CONSTRUCTS

architecture

SPRING 2000

INSIDE ZAHA HADID
COLIN ST. JOHN WILSON
GREG LYNN
SITE, MEMORY AND MODERNITY

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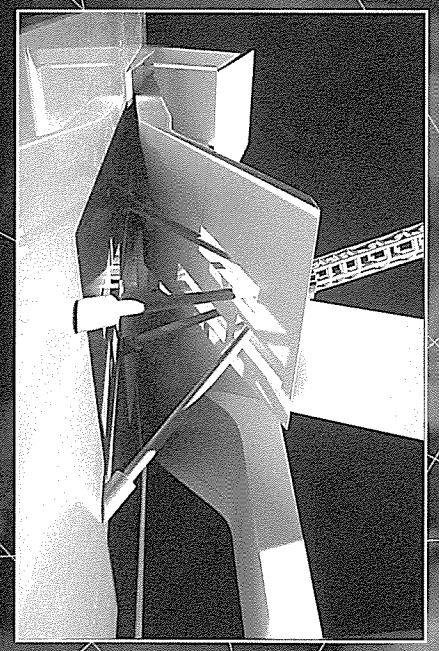
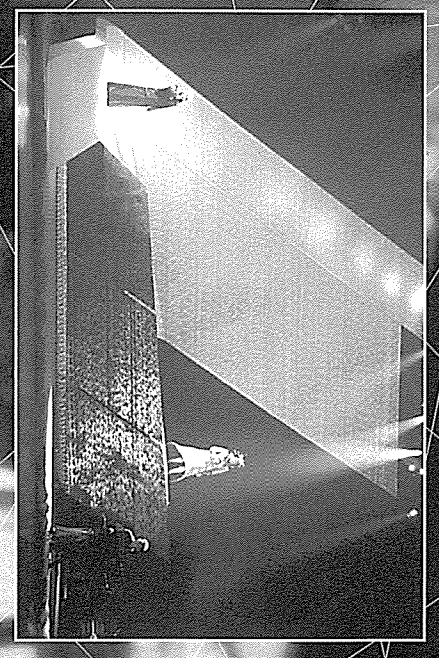
CONTENTS





Zaha Hadid is the Eero Saarinen Visiting Professor this spring, and will give a lecture on April 6. Nina Rappaport interviewed Hadid in her studio—located in a converted Victorian-era school, accessed through the girls' entrance—a large, high-ceilinged room full of rows of desks with computers and with paintings and drawings covering the walls.

Nina Rappaport: As a woman architect do you feel you have an important role to play as a role model or mentor? Or haven't you dealt with that lately, since you are now well known?

Zaha Hadid: No, I have to deal with it a lot. As a woman, they think that you are not serious. When you begin to compete on a serious level, they try to cut you in every way. I am not against the male population, but there isn't a precedent for women, and therefore whatever we do is slightly different.

But I have other things to deal with, too: I am non-European; I don't do conventional work, and I am a woman. On the one hand, all of these things together make it easier, but on the other hand, it is very difficult. They used to all pat me on the shoulder—even my best friends, "Oh, you poor woman architect." I really confronted it in a big way when we did Cardiff. Here in London, it is a known fact now that it was killed because I was a woman and a foreigner. But what it did do was change people's view about architecture and accepting other people. So that served a purpose, which hasn't necessarily helped me directly, but it will help me eventually. As a result, people's view of architecture shifted. The great press coverage on this project and the fact that it was done so unfairly angered people. I won the competition three times—the manner was all wrong. Others thought, "Of course we will kill it at any cost whatever—Why a woman? Why give it to that Iraqi?" I confront it here all the time, because I am known to be difficult, too. If I were a 60-year-old guy I would not be difficult. People are not used to women having opinions.

NR: Do you feel like you have a role to play for young women architects?

ZH: I never thought of myself that way until people told me that I do. After lectures women often come up to me and say, "We are glad that you can do it." Architecture is not about being in a military academy, it is about really inventing differently. We have advanced so much environmentally, ecologically, in engineering, electronic media, all of which have had a greater impact on our cultural understanding of the world. Women have a role here, too. It is important that they persevere and pursue their careers properly. Women do everything. Just looking a standard scientific exhibit. So we built a continuous surface with three curls that defines complex geometries engaging the entire mind. The form is partially void, because we did not want to do a normal building inside the Dome, but rather integrate it within.

NR: Was the installation inspired by the multimedia work of the Eameses' films and presentations for World's Fairs such as "Think" for the 1964 IBM Pavilion?

ZH: We had actually wanted to make a new version of the film *The Powers of Ten* to demonstrate scale. But instead we created our own multimedia project with a new material made of 30mm honeycomb panels with fiber-optic strands and lighting sources embedded in a layer of thin fiberglass and epoxy. These panels are used as screens for image projections, lighting, and videos.

NR: How does this relate to your concepts of the interior spaces in the city, which have been topics in your teaching at the Architectural Association?

ZH: It tests ideas of the interior urban condition, because as an internalized urban context it could be an example of how one can deal with vast interior spaces and movement. It even relates to the way we look at the dense undergrounds of Hong Kong and Tokyo and how they are programmed as the outcome of commercial real estate, where the variety of financial interests could lead to interesting compositions.

NR: Another testing ground for movement and continuous fields was for the exhibition installation "Addressing the Century: 100 Years of Art and Fashion" at the Hayward Gallery in London in 1998.

ZH: For the exhibition we focused on the field condition and how it can fill the interior space of a museum so that you see things differently. We showed the idea of stratas stepping down, because all the fragile fabrics had to be in flat, low spaces. So we placed black horizontal cases at different levels and only had one Fortuny dress dramatically positioned at the end. It was a dark space and you could only see glimpses of color as you entered this pixilated room. We were able to test ideas and satisfy the needs of the exhibit at the same time.

NR: This is also true for the stage sets you are working on for the Pet Shop Boys Tour, and the Charleroi Dance Company in Brussels?

ZH: The logistics with these projects are different. The set for the dance performance fits us well because it is about the city. We are making the stage set like a landscape integrated in many layers of space, and dancers go into the crevasses of soft fabrics that then become the costumes. We are using the same honeycomb. We wanted to move the mass, so we invented three levels and made it incredibly porous with continuous visual connections, creating a new physical ground. And for the Cardiff Bay Opera House the architectural ground becomes a large room in the city below and above ground. We show cities as events. The historicists call it banal; they say nothing new can work well. But how do we move forward from often nonvalid historical models? How do you interpret the spaces? These are the investigations.

NR: Have you been able to expand in that direction for the Rome Center for the Contemporary Arts, also in an area rich in history and layered spaces?

ZH: The site in Rome was military barracks whose niceness relies on their decay. So rather than have a white box space, we considered other alternatives and dealt with how to have a historical city and maintain all the barracks and have a field condition so that it is not vertical but has fluid spaces.

NR: And how is this flow organized in the site plan?

ZH: There are big rivers that flow as the main gallery spaces in the L-shape site whose master plan identifies different components for different buildings. The other crucial thing was to establish a new line from the bridge across the river to lead to another entrance, so there are two sides of flow, which breaks into the rigid geometry so that bigger spaces become narrower spaces and routes and there are paths or canopies that you can walk under.

NR: Do the ribbons or bands of walls in vertical hangings reinforce the continuous space?

ZH: Objects and wall panels can be rigged vertically from ribs in the ceiling and they stop at different levels above the floor. Because then there is ground transparency through the space with strange spaces crossing the one enormous space, providing views out.

NR: Will these be appropriate and comfortable places to view art?

ZH: They will be nice, vast spaces. You can have a normative space or open spaces; they are not rigid spaces. The idea is to provide an enormous repertoire of spaces for the curators.

Constructs

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

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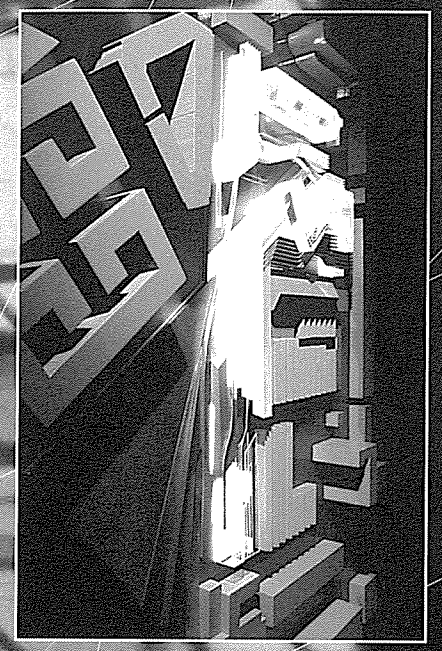


Cover image:
Richard Rogers Partnership, *Millennium Dome*, Greenwich, England, Drawing Courtesy of Richard Rogers Partnership 1998

Background:
Office of Zaha Hadid, *Mind Zone, Millennium Dome*, London, England, Photograph by Nina Rappaport, 1999

Opposite page from left:
Office of Zaha Hadid, *Mind Zone, Millennium Dome*, London, England, Photograph courtesy of Office of Zaha Hadid, 1999

Office of Zaha Hadid, *Set for the Pet Shop Boys*, Photograph by Oliver Domeisen, 1999

This page from left:
Office of Zaha Hadid, *Center of Contemporary Arts*, Rome, Italy, Photograph courtesy of Office of Zaha Hadid, 1999

Zaha Hadid, Photograph by Steve Double

Interview

at my office, these guys have wives or girlfriends who do their laundry, cooking, cleaning, arrange their travel, and I think a woman can do it if she wants to, but it is a nightmare. It will take men a long time to adjust their views about women. I mean in my office, they work for me and there is always a moment…

NR: Teaching is really a part of your total professional work. What do you enjoy the most?

ZH: I don't give a program—like a house or a hotel, I always give a condition in which the students have to work as a group project, and this teaches them to work together. They have to suspend their belief for a week. Each group of five students has a project: a room, a house, a building, an urban complex, and an urban site, and each one is five times bigger than the one before. So after they work on the room for one day, they hand it over to the next group of five. This way they do not have possession of their work, and every day they have a deadline. It is tremendously fun, and after five days they crash but they all learn something. I learn something from it, which is always important in teaching; it takes you away from your work, and if you don't learn something it becomes routine.

NR: And computers, have you learned from them over the years?

ZH: We always used a very organic method in our work and multimedia, and we still do that with computers. I do my paintings less now, but we always do models and color and line drawings. I use strange projections because they show me things I wouldn't normally see from normal perspectives or isonometrics. They inform the work about distortion. For large city contexts I learned about city complexity with the enormous voids that gave us a knowledge of urban intensity, and that began to translate to the interior or exteriors of these buildings. It became inputted or sucked into these projects, and that was an interesting journey.

NR: Most of your recent smaller scale projects for installations and exhibition designs are microcosms of your ideas for larger scale buildings and projects. How were you able to incorporate your ideas of fluidity and continuous space into the Mind Zone, one of the 10 exhibition zones in the Millennium Dome?

ZH: The Mind Zone is really the size of a large building. It was interesting to define how to interpret the mind spatially and artistically. We had many artistic consultants and used electronic media, film, and art to address perception, identity, and language. We envisioned an installation where people journey through the mind and understand how ideas are translated in a way that is not as in the Dome—a light material, translucent, but also very tough—as bridges for the dance, and they are cut out so the dancers can crawl in and out of them. It is no longer about an even honeycomb, but it is actually like our drawings because you can compress and extract movement so that it almost looks like veins.

NR: How do you extrapolate the ideas of ground, topography, and fluid space in the microcosms at the urban scale so they make sense?

ZH: We look at the way the ground can be multiplied by going below ground. Porous or malleable topography can create a hyper-intense space, with fluidity as in our ground studies for the Cologne harbor development, Madrid, and Dusseldorf. Our work in fragmentation deals with distortion and reexamining ideas of geometry to lead to fluidity.

NR: So you wouldn't call that deconstruction anymore, or did you ever?

ZH: No, I never really did, it was a term given to us. It was more about deconstructing certain accepted facts, normative geometries. It goes back to the idea of mass production and prefabrication based on regular components that blend into the generic form of the grided, repetitive city. We looked at historical cities, and how one can begin to find new ways of cohabiting adjacent to the historical conditions without obliterating it. Geological conditions or archaeological layers can sift through between the layers. Transparent horizontality and velocity can be achieved not only through glazing but through carving and cutting spaces, and that began concepts of movement and fragmentation to fluidity.

NR: How are fluidity and fragmentation connected rather than disconnected?

ZH: In looking at the cosmos, explosions exist in a continuous field. There are no barriers between the fields, but the field which could have an incredible expanse is also limited.

NR: How do you use these concepts to build within a city?

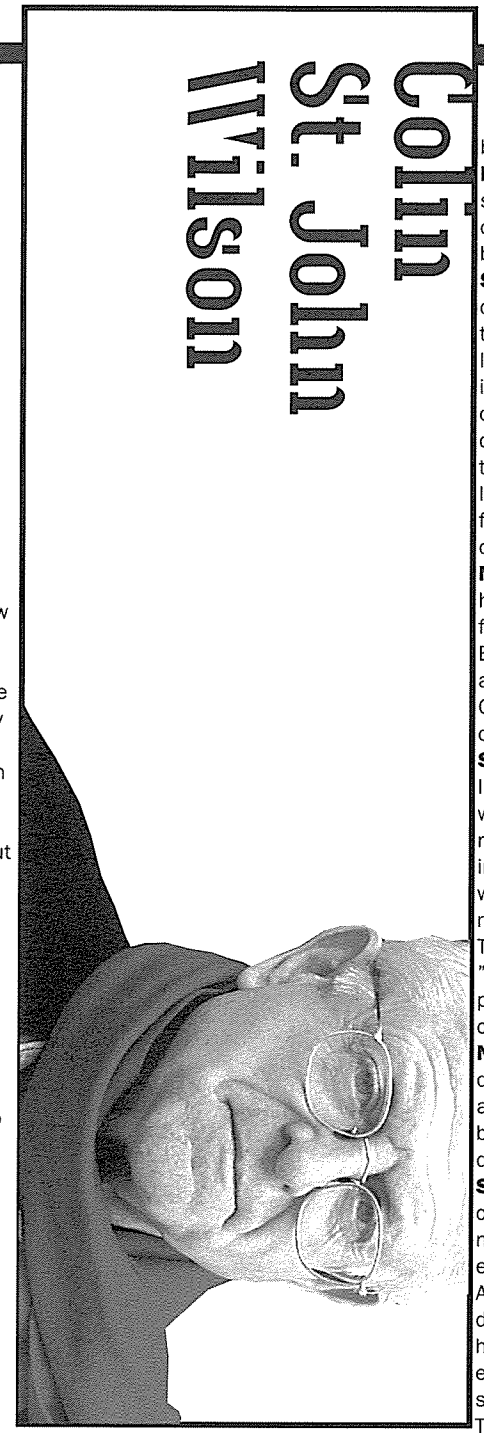
ZH: Fundamentally, it has to do with a social agenda of public domain and how that could translate into urban centers and how through particular geometries you can achieve openness rather than fortification.

NR: By fortification you mean the defined city limits and urban blocks of the older European cities?

ZH: Even the buildings of the '50s and '60s are podiums occupying an entire condition. For our project in Dusseldorf, we did not want to do a podium, a straight building, we wanted to make an undulated ground with multiple uses, and bring in the life of the street to the harbor, which was always blocked by a mass of warehouses.

Colin St. John Wilson

Colin St. John (Sandy) Wilson, is the Bishop Visiting Professor at Yale this spring, teaching with Professor M.J. Long. Together with Professor Long he will deliver a public lecture at the school on February 7. On February 9 and 10, March 15 and 16, he will deliver four public lectures on modern architecture at the Yale Center for British Art. During a recent tour of his British Library, Nina Rappaport talked with Sandy Wilson about his career and about the Library as a place of interaction and discovery.



Nina Rappaport: After over 36 years of designing, planning, site changes, change in governments, and redesign, the British Library was finally completed in 1998. How did you maintain your belief in the project over all of those years?

Sandy Wilson: There are times in your life when you make a decision which you really believe in and want to see it through, and that is that. One interesting episode, which actually relates to Yale, occurred in 1964 when Paul Rudolph marched me in to see Yale's president, Kingman Brewster, without telling me what it was about, and said, "This is the guy who should take over from me." All I could say was, "Wait a minute, we haven't talked about it. My design for the British Museum Library has just been approved, and that is what I want to do more than anything else. I am sorry to say that I am not available." That was absolutely a moment when I could have gone a different way in my life. Needless to say, a few months later the whole project went down with a change of government!

NR: How has the British Library evolved urbanistically?

SW: First, the site is excellent for connections to the rest of the country. King's Cross, St. Pancras, and Euston Road stations are all within a short distance of each other. And the Channel Tunnel Terminal is planned to be built next to St. Pancras Station, so our entrance courtyard will be the arrival threshold from mainland Europe. Who knows? A French scholar may yet have a real library to come to. And then the courtyard is the only public open space in the area.

NR: The courtyard is a major statement about civic life today. How were you able to get it approved at such a vast scale?

SW: I had a big fight with the planners. They wanted a plaza as flat as a billiard table and open to the street, but I wanted to have an enclosed courtyard. Courtyards were one of my first big rediscoveries when I went back to Cambridge to teach in 1956. I even showed these sequences of enclosed "outdoor rooms" to Eero Saarinen, who said, "Courtyards are great, but the boys in the office wouldn't let me do it because Mies says that you must not close your corners!" And the fascinating thing is that Saarinen then went back to Yale and designed Morse and Stiles Colleges with their courtyards the year after. At the Library I especially wanted to have an enclosed courtyard to tune you down from the noise and the traffic on Euston Road. I outlasted the opposition by showing the Labrouste Bibliothèque Nationale in Paris as precedent, where you go through a hole in the wall, rather like Alice in Wonderland, and then through an enclosed courtyard, before finally entering the library.

NR: The same sense of controlled sequence is seen in the Library's interior—constantly unfolding, like getting into a book; the space confirms the idea.

SW: Yes, this develops in the entrance concourse from a comparatively low, narrow threshold in a series of waves, with natural light, the essence of the building, pouring in from above. Next in importance is the continuity of intermediate elements—canopies, balustrades, suspended lights—that sustain human-body scale even in the loftiest spaces, and this intimacy is reinforced by the body language of touch with oak, leather, travertine, bronze, and ebony.

NR: And then there is the dramatic six-story-high central tower of rare books—also a feature of the Beinecke Library by Gordon Bunshaft—it is a six-story-high bronze and glass tower with the bindings of King George III's collection brought right out on the face for viewing.

SW: It recalls for me the Kaaba in Mecca. I have surrounded the base of the tower with highly polished black marble to give reflections, the illusion that it plunges down into a cavern of hidden treasures. In this way I make a visual gesture to the fact that most of the books are stored below ground. The building is a continuous narrative—"unfolding," as you say, a sequence of patterns of activity, each with its own character.

NR: It is interesting that with the supposed death of the book, more and more people are using the Library. In addition to the rare books and the reading rooms, what else is drawing people here?

SW: The three galleries have amazing collections, with the Magna Carta, Mozart's notebook. And there are the unexpected events—a tree planted in the courtyard for Anne Frank, dance performances with 50 dancers moving throughout the entrance hall. This place is doing things I never envisioned. I love Aldo Van Eyck's expression: "It is not a question of Space and Time, but of Place and Occasion." Once you create the special aura of a place, that invites people to use it; then unpredictable inspirations take over. But, more to the point, readership has soared—a 45 percent increase within the first six weeks of opening.

NR: One reason the Library is so popular is the sophisticated reading rooms and book retrieval systems. It is a very high-technology building, but you have played that down—from the paternoster elevators to the desks totally wired for computers.

SW: Concealing these elements is important to me. I am not interested in creating a high-tech industrial object. For me the "why" and the "who for" come first, the "how" comes last.

NR: You received the commission for the Library at a time when modern architecture was in favor, yet you still had to fight for your designs.

SW: Right from the start I had a very aggressive bunch against me who swore that I would never build it, local people. But that was the 1960s, before conservation, when you were meant to have a bulldozer ahead of you. I could have even demolished Hawksmoor's Church—unbelievable. And then when the site and the scheme changed in the 1970s, Prince Charles (although he laid the foundation stone) and a powerful establishment group of scholars campaigned against it—and damn nearly killed it.

NR: But teaching kept you going over these years. It was a calling for you, at Yale in 1960 and from 1956 to 1989 at Cambridge, and you were writing a lot. Your book *Architectural Reflections* on the humanist moderns—Gunnar Asplund, Alvar Aalto, Hans Scharoun, and Sigurd Lewerentz—will be reissued this spring by Manchester University Press.

SW: Yes, right from the start, teaching and practicing what I teach have been my yin and yang, and writing is an inseparable part of staking out what Aalto called your "fighting-station." For me, Aalto, both in his buildings and writings, was exemplary. My first 'serious' bit of writing was the essay "Open and Closed," completed after my first visit to Yale in 1960, published in *Perspecta 7.* I crossed swords with Philip Johnson from day one, and in my more recent book, *The Other Tradition* (Academy Editions, 1995) I argued that the true cause of the Modern Movement was betrayed at the first meeting of C.I.A.M. in 1928, when Le Corbusier and Gideon kicked out those, who like Hugo Haring, protested against the establishment of an orthodoxy, replete with rules (the four "functions," the five "points," the seven "routes," etc); in the words of Alvar Aalto, "like all revolutions, it ended in dictatorship." The publication of *The International Style* in 1932 finally put the lid on it. I believe at that moment a sort of unorganized "resistance movement" was born in the work of those you just named.

NR: This humanist direction of Lewerentz, Asplund, and Aalto is where your own architecture springs from, and is clearly seen in the Library. You never really needed post-modernism, did you?

SW: True. My heroes of the "resistance" movement never tried to cut themselves off from the past like Gropius—continuity, allusion, metaphor were all part of the game in buildings such as Aalto's Villa Mairea. The attempt in the International Style to reduce the whole movement to an issue of "style"—inevitably boredom set in ("less is a bore") and critics cried out for its opposite stylistic formula (word for word!). Hence Po-mo… painfully predictable, I refer to it as "the Ballet School" in my essay "Open and Closed."

NR: But there was also a time when some called your buildings—such as the Architecture School and plans for the Liverpool Civic Center—"Brutalist."

SW: I was included in Reyner Banham's book *New Brutalism*, only as "a difficult case" that didn't quite fit. He referred to my extension to the Architecture School as a "manifesto" of Brutalism, which it was in the sense that it revealed very badly how it was made and the use of the Modulor proportional system. But then Banham exempted both Lewerentz and me from the canon on the grounds that we were up to something else. Thank God.

NR: What was it that Lewerentz was up to? When did your interest in him develop?

SW: Coincidentally, it also began with *Perspecta*, number 24 this time, an issue on how building technology was intrinsically part of the design. I showed Lewerentz's Chapel of the Resurrection in the Woodland Cemetery in Stockholm as the one twentieth-century building that was a true extension of classical architecture. This building was followed by his dramatic shift in the '60s to a more rigorous minimalism than anyone else. He wrote nothing! Everything he had to say was said by the way a brick is laid, a pair of beams straddle a column, a piece of unframed glass is clamped across an aperture in the wall, a path is cut through a forest.

NR: Will you incorporate Lewerentz in your studio at Yale?

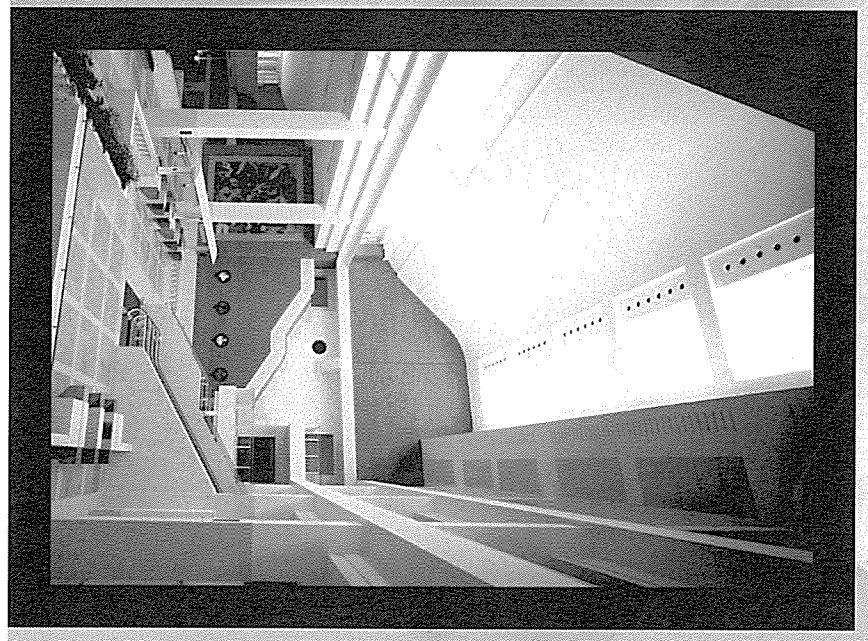
SW: Yes, I would like the students to analyze the Woodland Cemetery, contrasting it with Rossi's urban cemetery. We will look at how the interpretive narrative determines the design. When you are dealing with the theme of death, after all, you've got to be serious. How can architecture create the right aura for people to come to terms with bereavement? That is very much what Lewerentz did.

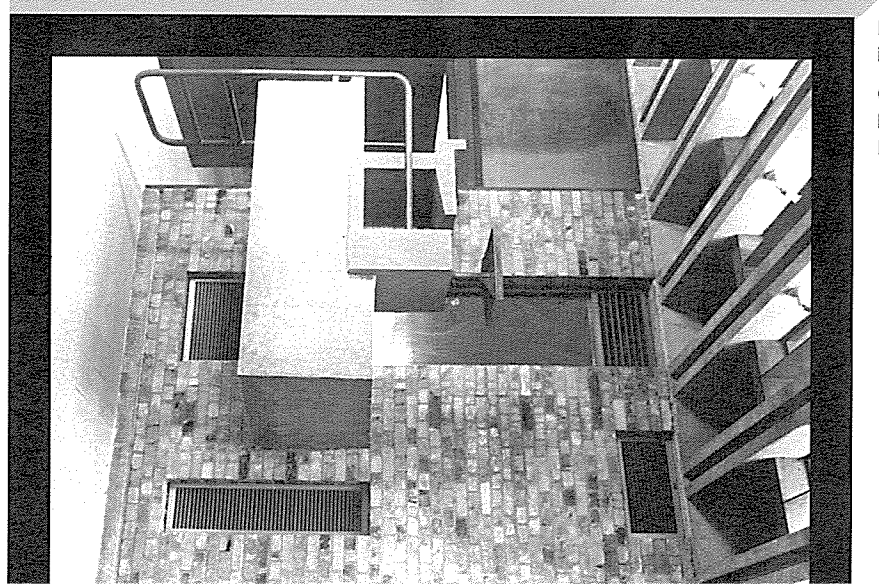
NR: I understand that they are unveiling a bust of you in the British Library tomorrow. Surely that is a pretty rare compliment.

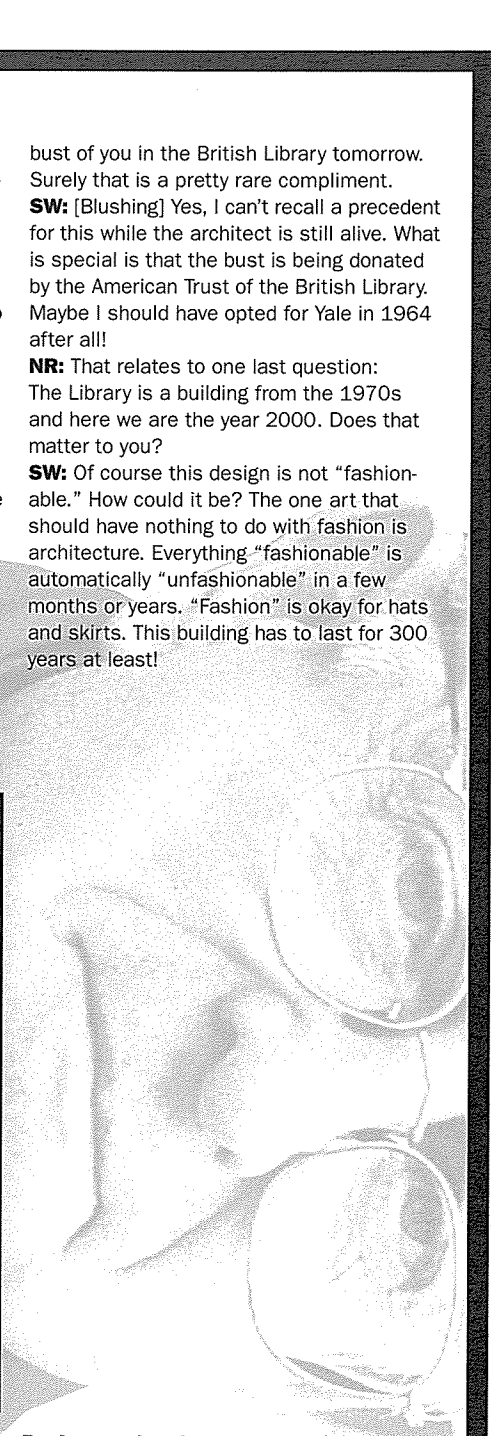
SW: [Blushing] Yes, I can't recall a precedent for this while the architect is still alive. What is special is that the bust is being donated by the American Trust of the British Library. Maybe I should have opted for Yale in 1964 after all!

NR: That relates to one last question: The Library is a building from the 1970s and here we are the year 2000. Does that matter to you?

SW: Of course this design is not "fashionable." How could it be? The one art that should have nothing to do with fashion is architecture. Everything "fashionable" is automatically "unfashionable" in a few months or years. "Fashion" is okay for hats and skirts. This building has to last for 300 years at least!







Background and inset:

Colin St. John Wilson, Photograph by Nina Rappaport

From left:

Colin St. John Wilson, *Interior of the British Library,* London, England, Photograph by J. Donat 1998

Colin St. John Wilson, *Interior of the extension to the School of Architecture Cambridge,* England Photograph by S. Lambert 1958

Greg Lynn

Greg Lynn will be the Davenport Visiting Professor at Yale in the Spring term, and will give a public lecture on April 10. Lynn heads the Los Angeles architecture firm Form, and is the author of *Animate Form* (Princeton Architectural Press; 1998). He was interviewed by Richard Weinstein, Professor of Architecture at UCLA.

Richard Weinstein: Greg, you say that the use of the computer will have an impact on architecture comparable to the invention of perspective. How is that?

Greg Lynn: First, let me say what the computer will not do for architecture. They do not expedite the design process, because architects always find a way to spend more time on design, no matter how easy you make their lives and simulation and walking clients through building is something we are already pretty good at. Computers do introduce calculus and more importantly the shapes of calculus—curves and surfaces, so that all of a sudden our language includes a new type of mathematics and family of shapes. The second impact that the computer has is that it negates the value of whole numbers, so proportion, harmony and rhythm need to be rethought within a new medium of differentials and non-standard mathematics.

RW: But what makes you think that just because you are doing something new with the computer that its importance is comparable to the invention of perspective after the architecture in the Middle Ages?

GL: If you look at the invention of perspective, it was first seen as the extension of a search for truthful and natural representation, and although that may not be the primary motive for most architectural design these days, I think that implicit in the computer's mathematics and geometry is and advanced form of organicism. I wouldn't say that the computer gives you the language, but it does produce a different kind of natural form that will have an impact culturally. There will be a new dominant model of form that won't be of harmonics and reducible ratios but may be of an alien mutant form of wholism.

RW: Writing about the computer in *Animate Form*, you imply that its use leads naturally to the development of open-ended compositional strategies. There is a sense that these strategies have ethical and political implications. Is that a fair statement?

GL: Yes, I think that is actually two statements. First, that the computer does lead to open-ended strategies is true, but I would never say that it is the end of prediction, insight, criticality, or intuition because the computer gives you a different kind of control over the entire process. You don't have to state in advance a set of goals, because at any moment that you calculate the design you have accuracy. There is still intuition, practice, critical insight and design responsibility over the new kind of process. Secondly, it is naive to proclaim that the computer ushers in a democratic design process; you can use the computer for a fascistic design or a democratic design ideology, these distinctions are not imbedded in the technology.

RW: But I thought that you just said that by definition it carries with it ethical and political implications.

GL: It does, such as a sensibility of growth and mutation and collaborative and distributed problem solving. I wouldn't make the jump from a sensibility and organizational bias to a politics or an ideology. I don't think that there is any inherent political position for or against computers.

RW: Doesn't the sensibility naturally lead to a certain ethical, moral, or political stance? Not only did you talk about a different sensitivity that it has, but also that you couldn't tell in advance exactly where you are going, so there is an indeterminism built into it, so that then leads to specific politics which are global or inclusive. Yes or no?

GL: One could make that argument very convincingly, but I wouldn't. The military, entertainment industry, global banks, and graphic designers all use computers. Can technology connect all of those things ideologically? I am actually wary of a kind of futurism that would ascribe political and ideological motives to technology. I think that the computer provides a grammar that architects will be composing with in the future; it is the language that will be composed, thus it has a different sense of openness, creativity, and growth. I hope that architects can take advantage of that and exploit it.

RW: Does that mean that the attributes of style are inherent in the operation of a particular software program and that different programs tend to meet the different styles?

GL: That is unquestionable. For example, when I was shopping for a toothbrush, I was frustrated because all of the available toothbrushes I was looking at appeared to be designed in AutoCad, and I didn't want to put that aesthetic in my mouth. Then I found a toothbrush that looked like it was designed in Alias, a program that I liked to use at the time. A month later there was an article in *ID Magazine* about toothbrush design, and the brand I didn't want was in fact designed in AutoCad, and I bought the one designed in Alias. If you look at cars, or follow industrial design culture, you can readily identify these programs impact on product design, as now, in architecture you can tell if someone is designing with FormZ, 3-D Studio, or CATTIA, because it is all in the mathematics. You can really see the influence of the software package on the design.

RW: Does the computer, in the indeterminacy of the design process, contribute to a kind of automatic design where the judgment of the architect is exercised primarily in watching the screen until something likable appears? Isn't this "why not architecture," where the building becomes a receptacle into which one decants meaning as an afterthought? Just the reverse of Louis Kahn, where the beginning is the meaning. Here the meaning is second to the generation of form?

GL: I know that I have claimed that the procedural aspects of computer aided design allows meaning to be built in, but let me give you one example. In the Korean Presbyterian Church in Queens, New York, which I designed with Michael McInturf and Douglas Garofalo there wasn't a precedent for Korean American churches at this scale. So we started physically with a blob, an undifferentiated shape, that we began to build decisions into, such as how it would be oriented, where the choir would be, and all of the functional, technical, and programmatic issues. We made architectural decisions about light and about producing a ridge at the center of the space to give it an axis, and many other traits that you would associate with sacred architecture were built into this blob. We started out with a generic featureless digital mass and built into it features and traits.

RW: Why is that not just setting in motion a shape-making machine, and then watching this machine transform the shapes according to a set of rules and then saying "That's great, let's stop it there"?

GL: Because we designed the features, we just designed them incrementally without a predetermined or "pure" image in mind. In the church the decision to use blob elements, I knew would push the project in a particular aesthetic and spatial direction. Although I didn't know exactly what that was going to give us. I did have an idea that it was a preferable kind of geometry.

RW: Did the computer automatically transform the shape? Or do you modify the undifferentiated shape and therefore operate more or less traditionally?

GL: I don't believe that the computer will be an auto-poetic machine, I don't believe it will generate beauty and meaning on its own. I think you need architects for that. Design has to occur in collaboration with the technology. I don't believe it is an automatic device, but it is definitely more mechanical than a T-square, which is a constraining devise, while the computer is a more generative one with more suggestive and creative forms. It is facilitated by the software, but not authored by it.

RW: There is a degree of interaction in making a pencil sketch on yellow trace, because when something is drawn on a piece of paper it is what you want to draw. Louis Kahn would sometimes rotate his drawings with the hope that it would stimulate a response that he wouldn't get if he kept the same orientation. Does the computer do that more energetically than rotating a static drawing?

GL: The computer is the most vital medium I know for sketching. That first doodle of Louis Kahn would be imbued with meaning but would lack dimensional accuracy. I don't have to jump this hurdle of going from a pencil sketch on yellow trace or a model study to a set of construction documents it is a continuous flow from sketch to dimensional drawings.

RW: Does the information content of computer sketches stimulate more synapses in the brain than a two-dimensional image?

GL: I love being surrounded by robots building models through the whole design process. Things like milling machines and stereo lithography force you to think about fabrication and construction early on. But building models by hand is also absolutely necessary. Also I am also pleased with the way that in computer calculations all of those decisions follow one after the other so that if you are not totally happy with something you can go back five steps and change it. And that makes it possible for architects to think more in terms of products and less in terms of statement buildings.

RW: How is that?

GL: I am developing the Embryonic House™ where I am trying to make a product, a line of houses, like a fashion house designs a line of dresses. You make a generic set of decisions about materials, shapes, and color and then you can have a plethora of variations. You can have a brand identity and variation all within in a single design project.

RW: Isn't that like the awful tract housing in Irvine, and doesn't that bother you?

GL: No, that makes me happy. Why aren't architects doing tract housing in Irvine? Why isn't there any design out there? Why aren't we more ambitious about critically engaging the production and marketing process of those projects?

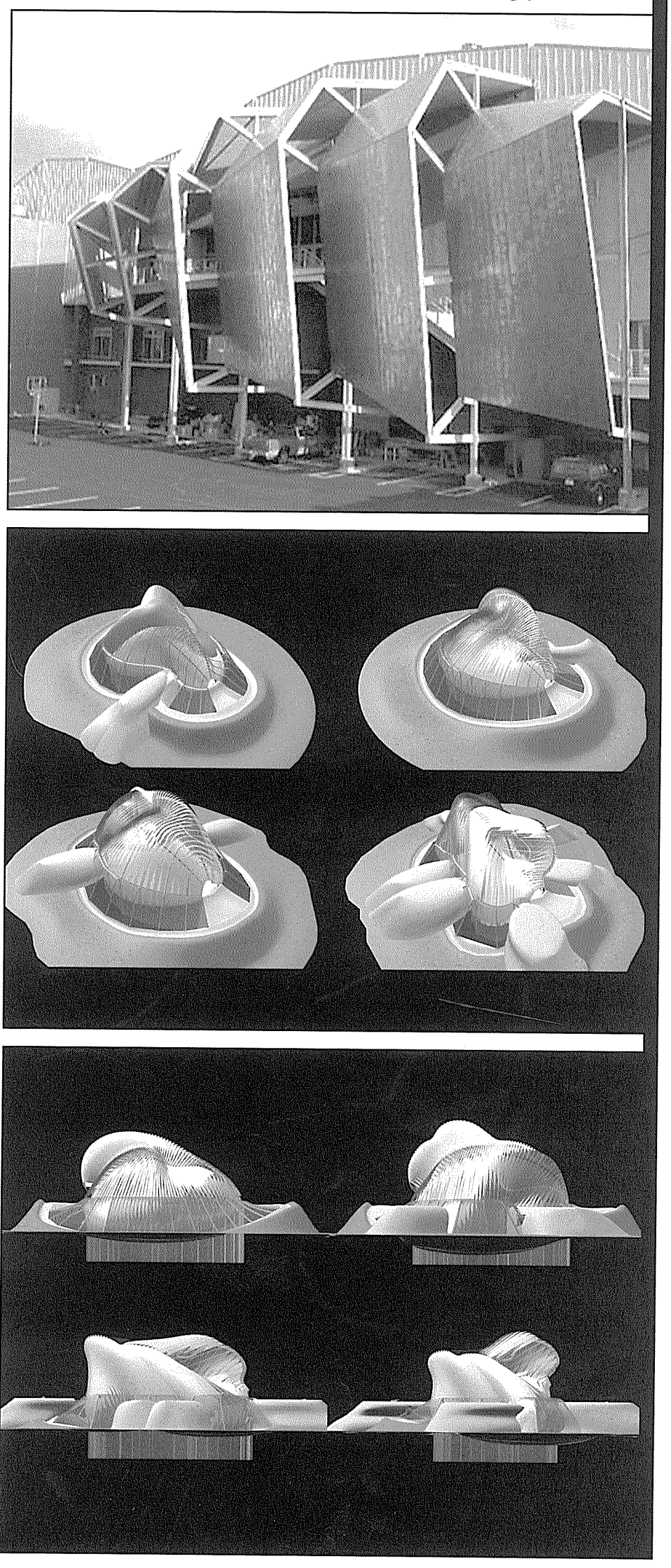
RW: But if the concept is constant, how is varying the color of a room or the shape of a window, a very fundamental change?

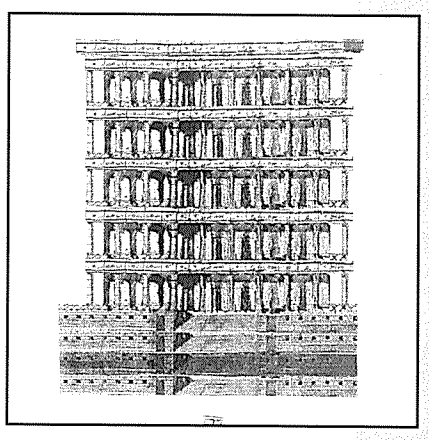
GL: Imagine if every element of a house is produced in a factory, as forty percent of houses are in America, and you control every element so that by changing a few parameters every piece is custom detailed, then those houses are more interesting simply because of variations. Today, in everything from automobiles to athletic shoes you see unprecedented variations from fewer and fewer sources. Why not in a design office. The enemy of design in the Irvine tracts is standardization, and I think the promise of my approach is that it opens up a space for design in a populist building market.

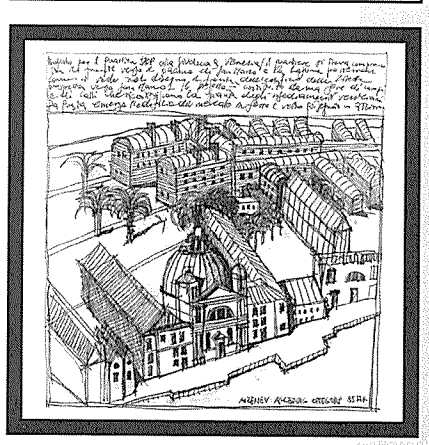
From top:
Greg Lynn,
Michael McInturf,
Douglas Garofalo,
Korean Presbyterian Church, Queens, New York, 1999

Greg Lynn Form,
Embryonic House,
1999

Background:
Greg Lynn,
All images courtesy of Greg Lynn Form







Scully on Rossi

The sweetness of Aldo Rossi's character came through in all his work, that and his incomparable feeling for Italy; its cities and their piazzas were alive in him, its villages and their fields older than Rome. It was, of course, Milan and the Po Valley that he knew best, from the great square with its cathedral crowned with saints, to the farmhouses and barns looming like timeless monuments in the mists along the river. With all his richly European culture, he was in every way a Milanese. He liked to repeat his grandfather's remarks about why it was good to live in Milan, "protected by the Alps from the Germans and by the Po from the Italians."

His major work was to interpret the traditional architecture of Italy with its powerful urban types, especially that of Lombardy and the Veneto, as it had never before been done so systematically and with such haunting poetic power. He showed us how it was an architecture of ageless geometry but also of endless peasant craft. Solid, deceptively simple—rooted, like everything Italian, in the realities of the earth. He used to love to remind us of the time his teacher at the Polytechnic in Milan said, in regard to one of his projects, "Aldo you're just like some dumb mason from the Abruzzi," to which Aldo replied, "Now at last you understand what I'm after."

In fact, Aldo moved through what he called his early rigors of the International Style into forms so simple, so wordless, indeed so dumb, that they convinced us that they were the Ur forms, the basic structure of everything, a silent language without words, a peasant language reviving the city, a true vernacular. The Fascists had tried to do something of this kind, but in the end they largely failed, perhaps because of their fundamental vainglory, their attitudinizing, and their brutality. Not Rossi. He took the cities of Italy gently back from the Fascists; he made modern architecture the monumental building of the city as it had not been in Italy before—except possibly in the case of Giuseppe Terragni. It is touching that Aldo and Robert Venturi eventually became good friends and that Aldo wrote a warm preface to Venturi's book about his mother's house. This was fitting enough, because he and Venturi both dealt with urban and vernacular realities to make a fresh new architecture capable of healing the city's wounds and of inspiring other architects as well.

The Galaratese Project was the first of Aldo's buildings that I saw. That night, I dreamed about the great columns marching down there in the haunted space of the ground floor gallery; I knew that I was in the presence of great architecture and so I wrote Aldo a letter, to which he responded with his usual kindness, and what I am proud to call our friendship began. He made me a present of a couple of his beautiful drawings, and I gave him one of the quilts collected by my son John in his study of the incomparable examples made by so many black women in the Deep South. Aldo responded to it directly; it was again that "mason from the Abruzzi" from which the Ur forms came.

Later, Andres Duany and Elizabeth Plater-Zyberk were able to engage Rossi as the designer of a new architecture school for the University of Miami. I was privileged to be there when Rossi made his presentation to the trustees. But the administration later showed a reluctance to fund the project, which was also resisted by some members of the faculty. "Fascist," one of them called it. Finally, it dwindled to one tower only, and at last that, too, was abandoned. But Aldo then promised to design a medium-size lecture hall for the school, "a little Pantheon," which might well have become a reality had death not intervened.

It is hard to think of Aldo in the wreckage of that automobile, though it was very much the modern Italian death, the climax of "Il Sorpasso," Futurism's deathly legacy to the Italian male. It is ironic, too, to remember Aldo's words about his design of the resonant cemetery at Modena. He drew it, he said, "out of the ache in my broken bones," while he lay in the hospital recovering from an auto accident in Dalmatia.

I remember with most happiness a lunch he gave my wife and me one summer day in Milan. She bought a wonderful Italian dress for it—a sky-blue linen Milanese dress—and afterward Aldo took us on a slightly drunken tour of the city and the university, pointing out the shapes that had become part of his work, much as one of his most affectionately remembered predecessors in Italian Rationalism, the great Giorgio Morandi, had led me in 1952 through the streets of Bologna, showing me how its towers became vases and candlesticks in his paintings. "I am always painting Bologna," he had said, and it was the same for Aldo, for among the towers and tenements in his "Theaters of the City," the form of one of his own coffee pots, like the vases of Morandi, was usually to be found. Just after we left Aldo in Milan, we saw in a shop window one of the skinny espresso pots he had just designed and bought it as a souvenir. Years afterward, at a party, we told him that, and the next week one of his fat teapots arrived in the mail.

He was all Italy; he understood the endurance of the type, and released architecture, at least for a while, from that obsession with invention that has helped destroy the fabric of the city everywhere. Along with Auden, Rossi understood how sacred the city is, and as he wrote, and drew, and built, he helped us all to understand that, and so helped civilize us all. He filled us with images older than the classical world, shapes of the holy city we try to make and to which we would hope, in one way or another, to return.

—Vincent Scully

Vincent Scully is Sterling Professor Emeritus of the History of Art. On December 5, 1999 his article, "Tomorrow's Ruins Today", appeared in the New York Times Magazine.

From top:
Aldo Rossi,
Fukoka
Collage
Courtesy of
Max Protetch Gallery,
1987

Aldo Rossi,
Venezia Guidecca,
Ink and watercolor
on paper,
Courtesy of
Max Protetch Gallery,
1989

Background:
Aldo Rossi,
Untitled,
Tempera and
pen on paper,
Courtesy of
Max Protetch
Gallery

Aldo Rossi: A Remembrance

A memorial was held in honor of Aldo Rossi, at the Max Protetch Gallery in New York on September 15, marking the second anniversary of his death in an automobile accident. The 50 people who came to remember the great architect were surrounded by his drawings and watercolors on display for the exhibition "Aldo Rossi: A Remembrance." Rossi's energetic images, some never seen before, were shown in the gallery as they had been on walls of his office. Also on exhibit were models of Rossi's last building, the Scholastic Books Building, which is now under construction in New York City's Soho district, and products he designed for the company Alessi.

Max Protetch began the evening with remembrances about Rossi as a friend and architect. Preservation consultant William Higgins, Phaidon editor Karen Stein, and the graphic designer Massimo Vignelli each told anecdotes. Wim de Wit, curator of architectural drawings at the Getty Center, compared Rossi to John Soane, expressing how effortlessly the Italian architect placed different scales, styles, and references together, making them all fit—a collector of all styles, the way Soane collected building fragments. Paola Antonelli, curator of design at the Museum of Modern Art, said, "There are so few who dig into history and bring it back into the present. Rossi showed us how vital, timeless, and modern classical architecture is."

Unable to attend the memorial service, some colleagues sent messages. John Hejduk wrote about being "astonished by the haunting beauty of Rossi's work, something profound, extraordinary, and original. I was deeply moved by the work, as I was by the man. We became friends."

And Peter Eisenman related how "in the difficult years for architecture, from the later '60s and the early '70s, Aldo was one of us. He was a friend, colleague, ally, and most importantly, a great architect. With his seminal book, *The Architecture of the City*, and his Modena Cemetery project, he opened up a new direction, a 'tendenza' for architecture…A quiet man, the resonant sound of his voice is deeply missed."

Robert Venturi and Denise Scott Brown expressed how they "continually connect with his work and his ideas," learning "over the years from concepts, urban and architectural; from symbolism, historical and immediate; from scales, grand and human; from dimensions, universal and contextual."

A retrospective exhibition, "Aldo Rossi 1931–1997," which was curated by Francesco Dal Co and Alberto Ferlenga with an accompanying catalogue by Electa, was on view at the Triennale in Milan from November through mid-January.

Scully Receives Award Eponymous

Over 400 people, many of them graduates of the School of Architecture, attended a gala celebration in honor of Vincent Scully, given by the National Building Museum in Washington, D.C., on November 12, 1999. Scully, Sterling Professor Emeritus of History of Art, received the award in his name for a lifetime of achievement in study, teaching, and public understanding of the built environment. The $25,000 Scully Prize was established by a committee of renowned architects as a thinking man's equivalent to the Pritzker Architecture Prize.

Senator Daniel Patrick Moynihan presented the award to Professor Scully, and past students and architects made tributes to the teacher who inspired them. Among them was Dean Robert A.M. Stern, who said: "Vincent has taught us how to see. He has also helped to broaden the focus of our vision. He has opened us up to architecture as an inclusive art…Vince not only teaches us how to see, he teaches us what to see. He has helped us to see that Architecture with a capital 'A' is not only to be found in the work of heroic form-givers but also in the modest buildings and places that real people know and admire but too many architects and critics hold in disdain."

Other laudatory comments were made by David M. Childs, a partner at Skidmore, Owings & Merrill; J. Carter Brown, Director Emeritus of the National Gallery of Art; Elizabeth Plater-Zyberk, of Duany Plater-Zyberk, and Paul Goldberger, architecture critic of *The New Yorker*.

The day after the gala, which raised $750,000 to help endow the prize in perpetuity, Scully delivered a lecture at the National Building Museum that traced how gardens and fortifications have shaped the architecture and planning of the nation-state throughout history.

ones. The urban grid delivers the potential for flexible, decentralized decision making. It is neutral and, if platted in small lots, it has the intrinsic potential for a variety of outcomes. The 18-foot Manhattan lot allows both the row house and in accretion, the block-long St. Patrick's Cathedral.

About the individual projects: Cedric Price's proposal is the most sardonic. His team of revelers seems to have invested not more than a few jolly hours, perhaps as in the old Architectural Association, not entirely sober, throwing together a scrapbook. But it is not meant to be taken seriously.

Jesse Reiser and Nanako Umemoto display a superb analytical methodology, the results of which they then proceed to ignore. In the end, their design, to be fashionable, had to be pretty much like the others including Van Berkel & Bos's. It is a symptom of the coercive homogenizing of the avant-garde that from L.A. to Amsterdam the megastructure is de rigeur. Eisenman at least makes it clear that he has no analytical methodology whatsoever.

Reiser and Umemoto's plan makes a special error: It brings the highway integrally into the megastructure and includes the garages. The result is that the user need not leave the building to actually set foot in the city. This fulfills the suburbanite's dream to drive into the city without engaging the street traffic, to park conveniently, to use the facility, and to never deal with the messy sidewalks. It might as well be on the Jersey landfill.

Morphosis imposes its usual L.A. design, but must New York tolerate such bad grooming? Their "easy" architectural manners betray not a hint of the decorum that underlies Manhattan's mature urbanism. To describe their proposal they create a sort of baby talk that passes for terminology: Snakes, Conquistadors, Pugs, Floaters, Crepes, Linkers, Noodles, Missiles, Warp Holds, Displays, Bits, S.O.U.'s (Suspended Objects Unknown), etc.

Morphosis mangles the lexicon of urbanism for fun, but Reiser and Umemoto consciously deploy language in order to control the discourse. They use slippery terms such as "cluster," "void," and "critical package," when "block," "square," and "campus" would do (but calling a square a square is so square). Their soothing, deceptive text proposes "mutability," "absences," "deficiencies," "deformations," "transformations," "potential," "diversity," "vicariousness," when in fact all of it has been decided at once and for good by their design.

Eisenman's, like all the schemes, undermines orientation by employing a version of the kiasma, popularized by Steven Holl at Helsinki: a sort of crossover warp that, just for starters, destabilizes the ground plane. Eisenman's entry begins the takeoff but doesn't actually complete the Immelman turn. Perhaps that is for the best, as his winning proposal is conventional enough to work. His mature work seems to be reconciled with a suave elegance that, at this scale, results in forms so monolithic that they would have troubled Speer. His building ends up being totalitarian, not just in size but in syntax. Its construction is his personal tectonic secret; it cannot be divulged to other architects.

These megastructures would require a permanent management authority, withdrawing from public discussion a large sector of Manhattan. Even after it was built, its government would be administrative, which is to say, hermetically bureaucratic—never democratic.

The people of New York so ostentatiously invited to the viewing at Grand Central have been presented with merely the illusion of a choice. Price's entry is so depleted that only a nihilist like Herbert Muschamp would back it, and the four others are conceptually interchangeable.

A New Urbanist proposal would present a third position, one between the absolute control of the megastructures and the abdication of Price. It would begin with the restoration of the super-efficient Manhattan block pattern. This is a radical proposal compared to the too-obvious provision of a single big building for the single big site. The streets created would not be conventional; they would hump over the ridgeline of the tracks, in memory of them. Only a few of the 20 blocks thus created would be permitted to conjoin, and then only in the event of a genuinely large user, perhaps at the scale of a Rockefeller Center or a Yankee Stadium. But not any larger, because it is essential for the vitality of the city to avoid internalizing street activity.

The New Urbanist proposal would make each block available for many separate building sites. The architectural work would thus be decanted to dozens of architects, the five entrants to this competition not excluded. The sequential increments of decision would assure a self-correcting variety in programming, investment strategy, and architectural design. The result would be resilient, although it would admittedly lack the blockbuster quality of a single creator.

The IFCCA competition is not about urbanism. Urbanism is about a sequential, decentralized, and public design process. These are very large architectural projects. In the end, the only thing that is urban about them is an audacity worthy of Burnham. Their contribution is to add the horror of the gigantic to the nightmare of the irrational. As Goya warned, the sleep of reason creates monsters.

–Andres Duany

Andres Duany ('74) is a principal at Duany Plater-Zyberk

Response to the IFCCA Competition

Peter Eisenman asked during the Canadian Centre for Architecture competition events, where are the New Urbanists? And so, alas, one of us must take the time to respond.

The short answer is, of course, that no New Urbanist was invited to participate in the closed competition to develop an urbanism worthy of Manhattan. The entrants were preselected for ideological consistency, all five being, at a minimum, allergic to traditional urbanism.

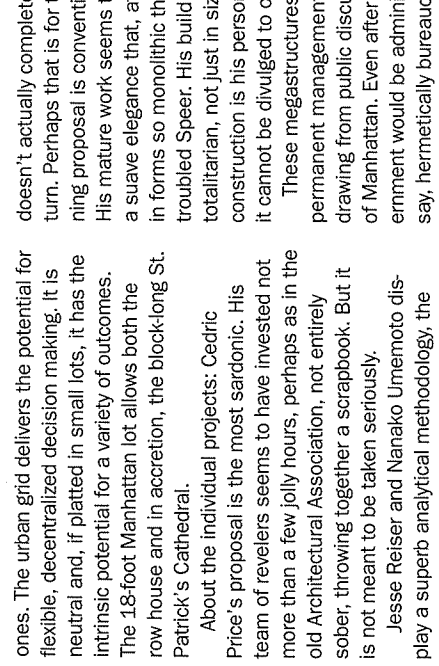
This editing was undoubtedly necessary. Had a New Urbanist project been included, the ensuing public discussion would have been heavily polarized, with a preponderance of popular support behind the New Urbanist design. An open democratic process and a modernist megastructure are incompatible at this time, and the CCA knows that.

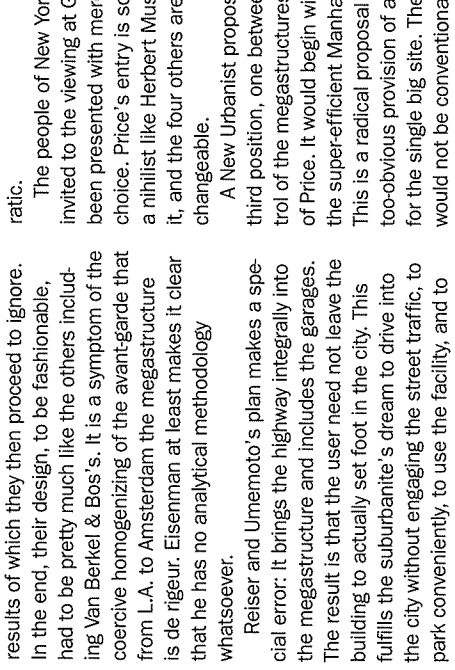
Here is the story in short: the CCA, continuing the 70-year search for a workable modernist urbanism, has stumbled upon a revival. Rem Koolhaas, with his XL Category, has made megastructures fashionable again, but not within the city. In *Delirious New York* he clearly states that the urban block must be the limit of each individual architectural ideology. Centralized, multifunctional XL buildings to achieve critical mass are justified only in the unraveled infrastructure of suburban sprawl.

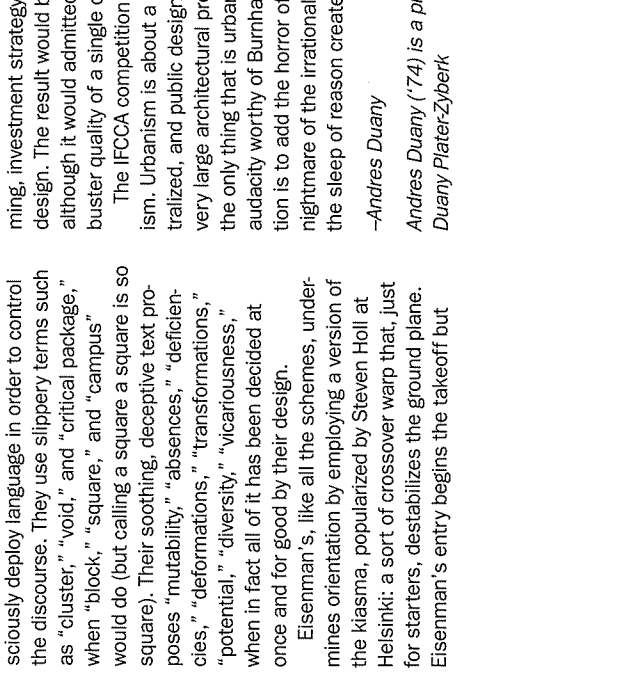
There is no need for a megastructure when there is a functioning urban grid. The street network is an automatic, synergetic integrator. Manhattan works because its small blocks break down building for parallel processing. The 20-block centralized, processor/megastructure proposed by the competitors depletes the energy of the public realm no less than the underground passages of downtown.

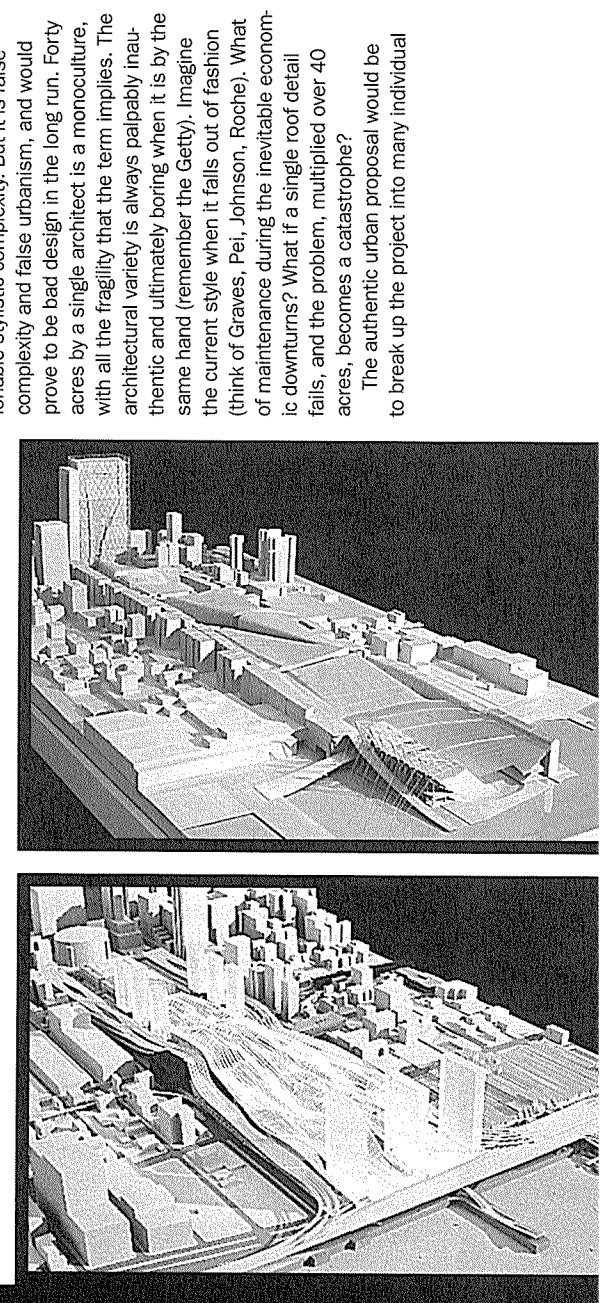
The CCA designers camouflage their out-of-date superblock conceptions with a fashionable stylistic complexity. But it is false complexity and false urbanism, and would prove to be bad design in the long run. Forty acres by a single architect is a monoculture, with all the fragility that the term implies. The architectural variety is always palpably inauthentic and ultimately boring when it is by the same hand (remember the Getty). Imagine the current style when it falls out of fashion (think of Graves, Pei, Johnson, Roche). What of maintenance during the inevitable economic downturns? What if a single roof detail fails, and the problem, multiplied over 40 acres, becomes a catastrophe?

The authentic urban proposal would be to break up the project into many individual









Remembering Colin Rowe

Colin Rowe died on November 5, and a memorial service will be held for him at the Carnegie Institute of Washington, 1530 P Street, Washington, D.C., on Sunday, February 6 at 1:30pm. He is remembered here by two Yale faculty members, both former students of his, Judy DiMaio and former Dean Fred Koetter.

Colin attended Yale on a Smith-Mundt-Fulbright Scholarship to study twentieth-century architecture with Henry Russell Hitchcock. He was drawn to Yale because of the independence of the students. He was able to recognize what Americans didn't about themselves, and he made people aware of their own architectural traditions. Although he had completed his thesis at the Warburg Institute in London, "The Theoretical Drawings of Indigo Jones: Their Sources and Scope," with Rudolph Wittkower, this was never published, mainly because Colin refused to abide by the rules of art historical documentation, which Wittkower insisted upon—or at least that is how Colin explained it to me. Another connection he had with Yale was that his essay "Transparency, Literal and Phenomenal," written with Robert Slutsky, first appeared in *Perspecta 8* in 1964. It's understandable that he would be so drawn to this country, and ultimately, to Texas: America was freer to his own creative and provocative way of thinking. He was happiest when he could wear his black leather motorcycle outfit at Cornell or a cowboy hat in Texas.

Colin had a photographic and prodigious memory. In his teaching he would present an observation or an idea and repeat one phrase until it reverberated in your mind. He wouldn't just give a desk crit—he would show pictures and walk through plans room by room, forcing the student to understand. So many library books would end up in the studio that often it seemed the whole library was there.

I always remember what Peter Cook wrote about him in the article "Colin Rowe, Observed in Action," which was published by *Art Net* in 1975. Colin, he wrote, was "the magician in his tower…oscillating between extreme absence and extreme presence of mind…He is feared, hated, loved, protected, and attacked but never ignored."

—Judy DiMaio

Colin and I collaborated on *Collage City*, developing it over one year—1972. During that time we worked every day and night while we were teaching at Cornell. We would discuss the issues, type them up in separate rooms, and then get together to discuss the parts we each wrote. It became a method for working up our ideas, which then evolved into text. I spent a great deal of time reading and learning. It was remarkable to then talk about it all with Colin.

Collage City really grew out of the urban design studio at Cornell. Before Colin came to teach at Cornell he had never taught urbanism. The basis of the studio was the experiential and morphological, which grew into a theory of the city. It was documenting the evolution of the city in a critique of both classical and contemporary urbanism. We worked to define the terms of ideas as a starting point, using the project as mechanism to define the theory. *Collage City* debuted as a series of articles in 1975 in *Architectural Review*, and was then published by MIT Press in 1978.

Over the years we continued our dialogue, and often talked about "collision city" and "politics of bricolage"—as a means of defining or providing a base for further inquires in relationship to architectural practice. "Collision city" is a great compendium of ideas, each claiming correctness or verisimilitude. Many truths form a matrix of belief still to this day. The impulse to condense will never go away. It was a critique of the single unified mass.

Colin could teach any nontechnical course in the university. He was my teacher of Urban Design, but the studio was amazingly comprehensive: it included music, poetry, history, all in one. He liked to play with ideas in different ways, but never in piety or as an authority. He always sought to understand the real condition of things and he had
the purest intellectual integrity of anyone I ever knew.

—Fred Koetter

From left to right:
Morphosis, *IFCCA Competition Entry,* 1999

Van Berkel & Bos, *IFCCA Competition Entry,* 1999

Cedric Price, *IFCCA Competition Entry,* 1999

Top to bottom:
Peter Eisenman and Associates, *IFCCA Competition Entry,* 1999

Reiser Umemoto, *IFCCA Competition Entry,* 1999

All images this page, courtesy of IFCCA

New York 1880: Architecture and Urbanism in the Gilded Age
by Robert A.M. Stern, Thomas Mellins, and David Fishman
Monacelli Press, New York, 1999.
1008 pp., 1200 b&w illustrations, $65.00, (cloth).

This is a great feast of a book, a compendium so huge and detailed that it defies portrayal in a brief review. But just as I have found myself poring over it multiple times, it's possible to appraise the whole by studying the parts. In a book that devotes over 700 pages to building types alone—everything from office buildings to opera houses—the city's variety and scale is made abundantly clear. There's something of interest for everyone. I found the extensive section on the St. John the Divine competition as well as the development in New York of the Victorian-era apartment building particularly fascinating.

The St. John's competition—in which ultimately 68 entries were considered between 1888 and 1899—is an astonishing case study of the freewheeling, almost anarchic stylistic evolution of this period of tremendous urban growth and social change. Heins and LaFarge's entry, a rather overblown homage to H.H. Richardson's Trinity Church, Boston, is noteworthy, as is the work of Ralph Adams Cram, who would succeed the winners as cathedral architect in the early twentieth century. As Ralph Adam Cram's biographer, I found the treatment of Cram boring, though competent (an independent entry by Bertram Goodhue, whom he had not yet met, is bizarre in the extreme). What does stand out, however, is the wonderful vision of a now utterly obscure architect, Halsey Wood. Whether his work is buildable or not, the authors' description of it as "breathtakingly eclectic"—would appear to be a mild response to an English Gothic design centered on an 800-foot-high Byzantine-inspired domed crossing tower! Weird, but gorgeous.

Less exotic and more useful today (after all, architects are far more likely to be called upon to design apartment buildings than cathedrals) is the excellent treatment of multiple family housing. Any discussion of that subject usually founders on the confusion of what exactly falls under the rubric of multiple family housing; there are many differences between hotels, family hotels, apartment hotels, tenements, French Flats, Bachelors' Chambers, and three-, six-, and eight-deckers (each in double and triple forms). Stern and company pick their way through this minefield better than most, taking the provision (or lack thereof) of hotel services like dining rooms as the standard for determining a building's status. And while the widespread bias in this country against apartment house dwellers—even compared to those living in "mansion flats"—is well known, the authors note something else rarely mentioned: that it was the fashionable French Flats that ultimately drove the evolution of this building type, not tenement construction. Similarly, the desire for privacy and luxurious facilities have long been seen as important to the evolution of the apartment house. Again, new to the discussion is the authors' emphasis on how the hierarchical design concept of Parisian blocks of flats was seen as "un-American" and how this attitude influenced American architects to strive for parity among the flats of a given building (a task made easier, of course, by elevators).

Disappointing, however, is that one early multifamily type—the block of units around an open court facing the street—is hardly dealt with, despite the fact that Manhattan possesses an outstanding example in the Villard Houses. Although my reading of that landmark design concept is unconventional, in calling it a "six-unit palazzo," the authors seem to take my point. However, they fail to mention that the several units of this ensemble by McKim, Mead & White vary enormously in size and plan, and that, considered architecturally, the Villard Houses are more akin to a courtyard block of duplex and triplex units than to conventional town houses. I wish, too, that the discussion of apartment house origins included not just French contributions but British sources as well (one thinks of the "Albany" in London).

I have only two other complaints. Nowhere do the authors explore in any depth why at a time when New York was nearing its zenith the two outstanding figures of the era insofar as the American-built environment is concerned—H.H. Richardson and Frederick Law Olmsted—chose to depart and settle permanently in Boston, a city that was no longer on the ascendancy. I also must say I miss the more personal point of view of Stern's *Pride of Place*, a book I admire enormously. Set against the scope and detail of *New York 1880*, however, these complaints are small beer. This book offers something very rare: a sense of immediacy—of an era long past remembering for anyone. The wealth of illustrations, many of which I had never seen before, animates the experience and adds to the bounty of the feast. Reading it made me feel like a nineteenth-century building inspector or an architecture critic: alternately impressed, intrigued, baffled, overwhelmed, frustrated, delighted—but never, ever bored—by New York.

—Douglass Shand-Tucci

Douglass Shand-Tucci is an architect who writes criticism for The Boston Phoenix.

E-topia
by William J. Mitchell
MIT Press, Cambridge, Massachusetts, 1999
192 pp., $22.50 (cloth)

William J. Mitchell, Dean of the School of Architecture at Massachusetts Institute of Technology, follows his City of Bits with *E-topia* which is subtitled "Urban life, Jim—but not as we know it." In it, he examines the impact of digital technology on the infrastructures of house, workplace, and city. Despite its title, *E-topia* avoids McLuhanesque proselytizing and Banhamesque, utopian projection. While those prophets of the new media age projected the future, for Mitchell that future, by historic circumstance, is now. Instead of speculating, Mitchell catalogues the numerous changes in social, political, and physical relationships that are a part of today's standard for living. *E-topia* covers what is, rather than what will be.

For those familiar with the territory, the book is a useful resource for further, in-depth research. But by hitching his content to the volatile present, Mitchell has probably limited the book's shelf life. Some of the material will be overly familiar or simply out of date to the digital cognoscenti. Although Mitchell intrigues us with examples of the digital present—like personalized, downloadable newspapers—the book may be an outmoded medium for dispensing information on technologies that demand timely delivery. Perhaps, though, this is the point. *E-topia* is a wonderful guidebook to those seeking an introduction to the digital world, devoid of the jargon that too often obscures its immediate effects.

If *E-topia* demands an audience, it is those who will make those decisions about our built environment in the face of the nomadic nature of late capitalism. *E-topia* makes no pretense that the new media will produce a perfect society. There are many questions that need to be answered, many of which Mitchell generously supplies. In his introduction he lays out scenarios of the origins of city building, all beginning with "analog" infrastructures—the fire, the audible range of the human voice, a source of potable water. Inherently, this reduction of urban life to functional criteria foreshadows an inevitable shift towards some decentralized future of virtual communities. Alternatively, Mitchell allows, those other cultural aspects of community—human contact, language, and ritual—are, perhaps, irreducible to functional calculation: "What are these particular social relationships worth? And what will replace them?" Mitchell's book may make us wonder whether the relatively static nature of traditional cities and the necessity of supplying institutions with coherent, visible form are cultural imperatives or whether they represent biases of the professions of architecture and urban planning.

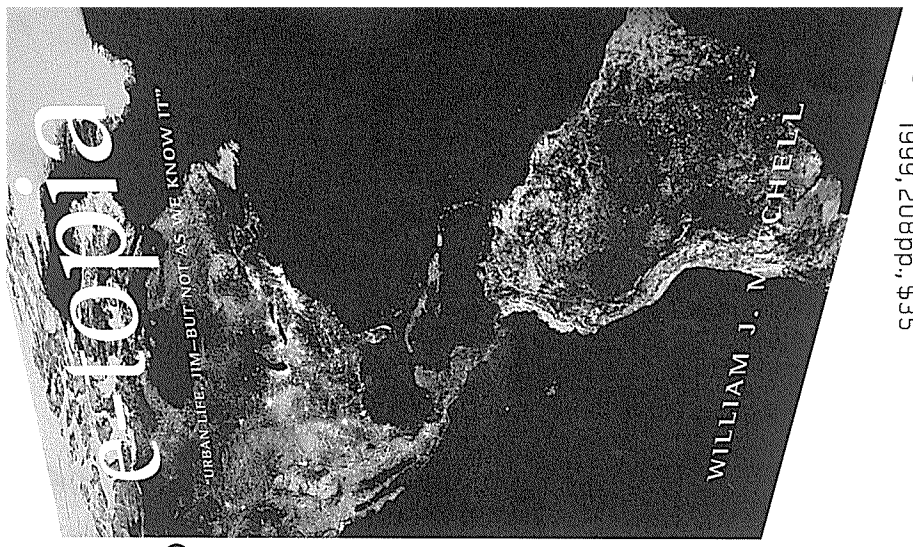
Haunting the lighthearted tone of this book is what Mitchell refers to as the "Specter of the Dual City." The possibility exists that reconfiguring urban patterns will cluster affluence into local or neighborhood-scaled developments that work in direct contrast to the institutional structures that have supported the regional and national scales of the cultural life of the modern city. The friction at the point where e-topia meets our distopian realities—tax structures, educational systems, public land use, and political boundaries—comprises the "design" territory of the architectures of our immediate future. Mitchell is more implicit than explicit in his discussion of these issues, leaving the job of speculation, negotiation, and number-crunching to his readers.

Because this book is an introduction, it occasionally swerves toward broad generalization or simplification for the sake of clarity. For example, the costs of e-commerce are budgeted only as on-line transactions. The real costs of digital technology have, in fact, driven the escalating costs of older forms of human interaction like buildings and books. E-topia is so networked that the cost of a plane ticket or a conference room cannot be separated from digital transactions. More often than not, new businesses are affected more by the costs of disposable technologies of data transmission, hardware and software, staff training, and added hours devoted to excessive and unnecessary information exchange than by those associated with bricks and mortar. Just like the rusty technologies of the industrial age, digital information is not nor will it ever be a smooth-running machine. To think that buildings can simply be rewired and retrofitted ignores some of the heavier demands of new technology on existing infrastructure and the specifics of its uses. Downtown real estate often is simply inadequate for the very physical demands of micro technology and data transmission.

Take heart, architects. Mitchell sees the potential that a culture that favors the digerati over the traditional craftsperson has the possibility of inversion as the old skills become rarefied. But to ignore the message of *E-topia* would be a mistake. If e-mail confounds you, if you cannot program a VCR, if you think that you are immune to the tentacles of the Web, read this book.

—Edward Mitchell

Edward Mitchell is a critic in architecture at Yale, the school's Web Master and has his own architecture practice.



Observations for Young Architects
by Cesar Pelli
Monicelli Press, New York,
1999, 208pp., $35

Successful memoirs can convey wisdom across great distances of time and space. Through them, the unique experience of one generation can become a living part of our shared culture. This has been the case with obvious masterworks like Marcus Aurelius's *Meditations*, St. Augustine's *Confessions*, and Montaigne's *Essays*. These are not mere autobiographical stories, but distillations of lessons learned through a lifetime of experience. Strangely, these works speak in a paradoxical manner: both humble and profound, intimate and universal. Such seeming contradictions, however, are precisely what binds the personal to the political and the temporal to the transcendent.

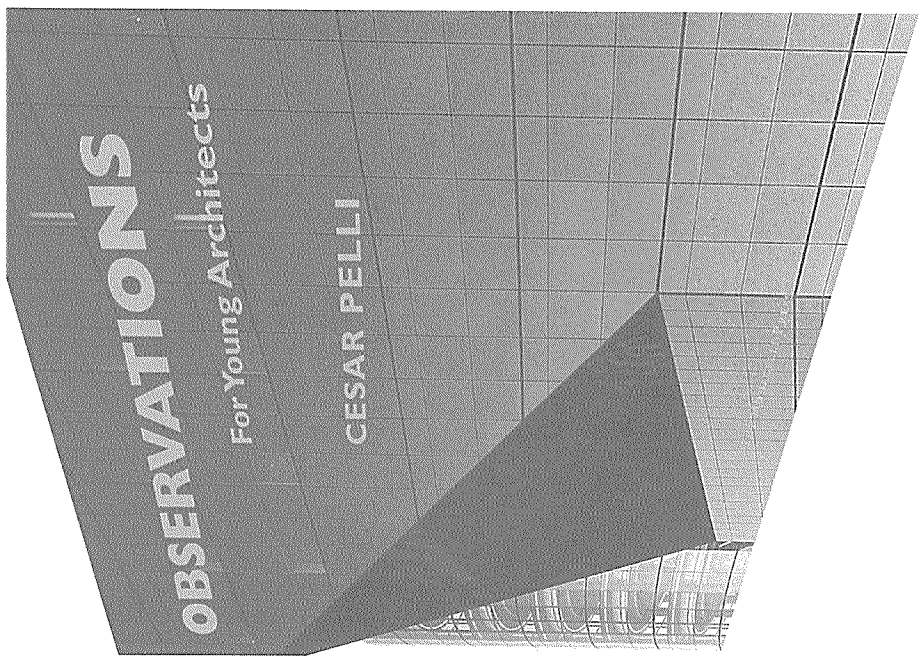
Architects are not often known for their memoirs, but rather their buildings. This may be because they are not literary artists but authors of a wholly different kind. However, architecture does not easily grant its most advanced practitioners the freedom to remove themselves from commissions of ever greater importance. When a written work does appear, rarely is it celebrated, and never described as a series of confessions or meditations. The classic architect authors we do recall, Vitruvius and Alberti, or in our own time Frank Lloyd Wright, appear to have been motivated less by stoic virtue than by personal recognition. Writing late in life, Vitruvius had not distinguished himself as an architect and was not particularly fond of the work of his contemporaries. Alberti used his treatise to generate commissions, as no great built works of his are known prior to the circulation of *De Re Aedificatoria*.

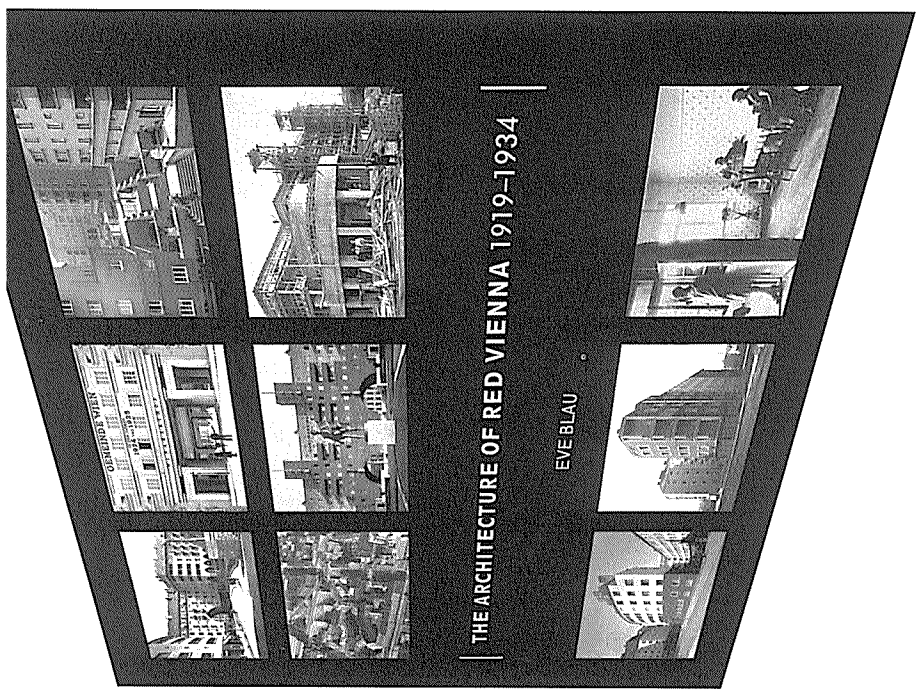
It is within this context that we welcome Cesar Pelli's *Observations for Young Architects*. A series of concise essays, it is both a meditation on the vocation of architecture as well as the confession of a well-traveled architect. Each observation is followed by a personal anecdote that connects this knowledge to an intimate recollection. In this way, a discussion of the culture of architecture comfortably flows into memories of life in Eero Saarinen's office and observations on time soon become the recollection of Pelli's personal experiences. While memoirs may be similar in form, each is distinguished by specific knowledge unique to a particular time. Indeed, this collection affords a singular view of the golden period of American modernism.

Observations clearly reveals that we still have much to learn from our mid-century modernists. Through its simple style and sincere tone we learn with Pelli, not from him. And this is perhaps the greatest observation: we come to know that our masters are not only our guides but also our fellow students. As Montaigne reflectively observed in his own memoir, "Here you have not my teaching but my study: the lesson is not for others; it is for me."

—John Woell

John Woell (M.Arch. '95) is an architect in the office of Steven Harris and Associates in New York.





The Architecture of Red Vienna,
1919–1934
by Eve Blau
MIT Press, Cambridge, Massachusetts, 1999
500 pp., 299 illus., 27 color
$60.00 (cloth)

Amid the flood of unmemorable hagiographies of celebrity designers, self-serving surveys of trendy practices, and abstruse theoretical musings, the arrival of an architecture book that illuminates a pressing issue is cause for celebration. Eve Blau has succeeded in forging a spellbinding narrative from the important subject of public housing that, while focusing on the interwar period in Vienna, encompasses the urbanistic history of the Austrian capital from the Biedermeier period of the early nineteenth century to the Anschluss with Nazi Germany. Long-awaited, exhaustively researched, and definitive, Blau's magisterial achievement is distinguished not only by its thoroughness and clarity but also by a sophisticated methodology that grounds theoretical speculation in the palpable and animates it with humanity and meaning.

Blau's brilliant synthesis of information and her incisive insights into the dialectical interplay between politics, economics, aesthetics, class struggle, housing typology, and sociospatial structures create a richly nuanced portrait of the complex culture of Red Vienna, so dubbed because of the socialist majority that governed the city between 1919 and 1934. Each chapter, although integral to the larger schema of the book, may be read as an essay complete in and of itself. First, Blau introduces us to the principles of Austro-Marxism, which, emphasizing reform over revolution, would determine the housing policy of the Social Democrats when they came to power in the municipal government. The second chapter surveys the transformation of Vienna from imperial Residenzstadt to the densely built capital of a modernizing and capitalist nation-state. The seven subsequent chapters explore the intricate and contradictory history of the *Gemeindebauten* themselves. Veterans of Vincent Scully's "History of Twentieth Century Architecture," who will recall his moving description of the fascists' shelling of Karl Ehn's Karl-Marx-Hof in 1934, will appreciate Blau's detailed analysis of the design and execution of this miniature city and of the other superblocks constructed by the municipality, which all told provided 64,000 attractive low-rent dwellings for 200,000 working-class families, together with communal facilities such as libraries, bathhouses, laundries, day-care centers, markets, and public gardens as well as spaces for work and leisure.

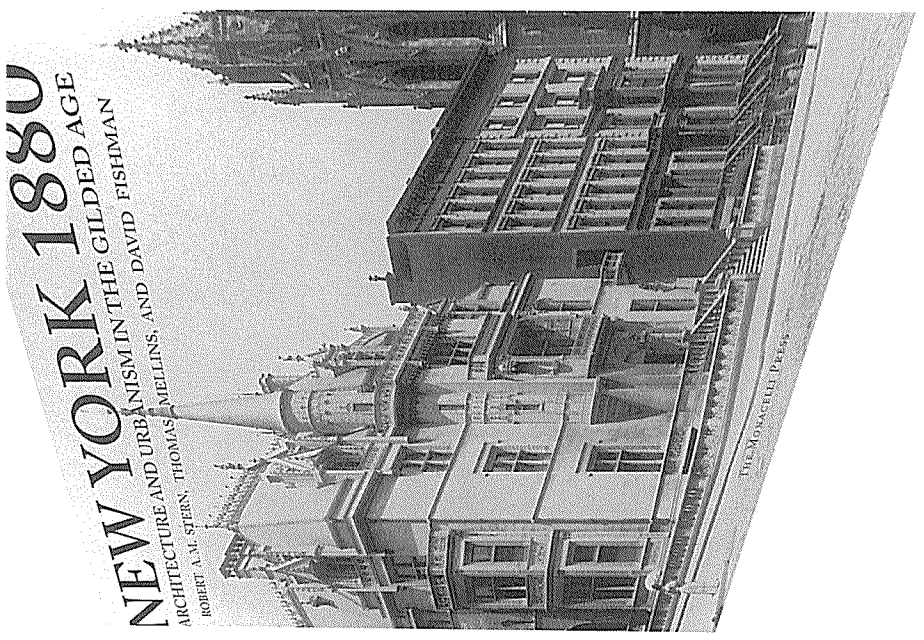
The majority of private architects who designed Vienna's public dwellings were members of the so-called Wagner School, among the most active being Ehn, Hubert Gessner, and Heinrich Schmid and Hermann Aichinger. Largely unheralded outside Austria, they brought important formal and urbanistic innovations to the design of large-scale housing ensembles.

Like these architects, Vienna's courtyard communities, the *Höfe*, have been overshadowed in the literature by the unadorned open row housing found in Germany and the USSR during this same era. Even in their own time, the *Höfe* were criticized by foreign visitors and home-grown modernists for their individualistic fenestration patterns, hand-crafted ornament, and historical allusionism. When rediscovered by a new generation of historians in the 1970s and 1980s, they were frequently condemned on ideological grounds as bourgeois solutions paternalistically imposed on an unwitting proletariat.

Eve Blau has fairly summarized and convincingly countered the negative judgments on the *Höfe*. Her subtle characterizations of these perimeter blocks, which enclose not just one garden but encompass a series of huge courts and often straddle several city streets and squares, demonstrate their ambiguous semi-public, semi-private nature, and uncover their origins in planning practices rooted in the historic city. Thanks to her sympathetic interpretations, we can again appreciate these majestic ensembles, many of which have been lovingly restored.

– Helen Searing

Helen Searing is Professor of Art History at Smith College.



The Work of Daniel Libeskind—Two Museums and a Garden

The exhibition "The Work of Daniel Libeskind—Two Museums and a Garden," surveyed Libeskind's Jewish Museum in Berlin, with its E.T.A. Hoffmann Garden, and the Felix Nussbaum Museum in Osnabruck. On view from October 25 to November 20 in the school's Main Gallery, the exhibit was organized by Dean Sakamoto (the school's director of exhibitions) and produced by the Libeskind Studio. It marked the confluence of three significant developments: Libeskind's presence this fall as the inaugural Louis I. Kahn Visiting Professor; the relatively new interest at the School of Architecture in initiating and curating internationally significant architectural shows; and the support of the Jewish community in the form of the David and Goldie Blanksteen Lectureship in Jewish Ethics with Yale's Slifka Center.

The power and solemnity of the unifying theme of the Holocaust set the dominant tone of Libeskind's exhibition. Architectural virtuosity was on display, but it was clear that its only purpose was to make the Holocaust architecturally visceral. The Jewish Museum, a project, which Libeskind calls "Between the Lines," is, as he says, "about two lines of thinking, organization, and relationship." One is a zigzagging, tortuous line that corresponds to the shape of the museum proper, and the other is a straight but fragmented line that spears void spaces through this solid, metal-clad building.

The Felix Nussbaum Museum, attached to the existing Kulturgeschichtliches Museum in Osnabruck, is dedicated to the paintings and drawings of Nussbaum, who died in the Holocaust. The museum consists of three separate but interlocking structures in wood, concrete, and metal. Like the Jewish Museum, it features colliding linear building components and is clad with skins that are delicately pierced with incisions of similarly fragmented linear elements.

The third work was the E.T.A. Hoffmann Garden, named after the nineteenth-century author of horror tales, which is attached to the Jewish Museum by a below-grade passage. The garden, which for Libeskind "represents the exile and emigration of Jews from Germany," consists of 49 concrete columns—large earth-filled piers with plantings at their tops—set in a square seven-row grid. The ground is sloped in two directions, and the columns, perpendicular to the ground, tilt as well.

In the exhibition, drawings, photographs, and wall paintings portrayed both the Jewish Museum and the Nussbaum Museum, but the Hoffmann Garden was represented by an installation consisting of 23 columns, approximately 17 feet tall and four feet square—an 80% reduction in size and number form the original—organized in a square grid of five rows by five rows (with two "disappearing" into the wall). The entire construct slanted, with their implied top plane sloping down at a 6.05 degree angle.

Curatorially, the exhibition caught Libeskind at a time when he must negotiate his intrinsic identification with this work and prove that he can transcend it simultaneously. He is, for better or worse, inextricably identified with these projects, their particular style, and their singular theme. Because Libeskind's subsequent projects have a less loaded programmatic urgency, we cannot help wondering how he can prepare the ground for this future work—which simply cannot use the same formal vocabulary—at the same time that he exploits to the fullest his dexterity at handling this one. With this question in mind, it was impressive to see how gracefully Libeskind negotiated both the specificity of this work and its potential general application.

This was done by choosing two modes of documenting the work. The first was a relatively uninsistent manner for handling the wall material: either relatively small and straightforward mounted material—working drawings, photographs—or highly abstracted wall paintings of the buildings' plans that read as wallpaper, fading into the background. The second was the three-dimensional representation of the garden with its oversized column grid, which proved to be the dominant feature of the show. In choosing to make the garden—with its more universal grid and program, more dominant than the building, with its unique fragmented, slashed forms—Libeskind indicated that his repertoire for expressing profound cultural experiences goes beyond an association with a particular style and with it, a particular set of cultural issues.

The second curatorial issue—how the exhibition worked as a design in its own right—is linked to the first. Initially, there was a certain let-down at the exhibition's uninsistent and untransformative use of the walls that was not counteracted by the effect of the columns, which appeared oddly blunt and mute. Made of plywood painted flat black, their material abstraction actually made them look a bit cheesy, like a paper maquette that was simply too large. One understood the discrepancy between the tactile concrete monumentality of the originals and these replicas simply by looking at the photograph of the garden displayed to the left of these mock-ups.

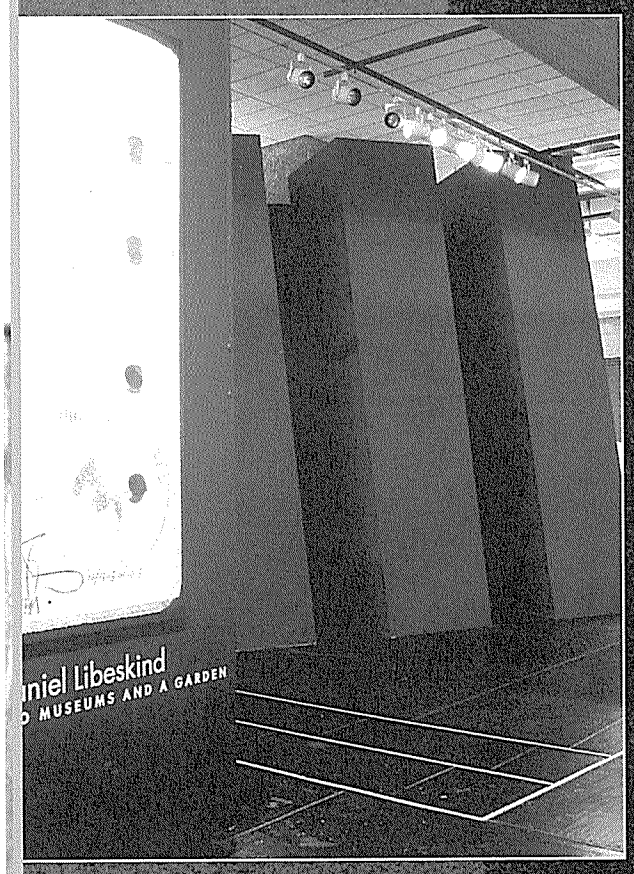
But once you entered the grid of the columns and experienced the grid as a space, not an object, the seeming reticence of this installation was radically transmuted. For in the grid, one's sight lines were so specifically directed down the rows of interstitial space and so disconnected from one another that the gallery was transformed, and your relationship to the "work" was set askew. Isolated fragments of wall became monumental and threatening and contextually detached. Drawings, or parts of drawings, initially ignored, became oddly significant as the scale of your body was correspondingly diminished in the double-height space. Equally disconcerting was the fact that the wall behind the columns revealed itself as an ominous and completely incongruent red. Subtly displaying text completely foreign to the "facts" of the exhibition, the wall appeared as an indication of a completely different time and place, one both more profound and more upsetting than the one we thought we were in.

With regard to the exhibition's capacity to shed special light on a moment of architecture culture when compared with other relatively recent exhibits in the same space, it is revealing to consider the exhibit in relationship to another show of international interest, "The Big Soft Orange," which explored the work of four young Dutch architectural firms. While the Dutch, who are concerned with regional planning and the need to build a huge housing infrastructure in Holland, are addressing the most real and social aspect of architecture's provenance, Libeskind deals with the small, isolated but ever so poignant artifact, thereby exploring the most spiritual and transcendent realm of architecture. Whereas the low, all-over horizontal spread of the models in "Big Soft Orange" invited conversation and social interaction, proving to be the perfect spot for the architects to discuss with students the meaning of their research for American suburbs, the Libeskind exhibit invoked silence, isolation, and introversion. It was painful to watch visiting students having lunch in the gallery during the school's open house, with everyone sitting awkwardly at the edge of the space, unable to mingle or talk casually; the shadow of the installation, the work it represented, and the historical event commemorated by the buildings displayed were simply too huge.

Perhaps more significant than this comparison of the shows is the sheer fact of their existence for those of us at Yale. Having long been used by the Architecture School to display the work of alumni, faculty, and local architects, the gallery space at the A & A Building now connects Yale, and New Haven with it, to a significantly larger realm of architectural discourse. For those who think that Yale has the special calling to support, display, and promote American regional architecture, the manner in which such loci are honored needs to be rethought. For currently, there is no larger compliment to New Haven than acknowledging that it has a crucial role to play in revealing, disseminating, and participating in this realm of global architectural production.

—Peggy Deamer

Peggy Deamer is associate professor of architectural design and theory at Yale and principal in the New York firm, Deamer + Phillips.



Background:
The Work of Daniel Libeskind—Two Museums and a Garden,
Main Gallery, A & A Building,
Photograph by Marc Raila,
1999

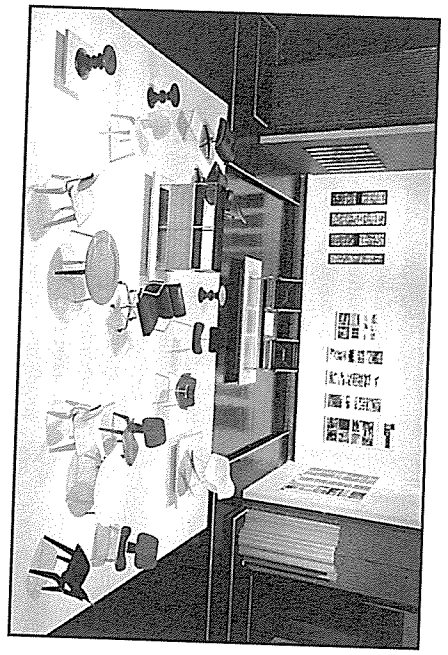
Inset:
The Work of Daniel Libeskind–Two Museums and a Garden,
Main Gallery, A & A Building,
Photograph by Susan Allner,
1999

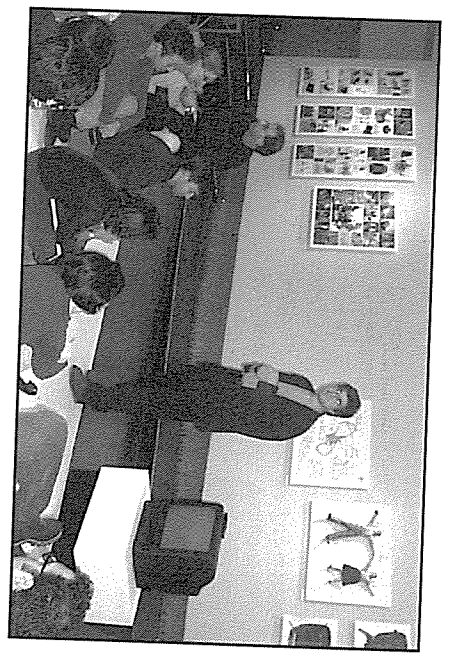
Eames Demetrios at Yale

Eames Demetrios, the grandson of Charles Eames, gave a gallery talk entitled "Eames Office: Yesterday, Today, and Tomorrow," on October 6, while the exhibition "Re-connections—The Work of the Eames Office" was on display in the Main Gallery of the A & A Building. Over 70 people attended his presentation, including Laurel Hamalainen and Tom Vriesman of Herman Miller.

Demetrios began with the video that documents the closing of Charles and Ray's studio, which was also featured in the exhibition. He casually discussed the various panels from the "Re-Connections" exhibit, "Design by Making" (furniture design experiments and products); "Making Connections" (Charles's diagram of the links between designer, client, and society), and "Communicating Culture" (work in photo, film, exhibit design), focusing on Charles's work diagram as key to understanding the couple's philosophy of work over a particular style.

Demetrios concluded his remarks by explaining the current mission of the Eames Office, "to preserve, continue, and extend" the Eames legacy.





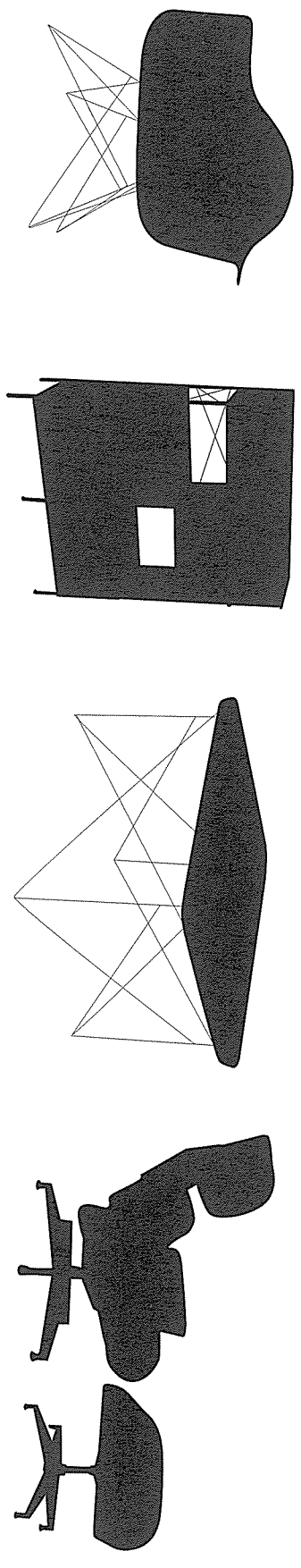
From Left:
Re-connections: *The Work of the Eames Office, at the Main Gallery,* Photograph by Marc Raila, 1999

Eames Demetrios, Gallery Talk, October 6, 1999, Photograph by Byung Taek Park

Illustrations by David Reinfurt, 1999

School Publishes Exhibition Catalogues

To accompany the two Main Gallery exhibitions, "Re-Connections: The Work of the Eames Office" and "The Work of Daniel Libeskind—Two Museums and a Garden," the School published two small catalogues, the first in a series. These publications can be ordered from the School of Architecture for a fee of $5.00 for postage and handling.



Re-Connections: The Work of the Eames Office

With the exhibition "Re-Connections: The Work of the Eames Office," the Yale School of Architecture celebrated the recent reissue of classic Eames furniture by Herman Miller, Inc. Curated and designed by Dean Sakamoto, director of exhibitions at the School of Architecture, the show ran from September 1 to October 16, 1999 and will travel to Columbia University School of Architecture later this year. On view were the new Eames reissues and a selection of Eames furniture from the Zeeland, Michigan firm's ongoing production, as well as more than 50 panels created by John and Marilyn Neuhart of the Eames office for the 1976 exhibition "Connections: The Work of Charles and Ray Eames," at the University of California, Los Angeles.

The show provided a broad survey of the Eameses' working practices and career, and juxtaposed vintage works and reissued pieces. The stark white-painted center floor within the cruciform gallery focused one's attention on some 13 reissued designs, which visitors could sit in or otherwise try out. Vintage designs were placed on pedestals, with some positioned separately on higher levels framing the central floor. Others were mingled with the reissued work, a subtle suggestion perhaps that the vintage and the new are near equivalents, although to this viewer's eye the reissued works lacked the attractive patina that comes with respectful use. The reissued works include the DCW and LCW chairs (1946), the LCM chairs (1946), the soft pad chair (1969), the folding screen, and the low wood table. Works continuously in production include the DCM chair (1946) the 670/671 lounge chair and ottoman (1956), and the turned stack-laminated stool. Airport seating, a storage unit, a turned stack-laminated stool, a fiberglass chair, a surfboard-shape coffee table, and a chaise were among the vintage Eames designs featured. The panels from 1976 deferentially framed the whole in a sweeping three-decade chronology of Eames office projects, ranging from furniture, films, and exhibitions to architecture. Films, including an early version of *The Powers of Ten,* and *901: After 45 years of Working,* which documents the closing of the Eames office, complemented the still images of the panels, providing live iterations of the Eameses' design mentality and methods.

In light of the fact that the revival of old designs is a perennial part of the history of design, American or otherwise, Herman Miller's revival of the Eames work is not surprising. In the last decade, vintage Eames designs have appeared with regularity in the secondary market, and the prices for old pieces in good condition have crept steadily upward. Competition for the old also fostered a demand for the new. Clearly, the firm would not have launched a reissue of designs that are more than 40 or 50 years old unless it sensed this market. But what drives that market? Why this demand now for the culture of the post-World War II era?

These reissues evince today's interest in the culture of the 1940s and 1950s, a phenomenon that scholars have delved into, such as Thomas Hine in *Populuxe* (Knopf, 1986). Curators are drawn to it, as the exhibition "Mechanical Brides" (National Design Museum, New York City, 1993) demonstrated; and Hollywood continues to revisit it, reframing it with films like *Pleasantville* (1998). Looking back at this era from our vantage point at the end of the century, we are filled with nostalgia for its prosperity and its fast-paced introduction of consumer products; and seeing American suburbs age, we revere the heyday of ranch houses, when television sets projected images of perfect nuclear families.

The catalogue that accompanied the show emphasizes the importance Charles and Ray Eames placed on connections as a design issue in their work—hence the title of the 1976 show "Connections" and the recent show "Re-Connections." Examples abounded of the problems they puzzled over—how to mount the seat and back panels of their molded plywood chairs to the bases and how to fasten the ready-made steel angle to the plastic-laminated plywood shelves of their storage units. But, as the title of the show implied, today there is yet another kind of connection, and that is the reissued furniture's power to re-connect us with the past.

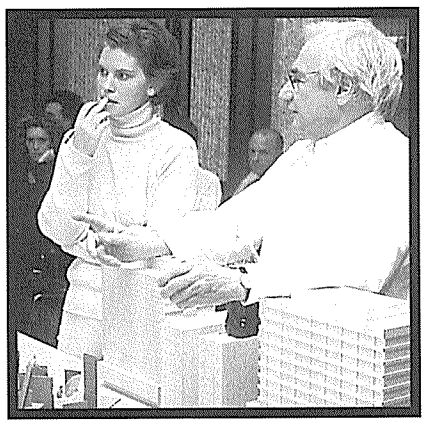
The Eameses routinely documented themselves in the acts of creation and promotion. Photographs of the young Charles and Ray enliven the panels and convey their earnestness, playfulness, sense of joy, and confidence. The panels showed the broad scope of the projects from the Eames office, but the lack of explanatory captions was frustrating, and in one instance was misleading. The panel illustrating the floor plan of the milestone 1949 exhibition "For Modern Living" at the Detroit Institute of Arts seemed to imply that the Eameses designed the exhibition, but, in fact, their close friend Alexander Girard both curated and designed the overall scheme within which the Eameses and others presented displays of their work.

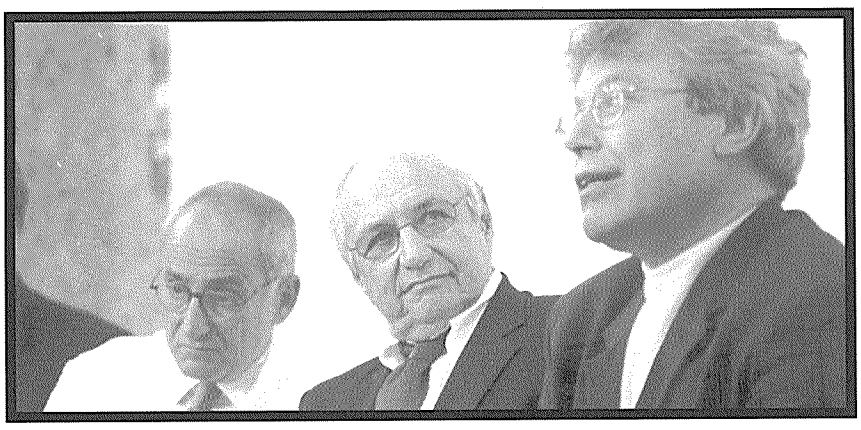
The quintessential nostalgic element of the show is the film that records the closing of the Eames office in 1988 after 45 years at 901 Washington Boulevard in Venice, California. In it, one can see the meticulous organization of their workspace and the tools they acquired and developed to carry out their projects, from hand tools and power tools to film equipment, props, backdrops, and darkrooms. The extent and depth of the facilities alone provide a lesson in the uncommon thoroughness and dedication that the Eameses brought to their commissions. The remarkable rigor and inventiveness evident in this video must have been inspiring to the School of Architecture students. The video chronicles the final chapter in the work of this extraordinary couple, the dispersal of the contents of 901 to museums and the Library of Congress. Thus was the work of the Eames office secured in the national heritage. By making a new generation aware of classic Eames designs, the recent exhibition reconnected today's world with the unique Eames aesthetic.

—Patricia E. Kane

Patrica Kane is Curator of American Decorative Arts at the Yale University Art Gallery

Site, Memory and Modernity





How to create buildings imbued with meaning, whether they be of referential or abstract forms, is the subject of constant discussion in architecture. This debate continues in the studios at Yale and in the design of cities and projects in sites all over the world, from Berlin and Bilbao to New York and Los Angeles. Nina Rappaport, the editor of *Constructs*, organized visiting faculty Frank Gehry, Daniel Libeskind, and Demetri Porphyrios and faculty members Diana Balmori, Karsten Harries, and Dean Robert Stern in a roundtable last fall.

Frank Gehry: The site I gave the kids in the studio was for a new cathedral in Los Angeles near where I lived when I first moved there in 1947. It has a lot of personal memory for me. When I go near it I am moved to tears; it was a difficult time in my life. The Latino population has now grown up so much around it, but they are not represented in the buildings. The new cathedral is not in an area where they live, but that was circumstance. I asked the students to involve themselves in that culture as best they could. And my wife, who is a Roman Catholic from Panama, explained the culture that she knew. Part of the problem is not to rekindle my memories, but to build on the culture that is growing up there, and come forward with designs that relate to them.

Karsten Harries: There is always a question of memories and memories. There are personal memories of a site, and architects must also consider the history of what was there. Daniel Libeskind's Jewish Museum is latent with memories in very specific ways.

Frank Gehry: When I go to the Jewish Museum, where I don't have a personal memory of that site, I cry there, too. The message of the memories that Daniel brings to the building is very clear, and the memories are there.

Diana Balmori: For me, the issue of memory has to do with the issue of trying to get back to origins. The next step is that if one can get back to origins, one has the only chance of being original. Most of the time, memory is being used for simply historic preservation, as a literal story of "what happened here."

Frank Gehry: It takes a certain sophistication on the part of students to understand. I told my kids that they have to become aware of every cliché, understand them, and expunge them from their life, guarding so that these things don't creep into their work.

Karsten Harries: What we need to do is distinguish between a Bilbao Museum, an insertion that sits like a figure on a ground, and an apartment house. In both, you have to attend to questions of memory, but you need to attack them differently. If every building were like the Jewish Museum, it wouldn't work as it does now.

Daniel Libeskind: Absolutely. It is about the relationship of site to everyday life, and people's memories and the city itself. That is what the students were looking for when they came to Berlin—traces of the Wall and images from Wim Wenders, but they were discovering a completely different city, literally developing as they were walking the streets. The studio project is a multiuse project, but the site, Tacheles, is difficult because it has a ruin and open space. The name, which means "bottom line" in Yiddish, has stuck throughout the different transformations of Berlin. Some people suggested leaving it empty, but most people want to return it to life without a sentimental view to the past. I agree with you, Karsten, that there should be different responses, but there is the same essential connection to memory.

But it goes both ways. Frank, your building at Bilbao is also part of memory of the city. It has recreated and carried out many of the facets that I associated with Bilbao even before I saw your building. The building does not represent a look backwards, or the memory of the irretrievable past; it is something that is developing over time. And great architecture like Frank's building recreates memory. It creates the memory because it is not a pastiche and not a representation of a story, where the story has a good ending or a bad ending. It is an insight into the workings of the city and into the minds of the citizens.

Frank Gehry: It is a boat on the river; it ties into a funny bridge; it relates to the city and the mountains above. I spent a lot of time screwing in the light bulb, as it were. A measure of that, I told the students, is that if you put it on another site, it wouldn't work.

Daniel Libeskind: Memory is not an accumulation of habits, as Proust makes very clear. It is a radical breakthrough of habits that reveals, as Diana said, the tradition of obscuring origins and cutting through tradition.

Robert Stern: Memory can also be the desire to carry forward from the past what you want to remember. Greeks built temples in Italy as their way of extending memory of their homeland; Americans built what they knew from England and then transformed it to new conditions. Modernism is not about erasing; people need memory in different ways. It is ironic that we are talking together with people who endorse a modernist view and talk about memory, too.

Daniel Libeskind: But you are right, the whole twentieth century has been plagued by ideologies of annihilation. What else is there but memory? As the Talmud often points out, "The world was created in order for it to be remembered and passed on," which is even better than what Malarmé said: "The world was created in order to write in a book."

Diana Balmori: But you have to erase at the same time. You can't just go on accumulating, because there is just too much piled up and it doesn't mean anything anymore.

Daniel Libeskind: But you can't really erase—Berlin is an example of physical erasure, of literally getting rid of a city.

Diana Balmori: That is different. Rather, you have to transform the memories, not pure erasure.

Robert Stern: Even the modernists, such as Le Corbusier, weren't totally erasing, but reinventing the past.

Frank Gehry: That transformation is important for all of our work. But it is the degree of transformation. Demetri's transformations are of a different nature, but they are transformations. In L.A., where I am now building Disney Hall, there is no "there" there. There is nothing to connect to, so I connected it to curve of the Chandler. The acoustical interior started to remind me of billowing sails, so I took that to the outside. But there are no sailboats there, and it is hard to relate to that kind of environment when the memory there was the beautiful Victorian buildings of Bunker Hill.

Karsten Harries: Let me throw a slight monkey wrench into the works. I waxed enthusiastic about environments latent with memory to a student in Frank's studio, who said, "I don't really care about memory. I like a building like Bilbao, as opposed to the ones tied to historical context. You know, we Americans are forward looking, and we have shed the burden of memory." We should not forget that a lot of students find it hard to get enthusiastic about memory.

Daniel Libeskind: Then let's think about it again: Memory doesn't mean a sentimental image of the past, presented in a rehashed form, nor is it a coded message. The Jewish Museum has nothing to do with obvious references, to anything particularly Jewish; people don't take it as a sign of something. Yet the overwhelming feeling is that it has an atmosphere that is compelling in relationship to the Baroque building and to the program of the Museum. I think that memory doesn't mean something that has to be necessarily figurative.

Karsten Harries: The ordinary Berliner remembers what he can. He comes to a museum that deals with the Holocaust.

Frank Gehry: There are no symbols.

Karsten Harries: But people cannot help but bring that context to the building.

Frank Gehry: The memory is this stark, quiet space; it engenders a bit of fear. There is some memory through books and what you imagined happened, but it is not literally there.

Karsten Harries: But you have to remember that every building operates in a human context. And Berliners remember an awful lot. Accepting everything that you said, it now seeps into a situation that forces them to remember.

Frank Gehry: Also, memory is different than nostalgia.

Robert Stern: There is much in this conversation that is nostalgic. Americans are obsessed with the past because we are so diverse. We need common things from the past to help bind us together culturally. These can be from the Colonial past or the recent past. Often our nostalgia is misinformed, but that doesn't make it less valid. We are nostalgic for an innocence that we imagine people had before World War II, of the new experimental forms. But the 1930s were terrible times.

Nostalgia is a wonderful human quality. I am saddened to think that Daniel and Frank are both down on it.

Karsten Harries: We should not use "nostalgia" so easily as a term of rebuke; it could be that human beings should always dream of a home that they never arrive at. That is what nostalgia means, dreaming of home. It could be that the important thing is not to go to that place, but it is important for everyone to have such dreams.

Demetri Porphyrios: It is not about dreaming. It is about the pain we feel when we are severed from the place and the people we call home (*algos* and *nostos*). Odysseus, in his peregrinations is the classic example of *nostalgos*. We remember Odysseus for his journey. Yet there would be no journey without nostalgia. Nostalgia surfaces when the condition of absence reigns. I agree with Robert that what one experiences in Le Corbusier is a similar nostalgia for recapturing an innocence which had never been. In a discussion I had with Charles Jencks he said that I had to see Bilbao. So I did go to see it and indeed Frank's building is a brilliant expressionist statement. Yet it reconfirmed my general feeling that expressionist buildings are one-off statements. Bilbao works urbanistically only because of the nineteenth-century urban fabric. But you cannot make cities out of such buildings.

Frank Gehry: You mean, if I were to do a building next door, that would destroy it?

Demetri Porphyrios: There are no normative qualities in your work. A Frank Gehry School can never build a city or even a neighborhood.

Frank Gehry: God forbid. The issue is interesting; I don't even believe in it. When I get a project of any size I bring in other people to collaborate because I have a mind-set about having different vectors work together.

Daniel Libeskind: What is implied is that certain buildings are special, and it is enough to have one. But that is also changing; so the idea of context, which is the gray background for the figure of the master, has changed. The owners of any type of building realize the power of architecture. I don't think that the idea of a special building built against the background of the nineteenth-century city is relevant any longer.

Demetri Porphyrios: It is not for you to proclaim whether it holds or does not hold any longer. I am not discussing personal idiosyncrasies. I am referring to urban typologies.

Daniel Libeskind: No, I am discussing how the city develops.

Demetri Porphyrios: It is not just a matter of putting buildings next to each other; it is the relationship between building types that makes up the city. Cities are made by different competing typologies through which public and private space is ordered. Expressionist buildings such as Frank's are interesting, but only when viewed against an urban ordering framework.

Robert Stern: It is a formal issue. But I can also understand Bilbao and its uniqueness

and place. But the office building in Prague takes the nineteenth-century city as a jumping-off point, relating to how to turn the corner and hold the wall, but it has a certain character representative of Frank and is full of memory. Yes, you can have good buildings, but you can't have eccentric buildings everywhere making up a city.

Frank Gehry: But you and I have been involved with building a city like that: What about EuroDisney?

Robert Stern: We tried to have a coherent place and still have ideas expressed formally or thematically.

Daniel Libeskind: EuroDisney is a cartoon of how cities develop. Cities are built not as an agglomeration of objects, but there are cultural and historic developments of cities. Each one has its own unique personality, like a person's physiognomy.

Karsten Harries: Just as a tooth can get knocked out and the face doesn't look as it should, cities often suffer accidents. We should not just say that every city has its own face; there are cities that are more successful urban environments than others. If every building were a potent figure, cities would become illegible; they would be like white noise.

Frank Gehry: What worries me is that it suggests that if someone builds a really good building in L.A. that stands out, that you can't repeat the excellence. Cesar's is the only good high-rise building in L.A. It deals with skyline and scale, and is clearly the best vertical building in the city. But why can't we have more?

Diana Balmori: The special individual buildings are objects; a collection of objects doesn't make a city. Rather than the white noise Karsten mentioned, I would say that connecting tissue is what is needed. Not that the objects need to connect physically to other objects, but that one creates some tissue rather than just isolated objects. What that tissue is, is the real question; background buildings? No. Parks? Probably. Streets? Definitely. That would mean that these objects need to deal with the street and make a street.

Daniel Libeskind: The connectivity is not the only realm that is visible in space; there is a connectivity that is not apparent in drawings—that is the connectivity of memory to architecture, which is something that you can engender with form.

Robert Stern: That becomes a fundamental issue—how can you have connectivity in memory unless it is carried through form?

Daniel Libeskind: The success in some buildings is that they do have the connectivity that they might not appear to have, because their connectivity is simultaneously present in realms that are apparently nonobjective. The synchronic relationship between the object and its atmosphere is precisely connectivity.

Nina Rappaport: How do you take the site and all the history latent in a site and continue that meaning today, when it is not always a formal issue? How do you make that apparent, even if you don't know the history?

Demetri Porphyrios: The issue of connectivity is not manifest necessarily at a formal level, but it manifests itself as a social issue, in a civic sense.

Frank Gehry: What is the connection between the current icons, train station, churches, railroads of a city? When people go to Bilbao 100 years from now and say, "What is that?" And you say, "It is the art museum," they will say, "Oh, that culture really liked art." But what about the connectivity, what about stuff in between, because the European row of seven-story buildings doesn't apply to us today.

Robert Stern: What do you mean?

Frank Gehry: This is where we break.

Robert Stern: Here we sit in this room, in a three-story building, which has a wonderful relationship to the city and space outside, and the proportions encourage us to sit and converse. I am not sure that the "seven-story building" is the issue. Maybe how you express it and detail it is. If so, then it comes down to style. Otherwise how could you have done the building in Prague?

Diana Balmori: Isn't this precisely the problem—we don't know how to do this kind of building?

Frank Gehry: That is what I am beginning to think. How do you do it? You guys, Bob and Demetri, have an answer.

Demetri Porphyrios: Great urban architecture emerges only when there is consensus. Consensus is not about a formal system but of ethical and civic ideals. The history of architecture has shown this to be the case.

Frank Gehry: It doesn't exist today. We live in a democracy at a time when individual expression is given very high marks, and that expresses the fundamental will of people in a democracy.

Demetri Porphyrios: Democracy does not celebrate individual expression but rather public consensus. You are confusing laissez-faire culture with democracy.

Robert Stern: You could say that same thing about the mid-nineteenth century, when every architect was making their own personal statement. Now we dismiss that period as a period of artist chaos.

Frank Gehry: Well, we might dismiss this period.

Robert Stern: Exactly. But there was following that period, under the same relative democracy, the Classical Revival.

Daniel Libeskind: We tend to romanticize the past. You can't build great public buildings without a consensus and balance. So I think there is a big difference between a willful imposition of a strangely manipulative form onto a tabula rasa and an interesting, sensitive recreation of a historical context by communicating what that means to a future generation of museumgoers or citizens.

Frank Gehry: Bilbao was also created by consensus of the museum and the government, and it was clear that they wanted a Sydney Opera House, a "thing." But they don't want me to build even another building in the city.

Daniel Libeskind: In my Yale studio we are asking how do we create an urban context without erasure, understanding the devastation by postwar planning, which imposed abstract buildings on the city. How can one carry on a tradition of the streets, the public spaces, the way people live? That is the most interesting challenge.

Nina Rappaport: So how do you do that today? Can it be done?

Daniel Libeskind: You have to navigate between the temptation to be seduced by easy historicism on the one hand, and on the other by the temptation of a singular abstract position.

Robert Stern: Historicism isn't easy.

Daniel Libeskind: It is extremist, as is the abstract art position.

Demetri Porphyrios: In Daniel's studio, there were two interesting projects. One took a big block and filled it in, the other introduced numerous fissures between two streets. The study of the urban block is an admirable urban project. But why does the urban block, street, and square have to suffer such a painful disfigurement when we know that the existing urban model works very well?

Daniel Libeskind: The idea of a proven system of organization of a city—where half of it has been destroyed, as in Berlin—isn't really applicable here, and that is why I take exception to what Karsten said about the generalized notion of cities. Cities can't be interchanged. The specificity of light, the gravity, the knowledge makes each one unique. I am not arguing for regional differentiation, but it is one way to get in touch with a particular site, and a particular city.

Robert Stern: It is easier to work on existing cities and imagine new areas of cities, such as Bilbao, which Cesar is coordinating. But to make a whole new town, as I have done and Demetri has made new quarters of cities, without literal memory and patterns based on uses that grew up over time and without familiar forms, is very difficult. I am willing to see if there is another way, but I have no evidence of it so far.

Demetri Porphyrios: The design of a town has to do with the knowable, the readable, and the familiar. Conceptual memory is always necessary but we must know a specific place to go so that we can find our way home.

Daniel Libeskind: But don't make it banal. It is familiarity in a context on the one hand, the earth and the angels and the spheres of the intelligible on the other. Familiarity is not just the final stop on the train; the train keeps going beyond in both directions, and the interesting architecture doesn't make the human position banal. It is profound and eternal.

Demetri Porphyrios: Architecture has to do with recognition.

Daniel Libeskind: Recognition of what?

Demetri Porphyrios: Of that which has been and is and of which we are made.

Frank Gehry: For the American Center in Paris I had memories of Paris from when I lived there in the 1960s. So I brought all of that into the building—the Paris stone. When the building was finished, all the Paris that I loved was torn down, and instead it looked like Danish social housing. Jean-Louis Cohen wrote a piece saying, Why didn't they tear this one down, too? The French wanted a "real" Frank Gehry building.

Diana Balmori: I was explaining an eighteenth-century English garden to a student, who said, "We don't want to deal with that old stuff, because it doesn't mean anything now." So I said, "Can you translate memories into the present?" which is what I mean about going back to origins. I said, "Can you translate the English garden path with its particular buildings into a walkway, so that the memory of different things becomes part of a story?" There are memories from which we are cut off, and they become meaningless. These become paintings on a flat sheet, such as a painted classical temple on a facade. Frankly, I am less interested if you are just going to repeat it again.

Karsten Harries: This brings out the tension between the need for familiarity and the need to break it open.

Frank Gehry: Familiarity is built into the system; you can't avoid it. It is gravity; there is the building department, there are bricks. The amount of idiosyncratic behavior is 15 percent of a whole project; it is not that big a deal.

Daniel Libeskind: And yet the greatest buildings have a centralized point of the unfamiliar, no matter how familiar you are with them. It isn't our memory that drives the building, it is the building remembering us, in all incarnations.

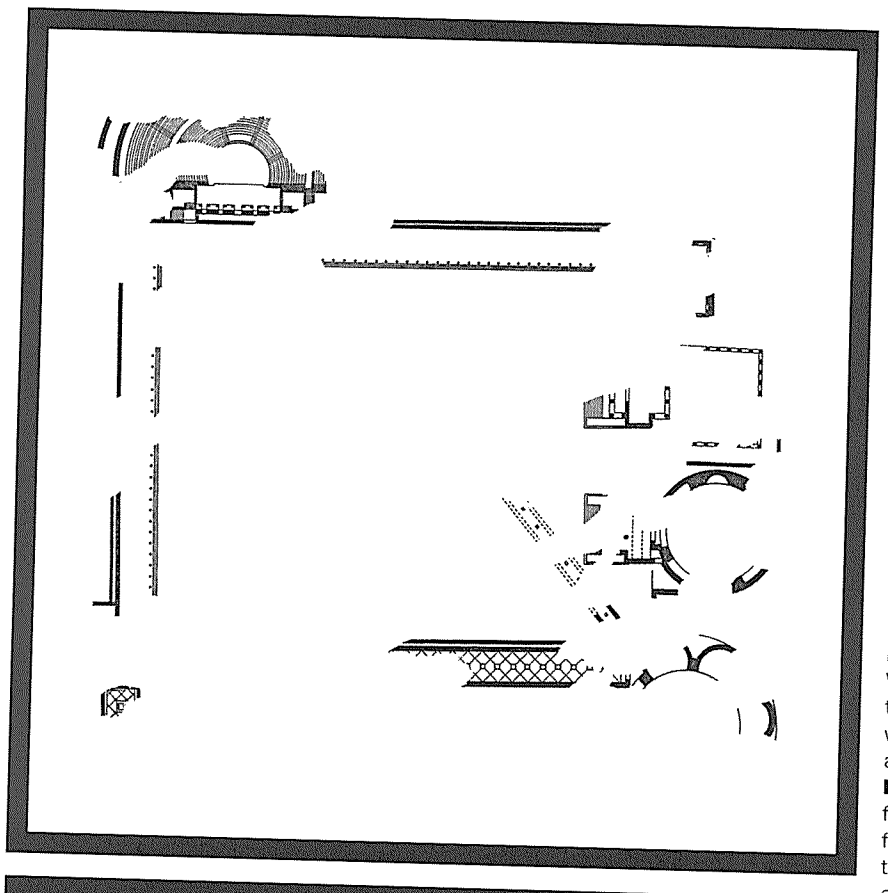
Frank Gehry: One thing that I use in my work I call the "handrail": as you walk into a strange place, I give the people a handrail, something in it that makes them comfortable so that they will not feel like they will fall off a cliff.

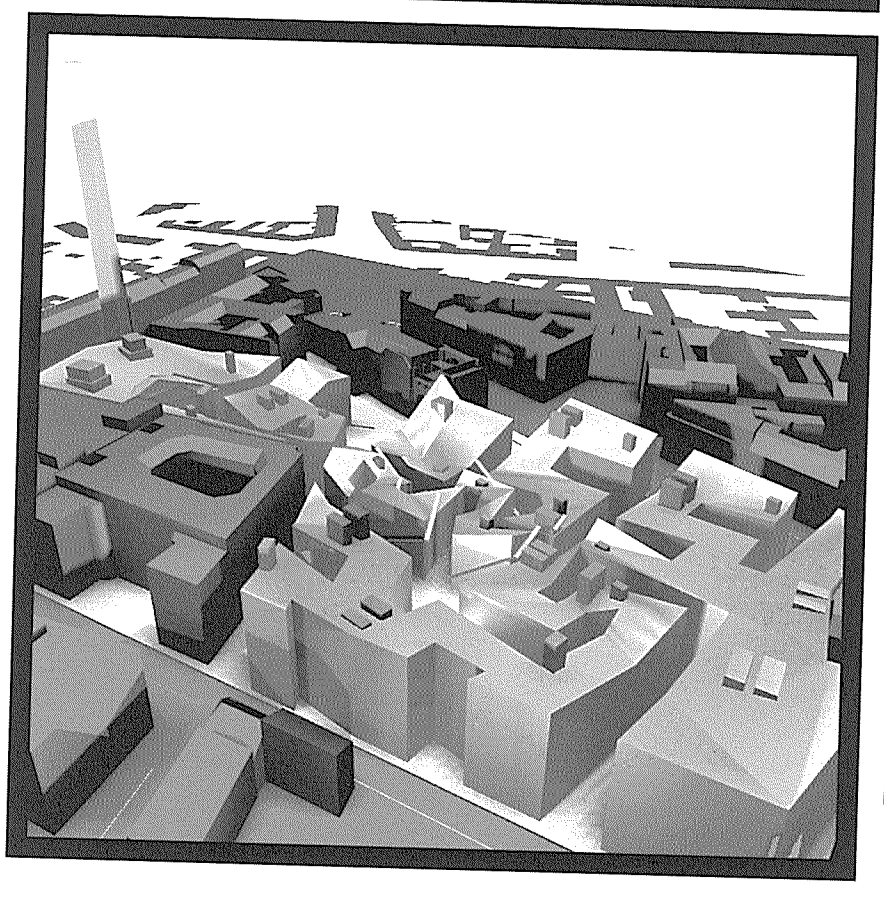
Demetri Porphyrios: Architecture always establishes a distance between itself and the memory of its model. That distance we call creativity. But there is no "distancing" without "recognition." For we would not know what it is distancing itself from.

Karsten Harries: If you talk about the built environment in its entirety that might be correct, but in an environment where many buildings are familiar, the insertion of something quite unfamiliar has an important function.

Demetri Porphyrios: There is always a dialogue between the familiar and the new. Tradition, invention, continuity, creativity are all based on consensual frameworks of civic values. Creativity is not a matter or individual expression or glorification. Perhaps we are traversing a dark historical moment where consensus is hard to find. When Frank says that he finds it beautiful to work with others, can you imagine how wonderful it would be if we could build up a common language?

Frank Gehry: What I am trying to do is to find a way within this pluralistic society to find expression of that pluralism, rather than to go back to an old model, but to find a new model that works, and that form, aesthetically, is the chaos of the visually conflicting ideas. It is that sense of the new American city.





Opposite page
left column:
Demetri Porphyrios

Karsten Harries

Bottom image:
From left, Robert Stern, Frank Gehry, Daniel Libeskind

Right column
Frank Gehry

Diana Balmori

This page:
Site plan of ruins of Asclepium at Pergamon,
Demetri Porphyrios Studio

Brian Papa,
Project for the Tacheles, Berlin
Daniel Libeskind's Studio

Top row
From left:

Frank Gehry

Patricia Patkau

Daniel Libeskind

Cesar Pelli

Bottom row
from left:

Laurinda Spear

Jaquelin Robertson

David Schwarz

Jorge Silvetti

Demetri Porphyrios

Witold Rybczynski

Christo &
Jean Claude

Laurie Olin

John Beardsley

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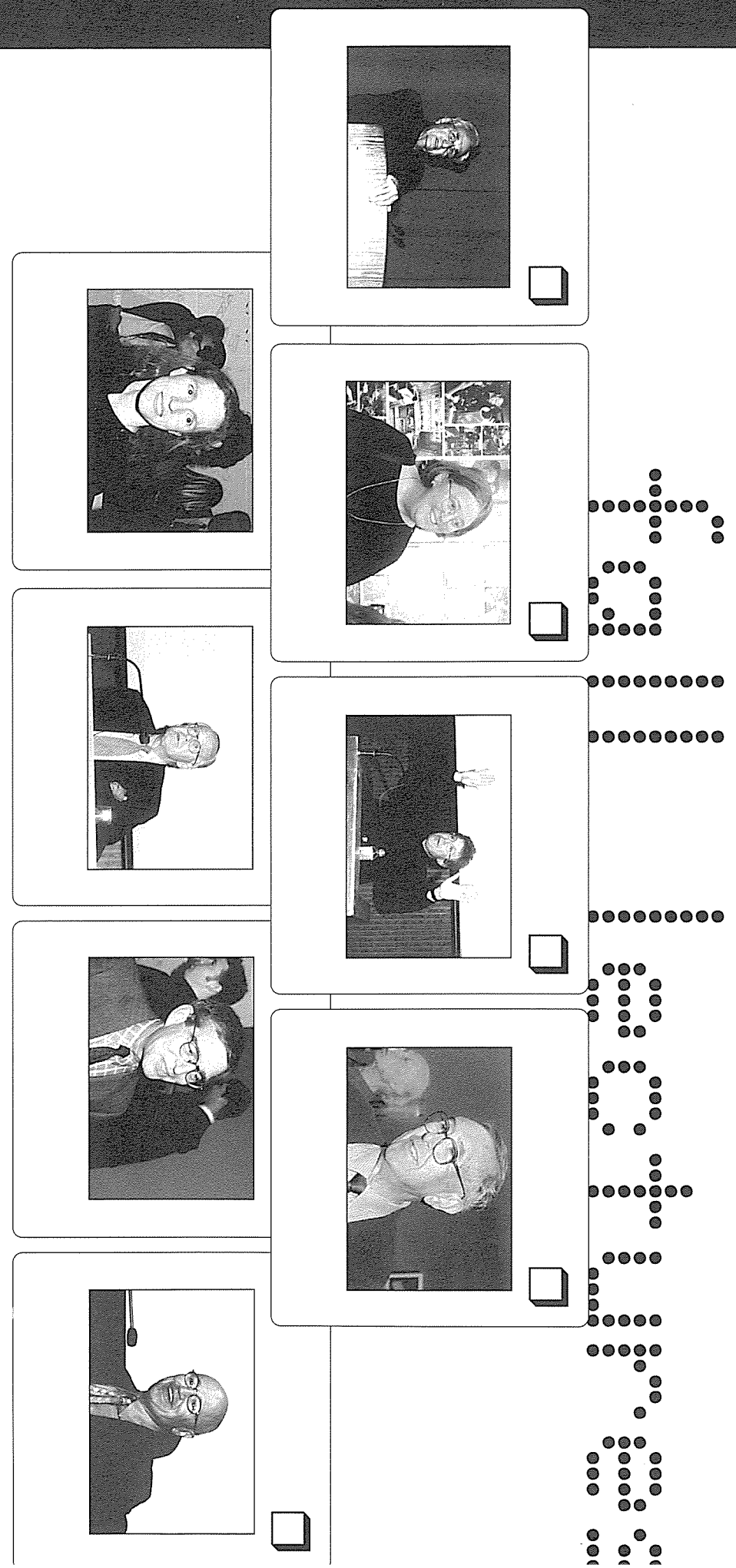


Architecture Lectures

The lecture series brings many diverse voices into the school.

Pleasure in Architecture
While the architects who spoke in the fall series and in the landscape series (see below) touched on a variety of issues in very distinctive ways, they all conveyed their sense of pleasure in architecture as the art of building beautifully.

Frank Gehry
In his lecture on November 4, Frank Gehry discussed his work since the completion of the Guggenheim Museum in Bilbao, whose success led a deluge of calls to his office from all over the world, wanting him to "save our town." Among the projects he has actually taken on is the new brick-clad Molecular Biology building at the University of Cincinnati, whose bulges and windows cut in at angles exposing the depth and texture of the wall, and Case Western Reserve's Business School in Cleveland, Ohio, where faced with a brief to design a building that would set the stage for future development but be out of scale with its current surroundings, Gehry began with an accretion of boxes that he went on to skin and sculpt, realizing a dense stainless-steel shingled mass that seems to peel away from itself. Smaller brick forms exert pressure on the mass as it bursts through and spills onto the street.

The Experience Music Project in Seattle, possibly the strangest of Gehry's recent works, was commissioned by Microsoft billionaire Paul Allen, who, according to Gehry, is completely left-brained and without an aesthetic eye. Allen wanted a "swoopy" form, so Gehry went to a local guitar store, bought some junk, and, in the spirit of Jimi Hendrix, for whom the museum was originally named, started to pile it up. The result is a liquid shape, clad with four layers of different-colored magma spilling over one another, including gold anodized aluminum and a refracting, reflecting metal, which Gehry called "purple haze."

Gehry presented a staggering succession of other projects, but perhaps the most touching of all was the simplest: a small clubhouse for cancer patients in the Scottish town of Dundee. Calling it Maggie's Place, in honor of Maggie Jencks, a writer who specialized in Chinese gardens and who died a few years ago. Gehry described it as a labor of love with which he struggled mightily. Although it hasn't yet been completed, the final form is a small house covered by a gently warping roof.

Patricia Patkau
Patricia Patkau ('78) of the Vancouver firm Patkau Associates, surveyed her firm's changes in the Paul Rudolph Lecture, "The Material and the Immaterial," on September 13. The firm's approach to the tectonics of double-curved floors. The building embodies a simple museum concept—that of conflict, as something that takes things apart might come to a justified end.

Introducing his winning submission to the competition for an extension to the Victoria and Albert Museum in London, a spiral-shaped design, he cited William Morris's statement that "the imagination is a spiral" as his starting point. Libeskind conceived a fractured wall structure that folds back on itself and asked engineer Cecil Balmond, who was the Saarinen Visiting Professor, fall 1998, to develop the mathematical equation for the structure and ceramic tile skin of the building. "With Balmond," he said, "the original intuition was that the building is organic and that the shape can sustain itself."

Cesar Pelli
To Cesar Pelli, the Saarinen Visiting Professor and former dean of the school, "buildings are expressions of ideas; we have to have an idea or a theory about what we do. In our buildings we need to be continuously rethinking: Is this the most appropriate and suitable way to build?"

In his lecture on October 4, Pelli confessed to an abiding interest in tall buildings, whether they be minarets in Iraq, pagodas in China, or Western skyscrapers. "They aspire to the sky and represent vertical access to the heaven as the axis mundi that connects to heaven from the center of the earth," he said. His Petronas Towers in Kuala Lampur, he feels, represents the axis mundi — coming to the sky in a celebration. "The top is unmistakable from the bottom, and the two towers create a tension with the space in between, functioning like a single form. The center space between the towers is more important than the building, and can be seen from all over the city, day and night."

Pelli discussed a number of his current projects, many of which, he said, have enhanced his sense of responsibility to place, function, and aims of the people who will use them. One example was the master plan he is designing, with Diana Balmori Associates, for the site in Bilbao next to the new Guggenheim Museum. Emptied of its port and railroad activities, the site will link the city to the waterfront. For the proposed National Museum of Contemporary Art in Osaka, Japan, Pelli designed an underground museum, with skylights topped with a dynamic metal wire frame sculpture. "Because the Japanese have to tell a story with form," he related, "they wanted to know what the wire sculpture signified. So we said that the wire sculpture was bamboo bending in the wind, and they liked it."

According to Pelli, "Each of these projects is suited to each site and makes a connection to that place. I have come to this slowly and it has made my work more enjoyable." When a student in the audience wanted to know what brought about in this transition in his work, Pelli explained that when he

David Schwarz
Like so many others in the lecture series, David Schwarz ('78), who is based in Washington, D.C., impressed the audience with the sheer abundance of his work. In his lecture, "Environmental Diversity: A Discussion of Style and Context in Architecture," on October 25, he emphasized that although users and developers rave about his work, it is often a harder sell to the profession's critics. "We are not stylists," Schwarz said. "We believe every building has an appropriate style to be discovered rather than proposed by an architect. We are deeply dedicated to the notion that architecture is about people. We are much more concerned that our buildings are loved by the public than appreciated by the architectural press." According to user polls, which he is not shy to admit he uses, the public prefers traditional architecture; and, given the empirical evidence, it would seem that his work is also favored by developers.

Among the projects he discussed were his design for the Texas Rangers Stadium in Arlington; the addition and renovation to the Cleveland Symphony's Severance Hall; and Disney's new Wide World of Sports Complex in Florida. At his children's hospital in Ft. Worth, Texas, he created an enchanting, Cinderella-like atmosphere for terminally ill children. Designed as a "town square," the facility features color-coding for easy wayfinding and child-scaled elements, such as knee-high counters for the nurses stations.

Frank in his acknowledgment that nostalgia sells, Schwarz declined to define a definitive style for his practice, decrying what he called "the profession's conceit—invention for invention's sake."

Jorge Silvetti
Jorge Silvetti, of Machado and Silvetti, told the audience on September 29 that he did not "think that architecture can afford to be shocking or confrontational." Drawing upon the legend of the Trojan horse as a means of understanding his work, Silvetti explained that he seeks to create objects with deceptively elusive, mysterious qualities. Not unlike the Trojan horse, things are not always what they seem in Silvetti's work. For example, the kitchen table he designed for himself appears to be covered with a tablecloth, but touch reveals it to actually be a thin layer of marble. "The details of the pieces betray their initial innocuous simplicity," said Silvetti.

While Silvetti's table transforms assumed relationships between sign and signified to create new meaning, a considerably larger, upcoming project could be characterized as a reproduction. This project, which Silvetti referred to as the "other" Getty, as opposed to the Getty Center, is an addition to the original J. Paul Getty museum in Malibu, California, which will display the Getty antiquities collection. Though Silvetti chuckled at the incongruity of electrical outlets alongside Renaissance

—*Excerpted from texts for the Web site by David Drane (M.Arch. '00); Marisa Angell (PhD Art History); and Gary Gonya (M.Arch. '00).*

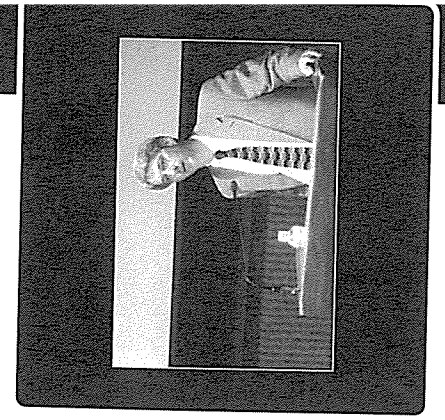
John Beardsley
On Thursday, October 21, John Beardsley, the author of *Earthworks*, lectured on contemporary landscape architecture, which, he said, is an "expanded field," a bridge that serves to connect science to art, and nature to culture. Poised to become the dominant aspect of contemporary architecture, landscape architecture, and the built form, between environmental issues and social concerns, but as a result, internal fissures have developed. Beardsley appealed for a "raised level of discourse" within landscape architecture, and have it come to terms with its own traditions. The pastoral legacy of Olmsted may be outmoded; the picturesque tradition has been co-opted by corporate America; and landscape architecture, inflienced by modernist geometry, treats the site as a "blank slate."

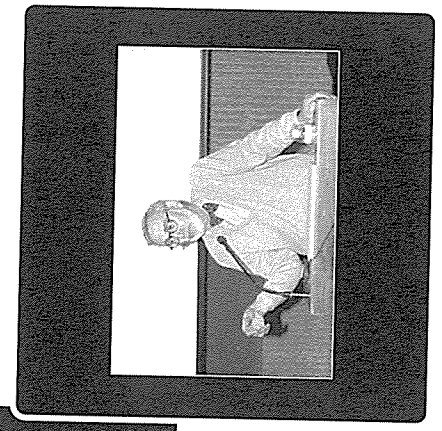
The debate between the eco-warriors and purist aesthetes, he says, is a result more of perception than practice and reveals the conflict between aesthetics and social use. This was apparent in the battle over Richard Serra's Tilted Arc in Federal Plaza in New York, which was replaced by a greener landscape designed by Martha Schwartz.

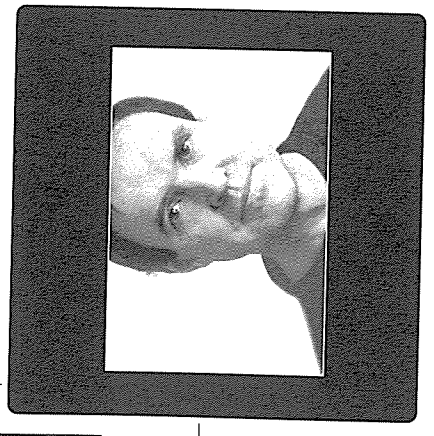
Beardsley highlighted three recent parks—George Hargraves' in Cambridge; Peter and Anaïse Luiz's in Munich; and one in Mexico City—that are artistically ambitious, natural in materials, attentive to history, and socially sensitive. Landscape architecture, he concluded, is "maturing," and it is time to recognize it as "the crucial art of our time."

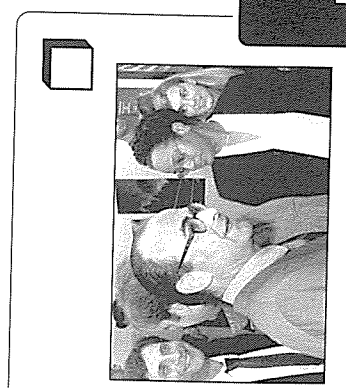
Laurie Olin
In the lecture on October 28, "Landscape is Architecture," Laurie Olin, professor at the University of Pennsylvania and principal of the Olin Partnership, cited two projects—the master plan and designs for Battery Park City, New York, and Independence Mall in Philadelphia—as a primers on the politics of designing and constructing contemporary urban landscapes. Both exemplify how ideas develop within the complex web of collaborating designers, public officials, and the attention given to high-profile sites.

In Philadelphia, the design reinvigorates several fragmented parks and blocks into a singular park, stitched into the city fabric. Three thin lines run the length of the park, creating a dynamic symmetry. In New York, Olin collaborated with Machado and Silvetti and garden designer Lynden Miller on the Robert F. Wagner Jr. Park to create a project with a central lawn and areas of colorful plantings. Both contemporary and grounded in history, Olins work expresses an inclusive view of public life.









Landscape, Art and Architecture: Integrating the Pieces

A seminar and lecture series organized by Diana Balmori looked at buildings, landscapes, and works of art—which are usually seen separately—as environmental phenomena, in order to understand their interdependence in history and current practice. While some of visitors addressed the seminar—Kathryn Gleason on Roman gardens; Margherita Viscentini on the Italian Renaissance; Leslie Close on the American landscape; Roy Strong on the English garden; and Theresa O' Malley on the American landscape —others, Witold Rybczynski; Christo and Jeanne-Claude; Laurie Olin; and John Beardsley—gave public lectures and met with the seminar afterwards.

Witold Rybczynski

In his Timothy Lenahan Memorial Lecture on September 30, Witold Rybczynski, Martin and Margy Meyerson Professor of Urbanism at the University of Pennsylvania, and author of *A Clearing in the Distance*, a biography of Frederick Law Olmsted, set out to correct the "one-sentence biography" that links the designer to his best known creation, Central Park.

According to Rybczynski, Olmsted's "pigeonholing" as the designer of Central Park has eclipsed his contributions to the growing field of urbanism in the late nineteenth century. Olmsted understood metropolitan growth, making him more than a landscape designer: he was an urban "programmer."

Rybczynski discussed two of Olmsted's more traditional landscape designs: Prospect Park in Brooklyn, and the Biltmore Estate in North Carolina. According to Rybczynski, Prospect Park, like Central Park, is a combination of the natural and the artificial arrived at through careful planning organized along artfully scenic lines. At the Biltmore Estate, his last project, Olmsted worked in an uncharacteristically formal French style, although he incorporated pathways and vista points in new ways.

Olmsted, Rybczynski said, was not a "utopian," but a "realist," and should be seen as a hard-headed city and garden planner who used both nature and artifice to create fundamentally democratic spaces.

Christo and Jeanne-Claude

At Christo and Jeanne-Claude's October 7 lecture, the couple's energy, charm, and flair were disarming. This ease was generated by the blurring of their public and private lives as they described the work that goes into each project. Whether it's canvassing (in the political sense) ranchers out west, sipping "6,000 cups of green tea" with Japanese rice farmers, or cajoling 20 years' worth of New York City officials, the scale and public nature of the artists' work requires an amazing amount of lobbying.

Although they support themselves and pay for everything with money from the sale of Christo's drawings, landowners often respond negatively to the projects because of fear and

plex layering rooted in the place, in which the buildings were about their own construction, to one that relates more particularly to the human scale and material needs.

In earlier projects, Patkau explained how she looked beyond what she was constructing to find a strangeness, evocative and not explicit, but present in the vernacular. In one such project, a house for a custom fly-fishing rod maker, the owner's craft was imbedded in the structure. The house was shielded from the intense sunlight of the area by limiting the number of openings and providing them with giant sunscreens controlled by fishing-rod-like operating devices. The Clay and Glass Gallery in Waterloo, Ontario, was built at a point in the firm's work when "materiality and structure were explicit, construction was a way of thinking, so that materials had a vested interest," Patkau said. "We explained every layer in a kind of delamination. Exposing the structure is one action. But this really goes against the North American tradition of construction, because we normally hide everything." She asked: "Is there a positive role for concealing skins, or is it just used pragmatically to conceal a lack of coordination?"

In another project, a small house on a 33-foot-long lot became the vehicle to a view. The 14-foot-high volume influenced her decision to delaminate the structure vertically, rather than horizontally. The structure then captures the sky and ocean views so that you are immersed in the landscape. "The material construction is more than just the sum of parts, they relate to our bodies," she said.

Daniel Libeskind

Daniel Libeskind, the first Louis I. Kahn Visiting Professor, concentrated on two recent projects in England, each with a secular theme, during his lecture on November 8, entitled "November Ninth." On the following night, Libeskind delivered the David and Goldie Blankstein Lecture, "The Ethics of the Memorializing: The Jewish Museum in Berlin," sponsored by the Joseph Slifka Center for Jewish Life. Addressing the pursuit of architecture at the Millennium, Libeskind went back in history for perspective, asking: "What did the Romans think? They thought the world was here to stay. It isn't the things that change but the spiritual content, not just shapes, but cultural values that might not be favored at any one moment."

Libeskind described how he hopes his Imperial War Museum, which was established in Manchester after World War II to convey the immense impact of military conflict, is a monument tied to the past and to its site: "What is the relationship between the virtual and physical, between the earth and sky, and how can it address the public in a new way?" Basing his design on the dynamaxion globe, he clustered groupings of fragmentary forms, or shards, representing earth, air, fire, and water. Films can be projected on the curved surfaces and the interiors are unified environments with ramped and

San Bernardino, California, he still liked the forms, but felt that it didn't really belong there. He realized that "the set of formulas and rules need reconsideration."

Jaquelin Robertson

Jaquelin Robertson ('61) of Cooper Robertson in New York, began his lecture "On Architecture and Urbanism: The Continuing Dilemma," on November 15 describing his search for ways to create a contextual architecture. Painting a colorful picture of his life at Yale, he broke down his experience into two parts: what was "on the table" and what was "not on the table."

Robertson said that the unspoken expectation at Yale was to get on with becoming an architect who builds well. But after graduating he began to understand the background of city development and what he saw as its destruction by modernist principles. The demolition of Penn Station and the construction of the Pan Am building, scenarios that he characterized as leading to "death of cities," made him appreciate the significant roles that politics and economics play in urban development. But the construction of the CBS building, a seemingly elegant building by an excellent architect, Saarinen, was the most revelatory: "It had nothing to do with the city and with what was going on around the corner at Rockefeller Center."

Robertson stressed that politics are for everyone, and that any good practicing architect has a responsibility to learn the political and economic nature of architecture and cities.

Laurinda Spear

Laurinda Spear, one of the partners and founders of the Miami-based architectural firm Arquitectonica, described the flamboyant and original work of her firm, beginning with the Atlantis in Miami. The sleek building features a cutout section in its boldly massed form, dubbed a "town square in the sky," which has become an architectural icon in the city.

Spear also discussed the North Dade Justice Center, which, despite the incredibly long bureaucratic process it entailed, is an innovative structure. Its main curving form is elevated above two distinct volumes, where offices and parking are located. Other projects include the Westin Hotel in New York's Times Square, which is vertically split by a central arc form which light will emanate, and the Philips Arena in Atlanta, a 20,000-seat facility for sports and concerts. Spear explained that its integration, both aesthetically and functionally, into the urban fabric of downtown Atlanta was her firm's goal.

Such contextual sympathy, Spear explained, is very important, as is meeting various criteria, including the client's program and the budget. This complex choreography is all in the service of realizing structures that have fresh, inventive forms as well as careful detailing.

him the luxury of forging himself on the pleasure of creating "Renaissance" architecture. In conclusion, Olivetti remarked, "In schools perhaps one learns that it is morally wrong to replicate, but you learn it's part of art." Perhaps as profound as the beauty of shadows, which Olivetti has referred to in his writings, is that of Olivetti's palpable pleasure in transcending his own rules.

Demetri Porphyrios

In his lecture of September 27, "Conversations with Persephone" Porphyrios presented three buildings through which he emphasized his humanist focus and the pleasure in the craft of traditional architecture. Voicing his great concern about how humanist architecture can survive, Porphyrios denounced the high-tech architecture and megastructures dominant in Britain today, saying that they "demand conformity, reinforce the industrial product, and deprive the experience of the senses... taking away from the conditions in which man has flourished, from the relationship to the environment of what is human and natural."

Porphyrios explained how he went about designing the projects included in his exhibit at Yale, the town expansion to Spetses, Greece. To prepare, he conducted thorough typological studies of the building fabric, materials, plans, and life of the area in order to create new vernacular houses with numerous compositional permutations. As an example of inserting new buildings into historic centers, he discussed his work at Mauldin College, Oxford, where he continued the Gothic Tudor framework to form new, open-ended quadrangles, encouraging the interplay between solids and voids and preventing megastructure-like massing. At Birmingham, Porphyrios contrasted classical motifs on the exterior with the modern steel interior structure.

In support of his conviction that "the central issue is not style," he asked, "How can pleasurable buildings and like them without being embarrassed?" In closing, Porphyrios referred to the Greek myth of Persephone, whose return each year from the underworld ushers in spring, and her departure, winter. "So I think it is with architecture; every so many years humanism resurfaces to bring joy. Now it is wintry, angry, resolute and bleak, but those of us who love our children know that Persephone has not forsaken us."

—Nina Rappaport with students reviews from the Web site by AnnMarie Brennan (MED '00), Rosemarie Buchanan (MED '00), and Matthew Johnson (March '00).

Term-Time Travel

The Yale School of Architecture has received a significant gift from the Rice Family Foundation to establish an endowed fund supporting degree-related travel. This gift will allow the School to enrich its program by making teacher-directed term-time travel a permanent part of its educational mission. Robert A. M. Stern, Dean, expressed his gratitude for "this pivotal gift to our School which recognizes the intrinsic need for students to travel outside of New Haven as part of their studio experience. It will give students an important opportunity to consider urban issues first-hand in direct relationship to their overall education as architects."

The China Studio

Although the site visit is not an unusual component of a design studio at Yale, a site visit to Shanghai takes on special meaning. The focus of this fall's China Studio, a first-time collaboration and exchange between students from Hong Kong University, Tongji University in Shanghai, and Yale, was the development of a former industrial area along the Suzhou Creek in Shanghai, for which the government had proposed a master plan.

The site's rapid transformation reflects China's new attitude towards the global economy, which we discussed with Deborah Davis, Yale's Acting Director of East Asian Studies, and Paul Katz, principal in charge of East Asian projects for Kohn Pederson Fox. With the goal of creating a multiuse and dynamic site, design investigations centered on studies of other waterfronts and issues of the creek, including reactivating it as an inner-city area with recreational activities; the development of open space and cultural, sports, and tourist facilities; providing access to the waterfront; developing housing for the new wealthy; and providing commercial and retail space.

At mid-term our preliminary design proposals, which included a site model and concept development focusing the city as a whole—from the generic condition of river-front development, down to the conditions of the actual site—were reviewed by Sheila de Bretteville, Fred Koetter, Robert Stern, Alan Plattus, and Zheng Shiling, the Vice Chancellor of Tongji University.

Then, armed with inoculations, precedent studies, and preliminary design proposals and accompanied by our professor and studio coordinator, Alan Plattus (who had visited the site in May) and Dean Stern, we embarked for Hong Kong and Shanghai. It was only once we were immersed in the diverse texture, scale, and pace of Chinese life with its unique sensory and material qualities that were we able to recognize the limitations of our preconceived notions and engage with the design issues directly.

At Robert Black College at Hong Kong University, the Yale contingent was formally received by the deputy president of HKU. There, the American and Chinese students presented their schematic design proposals for Suzhou Creek to Patrick Lau, head of Hong Kong University's Department of Architecture, and professor Leslie Lu, graduate of Yale, and head of the HKU Shanghai Studio. Instead of working independently, which we had done, the Hong Kong students had worked in groups of five and developed collective ideas and analyzes of the site.

After the presentation at Hong Kong University, we visited sites such as the Po-Lin monastery with its 40-meter-tall bronze Buddha and the Tai-O fishing village, with its jagged metal shacks perched over the water on makeshift stilts. To us, this indigenous architecture evoked a modern design sensibility like that of Libeskind, but also spoke of squalor and unequal development, in sharp contrast to the high-end development of Hong Kong Island with its towers designed by Western architects.

We then proceeded to Shanghai with the Hong Kong students. There, the wild range in the city—from the colonial long-tan houses of the early twentieth century, to the traditional gardens of the imperial era, to the surrealism of the post-Maoist new development area at Pudong—underscored what it means to be building in China at this fast-paced point in history. In fact, it is common for projects to have three eight-hour shifts, so a job can run 24 hours continuously.

After an overview tour of the city, the Yale and Hong Kong contingent met up with the students from Tongji and together they toured the study area, only to be shocked to see that in the short time since Professor Plattus's visit in May, our site, the home of a former cotton mill, had already been cleared and six new residential towers and a high school were under construction. The site borders a mélange of gated *dai-wan* factory complexes that remain from Mao's industrialization programs, new and old housing developments, transit corridors, new commercial towers, and the 50-meter-wide creek, all of which we viewed from the ground as well as from atop the new 40-story residential developments. Disappointed with the preliminary development of the site, we were more impressed with the informal details of life in the surrounding neighborhoods.

The challenge upon our return to New Haven was to synthesize our newfound appreciation of the fragility of the context with our earlier planning analyzes from the beginning of the term. At mid-term most of our projects had proposed sweeping planning changes for the site; by finals we were more concerned with reweaving the urban fabric.

In December, Patrick Lau, Leslie Lu, and their students traveled from Hong Kong to Yale for a joint final review and to spend some time visiting and observing other reviews at Yale. The jury—Sheila de Bretteville, Michael Haverland, Deborah Gans, and Andrea Kahn—saw presentations from both schools. There were noted differences in our approaches: The Yale students were more focused on housing for all income groups that sustained a degree of continuity with the existing populations. Jason Wong, for example, documented traditional housing types and attempted to adapt them to the area, reconnecting the new construction to the low-rise surrounding neighborhood and making improvements to the infrastructure. The Hong Kong students, however, were more focused on the development of a new cultural and entertainment center along the river. And while the Yale projects completed plans for the whole area, the Hong Kong students developed individual projects within their overall scheme.

–Thomas Morbitzer ('00) and Irene Shum ('00) with Nina Rappaport

This page
left column:
Goil, Project for the Cathedral in Los Angeles, Frank Gehry's Studio

Grace Ong, Project for site of Pergamon, Demetri Porphyrios Studio

Daniel Kopec, Project for Long Wharf Mall, Post-Pro Studio

Right column:
Cosmic Pillar Models, from Cesar Pelli Studio

Frank Gehry Studio jurors from left, Philip Johnson, Daniel Libeskind, Douglas Christmas, and Paul Schrader

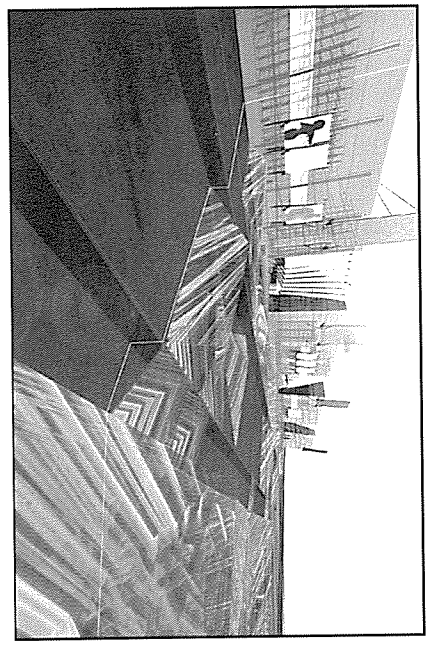
Daniel Libeskind Studio, jurors from left, Karsten Harries, Jeffrey Kipnis, Frank Gehry, Eeva-Liisa Pelkonen

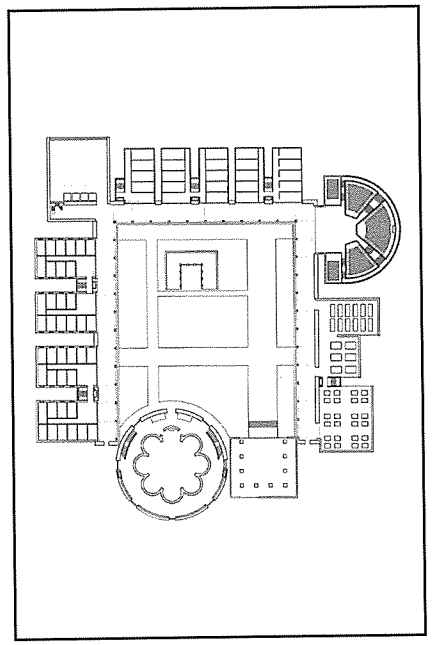
Opposite page
from top:
View of Shanghai Photograph by Robert A. M. Stern

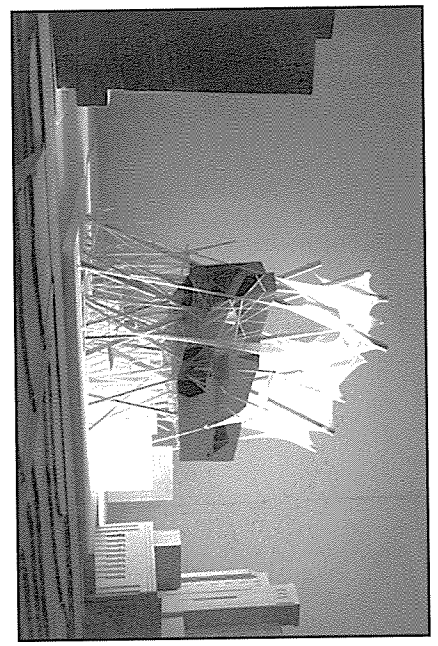
Yale students in China, Photograph by Tom Morbitzer

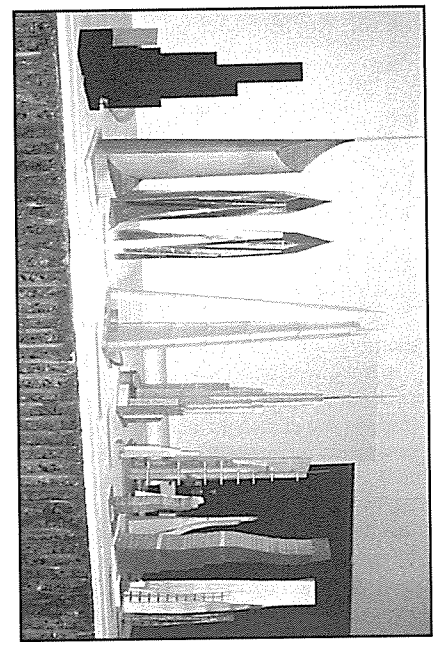
Studio Site, Photograph by Tom Morbitzer

STUDIOS









Visitor's Studios

This semester's highly individual visiting professors, Daniel Libeskind, Frank Gehry, Cesar Pelli, and Demetri Porphyrios, were united in a common search for expressive yet contextually responsible form. Their animated architectural discourse continued between and around the studios.

Cesar Pelli

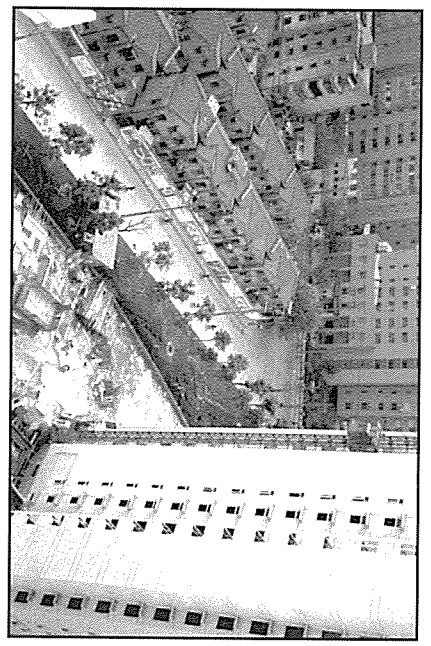
Cesar Pelli's studio was subtitled "Cosmic Pillar." Together with William Butler, Pelli assigned a complex project: a beacon-like 1.5 million-square-foot office tower that would serve as communications headquarters for Olympics 2012, for the same site addressed by five architects for the IFCCA competition (see page 7). The jurors at the final review—David Childs, Paul Goldberger, Stanley Tigerman, Alexander Garvin, and Diana Agrest—were treated to a feast of Cragan's papier-mâché sculptural form with folds and fingers of spaces. Schrader appreciated the references to the Latino culture through the use of color and the "poverty" of materials, which prompted Tigerman to remark, "I wouldn't want it to slip into a nostalgia for poverty; the materials could also be rich." Morton added, "The poor do not want to be stuck in poverty; it could be condescending." But Libeskind thought Cragan's approach was "valid" because "she wanted it to be beautiful; that is not an empty goal. I applaud engaging the population with the color, collage, and textures."

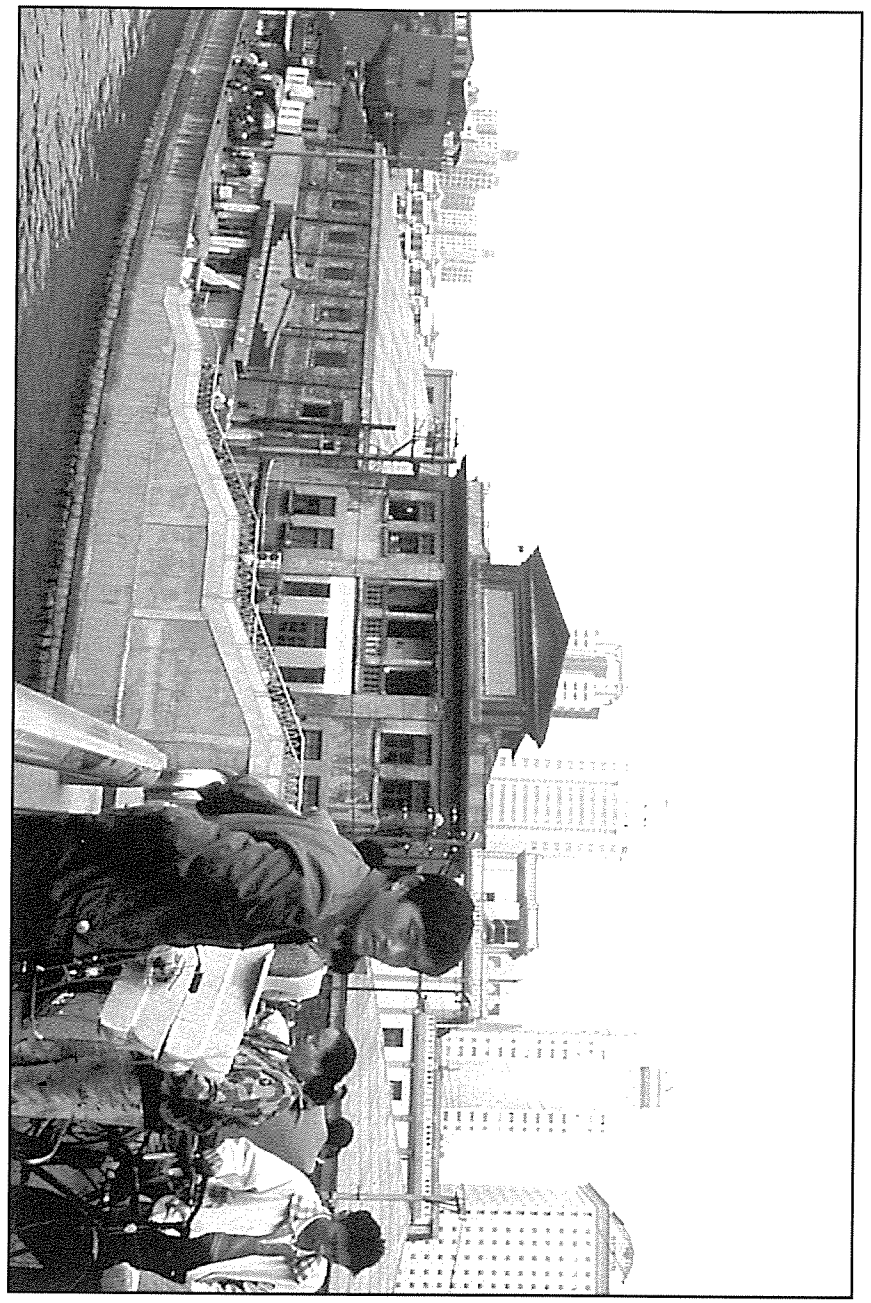
Urapong Armonivivat, called Goil, installed images of suffering around a classroom to create an environment for his Cathedral. The building was a jewel-like red glass building—a reference to the crystalline city in the Book of Revelations–that he pierced with 12 columns. He also clarification, the detail of that building. She treats the inside as a piece of furniture, the shelving is stone." Deupi asked, "Do you think abstraction is a modern idea?" Ong responded, "I see it as a transformation. It is an ancient idea." Deupi agreed, noting that "it is even Egyptian."

In another project, Timothy Hickman chose to site the school in the interior of a city block in Boston. Having eliminated the street facade, the labyrinth-like space was not accessible in a normal way and all of the building areas were made to be occupiable, from the top of the walls to the lower level. His consideration of the project at every scale, from architectural detail to urban scheme, impressed the jurors.

Daniel Libeskind

Daniel Libeskind's studio site was in Berlin Mitte, in former East Berlin, and contains the ruined Jewish department store, Tacheles, on a block that is a development





Post-Pro Studio

The Post-Pro Studio led by Fred Koetter and Ed Mitchell tackled the Long Wharf Mall, a development at the active intersection of Interstates 91 and 95 in New Haven. The studio analyzed and reconsidered the site and program of the controversial project, addressing the future viability of malls in the face of electronic shopping and the need to build malls with adaptable and flexible functions at the outset. At mid-term they explored the history of shopping typology; current marketing strategies; Big Box building technology; infrastructure needs and the city's proposals. At finals they presented their schemes to the jury made up of Michael Buckley, real estate consultant, Karen Gilvarg of New Haven City Planning, Michael Ablon, Keller Easterling, Martin Finio, Alan Plattus and Mark Wigley.

Mark Gage proposed moving I-95 further inland, taking advantage of the open waterfront property. He employed "generic" Butler buildings, separated by "streets" covered with plastic that flows over an armature to shelter the circulation sleeves between each unit. Additionally, he proposed a long advertising wall of clear film to face the interstate allowing for changing views of people trying on clothes. Mark Wigley commented that the project needed to really engage the water. Alan Plattus thought that the scheme should be flipped and the buildings could be more flexible while the "Ruskinian pipe-fitter fantasy of the circulation could be the permanent element."

Daniel Kopec, proposing a system of movement from the loading of containers on the New Haven side, to their storage and purchase, turned the site into a wetlands reclamation project. The building roof sheds water onto the parking lots developing a new landscape that combines a fresh and a salt water system. Some students proposed a variety of uses and separate buildings for flea markets, ministorage or cultural activities.

In closing, Karen Gilvarg invited the students to present their proposals to the city.

NGELI

AVADA

tall buildings, and their discussion, which was exceptionally lively and analytical, ranged from the skyscraper's unified form to issues of base, entry, and crown.

In analyzing the way the building meets the sky in David Drane's project, Tigerman noted that "although you begin as a triangle, you then jumped into a convex rather than a concave form at the top. You say it reflects the sun. But convex is actually a rejecting form, it turns its back on the corner." Goldberger, however, read it as the overall generator of form, remarking, "The illusion is to a pinwheel twist in a profile silhouette." Diana Agrest said she takes "convex as addressing different points of the city. It is really like an arrow pointing in three directions. The way the top and base are manipulated is an interesting approach, it is like peeling away, and yet they are talking to each other." But citing I.M. Pei's Hong Kong skyscraper, where the spiral also operates in section, she asked, "Why not make the entire building inflamed and turning around?"

The issue of how to enter the buildings was a concern, because breaking into the overall form while maintaining the whole presented a problem. Thomas Shore made the entire skin of his project a woven structure wrapped around the twisting frame in a celebratory gesture towards the proposed stadium site. David Childs found that "the form evokes a flame and solves all the problems. You have taken a skin and evolved a form; it is like a fractured lizard skin, and it is structural too." Garvin commented, "You don't see it the same way from any spot: the surface modulates; it is oddly contextual." To which Robert Stern responded, "It is not contextual, it is sculpture in the round; it creates the context."

Frank Gehry

Frank Gehry, assisted by Gordon Kipping, with liturgical advice from Father Jaime Lara of the Divinity School, assigned the Roman Catholic Cathedral of Los Angeles. While basing the program on the one Rafael Moneo is now using for this project, he located it on a different site, facing McArthur Park just west of downtown. The students were asked to "create an image of 'Christ's Mystical body' as well as design a civic sculpture." At the final jury, art dealer Douglas Christmas, filmmaker Paul Schrader, Jaime Lara, and the Rev. James Park Morton, Dean of the Cathedral of St. John the Divine, joined architects Philip Johnson, Jeffrey Kipnis, Daniel Libeskind, and Stanley Tigerman.

The square site influenced the plan of many of the projects, which tended to be centralized rather than cruciform. While Paul Schrader didn't see Anand Devarajan's project as a cathedral, James Morton noted that everyone on the jury was focused only on Western Christianity, reminding them that "Hagia Sophia with its circular space was originally an early Christian church."

Latino material culture inspired some of the projects, as did Frank Gehry's own work. Chapels encircled the altar of Cara elevated it, for a view of the City of Angels. Kipnis commented that it had a wonderful diagram, but that "you need to increasingly abstract a figure to find the place where it hovers, where it can evoke its legacy, and at the same time move into a formal abstraction…The building has to be more ambiguous." To which Tigerman responded: "The power of the body ascendant is incredibly potent. John Hejduk said that the closer the final product is to an original idea, the more powerful it is. I would hope that this gets further developed." He recommended that Goil meditate on the building, "because a good part of architecture is not verbalizing, but internalizing it."

Philip Johnson said he was enchanted by the students' connection to "the spiritual and emotional in the physical to create a sense of awe," and Father Jaime Lara noted that the students "are stretching themselves to see what is the place of religion and spirituality in modern society and how to express their feelings." Then Douglas Christmas invited all of the students to participate in an exhibition of their work in his Ace Gallery in Los Angeles later this year.

Demetri Porphyrios

Demetri Porphyrios asked his students to transform the building fragments, courtyard, surrounding pavilions, and temples of the ruins of Ascelpeion at Pergamon into a business school at an unidentified site of their choosing. With a goal toward "inventive rebuilding," students developed projects using different architectural languages to search for origins. Some used a classical language, while others used a more reductive abstracted form. The jury—Tom Beeby, Richard Cameron, Victor Deupi, Alan Plattus, Alec Purves, Jaquelin Robertson, and Vincent Scully—discussed formal issues and context in the final presentation of drawings and models.

Since the issue of where the business school was to be located was for the most part not addressed, Donald Johnson's siting at the edge of a piazza in Verona, Italy, impressed the critics for the inversion he created. By making the piazza of the city the center instead of the school's own courtyard, Johnson, according to Porphyrios, "assumed the Western tradition and contraposed the Muslim: there are no windows or doors out." While it is internalized, it nevertheless relates to the city.

Influenced by Kahn and Lewerentz, Grace Ong saw her abstracted project as a transformation from the fragment to the school, with offices around the perimeter in a monastic typology. The most striking feature was her use of the existing petal-shaped building as an interior space enclosed in a drum shape, prompting Beeby to mention Kahn's relationship to classical forms and details and the way he transformed them, creating a link between the classical and the modern. Inside the petal shape, Ong proposed a library, with niches for books and a central reading area. Purves declared that it was an "astonishing competition. Using the developers' brief, the students struggled to reconfigure the interior of the large city block for housing and commercial use, all the while seeking to avoid to the overly corporate look of the projects of Potsdamer Platz. The jurors—Frank Gehry, Karsten Harries, Jeffrey Kipnis, Kent Kleinman, Enrique Norton, Eeva-Liisa Pelkonen, and Jesse Reiser—raised philosophical issues as they responded to the projects, which incorporated the intellectual history of Berlin, evoking traces of the past with "Libeskindesque" shapes.

Brian Papa contrasted the Potsdamer-style development by deflating the capitalistic approach, creating smaller spaces within the central block. Passages wend between and through the buildings, which have a thick base modeled on a turbine form. Kipnis was critical of the approach, seeing it as a cartoon of a medieval courtyard. But Libeskind defended the project, saying that "it has a very strong theoretical idea, how the cartoon can be explored, in a sense, and be given back to the city. It is attractive to the city and it maximizes density. His interest is to create a system of volumes and provide it with the right atmosphere and polemic of the city."

Yimu Yin's project, an animated computer blob, sparked a heated discussion—not about the studio project but about the desirability of computer-generated forms. For Kipnis, the computer "picks up nuances and changes in light, it performs the architectural tasks…It has a voluptuous effect, and is a post-critical use of the information, not as criticality but as a technique to produce an effect." But Libeskind expressed concerns that the computer ignores history and "is a misguided line of inquiry. It is a kind of Black Magic and loses sight of what architecture means." Enrique Norton agreed with Libeskind about the effect, "but," he wondered, "do you see this as the constructability of the form?" Kipnis felt that "the real issue is the desire for a structural skin." Mentioning Deleuze's argument that the real impact of scientific research is the power of knowledge to bring about new sensibilities for perceiving the world, he cited how the microscope led to an awareness of the infinitesimal. This prompted Libeskind to say, "There is a quantum shift of the imaginary in architecture," to which Harries responded, "Naming this architecture is key, that is why we are here—it is architecture."

Exhibits

10 January – 3 March
Third Floor North Wall
Takenaka Internship Work of Brian Papa
Third Floor South Wall
Visual Studies

24 January – 18 February
North Gallery
Kent Bloomer: Visual Rhythms

21 February – 31 March
North Gallery
Turner Brooks: Work

20 March – 3 June
Third Floor North Wall
Photography for Architecture: Students of Roberto Espejo
Third Floor South Wall
Digital Media

3 April – 5 May
North Gallery
Steven Harris: Buildings and Sites

13 May – 3 June
Seventh Floor North South Galleries
Graduating Student Work
Seventh Floor Central Gallery

Other Student Work
13 May – 18 August
Second Floor North Gallery
Nominees for H.I. Feldman Prize

Lectures

17 January
Tod Williams & Billie Tsien
Paul Rudolph Lecturers
"To Be Continued"

24 January
Margaret McCurry
"Inside Out"

31 January
James Glymph
Gordon Smith Lecturer in Practical Architecture
"Practical Architecture?"

7 February
Colin St. John Wilson
Bishop Visiting Professor
& M.J. Long
"The Design and Construction of the British Library 1962–1999: A Modern Epic"

11 February
Kenneth Frampton
Brendan Gill Lecturer
"*Perspecta* in the late '60s: The End of the Beginning"

14 February
William MacDonald & Sulan Kolatan
"About Lumping"

20 March
Hugh Hardy
Brendan Gill Lecturer
"Is It Old or New? A Perilous Professional Journey"

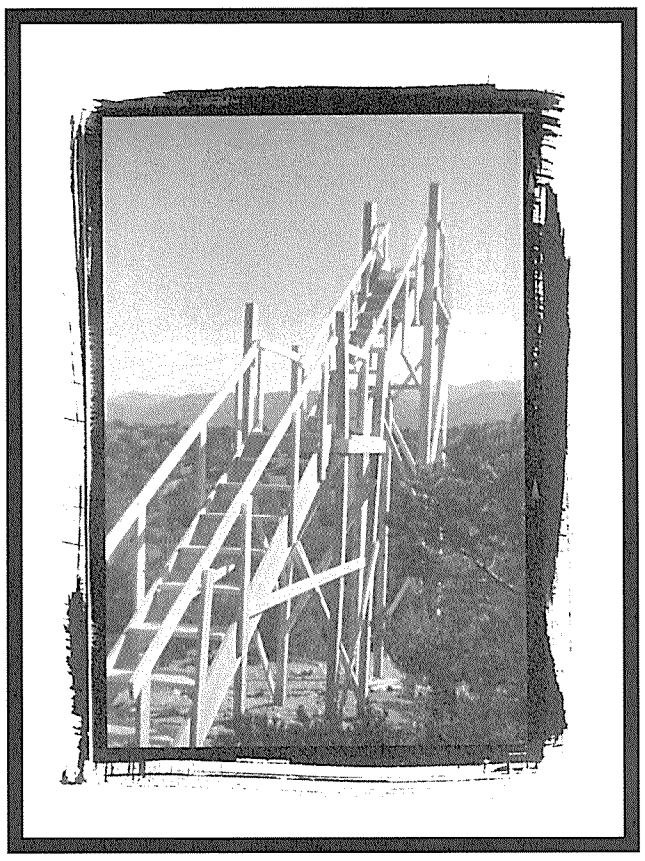
27 March
Laurie Hawkinson & Henry Smith-Miller
"Between Spaces"

3 April
Mario Schjetnan
Timothy Egan Lenahan Memorial Lecturer
"Place Making"

6 April
Zaha Hadid
Eero Saarinen Visiting Professor
"Recent Work"

10 April
Greg Lynn
Davenport Visiting Professor
"On the Surface"

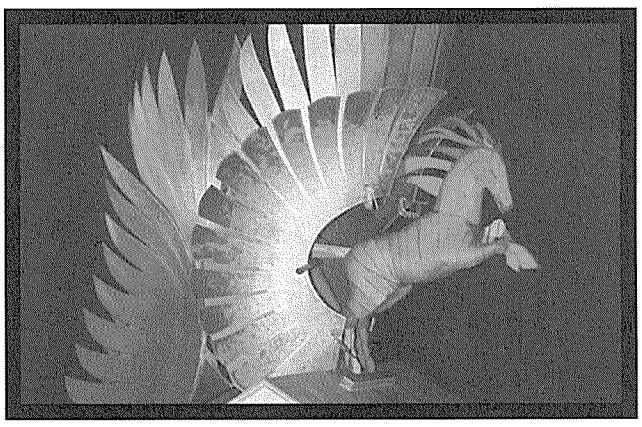
EASTERLING TEACHES FABRICATIONS SEMINAR

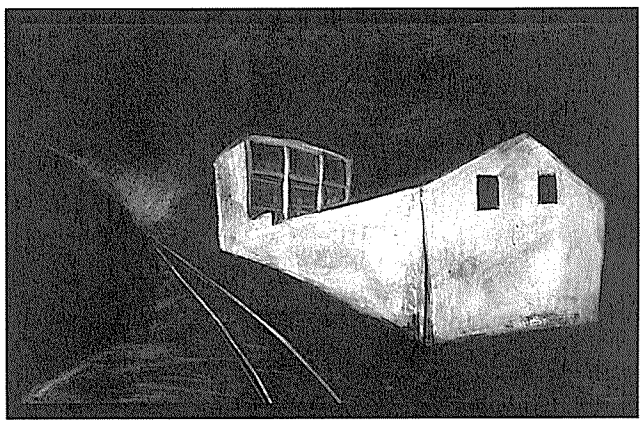


Keller Easterling's spring seminar on new materials and fabrication techniques is, as she explains, "prompted by a current renewed interest in fabrication, especially the digitally directed manufacturing techniques." According to Easterling, these techniques are altering "not only the process of making, but the nature of the building components themselves, their assembly, and their relationship to each other. These, together with new plastics and composite materials, are making their way into the realm of building techniques and changing the way in which we think about prefabricated or standardized construction components."

Although the recent focus of fabrication techniques has been primarily on digital modeling as a means of realizing material form, this seminar will explore a broad range of technologies and materials throughout history, looking not for successive but for coexistent ideas. "Most of the best architects in this century have pursued fabrication experiments and have been naturally attracted to various means of spatial and material production that do not necessarily originate within architectural convention," says Easterling. The class will analyze the material experiments of architects and designers such as Mies van der Rohe, Frederick Kiesler, Adolf Loos, Alvar Aalto, Jean Prouvé, Konrad Wachsmann, Andrea Branzi, and Charles and Ray Eames, but will also examine the way in which these experiments have prompted an inventive and improvisational approach to practice. "Moreover," she says, "in many cases, the fabrication process is transposed into architectural logics that influence form or organization and become part of a cultural contention or a distinct position in architecture culture." The seminar will pay particular attention to the intelligence embedded in these processes.

The seminar is one of a group of discussions that accompany the Monday night lecture series. Some of the speakers—James Glymph, the Gordon Smith Lecturer in Practical Architecture; Laurie Hawkinson and Henry Smith-Miller; Sulan Kolatan and Bill MacDonald; and Greg Lynn, the Davenport Visiting Professor—will address the seminar the following morning. James Glymph, a partner of Frank Gehry, has been using the computer to transfer formal gestures into fabrication methods and construction technologies. Greg Lynn and Kolatan/MacDonald, on the other hand, use computational methods to both generate and fabricate complex forms as well as direct the genetics of the building process. Having experimented with Kevlar, Hawkinson and Smith-Miller will discuss the fabrication of nonstandard multiples in a production process, among other things. Other guests of the seminar will include architects Craig Konyk, Steven Cassells, both who have been asked to prepare exhibitions involving fabrication and new materials at Artists Space in New York; industrial designer Karim Rashid, who has launched a number of products that employ new plastic molding techniques; Bill Massey, who is building a house from digitally milled formwork; engineer Guy Nordenson, who has participated in a number of experiments in his own practice and in his work with Ove Arup; Ted Krueger; and techno-artist Natalie Jeremijenko, a visiting lecturer in the Faculty of Engineering with an interest in the development of smart products and other technical infiltrations that alter the parameters of spatial and digital environments.





From top:
Steven Harris, *Site location,* Photograph by James Ware Pitts

Kent Bloomer, *Project Detail* Photograph Courtesy of Kent Bloomer, 1999

Turner Brooks, *Blue House,* Photograph courtesy of Turner Brooks, 1999

spring exhibitions

Three exhibitions of work by Yale faculty members will be featured this semester in the North Gallery of the A & A Building. The first, "Kent Bloomer: Visual Rhythms," from January 24 through February 18, is a display in photographs and models of Bloomer's recent projects. Bloomer focuses on ornament as the ultimate exploration of rhythm in visual composition, distinguishing it from the regular meters upon which it is dependent. According to Bloomer, "Rhythm is a driving, temporal, and dynamic pattern. It is irregular, syncopated, able to retain and portend images, and hence has the capacity to remember and be rhetorical. Rhythm provides a dynamic and non-negating matrix into which disparate things, both inherent and adherent to construction, may combine into architectural metamorphoses. Such metamorphoses, as auxiliary to the pure basic expressions of utility, fulfill the architectural project by locating the work in a broad cultural framework."

From February 21 through March 31, "Turner Brooks: Work" highlights Brooks's designs, from the earliest projects to the most recent, including various houses as well as the Yale Boathouse. He will show many models, from, in his words, "early crustaceans to later evolutions."

From April 3 through May 5, Steven Harris's design of three houses for the same client on three unique sites will be explored in "Steven Harris: Buildings and Sites." While the program is virtually the same, each site—a cliff overlooking the Pacific in Baja, California; a hillside near the mountains in Santa Fe; and fields in horse country in western New Jersey—directs the projects in different ways. Working from the outset with landscape architect Margie Ruddick, Harris investigates the relationship between the building and the site in an intimate conversation.

VICTORIA

Victoria Casasco, newly appointed assistant professor (adjunct) at Yale, completed her M.Arch. at Columbia University in 1983, and has built projects in Barcelona, Spain, and Seaside, Florida, where she worked as the town planner prior to setting up her firm, Casasco Studio, in Los Angeles. She has also taught at SCI-Arc, CalPoly Pomona, and UCLA.

For Victoria Casasco, "architecture is an environmental art, an incredibly complex and inclusive constructed landscape. It is about economic, political, social, and environmental systems. The architect is the mediator between client and society, creating an ethical and environmental response." After beginning her career as a sculptor, Casasco switched to architecture because she was "attracted to the idea of how inclusive it is and how it operates at so many levels, including shifts in scale."

It was "the overpowering open natural landscape west of the Mississippi" that interested her "in the differences between natural landscape and constructed landscapes, in the juxtaposition of extreme abstraction with hyper-organic systems." But when she moved from California to New Haven last summer she was "astonished by the density of the aging infrastructure on the Northeast corridor and the rate at which these cities have grown into each other. Preexisting natural landscape conditions are for the most part erased and superimposed by infrastructure systems, which rarely have anything to do with the cultural or topological archeology of site." The open landscape of the West also influenced her thoughts concerning environmental systems and the need for architects to be responsible environmentally and globally. "Desert building in particular should work intentionally with basic environmental conditions such as drainage patterns, sun, rain, wind," says Casasco. "I would consider it unethical not to do so."

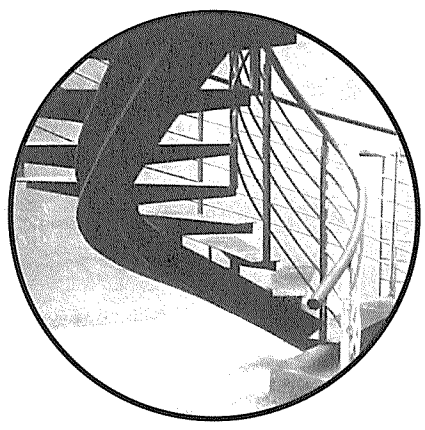
The idea of interior landscape and exterior architecture informs Casasco's thinking, leading her to intentionally superimpose abstract and organic systems. She begins with a site strategy, an abstract landscape, which in turn generates the building. For the Buehler Residence, an unbuilt house for a flat, one-acre site in Lake Forest, Illinois, she explored how Frank Lloyd Wright related site and prairie. In response to the site's prairie grasses and 100-foot-tall oak trees, she extruded an abstract geometry over the site that would exaggerate the trees, placing perpendicular stone walls over the full site in linear layers, which also served to shield the flat site from the headlights of passing cars.

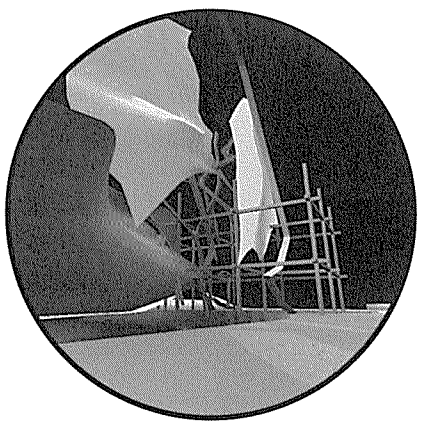
Casasco's relationship between landscape and site is evident in the 1998 Anzar house in Barcelona, Spain. Using local materials and tuning in to the culture, Casasco incorporates three distinct landscapes on three vertical levels. The first level is arid desert landscape, and is bunker-like in its concrete sheltering from the world; the second level relates to water and has three palm trees; and the lowest level is a vertical landscape with a eucalyptus tree providing shade. Responsive to the climate, the house is full of bright and dark areas.

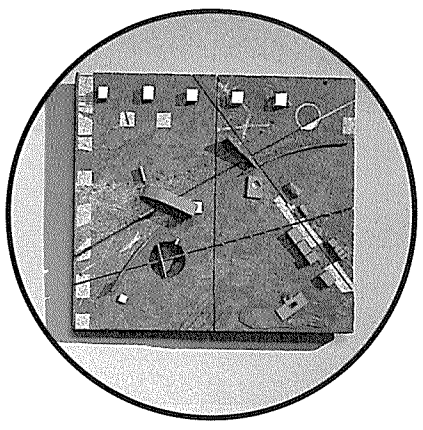
For the Los Angeles competition "101 Hollywood Freeway Bridge" Casasco worked with partner Elisabeth Ladowicz, artist Dennis Oppenheim, and landscape architect Linda Pollak on the design of a pedestrian bridge, bringing together art, architecture, and landscape architecture. Since the freeway cuts through a red light district in Chinatown, which she calls "another kind of 'natural' system," the team seized on the connection suggested by a Versace dress they had stumbled upon, whose structural yellow threads were evocative of the pedestrian traffic on the site, and decided to use it for the project's site plan. "The female body became an open space system to the freeway below and her contours created edge conditions of hard and soft landscapes."

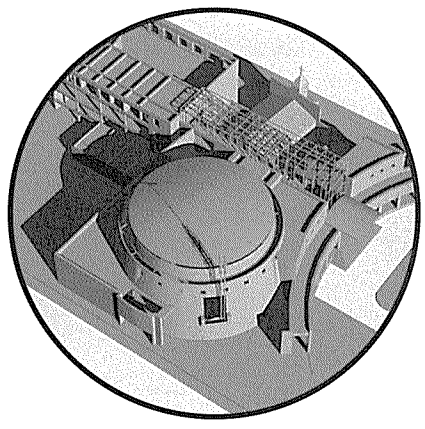
Casasco says that using the computer has made her more aware that we are artificially constructing environments. She feels that "the computer's liquid light generates a kind of fluid movement you might experience on a freeway. The computer is a tool closely aligned to the way I think."

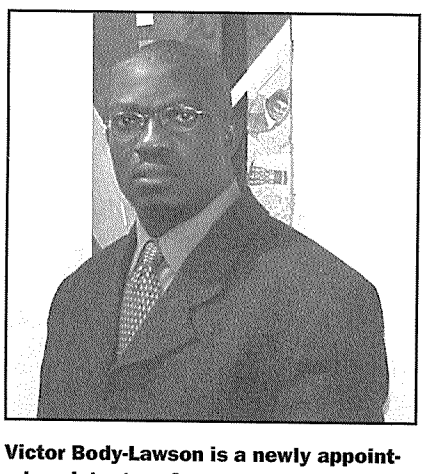
In her fall studio project for a commuter terminal in Jersey City on the Morris Canal, she explains that "we are juggling the differences between pure abstraction and organic systems. We are looking at the archaeology of site, the natural grasses and marshlands and systems in place that made Jersey City unique." It is important that her students be aware of a site's natural history. After reviewing the Duany/Plater-Zyberk master plan for the site, which was designed to create a mixed-use neighborhood like Manhattan's Greenwich Village, Casasco was disturbed that "what was missing was the inclusion of complex natural and cultural systems within the site strategy. This site is across from Liberty State Park's open grasslands and yet it is also an artificial construct, an infill, and it houses a scrap metal yard. I did not want the students to just plop down a building on an open brown field. Building is connected to a larger and much more complex condition."











Victor Body-Lawson is a newly appointed assistant professor (adjunct) at Yale. Originally from Togo, he completed his M.Arch. at Columbia University in 1984 and soon set up a firm that primarily designed houses in New Jersey. After working a few years with Bond Ryder and then with Davis Brody Bond, he founded Body-Lawson Architects in Harlem in 1993, just as the area was beginning to rebuild.

Victor Body-Lawson's essential strategy in architecture is to involve the client in the design early on in the process. He calls it an "action plan approach," and it has informed everything he has done, from the design guidelines he developed for the 1,200-unit Diego Beekman housing project built in the 1970s in the South Bronx to the 32 historic Harlem brownstones for the Homeworks Project. For Diego Beekman, Body-Lawson worked closely with Tenants United for Better Living to determine design parameters for public areas. In the Homeworks projects, he is incorporating each owner's needs into individual house plans. When tenants are involved, he sees a greater sense of pride in the community.

One of Body-Lawson's interests is church design in African-American communities. "For African-Americans, spaces of worship need to be connected because the entire congregation moves to the altar for prayers and to partake in Communion," so for a number of churches in New York, Body-Lawson explains, "we created stairs that also function as bleachers in order to seamlessly connect the main floor and mezzanine levels."

While sensitive to tradition, Body-Lawson is also mindful of new technology. "Video, sound, cameras, and the Internet all must be incorporated into a church," continues Body-Lawson. "The physical nature of a church is more symbolic; the wider audience is out there for television, and the Internet." For example, the services at New York's landmark cathedral-scaled Riverside Church (where Body-Lawson recently completed a lighting design project) are televised.

At the beginning of each project, Body-Lawson makes an art piece, which, he says, "could be a piece that ends up as a major influence on the outcome of the project. The artwork is used as an investigative element to search for the essence of the project. It is also used to coordinate the site, program, context, budget and client desires. Sometimes the artwork doesn't resemble the project at all, but I use the work to get rid of pressures associated with developing buildings…In the studios I teach I also use art, especially collages, because it is one of the best ways for students to express their individuality while sorting out the pedagogical issues associated with their project. "

Body-Lawson has been teaching since 1985, primarily at City College in New York, and he taught a semester at Yale in 1995. His primary objective in teaching, he stresses, "is to empower the students to look at and manipulate thought with a kind of laser focus that will enable them to move their thoughts into buildings. Everything we do and think becomes material, because we focus specifically on things that don't exist and try to turn them into the material world. I try to impart this to the students: that they are thought engineers using their eyes, hands, and minds to create buildings. If we can get a good grasp on how to connect all three things, it enables us make a beautiful environment. I also want to continue the tactile relationship between pen, paper, and mind, and at the same time recognize that we have to use technologies such as computer that go beyond the tactile mode."

Body-Lawson's impulse for fluency and synthesis extends to more universal realms. "I am very concerned about not only the physical environment but the cultural and psychological environment," he says. "We need to become sensitive to ideas from the entire world. We can't just look at work from one set of values; it has to be more global. We have to be able to design in China, Ghana, Afghanistan, or New York City. But before we do that we have to understand the specific cultures and contexts."

One way Body-Lawson cultivates such sensitivity is by having his students redesign a previous studio's project for a tropical climate, as he did in his fall semester seminar at Yale. One student created an addition for a house in the Bahamas, another designed a prototypical house in Gabon, and another designed an office building using green technology in Malaysia, which, he says, "is where the real challenge is." Body-Lawson explains that "we are studying all varieties of tropical environments, looking at the materials and the culture of the place and asking ourselves, as American architects designing abroad: What am I going to do that is culturally, economically, and technologically specific to that area? What technology from the United States might be helpful? There is a need for Western architects to work in developing nations in a sensitive way without transplanting one set of cultural values into the other, even though the developing countries often desire a Western image."

VICTORIA

From top:
Victoria Casasco, Photograph by John Jacobson

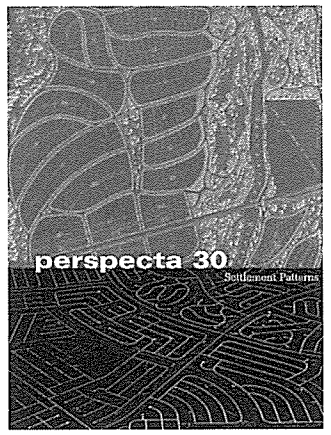
Victor Body-Lawson, Photograph Courtesy of Body Lawson Architects

From left:
Casasco Studio, *Anzar House Detail,* Barcelona, Spain, Photograph courtesy of Casasco Studio, 1998

Casasco Studio, *Entry for the 101 Hollywood Freeway Bridge Competition,* Los Angeles, California, 1998

Victor Body-Lawson, Conceptual Projects, Photograph by Albert Vercerka, 1999

Body Lawson Associates, *Strait Gate Church,* Mamaroneck, New York, 1998



"Practice and Theory: *Perspecta* and the Fate of Architectural Discourse"
A *symposium* honoring the fiftieth anniversary of *Perspecta*: *The Yale Architectural Journal*

***Perspecta 30*, The Yale Architectural Journal, "Settlement Patterns"**
Louise Harpman and Evan M. Supcoff, eds.

MIT Press, 1999
120 pp., $20.00

Looking Backwards

There is a cyclical discourse. Architecture lopes back and forth between form and content but can't seem to get anything meaningful going between them. What's slighted, most noticeably in the schools, is the social—vaguely visible in the nimbus of form and theory that clouds building, but seemingly so removed from real agendas of habitation.

Louise Harpman and Evan M. Supcoff, the editors of the fine new *Perspecta 30*, have struck a strong blow for a progressive reunion. The issue, an outgrowth of a conference on housing the editors organized in 1995, is intended as a counterforce to the pervasive agenda of stylishness they felt around them at Yale. Their ambition for both conference and journal was to simultaneously criticize and celebrate a received architecture of social engagement, attempting to both jump start its stalled plans for amelioration and seize the high ground from the so-called New Urbanists.

I love the mood of the issue. Particularly striking is a beautiful portfolio of the American line of modernism in housing and community design—those brave little *Seidlungen* in the suburbs of Philadelphia and Cleveland. Call me old-fashioned, but the issue speaks to me directly: It feels like my own intellectual autobiography. It brought back the day my mother presented me with *The City in History* at a tender age, a real point of departure. Wonderful then to find, among the depressing images of sprawl, the crisp and rational optimism of those modest but sunny projects.

Perspecta 30 takes no reflexive positions and signals its disquiet with both the Pat Buchananesque New Urbanist branch of contemporary practice and that of cynical aesthetic "bigness." The lead article, by Gabrielle Esperdy, situates America's powerful longing for a "decongestive" urbanism in the context of the Koolhaasian halcyon of grided

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Sat 12 February 2000
10:00 AM – 5:00 PM

Friday Evening
11 February 2000
6:30 PM

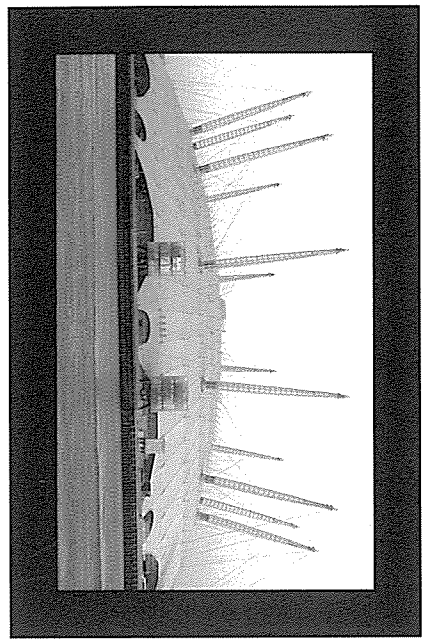
Keynote Address
Brendan Gill Lecture
Kenneth Frampton,
Ware Professor of Architecture,
Columbia University
"*Perspecta* in the Late '60s:
The End of the Beginning"

Afterward
Alvin Eisenman,
Professor Emeritus of Art and
former Chairman of the
Department of Design,
School of Art, Yale University
"The Founding of *Perspecta*"

Saturday Morning
12 February 2000
9:30 AM

Joan Ockman,
Director, Buell Center for the

2 MILLENNIUM



From left:
Richard Rogers Partnership, *The Millennium Experience*, Greenwich, England, Photograph by Grant Smith 1999

Lord Richard Rogers, Photograph courtesy of Richard Rogers Partnership

Two projects by Yale gi
Millennium and celeb
to the cosmos: the Mi
London by Richard Rog
the Rose Center for Ea
Museum of Natural His
the Polshek Partnersh

Lord Richard Rogers

Richard Rogers, who received his master's degree from Yale in 1962, discussed the Millennium Dome and rejuvenating England with Nina Rappaport at the House of Lords in London last fall. *Richard Rogers: Complete Works*, by Kenneth Powell, was published by Phaidon Press in November 1999.

Nina Rappaport: How did you first get interested in urban revitalization and the role of the waterfront in London?
Richard Rogers: When I set up practice with Norman Foster after Yale we designed a housing block very much based upon our Yale studio about community and public domain with Serge Chermayeff. In the 1980s we designed an unrealized scheme for a derelict area, Coin Street, along the South Bank of the Thames and worked on large-scale regeneration ideas for the river. In our 1986 exhibition at the Royal Academy, "New Architecture: Foster, Rogers, Stirling," we showed an imaginary scheme for the river linking Trafalgar Square and Leicester Square, Piccadilly Circus, Whitehall, and Westminster Square, key spaces in London that have lost their sense of place due to the onslaught of traffic, spaces that if pedestrianized would balance the city.
NR: Much of your current work addresses sustainable development, such as the town in Majorca and a new community outside of Florence; then in your 1995 Reith Lectures—now a book, *Cities for a Small Planet* (Faber and Faber, 1997)—you address issues of planning and sustainable cities on a global scale, but I understand you have also just completed a major study for the renewal of England.
RR: As part of the Urban Task Force we have completed a report called "Towards an Urban Renaissance," based on a request by the Prime Minister, who wants to reverse urban decline and the flow of people leaving the cities. In the next 20 years England will have four million new houses. Where can we build if we don't build on the Green Belt? England doesn't have the land that America has per person, so we have very little space to waste. In our 150 recommendations we propose that 60 percent of the four million dwellings should be on brownfields, or recycled land. We look towards building within the cities; recommend compact development starting from the center; define successful urban regeneration schemes; promote mixed uses, social well-being, environmental responsibility, and good design. It will be published in a more popular form in the spring, with the working title "The State of Our Cities."
NR: How is England different from the rest of Europe?
RR: England has a specific problem because we were the first to have industrial revolution, which left a massive scar. We have a serious problem especially outside of London. If you compare the smaller European cities such as Lyon, Marseilles, Hamburg, and Frankfurt with those in England—Manchester, Birmingham, and Liverpool—they are not in the same league and are very badly damaged, socially and architecturally. We make the point that you can't separate social poverty from physical deprivation; it is no good putting money into building schools if it is in the middle of a slum.
NR: What urban success stories are you looking at?
RR: I think that there is an interesting story to be told in comparing the Barcelona Olympics to the Los Angeles Olympics. Los Angeles was the first to balance their books, but they had riots and not a penny of that money went to the communities. Barcelona, on the other hand, used their money to make new towns and public spaces, and they seriously dropped their crime rates because of civic pride.
NR: In London, how is the Thames taking on a new role as part of an urban renaissance?
RR: The Thames is where London starts, it is its heart. The Thames is typical of every industrial waterfront. This silver path has improved over the last 10 years, but our plan says that rather than try to encourage things like *bateaux-mouches*, we first need a series of dense stopping points with public transportation interchanges. This is the pearls on a string concept, and one of the pearls is the Greenwich Dome.
NR: So the Dome isn't it just for the Millennium year but it is to be part of the city's revitalization?
RR: The Dome will be permanent, but we don't know what its function will be after this year. The idea started about three years ago as a business enterprise under the Conservative government; the Labor Party then changed it. They didn't want business fairs, they wanted longevity, sustainability, heritage. So it became a concept of 15 businesses run by Imagination Corporation; then we were brought in.
NR: How were you selected?
RR: There was a competition to build a neighborhood of 10,000 houses on the Greenwich peninsula. We won that competition and the Dome was to be on our land, so we designed that, too. The Dome is basically a big umbrella, a tent structure. It is 365 meters in diameter, one kilometer in circumference, about the biggest type of structure this size. Oh, there are all sorts of statistics about it, like you can put the Eiffel Tower in it lengthwise.
NR: Was it exciting for you architecturally?
RR: Yes, it is actually a wonderful job and one of the best jobs the office has done. It is unbelievably alive. Having a really final completion date means that you can't be an hour late. You don't have to go below ground, which is one of the most difficult things. It is built with lottery money, not tax money. It is also the cheapest possible structure per square footage for its type. It is not a full building, so you don't need bricklayers, stonemasons, window manufacturers. The construction process was amazing, and there was immense spirit on the site, from the steel erectors, who were like ballerinas, and the riggers, who were mountaineers, women as well, working for five days and nights. It was a mechanical ballet.
NR: How was it received initially?
RR: The critics hated it, but not as much as they did Beaubourg. And hopefully like Beaubourg, when people start queuing up outside, the critics will change their tune.
NR: Is there really something to this celebration of the year 2000?
RR: I think that if you make an occasion—a birthday is a birthday. When people say to me, "What is this about 2000?" I say, "What is it about being 50 or 60 years old?" We make it all up. I love celebrations and parties. And the Dome is not a single Millennium activity but is part of a network of activities around the country, so that each little city has a budget to do something, from planting gardens to holding festivals, and London happens to be the biggest.
NR: Who is that walking towards us?
RR: She is my whip. She makes sure that I vote. A bill is marked up as a one-, two-, or three-line whip, depending how important the vote is. A three-line whip is most important. That was my whip telling me I can go home. [laughter] It is very strange habit.
NR: Being an architect involved in politics is more the norm in Europe than in the United States. Why have you become so involved politically?
RR: As I get older I find that when you only do buildings, you are basically doing sculpture. It is wonderful to see great buildings, they lift the spirit. But if you actually want to change the social framework, then you need to also do urban design and planning; which has a strong political dimension—not that architecture doesn't. But I think I have always been as interested in the space between the buildings as much as the buildings. The *Place* in front of Beaubourg is probably more important than Beaubourg itself.

Manhattanoid density and its culture of congestion. Although she pulls her punches about the sinister and oblivious irony of Koolhaas's own go-with-the-flow project, Esperdy's piece sites the social agenda of modern American community design with clarity and originality.

The issue also goes a long way toward the restoration of the discourse that dare not speak its name—planning—confronting the received ambivalence with nuance. The left has something of a blind spot here, and, of late, a left variant of "traditional" views of city process has begun to join the nuclear family romance of the New Urbanists on the paradigm shelf. Margaret Crawford's essay on the paternalism of the "new" company town's modernist planning tactics clearly reflects this anxiety in its exploration of the problematic juxtaposition of idyllic planning forms and its undergirding fantasy of uniform subjectivity.

Mike Davis is also absorbed by simultaneous affection for the small town idyll and the might-have-been benisons of big planning. "How Eden Lost Its Garden" extends his working-class pastoral—in a now familiar lament over the brutalities of Angelene sprawl—with a wistful celebration of the failed prewar dream of extremely large-scale environmental planning. Neil Smith is especially trenchant in his deft dispatching of the urban revanchism of Giuliani's police state, which he persuasively associates with the New Urbanist enterprise.

The most original work in the collection is Keller Easterling's discussion of the postwar American landscape and its "orgman" shapers. Easterling focuses not on the immediate legibilities of the environment but on the matrix of protocols and regulations that produce space and its conventions of use, an extremely productive approach to a set of phenomena that increasingly exceed convention frames. Arguing that the deep structure of sprawl has very little to do with conventional architecture, she turns to the far more complex architectures of global organization, revealing the flexibility of these arrangements and their power to produce "sites" at every scale and in all organizational registers. Of special interest is her treatment of systems of movement, such as the interstates, which both attenuate and distort the particulars of locality.

The overplayed suspicion of form-making and the deep persuasiveness of the Foucauldian appreciation of form's links to power, however, lead to a certain paralysis and pessimism. Whether this expresses itself as a Jacobsian recovery of the power of "everyday" urbanism or as a hypersensitivity to the embedded "theming" in virtually any form of new urban organization, most of the authors are understandably shy of much prescription. Unfortunately, this leaves the field to the New Urbanist objects of the very persuasive critique in this excellent compilation. The struggle continues.

—Michael Sorkin

Michael Sorkin is an architect, critic, and contributing editor to Metropolis.

Study of American Architecture,
Columbia University,
"*Perspecta's* Early Years In Context"
(1950–1965)

K. Michael Hays,
Professor of Architecture and
Director of Graduate Studies,
Harvard University ,
Graduate School of Design
"The Second Ten Issues, 1967–1986"

Sandy Isenstadt,
Assistant Professor of Architecture,
University of Kentucky
"Cultural Foreshortening in
Perspecta since 1987"

Discussion
Robert A.M. Stern

Saturday Afternoon
12 February 2000
2:00 PM

Sheila Levrant de Bretteville,
Professor of Graphic Design and
Chair of the Department of Design,
School of Art, Yale University
"*Perspecta*'s Graphic Design and
Graphic Design's Perspective"

Panel Discussion
Moderator: Suzanne Stephens,
Adjunct Assistant Professor,
Barnard College

Presenting short papers on other
journals in relation to *Perspecta*:
Cynthia Davidson,
Editor, *ANY*
Reinhold Martin,
Assistant Professor of Architecture,
Columbia University and
founding editor, *Grey Room*;
Mario Gandelsonas,
Professor of Architecture and
Director of Graduate Studies,
Princeton University and
founding co-editor, *Oppositions*;
Charles Jencks,
"*AD* and the Small Magazines
with a Word about *Connection*"

Respondents
Alan Plattus,
Professor of Architecture, Yale University;
Peggy Deamer,
Associate Professor of Architecture,
Yale University, and Chair of
the *Perspecta* Board 1997–1999

Myriam Bellazoug Memorial Lecture
Mark Wigley,
Professor of Architecture,
Princeton University
"Network Craft:
The Settlement Pattern of a Magazine"

PROJECTS

James Stewart Polshek, who graduated from Yale in 1955, founded the New York firm the Polshek Partnership, and was Dean of the Columbia School of Architecture. The firm's Rose Center for Earth and Space will open in February and a book on their work will be published later this year.

Nina Rappaport: How did the Rose Center for Earth and Space with the new Hayden Planetarium evolve to such an expansive project?

James Polshek: It started five years ago when a Boston exhibition designer asked us to work with him on an RFP to redesign the planetarium exhibits. Our presentation book included a sketch of a sphere floating in a container. When a board member asked, "What would you do if you could do whatever you wanted?" I said I would demolish the planetarium and reconceive it for a new century. A discussion ensued about needed museum amenities—parking, restaurants, gift shops, and interactive media centers—and it appeared to me that the project could serve multiple purposes for the museum. I saw it as an opportunity to heal the whole north side of the museum, which had never been completed. After Todd Schliemann and I showed Ellen V. Futter, the museum's president, a plan of the first and second floors, she asked us what we might do with the planetarium as the nucleus of a new North Side.

NR: How did the idea of the sphere in the cube develop?

JP: In studying images of Trowbridge and Livingston's planetarium I revolved my compass from the hemisphere's center of radius and noted that it didn't intersect the cellar floor. Early construction photos showed that the concrete hemisphere was supported on its own supports and the rest of the building was an independent steel frame. It became apparent that we could expose the hemisphere. In 1935, Buck Rogers was the extent of the public's understanding of the cosmos; now it could be Edwin Hubbell. It seemed metaphorically appropriate that a hemisphere—a domed sky viewed from earth—be transformed into a full sphere. The intuitive logic of our original sketch was confirmed. At first we intended to reuse the concrete hemisphere and complete its lower half. But its weight and its elevation led us to reconsider this. Instead, we unleashed it and created a new and lighter steel structure, raising the sphere from eight to twenty feet above the lowest level so that it could be more visible from the street. This demystification is a philosophical leitmotif in our projects: we want people to see from the outside a preview of what they will experience inside. Later, with Ralph Applebaum, the exhibition designer, we removed the first floor to create a complete cubic volume whose lowest level became the Cullman Hall of the Universe.

NR: What other glass constructions inspired you?

JP: The basic spatial and structural inspiration was I.M. Pei's replanning of the Louvre. The dimensions, the connective hardware, and the glass technology are similar. Here white water glass is used for the first time at this scale in the U.S. But it was primarily the idea of entering a free zone from which you could look down and observe what is going on that appealed to me. This is similar in principle to Norman Foster's Reichstag Dome, where you go up to look down.

NR: You can feel this openness from the Rose Center's main entrance, but the sphere in the cube is a bit off-kilter.

JP: The cube is actually symmetrical, with the two glazed sides and the two solid sides connected physically with the museum. The sense of asymmetry is created by the 280-foot-long ramp as it comes out of the "Big Bang" in the bottom half of the sphere. The "Busby Berkeley" grand stairway further reinforces the asymmetrical perception of the three-dimensional composition as it spirals down from the platform on the first floor with its huge glass oculus. The ramp's visual energy modifies one's perception, diffusing the sense that this is a classically Platonic composition.

NR: How does this relate to your approach to architecture?

JP: In the sense that my partners and I share a belief that history, as represented here by the Platonic figures, is important but that the subversion of history, as represented by the ramp and stair, is a fact of modern life. This yin and yang represents the philosophical core of our work.

NR: What will the project do urbanistically?

JP: It turns the existing Theodore Roosevelt Park into an outdoor "forecourt" to the museum. It has created a reflected "opposite side" of West 82nd Street, completing the north side of the museum without infringing on the park.

NR: When you were a student at Yale, who were your major influences?

JP: One professor, still living today in New Haven, had a significant impact on me. That is Eugene Nalle, truly a great teacher, who collected around him a small group of people committed to teaching architecture in the spirit of Taliesin, IIT, and the Hochschule at Ulm. There was the spirit of a workshop—a sense of constructing everything, even Prismacolor drawings. In his quiet Texas drawl, he espoused a radical value system whose core belief was, paradoxically in a school of architecture, anti-materialistic. This reinforced my belief that architecture should give something back to its community, and suited me perfectly because that was why I was interested in becoming an architect to begin with.

NR: Why is that?

JP: Design is pleasurable, but after practicing architecture for 40 years, the different narratives that form the bases for each project have become increasingly important. These stories are the generators of design ideas that express the owner's mission and that ultimately reinforce the value of its place. The Rose Center, Adventure Place, Seamen's Church Institute, and the Santa Fe Opera all have stories to tell. This three-dimensional expression of their stories engages me more deeply than the day-to-day development of their designs. Happily, over the years I have created a studio environment where my younger partners and associates make these narratives come alive as formal interaction.

NR: And now you are designing the Clinton Presidential Library.

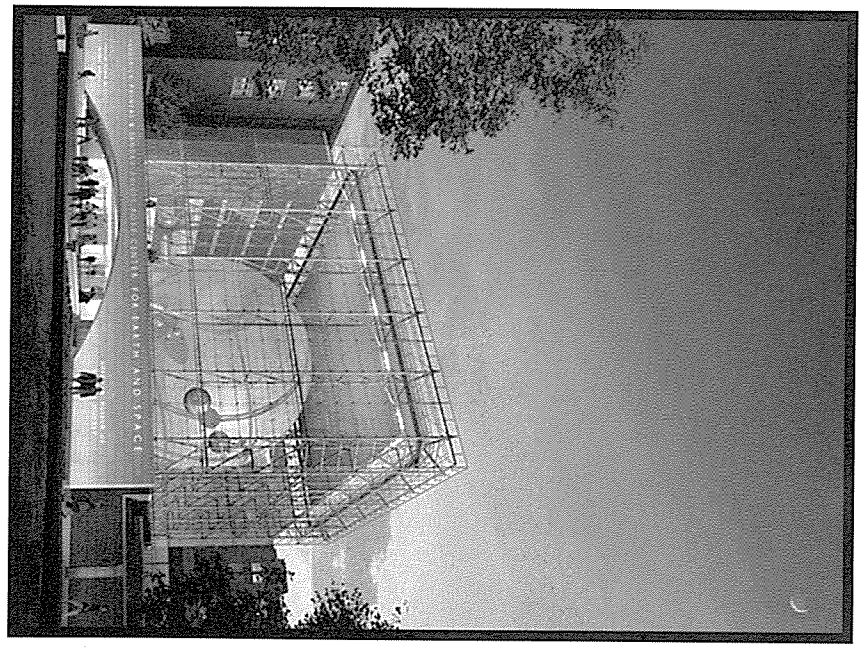
JP: We are working on it, but now all I can do is wave this scrap of paper at you. I can say that the President is a wonderfully enthusiastic client and the site in Little Rock is spectacular. What more can one ask for?

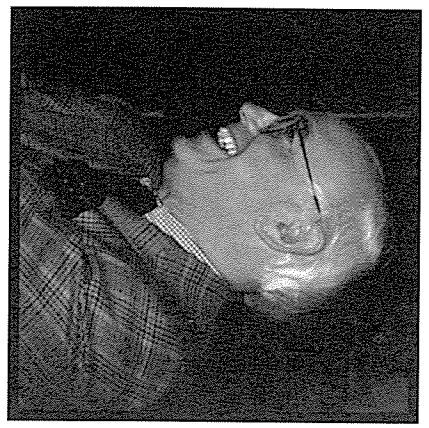
James Stewart Polshek

graduates mark the ate man's relationship lennium Dome in ers & Partners and rth and Space at the tory in New York by ip.

From left:
Polshek Partnership,
The Rose Center for Earth and Space at the Museum of Natural History,
New York, New York,
1999

James Stewart Polshek,
Photograph courtesy of
Polshek Partnership





Faculty News

Donald Baerman lecturer in architectural practice, will, as Museum Tower architect with Gail Addiss, review the building's interface with the Museum of Modern Art during its expansion. He also delivered a lecture at the Connecticut AIA Conference entitled, "Twenty-five of the Worst 10 Details I Know."

Diana Balmori, lecturer, is working on the new campus master plan for Universidad Siglo 21 in Cordoba, Argentina, and on the landscape design for the new Sarah M. and Charles E. Seay Psychology, Child Development and Family Relations Building at the University of Texas at Austin.

Deborah Berke, adjunct associate professor of architectural design, won an NYCAIA design award in 1999 for the Howell Loft. The white and gray home, and studio of minimalist painter James Howell was published in *Interior Design* and is featured in *The Loft Book* by Paul Warchol and Mayer Rus (Monacelli Press, 1999).

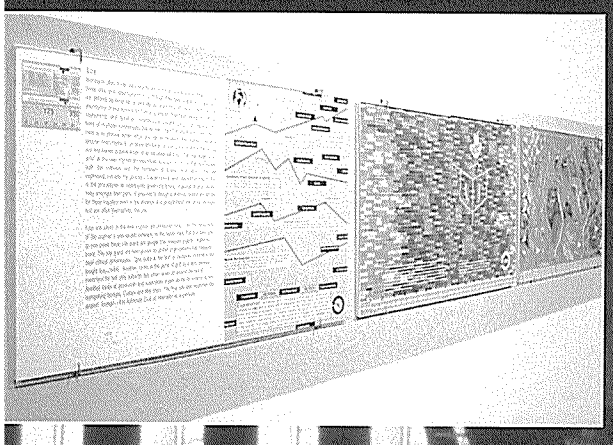
Kent Bloomer, adjunct professor, has two projects currently in fabrication: The Great Platte River Road Memorial Archway in Kearney, Nebraska, and a large foliated trellis that will serve as a peristyle and center for a planned new town in Maryland.

Turner Brooks ('70), adjunct associate professor of architectural design, was a juror on the New York Chapter AIA Design Awards in 1999. A house he designed for Christy Anderson, of Yale's History of Art Department, is under construction in Conway, Massachusetts. He is working on the design of dormitories at Marlborough College in Vermont, whose master plan was created by Deborah Berke, and his Gilder Boathouse at Yale is also under construction.

Peggy Deamer, associate professor of architectural design and theory and partner in Deamer + Phillips in New York, is designing two houses, one in Montauk on Long Island, and the other in Torrence, Utah. In October 1999 she gave the Redpath/AYA Lecture in Los Angeles, "Modern Architecture in L.A.," and in November 1999 she completed her four-year term as design editor of the *Journal of Architectural Education* as well as six years as a board member of the publication.

Peter de Bretteville ('68), critic in architectural design, is designing houses in , Connecticut; Long Island and Florida; and in Ketchum and Sun Valley, Idaho.

Judith DiMaio, associate professor (adjunct) and director of the undergraduate studies in architecture, is designing a facade and interior for new stores as part of the Broadway redevelopment at 29-45 Broadway for University Properties. The two-story building will house Urban Outfitters and will feature a facade with stone panels, glass, and steel frame. The other two stores are being designed by former Dean Thomas Beeby with Hammond, Beeby, Rupert, Ainge of Chicago.



Keller Easterling, associate professor of architectural design, had drawings published in "Real Estate Products: Four Site Plans" in *Atlantica* in the fall. Her article "A Short Contemplation on Money and Comedy" was published in MIT's journal *Thresholds*. Yale's *Perspecta 30* includes her article "Interchange and Container: the New Orgman." Easterling and a team of students created a Web site: www.dmca.yale.edu/wildcards/ and an accompanying exhibition that opened in the north gallery of the A & A Building on October 27. The Digital Media Center for the Arts funded the project, which assembled into a game format drawings and writings about a suite of five global companies. Easterling's book *Organization Space: Landscapes, Highways, and Houses in America* was published in November by MIT Press. In December 1999, she received a grant from the Graham Foundation for Advanced Studies in the Fine Arts to continue her research in this area.

Martin Finio, critic in architecture, wrapped up a nine-and-a-half-year tenure as an associate in the office of Tod Williams Billie Tsien with the completion of a natatorium at the Cranbrook Educational Community in Michigan. His new practice, with Taryn Christoff, has commissions for a 7,000-square-foot beach house on Long Beach Island, New Jersey, and a 4,000-square-foot loft in Philadelphia, as well as corporate offices. He was the editor of a 2G Monograph, *Tod Williams Billie Tsien: Works*, which was published in last fall.

Alexander Garvin ('67), professor of architecture and planning, is the Planning Director of NYC 2012 for the Olympics, for which some Yale faculty are designing individual projects. Steven Harris is designing the archery and beach volleyball areas; Deborah Berke is designing a velodrome and the badminton courts; Diana Balmori is designing trails for equestrian and biking events; Barbara Littenberg is designing a competition swimming pool. Garvin has delivered talks on urban planning issues to groups such as the Atlanta Neighborhood Development Program. He also spoke at the National Waterfront Conference in Vancouver and was on an ASLA panel in September, along with Laurie Olin and Michael Sorkin, which focused on the Boston Central Artery.

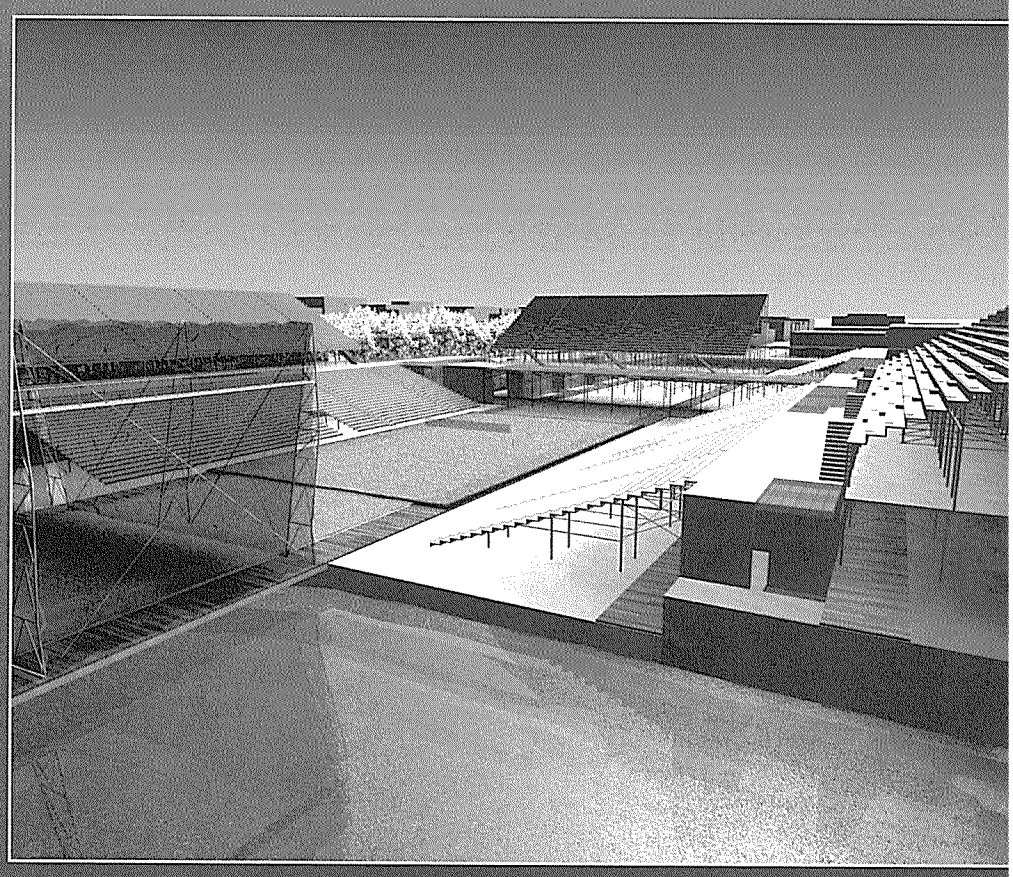
Douglas Gauthier, critic in architecture in the fall, received a Graham Foundation grant for research for a book, *Parallel Modernism: Building Practices in the Eastern Bloc*, which focuses on architecture in the 1970s. His firm SYSTEM Project's competition entry for the conversion of the Lorient submarine base was selected to be part of La Biennale di Venezia and the Seventh Annual Exhibition of Architecture "Expo On-line," curated by Massimiliano Fuksas. The firm's Lot 49 Tenement Renovation was published in the October 1999 issue of *Architecture Bulletin—Australian RAIA*, and it is designing the renovation of an apartment in a Czech modernist building in Prague.

Sophia Gruzdys, critic in architecture, received an honorable mention for the Hochberg Residence in Southampton, New York, in the Unbuilt Architecture Design Awards Program sponsored by the Boston Society of Architects. Her renovation for the DelGreco Company on 59th Street in New York, with Gustavson/Dundes, Architecture and Design, was published in *Interior Design* in September 1999.

Louise Harpman ('93), critic in architectural design and partner in Specht Harpman Design, was commissioned to design the 40,000-square-foot national headquarters for Concrete Media in the Starrett-Lehigh Building in New York. The firm has just completed fabrication and installation of a large steel data/teleport prototype for MTV Networks.

Steven Harris, associate professor of architectural design, designed an MTV Millennium Project for MTV On-line to house six people for eight days in an enclosed environment while being featured in a live on-line broadcast at a location near Times Square. The tornado shelter structure will be lined with button-tufted gold mylar, fur, and gray foam. It has cargo netting beds and a translucent plastic underlit floor. He is also renovating a town house with a small gallery on 13th Street in New York.

Michael Haverland ('94), assistant professor in architectural design, is completing a duplex apartment combination and renovation in Greenwich Village and the schematic design for a house in East Hampton, New York. The addition to the Dwight School in New Haven, which he is working on with the Urban Design Studio, will begin construction this year.



Dolores Hayden, professor of architecture and urbanism, had essays published in the current issue of the anthropology journal *City and Society* and in the volume *Architecture, Gender, Knowledge*, edited by Iain Borden and Jane Rendell (Routledge, 1999). She taught for two days last summer on "The Built Environment in the Twentieth Century" at the National Endowment for the Humanities Institute for university faculty members, held at the University of Illinois, Chicago Circle. The Lincoln Institute for Land Policy in Cambridge, Massachusetts, has funded her collaborative research with aerial photographer Alex MacLean on "Inner Cities and Outer Cities: Aerial Photography and the Imaging of Urban Space."

Joong-seek Lee ('96), lecturer and director of digital media, was appointed as a section coordinator for the World Congress on Environmental Design for the New Millennium in South Korea, to be held in November. He is planning the section "Digital Media Culture," with the sub-theme "built environment and electronic environment."

Ed Mitchell, critic in architecture, received the 1999 Young Architects Award from the Architectural League of New York, and will be part of the League's exhibition at the National Building Museum in Washington, D.C., this spring. The work will be included in a book published by Princeton Architectural Press.

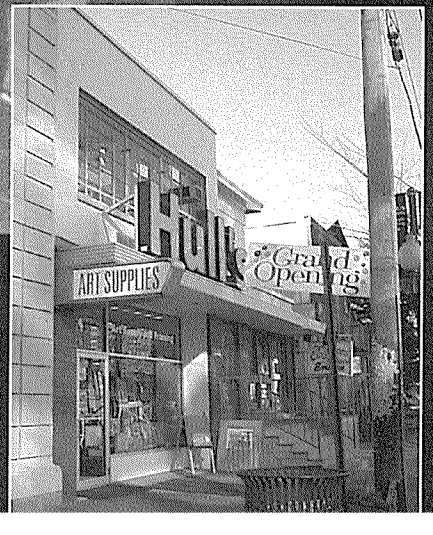
Herbert Newman ('59), critic in architecture, of the Connecticut firm of Herbert Newman & Partners, received a commission for the Northwest Quadrangle of the Storrs campus at the University of Connecticut. The program will reconfigure the coeducational postwar residential complex and dining hall.

Eeva-Liisa Pelkonen (MED '94), assistant professor of architectural design, is a juror for the New York Chapter of the AIA headquarters design competition for its new premises in the spring. Three of her essays will be part of the forthcoming book *Light Construction Reader*, edited by Jeffrey Kipnis and Terence Riley, to be published by Monacelli Press.

Alan Plattus, professor of architectural design and theory, delivered a talk on neighborhood planning at the IIT-Harvard "Bronzeville Symposium" in Chicago in October 1999. His fall seminar on the history of World's Fairs will contribute documentation of the 1964 New York World's Fair to an international conference and expo, "Expo of Expos," organized by the University of Cottbus in Germany, and he will deliver a lecture in connection with the upcoming Eli Whitney Museum exhibition, "The Fair Grounds: Designing the Future at Flushing Meadows," this year. He is continuing work with the Urban Design Workshop on the design of a school in the Dwight neighborhood and with the China Studio on a research project on deregulated urbanism.

Dean Sakamoto (MED '98), director of exhibitions and lecturer, designed the renovation of the simple and colorful new premises for Hull's art supply store at 1146 Chapel Street, which has served Yale students and the community for over 50 years. He has also been invited to participate in the panel discussion "Unmasking Urban Traces" at the ACSA National Convention in L.A. in March.

Robert A.M. Stern ('65) Dean of the School of Architecture, received a Lifetime Achievement Award from the Guild Hall of East Hampton Academy of the Arts (Visual Arts, 1999) and the 1999 Cultural Laureate Award from the Historic Landmarks Preservation Center. He was also named to the Board of Trustees of the National Building Museum in Washington, D.C. His Smith Campus Center at Pomona College in Claremont, California, and his Moore Psychology Building at Dartmouth College in Hanover, New Hampshire, were both dedicated in September. In addition, he has received the commission for the Jess H. Jones Graduate School of Business Management at Rice University in Houston, Texas.



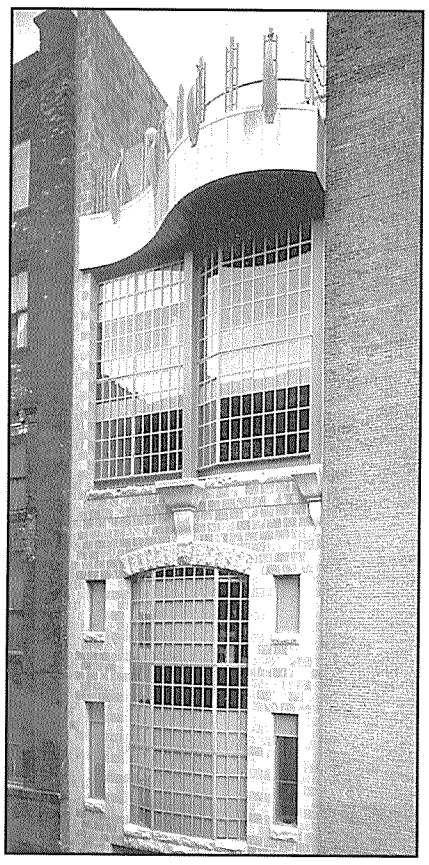
Background image: Martin Finio with Tod Williams Billie Tsien Associates, *Natatorium at Cranbrook Educational Community*, Michigan, Photograph by Michael Moran, 1999

Clockwise from top: Steven Harris and Associates, NY *Olympics 2012, Proposed Volleyball Courts along the East River*, New York, 1999

Dean Sakamoto, *Hull's Art Supply*, New Haven, Connecticut, Photograph by Dean Sakamoto, 1999

Keller Easterling, *Wild Cards: The Components of Global Development*, Front Gallery exhibition, A & A Building, Photograph by Marc Raila, 1999

Alumni News



Pre-1960s

Jack Alan Bialosky Jr. ('49) of Cleveland, Ohio, completed the preservation and adaptive reuse of the 100,000-square-foot Root McBride Building for the Greater Cleveland Regional Transit Authority Headquarters.

Arvid Klein ('58) and **Giovanni Pasanella** ('58) of Pasanella + Klein Stolzman + Berg, Architects, P.C., won a 1997 AIA New York Chapter Design Award and a 1999 P/A Design Award Citation for Stabile Hall, a 68,000-square-foot dormitory at the Pratt Institute. The hall contains a gallery for student-curated art and architecture exhibits as well as social lounges and shared workspaces.

1960s

Norman Foster ('62), of Foster Associates in London, recently became a member of the House of Lords. The winner of last year's Pritzker Prize, he is working on two commissions in the U.S., one an addition and renovation to the Museum of Fine Arts in Boston, and the other a transformation of a Spanish-style building into a glass and steel library and media center for Cal State Channel Islands in Ventura County, California.

Jared I. Edwards ('63) of Hartford-based Smith Edwards Architects, specializes in the renovation of historic buildings, notably museums. Having served on the Connecticut State Historic Preservation Board since 1980, he has been the board's chairman for the last 10 years and has taught at the Yale School of Architecture, Trinity College, and Dartmouth.

Tony Monk ('63) has written *The Art and Architecture of Paul Rudolph*, published by John Wiley & Sons Ltd. The publication was celebrated at a party given by the U.S. Embassy in London in November 1999.

Theoharis David ('64) of Theo. David and Associates in New York, completed the G.S.P. Stadium and Athletic Center in Nicosia, Cyprus, in October. The inauguration was attended by the president of the Republic of Cyprus as well as the archbishop.

Peter Gluck ('65) and his son, **Thomas** ('97), recently designed and built their own 3,000-square-foot guest house. The house, which was featured in the *New York Times*, combines "tectonic ingenuity with old-fashioned barn framing."

Harvey Geiger ('69) is researching the influence of Josef Albers on artists who painted with him, a project that later this year will include an exhibition of their work.

1970s

Paul Bloom ('70) of Paul Bloom/Woodwork Drafting in New Haven, has worked with various architects, including H.O.K. and Centerbrook Architects, on projects such as DKNY retail display, libraries for the Yale and Quinnipiac Schools of Law, two penthouses in Trump Tower in New York, and two cancer care centers in New Jersey.

Harry Teague ('72), designed the Aspen Institute Festival Tent, which opened last fall with the Aspen Music Conference.

James Oleg Kruhly ('73), of Philadelphia and Paris, designed a 21,000-square-foot addition to the First United Methodist Church in Morristown, New Jersey, which features a plow-like form corresponding to that of the existing 1955 church designed by Malcolm Wells, a disciple of Frank Lloyd Wright.

Buzz Yudell ('73) of Moore Ruble Yudell in Santa Monica, received the commission to design the renovation of the 1932 Dance Building at the UCLA School of the Arts and Architecture. The building, originally the women's gymnasium, is expected to be completed in spring 2003.

Everardo Agosto Jefferson ('73) and **Sara Elizabeth Caples** ('74) of Caples Jefferson Architects, have been selected as finalists in the Times Capsule Competition, which was covered in the *New York Times Magazine* on December 5; the capsule will be on display at the Museum of Natural History through February.

R. Nicholas Loope (MED '75) is president and CEO of the Durrant Group in Phoenix, Arizona. The firm has recently completed a mixed-use harborside complex in Newport, California; a 22-story headquarters facility for the Union Bank in Cebu, the Philippines; a 60,000-square-foot golf clubhouse in Manila; and a 280,000-square-foot convention and civic center in Madison, Wisconsin, based on the designs of Frank Lloyd Wright.

Carl Pucci ('76) of the firm BumpZoid, was featured in December 1999 "Speak Out" column in *Architectural Record.* The article was adapted from "O Zone Manifest O (New York City)," prepared by Team Zoid (Carl Pucci, Sebastian Pugliese, Luigi Florentino, Carlos Arnaiz, **James V. Righter** ('70), and Mark Righter).

Stuart Silk ('76) of Stuart Silk Architects in Seattle, has been designing residential buildings. He teaches at the University of Washington School of Architecture.

Calvert Bowie ('77), of Bowie Gridley Architects, has been selected for the renovations of John Hopkins University School of Advanced International Studies, and for master plans for the Hillwood Museum and the Capital Children's Museum, both in Washington, D.C.

1980s

J. Scott Finn ('80) has taken a leave of absence from his position as associate professor of architecture at the University of Alabama to be the town architect for Mt. Laurel, Alabama, a new town designed by Andres Duany ('74) of Duany, Plater-Zyberk.

Walter Liebender ('80) of Munich, Germany, completed a 50,000-square-foot housing development in Munich last year featuring six three-story buildings with ample open space.

Charles Delisio ('82 MED) of Studio Delisio Architecture and Design in Pittsburgh, is teaching design studios at Waseda, Meiji, and Tokai Universities in Japan.

James Merrell ('83) received an Archi design award for his Sagaponack House by the Long Island Chapter of the AIA. The house combines vernacular forms with contemporary materials and is compatible with the agricultural landscape.

David Pearce ('84) built a 12-by-28-foot cabin in the Finger Lakes region of upstate New York. The cabin, which was featured in the July/August issue Metropolitan Home, is described as "high tech meets country," combining galvanized tin, screen, and cedar.

Jonathan Fishman ('85), one of the principals of RCG Inc. in Baltimore, completed the University of Maryland School of Nursing building. Currently he is working on the Law School building and the Eastern Shore Student Center at the University of Maryland, as well as the renovation of One Charles Center by Mies Van der Rohe.

Peter MacKieth ('85) was named assistant dean of the Washington University Department of Architecture in August. MacKieth has also taught at Helsinki University of Technology, the University of Virginia, the University of Ljubljana in Slovenia, and Yale.

Maya Lin ('86) designed the Langston Hughes Library in a reconstructed barn on the former farm of author Alex Haley, now the home of the Children's Defense Fund. The building maintains its existing exterior, while the structure was totally rebuilt and the interior transformed. The design includes a fountain to inspire a contemplative atmosphere of renewal.

Craig Newick ('87) of Lindroth + Newick, recently completed "Juniper 15," a 5,000-square-foot house atop a rock outcropping in Branford, Connecticut. Lindroth + Newick also finished an installation, "The Artists Studio: An Allegory for the Twentieth Century," at the University of Connecticut, which explored the interactions between objects, thought, and emotion.

Raymond Ryan ('87) is coauthor with Rowan Moore of a book on the Tate Modern (Bankside), for Tate Publishing, to be published to coincide with the building's opening in May. He has been a contributing editor for *Blueprint* since 1989.

Alvaro de la Rosa ('88) received his master's degree in landscape studies from Polytechnic University in Madrid in 1997. He is currently working on three projects in Spain: a garden structure on a 20,000-square-meter plot on the Balearic islands, the restoration of a nineteenth-century Italianate terrace garden, and a garden structure overlooking the Picos de Europa mountain range.

Edward R. Burian ('89) edited the book *Modernity and the Architecture of Mexico*, published in 1997 by University of Texas Press. Among the essays on modern Mexican architects, is one he wrote on the work of Juan O'Gorman. The foreword is by Ricardo Legorreta.

1990s

Douglas McIntosh ('90) of MacIntosh Poris in Birmingham, Michigan, completed the renovation of the Urban Institute for Contemporary Arts, housed in a 1911 car dealership designed by Albert Kahn. The project, which used inexpensive materials, incorporates informal and accessible studios, theaters, and gallery spaces with offices, a kitchen, and bathrooms, all within an village of pavilions in the main large space.

Jason Alread ('91) and **Paul D. Mankins** ('91) both work for Herbert Lewis Kruse Blunck Architecture in Des Moines, Iowa. Alread recently completed a park and ride facility with an 8,000-square-foot daycare center, and Mankins completed a 180,000-square-foot expansion to the Meredith Corporation building.

Juan E. Berry ('92), of Berry Rincon Studio Inc., is working on an 11-unit condominium in Miami Beach, Florida. The design, which takes into consideration the area's tropical climate and the eclectic vivacity of the South Beach area, engages in a whimsical play of form.

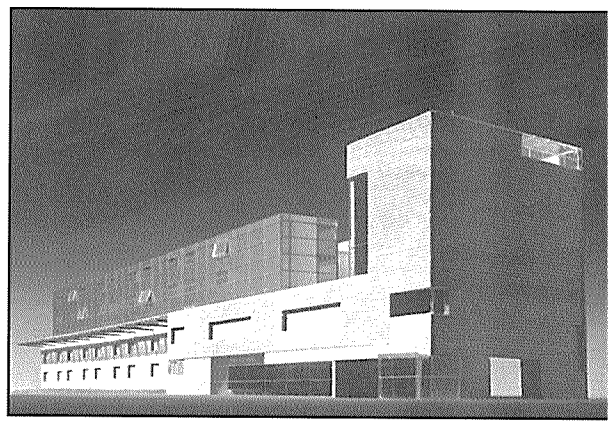
George Thomas Kapelos ('93) works with Quadrangle Architects in Toronto, where he is the project architect on the renovation of a 22-acre former metal fabrication plant for use as a film studio. He is an adjunct assistant professor at the University of Toronto, School of Architecture, Landscape and Design and is the curator of an exhibition on the Thames River in London, Ontario, to be held there in the spring of 2001.

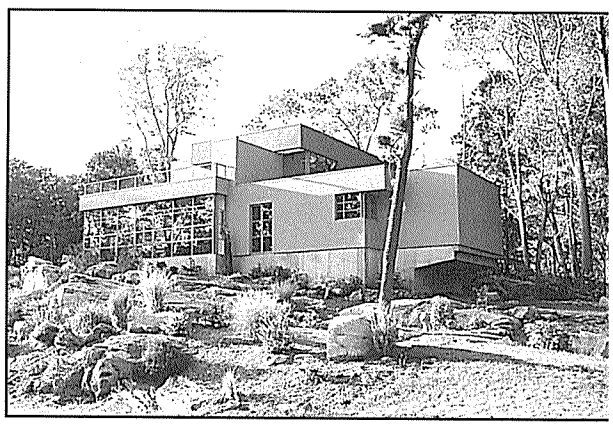
Yael Melamede ('93) is the producer of a film about Louis I. Kahn, which is being made with Kahn's son, Nathaniel.

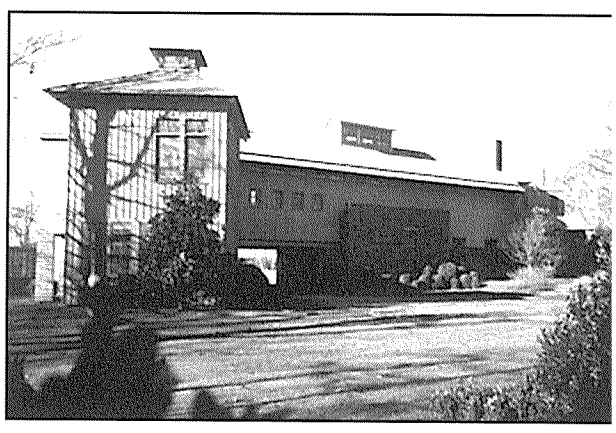
William J. Massey ('94), vice president and project manager at Booth Hansen Associates in Chicago, is currently working on a 65,000-square-foot community center and a 14,000-square-foot residence with an art gallery for a collector.

Robert Creasy ('96) recently completed the Munro House in Sisters, Oregon. The house makes use of salvaged materials, local stone, and passive solar heating.

Marc Turkel ('92), **Morgan Hare** ('92), **David Pascu** ('97), **Shawn Watts** ('97) and **Adrienne James** ('99) of Leroy St. Studio in New York City, recently combined two apartments into one, employing fiber-optic lighting and unusual materials such as the Astro-Turf in an undulating bedroom. They have also completed a 14,000-square-foot residence in East Hampton, New York. Inspired by New England covered bridges, the structure's primary timber frame living space is jacked one story into the air, with the bedrooms individually articulated as asymmetric pyramidal pods are scattered on a broad roof deck.







Heather Bensko ('98) designed the installation for the exhibition "ShoesShoesShoes," curated by Michele Gerber Klein at Frederieke Taylor ITZ'Art Gallery in New York, on exhibit from December 10 through January 22.

Left:
Bialosky Partners, *Greater Cleveland, Transit Authority,* Cleveland, Ohio, Photograph courtesy of Bialosky Partners, 1999

Above, top to bottom:
Pasanella + Klein Stolzman + Berg Architects, *Stabile Hall, Pratt Institute,* Brooklyn, New York, Photograph courtesy of Pasanella + Klein Stolzman + Berg, 1999

Lindroth + Newick, *"Juniper 15",* Branford, Connecticut 1999

Leroy Street Studio, *Residence,* East Hampton, New York, 1999

Yale University
School of Architecture
180 York Street
New Haven CT 06520-8242

Yale School of Architecture Lecture Schedule Spring 2000

Hastings Hall
Art and Architecture Building
180 York Street

Lectures begin at 6:30 PM
Doors open to the general public at 6:15 PM

1.17 Tod Williams and Billie Tsien
1.24 Margaret McCurry
1.31 James Glymph
2.7 Colin St. John Wilson and M.J. Long
2.11 Kenneth Frampton
2.14 William MacDonald and Sulan Kolatan
3.20 Hugh Hardy
3.27 Laurie Hawkinson and Henry Smith-Miller
4.3 Mario Schjetnan
4.6 Zaha Hadid
4.10 Greg Lynn