Constructs Yale Architecture Fall 2008

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Charles Gwathmey & Robert A.M. Stern

A discussion between Dean Robert A.M. Stern ('65) and Charles Gwathmey ('62) took place this summer for *Constructs* on the occasion of the renovation of the A&A Building (Paul Rudolph Hall), which will be rededicated on November 8, 2008, and the opening of the new art history building, the Jeffrey Loria Center for the History of Art.

Paul Rudolph Architect, A&A Building, Yale University. Photograph by Ezra Stoller, Esto © 1963.

Robert Stern When I became dean in 1998, I set out to define our goals going forward, which included financial aid and endowments for various special activities. But on top of the list was the Art & Architecture Building's future. The School of Art was already scheduled to move out of the Rudolph building in spring 2000. The A&A was not a loved building, and frankly, in my opinion, it would have been torn down if that weren't so expensive. Many in the university had no memory of it in its good days, no appreciation of its qualities. It was a lost child. At a public meeting at the school, I got president Rick Levin to say the goal was to "renovate and restore the building," and that was the key thing. Not to patch it, but to really bring it back. Sid R. Bass (Yale College '65) then pledged a significant gift, and we began work with Richard Meier on the new Loria building and with David Childs (Yale College '63, M.Arch '67), of Skidmore, Owings & Merrill, on the renovation of the A&A, as well as on the production drawings and project management for the entire project. For various reasons that strategy did not work out, and when the project was ready to move forward again, it was thought that perhaps a single architect would be more appropriate. Rick Levin, the facilities department, and I agreed that Charles Gwathmey was the right architect. To his great favor was a wealth of experience on some of the most nightmarish projects that you could imagine involving the renovation of and additions to historic modernist buildings—additions to the Fogg Art Museum and the Guggenheim. His love for Yale and his tremendous respect for Paul Rudolph made it perfectly clear that his selection was a no-brainer. Sid was very pleased with the choice. When Charles presented the first scheme to the president and the other officers, one and all were bowled over. By the time he was finished we were saying, "Let's go ahead and move it to working drawings."

Charles Gwathmey To me, the first priority was to clarify the true essence of Rudolph's intention. In a way that meant pulling everything out that was vestigial, added, and compromised and making the building the pure diagram. With the new addition we could take the circulation and the elevators out and add a new service core with the bathrooms to make his building absolutely pure. Rudolph actually had proposed an addition off the core to the north.

RS Remember too that Jim Polshek ('55)—as the master-planner for the Arts Area, of which this is a part—had done a massing study for the new building and had made design concepts for the restoration.

CG Which I never looked at. As a designer I didn't want to be influenced by them. The only plans I really looked at were Richard Meier's, and I used them to initiate our first meeting with the library and the History of Art Department. I told them, "He's a friend, this is a little awkward, but tell me, what didn't work?" And they were very clear.

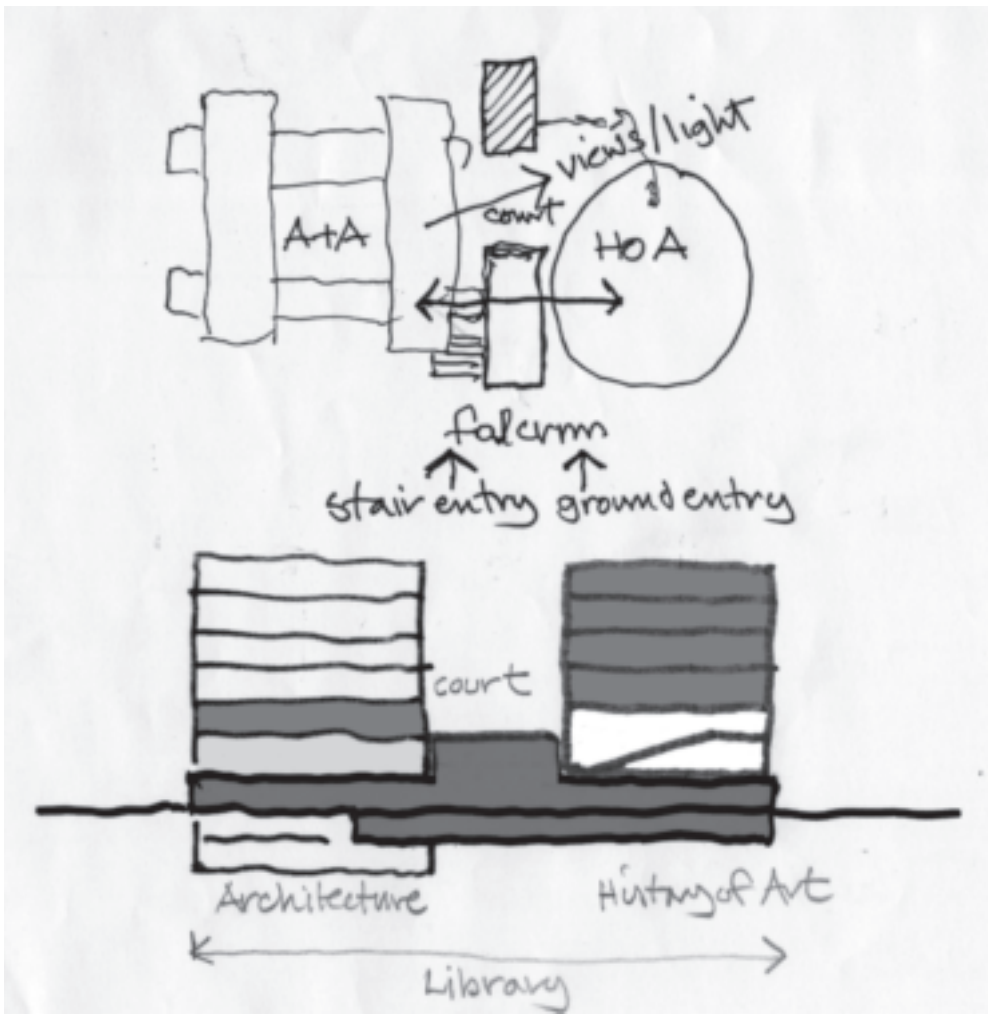
RS The Arts Area committee, consisting of the deans from the various schools—art, architecture, music, drama, and the directors of the British Art Center and the Yale Art Gallery—was established to develop a workable plan that would improve all of the arts facilities according to a realistic timetable. When I became dean, the committee had already approved Deborah Berke's renovation of the former Jewish Community Center as a home for the art school. Key to the plan was the Art Gallery's need to expand into the Swartwout Building and Street Hall. To make this ensemble, the History of Art Department had to move out of Street. Part of the plan also involved the Arts Library, which was overflowing its available space in the A&A. Given that both art history and architecture had to be with this library, it was inevitable these two departments would come together, as they had been historically. The university owned two marginal buildings between the *Yale Daily News* office and the A&A Building and was prepared to take them down, creating the site that Rudolph always knew could be used to expand his building. Rudolph thought of the A&A Building like a residential college with a courtyard, which is what Charles has basically achieved.

CG In terms of program, each user group—architecture, art history, and the library—had its wishes. The library, to be the Robert B. Haas Family Arts Library, wanted to double its space, be contiguous, and have a street entry and presence. The History of Art Department was concerned about being perceived as "an addition" and wanted also to be distinguished through an architectonic resolution. They requested varied offices, without double-loaded corridors. For the School of Architecture, one of the critical things was to maintain the transparency and the views from the north-side studios, even with the addition, which generated the form of the two towers on the east and west, leaving the void in the middle, with the library as the bridge between departments, both literally and physically. These were clues for us as to how to solve the problem.

I think the disposition was very clear once we understood the library had to be on the ground and basement levels and that it was the connecting space. Then we took Rudolph's ceremonial stair as the idea of entering the exhibition floor, with the entry to the new lecture hall and the History of Art Department reception, which established the vertical disposition. The offices for the History of Art Department in Loria start on the fourth floor and go up to the seventh, and then all the connecting links to the A&A from the new core were self-clarifying. Architecturally, you see Rudolph's building in so many different ways, through glimpses and transitions between the two buildings, and you're always looking back and forth at architecture, which reinforces the A&A Building and creates a dialogue. What was important to me also was the elevation of the fifth façade as the green roof over the lecture hall and the fourth-floor terrace interconnecting the two buildings, instead of looking down onto generic roofs. The great hall skylit roof of the library is also an elevation with content and memory.

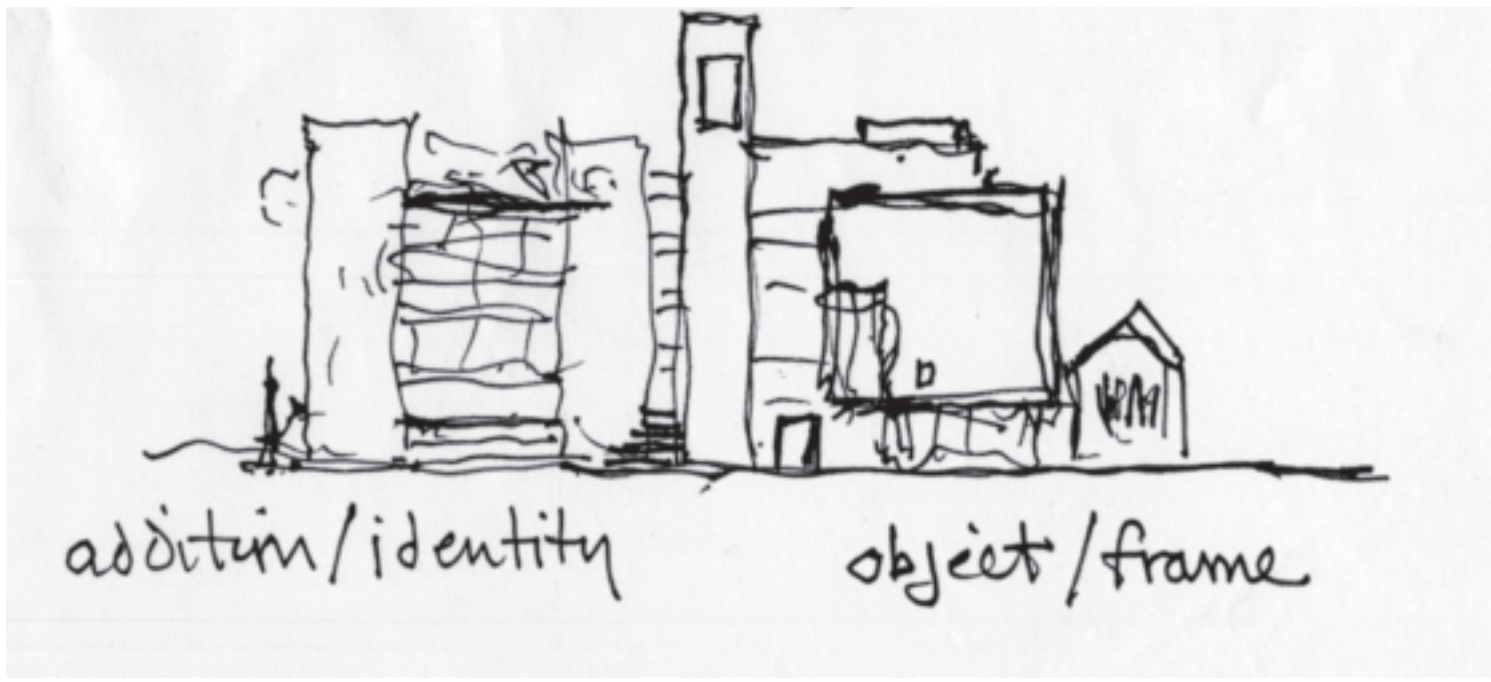
RS When the dean's design advisory committee—made up of the president, the officers, myself, and former deans Cesar Pelli and Tom Beeby—had a meeting in which Charles presented his design, Cesar said, "I think you should consider limestone for the building." Everyone looked like deer caught in headlights: "Limestone, that sounds very expensive!" But Cesar was very quiet and firm. The limestone is jaw-dropping; it's fantastic.

CG When I presented the building to faculty and students in September 2006, I left heartsick because Vincent Scully said, "You should make it all glass." M.J. Long said, "The elevation is not resolved." Everybody said the plan and sections were amazing, but the façade didn't do it. I drove back to



Original parti diagrams of Paul Rudolph Hall and Loria Center for Art History, Gwathmey Siegel & Associates Architects, 2007.

Section of Paul Rudolph Hall and Loria Center for Art History, Gwathmey Siegel & Associates Architects, 2007.



Sketch concept of Paul Rudolph Hall and Loria Center for the History of Art, Yale University, Charles Gwathmey, 2007.

New York sick; I couldn't even eat dinner, I was so upset. I came back to the office and said, "I'm relooking at the elevations." Peter Eisenman called and said, "Bring the limestone to the ground." I knew that was a mistake because Peter got interested. So I raised the limestone and changed the entire image of the building; Bob was in Russia, so I sent him the drawing because the drawings had already been approved, and they were going ahead. They went crazy. That was my student-teacher instinct; if it doesn't read, you can't explain it away. And I felt it wasn't reading, despite all the different takes. So lifting the limestone and making it the same size as the Rudolph glazing was major. Bob was incredibly supportive.

RS I've never been on a job as much as Charles has been on this job. When I couldn't see him in New Haven, he called me up in New York to say, "I have to send this over to you." And then two minutes later, "What do you think?" Charles has had great people on the project who should be acknowledged: Tom Levering, Elizabeth Skowronek, and Steven Foreman. And associate dean John Jacobson ('70), who coordinated the project on our end, is as passionate as Charles is about the building. He wanted to protect every square inch for the school because, when I was a new dean, we had to sign what I've come to see as a pact with the devil stating that we could have 57,000 square feet of space for the school and not a square inch more. Yet any school that is healthy is growing all the time. Another issue is that of the construction schedule. A thing I was committed to as dean was that no student was going to receive a degree from this school who hadn't spent at least one year in the A&A Building. That is why I insisted that when we were in the Sculpture Building—which has been a perfectly good summer rental—we had to go back home in a year. The A&A is a fundamental part of the culture of the school.

CG The other commitment of the university was to make the building sustainable. We had to air-condition it while maintaining the integrity of the original ceiling planes, where we hid all the new mechanicals. In the end we decided to replace the windows, which wasn't part of the original project. We didn't even know if we could get the glass.

RS In 1994 the original windows had been replaced, and indeed Rudolph made a sketch of how the windows should be done. Fred Bland ('72), of Beyer Blinder Belle, which was the firm responsible at the time, has that drawing in his office. Sadly, Rudolph and Fred were constrained by what was then available. Charles is able to benefit from the incredible leap in glass technology today.

CG Atelier Ten environmental consultants gave us good directions and evaluated the solutions. The building had hung ceilings with asbestos that was ripped out in the 1970s. To create the effect of the original ceiling plans we adopted a European radiant ceiling panel, which both heats and cools and reduces the ductwork by 60 percent. We added two zinc-clad mechanical towers behind the Rudolph towers on the west side, that are almost like shadows—you would never know they were there. Our lighting consultant, Robert Leiter, reinvented Rudolph's lightbulb into a fixture, which is incredibly efficient. The mechanical intervention was very inventive for Yale; they resisted it for a long time. The project is LEED Silver, which is amazing if you think in terms of Rudolph's original building.

RS In Rudolph's day students plugged in an electric pencil sharpener, a lamp, and a radio and were in business. Today the most advanced electronics have to be threaded throughout the building. The A&A was environmentally challenged—uninsulated glass and exposed concrete made it difficult to regulate interior temperatures. Students used to wear mittens in the winter and bathing suits in the summer when thermometers would register 110 degrees; there was no way for the heat to be dissipated. The concrete was also a problem, with spawing, revealing rebars placed too close to the surface. New windows installed in 1994 were accompanied by pre-cast caps were used to cover over the worst conditions, like in dentistry when teeth are capped after grinding them down. But the caps had proven to be the wrong waterproofing solution, and it was much better to go back to the true concrete.

I can think of no more difficult task than the design of an architecture school. In this case, when you consider the number of people who teach here, went to school here, who are also leading designers and are heavily invested in this building, it's like being out in the blazing spotlight on center stage: Charles has been a strong performer.

CG It was very complimentary for me to have been asked to do this because I loved Paul and because of my time here. Paul used to recruit Der Scutt ('61) and me to ink perspective drawings of the building at night. As he designed, he struggled about being across the street from Louis Kahn. For me to be able to come back and restore the building and also do an addition is a great way to express my gratitude.

RS I watched the A&A being built, was in the first class that moved in, and used to take people on tours, including Ada Louise Huxtable. When the building opened it was the Guggenheim Bilbao of its day and was as much the subject of mass-media scrutiny. Later it became so obscured by renovations that nobody remembered that there were ceilings that had been ripped out because of the asbestos. Let's not forget that part of the story. And a lot of people are going to come back to see whether we blew it or not. As far as I'm concerned, what Charles has accomplished is fantastic, amazing, a thrill. Seeing this building come back is one of the greatest things I've experienced.

Interior rendering of the Robert Haas Family Arts Library, Gwathmey Siegel & Associates, 2007.

Paul Rudolph Hall and the Loria Center for the History of Art, Gwathmey Siegel & Associates, 2008.

Building Dedications

On Friday and Saturday, November 7 and 8, 2008, panel discussions, tours, and exhibitions will formally inaugurate the renovated and restored A&A Building, renamed Paul Rudolph Hall and the new home to the Art History Department as the Loria Center with the Haas Family Arts Library.

The program will begin on November 7 at 6:30 p.m. with a welcome by Dean Robert A.M. Stern in Hastings Hall, followed by a lecture, "The Enigmatic Architecture of Paul Rudolph" given by architectural historian Timothy M. Rohan who has also curated the exhibition, *Model City: Buildings and Projects by Paul Rudolph for New Haven and Yale.* The lecture will be followed by a reception in the Architecture Gallery.

Concurrent panel discussions sponsored by the Art History Department and the School of Architecture will begin at 10:30 a.m. on Saturday, November 8. The Art History panel, "Art History in the era of Globalization," focusing on methods of understanding trans-cultural exchange will be moderated by David Joselit, Professor and Chair, Department of History of Art and will include Yale History of Art professors, Mary Miller and Tim Barringer, Paul Mellon Professor of History of Art, as well as two graduate students Shira Brisman and Courtney Martin.

There will be two School of Architecture panels of alumni from the Rudolph era beginning at 10:30 a.m. with Stanley Tigerman ('60), Allan Greenberg ('65), and Alexander Tzonis ('63). At 1:30 p.m. a second panel will be held on Rudolph's legacy and will include Sir Norman Foster ('62), Lord Richard Rogers ('62), and architect J. Carl Abbott, Jr. ('62). Both panels will be moderated by Paul Goldberger.

Student-led tours of the buildings will be held on Saturday morning. And Timothy Rohan will lead two tours of the exhibition, *Model Cities.* The Haas Family Arts Library will feature the exhibition, *An Introduction to Arts Library Special Collections.*

The Dedication Ceremony and Ribbon Cutting will take place at 3 p.m. Welcome and remarks will be made by Dean Stern and architect Charles Gwathmey ('63) will speak on his design concepts for the building. Sid R. Bass (Yale College '65), Jeffrey Loria (Yale College '62), and Robert Haas (Yale College '69) will make remarks, and President Richard C. Levin will dedicate the buildings.

Charles Atwood & David Schwarz

Charles Atwood, vice chairman of Harrah's Entertainment, Inc. and the fifth Bass Visiting Fellow, and Davenport Visiting Professor David Schwarz ('74), an architect based in Washington, D.C., will be teaching a studio together on a site in Las Vegas. They discussed development and urban-design issues for *Constructs.* Charles Atwood will give a lecture on August 28, at Yale.

Nina Rappaport As a financial director and vice chairman, how did you become involved in real estate development, and what is your role in Las Vegas with Harrah's in new mixed-use development?

Chuck Atwood I was first involved with large, mixed-use developments in New Orleans, where I went to school and worked for ten years. I have worked for Harrah's on a number of real estate developments for nearly thirty years. As vice chairman, I am in charge of our new development and design and construction.

What we are doing in Las Vegas is unusual in our industry. Historically, buildings in Las Vegas were fortresses; once guests were inside, they were not intended to go out. This contradicts demonstrated consumer behavior—people want to have a fun entertainment experience, including visiting an average of 5.5 resorts each day. We now have acquired enough facilities and land to make it not only possible but desirable for customers to move from place to place. This new vision requires a more expansive approach to Las Vegas as to how real estate is organized. The 350 acres of contiguous land Harrah's owns is prime real estate located at the heart of Las Vegas' world-famous Strip. With nine resorts and more than 20,000 hotel rooms already in place, the objective of the development is to add new attractions while at the same time ensuring the contiguous resort's interstitial space seamlessly connects the properties.

NR Has the attitude changed now that commercial and entertainment industries in Las Vegas have become more involved in urban-planning issues? How do you fit the Harrah's complex into the urban design of Las Vegas and incorporate your concepts into creating a city?

CA I would say Las Vegas is growing up. It is now being developed around modes of transportation other than just the automobile. Historically, the major highway, the Las Vegas Strip, was for automobiles and not very friendly to pedestrians. Over time that roadway system became insufficient to carry all the traffic. Now there is another "roadway" to move people from place to place, the Las Vegas monorail. It is interesting because we can have architecture on both sides of the highway and both sides of the monorail. Now that we have a mass transit system, it is possible for people to abandon the automobile. Further, the pedestrian experience can be much more vibrant as buildings are linked together in a number of places—all this is urbanization in my view.

NR I see this as similar to the tendency to cluster various venues related to the same commercial urban condition, the way gallery districts develop in cities such as New York.

CA For us, it is all about guest experience; what makes our development unusual is that we want to encourage people to enjoy a wide variety of experiences. One place might have a set of experiences designed around a particular demographic group, but those same people might also enjoy experiences with other demographic groups. That would never have happened ten years ago; guests would not have been encouraged to mingle and move about. Today the city is more enlightened about how people use entertainment spaces, so we now make it easy to move around.

NR David, how do you see Las Vegas from an architect's perspective? Do you also feel it is in a new phase that recalibrates what is there and revises former mistakes?

David Schwarz One of the interesting things about Las Vegas is that there is a desire among very diverse communities to have a "real city." The impetus is a broad-based desire for Las Vegas residents to look outside their borders and to understand urbanism. How do you create a neighborhood? Across all sectors of Las Vegas there is a desire to grow up. Harrah's is choosing to capitalize on this desire to become an authentic place.

NR Chuck, how do you engage architects and urban designers in this process? Do you initiate proposals? Do you have your own vision, or do you look to architects and designers for advice?

CA I have a performance strategy and a specific idea of how the land should be used. The vision is to have people move from place to place within our neighborhood and make The Strip, specifically the corner of the Las Vegas Strip and Flamingo Road, the center of activity for the city. The buildings—taken together—constitute an iconic place. If you saw a picture of it you would know immediately it was Las Vegas. We have engaged a wide variety of people from around the world to create just such an environment. That environment is "the place" in Las Vegas. It is the equivalent of the Spanish Steps in Rome, Piccadilly Circus in London, and Red Square in Moscow. We've looked at a wide array of alternatives and are narrowing that array to a plan that is iconic, guest-friendly, environmentally appropriate, and, importantly, affordable.

NR Who did you bring in to assist the process?

CA In addition to David Schwarz, James Cameron helped with some very interesting things, putting technology and entertainment together with architecture. We also consulted with Civic Arts/Eric Kuhne (London) on the overall plan; Hettema Design (Pasadena) focused on developing a relevant "place" for Gen X; Priestman Goode (London) is working on a renovation of Imperial Palace; 360 Design (Kansas City), HOK Sports (Kansas City), and Make Architects (London) are working on an arena. We work with many people and firms including a number of local architects and consultants.

NR David, how did you come to know Chuck, and how has your firm worked with developers over your almost thirty years as an architect based in Washington, D.C. and Forth Worth, Texas, with many clients in the western U.S.?

DS I met Chuck through my work on the Smith Center for the Arts, in Las Vegas. It comprises four buildings in one city block and demonstrates a new vision for the city. It is far more urban than most of what has been built so far in Las Vegas and is located in a vacant sixty-one-acre tract of land that the city has master-planned for new, urban development. I was extremely impressed with him as we went through the development process. Chuck was versed in what the performing arts can do for the city and what the physical implications of that are. He is very interested in urban and art issues in the context of the facility. Since the ownership of Harrah's changed hands recently, the company wanted to take a new look, and Chuck was interested in a fresh take. I was lucky enough to be chosen to help. We've done a great deal of planning all over the States. In Texas, for example, we've been studying the issue of pedestrianism for twenty-five years. Our job is to help Harrah's develop an overarching vision of its land and be the guardian of a neighborhood, not just a project. There is a mixed-use pedestrian spine that will connect the Harrah's properties on the Strip to Koval Street and make far more of their land accessible from the Strip. We have done quite a bit of work for Disney that had a series of similar problems. I think what is interesting is that Las Vegas is beginning to look at how to be greener, how to impact the environment minimally, how to be more responsible as well as more sustainable. These are all very good things given our changing times and will create a much more enlightened Las Vegas.

NR What have your relationships with developers and clients been like? When does it work best, and what is a successful project from your perspective?

DS We've always said the best client is the best student. There is never a clear solution to a problem at the outset, so our role is to spend time with our clients to both teach them as well as learn together. They have a great deal to teach us about their

Rendering of interior of lounge in Las Vegas Arena, Harrah's, Las Vegas, 2008.

Rendering of Las Vegas Arena, Harrah's, Las Vegas, 2008.

Aerial photograph of Las Vegas, showing Harrah's development site. Courtesy of Harrah's, 2008.

David M. Schwarz Architects, Maddox–Muse Center, Fort Worth, Texas, 1997.

David M. Schwarz Architects, model photograph of Smith Center for the Performing Arts, Las Vegas, Nevada, 2007.

David M. Schwarz Architects, Frisco Square Master Plan, Frisco, Texas, 2001.

facilities and how they want them to perform. We learn how to deal with our clients' needs. We were attracted to Harrah's because we consider our firm to be a populist firm and are less concerned with the architectural critical press than creating places people love. The client is an essential part of the team.

The arena in Dallas was a complex endeavor, particularly for the client. How do you create an important civic structure that has the necessary returns? The arena has the highest dollar value of indoor advertising of any arena built to date. How to measure revenue for architecture is a really important issue for people who are in the business. A concert hall is complex: the client wants world recognition and perfect acoustics. How do you give the client something that suits their personality? We learn together.

NR Chuck, how do you see the collaborative process with architects? Do you give them a specific assignment and then leave them alone, or do you work together? And how do you avoid the cookie-cutter development approach in casino design?

CA The process must be collaborative. While we can express how we want it to operate, we need assistance in helping our space come to life as a physical entity. We seek to avoid the cookie-cutter approach by understanding how different people want to use different spaces. Las Vegas has a very strong, already-built context. The physical constraints are strong, and we don't want to repeat the same thing over again, so creative reuse is critical.

NR How do you make a building significant in a city full of iconic buildings? Do you want an iconic building, and does the architectural form matter to you?

CA That is a very interesting question, and it is not just a problem for Las Vegas. The number of developers who want iconic buildings is seemingly endless. There is a very similar feeling to the buildings in Las Vegas. The Las Vegas Strip is what unites these places today. A drive down the Strip will quickly give you a sense of that feeling. We will do something different, which is reuse existing buildings and tie them together with new entertainment spaces. In earlier times a developer would tear down a building to build another designed to be over-the-top. We are determined to take existing buildings and make them as over-the-top as new ones, by connecting them with interesting spaces. To do that, we've assembled a team that is sympathetic, yet has different visions of the place. What is critically important is to find people with a common vision of the outcome but still have sufficiently different ways to execute that work so they can produce a place with variety and excitement. We believe to create what feels like an authentic neighborhood requires a diverse set of views. The Las Vegas Strip has been built over time by different people, and we need to authenticate that. The trick to making it accessible is the art of collapsing time; we need to create something that feels like it has evolved over time. Our site is 350 acres, and half of it is built out today; how to make it feel like one piece is part of the trick. You have to make people feel like they are in a place that is real and can understand the function of time in the creation of place.

NR How do you build in a desert environment, where there is such a short supply of water? How do you create a comfortable, high-quality building in a harsh climate?

DS In Texas, which is like Las Vegas, we tend to focus on the heat but should focus on humidity. In Las Vegas it is quite comfortable in the shade. It isn't whether it is hot or cold; it is the time of day. The question then becomes, how do you design so the user follows the flows of climate? Being able to capitalize on the times when weather is a benefit is quite important.

NR Have you ever worked on a project where something unexpected happened? Have you allowed an element of surprise to come into a project?

CA My talent is on the money side, so virtually every project has unexpected aspects—some good, some not so good. I am always surprised but pleased to see a project built within the budget. We work very hard to be sure we design projects that are viable economically. But we must keep the excitement of the building. One way to accomplish that is to be very clear about project objectives, including target customers, program, and budget, right at the beginning of the project. We have found that talented people can collaborate to create very special places if they understand the problem constraints right from the beginning. Then it simply becomes all about iterating through the process of issue identification and resolution—all while keeping a clear idea of what makes the place special for the guest.

DS Chuck undersells himself. What he is best with is numbers. But the fact that he is teaching the studio at Yale with me shows his level of curiosity about other things. On the Smith Center project, he is out of his comfort zone, but that does not mean he doesn't have a great deal to contribute. I've been most impressed with his insights and how quickly he grasps spatial concepts and can talk articulately about them. One of the great things about this studio is that he is going to teach but will also learn a great deal.

CA I intend to learn more than I teach. I have taught classes around strategy and finance but nothing so far outside of my comfort level as architecture. David assures me that I will do well. Having a willingness to listen and accept many different points of view is interesting to me and has made our projects more interesting to guests. I trust that trait will make for an interesting studio.

NR: What is your interest in Las Vegas as the studio site and subject, and why now?

DS It is the fortieth anniversary of Denise Scott Brown and Robert Venturi's "Learning from Las Vegas" studio at Yale. It seems appropriate to visit the subject now as we have had a great deal of experience from the world at large and are interested in learning how the lessons we've learned in other places are applicable to Las Vegas. The world has changed significantly, and entertainment is a part of everything. I first became involved in Las Vegas when Oscar Goodman became mayor and just looked at downtown; he was always interested in urban issues. Las Vegas is a city in a very nascent phase of defining itself internally rather than externally. There is a desire to make Las Vegas a real place since the permanent population is much larger than it was ten years ago. How to make the Strip a more pleasant pedestrian experience is a fascinating question. It is interesting to look at human behavior and see how you take some of that indigenous excitement and instill it in placemaking.

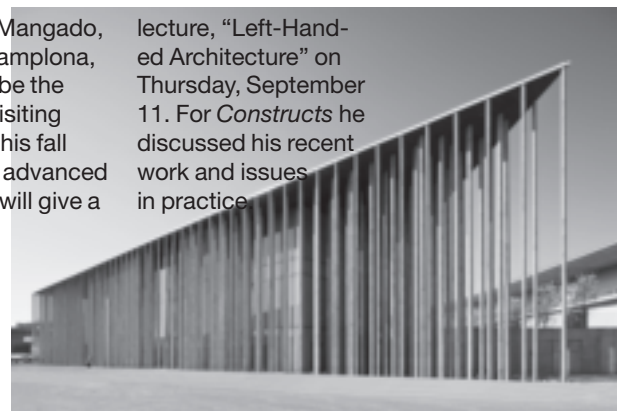
This is really an opportunity for students. We will expose them to the people involved in place-making in Las Vegas at the moment—businessmen, entertainers, architects, and planners—to give them real-life as well as design experience.

NR How do you see students contributing to Las Vegas? Are you interested in having the project results be provocative or pragmatic schemes?

DS We are interested in having the students do serious work, not a crazy building for the sake of a crazy building. We want intellectual justification for building in a certain location. The kinds of master plan students make will dictate the need for wild architecture; and as long as the justification for iconic architecture is real, I will be happy. There are lots of places on-site for fabric buildings and iconic buildings, so the students will have the opportunity to do both. We do not have a prejudice to either.

Francisco Mangado

Francisco Mangado, based in Pamplona, Spain, will be the Saarinen Visiting Professor this fall offering an advanced studio. He will give a lecture, "Left-Handed Architecture" on Thursday, September 11. For *Constructs* he discussed his recent work and issues in practice.



Francisco Mangado Architects, Spanish Pavilion, Zaragosa, Spain, 2008. Photograph by Pedro Pegenaute.

Francisco Mangado Architects, Avila Auditorium under construction, Spain, 2007.

Nina Rappaport The notion of nationality for an architect has dissolved, for the most part, with the phenomenon of globalization over the past fifty years and more recently within Europe with the expansion of the EU. Has your work been influenced by this change, either formally or in terms of types of commissions? Or do you work to maintain a regional materiality and design identity?

Francisco Mangado In conceptual terms my architecture is nurtured by its context, its place. The specific is very important to the genesis of the project. Having said this, it is true that in the past few years Spanish architecture has been influenced by a global way of making architecture. This has not always been fruitful and positive and has resulted in certain superficial and calligraphic approaches to the solution of architectural problems. However, on some occasions it has enriched a way of working. For these reasons I think it is intelligent to maintain a specific contextual approach without undervaluing global influences.

NR How has the new European competition system played a role in your projects in terms of expanding your practice outside of Spain? Do you think the more open competition system is working?

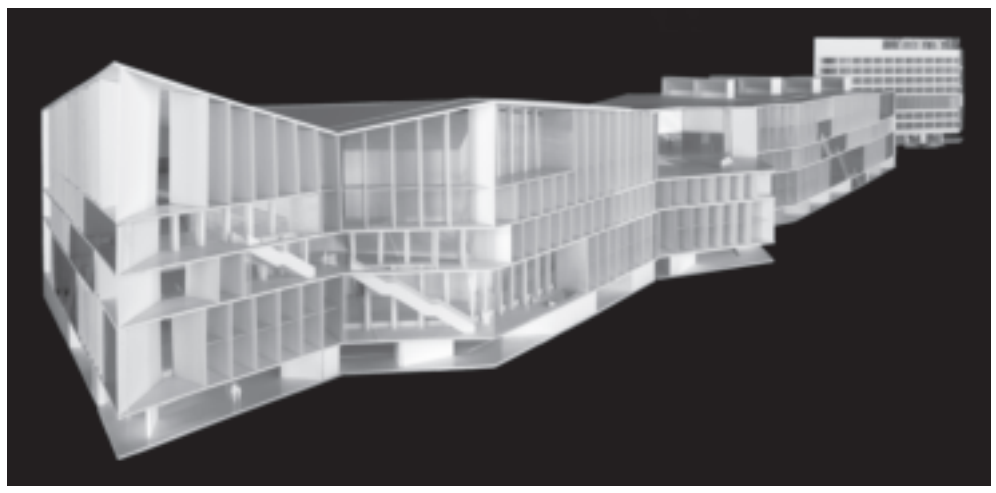
FM We are participating in more and more European competitions. This summer we are preparing a proposal for the International Criminal Courts at the Hague, and we have projects in France and Portugal. We are also designing the highest tower in Buenos Aires. I firmly support the competition system in Europe, and particularly in Spain, through which all public commissions and many private ones are decided. It is the only system that permits one to maintain a level of investigation and architectural quality in any country, as well as allowing many great young architects to produce architecture. I think the general quality of Spanish architecture has a lot to do with the competition system.

NR How are you involved in the direction of a new project? I understand that in competitions the client doesn't meet with the architect until after the architect is selected. At what point do you have input into the program?

FM I believe part of the responsibility of the architect is to advise the client on the program and work together in a dynamic way. The architect is there not only to answer technical questions but to offer conceptual guidance. European architecture is a holistic enterprise—it's not limited to a specialized service. Architects are involved in every aspect of the building, from design through construction and often even after the client has moved in. There is a back-and-forth that is continuous throughout the process rather than segmented into different professions.

NR Your latest project in Spain is the pavilion for the Zaragosa Expo 2008, and the theme is sustainability. Where would you place the interest in sustainability in Spain in the context of traditional building types such as courtyards and fountains, as well as window shading? What is your own interest in incorporating sustainable systems for green architecture?

FM The Spanish Pavilion was inspired by the metaphor of a bamboo grove, but it is in fact ceramic-clad steel. The building functions as a system. I do not advocate the notion of "green architecture"—I see it as a marketing scheme. I believe the most critical factor in architecture is common sense. If you take into consideration siting and contextual issues, such as orientation and local climate conditions, you can design a building that can be sold as "green" architecture; but as an architect it is your responsibility to consider and resolve the real environmental problems that exist on the site through architecture. I understand the terms *green, bioclimatic,* and *sustainable* as catchphrases that may or may not represent real solutions. Recently I have seen cases of poorly oriented buildings that claim to be "sustainable" because they have a couple of solar panels. This is disappointing to me. In short, rather than "green" architecture, I am interested in intelligent architecture.



Francisco Mangado Architects, model of Avila Auditorium, Spain, 2007.

Francisco Mangado Architects, Palencia Stadium, Spain, 2007. Photograph by Roland Halbe.

NR How do you approach a project in terms of the site and physical context? How would you compare the Palencia Stadium and the Avila Auditorium, where the natural contours of the site merge both the rectilinear and orthogonal? How does that relate to sustainable issues, if at all?

FM A good contextual analysis where the place is critical, is seen in a relationship with the project that is always open and suggestive. Each project is distinct, even if it belongs to the same conceptual whole. Before I draw a single line I like to see the site and experience it in an intimate fashion. Sometimes, in an almost intuitive fashion, I discover an element I immediately realize will be fundamental to the project. My work has a lot to do with appreciating the physical site. The two projects you mentioned come from very different architectural realities. With the Palencia Stadium, the site is already defined by an urban context that helps to transform the stadium into a civic building whose vocation is urban use as opposed to infrastructure. In the case of the Avila Auditorium, the city walls give the site an historical memory; the building sinks into the topography so it does not compete with the walls for attention. Thus the topography allows us to design a respectful solution in response to the history of the site and its magnificent landscape, as well as a structure that is intelligent both constructively and financially.

NR There are modes in which your projects change forms from cubic rectilinear to those surfaces that fold or bend to a more angular abstraction, such as the Leioa project. How is this a result of your relationship to the site?

FM I do not worry much about the geometrical component with which I express myself in each project. It is not the most important part, given that I am not very interested in the calligraphic aspects of architecture. I believe projects should be focused around questions of site, space, materialization, program, and even the ethical questions that present themselves at the time of making architecture—issues that allow for a serious and not simply a stylistic solution. The obsession to search for calligraphies that can be discerned as similar, project after project, is not an issue that interests me. In this context the rectangular or angular forms you refer to are based on the ideology of the project and its contents. For example, the majority of the more angular projects are in the Mediterranean, where the issue of light is critical and should influence every architectural proposal.

NR How do you integrate the old and the new on a historically charged site? One fascinating aspect of architecture in Spain is the layering of centuries and cultures, including the Moorish, Christian, and Jewish traditions, along with contemporary aesthetics. How has this inspired your work, and how do the various aspects of each style manifest themselves today?

FM The conceptual and formal complexity involved in working in different places with preexisting histories is fantastic. It should never be understood as a limitation or a problem. It is better to face these preexisting conditions with an open mind, without preconceived notions, and to be conscious of the time in which one lives to allow for the best results. Buildings such as Pamplona's Convention Center and Avila's auditorium can be understood only from this perspective. For example, the building in Pamplona physically incorporated its interiors as part of the Renaissance city's walls, generating a spatial and formal richness. That has to be done from a certain distance, with the capacity of temporal abstraction, otherwise one could be guilty of simplistic readings.

NR Why are you interested in teaching at Yale, and where have you taught previously? What will the focus of your studio topic be?

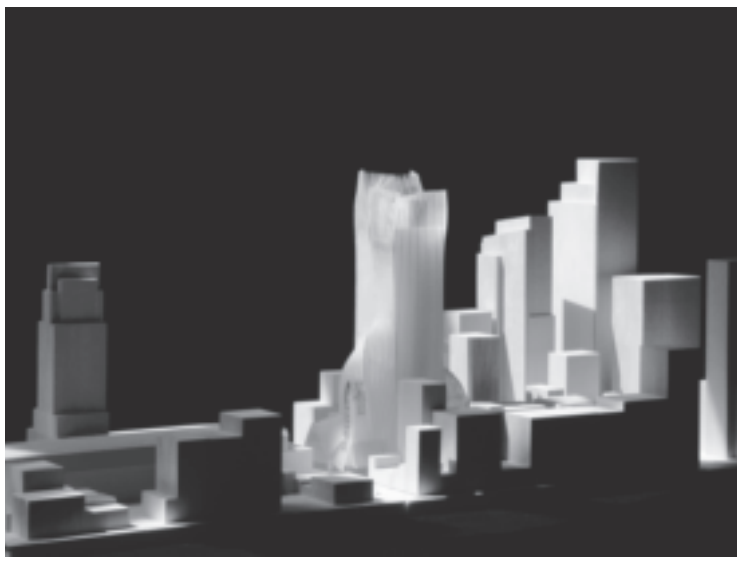
FM I taught for four years at the Harvard Graduate School of Design, and I have a tenured position at the Pamplona Architecture School, in Spain. I have good friends at Yale who I admire and value. They have convinced me the school is full of life and challenges, and I am hopeful I can transform this fantastic opportunity into a great experience. The students will confront a studio in which investigation substitutes speculation, intelligence replaces imagination, and sensibility supplants calligraphy. I will try to teach them that what an architect needs is the intelligence to detect problems and the sensitivity to resolve them. The effects of mass tourism pose a significant architectural challenge to a large extent of the Mediterranean coast. The sudden increase in population density has facilitated economic growth, resulting in a disorderly, and visually chaotic urban, environment and a shortage of civic services especially in the area between the beach avenues and inland development. In the past few years, Spanish Mediterranean authorities have initiated a large-scale restructuring process that questions the degree to which architects can influence urban transformations with individual buildings, address more of the environmental and infrastructural context. In other words, does the necessity of circumstance merit a re-envisioning of the architect as generalist? The studio will develop an urban design project (a public park and network of pedestrian streets) and then a specific architectural intervention (a mixed-use hotel) in Gandia, a city of the Spanish Levant, Valencia.

Frank O. Gehry

Eero Saarinen Visiting Professor Frank O. Gehry gave a lecture at Yale School of Architecture, called "Work," on April 10, 2008 which is published here.

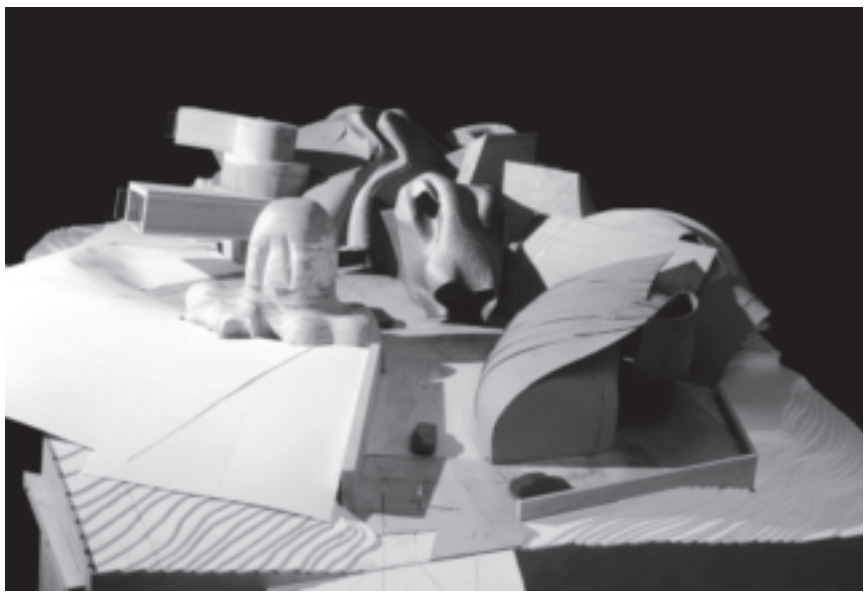
Next to food and sex, Yale is my favorite thing. I don't know why food got first billing. Last time I gave a talk here I showed everything I did since my bar mitzvah, so tonight I thought I would show the buildings that never got built. I am going to leave it up to you students to go back and find the same ideas in the buildings that did get built, but I wasn't consciously doing that. It was a process.

Frank O. Gehry lecturing April 10, 2008. Photograph by Tom Bosschaert ('08).

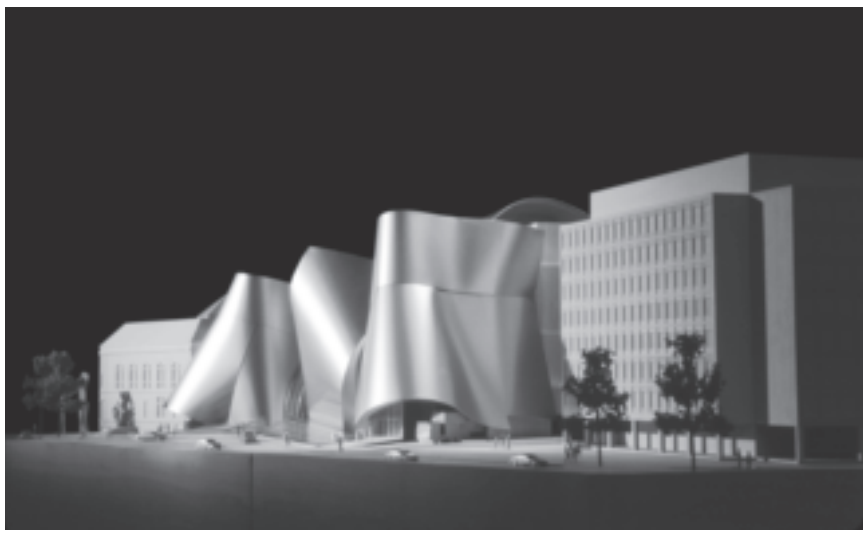


Frank O. Gehry Architects with David Childs, Skidmore, Owings & Merrill, New York Times Building competition entry model, New York, 2000.

Frank O. Gehry Architects, One Times Square concept, 1997.



Frank O. Gehry Architects, Peter B. Lewis House, model 1985-1995.



Frank O. Gehry Architects, Corcoran Art Gallery model, Washington, D.C., 1999.

I started playing with chain-link fencing because so much of it is produced in our culture, and everybody hates it. I became fascinated with denial mechanics, which is what happens in our built environment. People hate the cities we're in, hate what they look like; they don't like the buildings, and they are always complaining. Then when somebody does something different, they get pissed off. This denial thing is sort of the same as the chain link.

I did a beach house in Malibu, and the people used it only on weekends. They wanted to be able to lock it up when they weren't there, so I decided to make a chain-link fence around the house and use it as the architecture. It scared them, so they didn't build it.

I was interested in the slapdash construction in California, the tract houses, and the energy it created. I started playing with that idea. This scared people.

Everybody was talking about solar energy, so for an auditorium project in a San Fernando Valley arts park, I decided to make the solar energy the decoration and play with that idea. I put a pineapple on top because I had just been to Sant'Ivo and saw Borromini's pineapples, so it was an homage to the architect. The people of the San Fernando Valley thought I was making fun of them, so they fired me—because of the bloody pineapple!

I was fascinated with the idea in California that you could have a series of rooms that are individual buildings. I think it was my early urbanism: How do you put buildings together? I heard Philip Johnson give a lecture once about one-room buildings being the best architecture, and I took that to heart. I thought, if I can do five one-room buildings that would be great!

In 1959, when I was very influenced by Harwell Hamilton Harris and Frank Lloyd Wright, I did a house. Some new people bought it, and they wanted to add rooms. I was still on the Philip kick of each building being a one-room building but touching one another. My clients went to the Bel Air Association and asked them to not approve the building because they were afraid to build it, and they didn't want to tell me.

Bob Stern, Stanley Tigerman, and I did an AIA thing in Kalamazoo, Michigan. The downtown was pretty sparse, and they didn't really need housing. The nicest thing I found there were tiny wood houses, so I decided that the downtown could have an amphitheater of little stair-stepped wood houses that would look over a pond.

Then I started this fish fetish as my anger with post-modernism rose. I said fish are three hundred million times older than man, so if you are going to go anthropomorphic, why not go to fish and start at the beginning. I started building those fish, and they took on a life of their own. And it wasn't because of my grandmother's fish in the bathtub.

One of my favorite things was a Leo Castelli event that Barbara Jacobson organized. Everyone was to build a folly. Mine was for a rich guy in Beverly Hills who had everything. He would have a prison for when he caught a burglar, and then the fish was a nice room where he could talk to the burglar until the cops arrived.

They tore down my building at the University of California Irvine last year. The word in the press was that they were temporary buildings, but I was never told that. They wanted me to protest it, but I think you live and let live. I don't go protesting things like that. Progress is progress.

In Turtle Creek, Dallas, I made condos and office buildings. I always liked this one. Some of the ideas of this are things that I have taken into the Brooklyn project.

Madison Square Garden had a competition, and I was on a team with David Childs of SOM and we played off of each other. I purposely set my building back so that it silhouetted against his. The outcry from the developer about doing this kind of curvy stuff was horrific because it was very expensive.

Peter Lewis's house in Cleveland turned out to be a four-year study. I never expected him to build it, but it was fun to work with him on it. I started modeling things with red felt, and then I would spray it with wax and fix it, and then put it in the computer. I was fascinated with this kind of planning, with this figure that the plan became. A figure appeared that looked like some sort of prehistoric horse's head, which I was then able to use again. Philip Johnson did the guesthouse, which was a riff on Hermann Finsterlin.

Telluride is very conservative, and they don't allow very much. In fact, the guy on the next lot in the middle of the 100-acre parcel, when he heard I was going to do a house for Jay Chiat, sold his lot. I then decided to do something a little more adventuresome: I wanted to do it in black copper. I thought since he goes there only in the winter the black-copper figure against the snow would be beautiful. But we didn't build it.

In Mexico City with David Childs and Riccardo Legorreta, David asked for the tallest tower because he is bigger. Riccardo's was the most important because it was Mexico City, his home, so I took the smallest one. I am showing it in relation to the skyline thing in Brooklyn. So these ideas were percolating.

The Time Warner people came to me in L.A., and they wanted to put a store at the bottom of One Times Square, in New York. They wanted to brand the building, and they had to leave the advertising. I called a zoning lawyer and asked him, "What can you do?" He said, "Anything that is temporary you can do." I thought we could use the mesh and pull it tight against the building, and then take the twenty-six figures of Time Warner—Bugs Bunny, Superman, Batman—and make a big cuckoo clock; at noon Superman would push out and then at night Batman would go out, and it could light up. All night the figures would be snoring; you could hear the building snore. I went wild with it. We had smoke puffing out for Bugs Bunny so Elmer Fudd could shoot him. Time Warner came and took pictures of the model and told me, "Frank Gehry, you are a genius; this is so great." They got in their cars and left, and I never saw them again.

The Corcoran Museum, in Washington, D.C., has a space between two buildings, and I wanted to knit them together. We won the competition, but of course when we found out the real program I started playing with different kinds of ideas. You would enter on one side and cross over the arts school in the basement so you could see the art students. I was very sorry about this one.

For *The New York Times* competition that I did with David Childs, we didn't lose and we didn't win because we pulled out before they selected anybody. I thought we were being selected, but I went to a meeting with the contractors and they told me I had to be in New York every Tuesday at ten o'clock, and I said, "I live in L.A., so I can't." They said, "That is the only way you can do the job," so I said, "Well, I guess I'm not going to do the job." I called *The New York Times* and withdrew. I suppose I was petulant at the moment; I could have stayed in and struggled with them, but I didn't.

I collaborated with Greg Lynn on a competition for Sentosa Island, off the coast of Singapore, with an aquarium, hotels, a children's park, and, buried in there somewhere, a casino. We did a garden with interactive robots. We worked with Peter Arnell, who has done a bunch of these crazy things. He invented these weird figures. The guy who did *Free Willy* was going to build figures as robots, and they would be in the aquarium and you could call them—a kid could call his figure, and it would come to him. Originally these were going to be for show, so they could do acrobatics and have Cirque du Soleil. We actually got into a very real collaboration so I don't know where Greg ends and I start, and where I start and he stops. Michael Graves won the competition.

Along time ago in Hannover I did a tower with a little twist in it, and the reason for the twist was to read it from the plaza. Then I put three of them together, one on top of the other, as a twisting tower. I did a vodka bottle with my son, who is an artist, and whenever anyone asks me to work with him it's hard to refuse. I did a bunch of building studies using twists. I did hundreds of them, and none of them are going to be built.

The final thing that isn't going to be built is my house. I bought a lot in Venice to build a house, and I got all excited about these big pieces of lumber and doing something interlocking, like the great Roman bridge or Leonardo da Vinci's interlocking wood. I must have done fifty schemes. I can't build it, and I don't know why. I need another architect to help me.

Sustainable Architecture: Today and Tomorrow

The symposium "Sustainable Architecture: Today and Tomorrow" was convened to mark the inauguration of the Hines Endowed Fund for Advanced Sustainability in Architectural Design at Yale on April 4–5, 2008, and was organized by professor Michelle Addington. The two perspectives here shed light on many diverse approaches to the current issues and the potential for future research.

Gro Harlem Brundtland, photograph by Tom Bosschaert, ('08).

The Glass Half Full

"The glass half full" may seem a perversely optimistic view of a world close to running on empty, but it captures the guardedly hopeful tenor of "Sustainable Architecture: Today and Tomorrow." It might have gone differently. In addressing the environmental impact of buildings, the Yale School of Architecture didn't open a window, but pulled down walls. What could have been an unnerving deluge of statistical graphs, thermal imagery, maps, and cautionary rhetoric instead coalesced into a substratum of ideas and information. The speakers constructed a platform, not for new kinds of building—that would be premature—but for new ways of thinking about the building as an artifact.

In her seminal essay "No Building Is an Island," (*Harvard Design Magazine 26*, Spring / Summer 2007), symposium organizer Michelle Addington set the conceptual parameters wide, effectively dispelling any lingering illusions that buildings might be entities unto themselves. Her conviction was mirrored in the breadth and scope of the other participants' expertise. Framed by United Nations emissary and former Danish prime minister Dr. Gro Harlem Brundtland's eloquent keynote address, the conference themes telescoped from molecule to mass. Neuroscience, cybernetics, and chemistry provided the granular foundation for the macro-perspectives of environmental science, law, and landscape ecology. Likewise, the particular nature of architectural practice was balanced by expansive conversations about the nature of the architect's education and scope of engagement. Viewed as a hive mind, the conference could also be read as four opportunities, four convergent pathways, for engagement with the issues of sustainability.

The first opportunity is globalization. Often understood in pejorative terms, Brundtland took the position that globalization, in the form of closer communication, was in fact cause for hope. Since she first published *Our Common Future,* in 1987, the basis for the Kyoto Protocol, Brundtland has orchestrated powerful pathbreaking collaborations among disparate and often contentious voices with conflicting religious, political, economic, and social worldviews. She has been instrumental in framing issues of social justice, public health, and the environment, not only as interlinked but also as phenomena that can no longer be addressed in terms of territorial interests. Like noted anthropologist Arjun Appadurai, Brundtland implicitly argued for the need to "think beyond the nation." Instead of countries with borders, forming a sixth scape to his litany: the climatescape.

As Lisa Curran, professor of Tropical Resources at the Yale School of Forestry and Environmental Studies, observed, climate change is spatiotemporal. It's beyond jurisdictional boundaries and certainly beyond the perimeters of any one building. Yet the reality is that we are far from the negation of nations. More promising is the shift in the discourse among nations by virtue of our newfound proximity.

Politics was the second opportunity to be stressed. As Brundtland noted, the influence of the United States is still so powerful that just the absence of anti-environmental rhetoric from President Bush means that America can no longer be the "world's excuse" to ignore carbon emissions. Yale Hillhouse professor of Environmental Law & Policy Daniel Esty echoed Brundtland's call for political leadership, not just at the national level, where regulation is sorely needed (and increasingly demanded by corporations), but also at the level of the various states. Citing California governor Schwarzenegger's efforts to reduce emissions, Esty pointed out that local governments often have more agency than the federal bureaucracies.

That said, it's worth recalling the effectiveness of the national antilittering campaign during the Johnson administration in the 1960s and the energy-conservation measures of the Carter administration in the 1970s. American presidents can be enormously persuasive. The problem comes when they leave office. Carter may have persuaded Americans to lower their thermostats, but they shot right up again under Reagan in the 1980s. Political cycles can actually undermine concerted efforts to create long-lasting behavioral change.

However, Esty's call "to narrow the zone of uncertainty" about what we can and should do in the face of global climate change was not confined to legal proscriptions. He also advised designers to recast the problem of sustainability by rethinking the nature of objects and places. Esty reminded the audience that designers need to meet the demand for hot showers, automobility, and even cold beer—not the presumed demand for thermostats, cars, or refrigerators. If they do not question existing parameters and typologies or—as architect Ken Yeang pointed out—the systems that govern architectural education, designers simply reinforce the status quo. The challenge to architects and designers is to "narrow the zone of uncertainty" without narrowing the scope of research or practice.

The third opportunity was in the area of restructuring practice, and this is the real goal of the Hines Fund. Offering a future-forward perspective on the possibilities for ubiquitous computing, Joseph Paradiso, head of MIT Media Lab's Responsive Environments Group, showed how a building's virtual architecture can supply the temporal information needed to offset the inherently consumptive nature of buildings. By adding sensor technologies to shoes, wristwatches, and clothing, patterns of activity and energy consumption can be revealed to provide incentive for changing habits so ingrained that they've become all but invisible.

Where Paradiso focused on enhancing the communicative properties of objects and places in digitally savvy communities, Boston-based architect Sheila Kennedy looked at the other side of the digital divide. Working with anthropologists in rural regions, which are dependent on inefficient (and toxic) batteries to generate electricity, she created an alternative means of illumination: portable light screens powered by flexible photovoltaic lamps. The same "soft" technology powers the curtains of her prototypical Soft House, working to both pragmatic and aesthetic advantage.

Both presentations suggested a larger role for postindustrial designers, in that buildings aren't "green" but the behaviors within them, and the networks and objects attached to them, can be. However, as architect and urbanist Daniel Pearl, of Montreal's Pearl, Poddubiuk Architectes, made clear, a networked understanding of buildings must also extend to the natural urban environment, whether in the use of plantings, the realignment of roads and train stops, or the deployment of green roofing systems.

Buildings may well be the sum of their "products," but when understood as integral to their surroundings they create changes in social ecologies and our awareness of the parameters of community. With an illustration of the airborne transmission of SARS via ventilation flows among the towers of a Hong Kong housing complex, John Spengler, the Akira Yamaguchi Professor of Environmental Health and Human Habitation at Harvard University, implicitly made the case for the role of graphic designers in communicating those changes. It used to be a commonplace that when the U.S. economy sneezed, the world caught a cold; today a sneeze in Bangkok might actually infect a citizen in Buffalo. We need designers to map the flow of those germs, their sources in the built environment, and the social networks they create.

The fourth opportunity is culture, both of design and of places. The symposium speakers' frequent referrals to sustainable design in socially minded countries such as Sweden and Canada implicitly pointed to the role of culture. However, the habit of citing these models as "best practices" risks not only a lack of knowledge about what Kristina Hill, associate professor and director of Landscape Architecture at the University of Virginia, called the different "eco-metabolisms of cities," but, just as importantly, a disregard for cultural memory and history.

Fred Koetter, former dean and currently professor at Yale's School of Architecture, made the case for "the cultural imperative" in his work by citing the old section of the city of Seoul. For example, the design of his mixed-use complex in Chunchon incorporated nonlinear foot-traffic patterns established centuries ago. Furthermore, Koetter posed the question, how do we live differently in relation to nature? In Korea the presence of water and birdsong were seen to be important aspects of daily life, whereas elsewhere other natural forces and cultural factors will define the natural urban context and affect architects' ability to intervene. As a case in point, Esty made it clear that U.S. cities' attention to the environment is framed in terms of money and competition. His argument makes it tempting to suggest that countries with small landmass (i.e., the Netherlands or Korea) place a greater premium on the environment than those that have a surfeit of land (i.e., the United States or China) and generally put economics first.

While advocacy efforts need to recognize different urban value systems, climate change is undeniably a shared phenomenon. To respond to the double challenge of culture in the twenty-first century, we need to move beyond the discredited universalism and paralyzing pluralism that characterized late-twentieth-century thinking. Here, Princeton Laurence S. Rockefeller Professor of Philosophy Kwame Anthony Appiah's approach to cosmopolitanism may be useful: he calls for a partial cosmopolitanism—one that honors local practices within a culture of mutual respect for human life. Even though Appiah's book *Cosmopolitanism* is largely a response to culture wars fought over artifacts, its relevance to issues of sustainability is indisputable. For today nature is artifice—shaped by the consequences of human actions.

The condition of artifice has no laws, only behaviors. We make the world and it makes us. We are now responsible for unmaking our dangerous liaisons with harmful products, practices, and, yes, buildings. Paraphrasing Addington, we need to dismantle the building as microcosm and reconstruct it in the macrocosm of interdisciplinary research, to which this writer would add only one caveat: Don't discount the power of poetics in the interdisciplinary equation. Otherwise we will fail to capture the public imagination and the dormant agency that lies within it.

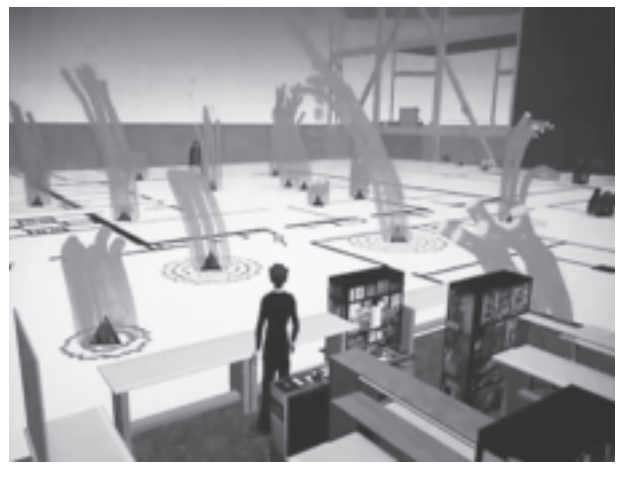
—Susan Yelavich

Yelavich is an assistant professor in the Art and Design Studies Department at Parsons the New School for Design, in New York. She has written numerous essays on design.

Behnisch Architekten, Scheme for Marco Polo Tower, HafenCity, Hamburg, 2007-08.

Studies of eye movement in portraits, courtesy of Margaret Livingstone

From left: Stefan Behnisch, William Odell ('74), Patrick Bellew, Ken Yeang. Photograph by Tom Bosschaert, ('08).



Plug Callouts, Joseph Paradiso, 2008.

Sustainability in Perspective

As we come to terms with the enormity and complexity of the environmental issues we are facing, symposia such as "Sustainable Architecture: Today and Tomorrow" will become increasingly important. One of the problems faced by architects—indeed by all professions—in trying to negotiate a sustainable future is determining the scope of their potential contribution. The presentations provided an opportunity to understand how research relative to a sustainable imperative is carried out in other fields.

In discussing networked sensor technology, MIT Media Lab's Joseph Paradiso portrayed attempts on the part of interactive information science to apply its knowledge and methods to energy efficiency and behavioral monitoring. In detailing the geopolitics of palm-oil harvesting in Borneo, Lisa Curran, director of the Tropical Resources Institute at the Yale School of Forestry, demonstrated the difficulty of applying objective scientific standards to a condition of rapid development overwhelmed by various political, cultural, and economic patterns—more evidence of the effort required to harness the intellectual power of the scientific field toward the end of increasing sustainable practices. Daniel Esty, one of the most prominent voices in the environmental-policy community and professor of law at Yale, acknowledged the "zone of uncertainty" that necessarily emerges in attempts to legislate best environmental practices. Kristina Hill, landscape architect at the University of Virginia; Daniel Pearl, of the University of Montreal; and Yale's Fred Koetter demonstrated the difficulties faced by the landscape and urban-design fields as they attempt to address the social, ecological, infrastructural, and political challenges of altering the cityscape toward a more sustainable condition. Each case represented the slow and difficult transition involving creative interpretation of data, divergent values, and—as was evident in most discussions—a certain amount of conflict.

As the emphasis on architectural design emerged toward the end of the proceedings—especially in the roundtable finale with Ken Yeang, Patrick Bellew, Stephen Behnisch, and William Odell ('74)—it became clear the transformation of the design professions is no exception to these complications and conflicts. Changes in architectural practice have relied on the principle of interdisciplinary collaboration. Indeed, the discourse on sustainable architecture has been concerned largely with the refinement of relationships between architects and their various collaborators, from the functional engagement with environmental consultants to more abstract management of data from economists, social scientists, ecologists, policy makers, and many others.

Sustainable architecture was formed out of the various inexact architectural science and environmental design methodologies that have emerged since the 1950s—the same types of analysis and technological refinement of building systems that have been a crucial (if at times invisible) support system for the work of architectural designers. It is through this scientific capacity, however, that architecture has participated in the larger discussion of sustainable development, most emphatically in the AIA/UIA "rider" to the Agenda 21 proposal of sustainable principles that emerged from the Rio Earth Summit in 1992, as well as in the proposed contribution of architects and builders to the "stabilization wedges" approach to reducing carbon emissions, as formulated by Pacala and Socolow of Princeton and popularized in Al Gore's *An Inconvenient Truth*. Benchmark systems such as LEED, which were hotly debated in the panel, are premised on the possibility of measurable standards, which were generally appreciated for their catalytic role in creating clear goals.

Thus Ken Yeang's insistence—in his comments preceding the panel—on a clear separation between the "art of architecture" and the "science of building" can be seen as one of the central conflicts in attempts to transform the architectural profession. Indeed, those architectural proposals that intentionally resist the techno-determinist model, such as Sim Van der Ryn and Stuart Cowan's 1995 "Five Principles of Ecological Design" or William McDonough's ('76) "Hanover Principles," of 2000, do so in the name of a moralistic insistence on designing "in harmony with nature." Seemingly ignorant of the work of biologists and ecologists that have reconceptualized the natural world as a place of chaos and indeterminacy, such moralistic calls are out of step with the environmentalist community at large.

In recent years analyses and experiments from the building sciences have coalesced around a central conundrum that uses architecture to identify the problem of transforming the culture at large: how to provide thermal comfort without destabilizing the climate system. As William Odell, principal of HOK and co-author of the landmark *HOK Guidebook to Sustainable Design*, has pointed out, our current attempts at managing climate conditions through efficient buildings are really just about buying time—until there is better technology; until clients are better educated about environmental impacts, until our "comfort needs" reflect those of future generations, and until we are all, in effect, "environmentalists." However, recent trends are not encouraging. As Michelle Addington pointed out in setting the stage for the day's discussions, we are effectively *wasting* time in that, despite all the technological and organizational advancements of the past forty years, the average energy load of a building has *increased*. Our real crisis and the challenge presented to architects today is not in recognizing that things are getting worse—that buildings are not performing adequately—but in facing the fact that things aren't getting better. We lack the cultural and political will to effect significant change.

This is not a problem exclusive to architecture. Another major source of carbon emissions, the automobile, has a similarly abysmal record since the least efficient cars have been until quite recently also the most popular. In the past few years the environmental movement has been coming to terms with the painful reality that the period of its greatest intensity has also witnessed a broad shift to the right in economic and political conditions. In a provocative 2005 report on the state of the movement titled "The Death of Environmentalism," Michael Shellenberg and Ted Nordhaus argue this crisis of inertia is due to a dated assumption that the environment exists as an isolated object. As the environmental movement was defining itself and broadening its appeal in the 1970s, they explain, it made sense to employ scientific analyses to define a problem as "environmental" (such as climate change) and then propose "technological" solutions (hybrid cars, cap-and-trade systems, carbon sequestration) to sell to governing bodies responsible for forming environmental policy. The authors write: "Why is a *human-made* phenomenon like global warming—which may kill hundreds of millions of *human beings* over the next century—considered 'environmental'? Why are poverty and war not considered environmental problems?" All so-called environmental problems, in other words, are human problems, social problems, political problems, and cultural problems. If we are buying time, it is not because we lack technical solutions; architectural science has provided us with many. We are waiting for more people to realize we have a problem to solve and to enter collectively into a shift of priorities: buying time until amorphous and immeasurable cultural dispositions catch up with technological possibilities.

One avenue to explore is the dissolution of the separation between art and architecture and the science of building. Innovation in design practice, we could propose, is precisely on the terms of the cultural expression of technical innovation. There are many examples in the history of architecture in which such techno-cultural innovations are also environmental or at least have engaged with problems related to that thin line between thermal comfort and resource exploitation. One thinks immediately of Costa and Niemeyer's use, under the influence of Le Corbusier, of the *brise-soleil* at the Ministry of Health Building in Rio de Janeiro (1936–1943)—a climate-control device developed to address the thermal difficulties of the glass-skin office tower that was also central to explorations in the "plastic" potential of the reinforced-concrete building. Mies van der Rohe—perhaps the most passive "passive solar architect"—developed in the Villa Tugendhat, of 1930, that allowed the fully glazed south-facing wall to slide noiselessly into a cavity in the retaining wall. This dissolution of interior and exterior space later became a central reference point for the California Modern house. Other examples abound, from the site-specific imperatives of Frank Lloyd Wright's Usonian Houses to the virtual infrastructures of Cedric Price: the history of architectural innovation in the twentieth century is in part one of the cultural expression of technological innovation relative to the confrontation of personal comfort and the global climate. It is a run-on sentence like the concept itself: how architects can innovate as environmentalists.

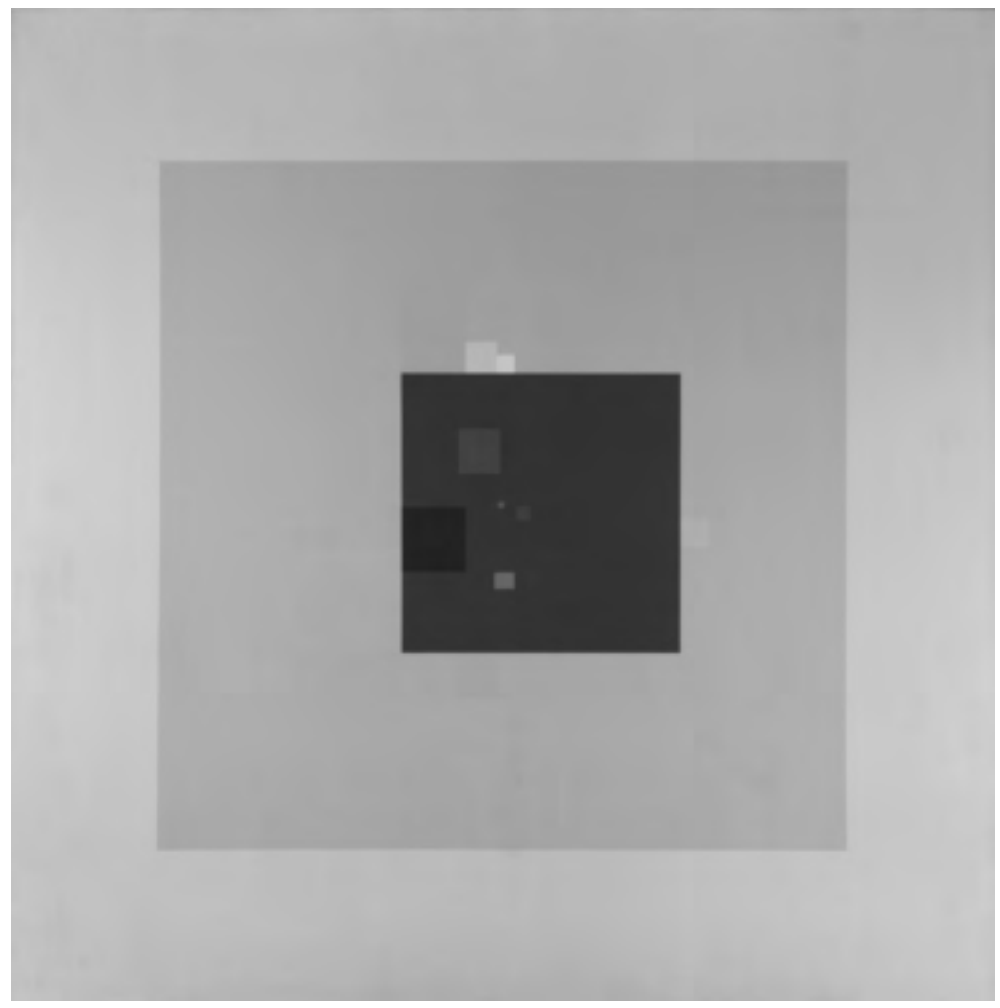
Even more forceful in this regard is the basic principle of internationalism, which was the driving force of the Modern project from its beginning—less in the International Style perhaps than in the Congrès International d'Architecture Moderne (CIAM). As Giorgio Ciucci pointed out in the 1980s, before it resolved to solve the world's urban problems the CIAM was formed to lobby the League of Nations so they would reconsider Le Corbusier's plan for the organization's headquarters. If we can ignore—or embrace?—the opportunism and authoritarianism of the Four Functions of the Athens Charter, we can see that the insistence on the global interconnection of our social problems makes the CIAM one of the first international non-governmental organizations (NGOs), a predecessor to what is seen by many as the only possible mechanism for environmental change. The success of this movement is embodied today in the tens of thousands of environmental NGOs lobbying the UN, multinational corporations, and national governments. Reflecting Dr. Brundtland's provocative affirmation of the global condition of our environmental struggles in her keynote talk, architects are perhaps compelled to consider the following: Do we need better avenues to impact local and global environmental policy? How can a building or a practice serve as an argument aimed at the public and policy makers for the sustainability of everyday life?

In *The End of Nature*, Bill McKibben outlined—in 1989!—the problems associated with carbon emissions and the changing climate. Beyond the human and economic costs of the predicted catastrophes of climate change, he argued, by affecting the weather we have left behind the category of nature as separate from humanity—all of our open vistas are effectively filled with suburban tracts; all of the birdsongs in our environments are in danger of being drowned out by chainsaws. For McKibben, as for many others, the instrumentalization of nature is an indication of the moral poverty of civilization; indeed, environmentalism as a concept—in architecture and elsewhere—has been defined by its insistence on the moral value of protecting or preserving nature. If the nonhuman world is now fully integrated into the machine of industrial society, as McKibben laments, it is in a wildly multifaceted fashion: a global assemblage of human, animal, and technological elements that processes cultural, eco-systemic, economic, and political data in the production of consumer "goods" and environmental "bads."

Architecture is both a part of this network of material movement and a cultural reflection upon it. Perhaps by exploring points of conflict within architectural culture between the "art of architecture" and the "science of building" we can find creative opportunities to explode the "comfort/climate" nexus.

—Daniel Barber
Barber (MED '05) is a Ph.D. candidate at Columbia University

Spring Events



Robert Slutzky, Venice, 1978-1979, Yale University Art Gallery, Gift of family, colleagues, and friends, in memory of Robert Slutzky.

Liberal: Illiberal Thoughts

The panel discussion "Liberal: Illiberal Thoughts," held on January 28 at the Yale School of Architecture, was organized by Chris Wood, professor in the History of Art Department at Yale, and included Tony Vidler, dean of the Irwin S. Chanin School of Architecture at the Cooper Union; Spyros Papapetros, assistant professor at Princeton University School of Architecture; Professor Karsten Harries, of the Yale philosophy department; and Joan Ockman, director of the Buell Center for American Architecture at Columbia. While there was no indication on the program, it was generally known that the occasion for this discussion was the publication by MIT Press in June 2008 of Vidler's Ph.D. dissertation, *Histories of the Immediate Present: Inventing Architectural Modernism*. The book, covering the different narratives of four historians of architectural Modernism—Emil Kaufmann, Colin Rowe, Reyner Banham, and Manfredo Tafuri—had clearly been read by the three other panelists, but the fact that the audience had not, and was offered no summary of its contents, meant that its claims could only be gleaned indirectly. Nevertheless, the varying positions around the notion of a historiography of Modernism became clear.

Harries, who was a reader of Vidler's dissertation at his defense, was clear about two things. First, despite Vidler's claim to historical distance, he couldn't mask his inherent Modernist bias, which was revealed, according to Harries, by the fact that he hadn't given up on the Modernist project despite the clear evidence (because of the four different accounts) of its constructed nature. Second, this bias—linked with the Kantian notion of progress and shared rationalism—was anathema to Harries's own anti-enlightenment, antirationalist, and antitechnological worldview. Ockman, who shared with Harries a certain frustration that Vidler's tracking of four different historiographies left one wanting to know which one was "real," nevertheless was sympathetic to Vidler's implicit "care" for the Modernist project, indicating that the differences in the four stories of Modernism were not an indication of its incoherence but rather the particular historical circumstances of the authors. Papapetros, the youngest and least embroiled of the four speakers, was the most skeptical about the whole issue. In wondering why a historiography of Modernism—requiring an assumption of its having passed—was such a rare thing, he implicitly questioned why *we* (Vidler, the panel, the audience, and potential readers) were still so obsessed with Modernism at all.

What became clear was the enormous ambiguity that still surrounds architectural Modernism in this post-postmodern era. As Vidler made clear, debates regarding Modernism—his project—need to be distinguished from debates about modernity, which he felt was implicitly and negatively Harries's project. The conversation among the panelists wavered between an argument about one or the other. Likewise, the fascination with a historiography of Modern architecture is only as great as our assumption of its nonconstructed, enduring, and dominant nature. This was the underlying weirdness about the conversation: no one outlined why any of this discussion of Modernism should matter (beyond Vidler's stature as a historian), yet we all worked on the assumption that it did. Indeed, even as we intellectually understand this ambiguity and our own complicity in it, we architects, more than any other cultural or professional operators, can't quite shake the idea that the Modern project, whatever that is, is still unfinished. It seems that Vidler's new book gives an opportunity to think deeply about the construction of the idea of Modernism without dismissing its ongoing attraction.

—Peggy Deamer
Deamer is professor at Yale.

Painting toward Architecture, Architecture toward Painting

A roundtable discussion, "Painting toward Architecture, Architecture toward Painting," was held on February 11, 2008, at the Yale School of Architecture as a conversation in honor of Robert Slutzky, 1929–2005 (B.F.A. 1952, M.F.A. 1954) and on the occasion of the opening of the exhibition, *Painting the Glass House* at the School of Architecture. Participants included Joan Ockman of the Buell Center for American Architecture at Columbia University; Anthony Vidler, dean of the Cooper Union School of Architecture; Robert Storr, dean of the Yale School of Art, and artist Peter Halley, as well as the exhibition curators, Mónica Ramírez-Monagut, of the Guggenheim Museum and Jessica Hough of Mills College. An excerpt from Joan Ockman's talk on Robert Slutzky and architecture follows here.

In 1951, upon completing a certificate of graduation at Cooper Union School of Art in the heyday of Abstract Expressionism, when the regulars at the Cedar Tavern were holding forth a few blocks away on University Place, Robert Slutzky arrived as a scholarship student at Yale to study under Josef Albers. This was a year after Albers himself arrived from Black Mountain College to chair the Department of Design. Slutzky quickly relinquished what Albers called *Schmierkunstlerei* and became initiated into the rigors of geometric abstraction and color interaction. He also studied with Stuart Davis, José de Rivera, Burgoyne Diller, Abraham Rattner, and Ad Reinhardt in the art school, with Paul Weiss in philosophy, and wrote two theses, one on "actual surface" in painting, the other on art, education, and gestalt psychology. Equally important in relation to the present context, though, were the contacts he had with Buckminster Fuller, Louis Kahn, and Frederick Kiesler, all of whom were teaching in the architecture school in the early 1950s. Consonant with Bauhaus philosophy, Albers was a fervent believer in breaking down boundaries between disciplines, and he fostered exchanges between the art and architecture schools throughout his tenure. Students regularly engaged in joint studio projects like the collaborative exercise titled "The Cardboard House" that Fuller ran in 1952 for thirty-two architecture students and thirty painting students. Slutzky developed a strong interest in architecture and in architectural history during his Yale education.

It is perhaps not so surprising, then, that his first job out of Yale in 1954 should have been a job teaching color, drawing, and design in the School of Architecture in Austin, Texas—even if he had to confess when he arrived that he did not know how to read architectural drawings. The job materialized after the recently appointed dean, Harwell Hamilton Harris, asked Albers to recommend a couple of Yale art graduates for his program. (Harris knew and admired Albers's pedagogy, having briefly taught in Yale's School of Architecture before coming to Texas.) I do not have space to elaborate on the episode of the "Texas Rangers"—which has been traced in loving detail by former student Alex Caragonne—but suffice it to say that it was in 1954–56, in the two years before Slutzky and John Hejduk were purged from the school for their supposedly subversive teachings and Colin Rowe quit in solidarity with them, that Rowe and Slutzky drafted the two installments of their "Transparency" essay (and notes for a third one). In these seminal essays they countered the Hegelian space-time thesis of Sigfried Giedion with the idea of a Cubist-inspired modern architecture based on the "most undeviating regard for formal structure…most remorseless and sophisticated visual logic." These essays were subsequently published in Yale's journal *Perspecta*, nos. 8 and 13/14.

Meanwhile, in closest proximity, John Hejduk undertook his Texas Houses, a series of didactic Miesian-Palladian designs based on a nine-square-grid composition; and at the same time, he and Slutzky devised a pedagogical exercise for beginning architecture students using the same nine-square grid and a kit of elemental parts that each student fabricated out of balsa wood. This teaching tool would be further refined in the 1960s in the studios of Cooper Union, where Hejduk became head of the architecture department in 1965 and Slutzky returned to teach on the architecture faculty three years later. The results would be shown in an exhibition at the Museum of Modern Art in 1971 titled *The Education of an Architect*, accompanied by a large-format square catalog, with Hejduk and Slutzky's distinct approaches to the problem—Hejduk's object-oriented, Slutzky's field-oriented—printed respectively on white-and-black pages. Hejduk and Slutzky's close personal and intellectual friendship at this time also led to a jointly designed exhibition at the Architectural League, in New York, in 1967 titled "The Diamond in Painting and Architecture." The installation included diamond-shaped paintings by Slutzky and schemes for houses, as well as a museum based on diamond-shaped plans by Hejduk, and reflected the fruits of their intensive cross-fertilization. Hejduk would move on soon afterward to his Wall House projects, and under new influences like Aldo Rossi and the incipient climate of postmodernism his path and Slutzky's would begin to diverge as he left behind his abstract architectonic research of the previous two decades for more narrative and autobiographical architectural poetics.

Yet it is worth observing that Hejduk's Venice projects of the second half of the 1980s date from the same period as Slutzky's painting of Venice hanging in the Yale University Art Gallery. Nor is it difficult to read in Slutzky's painting, despite its origins in the austerity of Albers's "Homage to the Square" and its syntactic game of paired, pinwheeling complementaries—yes, it is a systemic painting, but you have to look hard—a strange and lyrical anthropomorphism that plays with architectural-metaphoric ideas of centrality, scale, isometric projection, oculus, landscape, and urban memory even as it remains loyal to the language of hard-edged abstraction. Indeed, if we compare Hejduk's late drawings with Slutzky's architectonic paintings and his later cHUbE/cHrOME project—a conceptual work relating color and architecture undertaken in Switzerland with two former architecture students—the architect often seems a painter *manqué*; the painter, an architect.

—Joan Ockman
Ockman was most recently the director of the Temple Hoyne Buell Center for American Architecture at Columbia University.

Building the Future: The University as Architectural Patron

The seminal role Yale buildings have played in the history of American collegiate architecture was apparent at the symposium "Building the Future: The University as Architectural Patron," where a dozen architectural historians, architects, and administrators discussed their experiences at several dozen universities, on January 25 and 26 at the Yale Art Gallery's McNeil Lecture Hall. Almost everyone showed buildings as they discussed their own work and the history of the genre. While pictures of Thomas Jefferson's University of Virginia and an image or two from Harvard appeared again and again, no school's campus was as ubiquitous as Yale's. The symposium grew out of discussions art history professors David Joselit, Robert Nelson, and Sandy Isenstadt had with President Richard Levin about Yale, and Levin's suggestion that they could collaborate with the School of Architecture in cosponsoring an event.

University of Pennsylvania professor David Brownlee's keynote address dealt with the complexities of "building education" both from the perspectives of an architectural historian and that of a client. A scholar of nineteenth-century architecture, cocurator with David De Long of the 1991 Louis I. Kahn traveling exhibition and chairman of the art history department, Brownlee has helped oversee $200 million of construction at Penn since 2000 as a member of the Campus Design Review Committee.

He began by tracing American collegiate architecture from its "domestic and clerical" roots at Harvard and Yale through the early Federal period at the universities of Pennsylvania and Virginia, the Civil War, Progressive era, Garden City Movement, Beaux-Arts, and the interwar "Great Gatsby world" of the Harvard Houses and Yale

Tod Williams Billie Tsien Architects, Skirkanich Hall, University of Pennsylvania, Philadelphia. Photograph by Michael Moran, 2008.

William McDonough and Partners, Adam Joseph Lewis Center for Environmental Studies at Oberlin. Photograph by © Barney Taxel.

Kliment Halsband Architects, Peter Green House being moved at Brown University, summer 2007.

Colleges. Things "changed frighteningly in the 1940s and 1950s," he said, showing Mies van der Rohe's IIT Chapel and Walter Gropius and TAC's Graduate Center at Harvard. By the late 1960s "the United States took the lead in moving away from the International Style," exemplified by Paul Rudolph's A&A Building and Louis I. Kahn's Richards Labs at Penn. "Unfortunately this period of fruitful thinking about architecture came to an end in the late 1970s," he said, embarking on a cautionary period when "Harvard and Yale both expanded their libraries by building underground." But "there is one exception—Kahn's British Art Center." Also at this time historic buildings began to be preserved, "inspired by the feeling perhaps that architects could not be trusted." That feeling led to the post-modern movement and a new era of ambition, illustrated by Robert A.M. Stern's Spangler Building at the Harvard Business School, Robert Venturi's Gordon Wu Hall at Princeton, Frank Gehry's Stata Center at MIT, and Tod Williams Billie Tsien's new Skirkanich Hall at Penn, all in one enormous slide.

Brownlee ended with a series of "axioms," which included: "We must take care of the great architecture we have. Build for change. Improvise and adapt within walls made to serve a different purpose. We can learn from mistakes. The banal can be acceptable. Laboratories and libraries should never be built on landlocked sites. Landscape defines the notion of campus. Never count on Phase Two; I don't believe I've ever seen one built."

Architecture Versus the Campus Plan

The next day's panel, "Do Good Buildings Make Good Education?" turned into a debate about the primacy of a plan. As architect adviser Brown University's board of trustees, Frances Halsband said she believes that "the campus plan is more important than individual buildings." Although as a partner in R. M. Kliment & Frances Halsband Architects she has designed college buildings, at Brown "the planning effort was to create the spaces and then do buildings around them. The campus is defined by greensward."

In contrast, Chris McVoy, a partner at Steven Holl Architects, argued that a building could invigorate a plan. His firm placed Seattle University's St. Ignatius Chapel slightly off the axis of the main quadrangle, where it was intended to go, so that it could also activate several other quads. The firm also located the new University of Iowa's School of Art and Archaeology on a different site from the one proposed, cantilevering it over a lagoon across the river from the main campus.

Mack Scogin, of Mack Scogin Merrill Elam Architects, also promoted an individualistic approach. "At times, to make great architecture, you have to suspend the criteria of function and maintenance," he said, showing not his own work but a romantic wooded amphitheater at Swarthmore College where trees can block views of a performance. He believes that architecture today "is about celebrating the interdisciplinary condition. … It's not just about creating classrooms," he said, referring to Will Alsop's laboratories at Queen Mary School of Medicine and Dentistry at the University of London, where a two-story orange blob containing a learning center is suspended over scientists' workbenches. Slaughtering another sacred cow, Scogin said, "Flexibility is the death knell of creativity."

Agreeing with Brownlee that functions change over time, Halsband said, "Program matters for the first fifty years." She foresees conflicts as campuses expand to new urban areas—as Columbia, Harvard, and Penn are doing—because "campus spaces do not include cars. You have to know you won't get run over." Yet, "that will be a problem in cities because we have learned that taking cars out is bad."

The University as Architectural Patron

"Yale is in the middle of the biggest building program since the 1930s, with more than fifty renovations and sixteen new buildings, as well as buying the 136-acre Bayer HealthCare complex in West Haven for $109 million," Sandy Isenstadt noted in the introduction to the afternoon session. The university is spending more than $3 billion—an average of $300 million a year—three times the expenditures of the city of New Haven.

Karen Van Lengen, dean of the University of Virginia School of Architecture, talked about the downside of a potent architectural legacy. Jefferson's Rotunda has become "a branding device—our logo." Although several speakers had criticized Charles McKim for terminating the lawn's open vista, she said he had opposed the idea. University administrators chose the library site to screen the campus from a troubled African-American neighborhood. That fact has been obscured in UVA's mythology, which is still alive and well. When it came time to expand the School of Architecture and Landscape Architecture, one board member told Van Lengen, "You will build a Jefferson building, or you will not build at all." But building she is—expanding and renovating Campbell Hall, a 1970s structure by Pietro Belluschi that "everyone on the Board of Visitors hates," though "it is actually quite workable, with double-height studios with big glass windows." And she has hired faculty architects—Warren Byrd, W. G. Clark, William Sherman, Tim Stenson, and Peter Waldman—as well as the firm of Dean Wolfe of New York and Yale's Joel Sanders, who is designing the central lounge.

A former dean of University of Cincinnati's College of Design, Art, Architecture, and Planning, Jay Chatterjee talked about the ambitious building program during his nearly twenty-year tenure, which coincided with that of university president Joseph Steger. He explained how he had convinced the president to make architecture a priority when $1.5 billion of public money became available because the municipal school had become a state university. The university then commissioned work from Peter Eisenman, David Childs, Michael Graves, Henry S. Cobb, Leers Weinzapfel, Frank Gehry, Gwathmey Siegel, Moore Ruble Yudell, and Bernard Tschumi (all collaborating with local firms) and instituted a new "major campus design plan" by Hargreaves Associates. They did not hesitate to remove existing buildings, the oldest dating from 1899, and asked, "Who wants pseudo-Georgian and pseudo-Gothic buildings like those at Miami University, (Cincinnati's nearby rival), and Duke?" Dean Stern who has a Business School building under way at Miami raised his hand.

William J. Mitchell (MED '70), former dean of the MIT School of Architecture, explained how new buildings there—Steven Holl's Simmons Hall, Frank Gehry's Stata Center, and Charles Correa's Brain and Cognitive Sciences Complex—relate to the institute's programs. MIT scientists gave the Stata Center "a huge amount of construction innovation. Their 3-D computer modeling provided the capacity to do a very large building in a nonrepetitive way for roughly the cost of a standard building." He emphasized that a university shouldn't allow architecture at less than the highest level of cultural ambition any more than it would accept second-rate history or science.

Dean Stern recounted more Yale history, arguing that it does not have a "campus" like Princeton's (where the term was first used) because Yale's quadrangles are integrated into the city. He said John Russell Pope was commissioned to develop a plan to link the humanities and sciences. "The genius of Science Hill is that it looks like the rest of Yale. At Yale scientists don't wear colored stars." Delano & Aldrich's Gothic Sterling Chemistry Laboratory of 1922 "has a very modern space plan."

How these interdisciplinary connections will continue when Yale expands onto the new 136-acre West Campus seven miles away—not linked to public transportation—did not come up. With wetlands, seventeen buildings, and 550,000 square feet of laboratory, office, and temperature-controlled warehouse space, the former Bayer site presents a tremendous opportunity—and an even bigger challenge.

David Joselit began the summary session by noting, "We have not talked explicitly about the criteria for a great building." He then asked for the pros and cons of open competitions, which he felt would be interesting in terms of both aesthetics and education.

Yale's university planner, Laura Cruickshank, responded, "My experience is that whatever comes out of a competition has been done in a vacuum," adding that she worries about how to compensate architects too. David Brownlee offered that a charrette could accomplish some of the same objectives more quickly and cheaply. Cruickshank maintained that Yale's trustees and its president are committed to great architecture and want to see all buildings in the context of campus and town.

—Jayne Merkel
Merkel is an architectural writer and the author of Eero Saarinen *(Phaidon, 2005).*

The Challenges and Opportunities of Going Green: The Case of Kroon Hall

Designed by Hopkins and Partners, London, the new home of the School of Forestry and Environmental Studies at Yale will have the smallest carbon footprint of any building on campus—indeed one of the smallest of any in the United States—and is expected to be certified LEED Platinum. Just as important to the School of Forestry and Environmental Studies (FES) is the opportunity the sustainable building and landscaping present for educating the community about green design, engaging beneficial biophilic features and exploring the many complexities and opportunities in actualizing an ambitious sustainable design agenda.

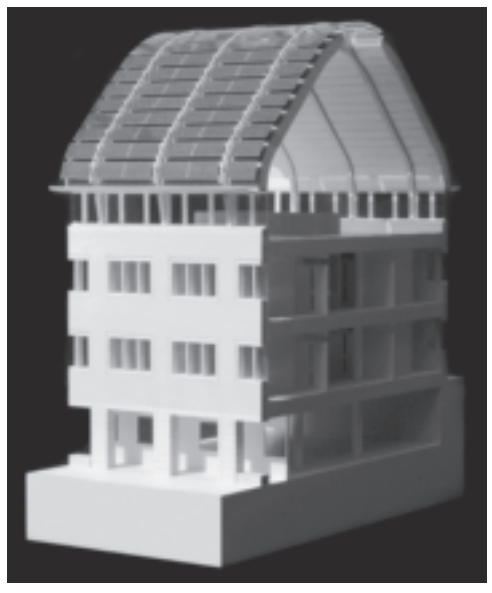
To this end, FES hosted a Thursday-night lecture series this spring that employed Kroon Hall as a case study illuminating a holistic process of designing and implementing a green project within an institutional framework. This innovative and precedent-setting undertaking at Yale has brought to the fore a multitude of issues that a large and well-known university confronts as it moves toward more sustainable campus operations and management. In addition to subjects typically associated with sustainable projects—such as how to design and achieve energy efficiency, climate neutrality, and associated points of LEED certification—the series featured often infrequently addressed issues, like weighing the cost/benefit of sustainable design, shifts in organizational culture, administrative standards and operating procedures, fund-raising, and aligning rhetoric with reality, among others. Speakers in the series ranged from architects and engineers to academics and construction and facility managers to university development officers.

In addressing the organizational and political side of building green, on February 7 the dean of FES, Gus Speth, kicked off the series with his talk "Designing an Environmental Agenda through the Built Environment." Speth, who was appointed dean in 1998, recounted the history of the struggles and triumphs over the ten-year building project, emphasizing the importance of the school's diplomatic role in encouraging the expansion of administrative and operational standards, that ultimately allowed for the approval and construction of the new Kroon building and surrounding landscape.

With green buildings in danger of becoming a checklist of construction issues, professor Stephen Kellert, FES, spoke on the broader environmental concerns in his February 14 talk, "The Transformative Potential of Going Green." He highlighted the importance of looking beyond energy consumption to other valuable aspects of sustainable architecture, such as increased user productivity and well-being as created through restorative environmental design principles, which link humans and the environment through the use of biophilic forms and experiential phenomena.

On February 21 a panel including Mike Taylor, a director at Hopkins Architects; Mark Simon ('72), a partner of Centerbrook Architects; Laurie D. Olin, founding partner, and Cricket Brien, associate, of Olin Partnerships, detailed the project's landscape design in "Designing Green: The Building in Relation to Its Landscape." The discussion began with the master-planning in the late 1990s of Science Hill (which informed the landscape and circulation through Sachem's Wood around Kroon Hall), highlighted the building's overall architectural strategy and sustainable features, and finally recounted the challenges of local sustainable-material sourcing and the positive impact the construction of Kroon Hall has inspired in the local building industry.

The issues of "Designing Green: Engineering and Construction Challenges" were addressed on February 28 by David Richards, associate director of Arup, and Lynn Temple, project manager at Turner Construction. Through an examination of the details of building systems and their construction, Richards reviewed the mechanical, electrical, and plumbing systems that contribute to the overall sustainable design, while Temple discussed the challenges and achievements in delivering the building's design specifications on time and within budget.



Hopkins Architects of London design architect with Centerbrook Architects and Planners executive architects, Kroon Hall model section, School of Forestry & Environmental Studies, 2007

On March 6 Patrick Bellew (founding director of London's Atelier Ten, and lecturer in the School of Architecture) the project's sustainability consultant, presented "Engineering for Sustainability at Kroon and Elsewhere," which emphasized the building's sustainability vision and the incremental pathway to achieving net-positive carbon buildings through the use of active and passive strategies and occupant participation. A highlight of the series was Bellew's detailed analysis of passive and active temperature-control strategies used by termites as they construct structures to house different sectors of their population.

For the April 3 session "Reconciling Green Design with the University's Operations and Facilities," a panel—Jerry Warren, associate VP of Yale University Office of Facilities–Construction and Renovation, and John Bollier, associate VP of the Yale University Office of Facilities–Operations, as well as Yale School of Medicine's capital projects; and David Spalding, senior mechanical engineer of the Yale University Office of Facilities—discussed the challenges and innovations brought by Kroon Hall for operations and maintenance at Yale, resulting in an aggressive campus-wide carbon-reduction strategy.

The next lecture, on April 10, featured Alan Brewster, deputy dean of the School of Forestry & Environmental Studies, with Pamela Delphenich, director of campus planning and design at Massachusetts Institute of Technology and former university planner at Yale. They discussed "Making Green Design an Administrative Reality," addressing issues of institutional needs, definition of scope, architect selection, and funding.

On April 21 David Orr, professor and chairman of the environmental studies program at Oberlin College, concluded the series with his talk, "The Challenges of Going Green: Other University Experiences," which described the creation of Oberlin College's Adam Joseph Lewis Center for Environmental Studies, the first sustainable project on an American campus within the context of global warming and other environmental issues at the building scale. His reference to sustainable built projects as existing in a dialogue with natural and human systems, rather than as an exclusive monologue with their own design, was representative of a key paradigm shift in the way Yale University has evolved through the experience of creating Kroon Hall.

—Haley Gilbert and Meredith Sattler
Gilbert is a 2009 candidate for a master's degree in environmental management; Sattler is a candidate in the joint SOA/FES program and expects to receive master's degrees in architecture and environmental management in 2009.

From left: Andrei Harwell ('06), Nicola Pezolet, Brit Eversole (M.Arch '04 and MED '07), and Enrique Ramirez (MED '07).

Mobile Anxieties

The symposium "Mobile Anxieties," organized by the senior students in the MED program, was held at Yale on April 11–12, 2008. The symposium was predicated by the long and often frustrated romance between architecture and mobility. Notions of movement are frequently at odds with architecture's perpetual longing for foundations, permanence, and fixity; however, architecture has often embraced mobility as a reflection of the anxieties that mark wars, natural disasters, sociocultural changes, technological leaps, and economic variations.

We encouraged participants to consider, for example, the relationship of Archigram's Instant Cities to the turbulence of the 1960s, and how new national identities and the International Style were forged in the wake of World War I. We were intrigued by the way Hurricane Katrina heightened fears about climate change and disaster response while highlighting architectural issues of prefabrication, temporary housing, and urban rebuilding. And we were inspired by the mass migrations during the industrial revolution that upset city plans, significantly changing the way people and goods flow through urban space.

Generally, the symposium aimed to take a critical look at how ideas of mobility—both literal and metaphoric—can subvert the authority of boundaries that define the ways we think about foundational concepts like space, time, and identity. We invited participants to think about precedents for mobility in architecture and how they relate to a sense of general unease in architecture and beyond; or the way cultural, technological, economic, and sociopolitical mechanisms stimulate or limit designs for mobility while exacerbating or mitigating their attendant anxieties.

As architects and theorists struggle to engage the increasing mobility of capital, labor, information, and culture—and as anxieties of every type seem to be on the rise—we felt a forum for the critical examination of architecture's mobile anxieties was timely.

The symposium consisted of papers presented almost exclusively by advanced graduate students in architecture and allied fields, with responses by Yale faculty. The keynote address was the annual Roth-Symonds lecture, which brings scholars from the social sciences to speak about the built environment. The lecture, "Mobility, Security and Creativity: The Politics and Economics of Global Creative Cities," was delivered by Adrian Favell, associate professor of sociology at UCLA.

Favell's talk opened the symposium and raised questions about the socio-economic mobility of architects themselves as part of an increasingly global economy. Some of the themes of his talk connected readily with two of the six papers presented the following day. The first, titled "Otto Koenigsberger and the Discursive Mobility of Tropical Architecture," was presented by Vandana Baweja, a Ph.D. candidate at the University of Michigan. Koenigsberger was a mobile architectural professional who played a key role in the movement of ideas between India and Great Britain, most specifically through his founding of the Department of Tropical Architecture at the Architectural Association (AA). Baweja's thesis was framed by a much larger prehistory of sustainable design, with a nod toward past and present environmental anxieties.

Favell's focus on mobile architects also resonated with a paper presented by Princeton's Irene Sunwoo, who discussed Alvin Boyarsky's International Institute of Design (IID), a series of summer programs in 1970–1972. Sunwoo examined how Boyarsky and his collaborators created a radical new architectural pedagogy that had no student body, no permanent faculty, and no permanent physical home. The IID was little more than an extensive network of mobile people and ideas, and a seminal preface to Boyarsky's influential, 19-year tenure as chairman of the AA.

Referring to roughly the same time period, M. Ellen Haller, of MIT, presented a paper on a set of radical publications dedicated to the culture and building of domes: *Domebook* 1and 2 and *Shelter* I and II. Haller began exploring the intersection of technology and counterculturals. She attempted to explain the generic failure of the dome as a revolutionary typology and traced its evolving ideological status within the subculture of dome builders and theorists.

Nicola Pezolet, also of MIT, looked at another subculture's fascination with mobility, albeit on a different continent at a different time. Pezolet's paper "Zingari and Bohemians: New Babylon, Nomadism and Postwar Architectural Culture," looked at the influence of the gypsy lifestyle on the work of Constant Nieuwenhuys, both directly and indirectly in the form of Guy Debord's "psychogeography."

The psychology of mobility was also explored in a paper that examined the development of Britain's Royal Aircraft Establishment (RAE) during the first half of the twentieth century. Presented by Enrique Ramirez (MED '07), now a Ph.D. candidate at Princeton's School of Architecture, the paper attempted to draw a parallel between airplane culture and architectural culture. Ramirez discussed the early buildings and technologies of the RAE and their intersection with the popular, political, and military perceptions of air travel and air combat. Architecture, airplanes, mobility, and anxiety were all brought together in Ramirez's illustrative story of the first forensic investigations into the crash of an early passenger jet in 1954.

The spirit of the symposium was perhaps best captured in the symposium's final paper, presented by Britt Eversole (M.Arch '04 and MED '07) who studied a set of four ideal houses designed by the Italian studio BBPR (Banfi, Belgioioso, Peressutti & Rogers) during World War II. Masterfully describing the political, technological, aesthetic, psychological, and social context, Eversole discussed the ideal homes—all of which wrestle intimately with the issue of mobility—as "vehicles of escape and hope" that critique the Fascist wartime city even as they suggest fleeing from it.

While each of the papers was engaging and stimulating in its own right, the questions, responses, and brief panels that punctuated the day made it clear that "mobility," "anxiety," and "architecture" could have been more narrowly defined. While it became difficult to forge explicit connections among the papers and to draw clear, overarching conclusions from the conference proceedings, the symposium revealed productive common ground in the influence of wartime technology and psychology on mobile architecture; global/colonial dynamics at the postwar AA; countercultural nomadism and the avant-garde. As with many symposia—especially those geared toward presenting student work—the event provoked new ideas by way of disjunction and collage, setting the stage for future discussions.

—Zachery White
White (MED '09), was one of the organizers of the event.

In the Field

Ideology vs. Pragmatism in New Urbanism

Equipped with the tools of the dispassionate cultural anthropologist—coupled with a curiosity born of years of listening to trash talk fuelled by the debate in 1999 at the GSD between Andrés Duany ('74) and Rem Koolhaas—I traveled to Austin, Texas, with two colleagues to attend the 16th Congress for New Urbanism (CNU) in April. What we discovered was a loosely affiliated group of people who share a strong belief that suburban sprawl is the biggest problem facing American culture, trailed by a group of people who want to sell them things. Unlike other industry associations, such as the AIA or the American Institute of City Planners, CNU brings a wider variety of professionals under a single tent to push a surprisingly broad range of agendas within the strongly principled but flexible framework of the organization.

The culture is both deeply pragmatic in its approach and almost evangelical in its convictions. What's remarkable is that a potent intellectual agenda has emerged precisely at the moment that CNU morphed from a polemical think tank into an industry trade show. There is something profoundly practical about discussing detailed urban-design strategies with traffic engineers, building-supply salespeople, and developers, as participants. In this way CNU has been able to develop a planning methodology and a market simultaneously. Put another way, at this point in the evolution of the organization, there is resistance to overly speculative blue-sky thinking, but not so much that any individual or company cannot benefit from the pixie-dust power of the CNU brand.

In addition to curiosity (every intellectually committed urban designer should attend CNU at least once), we attended the conference to learn more about form-based zoning since our office had recently been awarded a planning commission for Boston's Back Bay. Based on a review of best practices, it was clear that attendance at CNU was the most efficient way to get up to speed. The chance to stock up on pesky AIA Learning Units was also a draw.

The urban design agenda seems to be controlled by Andrés Duany, Stephanos Polyzoides, and Dan Solomon. The three are superb communicators who can turn up the polemic to rouse the crowd. Despite the rhetoric, they are thoughtful urbanists who base their recommendations on the close observation and analysis of existing physical forms and social patterns. As such, their methodologies are mostly pragmatic and empirical, despite the polemic antics of Duany, Polyzoides, and others in the organization.

In fact, it was the disconnect between the expected trenchant rhetoric of the organization and the thoughtful pragmatism on display that was the most striking. As Duany pointed out during an excellent lecture about CNU's stance on green initiatives, its antisprawl polemic has no value at the point-of-sale in American consumer culture. He instead suggested that the marketplace, in the guise of a better lifestyle choice rather than policy, was the best way to change American settlement patterns. Given the marketing savvy of Duany and his colleagues, it became clear that the mostly ironic vitriol and the occasional pep rallies were meant to hold together a coalition that, if represented as a Venn diagram, would only overlap in their shared interest to promote dense, walkable communities. The overall impression was a school of thought that is nuanced, sophisticated, and flexible as a methodology but crude and occasionally adversarial as an ideological movement.

A presentation on urban boulevards by Allan Jacobs and Elizabeth MacDonald exemplified the best of the New Urbanist approaches to design thinking. Their careful analysis of existing boulevards around the world, described with dimensioned plans and sections, photographs, and sketches, made a convincing case that a methodology that includes an analysis of best practices is important. Their approach is closely aligned with the kinds of empirical urban research done by William Whyte in the 1960s and by Fred Kent currently at the Project for Public Spaces.

In the same vein, Dan Solomon gave a crisply argued accounting of the typological history of the perimeter and slab blocks of the twentieth century. He made a convincing argument that environmental design criteria, carried to the logical extreme, include built-in contradictions. The multidirectional perimeter block—the basis for CNU's urban agenda, for example—would be eroded by the directional bias of solar orientation. William Dunster's BedZED project in England was offered up as an example. Solomon commented that while the sustainable design and social agenda had good intentions, the urbanism that resulted from running the building extrusions in a single direction was an urban "disaster" because front doors did not face each other across streets and the public spaces were poorly designed.

Solomon ended his talk by presenting a new project for a residential complex in China that attempts to reconcile the perimeter-block form with a consistent solar orientation in the living spaces. It achieves this by serrating the edges of the block that face east and west to provide a south-facing window into every unit. In Solomon's example, a perfect balance was achieved between establishing a design principle—the social and urbanistic virtues of maintaining the perimeter block—with a willingness to innovate architecturally to solve the relevant contemporary social and technical criteria.

The range of design thinking of the New Urbanists is impressive. For example, Peter Calthorpe ('79) is focused on the regional scale, while Stephanos Polyzoides and his partner, Elizabeth Moule, drill down to the obsessively considered details of vernacular Mediterranean villages. For them and many New Urbanists, urbanism is a Gesamtkunstwerk that involves the full range of scales, with every architectural move requiring a preexisting precedent. Polyzoides's desire to work within preestablished architectural languages, whether high classical or vernacular, seems to be common among the majority of New Urbanists—but not all, as Solomon's presentation made clear. Perhaps it is the scale of architectural innovation within CNU's urban approach that is the most contentious. There have been Modernist fellow travellers in the past, such as New York architect Walter F. Chatham, who designed contemporary-style houses, in Seaside, Florida. Duany also made remarks during his aforementioned talk that while baby boomers may embrace neotraditional architecture, his twenty-something niece preferred to live in a lifestyle environment that is closer to *Dwell* and Ikea. Duany suggests that New Urbanism needs to accommodate more contemporary-looking architectural expressions to keep abreast of changing tastes.

While seemingly superficial, this shift may lead to profound changes in CNU's priorities when it comes to control of architectural expression. With a liberalization of acceptable architectural styles, the organization can coalesce around its urban-design agenda and leave the implicit ideology of neotraditionalism behind. At the same time, CNU's acceptance of a wider range of contemporary architectural languages may cause more architects to embrace its worthwhile urban-design agenda. Framed this way, the debate between neotraditional and contemporary architecture is not an ideological issue but rather one of pragmatism. By embracing this position, CNU is on the cusp of dropping its ideological underpinnings once and for all.

—Tim Love
Love is an associate professor at Northeastern University and a principal of Utile, a Boston-based architecture and planning firm. He will be the coordinator of the urbanism studio at Yale in spring 2009.

Denton Corker Marshall, Webb Bridge Melbourne, 2006. Courtesy Critical Visions 08.

"Critical Visions 08," Sydney

The Royal Australian Institute of Architects (RAIA) organized a three-day "critical forum" on April 10–12, 2008, to collectively explore and debate alternative responses to some of the most pressing issues that confront contemporary architecture. Held in Sydney, the event was sparked by questions posed by Richard Francis-Jones, creative director of the RAIA National Conference, and included topics such as, how can architecture respond to the critical environmental and social challenges of this moment, which also seem to hold unprecedented opportunities and inventive promise? What future visions and alternatives are we offering? How is the architectural project to respond to this time of simultaneous global crisis and indulgence?

Architects from around the world presented their visions in diverse formats, from keynote presentations and panel discussions to debates. They discussed projects at vastly different scales and forms of practice and research, each carefully defining a possible critical vision for architecture. Speakers such as Kenneth Frampton, who presented his talk in a larger-than-life video, and architects such as Brigitte Shim (Davenport Visiting Professor), Chris Wilkinson, Christoph Ingehoven, Michael Hensel, Francine Houben, Billie Tsien (Fall '08, Bishop Visiting Professor), Qingyun Ma, and Thomas Herzog were featured along with Australian architects and students.

An overarching theme that continued creeping back into discussions was the dialectic of the culture of a place with the expanding globalization of architectural production and the ubiquity of place. For Australian architects, built projects are consciously responding to the challenge of globalization. Wendy Lewin (partner of Glenn Murcutt, Davenport Visiting Professor) presented the firm's work as locally based but showed a broadening of Australian practice in terms of variety and setting. Lawrence Nield discussed how globalization has affected architectural practice making huge offices, false heroes and heroines, and technical exports. John Denton, of Denton Corker Marshall, showed how the firm has used architecture as a form of cultural commentary. Other themes included generative form and digital fabrication, sustainability, climate change and inequity, suburbanization, and humanitarian architecture. The idea of architecture as a cultural export—as exploitation—was debated, but with a future vision that it could be a commodity for intellectual exchange.

The hopeful examples of built work from around the world provided architectural responses that stimulated debate, conversation, and reflection among the participants and audience alike. The quality of Australian architecture for an ecologically sophisticated and sensitive society reflected back to the conference as it was demonstrated that there is a vital and committed architectural culture Down Under. "Critical Visions '08" offered a brief space to pause and reflect on the recent past and future imperatives to ensure the work of Australian architects remains relevant to the communities they serve.

—Brigitte Shim
Shim was the spring 2008 Davenport Visiting Professor and is a principal of the firm Shim-Sutcliffe, in Toronto.

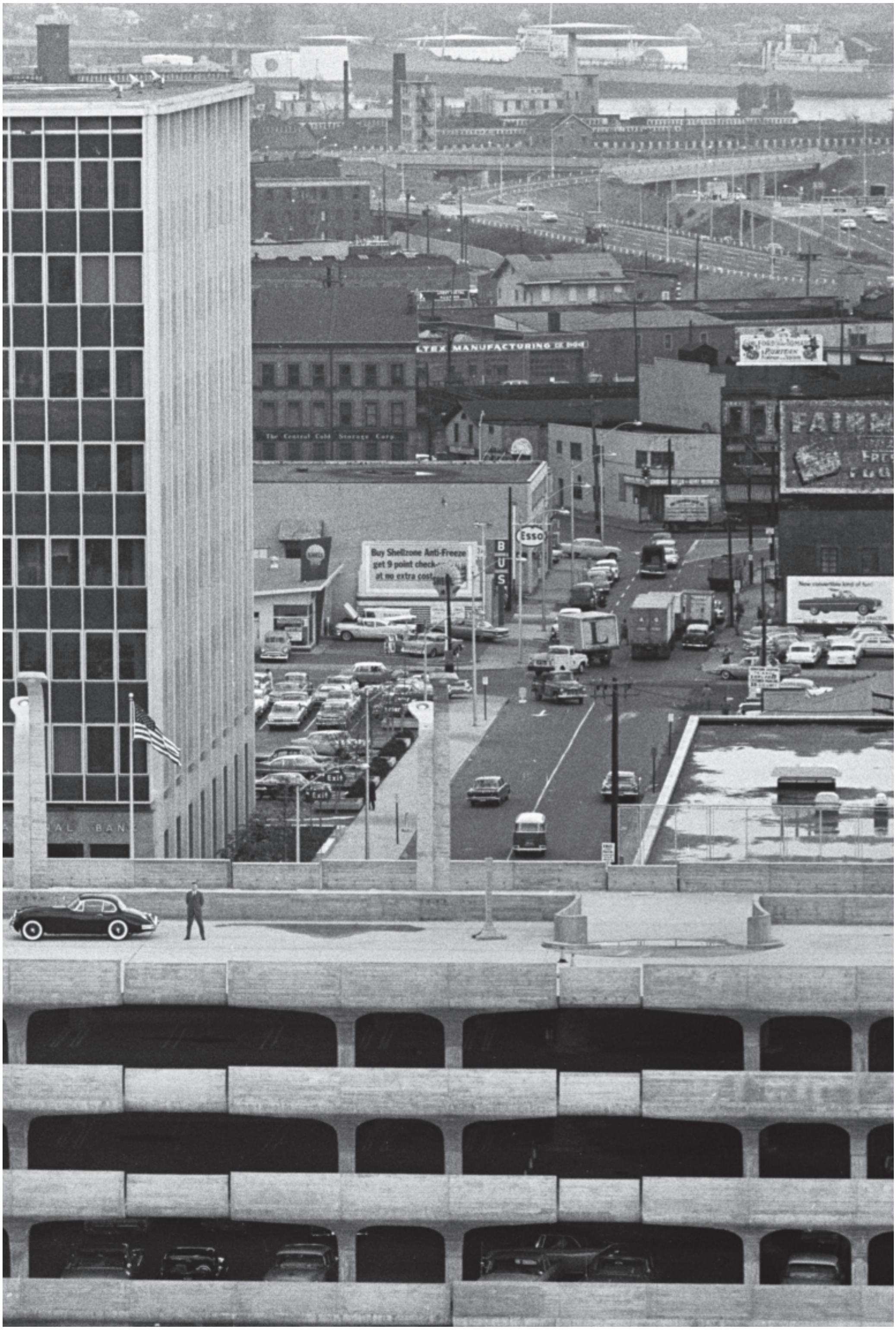
New Zealand's "Concept and Detail"

From May 22 to 24, the New Zealand Institute of Architects organized its annual conference, "Stand and Deliver: Concept and Detail," around the theme of new technology and practices. Four international speakers were featured: Gregg Pasquarelli, of SHoP and Yale's 2005 Kahn Visiting Assistant Professor; Brett Steele, director of the AA; Chris Bosse, of Laboratory for Visionary Architecture (LAVA), in Sydney; and myself. The issues discussed by the principal speakers touched in various ways on the topics of collaboration and the passing of the traditional master architect. Steele spoke of education in the digital, global, and hyper-urban era; Pasquarelli talked about the specifics of how a contemporary building is delivered; Bosse discussed the organic formal paradigms that lead to innovative structural solutions, and I presented how contemporary modes of practice reignite and reorient issues of craft and labor.

Following the talks, both formal and informal, there was a mix of curiosity and skepticism on the part of the New Zealand practitioners, who were anxious to know what is happening in the "other part" of the world. It was impressive to see a room full of 2,000 practitioners sit still for two and a half days paying (it seemed) attention to every word. The skepticism was unexpected and curious, although perhaps it shouldn't have been. From an architecture culture that is deeply individualistic and do-it-yourself, New Zealand architects pride themselves in not being interested in "detail," since it implies fussiness rather than directness. The idea of collaboration doesn't make particular sense to them (less because they aren't against it than they don't want it shoved down their throats), and more significantly, they feel that digital technology gives too much control to the machine. The latter, a clear extension of their pride as can-do makers, is augmented by the fact that all the New Zealand architects I have come to know (and who showed work) are spectacular sketchers who measure their design skills by their freehand-drawing abilities. Hence, the work of the AA students shown by Steele—much of it full-scale and robotic, as responsive artifacts—was viewed by many as architecturally and aesthetically undisciplined. Pasquarelli's talks were well received since they focused on the concrete issue of how to get things done, which goes directly to the Kiwi heart. Even so, there was a sense that this model of practice is not applicable to New Zealand because it takes great capital, a huge office, and a nonexistent industrial infrastructure to make it work. (Despite the number of large firms in New Zealand, with four of the biggest represented by the principal organizers of the conference, the dominant professional paradigm is a small office, with two to ten employees.) Likewise, it was my second talk on the Auckland architect and educator Dick Toy, an advocate for a strict New Zealand regionalism, that warmed the most hearts. Nevertheless, it became clear to me that New Zealand is in the midst of a cultural revolution; that the younger generation of practitioners, who have worked in other parts of the world and returned, are impatient for things to change with the power of new technology. It was they who saw that this year's conference could be more than professional credits and could put real issues regarding the future of architecture, there and elsewhere, on the table. For this they should be congratulated.

—Peggy Deamer
Deamer is professor at Yale.

Paul Rudolph on his Temple Street Parking Garage, New Haven, photograph by Elliot Erwitt, 1963. Courtesy of Magnum.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Book Reviews

The Tennessee Valley Authority: Design and Persuasion

Edited by Tim Culvahouse (MED '86)
Princeton Architectural Press, 2007, 144 pp.

As the world watches the transformations and ecological devastations under way along Chinese rivers, it might be useful to recall there is, in the Tennessee River Valley, a certain historical precedent to planning efforts done on a monumental scale. Whereas the Tennessee dams represented twentieth-century progress in an ascendant America, the Three Gorges Dam, in China, not only radically amplify the scale of intervention but also signal twenty-first-century possibilities (or hazards) in a now ascendant China. Each demanded their own approach to persuade residents to accept the plan: in China, totalitarianism, and, in Tennessee, design.

By the beginning of the twentieth century, poor farming and timbering practices had ravaged the Tennessee River Valley, stripping the land of its rich soils and economic vigor. So, in 1933, as part of Franklin D. Roosevelt's New Deal, Congress passed the Tennessee Valley Authority (TVA) Act, which created the agency responsible for providing the region with flood control, reforestation, agricultural development, and jobs. However, the massive regional plan came with its share of conflicts since it imposed an enormous infrastructure on an agrarian landscape and demanded the displacement of long-standing landowners caught in the path of proposed roads, power plants, and reservoirs. *The Tennessee Valley Authority: Design and Persuasion,* edited by Tim Culvahouse (MED '86), explores the role of design in shaping this strategy.

Talbot Hamlin, in a review of the TVA, written in 1939 for *Pencil Points*, finds it striking "that no such false efficiency as that of a dictatorship is necessary to produce great national works" (p. 47). While not explicitly drawing the comparison with China, the book argues that in the Tennessee River Valley, in the absence of imposition by dictatorial force, the design itself became the agent of persuasion. While the book is ostensibly an advocacy for design, its approach leaves the designer in a tawdry position: as a broker for government programs (or worse, as a surrogate for dictatorship).

The book presents a glimpse of design history interwoven with Culvahouse's own perspective. As a descendant of a longtime Tennessee River Valley landowning family, he recounts his childhood explorations of the area with his grandfather. Culvahouse, a San Francisco–based architectural writer and consultant, assembled an impressive team of contributors, including Christine Macy, Jane Wolff, Barry M. Katz, Steven Heller, Todd Smith, and Jennifer Baker, along with the photographer Richard Barnes, whose separate photo essay documents the Tennessee River Valley's contemporary condition. The TVA was guided by a singular plan, and each writer addresses a component of it, from the regional strategy down to the typeface.

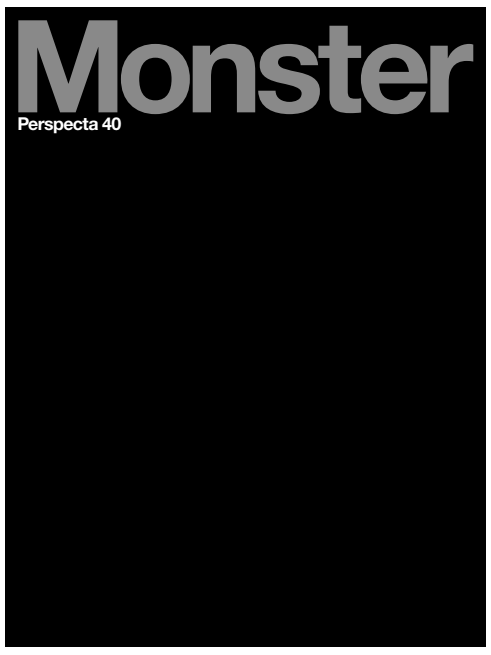
The years under discussion, between 1933 and 1945, are well trod in architectural history. This is when the masters—Corb, Mies, and Gropius—were at work on what were to become landmarks in the architectural canon. The Museum of Modern Art had just staged its groundbreaking International Style show in 1932, and the discipline was grappling with the role of industry in architecture. Meanwhile, along the Tennessee River, a team of designers, familiar with the ongoing architectural discourse, was at work reimagining an entire region. The book places the TVA—geographically removed from the centers of architectural thought—squarely in the history of design. In her chapter "The Architects of the TVA," Christine Macy, a professor of architecture at Dalhousie University, links the project to the broader architectural profession and its contemporary discourse. She places Le Corbusier there in 1946, touring the project with TVA director David Lilienthal and picking up an interest in its board-formed concrete, a technique used in the Unité d'Habitation, which he designed upon his return.

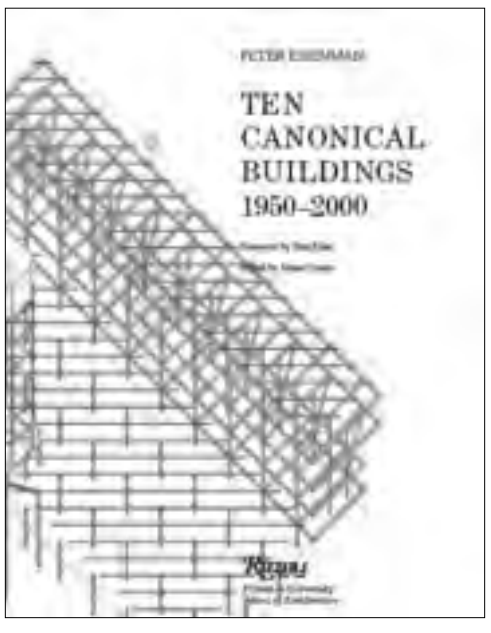
The account, however, fails to capture the underlying ideologies fueling Modernist architecture. Whereas its most famous adherents perceived it as a way to imagine new utopian worlds, the TVA, or at least the version put forth in this book, presents an altogether more pragmatic outlook. While she does mention the TVA's architects had "progressive ideals" and that they would discuss "broader visionary issues," Macy explains its "design played a central role in the public's perception of its success," and that it was, in fact, "more of an architecture of public relations than an agency able to deliver any concrete benefits" (p. 26, 34).

To treat Modernist architecture as an aesthetic sensibility—or worse, as a means of persuading residents to embrace a government program—is to belie its intrinsically ideological ethos and its strongly utopian inclinations which were propelling the discipline forward at that time. Remaining on the surface of things, the book fails to uncover the underlying logic of the design program. Because the TVA used visual cues drawn from traditional American imagery (Daniel Boone, for example), Todd Smith concludes it was only "almost fully modern" because it "knew when there was such a thing as too much modern" (p. 119). This approach to criticism is problematic, treating Modernism as a stylistic appliqué, without acknowledging its occupation to transform.

With its discussions of regionalism, however, it does convincingly capture an ideological operation. Benton MacKaye, who championed the concept of regionalism, was hired in 1934 to write the comprehensive plan for the TVA, a plan that was to bypass political boundaries and straddle seven states, from Virginia to Kentucky. Its successful implementation as a regional strategy seems particularly prescient today as a growing network of global cities increasingly upstages political boundaries, even while borders stir up deep resentments and deadly conflicts around the world. The regional approach to design in the Tennessee River Valley forged an unusual brand of Modernist architecture, combining an avant-garde urge to erase and start anew with a thoughtful attention to the spirit of the place. And it is this message—relevant and valuable—to contemporary readers that the book most deftly discusses.

—John Gendall
Gendall is an architectural critic based in New York.





Hawaiian Modern: The Architecture of Vladimir Ossipoff

Honolulu Academy of Arts with Yale University Press, 2007, 287 pp.

Dean Sakamoto (MED '94), architect and director of exhibitions at the Yale School of Architecture, along with Karla Britton, lecturer, and Diana Murphy—have co-edited the book *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, which accompanies the exhibition that was inaugurated at the Honolulu Academy of Arts and is now at Yale. The book, which includes a foreword by Kenneth Frampton and essays by Sakamoto, Britton, Marc Treib, Spencer Leineweber, and Don J. Hibbard, provides a significant contribution to our understanding of regional Modernism as well as deeper insight into the work of Ossipoff (1907–1998), examples of which are documented in a portfolio of photographs by Robert Wenkam, Julius Shulman, and Vicky Sambunaris (MFA '99). The Sambunaris color photographs evoke a more contemporary sense of place than the older black-and-white images. Her pictures not only convey how Ossipoff's buildings look today but also provide glimpses of their surroundings. The impacts of urbanization as well as the encroachment of massive, less sensitive design into Hawaii's urban landscape are all too apparent.

Born in Vladivostok, Russia, raised in Japan, and schooled in Berkeley, California, where he received an architecture degree from the University of California, Ossipoff practiced for nearly seven decades in Hawaii, designing hundreds of homes, as well as churches, office buildings, banks, hotels, schools, an animal hospital, libraries, and the Honolulu International Airport.

Part of the appeal of Hawaii to all kinds of adventurers may have to do with tensions that percolated there between East and West, modernity and tradition, mainland and local, insiders and outsiders, and between the natural and built environments, as well as the real and imagined places shaped by architects and builders—a dichotomy which is expressed by the title, *Hawaiian Modern*. While Ossipoff was keen about the ideas and tactics of Modernism, he also grappled with local environmental conditions, making use of the trade winds in his designs and incorporating local building materials and plantings, which offered both shade and a tropical sense of place. He also incorporated Asian and Pacific Island motifs in his designs, using what Frampton refers to as "sweeping oriental eaves" as well as a "certain Eastern inflection through the furnishings: witness the choice of the classic Hans Wegner chair à la Chinoise that is used in the dining room of the Liljestrand House."

Don Hibbard's essay places Ossipoff within the broader context of Hawaii's architectural evolution. Heavily influenced by Charles Dickey (1871–1942), who, according to Hibbard, initially "pursued a course within the prevailing forms of the period—colonial revival, four square, Italianate and early Spanish-mission revival—providing commodious lanais and opening interior public into large spaces," his earlier work was also influenced by Bertram Goodhue, who designed the much-revered Honolulu Academy of Arts, as well other notable architects in Hawaii including Hart Wood and Claude Stiehl. Ossipoff, however, as Hibbard notes, "used forms, materials, and space rather than applied ornamentation to convey a sense of his tropical island environment."

Marc Treib shows how climate and topography influenced Ossipoff's work, as well as making important connections between the architecture of Japan, northern California, and Ossipoff's style that was to emerge in Hawaii. Indeed, Ossipoff's collaboration with other architects in Hawaii such as Allen Johnson, Phillip Fisk, and Thomas Perkins (who had been classmates of Ossipoff at Berkeley), as well as Alfred Preis helped connect Hawaii to the architecture of other places. As Spencer Leineweber demonstrates in her essay, the collaboration served the architects in competing for government contracts but more importantly helped to refine Ossipoff's approach to design. "The emphasis would not be on overcoming nature's heat and cold by enormous mechanical means, but in rolling with its punches by absorbing or repelling them with design." Upon closer inspection of the photographs, site plans, and drawings, it is evident, as Britton observes, "Ossipoff was able to create an architecture that escaped the more typical superficial appropriation of the various cultural influences of Hawaii, all the while shaping the lifestyle of his client into a pattern that is in harmony with the land and climate."

Like Modernist architects in other tropical climates, Ossipoff understood ventilation, site design, landscaping, and how to build in those locales without air-conditioning. But he also knew how to bring the "outside in," captured best through the use of large "living lanais," which provide protection

from the elements and a multipurpose living space. Indeed, some of his most beloved designs in Honolulu are the open-air places, such as the Outrigger Canoe Club and the International Terminal of the airport. Sakamoto devotes a chapter to these spaces, which "Ossipoff and his fellow architects identified as the primary spatial and cultural element that distinguished Hawaiian architecture."

The book is strong on architectural design but does not delve enough into the intricacies of Hawaii's complicated social and political history. While the book hints at the tensions between mainland transplants and local elites, between Caucasian and non-white communities as well as the political transformations that accompanied Hawaii's shift from a Republican Party–controlled territory to a state that has largely been a Democratic stronghold, these cleavages, which form the context in which Ossipoff worked, are neither discussed nor analyzed. The dramatic postwar transformation of Hawaii's economy based on plantation agriculture to one emphasizing mass tourism, must have affected both Ossipoff's work and the urban landscape.

The IBM Building (1962) is one of Ossipoff's most intriguing buildings, with a geometrically patterned screen made of 1,360 precast concrete pieces that were an "interpretation of both Polynesian decorative patterns and computer keypunch cards." It is at once both an evocative statement of Modernism as well as of a more subtle, wistful connection to Hawaii's lost culture. Another is the Davies Memorial Chapel (1966), on the campus of the Hawaii Preparatory Academy, on the Big Island. Treib points out that "the disposition of the architecture and the quality of light recall, at reduced scale, Erik Bryggman's Resurrection Chapel in Turku, Finland." In 1964, when Ossipoff was elected president of the Hawaii chapter of the AIA, he launched a "war on ugliness," urging the people of Hawaii to "make this a more beautiful place to live and work." Although he may have won some battles, he seems to have lost the war. One big question that remains unanswered is that while he is known for designing many beautiful individual buildings and homes for wealthy clients, why didn't Ossipoff have a more significant impact environmentally and urbanistically? While people have rediscovered his ideas and approaches to design, why have so many ugly, monstrous, and ecologically unfriendly buildings been built in Hawaii?

Architects today would do well to examine and adapt some of Ossipoff's ideas and approaches to place-sensitive architecture. Many of us have struggled to define and articulate what is meant by "regional Modernism," which this book certainly helps to do, but its real value may lie more in terms of understanding and presenting universal principles of good design.

—Karl Kim, Ph.D.
Kim is professor of urban and regional planning at the University of Hawaii, at Manoa.

Monster: Perspecta 40, The Yale Architectural Journal

Edited by Marc Guberman ('08), Jacob Reidel('08), and Frida Rosenberg (MED '07), MIT Press, 2008, 210 pp.

Monster is the marquee-savvy and, via invigorating forays and forensic montage, rather beguiling theme of *Perspecta 40*. Monster both in the sense of large—the L and XL of King Kong Koolhaas, his onward march tagged here in REX's Museum Plaza proposal for an unsuspecting Louisville—and of deviant or mutant. Monster both physical and biological, dead and alive. The focus is on not only things but the organic, on reproduction and, in the words of Michael Weinstock, '"nature as a series of interrelated dynamic processes."

It's an elegant object, this black-and-gray *Perspecta* with its marquee title glowing green in the dark—the Monster comes alive at night! Between the covers we find a satisfying mix of text and image, architects and nonarchitects, and topics both intrinsic and peripheral to received definitions of architecture (engineer Guy Nordenson warning of cold war politics from the 1970s). Here is our world as a constantly mutating organism where ideas, moods, and conditions can leapfrog from the nearly forgotten past into an impending future. Just when we think some body of work is passé, kaput, interred, up it pops to surprise us with renewed significance.

The monstrous progeny of 1980s PoMo largely escape dissection; instead there is a focus, as in John McMorrough's "Ru(m)ination," on the 1970s. Leon Krier contributes an all too short reminiscence of the great Jim Stirling, that *monstre sacré* of Gloucester Place: "I applied for a job because Leicester and Sheffield were for me creations of genius." Following on from anatomical diagrams of Gamera, Kanegon, Bullton, and fantastical Japanese monsters, Emmanuel Petit delivers a timely reappraisal of Arata Isozaki, from early Metabolistic structures straddling giant classical ruins to his sunken re-presentation, in 1979, of the Campidoglio at Tsukuba, north of Tokyo.

Petit points out that Stirling also envisaged a sunken plaza "as a sort of negative reference" in his 1975 proposal for Cologne's Wallraf-Richartz Museum and that Hollein produced a Frankensteinian collage, Isozaki's Body, for the 1976 Cooper-Hewitt exhibition *MAN Transforms*. Isozaki, Stirling, and Hollein appear now as brilliant bricoleurs, finessing monsters from an eclectic kit of parts. For high Modernists, such work could be considered "per fabricam alienam (outside the species)," one of three categories proposed by the Comte de Buffon and quoted here by Terry Kirk. Buffon's alternate categories were "monstrum per defectum (malfunction)" and "monstrum per excessum (something too large or with too many)."

And then there is Kevin Roche. His and John Dinkeloo's New Haven Coliseum, built in 1972 and demolished in 2007, is allotted ten pages of illustrations plus the text "Subtext," by Eeva-Liisa Pelkonen (MED '94), and a photographic essay, or elegy, by Colin Montgomery (MFA '06). In an interview from 1970 Roche describes the rationale to erect a sleek 34-story tower on four 165-foot-tall "legs" in Lower Manhattan (the monster rampant?). Here in conversation with the *Perspecta* editorial team he modestly, or clinically, discusses the Coliseum's sad demise and revisits the "highway scale" of the 1960s. "Monumental architecture… makes us stop," Roche suggests; a building "only exists when people see it."

Kirk's essay interweaves the Vittorio Emanuele Monument (glimpses of an ancient Coliseum behind); Georges Canguilhem, who "analyzed monsters as products of the social organization of knowledge"; and teratology, which sets out "the boundaries of biological norms through experimental interventions in embryo development." This wonderful word and its even fancier cousin, ectoplasmic teratoge, reappear in Arindam Dutta's provocative account of the Ford Foundation in Calcutta (curious how Ford's 1966 community organizational chart may at first glance recall architectural compositions by Louis I. Kahn).

"Monstrosity, in the teratological sense" kicks off Marcelyn Gow and Ulrika Karlsson's tale as it evolves from Archigram, Marshall McLuhan, and a 1965 *Time* magazine cover—"The Computer in Society"—to Spoorg, by architectural firm Servo, an interactive cellular network attached to glass facades that "functions as a shading and speaker system, filtering sunlight and creating an ambient sonic environment." We are now of course dealing with issues of application. Jürg Lehni introduces us to his marvelous writing devices, Hektor and Rita (not by chance from the homeland of Jean Tinguely and the Basel School of Design). And "teratology rather than typology" infects Greg Lynn's thinking in "Beautiful Monster." If the new "doesn't look strange," Lynn writes, "there is a problem."

So is architectural practice slouching toward extinction or regrouping to attack? Interviews with the top people at Gensler and with Christopher Sharples, of SHoP, challenge in different ways architects' inbred David vs. Goliath mentality. Although Mark Jarzombek warns us that "architecture's messy disciplinarity is being cleaned up, sanitized, and simplified," Weinstock offers the prospect of "hopeful monsters." Such a beast "must be well suited to a previously unexploited environment…be fully functional, and…have the means and opportunity of reproducing and propagating itself." Architecture, therefore, but not exactly we as know it.

—Raymond Ryan
Ryan ('87) is the Heinz Curator of Architecture at the Carnegie Museum of Art, in Pittsburgh.

Ten Canonical Buildings 1950–2000

By Peter Eisenman
Foreword by Stan Allen,
edited by Ariane Lourie
Rizzoli, 2008, 304 pp.

Erudition of the Architect:
Eisenman's Canon Ball

Since Alberti the disciplinary status of architecture has rested not merely on the technical and metrical but on the historical and discursive: the ability of the architect to notice differences large and small in the appearance of buildings and the developments of their arguments. In his recent book Peter Eisenman offers a volume of just such discernments, with material drawn from the span of his career and honed over a series of seminars given at Princeton University at the turn of the century. The book approaches the issues in two fashions. In one manner it is a series of essays on projects, and in establishing their status as "canonic," uses highlights of post-1968 theory to explicate the issues of architectural legibility. The presentation of these projects is more secret history than linear narrative and includes the expected, the Vanna Venturi House (1959–64), by Robert Venturi; the surprising Palais des Congrès-Strasbourg (1962–64), by Le Corbusier; and the curious, Peter B. Lewis Building (1997–2002), by Frank O. Gehry, among others. There is also a series of analytical drawings showing the projects as objects (delineated in axonometric). The two approaches have a tangential relation each another, as one privileges the discursive and the other the interpretive.

This tension is an ever present condition within canon formations, which exude intractability but are in fact wrought in preference. In the case of Eisenman's canon it is brought into high contrast, for his predilections are not only personal but have in fact served to institute an understanding of architectural thought over the last thirty years. In his reading Eisenman sees a building as "canonic" not in its exemplarity (at least not necessarily) nor in its worth (though it usually is worthwhile), but for the fact that in its specific kind of formative displacement within the discourse of the discipline it is a work that is involved in commentary on its predecessor while subsequently changing the status of the inheritance. By writing about others Eisenman gives us the best indication of himself and his motivations.

In his doctoral dissertation, "The Formal Basis of Architecture" (1963), Eisenman's ambition lay in the application of arguments originated by the likes of Colin Rowe and Reyner Banham: namely that the ideological assertions of early Modernism actually obscure its formalism (if you support the assertion, like Rowe) or its stylistics (if you lament it, à la Banham). It was a project in application, an apprentice work on the possibilities of a method. This recent publication operates with the same method in a different context; while the former was amid the ascendancy of the possibility for formal close reading, in the latter we see the waning of that possibility. The texts remain insightful throughout, but the analytical methodology is often insufficient to the projects—Rossi, Koolhaas, Libeskind, and Gehry (basically the second half of the book) all present difficulties because the terms change to such a degree that the possibility of the method is strained to its limits. And as notions of "type" and "icon" become factors, the close reading becomes less applicable. The sense of limit to the method is an acknowledged admission as the "dilemma of close reading today," lending an almost elegiac tone to the book; the project that promised the possibility of a transhistorical understanding of architectural intentionality (see C. Rowe, et al.) now seems in fact to have been a particular fad for the "reading" of architecture.

This most recent book joins a series of publications seeking to document Eisenman's work and thought. The list includes no less than three collected works, two volumes of collective writings, a long awaited comprehensive study of the work of Italian Rationalist architect Giuseppe Terragni, and the facsimile publication of Eisenman's 1963 doctoral dissertation—all just in the last five years! Of all the recent books that attempt to come to grips with Eisenman's legacy, this is in some ways the most successful in delineating the conceptual legacy out of which his work is designed and the thought in which its position is formulated. The book represents the erudition of a career and is an exemplary instance of the possibility of "close reading" analysis and a précis of the major theorization of architectural legibility in Post-Modernism—with the idea of "canon" as the hinge between the hermetism of the close reading and the historicity of criticality.

It is perhaps as both celebration and indictment that this book is best understood. The questions it asks of subsequent generations of architects (and/or critics) include: 1) Are they up to the challenge to nominate not only new buildings worthy of canonic status but to also figure out the method of interpretation by which such identifications are possible? 2) Do they even understand it as a challenge?

—John McMorrough
McMorrough is an assistant professor and chair of graduate programs in architecture at the Ohio State University.

Fall Events

Paul Rudolph, Oriental Masonic Gardens, New Haven, Connecticut, 1968-1971. Courtesy of the Library of Congress.

Paul Rudolph, Oriental Masonic Gardens under construction, 1968-1971. New Haven, Connecticut. Courtesy of the Library of Congress.

Vladimir, Valerie, Lyn, and Alexandra Ossipoff at their home (designed by Ossipoff), in Honolulu, Hopeloa Place, early 1950s.

Vladimir Ossipoff Architect, Outrigger Canoe Club, beach side view, 1963. Photograph by Walton Tregakis.

Rudolph *Model Cities* Exhibition

In his 1958 inaugural speech, Paul Rudolph (1918–1997) proclaimed that urbanism would top his agenda as chairman of the Yale architecture department: "We must find ways of rendering our cities fit for humans and develop the aesthetics of change. This will be our first concern at Yale." New Haven and Yale offered Rudolph many opportunities to experiment with urbanism. Known as the "Model City" for its leadership in urban renewal, New Haven was used by Rudolph for more than two decades as a large-scale architectural model to develop ideas about the primary themes of post–World War II Modern architecture.

Thirteen projects by Rudolph will be the focus of the exhibition *Model City: Buildings and Projects for Yale and New Haven by Paul Rudolph,* which will open with the rededication of the Art & Architecture Building on November 7–8, 2008. Curated by Timothy Rohan, the show will include original drawings, photographs, and ephemera from the Paul Rudolph Archive at the Library of Congress, the Yale Manuscripts and Archives, and private sources. Since the shift in cultural values of the late 1960s caused his reputation to decline, Rudolph has often been dismissed as a formalist whose buildings were singular but impractical *tours de force* with little relation to the real world. This exhibition seeks to change that notion by placing these structures in the context that shaped them.

Known as the Model City because it received the most federal funds for redevelopment per capita by the early 1960s, New Haven became a place for urban-design experiments. Soon after Rudolph became chairman of Yale's architecture department, Mayor Richard Lee and his administrator for urban renewal, Edward Logue, tapped the architect to usher New Haven into the automobile age with the Temple Street Parking Garage (1959–63). Intended to help revitalize downtown, the garage was part of Rudolph's larger unexecuted scheme for the Church Street Redevelopment (1959–60), which will be shown for the first time in this exhibition. These works demonstrate what distinguished Rudolph from his contemporaries: with these large-scale, structurally expressive projects, Rudolph challenged the monotonous curtain walls and open spaces of the International Style, which he said were destroying the architectural diversity of traditional cities. Long before consideration of the existing urban context became standard practice, Rudolph emphasized forging relationships between old and new structures. His own residence and office at 31 High Street was a model for adaptive reuse that incorporated an 1855 Italianate house.

Rudolph designed several buildings for the university—including the Art & Architecture Building (1958–63) and Married Student Housing (1960–61)—which displayed a complexity that suggested new urban patterns for the twentieth century. His Oriental Masonic Gardens (1968–71), built from mobile-home trailers and demolished in 1981, is now being reevaluated as a forerunner to today's experiments in prefabrication. Models constructed for the Yale show are also included in the Museum of Modern Art's exhibition *Home Delivery: Fabricating the Modern Dwelling* (July 20–October 20, 2008).

The final section of the exhibition showcases Rudolph's projects in New Haven after his tenure as chairman at Yale, including a more than decade-long unbuilt project for the New Haven Government Center (1968–81), where he surrounded Henry Austin's Ruskinian Gothic City Hall of 1861 with new structures. The project's vicissitudes form an index to the political and economic upheavals of the time. The dismantling of the urban-renewal programs that funded Rudolph's New Haven projects resulted in the cancellation of the Government Center proposal in 1981.

The complexity of the projects on view will contribute to a better understanding of the relationship between Rudolph's architecture and postwar Modernism and urban renewal in America. The projects also emerge as case studies in how to create boldly modern structures and spaces for both the campus and the city that are sympathetic yet not sentimental about the traditional fabric.

The show will also feature new architectural models by Yale students and a documentary video focusing on Rudolph's relationship to urban renewal in New Haven, produced by Elihu Rubin, Daniel Rose '51 Visiting Assistant Professor of Urbanism, with his film group, American Beat. A symposium, "Reassessing Rudolph: Architecture and Reputation," will be held at the School of Architecture on January 23–24, 2009.

—Timothy M. Rohan, Ph.D.
Rohan is an assistant professor of architectural history at the University of Massachusetts, Amherst. His dissertation for Harvard (2001) focused on Rudolph's academic buildings.

Hawaiian Modern Exhibition at Yale

Hawaiian Modern: The Architecture of Vladimir Ossipoff, a comprehensive exhibition of the Modernist architect, will be exhibited at the Yale School of Architecture Gallery from August 28 through October 24, 2008, and is curated by Dean Sakamoto (MED '98), the school's exhibition director.

Hawaiian Modern is the first show to present a critical view of Ossipoff (1907–1998), who, at a time of swift political and social change in Hawaii, contributed to an aesthetic which combines local and global influences, fusing Western Modernism with elements of the Japanese and island vernaculars. His career merged with Hawaii's evolution as America's "final frontier" and its unique confluence in the late 1950s and 1960s of modern architecture, statehood, Polynesian culture, and the new age of jet travel.

The son of a Russian diplomat, Ossipoff was born in Vladivostok, Russia and grew up in Japan, where he survived the Kanto earthquake in 1923. He completed his architectural education at the University of California, Berkeley, in 1931 and then moved to Honolulu to begin a career that spanned six decades. He designed residences for Clare Booth Luce and Linus Pauling Jr., built award-winning religious structures for the Punahou School and Hawaii Preparatory Academy, and was the chief design architect of the Honolulu International Airport. Upon his death Ossipoff was deemed "the dean of Hawaiian architecture."

The exhibition, designed by Sakamoto, includes a documentary by KDN Films and features thirty Ossipoff buildings organized in five design themes portrayed in historic black-and-white photographs by noted Hawaiian photographer Robert Wenkam, as well as Julius Shulman and others; original drawings by the Ossipoff office; newly commissioned color photography by Victoria Sambunaris (MFA '99); fifteen analytical scale models made for the exhibition by Dean Sakamoto Architects LLC, and many international publications in which Ossipoff's work was featured in during the postwar years. The show includes a comprehensive catalog (see review page 16). Feature stories on the show made the cover of *Metropolis* (May 2008) and *Modernism* (winter 2007), and it was reviewed in numerous publications including the *Architects Newspaper* and Wallpaper.com. The book received an honorable mention from the Hawaii Book Publishers Association. The exhibition will travel to the Deutsche Architekturmuseum, in Frankfurt, from March to June 2009.

Hawaiian Modernism: An Introductory Colloquium

To mark the opening of the exhibition *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, at the Yale Architecture Gallery, a panel discussion will take place on September 15, 2008, from 6:30 p.m. to 8:00 p.m., in Hastings Hall, the Rudolph Building.

The Yale School of Architecture will hold a colloquium focusing on twentieth-century architecture in Hawaii and Ossipoff's legacy. Organized by Dean Sakamoto and Karla Britton, the event will include speakers Kenneth Frampton (Columbia University), Marc Treib (University of California, Berkeley), and Steven Little (Honolulu Academy of Arts).

Speakers will place Ossipoff within a tradition of mainland architects and theorists who contributed to the culture of the Hawaiian islands (including Bertram Goodhue, Charles Dickey, Ralph Adams Cram, Julia Morgan, Lewis Mumford, David Adler, Alfred Preis, I.M. Pei, John Carl Warnecke, and Minoru Yamasaki). The colloquium will address Hawaii's Modern architectural tradition in relation to aspects of other Modern "regionalist" practices in midcentury America, among them the notable work of Paul Rudolph and the Sarasota School in Florida, Frank Lloyd Wright's desert work at Taliesin West, and the architectural tradition of the Bay Area.

Jordan River Competition

On Monday morning, May 12, Yale faculty members Alan Plattus, Diana Balmori, Jim Axley, Hilary Sample, myself, and students Lasha Brown ('08), Gabrielle Ho ('08), and Ben Smoot ('08) boarded a Jordan-bound bus in Tel Aviv. Assembled by the Yale Urban Design Workshop with the support of the provost's office of Yale University and the School of Architecture, the team chosen for their expertise in landscape architecture, ecology, and design traveled to participate in collaboration with Jordanian, Palestinian, and Israeli architects, engineers, and students in a four-day international design workshop to create a vision for a peace park on the Jordan-Israel border. The Jordan River Peace Park will be the first of its kind in the region, straddling the border and the Jordan River, and will be part of a much-needed economic and environmental development strategy for communities on both sides. A project of Friends of the Earth Middle East (FoEME)—the trinational Jordanian, Palestinian, and Israeli NGO that invited our participation—the park concept has the support of authorities from both countries.

Jordan River border. Photograph by Andrei Harwell ('06), 2008.

Near the site, the concrete wall between Israel and the West Bank yields to the Israel-Jordan border along the Jordan River. Although it is only four miles from the sea of Galilee, its historical source, the river here is sickly brown and slow-moving because it no longer flows from the sea and is composed of runoff and raw sewage. According to Gidon Bromberg, Israeli director of FoEME and a 2007 Yale World Fellow, the Peace Park is the first step in FoEME's mission to clean up the river through a series of cross-border initiatives following a cutting-edge strategy in sustainability and diplomacy called "environmental peacemaking."

We arrived midmorning in Naharayim ("two rivers" in Hebrew), the northern entry to the site, where the Yarmouk River flows into the Jordan from its source in the Syrian Golan Heights. Some biblical scholars argue that Naharayim was the gateway to the Garden of Eden, but the area today is yellow and scrubby, smattered with drab agricultural fields. Just across the border in Jordan is Peace Island, a special area onto which Israelis can pass without a passport or visa. It was created in the 1930s by the Palestine Electric Corporation (PEC) engineering works, along with canals, a dam, a lake, and a hydroelectric plant. An early example of cross-border cooperation in the region, the PEC was built with the approval of the Emir of Transjordan by a Palestinian company, but the 1948 Arab-Israeli War interrupted its operations when the land became contested territory. The 1994 peace treaty gave the site "special regime" status, allowing for Israeli ownership of Jordanian land. As part of the Peace Park, the island—along with Naharayim and Old Gesher, where an Ottoman British Mandate bridge and a 2,000-year-old Roman bridge cross the Jordan River—will become a bird refuge and eco-resort accessible from both sides of the border.

For three days following the site visit, the international team occupied a Jordanian youth camp in nearby north Shunah, where we took most of our meals and worked around the clock. A Tuesday-morning visit to tour the PEC power plant cemented our desire to find a design strategy that would preserve the sublime quality of the site's ruins. Rusting steel machines seemed to have been carefully positioned in the landscape, set off by fields of golden wheat and thistle dappled by red poppies, while the plant itself conjured Turner's painting of Tintern Abbey, its vast scale dwarfing everything.

In the afternoon Alan Plattus facilitated introductions and a first round of discussions. Divided into four multinational groups, each coordinated by a Yale faculty member, we produced and presented our master schemes based on our experiences of the site. Each proposal represented a different understanding of the project and offered a set of conceptual layers—one focused on revealing the ecologies of the site, another on finding a formal structural logic, the third on zoning and uses, and the final one on entry, sequence, and circulation.

Amid our discussions, visits from the region's mayor, twenty schoolteachers, and local residents confirmed the community's support for the project. News that an article on the charrette had appeared on the front page of *Ha'aretz*, Israel's most widely read newspaper, brought rounds of applause. We had more discussions over dinner and strong, sweet Arabic coffee with cardamom, and by the end of the day we had reached a consensus and produced a menu of concepts that everyone agreed upon.

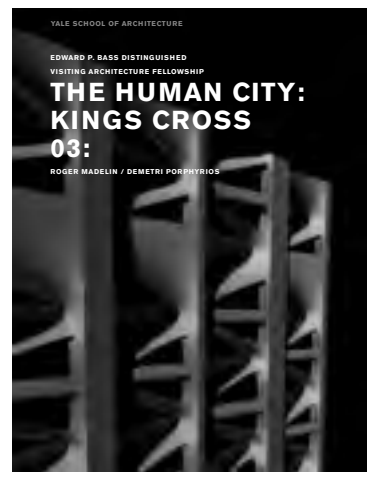
Jordan River border. Photograph by Andrei Harwell ('06), 2008.

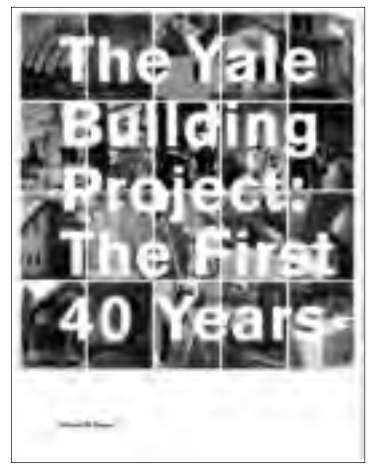
On Wednesday, the teams worked through specific tasks and prepared documents for the presentations in Amman and Jerusalem. My team prepared the master plan, Diana Balmori and Jim Axley prepared ecological and environmental concepts, Hilary Sample focused on architectural design, and Alan Plattus pulled the pieces together, finding a structure for the presentation and taking on the role of moderator and taskmaster. Ideas moved fluidly among the groups, and everyone's voice was heard. By Thursday morning the pieces were complete, and we focused on consolidating diagrams, plans, and illustrations into a compelling argument for what the park could be like, one that could be used by FoEME as it moved forward to generate political and financial support for the project.

At noon on Thursday we headed for Wild Jordan in Amman, home of the Royal Society for the Conservation of Nature, where we presented the project to an audience of Jordanians; embassy staff from Japan, England, the United States, and France, and the Royal Minister of the Environment. Our reception was friendly but restrained, and the audience's questions were not without tension. The following week we presented the plan to a large audience of journalists, architects, environmentalists, and other interested parties in Jerusalem. We accomplished a great deal with our Israeli, Jordanian, and Palestinian counterparts in a compressed period of time, and we hope that our work will have a positive impact on the future of this complex region.

— Andrei Harwell
Andrei Harwell ('06) is a critic at Yale and is project manager of the Yale Urban Design Workshop, the organizer of the charrette.

YSoA Books





Layered Urbanisms, published in the spring, features the work of the first three Louis I. Kahn Visiting Assistant Professors, which was endowed in 2004 to bring young innovators in architectural design to the school. The book includes the projects of the advanced studios of Gregg Pasquarelli in "Versioning 6.0," Galia Solomonoff in "Brooklyn Civic Space," and Mario Gooden in "Global Typologies." It was edited by Nina Rappaport with Julia Stanat ('05), designed by Mgmt. design, and distributed by W. W. Norton.

The Human City: King's Cross documents the participation of Roger Madelin—the third Edward Bass Visiting Fellow—in an advanced studio. Madelin, the director of Argent LPC, based in London, cotaught with Davenport Visiting Professor Demetri Prophyrios and George Knight ('95), assistant teacher. The studio site was King's Cross, in London, and addresses issues of creating an organic city designed by many hands, master-planning on a large scale, and making the city human. Edited by Nina Rappaport and Aaron Taylor ('08), the book will be published in October 2008 by the Yale School of Architecture and distributed by W. W. Norton.

Paul Rudolph, Writings on Architecture will be published in November on the occasion of the rededication of the A&A Building, now Paul Rudolph Hall—Rudolph was chairman of the department of architecture (1958–1965)—and will be illustrated with many previously unpublished images. Designed by Pentagram, it will be published by the Yale School of Architecture and distributed by Yale University Press.

Building (in) the Future: Recasting Labor in Architecture, edited by Peggy Deamer and Phil Bernstein (Yale College '79, M.Arch '83), will be published in spring 2009 by the Yale School of Architecture and Princeton Architectural Press. The book, based on a symposium held at the school in 2007, examines the fundamental human relationships that characterize contemporary design and construction. Contributors including numerous designers, engineers, fabricators, contractors, construction managers, planners, and scholars examine how contemporary practices of production are reshaping the design/construction process. Designed by Jeff Ramsey, the book is produced with the support of Autodesk Inc.

Building A New Europe: Portraits of Modern Architects features articles from *Pencil Points* in 1935 and 1936 by architect, designer, and architectural critic George Nelson (1908–1986), a graduate of the Yale School of Architecture in 1932 and a fellow of the American Academy of Rome. The book includes an essay by Kurt W. Forster, architectural historian and Vincent Scully Visiting Professor at Yale, situating George Nelson in an architectural and cultural context. The book—which was featured in *The New York Times Book Review* on September 16, 2007, and reviewed in the *Library Journal* in November 2007, *Architects Newspaper* in March 5, 2008, and in *Choice Magazine* in February 2008—was published thanks to the generosity of Herman Miller Inc. and Vitra AG.

The Yale Building Project: The First 40 Years, by Richard W. Hayes ('86) with contributions from Ted Whitten ('02) and other Yale alumni, was published by the Yale School of Architecture in 2007, distributed by Yale University Press, and designed by MGMT.design. The book received the AIGA book design award in "50 Books/50 Covers" and will be exhibited at the AIGA headquarters on Fifth Avenue, in New York, in the fall; it will become part of its permanent collection. Hayes has been lecturing widely on the book in England and the USA.

Future-Proofing, published in fall 2007, the second book in a series documenting the Edward P. Bass Distinguished Visiting Fellowship in Architecture, features developer Sir Stuart Lipton of London; architect and Davenport Visiting Professors Lord Richard Rogers ('62) and Chris Wise, of Expedition Engineering, and Malcolm Smith ('97) of Arup. The book, edited by Nina Rappaport with Andrew Steffen ('08) and designed by MGMT.design, was reviewed in the *Architects Journal* in January 2008, and *Urban Design* in spring 2008.

Eero Saarinen: Shaping the Future, edited by Eeva-Liisa Pelkonen (MED '94) and Donald Albrecht, received the Philip Johnson Book Award of the Society for Architectural Historians in April 2008. As reported previously, the book also received the Banister Fletcher Award of Author's Club in Mayfair, London in 2007. Published by Yale University Press in 2007, the book also received an award from AIGA's "50 Books/50 Covers." The exhibition of the same name was at the National Building Museum this summer and will travel to the Minneapolis Institute of Art and Walker Arts Center from September 14–January 4, in 2009.

Spring 2008 Lectures

The following are excerpts from the spring 2008 lecture series.

Richard Meier
Davenport Visiting Professor
"Hans Arp and Others"
January 10, 2008

For my first house on Fire Island, I was asked, "Can you build us a house for $9,000?" Even in 1963, $9,000 was not a lot of money, but I said yes because I didn't know anything. I was working in the office of Marcel Breuer, and I thought this would be an opportunity for me to do a project on my own at night. It is Breuresque in many respects. I happened to be reading *The New York Times,* and in the back of the magazine section there was an advertisement from a company in Northern Michigan that made pre-cut log cabins. I thought if they can pre-cut the log cabins they can pre-cut the lumber for a house like this. All of the material was cut in Michigan and sent by a boat to Fire Island and built in nine days. When my parents saw that I could do a house for $9,000, they came to me and said, "We've been living in a three-story house, and we really want to live in a ranch house on one level, where we don't have to go up and down stairs." They purchased a lot in Essex Fells, N.J., and asked me to design a house for them. As I was struggling with the design, I had the opportunity to spend a weekend as the guest of Edgar Kaufmann, Jr., at Fallingwater, which as you know is a masterpiece. I thought, having read everything that Wright had written, that there should be a kind of openness, a way of moving from inside to outside—walls that penetrated from the interior to the exterior. What I learned is that the inside is different from the outside, and no matter what Wright said about free movement of space, at least in the Northeast that is not possible.

I got a little more work and moved to an office on 53rd Street where we all sat around one table and worked with north light, but we had sunlight that reflected off Lever House and made it a wonderful space. We didn't get a lot of work done, but we had a good time. Fortunately I was able to move to a larger space on 57th Street and did some projects for the New York State government.

I then received a commission from people who saw my parent's house, who asked me to do a house in Darien, Connecticut. It is open to the water and closed to the entry side. I took Jim Stirling to see the house shortly after it was completed, and he walked around and said, "It's not concrete?!" And I said, "No, it's not concrete, it's wood, built in the New England tradition of clapboard siding." Having seen the photographs of it, somehow he thought it was built in concrete.

David Billington
"The Art of New Structural Engineering: Swiss Legacy and Mexican Marvels"
January 14, 2008

The combination of technical accomplishments and artistic elegance is the theme of this lecture. The failure of the Minneapolis I-35W Bridge in 2007 revealed that we need to stress both to sustain society. I think elegance is crucially important. The federal government estimates that there are 2,500 new bridges built every year in this country. What a wonderful opportunity to see how we can rebuild with these ideas.

All of the great bridges I have studied were designed by one person, not by a team. There are, of course, a lot of people needed to bring a bridge into being, but the conceptual design—and by that I mean designing the form, figuring out how it will be built economically, and what it is going to look like—comes from one person. Those three things—the efficiency, the economy, and the elegance—are what make a great bridge. And the most important thing for academics is the education of engineers, architects, and the general public in the highest level of design.

Now we get to our friend, the bridge that failed in Minneapolis. It is important that by slavishly adhering to standard design principles, the bridge designers were following a model that was clearly defective. This reminds of us one very close to home here in Connecticut, the Mianus River Bridge, which is also a cookie-cutter design. Hundreds and hundreds were made like this, and finally one of them collapsed about twenty years ago. Then they found that lots of others were defective. It was just copying a standard and not a very elegant design—just copying one after the other—and then something happens and they find there are defects throughout. What do they find? In this case, 34 percent of these designs were structurally deficient. This is the thing to avoid, no matter how small the bridge, no matter how seemingly unimportant. But no one is responsible for these bridges; you've never heard any names mentioned. It is a bureaucratic kind of thing that bridge design has fallen into in this country. … Felix Candela had such a marvelous command of structures. One of the things he emphasized is that you have to be a builder—or have a builder's mentality—to do these things right. If you just sit in an office and design, make drawings and calculations, you'll never get to the heart of structural engineering.

Paul Andreu
Paul Rudolph Lecture
"Flux Movement Form"
February 18, 2008

To accept doubt is the proper moment for theory. It is not when you are sure of yourself—although you have to be sure because you are building—that you are in a position to understand or practice theory. It is when you look around at what the others think and try to reassemble your principles that you can try at least to be there. I always thought theory was the fruit of action and the preparation for another action. In fact theory comes from a Greek word *file*, which means "order." It is just putting ideas in order so you can process and go and proceed.

I left the organizations of airports and said no more. I didn't want to die as an airport specialist. In the art field, specialization is always very considered; in medicine it is okay to be a great specialist. Take music, for example: if you are a specialist of military music you are not considered the same as a musician. I wanted to just be an architect. There were a lot of questions that I had, there were a lot of things I wanted to do that airports could not answer. I had the question of nature, of course. I had light (good), and I had construction (good); but I tried to introduce trees into my design, and there was always a lot of resistance from everyone around that I should not spoil the airports with my trees. It was also a kind of island cut in the middle of nowhere inside the runways. I wanted something else: I wanted nature; I wanted town if possible; I wanted to experiment in those places.

The Grand National Theatre Beijing was a long, difficult competition, and then there were discussions, which are good—because if you don't discuss a cultural building, what will you discuss? But the discussions were very harsh sometimes or at least difficult to bear. It was a building that brought me to the limit of despair, but that also brought me to the possibility of expressing myself as no other. It was a building on which I could work with my hands; making the wax model for certain pieces myself was an unbelievable pleasure for an architect or for anyone. … Never before have I found myself so concerned and responsible for a building. But I try never to be afraid. I think being afraid is something ugly—you have to be responsible, but you don't have to be afraid. This is a position I have often defended.

Mabel Wilson
"Time/Space Pressure: The Electronic Image of Architecture"
February 25, 2008

Near the end of the book *Cinema 2*, Gilles Deleuze briefly considers the possible evolution of the cinema image toward that of the electronic image. The television, video, and numerical, which were emerging technologies in the 1980s when he penned the book. Today, screens, once confined to the darkened movie house to be gazed upon by a stationary audience, proliferate on the mobile technologies of laptops, telephones, iPods, iPhones, and SUVs. LCDs of all sizes form kinetic walls of images and sounds lining the bustling corridors of airports, elevators, gyms, and even market checkout counters. Deleuze recognized that the screen, once upright and referencing the human posture, had become like a tablet of information upon which data was inscribed. Electronic images "will have to be based on still another will to art," as he thinks through their possibilities, "or on as yet unknown aspects of the time-image." For example, Hertzian space, through which we connect with many of these new screens and electronic images, forms out of the variable signals of cellular networks, such as GSM, which have been overlaid over the ever-expanding city, suburb, and town. We tap into these dynamic spheres, whose intensities fluctuate depending upon parameters of position and signal strength. We enter these spheres when we dial our cell phones in our home, send text messages as we walk along busy streets, or transmit videos while in transit on a bus. Certainly the space of the city has evolved to accommodate the new networks and uses, and architecture is beginning to respond to it in kind. And so has the domestic sphere, where sensing technologies can now be calibrated to respond to changes in habits and routines. Both notions of public and private (which is really the deprivation of public life) have been irreparably reconfigured by these new temporal technologies.

It is also important to recognize that these new temporal technologies have already been incorporated into architectural production. Digital fabrication, which engages direct production and new topologies, allows for temporal shifts (key framing) in the making of form. But these changes have also transformed what it means to work; thus the term *job* now also characterizes a file sent instantaneously to the milling machine rather than an occupation a person holds for months or years. The flip side of space/time compression, a phenomenon that geographers have noted in our globally networked world, is the acceleration of change and the 24–7 movement of information, technologies, culture, goods, and peoples across what were resolute boundaries of nation-states. It wasn't the Modern style of architecture that became international but rather the intellectual capital of the global architect as he or she jets from Dubai to Beijing to New York to Rotterdam. The world architecture structure is messy, complex, and always in flux.

Yoshiharu Tsukamoto
Atelier Bow-Wow
Myriam Bellazoug Memorial Lecture
"Future Local"
March 24, 2008

Architecture behaviorology is the concept we are now trying to figure out through our practice. It consists of three different levels; the first is human behavior. The second behavior is that of architectural physics, like light and wind and heat. The third behavior is that of buildings in the city or in the landscape. Our architecture always synthesizes those three behaviors, around or in the building. We are always trying to make this kind of work.

Subdiburban is a word invented by me, and it means "subdivided suburban." The suburban area of Tokyo is swallowed by the expansion of the city, so we have already three generations of suburbia connected to each other, and it becomes one big city. Osawa is the first generation of suburbia, which was built in 1923 in the same year of the Great Kanto earthquake. We are in the typomorphology of Tokyo; we discovered four different forms in Tokyo, which were not planned and emerged time after time after WWII. There is subdiburban and also "commesidence," which mixes "commercial" and "residential." "Sommercial" activity invades the residential area in a kind of homogenized commesidence. The third one is "urbanvillage," which is a kind of quasi-fortification for fireproofing urban planning to enclose and to subdivide old low-rise wooden residential areas to avoid the expansion of big fires in the case of a big earthquake. The fourth one is "urbanrigat," which is void space in the block of the residential area. Behind this typomorphological analysis we have the concept of a void-metabolism, which is comparable to 1960s core-metabolism.

In the 1960s architects could believe that urban creation could be driven with centralized power and capital. What is really happening is very different. They visualized and spatialized their concepts with that kind of form, which is a core with a capsule, and in that form the core is a stable, unchangable element and the capsule is a replaceable element. So they thought the

Richard Meier

David Billington

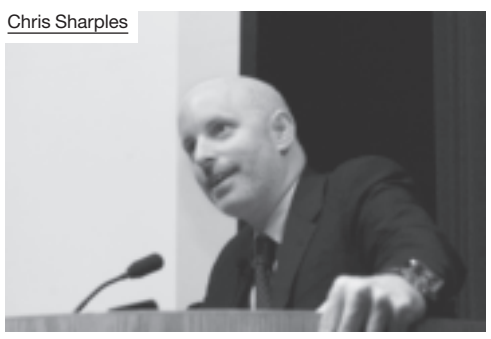
Paul Andreu

Mabel Wilson

Yoshiharu Tsukamoto

Thomas Heatherwick

Chris Sharples



Adrian Favell

Mario Carpo

capsule could be replaced anytime with any purpose, but in fact it is very difficult to do that. Nakagin Capsul Tower is going to be destroyed in one or two years. Besides this core-metabolism, what is happening in reality is an urban texture. Shirogane is the most popular residential area in Tokyo, and it is occupied by detached houses that create gap space between the building and a small garden. In Japan we don't share walls with buildings next door, so our urban pattern is made of buildings and houses and gap space. Our generation is working on the regeneration of those small grains, an urban tissue, an urban fabric. We are doing detached single-family houses. So if you zoom back, what we are doing is metabolism of this kind of urban fabric. The difference is that our metabolism is happening around the void, not around the core. There is nothing stable—the void is always there, but it is always redefined by the replacement of each grain of houses. This is a really interesting relational space between buildings, and it affects the planning of the design of each house.

Thomas Heatherwick
Eero Saarinen Lecture
"Belief and Doubt"
March 31, 2008

I'm going to grapple with the title I've given my lecture this evening because I don't really subscribe to the logic, which is very seductive, that there is a creative individual who just knows the way and just has the plan and just sort of makes one straight line to a solution. As a student, you sit there by yourself in your little workspace trying to be brilliant and thinking, "I'm here. This is a brilliant place, and therefore I must be brilliant and be brilliant." The thing I've found that really made things start working is when you start working with people and use them to wrestle with ideas. So I've built up a little team in London, and we sort of interact to try and turn things into things, and that's a combination of wrestling with things that we think we are sure of and then throwing doubts at those things to turn them all around.

The Rolling Bridge, in the Docklands, began from a completely different premise than it appears. We started by wondering whether a bridge could be like an animatronic. It was funny going down a route, thinking then that it could be made from rubber. Then we had this moment where we suddenly realized that the problem with the rubber bridge was when it was in its down position—it is too interesting—you didn't need it to do anything else. It needed to conform to your normal idea of what a bridge might be, and so we get some quite funny reactions.

There are fashions for things. A fashion will come through for bridges, or a fashion will come through for chairs. A way to get caught in your time is if you just do what people ask you to do. When you think of something that you think is important to do, try and work the other way around—find a client to do it.

Could you make a bridge just out of glass? Glass is made from sand on beaches, so it is readily available. Romans made rock bridges, and glass essentially is rock. Could you make a bridge like that in thin, minimal sheets? So a line of research began. We have been working with the engineers who did Waterloo Station, in London. The idea is in terms of architectural lighting. Normally you have to figure out where your lights are going to point at your building or at your structure. But the idea here is that the light is inside as its own light fixture.

Chris Sharples
Kahn Visiting Assistant Professor
"In Practice"
April 7, 2008

We have always been inspired by a performative approach to design. If you come into our office the first thing you will see is the airplane wall. We have always looked to the aerospace and automotive industries for inspiration, in terms of understanding how performance has a big role in developing design criteria. You see it in nature, you see it in aerospace, and also in terms of how we manage form with materials and what techniques we use to do that. Another thing that has become a big preoccupation for us is how we communicate information; visualization is critical to how we work with other consultants within the profession but also how we communicate information to the people who will actually execute the work. This is something that is becoming ever more apparent as we start to deal with environmental systems and complex forms.

The East River Waterfront Project is a large-scale project for Manhattan. Historically, a lot of plans have been proposed but as clip-ons—things that actually got attached to the edge without extending into the city. If there is one thing that is important about getting a project through, it is addressing the issues of the people who are going to use it, those immediately around it. Besides Community Boards 1 and 3, we are dealing with City Planning, EDC, state and local DOT, and the Office of the Mayor, and we are understanding how to negotiate relationships with many different constituencies. One of the things we are excited about is how we can make the connections among these different neighborhoods and draw the city out to the edge.

Craft is the socialization of the process between the people who build and design the buildings and how they work together to achieve that end goal. The attitude of craft to me is all about giving a damn about how you do something. A lot of people who build things do not give a damn about how they do it, as long as somebody tells them what to do. What we are finding is that when you sit down and ask the subcontractors, for example, how they typically do something, they are not used to having someone ask them those kinds of questions. We are not supposed to be talking to them in the first place—means and methods are something we shouldn't mess around with—but the fact is we have to manage risk whether we like it or not. Obviously, in terms of how we manage risk with the virtual model, things are going to get better; but I really believe that this social network between the architect and the builder is going to improve over time, and I think the building industry is going to embrace that. It is about socialization; it is about how you take an idea and bring it to fruition, and many hands make light work.

Adrian Favell, Roth-Symonds Lecture
"Mobility, Security and Creativity: The Politics and Economics of Global Creative Cities"
April 11, 2008

I am thinking about mobility as both a spatial and social mobility phenomenon—that people migrate both to move out (of the frustrating, local, provincial places they come from) and to move up (to build a career, be successful, climb the social and economic ladder). In the free moving, global economy that we inhabit, it is fairly universally presumed that such mobility dynamics are a prerequisite and necessary component of a dynamic economy: the more people move and the more flexible they are, the more dynamic the economy will be. In economists' terms, freeing up persons as one of the factors of production—making them more mobile and more flexible—is but one of the ways in which you can make an economy more efficient.

But there is in fact much to be gained sociologically from the study of this putative global creative transnational capitalist class, these idealized folks who represent perhaps our most "evolved" global social forms. And we especially learn a lot from understanding where and how friction, road bumps, and diversity come back into the superflat picture. If this is how the global economy is supposed to work, then it is instructive to learn when these mechanisms go wrong for even the brightest and the best. Demand for security has transformed many of the conditions of mobility and creativity that we were beginning to take for granted until that day in September. This is, if you like, what I think of first when I hear the phrase "mobile anxieties": that the mobility of the global 1990s, and the creativity and economic dynamism it is supposed to have engendered, has had its wings clipped by an anxiety—bordering frequently on state sponsored paranoia—that has sought to re-securitize and control the very forces that made the US-led vision of the global 1990s so successful.

So it is this three-way relationship between mobility, creativity, and security that I would propose as the way to think of the conference's concept of "mobile anxieties" as a key to the understanding the global world we live in today. All three may well be necessary in some way to the successful functioning of a global economy and society, but all three can easily spill over into excess.

The dynamics of mobility and creativity, in other words, might be resilient and attractive enough to curb and reverse the reflexes of security that threaten to poison them. A lot will depend on whether that open vision of the country can appeal to the young, dynamic and hopeful, winning out over the old, backward looking and fearful. America at its best is, or should be, no country for old men. Europe—which is inevitably hobbled by its longer, older traditions, offers different elements to the equation.

Mario Carpo
"Digital Turns, Historical Thoughts from Abroad"
April 14, 2008

Technology keeps changing, and today new techno-social developments invite new uses and challenge new users. The CAD/CAM of the 1990s was mostly based on controlled proprietary networked environments, and the emphasis was on the vertical integration of all different phases of design and production and the potentiality that this seamless continuity offered for the design of singular complex objects and the production of serial variations. But in recent years the networked environment has evolved from earlier, mostly monodirectional information technologies to a fully symmetrical bidirectional informational framework. This technical development is being exploited for a variety of purposes, some purely technological (such as P2P and distributed processing networks) and some with vast social implications. Indeed, some of this software is appropriately called "collaborative" or even "social" software.

"Interactivity" and "participation" are in fact the catchwords of the day, and the architectural discourse on these matters is as intense as the discourse on hypersurfaces, nonstandard, and topological geometries was ten years ago. Interactive connectiveness may include human participants as well as machines of all sorts, and technical interaction between networked (or smart) machines (a development that some have called the "Internet of things") has recently spawned more interest and excitement than digitally enhanced social collaboration between humans. There are some reasons for this. For one, responsive technical environments may include exciting new architectural features and gadgets, whereas teamwork in architecture is hardly a new topic. To the contrary, digitally enhanced or not, architectural design has always been a delicate act of negotiation and balance between many participants, personalities, and committees, the individual and the collective.

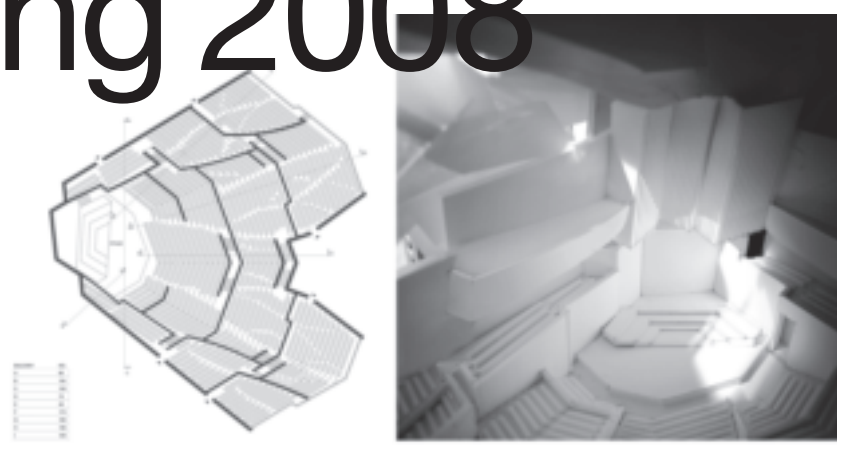
The notion of music as an authorial, authorized, identical reproduction of sound is a recent historical acquisition; for centuries, even when it was formally written, music itself was an endlessly variable medium—endlessly drifting and morphing, interpreted, edited, reworked, and transmogrified by countless performers, composers, and amateurs.

But it is at the dawn of modernity that Alberti—with a little help from some friends—forcefully shaped that pervasive and essential tenet of Western humanism, asserting that works of the intellect, including architectural works, have one author and one archetype, which executors (scribes, draftspeople, or builders) are required to reproduce identically and are prohibited from altering. This is the paradigm that recent developments in digital technologies may now be phasing out.

—Lecture excerpts were compiled by Marc Guberman ('08), Zachery Heineman ('09), and Brandt Knapp ('09).

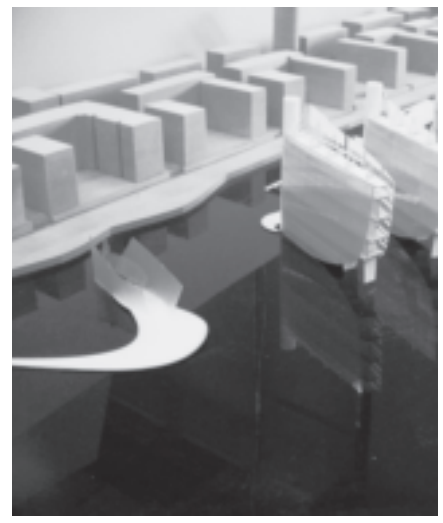
Advanced Studios Spring 2008

A snapshot of the spring 2008 advanced studios at Yale.



Yichen Lu ('08), Frank Gehry Avanced Studio, spring 2008.

Marc Guberman ('08), Richard Meier Advanced Studio, spring 2008.



Maryjane Starks ('08), Stefan Behnisch Advanced Studio, spring 2008.

Jeffrey Geldart ('08), Demetri Porphyrios Advanced Studio, spring 2008.

Frank Gehry
Concert Hall for Lincoln Center

Frank Gehry, Eero Saarinen Visiting Professor, and Trattie Davies (Yale College '94, M.Arch '04) challenged their students to design a new concert hall to replace Avery Fisher Hall at Lincoln Center. They were asked to address issues of the urban context and the role of classical music in contemporary society.

Studio participants met with numerous experts in the fields of music, acoustics, and management and visited concert halls around the world. They attended a concert at Avery Fisher and met with Zarin Mehta, director of the New York Philharmonic, and visited Gehry's Bard Center for Performing Arts, where they met with Leon Botstein. They also met with the Yale Symphony Orchestra and listened to the ringing of the Harkness Tower Carillon. On their studio trip to Amsterdam and Berlin, the students attended concerts at the Concertgebouw and Scharoun's Berlin Philharmonie, which became a source of inspiration. Back at Yale, designers from Gehry's office met with the students each week to discuss their progress.

At midterm review the students evaluated how the experience of music is affected by place, the flow of space, the drama of the procession, spatial hierarchies, and the connections between orchestra and audience, all of which they transformed into a personal interpretation in materials, form, and composition. They embraced new interpretations of the classical concert hall and the radiating presence a cultural institution can have on its environment. A trip at spring break included visits to Gehry's office and the Disney Concert Hall, in Los Angeles, where Ernest Fleischman discussed his experience with Gehry.

At the final review jurors Kent Bloomer, Ara Guzellmian, Mia Hagg, Greg Lynn, Zarin Meta, Victoria Newhouse, Jean Nouvel, Alex Ross, Peter Sellars, and Stanley Tigerman ('60) feasted on enormous model productions around which they discussed performance, form, and the audience for classical music. The students' intentions were analyzed, challenged, and appreciated in projects such as Chris Corbett's concert hall, embedded as a glowing jewel within a garden that combined the back and the front of the house. Amit Pilo's performance spaces wrapped a double-helix ramp around the audience and concert hall. Different forms inspired projects such as Aaron Taylor's undulating organ-pipe façades and Jessica Lupo's glass-covered spaces, fabricated in hexagonal-patterned panels that mimicked water crystallizing into ice cubes. Jieun Cha's honeycomb of architectural coral enticed concertgoers to "feed" from the building based on their needs. Niches responded to the open spaces as stage and seating areas and open-view foyers reached out to the city.

Visceral cues led projects including that of Yichen Lu, who froze the movement of hands playing a piano and then deconstructed the form into a building. Santiago del Hierro actually played music in his presentation to demonstrate how space would adjust to music in different ways, echoing the complexity of exchange so that the musical and visual worlds are in sync.

Peter Sellars, a constant provocateur, asked the students, "How would you like to hear music? In tall grass in your bare feet? Think about the humanity. What would it mean to be utopic and get things back on balance?"

Richard Meier
Contemporary Art Museum

Richard Meier, Davenport Visiting Professor, taught a studio with his colleague Judi Shade for the design of a contemporary art museum adjacent to his 1985 Museum for the Decorative Arts in Frankfurt. Students were challenged by the relationship between their new museum design and the historic three-story Villa Metzler as well as the need for a 10,000-square-meter building on a threshold site between the urban scale of the north side of the Mann River (across from the site) and the smaller residential scale along the southern bank.

The semester began with the "18-inch CUBE" assignment, a project to define contemporary art and how to design a space to hold two objects that would question their relationship to the space. The students had to design a flexible and specific space that would accommodate diverse art forms for a museum without a permanent collection. How can a museum work in dialogue with the art it houses if its contents change continuously?

On their field trip to southern Germany the students visited Baroque churches and Meier's Weishaupt Forum, in Schwendi, and his Ulm Stadthaus.

Returning to work on the siting of the project, most of the students separated their project from Meier's but used its 17-meter height as their building's maximum. Artists such as Frank Stella and David Salle, and architect Peter Eisenman provided interim crits in addition to their participation in the final review with the additional jurors—Barry Bergdoll, Mario Campo, Peter De Bretteville ('68), Liza Fior, Kurt Forster, Steven Harris, Ariane Lourie, Thom Mayne, Cesar Pelli, Emmanuel Petit, Chris Sharples, and Tod Williams.

In the one tower scheme, Michael Krop proposed a vertical response to Frankfurt's iconic downtown towers on the footprint of the Villa Metzler. Other students created a building as landscape: Marc Cucco designed a continuous extension of open-air courtyard spaces around which the gallery's roof is tiered to direct pedestrians across an urban landscape of framed views and partial enclosures; Sara Murado-Arias's proposed placing most of the gallery space belowground, making room for a green roof with open views into the galleries from above. Other students were concerned with the exterior form and architectural language: issues of circulation, servant and served spaces, interior enclosed spaces, and connecting to the city were priorities.

The placement of the art within the galleries focused other students' work, from places that are highly specific for particular objects to more flexible spaces, allowing for curatorial freedom. Marc Guberman asked, how can a museum be specific if it has no permanent collection? In closing, the jurors discussed how architects make the work of architecture challenge the art rather than be subservient. David Salle noted the reciprocity between space and practice: art will adapt to spaces in a dialogue between the two.

Stefan Behnisch
Hafencity

Stefan Behnisch, Louis I. Kahn Visiting Professor, and John Eberhart ('98) led a studio situated in Hafencity, Hamburg, Germany, one of the biggest redevelopment sites in Europe. With eight large-scale cultural and commercial projects under way on the site, the studio addressed similar issues of environmental design for multi-use spaces following the area's master plan. The program for the 30,000-square-foot project included a theater workshop on the ground floor, along with retail space, a restaurant, mixed-use offices, live-work spaces, and condominiums above.

After a trip to Hamburg the students conducted a program analysis, addressing issues of configuration on the peninsula and interpreting the program so it was integrated with the site and incorporated ecological issues. At the final review they presented their proposals to the jury: Vincent Bandy, Jorge de la Cal, Andrea Kahn, Demetri Porphyrios, James Russell, Stephen Stimson, Marion Weiss ('84), and Claire Weisz ('89).

Landscape dominated many of the project forms and siting. Claudia Melniciuc designed a courtyard building with a tower and a public loop through the building that continued around the ground floor as if it peeled the ground up to the second level. The environmental envelop defines a partially controlled interstitial space, which becomes a charged venue for interaction between the multiple constituents of the building. Zachary Stevens's vertical garden wrapped screens that clad the building and merged with the landscape. Pierce Reynoldson designed finger blocks of residential units to allow the public into the space, along with sustainable systems for cooling and ventilation. Others made dramatic insertions of towers.

A few projects incorporated the water as an active ingredient in the design. Maryjane Starks harnessed the fluctuation in river levels and developed a series of tidal generators housed within the structural anchor of commercial/residential hybrid buildings docked along the marina. Seasonal rotation on a mechanical pivot would allow the buildings to capitalize on solar heating. Some projects, such as Sami Saifullah's, brought the river inside the city to deal with issues of urban-versus-landscape edge.

Claire Axley and Whitney Kraus proposed an intense mix of people and activities. Unlike the rest of Hafencity, their design took advantage of its adjacency to the water and position between the old city and the port, with the majority of the site becoming a new tidal park that gradually meets the water. Marsh beds were proposed to improve the ecology and soften the edge. The upper park is the threshold to the site, where the cantilevered cabaret opens for outdoor performances. The live-work buildings relate to the dominant fabric of the development, and the tower to the signature buildings. The tower's energy concept, with a communal strategy and a winter garden, creates a living, working building.

Demetri Porphyrios
The City of Corfu

Demetri Porphyrios, Davenport Visiting Professor, and George Knight ('95) asked their students to create a new neighborhood on a site with the scattered remains of the nineteenth-century Desylas rope-works company, in Corfu, Greece. The project incorporated urban and architectural design for high-density, low-rise residential, retail, and commercial spaces, public streets, and plazas. Because of the small-scale development parcel, the studio dismissed mega-scale designs in favor of human-scale solutions.

First, the students drew Corfu's vernacular architecture, grafted it onto the historic Venetian city plan, and then developed a variety of typological solutions for multistory residential buildings. Resolving issues such as daylight, privacy, views, and efficient layouts, they assembled their prototypes into urban blocks and investigated the consequent design implications for the street façades, function, and site topography.

On their trip to Corfu the students saw the distinctive "finger blocks" and the piazzas dating from the Venetian occupation of the island, as well as the morphology of the town and its public space, and met with the head of the antiquities department and the developers.

Upon returning from Corfu, the students developed individual master plans. Some embraced the waterfront and the promenade leading to the old town, where they sited public programs. Proposals addressed issues such as vehicular movement; major ingress and perimeter routes; distribution of retail, office, and public programs, and the integration of the new buildings into the existing fabric, as well as the hierarchical urban organization. During the second half of the term, students designed a selection of specific buildings.

At the final review the jurors—Tom Beeby ('65), Stefan Behnisch, Victor Deupi ('89), Vassilis Kertsikoff, Alan Plattus, David Schwarz ('74), and Richard Sammons—recognized the ways in which the architectural aspirations of individual buildings were subservient to the urban experience of the streets and squares. Some students used the finger block as the driving form, including Jeff Geldart, who placed the buildings along the shoreline promenade to engage the green space; removing one bay of the former industrial building's wall allowed pedestrians to move through and access a spa in the renovated structure. Daniel Yoder used the finger blocks to organize a plan of residential buildings with office space on the ground floor and parking below grade. Gene Cartwright's university complex, set within the street system comprising typical residential fabric, juxtaposed forms and scales to generate a dynamic urban proposal. A two-story colonnade wrapping the residential wings of a cloister created a light and airy public walkway and provided a secondary egress for an entryway accessed by vertically stacked suites. Amy Chang's finger blocks allowed various open spaces to be carved out of the urban fabric. The primary pedestrian access opens up to a public space, and the piazza is occupied with community and tourist activities.

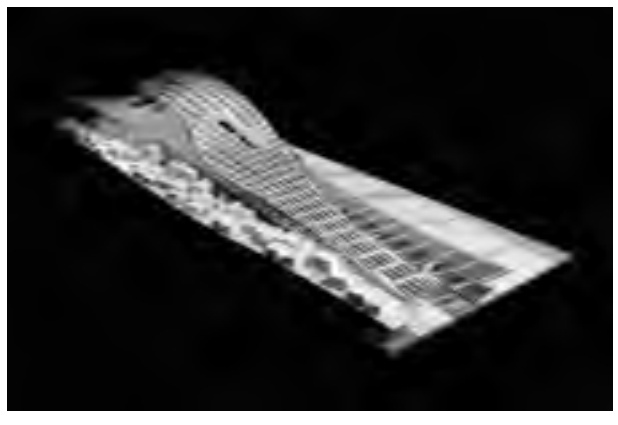
Greg Lynn
High Performance Boatyard

Greg Lynn, Davenport Visiting Professor, with assistant professor Mark Gage ('01) asked their students to design a building complex for the manufacture, design, testing, and sale of high-performance sailboats using state-of-the-art surface-modeling software. The merger between design, materials research,

Chiew-Hong Tan ('08), Greg Lynn Advanced Studio, spring 2008.

Dylan Sauer ('08) Sunil Bald Advanced Studio, spring 2008.

Bo Crockett ('08), Brigitte Shim Advanced Studio, spring 2008.



Leo Stevens ('08) and Erica Schroeder ('08), Chris Sharples Advanced Studio, spring 2008.

testing, and funding has made racing boats the apex of high-performance design.

The students visited a carbon-fiber fabrication facility in Seattle and the North Sails 3DL plant, in Reno, Nevada, sailed in San Diego on a former America's Cup yacht, met with boat designer Alan Andrews, and attended the Los Angeles boat show. Using the expertise of software specialists, the studio produced models using boat-building technologies and forms, testing how surfaces are created with surface-modeling software. With the participation of Autodesk, they also were able to used advanced tools and fund a film of their experiences, all of which will be edited into a studio book.

At the final review the students presented their projects to a jury of Robert Aish, Paola Antonelli, Chris Bangle, Phil Bernstein ('83), Mario Campo, Lise Anne Couture ('86), Greg Foley, Frank Gehry, Ari Markopolous, Chris Rufstein, Marcello Spina, and Stanley Tigerman ('61). The key challenges were how to create huge, open free-spans for the construction of boats, organize structural parameters, and site the project on the water's edge. The roof was the prominent designed object, often an undulating surface supported on columns or from material folds.

Ashima Chitre's golden mushroom-shaped piers, with a surface that was decorative for a boatyard, reminded Gehry of the Cordoba Cathedral. Chiew-Hong Tan's folded surfaces in an origami-like roofscape developed into a string of facets that crumpled along a path and completely disintegrated upon reaching the center of the building. Offices and meeting rooms for customers were located along this path, which is scaled to people rather than machines. Guang Quong's roof/wall surface was a fluid undulating form, as a metaphor for sailing, with a sharkskin-like surface made of tile modules to exemplify the product in the architecture.

Natural forms inspired projects such as Lorenzo Marasso's, which resolved the sculptural form of skin and bones in the formal development of a morphogenetic growth of a single primitive cell rather than layering distinct building components. The building structure/envelope is all at once plan/section/elevation and then is subdivided into parts that are all different from one another. Steven Nielson's insectlike building, separated from the ground with convex and concave forms, acted as a diaphram for the sail loft with a middle band that informed the project.

Gabrielle Ho and Jon Cielo experimented with materials and the use of carbon fiber. The program was key to other projects, such as Brent Martin's, which incorporated a reverse-sawtooth roof to bring light into the functional spaces and dynamic elevations that faced three surrounding building façades, with views to the ocean, park, and street. The vast form of the boat facility allowed students to explore design and material methods from computer driven tools and design methods incorporated from boat and automotive technologies.

Brigitte Shim
Sacred Space

Brigitte Shim, Davenport Visiting Professor, with assistant professor Hilary Sample challenged their students to engage the issue of sacred space in the twenty-first century. Students were asked to design a chapel, reflecting pool, courtyard, and social space for a progressive or nondenominational religious order on one of Toronto's verdant ravine edges.

After the studio site visit, students investigated the phenomenology of light, shadow, reflectivity, and refraction, as well as the materiality of water and the effects of seasonal and environmental shifts on a space. They developed ways to synthesize site, landscape, and structure in a sectional relationship through models and drawings at many scales. A few of them added to the given program and incorporated homeless shelters and community services.

In the final review jurors Jim Axley, Sunil Bald, Merrill Elam, Kenneth Frampton, Keith Krumweide, Inès Lamunière, Amy Lelyveld ('89), Kate Orff, Ben Pell, and Joel Sanders evaluated the projects. The exploration of light and water as materials was often combined to create an atmospheric effect. For example, Andrew Steffen's slatted wooden façades played with light and shadow; others incorporated innovative explorations of space and structure, developing the details using large-scale models. Minna Colakis extruded a lozenge-shape chapel with a series of thresholds over the hillside, incorporating a meshlike skin. By opening it to the sky, she made a physical relationship between the spiritual and the natural. Tom Bosschaert's rose-shaped window became the chapel volume, which in its circular form has no hierarchy. Frampton likened it to Dutch neoclassicism and questioned how a building could be a mediator between the sacred and profane. Bo Crockett's scheme developed this theme in a journey that required walking single file into the sacred. Programming was the focus for Mark Hoffman, who provided educational activities in the transitional spaces between the two realms.

The prominence of the chapel on the site was a challenge for students who wanted to dissolve the building into the landscape. Alex Butler's bar scheme asserted each structural element as it unfolded. Alexandra Burr's negotiated terrain allowed the chapel to flow in a progression from community to sacred space as it sat precariously on the downhill side as though both emerging from and resting within a zone of negotiation. In creating a minimalist icon from both sides of the ravine, Nobuki Ogasahara mitigated nature through the architectural form so that the semi-enclosed cloister framed the ravine, merging inaccessible nature into a threshold of prayer and a varied sectional experience. With a unified frame/skin structure, the chapel filtered the sunlight in the space for contemplation.

Chris Sharples
Urban Airport

Chris Sharples, Kahn Visiting Assistant Professor, led a studio in the design of a large-scale multi-use airport outside of New Delhi, India, with Stephen Van Dyck ('04) and Steve Sanderson, members of his firm, SHoP. Investigating the advances in airplane technologies in contrast to the airport's organization, they developed new typologies for the terminal and its relationship to the city.

The studio trip to New Delhi brought to light the program, site, and culture. In devising a matrix to describe aviation over time, the students grasped the immense scale along with airport planning issues, including flight equipment, runways, terminals, infrastructure, noise control, branding, security issues, luggage handling, interior retail, and the relationship to the city. Using computational methods, they could simultaneously cross-reference environmental data sets at multiple scales.

The studio produced five very different projects in teams of two, with three narratives. One helped to manage time; in another the airport became a concentrated economic center; and a third operated as a complete city, all of which they presented at the final review to the jury of Vishaan Chakrabarti, Anna Dyson ('96), Alastair Gordon, Gregg Pasquarelli, Eeva-Liisa Pelkonen (MED '94), Liza Fior, and Bill Sharples.

Leo Stevens and Erica Schroeder sought to integrate the airport into the city by wrapping urban space around it, with a dramatic scale shift between the tarmac and the terminal. With a huge sectional model of the local streets and airport they incorporated parks at the end of the runway and a circuit through the building so the terminal could serve both as an economic generator and a community destination. David Riedel and Hoijin Nam's sectional project focused on the infrastructure, with highway and rail creating runways that crossed underneath each other to reduce taxi time. They used a gravity chute to drop down luggage, and nine runways came out of matrices of aircraft sizes.

Kathryn Stutts and Jeongyeon Ryoo dispersed terminal functions throughout the city, and the airport provided infrastructure for the transfer of flow between land and air. The runways were scaled to the range of aircraft and dotted with platforms linking runway and rail. The result was a rare combination of maximum performance and efficiency, with the intimate human experience of the open pastoral airfield.

Nathan Rich and Marc Newman designed the airport as the centerpiece for a Special Economic Zone, collapsing the typically disparate processes of management, manufacturing, shipping, and purchasing in a single site, which was compared to early concepts of the train station integrated with city offices. Gemma Kim and Christina Wu incorporated health care at the airport so that patients could arrive and be treated in one place. As the students constructed their arguments, presentation tools and techniques were developed with models, digital simulation scenarios, and animation.

Sunil Bald
Shimo-kitazawa-eki

Sunil Bald's studio focused on the urban grain of Shimo-kitazawa, a Tokyo neighborhood with a black market and youth culture, that began to take form during the American occupation of Japan following World War II, when the neighborhood supported a military base. The students were asked to design a 3,000-square-meter interchange station for two suburban rail stations, the street-level Odakyu and the elevated Inokashira. The city of Tokyo has proposed to relocate the Odakyu Station underground in a government redevelopment plan that has roused public opposition. In an architectural approach to an urban problem, students provided armatures for many uses to both recircuit the dense neighborhood fabric and speculate on the relationship of architecture, infrastructure, and urbanity.

After a trip to Tokyo to experience the neighborhood and meet with local representatives, the students returned to design their projects, focusing on the issues of scale and urban heterogeneity. Conventional assumptions about the boundaries between public and private space, landscape and urban fabric, and architecture and infrastructure were challenged.

Students presented a broad range of concepts to the jurors—Keller Easterling, Kurt Forster, Jeffrey Inaba, Masami Kobayashi, Keith Krumwiede, Guiseppe Lignano, Joel Sanders, Brigitte Shim, and Marc Tsurumaki—at the final review. Some projects focused on the materialization of affect, while others explored how profiles of the institutional and corporate players could formulate proposals. Because they were required to connect at multiple levels, the architectural section became a place of invention.

The idea of a folded roofscape orchestrated many projects. For example, Nick McDermott's zigzag complex with a faceted, sloped roof exposed the relationship between infrastructure and retail, combining amenities as a catalyst for urban activity. Todd Fenton's folded vertical landscape centralized the commercial program. Sherri Meshkinpour's urban landscape formed a continuum, crimping the architecture to allow the program to nest in a folded structure that knitted together the context.

Other projects, such as Garret Gantner's, merged walls with a canopy to extend the urban fabric and revitalize the market by expanding it along the platform. Integration of infrastructure was a focus for others: Jennifer Dubon picked up on the line of the track by wrapping the station to create a central public space. She eliminated distinctions between city and station, inside and outside, private and public. On the other hand, Thomas DiNatale focused on the station as a catalyst to restitch the urban fabric, rather than it existing as an autonomous object. Dylan Sauer's project was an ambient urban condition with a stealth station hovering over the ground plane. New programs were introduced in projects such as Benjamin Smoot's, who incorporated a traditional Japanese *sento* and a boutique hotel into the station, arranged in and around the train platforms and ticketing areas.

Faculty News

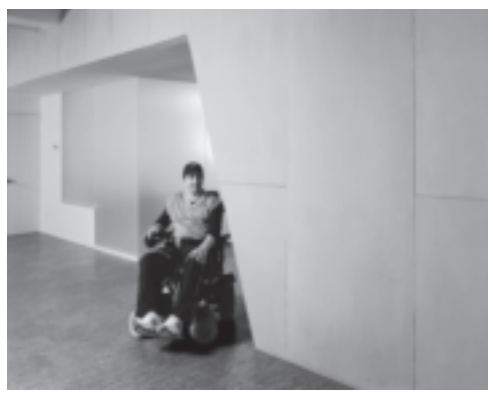
Sunil Bald, critic in architecture, with his office Studio SUMO, New York, won a 2008 AIA New York Chapter Merit Award for the Josai School of Management, in Japan, in the inaugural building types competition for education buildings realized over the last five years. SUMO's animation of its MiniMax project was chosen for display in MoMA's *Home Delivery*, an exhibition of historic and contemporary examples of manufactured housing on display through October 2008. In February, the Korean magazine *bob* published a forty-page cover profile of the office.

Deborah Berke & Partners, Marianne Boesky Gallery, West Chelsea, New York City.

Deborah Berke, adjunct associate professor, with her firm, Deborah Berke & Partners, completed a luxury condominium building at 48 Bond Street, in New York. She also designed the new Marianne Boesky Gallery, along the High Line in west Chelsea.

Karla Britton, lecturer, published the article "Sacred Modern Architecture and the Abbey of Le Thoronet" (*A+U* 2008:04, no. 45), related to the topic of the fall 2007 symposium "Constructing the Ineffable: Contemporary Sacred Architecture," which she organized with Jaime Lara of Yale's Institute of Sacred Music. She also recently lectured on the topic to New York's Guild of Scholars. With Dean Sakamoto, Britton coedited *Hawaiian Modern: The Architecture of Vladimir Ossipoff* (Yale University Press, 2007) and spoke at the opening of the eponymous exhibition at the Honolulu Academy of Arts in October 2007.

Turner Brooks (Yale College '65 and M.Arch '70), adjunct associate professor, with the assistance of employees Sonya Hals ('00) and Aaron Amosson ('03), completed an extension to the campus of the Center for Discovery, in Harris, New York, designed for children with autism. Brooks is designing a renovation of the Cold Spring School, in Fair Haven, and will soon restart work on an archive/museum for the Cushing Collection, part of the Yale School of Medicine.



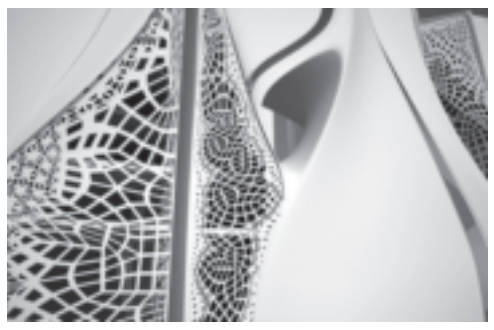
Bade Stageberg Cox, Independence Care System, Brooklyn, 2008.

Martin Cox, critic in architecture, with his firm, Bade Stageberg Cox, New York, recently completed a 15,000-square-foot community center in Brooklyn for Independence Care System, which provides services to wheelchair users. The firm's Art Cave space was awarded a 2008 Lumen Award for excellence in architectural lighting by the New York Section of the Illuminating Engineering Society. The firm is currently working on an art gallery, in Chelsea, and a number of residential projects, in New York and Connecticut.

Keller Easterling, associate professor, was granted a Society for the Humanities Fellowship at Cornell for fall 2009. In June she taught a master class and delivered a public lecture at the Berlage Institute, in Rotterdam. Easterling was invited to participate in Ai Wei Wei's Ordos 100 project, which has gathered 100 architects from around the world to design a residential/art neighborhood in Inner Mongolia. In the spring she lectured at the ETH, SCI-ARC, the New School, the Jan van Eyck Academie, and the University of Pennsylvania. Her article "Only the Many" was published in *Log* (Winter 2008), and an interview, "Without Claims to Purity" was published in *aX* (vol. 1+2, Winter 2008). Easterling's piece "Crystal Island" appeared in *Artforum* (Summer 2008), and an article about megaprojects appeared in the Polish architecture journal *Architektura-murator*. Easterling also wrote a review of Felicity D. Scott's book *Architecture or Techno-utopia: Politics After Modernism* for the *Harvard Design Magazine*, Summer 2008.

Makram el Kadi, critic in architecture, with his firm, L.E.FT, is designing a printing-press factory in Kuwait City and a residence for the Saudi ambassador to the UN. He is the design consultant for a 1.2-million-square-foot mall in Dubai.

Kurt W. Forster, Scully Visiting Professor, received the Meret Oppenheim Prize from Switzerland's Federal Office of Cultural Affairs, which is named for the Swiss Surrealist whose fur-covered cup and saucer are in the collection of MoMA and is awarded annually to artists and intellectuals who have made outstanding cultural contributions. He gave the inaugural lecture at the University of Bologna School of Architecture (Cesena), exploring the metamorphosis of Palladio's fame and his Palazzo Thiene, in Vicenza. At a symposium on Aldo Rossi, Forster gave a talk titled "Tempi e memorie nei luoghi di Aldo Rossi," and he also wrote about the years Rossi taught in Zurich (1972–77) before he came to Yale as a visiting professor in 1980. In *Log 12*, Forster critiques the New Museum, in New York, by SANAA. He advised the director of the Museum in Muenster (Westphalia) on its exhibition designs and is collaborating with Sauerbruch and Hutton on their competition entry for the addition to the Kunst Museum in Zurich.



Gage/Clemenceau installation at the Urban Center, New York.

Mark Foster Gage ('01), assistant professor, with his firm, Gage/Clemenceau Architects, New York, was selected as a winner of the Architecture League of New York's Young Architects Forum and had work displayed in the related group exhibition *Resonance* at the Urban Center. Work from the firm was also included in the exhibition *Figuration*, at the Art Institute of Chicago, as well as at the Deutches Architektur Zentrum Gallery, in Berlin. The firm's projects were published in *The New York Times Magazine*, *Metropolis*, *Viewpoint, Future, Wonderland* (U.K.), *Marie Claire* (Italy), *Vogue* (Italy), *POL Oxygen* (Australia), and in Steven Heller and Mirko Ilic's book, *Genius Moves: Icons of Design* (North Light Books, 2008).

Deborah Gans, critic in architecture, had the work of her New York–based firm exhibited in the A+D Museum in Los Angeles as part of the show *After the Flood*. She was also selected as part of a team with William Menking, Aaron Levy, and Teddy Cruz to curate the American Pavilion at the Venice Biennale, opening in September, with the exhibit *Into the Open: Positioning Practice*. Gans lectured at IIT and at the Drawing Center, in New York, in conjunction with the exhibition *Frederick Kiesler: Co-Realities*. After completing a master plan for the Graham School, she has been retained for a new cafeteria/campus center.

Alex Garvin, before and after images of 24th Street, Omaha, Nebraska.

Alex Garvin (Yale College '63 and M.Arch '67), adjunct associate professor, with his firm, Alex Garvin & Associates, conducted various master-planning and public-design workshops. One project, covering 700 acres in DeKalb County, Georgia, over six months, looked at a large proposed redevelopment and made recommendations for public-realm improvements involving consultation with county officials and community leaders and monthly public meetings. In an economically depressed area of north Omaha, Nebraska, Garvin investigated strategic investments, both public and private, that could help to revitalize its streets and embrace its rich cultural history. His firm is also working on the legacy master plan for the 2012 Olympic Games, in London, with the management consulting and accounting firm Grant Thornton LLP.

Dolores Hayden, professor, was commissioned to write "Time Is Looking into Space," the 2008 Phi Beta Kappa poem for Yale. Her interview "Building Suburbia: Dolores Hayden Talks with Jeff Stein" appeared in the April issue of *Architecture Boston*. She also wrote an essay for the book *New Urbanism and Beyond: Designing Cities for the Future* (Rizzoli, 2008). She spoke at the New York Public Library and the New Haven Historical Society on suburbs and the landscape; gave a reading at the Willoughby Wallace Memorial Library, in Stony Creek, Connecticut; and took part in the "Women, Religion, and Globalization" project on the Yale campus.

nArchitects, "Endless Table" at The Drawing Center for "Frederick Kiesler: Co-Realities."

Mimi Hoang, critic in architecture, and her office, nArchitects, with partner Eric Bung, received grants from the New York Foundation for the Arts and the New York State Council on the Arts this past year. The firm designed the Drawing Center exhibition *Frederick Kiesler: Co-Realities*, on display in the spring. Its undulating 144-foot-long Endless Table wrapped around the gallery, displaying the architect's drawings. Hoang has lectured at the University of Michigan, Kent State University, and the Architectural League, as part of its "New York Designs" lecture series. Current projects include a campus public-space project in Buffalo, a villa in China, and a health center in New York, as part of the city's Design Excellence Program.

Andrea Kahn, critic in architecture, conducted a full-day workshop in May on presentation and communication for design professionals at the AIA Triangle, in Raleigh, North Carolina. The same month she gave the lecture "Constellations: Constructing Design Practices" at Ohio State University. Kahn served as an editor/adviser on the late Jacqueline Tatom's *Making Metropolitan Landscapes* (Routledge, 2009) and was invited to serve as an adviser to the "Urban Design after the Age of Oil" conference, which will be held at the University of Pennsylvania in November.

Ariane Lourie, critic in architecture, received her Ph.D. from the Institute of Fine Arts, at NYU. Her dissertation, advised by Jean-Louis Cohen, was titled *Mass-Produced Aura: Thonet and the Market for Modern Design*. She was editor of *Ten Canonical Buildings*, by Peter Eisenman (Rizzoli, 2008). Lourie participated in the exhibition *Something about Rooms and Walls*, at Superfront, in Brooklyn, in March. She is currently working on a landscape and building master plan for a five-acre property within the Fire Island National Seashore, in coordination with the National Seashore's general management plan.

Ed Mitchell, assistant professor, is working on planning studies in Bridgeport and Meriden, Connecticut, and a new town in Pennsylvania, and is assisting Koetter Kim in an invited competition for the United Arab Emirates. He is completing construction phase of residences in western Connecticut and starting a project in Brooklyn. His research work was exhibited at the AIA convention in Boston this past spring.

Joeb Moore, renovation and restoration of the Glenn Residence , Stamford, Connecticut, by Richard Neutra.

Joeb Moore (MED '91), critic in architecture, received various design and honor awards from the New York, Connecticut, and New England chapters of the AIA. He was also featured as a Rising Star in a cover article in *Residential Architect*. Moore gave lectures at the New Jersey Institute of Technology, Renesslaer Polytechnic Institute, and the Aldrich Museum of Contemporary Art, in Hartford. After fifteen years together, his firm, Kaehler-Moore Architects, has formally reorganized into two separate practices; his studio will now be called Joeb Moore + Partners, Architects.

Dietrich Neumann, Scully Visiting Professor, was elected president of the Society of Architectural Historians at the annual meeting this past spring.

Herbert S. Newman, Amistad Street Medical Clinic and Parking Garage at Yale University Medical School, New Haven, Connecticut. Photograph by Robert Benson.

Herbert S. Newman ('59), critic in architecture, has changed the name of his firm to Newman Architects. It completed the renovation and expansion of the First Presbyterian Church, on Fifth Avenue, in New York City; the Ridgefield, Connecticut, public library; renovations of Calhoun and Jonathan Edwards Colleges at Yale University; Park Square West, a mixed-use residential and commercial development in Stamford; and a new performing-arts center for Lynn University, in Boca Raton, Florida. Recent commissions include new residence halls at Oberlin College and the University of Oklahoma, and the Union Station Transit-Oriented Development Study, in New Haven, Connecticut.

The firm was recently presented an honor award by the AIA New York and Connecticut chapters, for the Caird and de Cordova Residence Halls, at Hobart and William Smith colleges, in Geneva, New York; a New Jersey Golden Trowel Award for Best of Municipal/Community projects, by the International Masonry Institute of New Jersey, for the West Side Presbyterian Church of Ridgewood, New Jersey; and an ASID CT Design Award of Excellence, for Vanderbilt Hall Restoration, at Yale University. The firm also recently received an honor award from AIA Connecticut and first place in the New Construction category in the 2008 Connecticut Building Congress Project Team Awards Competition, for their work on the Science Hill Parking Garage, at Yale University. Herbert Newman has been elected to the Institute for Urban Design and was honored with the C. Newton Schenck III Award by the Arts Council of Greater New Haven.

Eeva-Liisa Pelkonen (MED '94), assistant professor, served as juror for the Association of New York Architect's Biennial Competition "South Street: Re-Envisioning the Urban Edge" in February. In April she gave a paper at the annual meeting of the Society of Architectural Historians, "Architecture and Information Flow: Kevin Roche and John Dinkeloo's IBM Pavilion for the 1964/65 New York World's Fair." At the meeting, *Eero Saarinen: Shaping the Future* (Yale, 2006), which she co-edited with Donald Albrecht, received the Philip Johnson Award, given annually for the best exhibition catalog. The catalog was heralded by Martin Fuller, writing in *The New York Review of Books* (June 2008) as "exemplary of scrupulous scholarship and handsome presentation."

PellOverton, *Resonance* at the Architectural League ofNew York.

Ben Pell, critic in architecture, with his New York practice, PellOverton, was selected as a recipient of the 2008 Young Architects Award by the Architectural League of New York, which included participation in the group exhibition *Resonance* and the lecture "Graphic Behavior." PellOverton has recently been commissioned to design apartment renovations in Paris and on Park Avenue, in New York. The office is also currently designing houses in Catskill, New York, and in Asheville, North Carolina.

Emmanuel Petit, assistant professor, published "Abject Architecture" in Hernan Diaz-Alonso's monograph *Excessive Xefirotarch* (HUST Press: A ADCU Monograph, 2008). He wrote "Incubation and Decay: Arata Isozaki and Metabolism's Dialogical Other," for Yale's *Perspecta 40: Monster*, and film reviews of *Philip Johnson: Diary of an Eccentric Architect* (Barbara Wolf, 1996) and *Philip Johnson: Self-Portrait* (John Musili, 1985) in the *Journal of the Society of Architectural Historians* (June 2008). With Christine McLear, executive director of the Glass House, Petit was a guest of WNPR's radio show "Where We Live," talking about the importance of Philip Johnson. Petit lectured at Sci-Arc in Los Angeles on "New Architectural Grotesque Since 1990: Transitioning from Form to Organism." In spring 2008, he received both a grant from the European Studies Council at Yale's MacMillan Center for International and Area Studies and also from Yale a Griswold Faculty Grant for research on postmodern architecture at the German Architecture Museum, in Frankfurt. He received "first mention" for a collaborative competition design with Ralitza Petit and JP Architectes of a national pavilion for the 2010 World Expo in Shanghai, which was published in *Wettbewerbe Aktuell* (October 2007, 37–39). Petit and his partner exhibited their design work last December, in Sofia, Bulgaria, and were awarded the 2007 Prize of the Bulgarian Union of Architects.

Hilary Sample, assistant professor, with her firm MOS, will be participating in the upcoming Venice Biennale. She is a finalist in the Flip-a-Strip competition, which will be featured in the Scottsdale Museum in the fall and is participating in the Ordos 100 project in Mongolia. MOS was named one of this year's Emerging Voices by the Architectural League of New York, and the firm's work was published in *Wallpaper, The Architects Newspaper, The New York Times, Azure*, and *Mark* magazine. Her essay "BioMed City" was published in the spring in *Verb Crisis* (Actar, 2008).

Nina Rappaport, publications director, gave talks relating to her book *Support and Resist: Structural Engineers and Design Innovation* (The Monacelli Press, 2007) at the Architectural Association in London, Syracuse School of Architecture, and NJIT. The book was reviewed in *The Architects Newspaper* (March 18, 2008), and *Archinect*. Her essay "The Automatic Nature of Structure" appeared in the exhibition catalog of artist Stephen Talasnik at the Marlborough Chelsea Gallery (March-April 2008). Her paper, "Sustainability is a Modern Movement will be published and presented at "The Challenge of Change: Dealing with the Legacy of the Modern Movement," the 2008 International Docomomo Conference in Rotterdam, in September. She also participated in a panel discussion, "Greening the Glass Box," at the Skyscraper Museum in March. As chair of Docomomo-New York/Tristate, she participated in the organization of an ideas charrette for the preservation and reuse of Eero Saarinen's Bell Labs in Holmdel, New Jersey, which was published in August.

Elihu Rubin (Yale College '01), the Daniel Rose '51 Visiting Assistant Professor, delivered two papers based on his dissertation research: "Architecture Is a Business: Charles Luckman and the Incorporation of Postwar Architecture," at the Society of Architectural Historians conference, in Cincinnati, and "Insuring the City: Prudential's Urban Policy for the Postwar American City," at the International Planning History Society in July. With his film group, American Beat, he has produced the video *Rudolph and Renewal* to accompany the exhibit, "Model City: Paul Rudolph's Buildings and Projects for New Haven and Yale" at Yale this fall.

Robert A.M. Stern ('65), dean, will receive the tenth annual Vincent Scully Prize at a ceremony at the National Building Museum in November. He was also recognized with honors by the Sir John Soane's Museum Foundation, the Bronx Community College, and the Kaufman Center, in New York. Robert A.M. Stern Architects completed the 57-story, 975-foot-tall Comcast Center, in Philadelphia; the International Quilt Study Center and Museum, at the University of Nebraska, in Lincoln; the Park Center for Business and Sustainable Enterprise, at Ithaca College; the Flinn and Edelman Residence Halls, at the Hotchkiss School, in Lakeville, Connecticut; the Lakewood (Ohio) Public Library; the Barnett Residential Life Center, on the campus that Frank Lloyd Wright planned for Florida Southern College, in Lakeland, Florida; and the Mansion on Peachtree, a hotel and condominium tower, in Atlanta. Stern was also a panelist at the symposium "Preserving New York: Then and Now," at the Museum of the City of New York, and lectured for *Architectural Digest* at *Westweek*, in Los Angeles.

Barry Svigals ,Yale-New Haven Hospital, with Behnisch Architects.

Barry Svigals (Yale College '71, M.Arch '76), lecturer, with his firm, Svigals + Partners, has teamed with Behnisch Architects on the design of Yale–New Haven Hospital's 160,000-square-foot clinical laboratory at 55 Park Street, which broke ground in May. His firm's Columbus Family Academy, in New Haven, is scheduled to open in August. The school's façades feature more than 500 square feet of custom figurative sculpture of his design, sculpted in collaboration with Randall Hoyt and Bob Shure.

Carter Wiseman (Yale College '68) spoke at the AIA national convention in May on his biography *Louis I. Kahn: Beyond Time and Style* and has contributed the introductory essay to *I. M. Pei: Complete Works* (Rizzoli, 2008).

Betsky Directs 11th Venice Biennale

Aaron Betsky (Yale College '79, M.Arch '83) was selected to direct the 11th Venice Architecture Biennale, on September 14–November 23, entitled *Out There: Architecture Beyond Building*. According to Betsky the challenge of this biennale is to "collect and encourage experimentation in architecture. Such experimentation can take the form of momentary constructions, visions of other worlds, or the building blocks of a better world. This biennale does not want to present buildings that are already in existence and can be enjoyed in real life. It does not want to pose abstract solutions to social problems but wants to see if architecture, by experimenting in and on the real world, can offer some concrete forms or seductive images."

The Venice Biennale will feature such participants as M-A-D (Yansong Ma, '02), Zaha Hadid (Saarinen Professor Spring '07), Greg Lynn (Davenport Professor Spring '08), and Asymptote (Lise Anne Couture '86). Betsky's international curatorial team includes Francesco Delogu, Emiliano Gandolfi, Casey Jones, Reed Kroloff, and Saskia van Stein. The firm Thonik is working with Betsky, currently director of the Cincinnati Art Museum, to develop the identity of the biennale.

Herman Spiegel with students at Yale.

Herman D.J. Spiegel: An Appreciation

When Herman Spiegel died on April 13 the school lost an inspiring teacher and able dean (1971-1976), but above all a friend whose love of life and passion for architecture lit up this place in a very special way.

Herman was a great teacher of structural engineering. He always listened—and looked you straight in the eye. I met him in fall 1958, when I arrived at the school as a graduate student in architecture after majoring in English literature. Numbers had never come easily for me, and my first course in structural engineering terrified me. But Herman's enthusiasm—together with his humor and his "war stories"—made it seem, if not exactly enjoyable, quite entertaining. But his greatest gift was to clarify—to make the problem understandable without glossing over the complexity—an ability shared only by those who have a thorough understanding of their subject.

For Herman issues of structure were inseparable from architectural design, and one was constantly reminded that his first degree was from RISD—in architecture. Again and again, when puzzling over some design mess of my own making, I would go to see Herman. Within moments he would get to the crux of the problem, pointing out the confusion in my thinking and guiding me toward a solution. Those sessions were as illuminating as any I experienced as a student, and among the best talks I heard at school were Herman's discussions of structure in the work of Le Corbusier and, above all, in that of Gaudì. It is not that he reduced the stature of these giants, but rather he shone a light through the mystical haze of admiration to make their thinking accessible.

When I returned to teach in 1976, I came to recognize how skillful Herman was as an administrator. He was dean at that time, and there were some who thought an engineer should not be head of an architecture school. But there are times when an engineer is exactly what you need, and this was one of them. His good humor, his genuine desire to include the faculty in decisions about the school, and his rapport with Yale's president Kingman Brewster, who appreciated Herman's directness, all guided the school safely through some choppy waters. He must have been politically adroit to navigate those currents, but he was so skillful that it never showed. For all his affability, Herman was tough when it came to the welfare of the school, and he was fiercely proud of its students. When alumni complained that recent graduates were not the easiest to control in their offices, Herman would simply say, "We're not training your employees; we're training your competitors."

Herman was much beloved as a teacher and as a colleague. His criticism was always welcome since he practiced the fine art of common sense. He told a good story; and he and his wife, Sally, gave great parties. Herman lent a special luster to the school. We miss him.

—Alexander Purves
Purves (Yale College '58, M.Arch '65) is professor of architecture emeritus.

Alumni News

Alumni News reports on recent projects by graduates of the school. Please send your current news to:

Constructs, Yale School of Architecture
P. O. Box 208242
New Haven, Connecticut
06520-8242

1950s

Hugh N. Jacobsen ('55), of Hugh Jacobsen Associates, in Washington, D.C., was awarded the 2008 Vision Award by the Committee of 100 on the Federal City.

Der Scutt ('55) is having his work "Cityscapes" exhibited at the Freyberger Gallery, on the Berks campus of Penn State University, in Reading, Pennsylvania, from November 6 to December 18, 2008.

Harold Roth ('57),and William Moore ('66), of New Haven are designing the new Marcus Hillel Center, on the campus of Emory University, in Atlanta. Construction has also begun, after a several-year delay, on the Worthington Hooker School, in New Haven.

1960s

Alexander Cooper ('62) and Jaquelin Robertson's ('66) of New York-based Cooper Robertson & Partners, 2004 Master Plan for the new town of Val d'Europe has just received two awards: a ULI 2008 Award for Excellence (Europe Competition) and the Prix Rotthier pour la Reconstruction de La Ville 2008, naming Val d'Europe "Best New City." Cooper, Robertson's monograph covering forty-seven architecture and urban design projects from the firm's 28-year history, is now out from Images Publishing Group.

Centerbrook Architects, Esther Eastman Music Center, at the Hotchkiss School, in Connecticut.

1970s

Jefferson Riley ('72) and his firm, Centerbrook Architects, won a 2007 design award from the Metal Construction Association in the "Smooth Wall" category for their Esther Eastman Music Center, at the Hotchkiss School, in Connecticut. A glass-walled 715-seat music pavilion embraces the panoramic views. It received a LEED-certified rating from the U. S. Green Building Council.

Dan Scully, Porter House, New Hampshire.

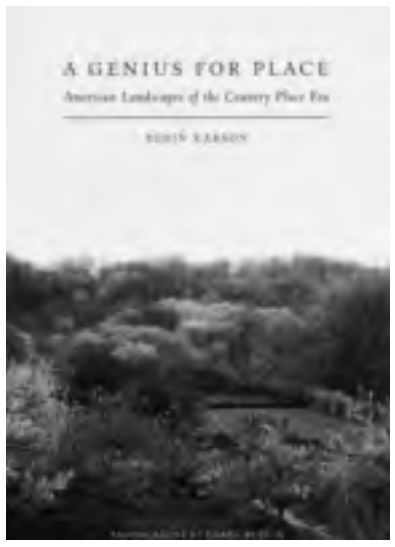
Dan Scully ('70) received a 2008 Excellence in Architectural Design Merit award, from the New Hampshire AIA, for the Porter House. Katie Cassidy ('99) was the project manager.

Elizabeth Plater-Zyberk ('74) was appointed by President George W. Bush to serve a four-year term on the Commission of Fine Arts.

Louise Braverman ('77) had her work featured in the book *View from the Top,* edited by Janelle McCulloch (Images Publishing Group, Victoria, Australia, 2008).

Barbara Flanagan ('77) published *Flanagan's Smart Home: The 101 Essentials for Starting Out, Starting Over, Scaling Back* (Workman, October 2008), an item-by-item guide to living "clutter-free." In the book, she field-tests each product, talks with the people who made it, advertised it, sold it, used it, and takes into account its costs and environmental and social factors, as well as weighing its aesthetic appeal. She also wrote *The Houseboat Book* (Universe, 2004) and designed her own small high-tech house in Bethlehem, Pennsylvania.

1980s



Robin Karson ('81) published *A Genius for Place: American Landscapes of the Country Place Era* (University of Massachusetts Press, 2008), which Dean Robert A.M. Stern called "a miracle of insight."

House by Michael Burch Architects, Southern California. Photograph by Paul Hester.

Michael Burch ('82), principal of Michael Burch Architects, and Diane Wilk ('81) had their work featured in actress Diane Keaton's book *California Romantica*, featuring the golden age of Southern California's Spanish colonial and Mediterranean revival architecture. Burch's houses, in the tradition of the great 1920s period-revival architects, are the only new projects fully described.

Charles Dilworth ('83) is managing partner at Studios Architecture, in San Francisco, and is currently working on a 21,000-square-foot branch library in San Jose and a 240,000-square-foot neuroscience laboratory building at the University of California, San Francisco.

Blair Kamin (MED '84) received an Engineering Journalism Award from the AAES with *The Chicago Tribune* for its series "How To Build Today's Supertalls," devoting extraordinary resources, space, and prominence to the new generation of skyscrapers in Chicago. The series drew attention to the critical role engineers play in the design of skyscrapers and provided the public with an easy-to-understand history of the structural developments behind the rise of supertall buildings.

Weiss/Manfredi, Barnard College Nexus project, New York.

Marion Weiss ('84) and her firm, Weiss/Manfredi, won a P/A award for the Barnard College Nexus project. The 110,000-square-foot building, on Broadway and 116th Street, in New York, integrates a variety of student uses including a black-box theater, a 500-seat performance/multi-use space, a café, dining room, library, classrooms, and exhibition galleries. Social and cultural activities are linked vertically by a series of ascending stairs and around atria. Luminous terra-cotta glass panels on the façade provide views.

Patricia MacDougal ('84) is an architect with AYESA, an A&E firm based in Seville, Spain, which is the local architect for Cesar Pelli's new multi-use tower and development on the city's outskirts.

Roberto Espejo ('85) has started his own firm, Roberto Architects, in New Haven, after twenty-three years as a senior associate at Pelli Clarke Pelli. He has returned to the School of Architecture as co-coordinator of the first-year digital-media survey course. He also curated the exhibition *Architects Taking Pictures,* which depicts the world through the architect's lens, including 24 practitioners, among them Cesar Pelli and Barry Svigals ('76). Proceeds from sales of the photographs were donated to a suicide-prevention charity.

Peter MacKeith ('85), associate dean of the Sam Fox School of Design and Visual Arts and associate professor of architecture at Washington University, both in St. Louis, received one of three national Creative Achievement Awards from the Association of Collegiate Schools of Architecture in March. The honor recognizes "special achievement in teaching, design, scholarship, research, or service that advances architectural education" and was given for MacKeith's work teaching the spring 2007 studio "Lighthouses: Adventures on the Mississippi." He has taught a succession of lighthouse studios over the past ten years.

Raymund Ryan ('87), curator at the Heinz Architectural Center, in Pittsburgh, gave the lectures "Space Explorer: James Johnson Sweeney in the Architecture of Modernism," at Stony Brook Manhattan, in April, and "White Cube, Green Maze: New Art Landscapes," at Lismore Castle, in Ireland, in July. He is currently working with Mexican architect Fernando Romero on an exhibition to be displayed at the Heinz Architectural Center in spring 2009.

1990s

David Leven ('91) was appointed director of the master of architecture program at Parsons The New School for Design. He replaces Henry-Smith Miller ('66), who was interim director for a year. Leven has had a partnership with Stella Betts in New York–based firm Leven Betts Architects since 1997. The firm's work has been recognized both nationally and internationally through awards, exhibitions, and publications. Recent honors include *Architectural Record*'s Design Vanguard (2007), the Architype Review Award (2007), the IES Lumen Award (2006), and an AIA NYC 2008 award. Its projects have been published most recently in *Architectural Record* (December 2007) and in *Young Americans* (DOM Publishing, 2007). The firm's design for the Magok Waterfront International Competition, in Seoul, Korea, won third prize this summer.

Marc Turkel ('92) and Morgan Hare ('92) have expanded their partnership with the addition of Shawn Watts ('97) to their New York–based firm, Leroy Street Studio. The firm employs seven Yale graduates—Pauline Shu ('98), Lesli Stinger ('00), Julie Fisher ('01) , Meaghan Smialowski ('06), Tim Campbell ('06), Greg Heasely ('07), and Alexandra Burr ('08)—and has recently had projects featured in *Architectural Record*'s "House of the Month" and the *Architects Newspaper*'s "Studio Visit." It has received the AIA National Housing Award, New York State and Westchester AIA awards, and a RIBA award. The firm is currently working on a new Economic Justice/Community Center, in Sunset Park, Brooklyn, and on two libraries for the Robin Hood Foundation.

Benedict O'Looney ('92), of Morris + O'Looney architects, in London, was featured on the History Channel's "Lost World" series investigating the architecture of Edinburgh and its inspirations for Robert Louis Stevenson's novels, particularly *Dr. Jekyll and Mr. Hyde.*

Hugh Patterson ('95) and his firm, Austin Patterson Disston, had their Darien Cottage featured in the April 2008 issue of *Connecticut Cottages & Gardens.*

Ching-Hua Ho ('96) was promoted to associate principal at Boston-based firm Payette Associates. A designer with expertise in high-tech diagnostic-and-treatment ambulatory clinic spaces and emergency departments, she joined the firm in 1996. She has designed projects at Albert Einstein College of Medicine, Hershey Medical Center, Massachusetts General Hospital, Children's Hospital Boston, Wing Memorial Medical Center, and Holyoke Hospital.

Alexander Levi ('96) was selected, along with Amanda Schachter, as a resident fellow at the Van Alen Institute 2008 to pursue the project "Bronx River Crossing."

Erik Vogt (MED '00), with his partner Marieanne Khoury-Vogt, received a Palladio Award for the Fonville Press Building, at Alys Beach, Florida, and it was published in *Traditional Building* in June 2008.

Weslyan University platform for the Helen Carlson Wildlife Sanctuary, in Portland, Connecticut.

Elijah Huge ('02) led Wesleyan University's first undergraduate design-build studio this spring to create a landscape project commissioned by the Audubon Society for the Helen Carlson Wildlife Sanctuary, in Portland, Connecticut. The focus of the project is a bird-viewing platform consisting of two integral components—a floating observation deck and an elevated viewing station—connected via a hinged staircase. It is situated at the end of a long weir, a remnant of the site's former use as a commercial cranberry bog. A public opening is planned for October 18, 2008.

Chris Cayten (Yale College '98, M.Arch '04) is project manager of the Moynihan Station Project for the Related Companies.

Derek Hoeferlin ('04) finished his third year teaching studios at Washington University, in St. Louis. His most recent undergraduate design studio focused on post-Katrina New Orleans and worked directly with two nonprofit clients, one for a design-build project and the other for a design and fundraising proposal for an adaptive reuse project for the nonprofit's Franz Building. Hoeferlin's studio entered a JP Morgan Chase Business Development Competition in collaboration with MIT economics students—in which they placed first—and the $25,000 purse was granted to the nonprofit to help realize the project.

Kayin Tse ('02) recently moved from the New York firm of Robert A.M. Stern to Shanghai, where he has opened Architecture Farm, an architecture and interior practice.

Ernesto L. Martinez ('07) is a project designer at Page Southerland Page, in Austin, Texas, where Talmadge Smith ('07) also works. Martinez helped to organize a competition with AIA Austin and the Art Alliance Austin for temporary outdoor installations for galleries. Goil Armonvivat ('00) and Louise Harpman ('93) served as jurors.

Quang Truong ('08) was a top ten finalist for the Skidmore, Owings & Merrill prize.

Eugene Nalle 1916–2008: A Tribute

After three uninspiring years as a pre-med student and one year in a Beaux-Arts studio at Case Western Reserve University, in Cleveland, I was hardly prepared for Eugene Nalle's vigorous, stimulating, and often befuddling first-year studio at Yale. It was 1951, and the teaching of Modern architecture was centered principally at Yale and Harvard. The latter's model claimed the work of Walter Gropius and Bauhaus. Yale, on the other hand, had no comparable compass. George Howe, an aristocratic Philadelphia architect, chaired the architecture program. In his later years he developed a profound interest in Modernism as a result of his partnership with William Lescaze, who had graduated from the ETH, in Zurich, and introduced Howe to the European avant-garde. Howe's attraction to maverick figures such as Louis Kahn, Buckminster Fuller, and of course Eugene Nalle was evidence of his growing interest in progressive ideas.

Nalle was born in Atlanta in 1916. Shortly after his birth the family moved to Texas. There, at Highland Park High School, in Dallas, his principal often remarked, "All of life is enigma and contradiction." This became Nalle's lifelong mantra.

He graduated from Yale College in 1949. The following year Howe became chairman of the department of architecture. One of his earliest decisions was to have Nalle create a radically new first-year curriculum and later expand it to the second year. After Howe retired in 1954, Paul Schweikher became the new chairman. Political pressure from some historians and students forced Nalle to resign. In an oral history Schweikher states, "The reason I wanted him to do it [continue directing the second year] was so that we could use his knowledge, which was really unique in studying basic structure as part and parcel of the design process." (*Chicago Architecture Oral History Project,* revised edition, Art Institute of Chicago, 2000.)

The introductory year comprised assignments that began with simple drawing exercises and explorations of the nature of wood as a building material, then progressed to simple generic design problems: garden pavilion, farmer's market, archive building. This was long before the word *conservation* was in common use. Nevertheless, we were instructed to use only wood, canvas, and iron connectors—no glass or other modern materials. This caused us to devise inventive methods to control wind, sun, and rain. Such projects were basically archetypal primitive huts intended to make us aware of the most fundamental aspects of building. Nalle and his two assistants, Lees Brown and Bob Russell, worked all summer before the opening of school to refine and test these exercises. The academic models for the course of study were IIT (under Mies), the ETH, Taliesin, pre-Meiji Japanese architecture, and to a lesser extent, the Bauhaus, primarily for its collaborative spirit. Nalle's "catechism" for all buildings in these early years was a simple one: earth slab, support, span, envelope, and details. In his *Philip Johnson: Life and Work*, Franz Schulze notes that "one of the teachers that [George Howe] most prized was Eugene Nalle, who was no moderate at all but rather a passionate, inarticulate man whose admiration for FLW was matched by an obsession for the smallest details of pure constructive technique."

The atmosphere of the below-grade studio in Street Hall was remarkable for its unorthodox approach. The emphasis on drawing was intense and permeated every aspect of the curriculum—with one exception: the informal, often incomprehensible philosophical musings of our studio master. In these talks Nalle would casually invoke Ortega y Gasset's *Revolt of the Masses* or Spengler's *Decline of the West.* Like Kahn and Fuller, he often invented his own language. The contrast between the mystical nature of these talks and the actual work could not have been greater. What rationalized both the "sacred" (words) and the "profane" (drawing) was the belief that this unique studio critic was totally committed to preparing us to understand the authenticity of architecture.

The empiricism and rigidity of the exercises—including identical sheet size, compositional rules, lettering style, title blocks—did not go down well with all my classmates. A few were older and on the GI Bill; some were neophyte intellectuals, and a number just out of college. It was this latter group, encouraged by a few art historians, who thought of architecture as an art form. Interestingly, Neil Levine, in the introduction to *Modern Architecture and other Essays*, states, "One could ascribe Scully's sensitivity to the concern for materiality and structure to his contact with Eugene Nalle." The professor had little patience for those interested in personal expression, and he often evoked one of his favorite derogatory phrases—"determined originality"—to describe a particular piece of work. Nalle also employed "memory overlay" to warn of the dangers of current architecture magazines or monographs affecting work in the studio. As he saw it, exposure to fashion or style was to be avoided. These kinds of dicta were particularly galling to the art historians. There was a monastic atmosphere in the studio for those who were "true believers" (or at least those who suspended belief, as I did).

This early part of my education proved to inform my entire life. To encounter one great teacher in a lifetime is a gift. Nalle opened up minds as only great teachers can. His methodologies were memorable. One was his "portable" collection of postcards of various paintings. These were his exemplars. He would flip through to a Juan Gris or a Katsushika Hokusai to emphasize a point about composition, color, light, or quality of line work. His personal arsenal also included dozens of Prismacolor pencils. Our mandated drawing style involved constructed perspectives rendered with pencil *pochè* and/or Prismacolor. Nalle's preferred approach was the overlaying of multiple colors and the use of an eraser to selectively expose previously applied layers.

At night Nalle would return to the subterranean studio and work on our drawings, occasionally making notes and always improving them. Frank Lloyd Wright's renderings were his precedents, as were Japanese prints. Drawing was the true language of this very quiet and reserved man. In his nineties, as his body deteriorated, his eyes and hands remained remarkably sensitive to form and color, and he continued to draw.

Who was Nalle really? Other than the few quotes in this tribute, historians who knew him and students who studied with him have written almost nothing. Nevertheless, Nalle's personal qualities remain indelible. He was modest but magnetic, never played favorites, was kind but demanding, and had many strong opinions but was diplomatic in expressing them. In the end he was a pragmatist who never forgot life's contradictions and enigmas.

—James Stewart Polshek
Polshek ('55) is the founder of the New York-based firm, Polshek Partnership.

My wife, Ellyn, and I felt it important to make a gift that would allow the Drawing Studio in the newly renovated A&A Building to be named after this remarkable but unsung professor of architecture. It is our hope that the memory of both Eugene Nalle's idealism and conviction will animate the future teaching of architecture at Yale.

Student Work On Exhibit

Archiprix International 2009, in Uruguay, will include Dylan Sauer's ('08) Feldman Prize–winning project for Sunil Bald's Shimokita Station advanced studio. For more info on the exhibit, see www.archiprix.org.

The Architecture Biennial Beijing 2008, "(Im)material Processes: New Digital Techniques for Architecture," will include the work of Elijah Porter ('09), Ryan Welch ('09), and Dana Getman ('08). The show, curated by Neil Leach and Xu Wei-Guo, will be held at the 798 Space on October 24–November 2, 2008.

Architecture Schools 2008, Center for Architecture, New York, October 18–December 19, 2008, will feature Feldman Prize nominee projects by Dylan Sauer ('08), Gemma Kim, and Alan Knox.

The undergraduate junior studio "Methods & Forms II," led by Sophia Gruzdys and Dean Sakamoto (MED '98), was on display in the exhibition *Materials in Equilibrium: Reconsidering the Architectural Joint and the Body*, in a storefront at 978 Chapel Street, from February 18 to April 18.

Top, Todd Fenton, and bottom, Dana Getman, Chairs from Massimo Scolari Studio, fall 2007.

YSoA at the ICFF

Full-scale chair prototypes designed and built by Yale School of Architecture students in the advanced studio of Massimo Scolari, the Davenport Visiting Professor fall 2007, were featured this spring at the International Contemporary Furniture Fair (ICFF), in May at the Jacob K. Javits Convention Center, in Manhattan. One hundred schools, usually in industrial design programs, are invited to apply for the opportunity to showcase student work. This year the Yale School of Architecture was selected, along with three other programs.

Dana Getman ('08), a member of the Scolari studio, organized submission to the ICFF jury, which consisted of twelve chairs designed and built with studio assistance by Timothy Newton ('07) and fabrication director Joshua Rowley. Scolari himself is not only an architect but also a furniture designer who produces a line for Georgetti.

The studio project centered on the funerary complex of King Djoser, in Saqqara, Egypt. Built around 2750 BC, it is most well known as the site of the first pyramid. Following a trip to Saqqara and Cairo, students conducted organizational and proportional analyses of the ancient site. The second phase of the project entailed the design of a library and scholar center to be located in the vicinity of Djoser's pyramid. The final phase involved the students translating their design concepts from the previous stages into a 1:1 detail of a chair prototype for the center.

For Scolari, designing a chair for a specific space or building strengthens the design intention. He believes it is important for students to learn how to translate design ideas across the varying scales of urbanism, architecture, and furniture. By building a full-scale chair, the students learned valuable lessons about the body, comfort, construction, cost, and materiality. Each produced a unique chair relating to his or her overall design objective.

The highly finished quality of the chairs caused many visitors to confuse the original hand-built prototypes with the work of a major design house. The booth was constantly filled with designers testing out the chairs and discussing the designs with the students. (One visitor even asked if a particular chair came in white.) Since there was extensive trade interest in manufacturing and selling many of the prototypes, look out for the Saqqara chairs in stores in the future.

—Dana Getman ('08)

David Reinfurt at Whitney Biennale

David Reinfurt (MFA '99), graphic designer with his firm ORG, designed *Constructs* from 2000–2007, has passed the design of *Constructs* to designer Jeff Ramsey. Reinfurt continues as graphic designer of the school's exhibition catalogs. He has joined Stuart Bailey to form Dexter Sinister, a design collective whose many projects range from book design to installation-based publications to running a sometimes bookstore in Manhattan's Lower East Side. Dexter Sinister was featured in the 2008 Whitney Biennial with their project "True Mirror," which created misleading press releases for the Biennial, on-site in the Commander's Room of the Arsenale. The name, Sinister Dexter, echoes the reflection also seen in unobtrusively placed mirrors that show the viewer not their reflection but the "true" way one is seen by others. Their operation was tailored to the Commander's Room, which fit with the site-specific and process-oriented methodology. They have also had their work exhibited at the AA, Leeds, Amsterdam, and Los Angeles.

Constructs To form by putting together parts; build; frame; devise. A complex image or idea resulting from synthesis by the mind.

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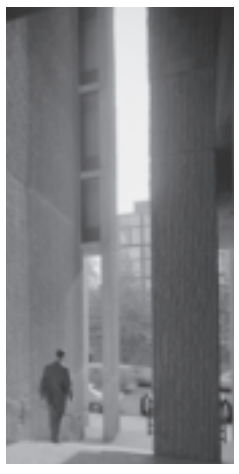

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Lectures and Colloquia
Lectures begin at 6:30 p.m. in Hastings Hall (basement floor) of Paul Rudolph Hall, 180 York Street, unless otherwise noted. Doors open to the general public at 6:15 p.m.

Charles Atwood
Edward P. Bass Distinguished Visiting Architecture Fellow, Thursday, August 28, "Follow the Money: Sex, Greed, and Architecture in Las Vegas"

Francisco Mangado
Eero Saarinen Visiting Professor, Thursday, September 11, "Left-Handed Architecture"

Colloquium
"Hawaiian Modernism: An Introductory Colloquium"
Kenneth Frampton, Stephen Little, and Marc Treib, Monday, September 15, 6:30 p.m.

This colloquium is organized in conjunction with the exhibition, *Hawaiian Modern: The Architecture of Vladimir Ossipoff.*

Walter Hood
Timothy Egan Lenahan Memorial Lecture
Thursday, September 18
"Urban Landscapes and Provocations"

Robert Campbell
Brendan Gill Lecture
Thursday, October 2,
"Why Architects Need Critics"

Roisin Heneghan
Shih-Fu Peng, Monday, October 20, "Transparency"

Carlos Jimenez
Thursday, October 30
"Reflections and Recent Works"

Peter Eisenman
Louis I. Kahn Visiting Professor, Thursday, November 6, "Rudolph Then and Now"

Timothy Rohan
Friday, November 7
"The Enigmatic Architecture of Paul Rudolph"

Matthew Coolidge
Myriam Bellazoug Memorial Lecture, Thursday, November 20, "Understanding Anthropogeomorphology: Programs and Projects of the Center for Land-Use Interpretation"

The School of Architecture fall lecture series is supported in part by Elise Jaffe + Jeffrey Brown, the Myriam Bellazoug Memorial Fund, the Brendan Gill Lectureship Fund, and the Timothy Egan Lenahan Memorial Fund.

Exhibitions
Exhibitions are held in the Architecture Gallery on the second floor of Paul Rudolph Hall. Hours are Monday through Friday, 9:00 a.m. to 5:00 p.m., Saturday,10:00 a.m. to 5:00 p.m.

Hawaiian Modern: The Architecture of Vladimir Ossipoff
August 26–October 24, 2008

Model City: Buildings and Projects by Paul Rudolph For New Haven and Yale
November 3, 2008–February 6, 2009

Hawaiian Modern: The Architecture of Vladimir Ossipoff was organized by the Honolulu Academy of Arts with guest curator Dean Sakamoto.

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