer to the decade-old phenomenon in New York City — the proliferation of mixed-use buildings built by established local firms—Bernard Tschumi, Richard Gluckman, Richard M. Stern, and Richard Meier—each of whom was a leader in design.

The exhibition also included new designs for public spaces, created by reclaiming and revivifying dilapidated buildings (Penn Station, by Skidmore, Owings & Merill, urban spaces (Staten Island, by Richard Gluckman, and Laurinell (Free Kilts, by Field Operations). The exhibition emphasized that developers in New York, who in the past focused primarily on the bottom line, now look to design to differentiate their projects from others and that the recent focus could also be seen as the culmination of this trend.
Please update us about your news of recent commissions, research, projects, publications, and awards.

2010s

James Polshek (59), of Polshek Partnership, in New York City, completed two major works in New York: the new home of the Lyric Theatre on 10th Avenue, between 79th and 80th Streets, which contains two volumes joined at the center by a green-roofed central dining facility, and the transformation of the old Carnegie Hall Cinama into Zartel Hall, a 600-seat performance auditorium in the basement of the Carnegie Hall complex. Both were featured in the New York Sun (September 30, 2003) and Zartel Hall was reviewed in the New York Times (October 24).

R. M. Kimbell (58), of R. M. Kimbell & Frances Hart Dodd Architects, in New York, completed the Landmark Library at Arcadia University, in Glenside, Pennsylvania. The $42 million, 29,000-square-foot building features a campus green roof and a facade that echoes the nearby renovated classical architecture.

1990s

Jacqueline Robinson (81) was featured in a profile by Nicholas von Hoffman in Architectural Digest (October 2003).

Peter L. Gluck (65), of Peter L. Gluck and Partners, is designing the Double Dutch School in Ohio and the Saint Raymond Community Center, both in the Bronx, New York. He has under construction the Bronx Preparatory Charter School, whose design features cubicle classroom volumes that divide the floor plan to create an entry court, and the Little Sisters of the Assumption family health service in East Harlem, New York. Current projects in design development include a medical center in downtown New York City, homes in Evanston and Winnetka, Illinois, and houses in Westlake Hills, Texas, and Aspen, Colorado.

The firm's design/build speculative house in Aspen was the cover story in Aspen Magazine (summer/fall 2003). A private residence, the Crate and Barrel House, in New Canaan, Connecticut, was exhibited in the Interior Design, 2, at the American Craft Council in June 2003, and will be published in Architectural Digest. A monograph on the firm was published by Kieholzow in Spanish and English.

Caswell Cooke (67) opened his own architectural practice. Caswell Cooke Architect, in Trenton, New Jersey. Following a long and diverse career with Washington Group International, Cooke is working on several small residential projects.

1970s

Jeremy Scott Wood (70), working with Blue/Marchick Architects, was project architect for design and construction for the restoration of John Gano Hunter’s 1850 Majestic Theatre, which received the 2003 Boston Preservation Alliance Award. Now known as Emerson College's Cutter Majestic Theatre, the building reopened April 2003, on the centennial of the adjacent 11-story Tufts Performance Center—housing two teaching theaters, two television studios, an art gallery, digital media and design studios, costume and dramatics design studios, and offices—received a Merit Award in the 2003 Build Massachusetts Awards Program of the Associated General Contractors.

Richard Nash Gould (73) was awarded the 2002 Brendan Gill Prize by the Municipal Art Society of New York for his project "Tribute in Light," a memorial to those killed on September 11.

James Oleg Krulyk (73), of James Oleg Krulyk & Associates, in Philadelphia, completed the Penn State Regional Center, in University Park, Pennsylvania. An exhibition of Krulyk's drawings and paintings was on display at the Passquill Arts Center, in Elizabethtown, on September 23 to November 4, 2003.


1980s

Taron Duda (80) with his firm, Duda/Paine Architects, in Durham, North Carolina, designed the Gateway Village Technology Center in New York, which received the 2003 Lumen Citation and the IESNA Award of Merit for the lighting design. Duda was also design director with Herman Abbot Eye Research Institute, at the Duke University Medical Center. Construction of the 72,000-square-foot building began in October. The facility brings state-of-the-art ophthalmology research and clinical facilities to the campus.

Eric Haaslopp (81), of Turnbull Griffin Haesloop, in Berkeley, California, won a citation award from the Good Design Awards for the Bunich Residence, in Napa, California. The 2,500-square-foot residence blends with the site and is stuccoed with its unpretentious vertical cedar siding. One views the house through a rainwater harvesting of a Japanese tokiwara and piaiwa through a courtyard framed by the garage and an exterior wall of the house.

William Sherman (72), the Mario di Vincenzo associate professor of architecture at the University of Virginia, has been named as the newly formed Department of Architecture and Landscape Architecture. A proponent of multi-disciplinary work, he plans to expand avenues for research collaboration among faculty and between faculty, members and students. Sherman is one of several faculty members who recently designed additions to the School of Architecture's Campbell Hall, which will be built in 2005.

Doug Dwyer (84) completed the construction of his own house in Westwood, Los Angeles. The glass box planter and Dougier frame structure is a modern home, with a white cubic entrance volume and the interior is oriented toward a double-height living room with a glassed rear bays, in neighborhood of early-twentieth century bungalows.

Marion Weiss (94), of Weiss Manfred Architects, in New York, completed the Smith College Student Center, in Northampton, Massachusetts. The striking modern new addition on the traditional New England campus was featured in an article on the firm in Metropolis (February 2004).

David Garrard Levy (89) is a professor of architecture at the College of Suffolk, in Glen Ellyn, Illinois, where he has been since 1982 the director of the architecture design sequence.

Andrew Berman (89), of Andrew Berman Architects, completed a building similar for the American Institute of Architects New York Chapter, a 110,000-square-foot building located on the floor ground, basement, and subterranean of the industrial building at 538 LaGuardia Place in Greenwich Village. The airy, day-light-filled gallery, a lecture hall, a library, meeting rooms, and administrative offices for the AIA New York Chapter, the New York Foundation for Architecture, Progressive, and Geothermal climatic tempered technology was installed in the building for cooling and heating with the use of two 1,206-foot-deep geothermal wells.

Dale Cohen (99) led the renovation and restoration of Grace Mansion, in New York City, for the New York Landmarks Preservation. Built in 1799, Grace Mansion is one of New York’s oldest wooden structures and is the official home of the New York Landmarks Preservation. Cohen oversaw a complete refurbishment of the interior finishes and major aspects of the project was featured in Architectural Digest (November 2003).

1990s

Lance Hoyes (60), who works for William McDonough + Partners, in Baltimore, Maryland, is featured as an "emerging architect" in Architectural Record (November 2003) with his work for the Mondolithic American Western Ground Memorial, in Charlotteville, Virginia, a pool house and the Wind House. Hoyes’s articles have been published in Metropolis (May 2002) and CRZ Magazine.

Douglas McIntosh (99), of McIntosh Portis Architects, in New York City, has won a citation award from the Good Design Awards for the Bunich Residence, in Napa, California. The 2,500-square-foot residence blends with the site and is stuccoed with its unpretentious vertical cedar siding. One views the house through a rainwater harvesting of a Japanese tokiwara and piaiwa through a courtyard framed by the garage and an exterior wall of the house.

Juan Ming (91) was promoted to associate architect and received tenure at the School of Architecture of the University of Texas at Austin in fall 2003. His firm, Miro Rivera Architects, has won numerous design awards, including their Lake Austin Boat Dock, including a 2000 AIA Honor Award, a 2003 American Architecture Award, and a 2003 Award of Excellence from the AIA. The firm also received several awards for Deck House, in Austin, Texas.

Daniel Sager (92), of Tere Flina Architects, in Montgomery, Vermont, built the Lucas-Dawson House, in Longmont, Colorado. Part of the Prospect New Town development, the house was built for its sustainable features. The project was on view at NewTREK 2003, the National Design Museum from April 22, to January 25, 2004. It was published in Green by NewTREK in 2004.

Loulou Harpman (93), associate dean for undergraduate programs at the University of Texas at Austin, has secured a major gift for the design school’s newly formed Department of Architecture and Landscape Architecture. The studio has been named after the architect Frank Lloyd Wright and is housed in the newly formed Department of architecture and landscape architecture. A proponent of multi-disciplinary work, he plans to expand avenues for research collaboration among faculty and between faculty, members and students. Sherman is one of several faculty members who recently designed additions to the School of Architecture’s Campbell Hall, which will be built in 2005.

David Thurman M. Jerman (88) published an article on Rattle Minow’s Los Angeles Catholic Church in Architecture. His articles on early prefabricated housing and experimental schools were published in Architectural Record, the California AIA Journal, Thrum’s studio at UCLA’s Architecture and Interior Design Department, and the development of a West Side branch of the Los Angeles Children’s Museum. He is writing his book “Art as a vehicle for exploring the relationship of art to the environment.” As a senior associate at Barton Myers Associates, in Los Angeles, Thurman and the Armin Artichuk designing team for the Tempa Arts Center, on the L.A. art scene, one of 900 east side, a 25-acre park, and gallery spaces.

Elizabeth Cooper (69)—after five years as exhibit coordinator at the Camden Centre for Architecture, where she worked on the three Tours of British Architecture, her articles also traveled to the press for British Art—is now the assistant to the chief curator at the CGA and worked on the current exhibition, Our Doors, Prince, Arama, Skirring, and Watts-McClain.

Lars Krutak (93) completed a house in New York City that he had noticed Campbell (91) was now working in the office of...
Peter Corrigan Receives Gold

Peter Corrigan (ME’96) received the 2003 Royal Australian Institute of Architects Gold Medal, which acknowledges the Melbourne-born architect’s lifetime work and contribution to the art of architecture. One of the world’s outstanding thinkers in Australian architecture, Corrigan considers experimental central practice. He has coun- selled and worked on projects that are complex, critical, and difficult work rather than succumb to the bland and soothing visual trends of today.

Born in 1939 in Victoria, Australia, Corrigan graduated from the University of Melbourne in 1961 and received a master’s degree in environmental design (MFA) from Yale in 1969. Returning to Melbourne, he formed the firm Edmon and Corrigan with his partner and wife, Maggie Edmond, in 1970. In the 1970s he began teaching at the Royal Melbourne Institute of Technology (RMIT). He has also taught at Herston Graduate School of Design and at the Politecnico di Torino, in Turin, Italy. Corrigan’s built work embodies his experimental ethos. His architecture comprises bright, clear colors, patterned brickwork, seaward overlooking and distorted forms, black-and-white-attributed steel cladding, and complex collection of shapes. Noteworthy projects include Building B for RMIT (1974); the Arts School for Victorian College of the Arts; a theatrical building whose external form resonates with the construction of the Arts School and activity it contains. Corrigan also works extensively as a set designer for theatre and opera. He is responsible for the exhibitions for most of Australia’s leading theatre companies and for nearly a decade he has worked with Australian director Barrie Kosky—their collaboration on Le Grande Macabre will open in Berlin this year.

Friend and colleague Joan Duggan recalls Corrigan’s fascination with art and the desire to have great good manners to be good architects, that architects must have the courage to set down and generate a particular architectural language, and that with that gives the role of risk. “In 1968, it was the arcades,” Duggan says, “Cracking with the architecture culture in Melbourne in the 1970s and 80s, Corrigan brought international ideas into the discussion. He brought a critical analytical and experimentation experiment significantly contributed to the development of a distinct and responsive Australian architectural voice.”

—David Heath (MC)

Forum 53: Garofalo Architects

Doug Garofalo’s (84) Animated Public Spatial Systems Program, an extensive outdoor public lounge first installed on the steps of the Carnegie Museum of Contemporary Art in summer 2003 is now situated at the Carnegie Museum of Art in Pittsburgh. Recognized for the site with digital manufacturing technologies, it follows the inventive movement of the museum’s orthogonal 1974 Scaife building and the zigzag terraces of its renowned terraces.

Concrete, vinyl mesh, steel struts, and plastic tubing creates the granite-walked public foyer of the museum, resulting in a dynamic accumulation of objects that contains the building. Crowes of yellow mesh are supported on steel and interconnecting concrete ribs, and chaise longues of white plastic and yellow vinyl invite you to storm Hang, a collaborator and work by Doug Garofalo and artist Luigi Mangiato-Ovate, Plaistow. The glass doors and glass windows are the gallery. Garofalo Architects, of Pittsburgh, is currently working on the design of the Center for Visual Art at Western Pennsylvania University, New Jersey, Michigan.

Pittsburgh Platforms

Pittsburgh has traditionally been renowned for its heavy industry and accompanying smoke, but both are on the way out. Thanks to two and five decades, respectively, the city is undergoing a resurgence, and, with occasional success, to forge a new economy and identity reflected by the work showcased in this year’s exhibition Pittsburgh Platforms, at the Carnegie Museum’s Heinz Architectural Archives.

The exhibition results in part from an unfortunate loss of funds and the cancellation of a Heinz de Mauon exhibit, leaving the new Heinz Architecture Center’s co-curator Raymond Ryan scrambling for a provocative perspective on available resources. Ryan’s industry and interior design background and expertise is notable, notably by a small but vibrant cadre of professional designers, as well as the work of extraordinary architectural and limited resources.

A comprehensive overview of five categories: “Home,” “Work,” “Entertainment,” “landscape,” and “Culture.” A sepa- rately themed section of “Cultural Architecture” that, although they interlink felicitously some- where, Ryan stipulated that all practitioners be Pittsburghers in a local sense.

For a region of brown- fields, environmental considerations pervade, as in “Testing the Waters,” a project by Julie Bargmann (S.I.R.T.), and Yale College graduate ’83, Stacy Levy (S.I.R.T.) (M.I.A.)—and one of the most remarkable works in the show. It revises a site in Vermont, Pennsylvania, 60 miles outside Pittsburgh, which was severely damaged by mining. The complex collaborative work makes use of spaces of science, community activism, and his- torical research with renewed indigenous peoples. With an engaging combination of rigor and light-heartedness, the designers recalled a landscape theme without dainty- ing its troubled past.

Continuing the environmental theme, But Beautifulми, a project by Albert Summa (S.I.R.T.), played its environmental engineering work with the Carnegie Museum of Art Fence Convention Center. Missing in the exhibi- tion is the work of Boil Cwyk/Jack’s brushwork on a found in “Historic Pittsburgh,” which was a popular way of expressing the beauty of the powder without denying its troubled past.

For quality rather than flavor, Yale School of Architecture professor John Hopper, the course in Springboard Architecture, displays an exhibition of his work prominently. Paul Rosenblatt (’87) leads the department Springboard Architecture, de- scribed as a collaboration with the Carnegie Museum of Art, Pennsylvania, a project that turns a reconstructed auto dealership and renovated Queen Anne’s residence into a museum dedicated to a comedy, and, iron, porcelain, and collection. Primary works of glass, metal, and, and museum make an analogy to the stimulating counterpoints of the exhibited materials in the cladding of the building. Among them, exhibition, educational, and adminis- tration spaces.

Bruce Lindsey (’86), working with DUGG Architects (S.I.R.T.), is a principal, presented the Pittsburgh Glass Center. Another acclaimed car dealers- ship, this project creates a constructive ex- cess cycle of reusing and transparenting a hanging rectangular volume of reclamation—plus glass and garage-di- oor-style operable windows. Clear glass facades and burglar bars are part of the internal glass frames of this glassmaking studio where students and artists—in residence work. This past was a key element to the design of this project.

Architect Debra Packer (’89), whose work has been exhibited at the Carnegie Museum of Art and the Museum of Modern Art in New York, all the work in all different from the Carnegie Museum’s Heinz Architectural Archives.

Pittsburgh Platforms resulted from an unfortunate loss of funds and the cancellation of a Heinz de Mauon exhibit, leaving the new Heinz Architecture Center’s co-curator Raymond Ryan scrambling for a provocative perspective on available resources. Ryan’s industry and interior design background and expertise is notable, notably by a small but vibrant cadre of professional designers, as well as the work of extraordinary architectural and limited resources.

Sydney M. Garofalo (84) Animated Public Spatial Systems Program, an extensive public lounge first installed on the steps of the Carnegie Museum of Contemporary Art in summer 2003 is now situated at the Carnegie Museum of Art in Pittsburgh. Recognized for the site with digital manufacturing technologies, it follows the inventive movement of the museum’s orthogonal 1974 Scaife building and the zigzag terraces of its renowned terraces.

Concrete, vinyl mesh, steel struts, and plastic tubing creates the granite-walked public foyer of the museum, resulting in a dynamic accumulation of objects that contains the building. Crowes of yellow mesh are supported on steel and interconnecting concrete ribs, and chaise longues of white plastic and yellow vinyl invite you to storm Hang, a collaborator and work by Doug Garofalo and artist Luigi Mangiato-Ovate, Plaistow. The glass doors and glass windows are the gallery. Garofalo Architects, of Pittsburgh, is currently working on the design of the Center for Visual Art at Western Pennsylvania University, New Jersey, Michigan.

Pittsburgh Platforms

Pittsburgh has traditionally been renowned for its heavy industry and accompanying smoke, but both are on the way out. Thanks to two and five decades, respectively, the city is undergoing a resurgence, and, with occasional success, to forge a new economy and identity reflected by the work showcased in this year’s exhibition Pittsburgh Platforms, at the Carnegie Museum’s Heinz Architectural Archives.

The exhibition results in part from an unfortunate loss of funds and the cancellation of a Heinz de Mauon exhibit, leaving the new Heinz Architecture Center’s co-curator Raymond Ryan scrambling for a provocative perspective on available resources. Ryan’s industry and interior design background and expertise is notable, notably by a small but vibrant cadre of professional designers, as well as the work of extraordinary architectural and limited resources.

Sydney M. Garofalo (84) Animated Public Spatial Systems Program, an extensive public lounge first installed on the steps of the Carnegie Museum of Contemporary Art in summer 2003 is now situated at the Carnegie Museum of Art in Pittsburgh. Recognized for the site with digital manufacturing technologies, it follows the inventive movement of the museum’s orthogonal 1974 Scaife building and the zigzag terraces of its renowned terraces.

Concrete, vinyl mesh, steel struts, and plastic tubing creates the granite-walked public foyer of the museum, resulting in a dynamic accumulation of objects that contains the building. Crowes of yellow mesh are supported on steel and interconnecting concrete ribs, and chaise longues of white plastic and yellow vinyl invite you to storm Hang, a collaborator and work by Doug Garofalo and artist Luigi Mangiato-Ovate, Plaistow. The glass doors and glass windows are the gallery. Garofalo Architects, of Pittsburgh, is currently working on the design of the Center for Visual Art at Western Pennsylvania University, New Jersey, Michigan.
**Yale School of Architecture Calendar**

**Spring 2004**

**Lectures**

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

**Monday, January 12**
- Paul Rudolph Lecture
  - David Childs
  - "Tower Evolution"

**Thursday, January 15**
- Eero Saarinen Lecture
  - Daniel Libeskind
  - "Rebuilding the City"

**Monday, January 19**
- Nochma Lauer
  - "Surface Tension"

**Monday, January 26**
- Mark Goulthorpe
  - "Back Cover"

**Thursday, January 29**
- Michael Rock
  - "From Here. Now We..."

**Monday, February 2**
- Janet Omura
  - "Start from the Time, the Place, and From Myself, Architectural Thoughts and Works"

**Monday, February 16**
- Mike Zerion
  - "Presence"

**Monday, February 23**
- Stanley Saitowitz
  - "Expanded Architecture"

**Thursday, February 26**
- Gordon H. Smith Lecture
  - Ed Fein
  - "Public Architecture: A Tradition is Reborn"

**Monday, March 22**
- Timothy Egan Lanahan Memorial Lecture
  - Alessandra Ponte
  - "The Archives of the Planet: Typology, Photography, and Memory in French Human Geography"

**Monday, March 29**
- Daniel Libeskind
  - "Clash from Threading"

**Thursday, April 1**
- Frank O. Gehry
  - Kahn Visiting Professor
  - "Current Work"

**Monday, April 5**
- Zaha Hadid
  - "Current Work"

**Thursday, April 8**
- Film written by Jeffrey Kripal and directed by Thomas Hall and Brian Neff
  - "A Constructive Madness Wherein Frank Gehry & Peter Lewis: a Fortune and a Decade End up with Nothing and Change the World"

**Symposium**

"Black Boxes: Enigma of Space and Race"

**Friday, January 16-Saturday, January 17**
- Hastings Hall (basement floor)

In order to counter exclusionary thinking about the importance of racial theories in the conception, construction, and usage of architectural spaces, this symposium will provide a forum for critical dialogue and examination of the ways in which architecture is affected by culture and racial identity.

"Engaging Louis I. Kahn: A Legacy for the Future"

**Friday, January 23-Saturday, January 24**
- Yale Center for British Art

This event, co-sponsored by the Yale University Art Gallery, the Yale Center for British Art, and the School of Architecture, will celebrate the 50th anniversary of the Yale University Art Gallery and the 25th anniversary of the Yale Center for British Art.

The symposium is supported in part by Eisele Jaffe, Jeffrey Brown, and the Brendan Gill Lectureship Fund.

"Enclosure"

**Friday, March 26-Saturday, March 27**
- Hastings Hall (basement floor)

The enclaves that aggregate around ports and airports are quintessential ingredients of an emergent form of global city based not on financing, but on logistics. The enclave is designed to be a politically immune, special economic zone that continually conveys and sorts the material of container shipments. Yet, as pawns in global trade networks, they often land in the cross hairs of political conflict.

**Exhibitions**

Robert Damrosch: 70 Years of Total Architecture

**November 17, 2003-February 6, 2004**

Bus and Green:

**Toward Sustainable Architecture of the 21st Century**

**February 16-May 7, 2004**

Year-End Exhibition of Student Work

**May 21-July 30, 2004**

The Robert Damrosch exhibition is supported in part by a grant from the Graham Foundation for the Advancement of the Fine Arts.

Exhibition hours are Monday through Friday, 9:00 a.m. to 5:00 p.m.; Saturday, 10:00 a.m. to 5:00 p.m. The Architecture Gallery is located on the second floor.