



RETROSPECTA

2006/2007

Yale School of Architecture

Acknowledgements

Retrospecta 2006/2007

Published by the Yale School of Architecture
Dean Robert A.M. Stern

Copyright ©2007

Yale School of Architecture

All rights reserved

ISBN 0-9790733-4-0

Cost \$19.95

For information and copies of this book, write, call, or visit us at:

32-36 Edgewood Avenue

New Haven, CT 06511

(203) 432-2288

www.architecture.yale.edu

EDITORS

Jessica Varner Lupo (M.Arch., 2008), Editor-In-Chief

Jack Brough (M.Arch., 2009), Text Editor

Christopher Corbett (M.Arch., 2008), Image Editor

EDITORIAL ASSISTANTS

Elizabeth Bishop (M.E.D., 2008), Transcription

Moises Berrun (M.Arch., 2008), Image

Gabrielle Ho (M.Arch., 2008), Transcription

Zakery Snider (M.Arch., 2009), Transcription

EDITORIAL CONSULTANTS

Elisa Lui (M.Arch., 2007)

Erica Schroeder (M.Arch., 2008)

Leo Stevens (M.Arch., 2008)

GRAPHIC DESIGNERS

Daniel Harding (M.F.A., 2008)

Nicholas Rock (M.F.A., 2008)

DESIGN CONSULTANT

Pentagram, New York

YSOA PHOTOGRAPHERS

Anton Bosschaert (M.Arch., 2008)

Adrienne Swiatocha (M.Arch., 2007)

PRINTER

Finlay, Bloomfield, CT

We would like to extend our most sincere gratitude to:

Dean Robert A.M. Stern

Sheila de Bretteville

Michael Bierut (Pentagram, New York)

Richard Kaplan (Finlay Printing)

Linda McElhone (Finlay Printing)

Catherine Anderson (M.Arch., 2009)

Richard DeFlumeri

Seher Erdogan (M.Arch., 2009)

Jessica Helfand

Maria Huling

John D. Jacobson

Gwathmey Siegel and Associates

Parsa Khalili (M.Arch., 2009)

Kieran Timberlake Associates

Isaiah King (M.Arch., 2009)

John LaRusso

Robert Liston

Nina Rappaport

Monica Robinson

Jean Sietoff

Rosemary Suggs Watts

Marilyn Weiss

Danna Wetmore

Special thanks to all the faculty, staff, students, friends, family, wives, and husbands for their role in making Retrospecta 2006/2007 a successful publication.

We would also like to acknowledge the support of the Rutherford Trowbridge Memorial Publication Fund and the Paul Rudolph Publication Fund, established by Claire and Maurits Edersheim, for their invaluable support.

Typeset in Gross Regular, **Gross Bold** designed by

Michael Gallagher (M.F.A., 2007) and

Les Deux Magots by Julian Bittiner (M.F.A., 2008)

Additional Contributions by

Brad Blondes

Tomas Celizna

Stina Carlberg

Emily Larned

Tom Manning

Ken Meier

Carter Millican

RETROSPECTA

2006/2007

Yale School of Architecture

Re:ply

Contents

7	Letter from the Dean
8	Letter from the Editors
9	History of the Yale School of Architecture
10	Renovation of Yale School of Architecture and Arts Library
12	Yale University Sculpture Building
14	Enrolled Students
16	Faculty and Staff

Fall 2006

18	Advanced Architectural Design Studios, Fall Term 2006
20	509a: Post-Professional Architectural Design Studio
24	511a: Massimo Scolari
28	513a: Gregg Pasquarelli
32	515a: Peter Eisenman
38	517a: Marc Tsurumaki
42	519a: Alan Plattus
46	521a: Peggy Deamer
50	Second Year Design Studio, Fall Term 2006
52	503a: Martin Finio
54	503a: Mario Gooden
56	503a: Mimi Hoang
58	503a: Keith Krumwiede
62	503a: Hilary Sample
64	503a: Claire Weisz
66	501a: First Year Design Studio, Fall Term 2006
68	501a: 50,000 Cubic Feet
69	501a: Field/Multiple
73	501a: Form/Inform/Excess
78	501a: Plays
82	Electives, Lectures, Exhibitions and Symposia, Fall Term 2006
84	674a: Architectural Product Design
85	682a: Aluminum Design, Casting and Production / 704a: Case Studies in Architectural Theory, 1680 through 1987
86	757a: The Construction of Exactitude, Classicism and Modernism
87	776a: Opulence and Excess, The Architecture of Techno-Romanticism
88	801a: Introduction to Visual Studies, Formal Analysis
89	802a: Geometry, Drawing, and Visual Inquiry
90	803a: Drawing and Architectural Form / 813a: Photography for Architects
91	903a: Introduction to Planning and Development
92	926a: Globalization Space
93	Lectures, Fall Term
94	Exhibitions, Some Assembly Required: Contemporary Prefabricated Houses / Team 10: A Utopia of the Present
97	Symposia, Building (In) the Future: Recasting Labor in Architecture / Team 10 Today

Spring 2007

98 **Advanced Architectural Design Studios, Spring Term 2007**

- 100 512b: Greg Lynn
- 104 514b: Demetri Porphyrios and Roger Madelin
- 108 516b: Zaha Hadid
- 112 518b: Ali Rahim
- 116 520b: Thomas Beeby
- 120 522b: Deborah Berke
- 124 524b: Diana Balmori and Joel Sanders
- 128 526b: Keller Easterling

132 **Second Year Architectural Design Studio, Spring Term 2007**

- 134 504b: Sunil Bald
- 136 504b: Lara Belkind
- 138 504b: Deborah Gans
- 140 504b: Andrea Kahn
- 142 504b: Edward Mitchell
- 144 504b: Ben Pell

146 **First Year Architectural Design Studio, Spring Term 2007**

- 148 502b: Cohabitation
- 150 502b: Transmogrification
- 152 502b: Prototype

154 **First Year Building Project**

- 154 506b: Individual Housing Proposals
- 156 506b: Team Housing Proposals
- 158 506b: Team Housing Proposals
- 160 506b: Team Housing Proposals / Construction

162 **723a/723b: M.E.D. Research 2006/2007**

168 **Electives, Lectures, Exhibitions and Symposia, Spring Term 2007**

- 170 640b: Mies at I.I.T. / 648b: Systems Integration and Development
- 171 661b: Materials and Morphology / 678b: Materials and Meaning
- 172 681b: Furniture Design and Fabrication
- 173 688b: Ornament and Technology / 733b: Lateral Strategies
- 174 752b: Contemporary Architectural Discourse Colloquium
- 175 759b: Architecture: Fragment and the Absolute / 860b: Web Design for Architects
- 176 871b: Architecture after Stability: The Aesthetics of Architectural Motion / 941b: Urban Research and Representation
- 177 792c: Rome: Continuity and Change
- 178 Lectures, Spring Term
- 180 Exhibitions, UNStudio: Evolution of Space / Well Done: Year-End Exhibition of Student Work
- 181 Symposia, Seduction / The Market of Effects

182 **Undergraduate Studios**

- 182 249a: The Analytical Model
- 183 251b: Methods and Forms in Architecture / 550a: Senior Architectural Studio
- 184 Yale Urban Design Workshop
- 185 Travel Fellowships
- 186 Awards
- 187 Yale School of Architecture Class of 2007
- 188 Student Life
- 190 Roll of Donors
- 192 Yale School of Architecture Books, 2006/2007

Letter from the Dean

The pursuit of an architectural education can be daunting. Incoming students must come to grips with a field that is rapidly expanding and, at the same time, rigorously evaluating its own history and tradition – grappling with the seemingly exclusive notions of stasis and change in both abstract and concrete terms. Yet, in spite of the overwhelming breadth and complexity of the discipline, architecture is one of the few professions that bears the potential for transformation: whether it be changing an individual, an environment, or a community through considered and compelling design. Multidisciplinary and multifaceted, architecture is a field of study that is both rewarding and addictive.

At Yale, we do not shy away from the manifold aspects of the field, but rather we encourage and promote different ways of working within the discipline, training a group of students that, in the end, are as diverse in their interests and design imperatives as the field itself. That is, as opposed to teaching a singular philosophy – some might call it an ideology – we present students with a number of opportunities for exploration, exposing them to a wide variety of ways to understand and engage the discipline. Ranging from in-depth studies of construction details to exhaustive research in history and theory, Yale encourages students to find their own interests and methodology within the discipline. Moreover, once students have found these interests and agendas, Yale fosters a dynamic environment of intellectual exchange and collaboration, pushing students to learn as much from each other as from their professors. Ultimately, Yale inspires students to explore the limits of their design initiatives while they enjoy the benefits of a highly scholastic and collegial atmosphere.

Retrospecta recreates the academic intensity of the school, collecting and cataloguing the past year's work from both the studio and the classrooms. It displays the incredible diversity at play in the school, a diversity found not only in the work but also in the opinion and approach of the faculty. Yet, the publication can only display so much; the real experience of the place lies in the hearts and minds of Yale's students.

Robert A.M. Stern
Dean and J. M. Hoppin Professor of Architecture



Re:ply from the Editors

While compiling the work of our colleagues and classmates over the past year, we have tried to continue the perennial emphasis of this publication on dialogue and exchange. As we gathered material and pieced together the publication – with the integral help of the graphic designers – we looked for strange moments of resonance – i.e., unrelated images that, when displayed together, created a new understanding of the work, comments from a number of reviews that seemingly answer to and bait one another, and candid photos of the culture of the school that speak to the character of the place. We struggled most of all with how to represent our feelings as students, how to sum up the interesting happenings of the everyday as well as the astounding final productions.

In the end, our chosen theme, Re:ply, highlights the multiplicitous nature of the school. Referencing the most basic notion of reply, as in dialogue, as well as the more casual, and much used, email discussion and also implying an interest in composites, the layers of plywood for example, this publication focuses on the open-ended discussion that envelops and informs our education. Emphasizing both the literal dialogue, the review and critique process, as well as the more abstract interplay of studio, shop, and seminar, we hope to give some insight into the inner workings of a place that we love and respect.

Jack Brough
Christopher Corbett
Jessica Varner Lupo

History of the Yale School of Architecture

The study of visual arts at Yale has its beginning with the opening, in 1832, of the Trumbull Gallery, the first college connected art museum in this country. It was founded by Colonel John Trumbull, patriot-artist and aide-de-camp to General George Washington, through the efforts of Professor Benjamin Silliman, the celebrated scientist. A singularly successful art exhibition held in 1858 under the direction of College Librarian, Daniel Coit Gilman, led to the establishment of the School of Fine Arts in 1869, the first college-affiliated art school in the country. This new educational program was placed in the hands of an Art Council, one of whose members was the painter-inventor Samuel F.B. Morse, a Yale graduate. When the School opened two years later in a building funded by Augustus Russell Street, classes in drawing, painting, sculpture, and art history were inaugurated. The art collections in the old Trumbull Gallery were moved into Street Hall and were augmented by the acquisition of the Jarves Collection of early Italian paintings in 1871.

A department of Architecture was established in the School of Fine Arts in 1916 with Everett Victor Meeks at its head. Drama, under the direction of George Pierce Baker, was added in 1925 and became an independent school in 1955. A new gallery was opened in 1928, designed by Egerton Swartwout and funded through the generosity of Edward S. Harkness. It was connected to Street Hall by a bridge across High Street. Street Hall was then used for the teaching of painting and sculpture, and in 1925 the Department of Architecture was moved to Weir Hall, designed by George Douglas Miller. In 1953 the School of Art and Architecture, as it was then known, moved to the new Art Gallery wing designed by Louis I. Kahn, in collaboration with Douglas Orr. It was financed by the family of James Alexander Campbell and other friends of the arts at Yale. In 1959 the School of Art and Architecture was made a fully graduate professional school.

In September 1963 a new Art and Architecture Building, designed by Paul Rudolph, was opened. Funds were contributed by many friends of the arts at Yale under the chairmanship of Ward Cheney. In 1969 the School was constituted as two faculties, each with its own dean, and in 1972 the Yale Corporation designated two separate schools: the Yale School of Art and the Yale School of Architecture. In 2000 the School of Art moved out of the Art and Architecture Building into their own facility. After the completion of the 2006-2007 school year, the Yale School of Architecture relocated temporarily to the newly constructed sculpture building while renovation and construction began on the Art and Architecture Building and the adjacent Loria Center for the History of Art under the direction of Gwathmey Siegel and Associates.

Renovation of Yale School of Architecture and Arts Library/ Construction of Jeffrey Loria Center for the History of Art



Center for the History of Art construction sequence



street elevation



The Yale Art and Architecture Building was designed by the former chair of the School of Architecture, Paul Rudolph. Completed in 1963, the Brutalist structure is constructed of cast-in-place concrete and features exterior walls that have hammered vertical spines which created a corrugated texture. A landmark of modern architecture, the building is considered one of Rudolph's most important works.

The existing building has a total of thirty-seven levels dispersed on nine floors - two below grade - and is the cornerstone of Yale's vibrant arts campus. As a result of a 1996 planning study, Yale University decided to undertake the exterior and interior renovation of the Rudolph Building, as an addition of a new History of Art Building which includes the new Art and Architecture Library, lecture halls, classrooms, seminar rooms, faculty offices a lounge, and a public café.

The restored Art and Architecture Building will include the restoration of exterior walls, new windows, upgrades to all building facilities (exhibition, jury and studio space, study spaces, administrative, and faculty offices), new lighting and furnishings throughout, all in compliance with updated building and fire requirements.

The Jeffrey Loria Center for the History of Art, while an addition, is designed to present its own iconic presence in the overall composition. Its main volume is comprised of limestone and aluminum panels, with the intersections to the Rudolph building rendered in zinc and glass, thus reinforcing both the integration, articulation, and extension of the two structures.

Gwathmey Siegel and Associates's two-hundred thousand gross square foot renovation and addition will restore the Rudolph building to its original 1963 intention. This extraordinary project represents the culmination of Charles Gwathmey's forty-five year relationship with the school that began with his studies under Paul Rudolph.

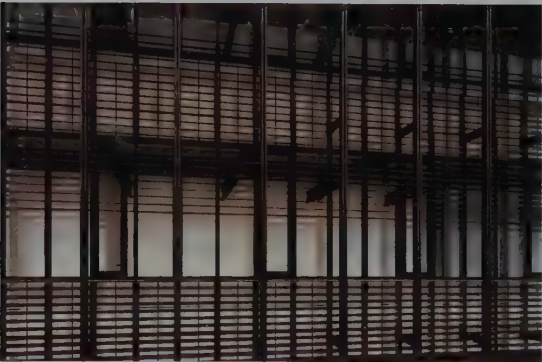


Yale University Sculpture Building

This new gallery and studio art building extends Yale University's extraordinary arts district one block west of Paul Rudolph's Art and Architecture Building and Louis Kahn's Art Gallery and British Art Center. During its first year, the new structure will house the Yale School of Architecture while its own building is renovated. Following completion of renovations to the Art and Architecture Building, the new structure will become the permanent home for Yale's world renowned Sculpture Department. The new complex has access from all four surrounding blocks. The four new mid-block connections are landscaped and will extend the permanent and student gallery program into the adjoining urban landscape beyond the new building. The site's street frontage is anchored by a new three thousand square foot gallery that is clad in a wood rain screen wall with a green roof. A new pedestrian path leads from historic Edgewood Avenue, Park and Chapel Street to the fifty-one thousand square foot studio building. This four story glass structure is enclosed by a high performance curtain wall that envelopes fourteen foot high studios on the upper levels and shops and teaching space on the first floor. This studio building is conceived as a mid-block lantern. The Howe Street frontage is defined by ground level retail space with a four-story, two hundred and eighty car garage above. Environmental initiatives include a triple-glazed and insulated curtain wall combined with a sunshading system, natural displacement ventilation, a green roof, grey water and storm water harvesting, reclaimed and recycled materials, and extensive attention to daylighting in all studio spaces. Images courtesy of Kieran Timberlake Associates.



perspective



facade detail



site plan



PARK STREET

Enrolled Students

Master of Architecture I

THIRD YEAR

Joseph David Alguire (B.S. Univ. Illinois [Champaign/Urbana] 2004), Barrington, IL
Sandra Arndt (B.F.A. Academy of Art Coll. 2003), Würzburg, Germany
E. Sean Bailey (B.A. Univ. of Toronto 2004), Toronto, Canada
Elizabeth Finnegan Barry (B.A. Oberlin Coll. 1997), Shelburne Falls, MA
Gabrielle Eve Brainard (B.A. Yale Univ. 2001), Ridgewood, NJ
Clint Field Burrus (B.A. Southwestern Univ. 2003), New Haven, CT
Brook Giles Denison (B.D.S.N. Univ. Florida 1999), Satellite Beach, FL
Chiemeka Anayo Ejiochi (B.S.E.E. Princeton Univ. 2003), South Plainfield, NJ
Rose M. Evans (B.A. Brooklyn Coll. [CUNY] 2002), Brooklyn, NY
Harris Sittaa Ford (A.B. Princeton Univ. 2002), Hampton, TN
Khai Meng Fung (B.S. Univ. Michigan [Ann Arbor] 2002), Singapore, Singapore
Anya Elaine Grant (B.A. Wesleyan Univ. [Conn.] 2004), New York, NY
Marc Charles Guberman (B.A. Brown Univ. 2003), Lloyd Harbor, NY
Sallie Rebecca Hambright (B.S. Clemson Univ. 2002), Gaffney, SC
Greg Nathaniel Heasley (B.S. Univ. Washington 2004), Seattle, WA
Janet Anne Ho (B.A. Stanford Univ. 2001), Lilburn, GA
Sini Maria Sofia Kamppari (B.S. Mass Inst. of Technology 2002), San Francisco, CA
Serra Kiziltan (B.S. Univ. Coll. London 2002), London, United Kingdom
*Alan Knox (B.A. Texas A&M 2003), Spring, TX
Clarisse Marie Labro (B.A. Bard College 2002), Paris, France
Geoffrey R. Lawson (B.S. Univ. Virginia 2004), Sterling, VA
Christopher Hsin-An Lee (B.A. Univ. California [Berkeley] 2001), Pasadena, CA
Steve Sangwin Lee (B.S. Yonsei Univ. 2002), Songnam, Korea
Young Jin Lee (B.S. Seoul National Univ. 2000), Seoul, Korea
Heather Loeffler (B.A. Northwestern Univ. 1999), New York, NY
Elisa S.Y. Lui (B.A. Univ. California [Berkeley] 1999), San Francisco, CA
Jeff McBride (B.A. Williams Coll. 2002), South Salem, NY
Rustam-Marc Mehta (B.A. Brown Univ. 2002), Bedford, NY
Thomas Jason Moran (B.S. Univ. of Illinois [Champain/Urbana] 2001), Chicago, IL
Seung Hwan Namgoong (B.A. Univ. California [Berkeley] 2001), Van Nuys, CA
Clinton Prior (B.S. Queensland Univ. of Technology 2002), Queensland, Australia
Mathew Dryden Razook (B.S. Univ. Virginia 2002), Atlanta, GA
Jacob Reidel (A.B. Brown Univ. 2002), Newark, DE
Jeffrey S. Richards (B.A. Hamilton Coll. 2003), New York, NY
Robert Samuel Roche Jr. (A.B. Princeton Univ. 2002), Savannah, GA
Gregorio Santamaria (B.A. Wesleyan Univ. [Conn.] 2000), New Haven, CT
Neil Gregory Sondgeroth (B.S. Univ. Illinois [Champaign/Urbana] 2004), Mendota, IL
*Kathryn Lee Stutts (B.S. Univ. Virginia 2003), Chapel Hill, NC
Ayumi Sugiyama (B.A. Univ. California [Berkeley] 2001), Seattle, WA
Jean H. Suh (B.S. Univ. Virginia 2002), Philadelphia, PA
Adrienne Elizabeth Swiatocha (B.A. Univ. Pennsylvania 2001), Longmeadow, MA
James Michael Tate (B.E.D. Texas A&M 2002), Conroe, TX
Audrey Vuong (B.A. Columbia Univ. 2002), Harrison, NY
Weston W. Walker (B.A. Cornell Univ. 2004), La Canada, CA
Kwok Yiu Vincent Wan (B.A. Univ. of Hong Kong 2003), Taikoo Shing, Hong Kong
Lindsay Michelle Weiss (B.A. Univ. Pennsylvania 2001), Santa Monica, CA
William Langin West (B.A. Stanford Univ. 2003), Richmond, VA
Michael Jejon Yeung (B.A. Carleton Univ. [Ontario] 2004), Thornhill, Canada
Shelley Xiaolei Zhang (B.A. Univ. of Chicago 2002), Westmont, IL

SECOND YEAR

*Timothy John Applebee (B.A. Swarthmore College 2003), East Hampton, CT
Claire Cole Axley (B.A. Univ. of California [Berkeley] 2002), Guilford, CT
Elizabeth Virginia Baldwin (B.A. Univ. Florida 2004), Altamonte Springs, FL
Moises Berrun (B.E.D. Texas A & M Univ. [College Sta] 2003), Jarrell, TX
Anton Nikolaas Bosschaert (B.S., M.S. Delft Univ. 2005), Laren, Netherlands
Alexandra McCallum Burr (A.B. Middlebury College 2004), Williamstown, MA
Alexander Stewart Butler (B.S. Virginia, Univ. of 2002), Winston-Salem, NC
Gene Stroupe Cartwright (B.A. Yale Univ. 2004), Lake Forest, IL
Ji-eun Cha (B.A., B.S. Ewha Womans Univ. 2003), Seoul, Korea
Jamie Alma Chan (A.B. Princeton Univ. 2003), New York, NY
Jonathon Matthew Cielo (B.S. Univ. of Virginia 2003), Voorhees, NJ
Minna Colakis (B.A. Barnard College 2003), Kifissia, Greece
Christopher Martin Corbett (B.S. Univ. of Cincinnati 2003), Lancaster, OH
Michael Beaumont Crockett (B.E.D. Texas A&M [College Sta] 2003), Austin, TX
Charles Thomas DiNatale (B.S. Georgia Inst. of Technology 2002), Marietta, GA
Jennifer Jacqueline Dubon (B.A. Univ. Pennsylvania 2004), Hialeah, FL
Todd Griffith Fenton (B.S. Univ. Virginia, 2001), Brooklyn, NY
Garret James Gantner (B.S. Univ. Wisconsin [Milwaukee] 2002), Grafton, WI
Isidro Garcia (B.S. Mass. Inst. of Technology 2005), National City, CA
Jeff J Geldart (B. Arch. Ryerson Polytechnical Univ 2005), Mossley, ON, Canada
Gabrielle Ho (B.A. Univ. California [Berkeley] 2003), Kowloon Tong, Hong Kong
Mark C Hoffman (B.A. Univ. California [Berkeley] 2001), Mill Valley, CA
Ireta S.H. Kraal (B.A. Oberlin College 2002), Lexington, KY

Whitney Meryl Kraus (B.S. Univ. Michigan [Ann Arbor] 2005), Greensboro, NC
Michael Thomas Krop (B.S. Univ. Virginia 2003), Virginia Beach, VA
Joshua Wade Lewandowski (B.A. Univ. Minnesota [Twin Cities] 2005), Minnetonka, MN
Yichen Lu (B.A. Tsinghua Univ. 2000), Shanghai, China
Brent Caldbick Martin (B.F.A. Art Center of Coll of Design 1998), Grants Pass, OR
Nicholas W McDermott (B.A. Univ. Pennsylvania 2002), Columbia, SC
Elizabeth Louise McDonald (B.A. Tufts Univ. 2001), Haverford, PA
Maria Claudia Melniciuc (B.A. Colgate Univ. 2005), New York, NY
Shaghayegh Meshkinpour (B.A. Univ. California [Berkeley] 2000), Los Alamitos, CA
Lydia J. F. V. Miller (B.F.A. Queens Univ. 2004), Portville, NY
Sara Murado-Arias (B.A. New York Univ. 2003), New York, NY
Hojin Nam (B.S. Ewha Womans Univ. 2002), Busan, Korea
Marc C. Newman (B.S. Cornell Univ. 2000), Colchester, CT
Stephen J. Nielson (B.S. Univ. Virginia 2002), Alexandria, VA
Nobuki Ogasahara (B.Arch. Waseda Univ. 2004), Okayama, Japan
Garrett Thomas Omoto (B.S. Arizona State Univ. 2005), Payson, AZ
Cheon-Kang Park (B.S.M.E. Handong Univ. 2005), Seoul, Korea
Jason Pytko (B.F.A., Univ. Massachusetts [Amherst] 1999), Springfield, MA
Rachel Alexandra Reese (B.S. Univ. Idaho 1993), Boise, ID
Pierce Allen Reynoldson (B.S. Ohio State Univ. [Columbus] 2003), Perrysburg, OH
Nathan David Rich (B.A. Wesleyan Univ. [Conn] 2002), Swampscott, MA
David J. Riedel (B.A. Carleton College [Minnesota] 2003), Pawtucket, RI
Roberto Atilio Rossi (B.A. Princeton Univ. 1984), New York, NY
Jeong Yeon Ryoo (B.E. Hongik Univ. 2002), Seoul, Korea
Meredith Jaye Sattler (A.B. Vassar College 1995), Laguna Beach, CA
Dylan M Sauer (B.S. Univ of Cincinnati 2005), Indianapolis, ID
Erica Rachel Schroeder (B.S. Ohio State Univ [Columbus] 2005), Shelby, OH
Benjamin Tully Smoot (B.S. Univ. Virginia 2003), Hingham, MA
Leo Rowling Stevens (B.A. Yale Univ. 2005), Jackson, MS
Isaac John Strackbein (B.E.D. Univ. Colorado, [Boulder] 2003), Rio Piedras, Puerto Rico
Sohyun Sung (B.E. Korea Univ. 2005), Seoul, Korea
Chiew Hong Tan (B.A. Nat'l Univ of Singapore 2005), Singapore, Singapore
Quang Vinh Truong (B.A. Dartmouth College 2001), Portland, OR
Mark P. Van Brocklin (B.S. Univ. Virginia 2000), Port Orange, FL
Jessica Varner Lupo (B.A. Univ. Nebraska [Lincoln] 2004), Lincoln, NE
Christina Wu (B.A. Univ of Pennsylvania 2004), Saratoga, CA
Alberto Briseno Zamora (B.E.D. Texas A & M [College Sta] 2003), Fort Worth, TX

FIRST YEAR

Catherine Elizabeth Anderson (B.D.S.N. Univ. of Florida 2005), Melbourne, FL
Angel Arturo Beale (B.F.A. Rhode Island School of Design 2005), Guaynabo, P.R.
Jamie Anne Berg (B.A. Univ. Pennsylvania 2004), Millersville, MD
Bryan William Berkas (B.A. Univ. Washington 2005), Redmond, WA
Rebecca Elizabeth Beyer (B.A. Univ. Pennsylvania 2005), Old Westbury, NY
John Capen Brough (A.B. Princeton Univ. 2004), Memphis, TN
Terrence Lin Chew (B.A. Univ. of California [Berkeley] 2005), Pasadena, CA
Jae-kyun Patrick Chu (A.B. Brown Univ. 2004), Providence, RI
Cheng Hui Chua (B.A. Nat'l Univ. of Singapore 2005), Singapore, Singapore
Gerardo Dexter Ciprian (B.S. SUNY at Buffalo 2006), Bronx, NY
Robert Alexander Cole (B.A. Wesleyan Univ. [Conn.] 2004), Annapolis, MD
Daniel David Colvard (B.A. Dartmouth Coll. 2004), Raleigh, NC
Courtney Erin Crosson (B.A. Duke Univ. 2004), Gainesville, FL
Cody Wilson Davis (B.S. Ohio State Univ [Columbus] 2006), Galloway, OH
Gina Maria Di Tolla (B.A. Barnard Coll. 2005), Boca Raton, FL
Philip G. Drew (B.A. Wesleyan Univ. [Conn]) 1990), Cambridge, MA
Travis Robert Eby (B.S. Univ. of Cincinnati 2005), Englewood, OH
Seher Erdogan (B.A. Yale Univ. 2004), Istanbul, Turkey
Leslie E. Goedken (B.F.A. Parsons School of Design 2005), Louisville, KY
Nicholas Hanna (B.S. McGill Univ. 2004), Montreal, Canada
Zachary Russell Heineman (B.A. Harvard Univ. 2003), New Canaan, CT
Reuben Azriel Herzl (A.B. Univ. California [San Diego] 2006), San Diego, CA
Parsa Khalili (B.S. Univ. Illinois [Champaign/Urbana] 2006), Evanston, IL
Jason Joon Kim (B.A. Univ. of Calif. [Los Angeles] 1999), Corona, CA
Isaiah J. King (B.S. Univ. Michigan [Ann Arbor] 2004), Sturgis, MI
Eric Bryant Krancevic (B.A./B.S. Kent State Univ. 2006), Kent, OH
Jang Won Lee (B.S. Seoul National Univ. 2006), Seoul, Korea
Tae Kyoung Lee (B.S. Univ. of Toronto 2006), Kyunggido, Korea
Louise Christgau Levi (B.A. Yale Univ. 2005), New York, NY
Caleb Coker Linville (B.S. Haverford Coll. 2004), Norwalk, CT
Nina Yen-Ling Liu (B.A. Yale Univ. 2000), Brick, NJ
Patrick Robin Lun (B.S. Univ. Michigan [Ann Arbor] 2006), Grand Rapids, MI
Robert Aram Marks (A.B. Harvard Univ. 2004), Bloomington, IN
Felicia Martin (B.F.A. Otis Coll. of Art & Design 2002), Ojai, CA
Patrick J. McGowan (B.A. Univ. California [Berkeley] 2004), Germantown, TN

Gregory Kahn Melitonov (B.S. Skidmore Coll. 2004), New York, NY
Marianna Ferreira Mello (B.D.S.N. Univ. Florida 2004), Longwood, FL
Lauren J. Mishkind (B.A. Scripps Coll. 2003), Ada, MI
Kristin Elizabeth Mueller (B.S. Texas Tech. Univ. 2006), El Paso, TX
Shane B. Neufeld (B.A. Amherst Coll. 2004), Brooklyn, NY
Mieko Okamoto (B.A. Columbia Univ. [Columbia Coll.] 1996), Rye, NY
Miriam Lynn Peterson (A.B. Cornell Univ. 2004), New York, NY
Karen Rizvi (B.F.A. Art Inst. of Chicago 1993), Astoria, NY
Matthew A. Roman (B.A. Princeton Univ. 2003), Baltimore, MD
Tal Schori (A.B. Brown Univ. 2003), New York, NY
Zakery M. Snider (B.S. Ohio State Univ. [Columbus] 2006), Blacklick, OH
Trisha Snyder (B.S.E.E. Princeton Univ. 2005), Mount Kisco, NY
Meghan Elizabeth Spigle (B.S. Univ. Virginia 2006), Fishersville, VA
Tom Y. Tang (B.S. Univ. Illinois [Champaign/Urbana] 2004), Aurora, IL
Julianna von Zumbusch (B.A. Columbia Univ. [Columbia Coll.] 2004), Princeton, NJ
Matthew J. Voss (B.S. Lawrence Inst. of Technolgy [Mi] 2006), Mount Pleasant, MI
Leah Rosa Weinberg (B.S. London School of Economics 2003), Brookline, MA
Emily Arden Wells (B.A. Univ. Pennsylvania 2004), Denver, CO

Master of Architecture II

SECOND YEAR

Mohammed Mustafa Balila (B.Arch. Cornell Univ. 2005), Riyadh, Saudi Arabia
Katherine Corsico (B.Arch. Cornell Univ. 2003), Mendham, NJ
Jason B. deBoer (B.Arch. Univ. of Cincinnati 2005), Fishers, IN
Ayat Fadaifard (B.Arch. City Coll. of New York [CUNY] 2005), Tehran, Iran
Jeremiah Joseph (B.Arch. Univ. Kentucky [Lexington] 1997), Lexington, KY
Mustapha Mohamed Nouhad Jundi (B.Arch. Amer. Univ. Beirut 2000), Beirut, Lebanon
Soo-Hyun Kim (M.Arch. Korean National Univ of Arts 2005), Daegu, Korea
Yoo Jung Lee (M.E. Ewha Womans Univ. 2005), Pusan, Korea
Karl Rajiv Mascarenhas (B.Arch. Academy in Architecture 2003), Mumbai, India
Timothy N Newton (B.Arch. Univ. British Columbia 1995), Vancouver, Canada
Carol Ann B. Ruiz (B.Arch. New York Inst. of Technology 2002), Flushing, NY
Allen Slamic (B.Arch. Kent State Univ. 2003), Mentor, OH
Joseph M Smith (B.Arch. Univ. of Notre Dame [South Bend] 2001), Bay Village, OH
Maryjane Scime Starks (B.Arch. Pratt Inst. 2005), Williamsville, NY
Andrew James Steffen (B.Arch. Iowa State Univ. 2005), Woodbury, MN
Julia Jee Hee Suh (B.Arch. Auckland Univ. 2004), ChristChurch, New Zealand
Xinghua Zhao (B.Arch. Tsinghua Univ. 2003), Wuhan, China

FIRST YEAR

Lasha Brown (B.Arch. Syracuse Univ. 2002), Philadelphia, PA
Ashima Chitre (B.Arch. Cornell Univ. 2006), Budaiya, Bahrain
Santiago Del Hierro (B.Arch. Univ. of San Francisco [Quito] 2004), Quito, Ecuador
Dana L. Getman (B.Arch. Cornell Univ. 2005), South Pasadena, CA
*Jesus Gonzalez-Simon (B.Arch. Univ. of Miami 2006), Miami, FL
Kyung Sook Kim (B.Arch. Syracuse Univ. 2002), Whitestone, NY
Lorenzo Marasso (B.Arch. Univ. of Turin 2004), Alba, Italy
Amrit Eapen Pilo (B.Arch. CEPT Univ. [Ahmedabad] 2005), Baroda Gujarat, India
Michael Shawn Powers (B.Arch. Cornell Univ. 2003), Depew, NY
Aaron Payne Taylor (B.Arch. Univ. Texas [Austin] 2000), Richardson, TX

Master of Environmental Design

SECOND YEAR

McLain Clutter (B.Arch. Syracuse Univ. 2001), New Haven, CT
Gary Britt Eversole (M.Arch. Yale Univ. 2004), Albany, GA
Enrique G. Ramirez (M.A. Univ. California [Los Angeles] 2005), San Antonio, TX
Molly Wright Steenson (B.A. Univ. Wisconsin [Madison] 2003), Golden Valley, MN
Federica Vannucchi (M.A. Univ. of Florence 1999), Florence, Italy

FIRST YEAR

Elizabeth Bishop (M.Arch. Tulane Univ. 2003/2004), Quartz Hill, CA
Alan Granville Brake (B.A. Vassar Coll. 2000), Louisville, KY
Kathleen Louise John-Alder (B.S. Rutgers Univ. [New Brunswick] 1991), Roosevelt, NJ
Zachary Morgan White (A.B. Univ. of Chicago 2001), Appleton, WI

* Leave of absence, 2006/2007.

Faculty and Staff

FACULTY

Emily Abruzzo, Critic
D. Michelle Addington, Associate Professor
Victor Agran, Critic
Thomas Auer, Lecturer
James W. Axley, Professor
Sunil Bald, Critic
Diana Balmori, Critic
Thomas H. Beeby, Professor (Adjunct)
Lara Belkind, Critic
Patrick Bellew, Critic
Andrew Benner, Critic
Deborah Berke, Professor (Adjunct)
Phillip G. Bernstein, Lecturer
Noah Biklen, Critic
John P. Blood, Critic
Kent C. Bloomer, Professor (Adjunct)
Karla Britton, Lecturer
Turner Brooks, Professor (Adjunct)
Paul B. Brouard, Critic
Aran Chadwick, Lecturer
Peter Chow, Lecturer
Abigail Coover, Critic
Nikolas Dando-Haenisch, Critic
Elizabeth Danze, Lecturer
Peggy Deamer, Associate Professor
Peter de Bretteville, Critic
Keller Easterling, Associate Professor
John C. Eberhart, Critic
Peter Eisenman, Louis I. Kahn Visiting Professor of Arch. Design
Susan Farricielli, Lecturer
Martin J. Finio, Critic
Kurt Forster, Vincent Scully Visiting Professor of Arch. History, Fall Term
Bryan Fuermann, Lecturer
Mark Foster Gage, Assistant Professor
Deborah Gans, Critic
Alexander D. Garvin, Professor (Adjunct)
Martin D. Gehner, Prof. Emeritus of Arch. Engineering
Kenneth Gible, Lecturer
Anne M. Gibert, Lecturer
Mario Gooden, Associate Professor (Adjunct)
Philip Grausman, Lecturer
J. Kimo Griggs, Lecturer
Sophia Gruzdzys, Critic
Zaha Hadid, Eero Saarinen Visiting Professor of Arch. Design, Spring Term
Stephen Harby, Lecturer
Karsten Harries*, Mellon Professor of Philosophy, Dept. of Philosophy
Steven Harris, Professor (Adjunct)
Walter DeSalles Harris, Jr., Professor Emeritus of City Planning
Erleen Hatfield, Lecturer
Robert Haughney, Lecturer
Dolores Hayden, Professor and Professor of Amer. Studies
Mimi Hoang, Critic
Gavin Hogben, Critic
Adam Hopfner, Critic
Sandy Isenstadt*, Assistant Professor of the History of Art, Dept. of the History of Art
John D. Jacobson, Associate Dean and Assistant Professor
Andrea Kahn, Critic
DaeWha Kang, Critic
George Knight, Critic
Simon Koumjian III, Critic
Fred H. Koetter, Professor (Adjunct)
Keith A. Krumwiede, Assistant Dean and Assistant Professor
Amy Lelyveld, Critic
M.J. Long, Critic
Ariane Lourie, Critic
Greg Lynn, William B. and Charlotte Shepherd Davenport Visiting Professor of Arch. Design, Spring Term
Roger Madelin, Edward P. Bass Distinguished Visiting Architecture Fellow, Spring Term
Dino Marcantonio, Lecturer
Andrew Marchesin, Lecturer
Edward Mitchell, Assistant Professor (Adjunct)
Joeb W. Moore, Critic
Dietrich Neumann, Vincent Scully Visiting Professor of Arch. History, Spring Term
Herbert S. Newman, Critic



Alan W. Organschi, Critic
Michael Osman, Instructor
Hideaki Ota, Lecturer
Paloma Pajares, Lecturer
S. Edward Parker, Lecturer
Gregg Pasquarelli, Eero Saarinen Visiting Professor of Arch. Design, Fall Term
Eeva-Liisa Pelkonen, Assistant Professor
Ben Pell, Critic
Emmanuel Petit, Assistant Professor
Alan J. Plattus, Professor
Demetri Porphyrios, William Henry Bishop Visiting Professor of Arch. Design, Spring Term
Alexander Purves, Professor Emeritus of Architecture
Ali Rahim, Louis I. Kahn Visiting Assistant Professor of Arch. Design, Spring Term
Craig Razza, Lecturer
Kevin Rotheroe, Lecturer
Joshua Rowley, Instructor
Elihu Rubin, Lecturer
Sarah Sachs, Lecturer
Dean Sakamoto, Critic
Victoria Sambunaris, Lecturer
Hilary Sample, Assistant Professor
Joel Sanders, Associate Professor (Adjunct)
Massimo Scolari, William B. and Charlotte Shepherd Davenport Visiting Professor of Arch. Design, Fall Term
Vincent J. Scully Jr.*, Sterling Professor Emeritus of the History of Art, Dept. of the History of Art
Herman D.J. Spiegel, Professor Emeritus fo Arch. Engineering
Richard Stander, Instructor
Edward M. Stanley, Lecturer
Robert A.M. Stern, J.M. Hoppin Professor of Arch.
Paul Stoller, Instructor
Lindsay S. Suter, Lecturer
Barry Svigals, Lecturer
Neil Thomas, Lecturer
Marc Tsurumaki, Louis I. Kahn Visiting Assistant Professor of Arch. Design, Fall Term
Laura Turlington, Critic
Claire Weisz, Critic
Carter Wiseman, Lecturer
Claire Zimmerman, Lecturer
Thomas Zook, Critic

*Affiliated Faculty

ADMINISTRATION STAFF

Richard DeFlumeri, Senior Administrative Assistant, Lectures, Exhibitions, and Special Events
Sharon Sweet DeLuca, Financial Aid Administrator
Vincent Guerrero, Systems Administrator
Maria H. Huling, Senior Administrative Assistant to Registrar/Admissions and Financial Aid Offices
Dana Keeton, Exhibitions Administrator
Robert Liston, Systems Administrator
Jean F. Sielaff, Senior Administrative Assistant to Dean's Offices; Alumni Affairs Administrator
Daniel Staffieri, Systems Administrator
Rosemary Suggs Watts, Senior Administrative Assistant to Financial Administrator
Marilyn Weiss, Registrar and Admissions Administrator
Donna Wetmore, Administrative Assistant

ARTS LIBRARY

Tanya Allen, Library Services Assistant
Jennifer Alai, Administrative Assistant Hannah Bennett, Interim Assistant Director
Christine de Vallet, Interim Director
Beverly T. Lett, Library Services Assistant
Charles Summa, Library Services Assistant
Fantasia Thorne, Library Services Assistant
Christopher Zollo, Library Services Assistant

Fall Term 2006 Advanced Architectural Design Studios





509a: Post-Professional Architectural Design Studio

FRED KOETTER and EDWARD MITCHELL

‘Squamish’ Vancouver, British Columbia

Guest critics: Mark Foster Gage, Douglas Gauthier, Martin Finio, Marcus Lee, Roger Navabi, Alan Organschi, Gregg Pasquarelli, Patricia Patkau, and Claire Zimmerman

Introduction

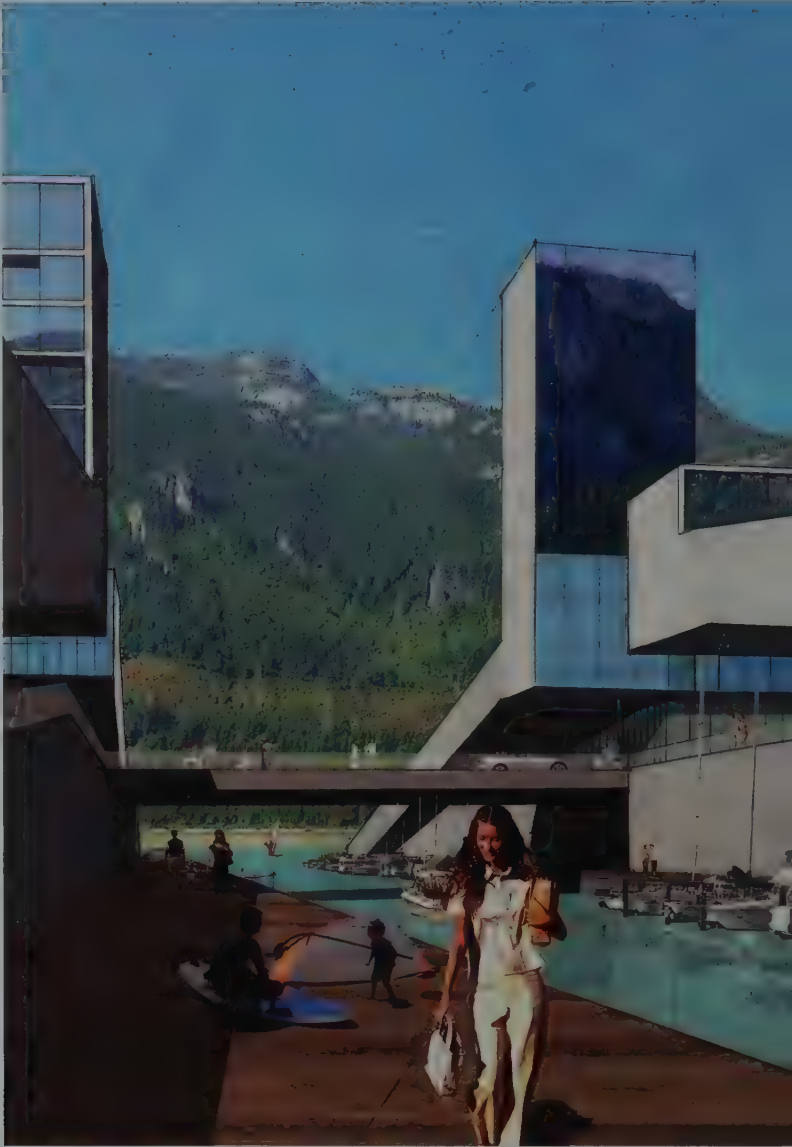
This studio is designed for incoming post-professional students to introduce them to the school’s educational program and faculty. This year the studio turns its attention to a real problem in the Pacific Northwest for a developer site north of Vancouver, Canada. Vancouver, like many of the Pacific coast cities – Seattle, Portland, and San Francisco – has become a model for ecologically conscious urbanity.

Our site in Squamish lies between Whistler and Vancouver. The development site is seventy-seven acres of a former lumberyard thirty miles north of Vancouver on a peninsula at the ocean’s edge in the delta of the Squamish River. The river attracts bald eagles that feed on salmon that spawn in the area.

The Squamish site should be seen as prototypical in both scale and situation of tendencies towards relatively dense neighborhood planning outside metropolitan areas. The project scale is commensurate with Clarence Perry’s influential recipe for a neighborhood defined by a walkable area of roughly a half mile radius, a population density of about five thousand people, and, most likely, a homogenous population of upscale residents. Perry’s model is not without its problems, but it is a useful basis for discussion and has come to define parameters for the most currently successful models of new urbanism regardless of whether it is new or even urban.

Squamish is an inbetween condition. It is both natural – surrounded by forests, mountains, and ocean – and artificial – the outcome of the global economic forces and technologies that produce this kind of instant city. The site characteristics – high winds, water, heavy rains, low-lying land, and natural vistas – provide potential for rethinking the traditional city model. The people who will live in this community will want an urban experience but also want the prospect of the views and direct physical relationship to the environment.

While Perry’s model may be a basis for evaluation of any scheme, Squamish’s new urbanism will be of a second nature, dependent on a more complex relationship to the landscape through building and environmental technologies, but also distinct from that landscape in its patterns of inhabitation and architectural and cultural constructs. The new settlement will be somewhat artificially attached to its site – it is no longer a logging or fishing community – but it is determined by its access to tourist attractions and proximity to a large global city.



Dana Getman, perspective



509a, travel photograph: Vancouver, BC



Dana Getman, perspective

GATEWAY

Dana Getman (H.I. Feldman Prize Winner)

This project proposes a hyper-densified urban square based on the Roman City Grid in order to simultaneously create efficient 'city' and maximized 'nature' spaces. The new city is connected to the existing Squamish downtown via a Decumanus, i.e., Main Street, which is bisected through the middle of the project by the Cardo, a protected marina that cuts underneath Main Street and provides a secondary form of access to the town. Broken up by glass-covered pedestrian paths and integrated public parks, the different zones of the city—residential, parking, and commercial—are compacted and layered on top of each other. Townhouse style residential units occupy a ramped ground plane that folds vertically over the commercial zones. This folding operation, which creates a towered urban street facade along the Decumanus, provides each residential unit with striking mountain views while producing an iconic city and a visual gateway to the town of Squamish and the mountains beyond.



Dana Getman, site model

GATEWAY

Marcus Lee "This is a beautifully crafted section and in a way it's the first one, I feel, that feels like people are looking up at the view and engages that. It almost has a sort of stadium like feel and you've got this fantastic view..."

Dana Getman "That was the point: it's a sort of stadium towards the view."

Keller Easterling "In thinking about the individual lawns... as people occupy this there's really this opportunity for hilarious one-upmanship."

Douglas Gauthier "That image here, of the parked boats, is the image that's most specific to this location and climate. It's a bit of Minneapolis, which is always cold, with the sky bridges, and it's a bit of, I don't know, Greek housing... or the San Antonio River Walk. It seems if you break it up, if you reticulate it or create other versions of public space, which is how I'm reading that canal, I think that is very exciting. I think the holding on to the block is doing you a disservice. Actually the more you open it up, the more you explore those courtyard or row houses where you start to experiment with the typology. I think the piling of the towers onto the main street is actually quite lovely. It creates a density that feels really quite urban, unlike the towers on the edge. You put that density in, you create that urbanism, and those towers that look over everyone, and the people inside don't feel constrained by the towers outside."

Mark Foster Gage "I've been sitting here for ten minutes trying to find something to complain about... [laughter] I've got to be able to find something or I'm not earning my money! [laughter] The only thing that I've started to resist a little bit is that it's utopian; it's self-consciously utopian, to the point where it falls into a lot of utopian traps, which is that it requires a sort of undue violence to its site. The way you maintain the edge of the square, the way you maintain these brutal monolithic relationships, and then color the whole thing white, it just speaks of a certain foreign quality. With this image [points to drawing], the surrounding area isn't even capable of absorbing it in any way. Even the ground inside your space is completely artificial and unrelated to everything else. There's a certain attitude towards edge that you're maintaining in a violent way."

Gregg Pasquarelli "But this project is the most environmentally sensitive project because it's leaving eighty percent of the land..."

Mark Foster Gage "But it also looks the most brutal."

Patricia Patkau "It's incredibly skillful, and it's really interesting with its multiple definitions of how landscape relates, but in some ways the aspect of the site that is the least convincing to me is the water. That water has force. It's not just a little passive lake — it really has force. It's really a question of how it situates itself and how you imagine water culturally."

Mark Foster Gage "That's what I was asking; not that hermetically sealed is a visual distinction, but it is a cultural distinction. This city is clearly at war with that city [gesturing to model]. There's no doubt about the fact that these are two completely different types of humans."

Marcus Lee "That extraordinary image of the city, it's almost like a boat that's about to sail off. You mentioned mega-structure, I wonder if the landscape is a way of landing it. It could look like a very fortified town, and maybe you'd have to soften that... it's very much an extrusion."

Edward Mitchell "That's why the notion of seeing it in reflection is so interesting, and can possibly be more interesting...when you're in that main street, which in this drawing feels like a false Western town, mega-scale, you just see the image, like a post-card, on the inside."

Alan Organschi "Can these apartments break down, can this edge dissolve a little bit, how much can it pull apart? You're in this weird continuum where you say maximum density and tightness of footprint means environmental awareness, but how much can that relax before it breaks down."

Gregg Pasquarelli "How much Smithsonian do you have to add to Rem before it dissolves?" [laughter]

Marcus Lee "This project is really strange because it has kind of great things, that is probably great housing, that's probably a great place to live...but..."

Mark Foster Gage "But it's so brutal. I love that it's so brutal. It's almost as if it's so perfect,

I'm skeptical that I love it so much. It's like someone that's so super attractive and so intelligent that you know they're somehow secretly an axe murderer."

This master plan proposal for Squamish, B.C. is an exercise in developing a unique architectural language relative to both the existing city and the surrounding site without resorting to mimicry of the existing urban or architectural language. The proposed fabric of Squamish is a series of linear buildings organized around large infrastructural berms – containing community parking structures, living-machine reed beds, and large scale programs along main street connecting back to the original city. The subtle shifts found in the plan are used to create a sense of closure to the main street and courtyards and to provide visual cues as to how one might occupy the city.

UNCOMMON GROUND

Marcus Lee "I have to say, it's one of the first schemes that is very clear, to me anyway, in terms of public and private, you've got this pattern going on Main Street... but I was just curious about this orientation, the shift... you explained that this has something to do with solar orientation?"

Lasha Brown "Yes, the shift is to gain as much solar access as possible for each unit. ...Here is one of the communal courtyards, and this is a view of how the living machine might be used, as shown at street level, showing this new urban ideal."

Patricia Patkau "Sewage on the street?" [laughs]

Lasha Brown "No...graywater. The black water happens underground."

Edward Mitchell "It's going to change the image we have of sewage!"

Robert A.M. Stern "And of Squamish." [laughter]

Patricia Patkau "No, it's quite useful. They grow orchids in graywater."

Roger Navabi "My compliments. You're hired! [laughter] I like it that the block ends lead onto the piers, I like it that you have an urban edge on the east side and a soft edge on the estuary side. Where you're showing the parks, I think you should have a little more green space at the southern tip, I know the locals are going to require that, but it's great. I like it."

Patricia Patkau "Your scheme is proposing to make some sort of connection to the edge condition and water, and it's clearly recognizing the double landscapes, one down and one up. It has the capacity to become something quite amazing. I just wonder about the neutrality of the condition of the repetitive bars all across the site... how do they play out? How do they develop? The images that you're showing are your hand, but over time, what does it look like?"

Keller Easterling "Your project has changed enormously since midterm. It's not anything like the other iteration, which is great. You haven't talked about it yet, but it seems like we're buying the full build out, but it seems like there's another contagious architectural detail or contagious architectural innovation that you haven't said that much about... which intrigues me."

It's sort of an architectural mitten. These things are so exposed, and that's their charm on one hand, and on the other you need something that sort of covers them, warms them..."

Lasha Brown "I was breaking down the scale of the bar, but it was meant to be a series of screens that wraps around. The screen starts out more transparent and then becomes solid."

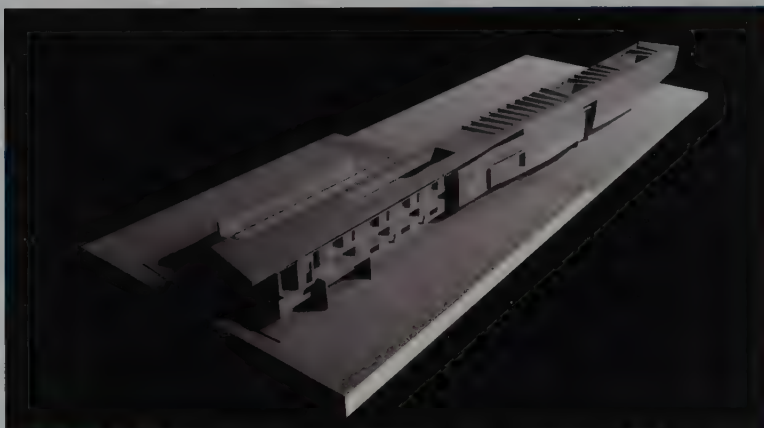
Douglas Gauthier "Environmentally I'm curious about your choice of the southern orientation. Often southern orientation is very difficult. You're proposing row housing and then you're giving us north and south exposures, directly. In row housing I would think you're packed, like Manhattan, wall to wall, which is maybe what you're doing... but you've got views in every direction. This is an opportunity for a much more efficient environmental and daily occupation of an east-west occupation of these units. I love the southern exposure and taking advantage of it, and it sort of plays into your mitten or screening strategy, but I don't understand where the overarching decision to orient north-south comes from when it seems that when you're looking at the efficiencies or possibilities the east-west would be better..."

Edward Mitchell "I would venture to say that in this site the east-west orientation might not work as well because of the mountains on either side. The way the sun hits the site... you may get a lot of shadow on either side."

Gregg Pasquarelli "This is a beautiful set of drawings. Your first five decisions should be explained in the same way you've been describing... the landscape decisions are strong... but I guess my question is why is everyone trying to replicate Park Slope?" [laughter]

Robert A. M. Stern "But Park Slope has one thing this site doesn't: a slope!" [laughter]

Gregg Pasquarelli "Very good point... Regardless, you end up with this cul-de-sac, then this tries to be a grid... and what the hell is this [gesturing at the drawing]? [laughter] Just take a position on it! It's either a grid neighborhood that knits into everything, or it's very specific about a sequence of events and spaces that you come through. This seems to be somewhere between the two... beautiful project, though."

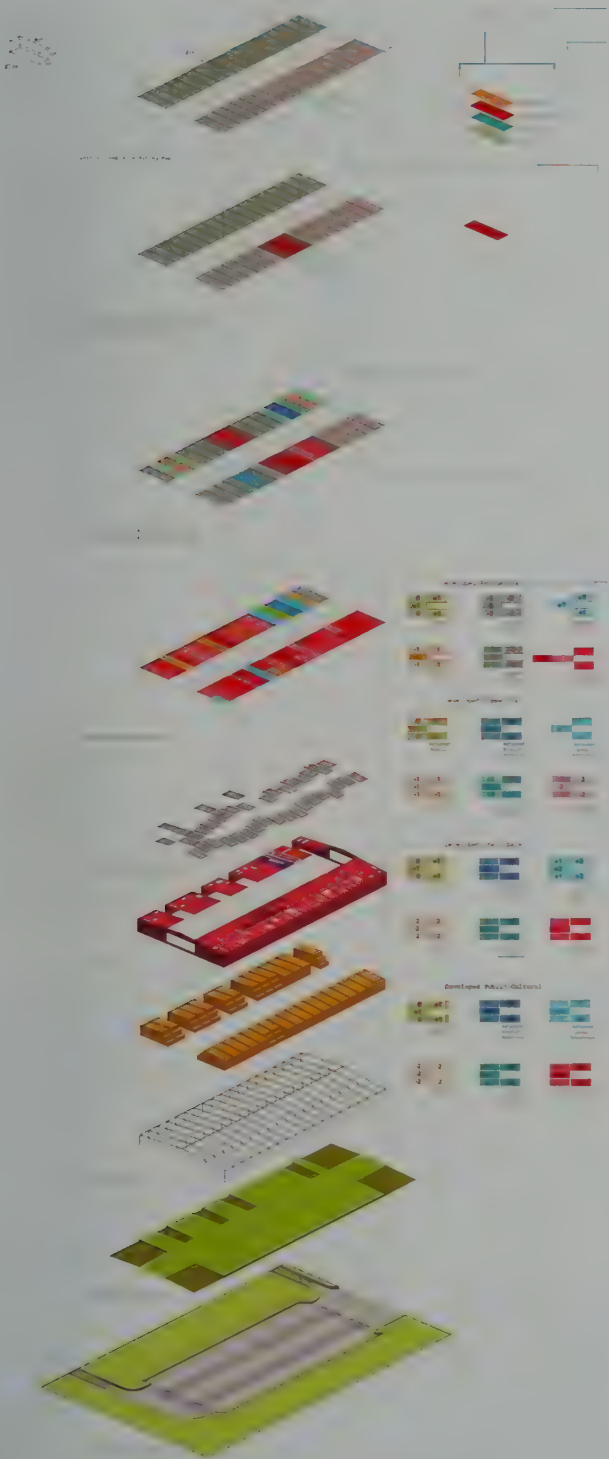


Lasha Brown, model



Lasha Brown, perspective

In the past, cities were centered on a town square that was bordered by institutional and commercial buildings. With new modes of rapid transportation and communication cities have become open structures with a multitude of centers that are often indistinguishable from the urban fabric. This project proposes a dynamic system of development that utilizes the flexible nature of the industrial shed to create a shifting field of urban fabric with multiple small centers – all the while allowing for the possibility of rezoning territory as needed. In this project, the industrial shed contains the entire program and creates a partially conditioned space, taking advantage of the shed's potential to positively impact the environment. The roof is punctured and protected in various ways depending on the desired environment of the program below.



Michael Powers, axonometric diagram

BUILDING BLOCKS

Gregg Pasquarelli "It almost has a kind of bizarrely suburban sense in that there are all these tract houses that look the same, but yet they are at an industrial scale, like flying over the Inland Empire when you're landing at LAX, and there's twenty miles of shed roofs that you're flying over. ...I think it's a terrific proposal. Whether or not this is something that someone would want to build or not is irrelevant to me. I think it is a really great proposition. You're saying here's a system of what we're going to do, and within that you build things, you show that there's lots of possibility for difference, you show that there's possibility for programmatic changes within the system. You respond to the climate, whether it's the correct response or not but you're saying something, you're responding. It's also the first project I've seen today that doesn't take a graphic at the beginning and, at the end, look just like the graphic on day one. You actually worked through it and challenged yourself and tested it and to me that's what it's about."

Edward Mitchell "I'm wondering now about the premise. You started out by saying you wanted to avoid the errors of New Urbanist planning, which focuses on an image of urban planning, the image of what a house is, and they ignore actually how urbanism might reform itself based on certain kinds of important things like interior and exterior spaces that might develop. And then you go ahead and you create an image that's really important to you, and you deconstruct it so thoroughly that it doesn't operate any more like a shed, and then you drive cars through it, so logically it seems compromised at best. So I wonder if you just actually had another preconception of building image with a shed... I like it a lot, but it seems sort of like a straw man, and now it's getting beaten to a pulp... [laughter] Now don't we have just a sort of fairly conventional block system?"

Mark Foster Gage "Well that's the thing, it's about pulling apart the system. I'm dying for an exploded axonometric that explains things better than what I'm reading now as a very poorly drawn plan."

Gregg Pasquarelli "You need to look at Bernard Tschumi's competition entry for Le Fresnoy, the school in France, because there are a lot of similarities, but just look at the way he pulls apart the axon. We need to understand what your intentionality is, and how do you actually execute it..."

Mark Foster Gage "It's fun...I was thinking about how it's fun and it made me think about Cedric Price. Cedric Price had this attitude about program... there's a new type of space that needs to be brought about because the old type of space is no longer sufficient. You're definitely within that trajectory, but then you go and house these in corporate shed butler buildings and the whole critical statement that you could have made has sort of evaporated, which left me wondering what this does well. I think that what it does well is nothing. It does everything a little bit."

In that sense it's like a Swiss Army Knife – it's not particularly good at any one thing, but it's accommodating to a lot of things.

You're producing a type of utopia here that has no ability to deal with specificity, and I find that hugely problematic. I applaud the gusto with which you went about this project in a kind of unrelenting way, but at the end of the day you have to look at what you've produced and you've produced something one hundred percent utopian and zero percent Arcadian."

Patricia Patkau "There are moments here where the specificity of the site does come into focus because of the indifference of the structure. If you look here [gestures to drawing] where the shed is suddenly unstable..."

Edward Mitchell "This is my last take on this one...it's like a classical and a rational system simultaneously, and you get these weird inside out spaces as a result of that. In the end, it's not unlike Koolhaas's answer on the Chicago campus where he sort of simulates that system, and then puts this other sort of strange world inside. I would guess from this description the qualities of the architecture would have that kind of pop sensibility about it, a kind of twist on an everyday notion of urbanism. Maybe the Swiss Army Knife is very convenient."

511a: Advanced Architectural Design Studio

MASSIMO SCOLARI with Andrew Benner

‘Aero Club’ Venice, Italy

Guest critics: Karla Britton, Peter de Bretteville, Peter Eisenman, Kurt Forster, Leon Krier, Alan Organschi, Stanley Tigerman, Claire Weisz, and Guido Zuliani

Introduction

The site for the studio is located on the northern tip of Lido, an island of historical, maritime and strategic importance. Bordering on the Adriatic Sea, Lido is the gateway to Venice, and its ancient fortifications have controlled the movements of ships entering and leaving its port for centuries. Today, Lido’s northern tip, known as San Nicolo, is home to a small airport built in 1935, which provides the focus of this studio. The studio will address San Nicolo at three different scales, ranging from an urban plan to the design of a flying club and to the fabrication of a piece of furniture for this club.

Scale 1: An urban plan for the area of San Nicolo, Venice

During the first four weeks, the studio will visit Venice and Lido, research the history of the region and conduct a detailed urban analysis of San Nicolo, culminating in a comprehensive urban plan for reorganizing and developing the area. The site includes the small airport, 16th century fortifications, an abandoned military compound, a convent-fortress, and numerous residential buildings.

Scale 2: Design of an Aero Club and Control Tower

The studio will primarily focus on the design of an Aero Club and control tower within the site of the existing airport in San Nicolo. The flying club for pilots of small aircraft will use the grass runway and compliment the existing airport building which was constructed in 1935. The new facility will accommodate the club’s expanding program and include interior furnishings.

Scale 3: Fabrication of a Chair

In addition to designing the interior furnishings for the Aero Club, the students will detail and fabricate a chair for this Club at 1:1 scale



Timothy Newton, chair



Timothy Newton, model



511a, travel photograph: Venice, Italy



Timothy Newton, perspective

Across three scales, an urban plan, an aero club, and a chair, a sense of continuity and weightlessness creates a connection to the Lido. With close attention to context and precedent, the project both connects itself to the land and lifts itself above its surroundings.



ON YOUR TOES

Peter Eisenman "Tim, I understand from Andrew that the assignment was for a task chair, and the curious thing for me, although as you know I love your chair and I love you, when I heard it was a task chair I thought now, does it fit under a desk, not really, would it be nice to have at a dinner table, we wouldn't get many people there. And so, other than having a metaphor of a wing or a bird or something like that, which is why I love its looks so I don't give a damn about task, but I want to take you to task for thinking that that is a task chair, pause, but I love it, so I don't care."

Stanley Tigerman "You know, you said something in the very beginning, or I think Massimo did, about testing these students at several scales; one is the planning scale, one is the building scale, one is the furniture scale. I wonder if you could talk about that a little bit because the tower, if you look at it autonomously, looks a little bit like a candle at some level. The chair, on the other hand, it stands very heroic. It changes scale. How have you responded about the perception of scale and what that means to you?"

Timothy Newton "...by differentiation in attitude between any of the scales. I've tried to maintain the same attitude from the small scale of the chair to the larger scale of the urban design. To me the building can have less precision and the chair can't. It has to be exact. You would instantly notice if it is a bit off. The urban design is much more flexible as well."

Massimo Scolari "Yes, but once the candle fades, in some way actually the tower works like a candle because it is spreading information and directing the traffic all around the airport. And also it has a beacon on the top. But the stairs are a little bit weird..."

Kurt Forster "I think that Stanley has a crucial point about it because these things in their closeness to one another interfere seriously with the sense of scale one is implying or assuming so the tower looks like a small thing at a gigantic scale. The large wing looks actually very small compared to it though it is conceptually as big as a plane or bigger, right? And then you get to the hangar and the point between them is made dramatic by placing the elevator at the head of the hangar and therefore making it a kind of mechanical hoist on to the plane. Plus the scale of the topographical intervention is very ambivalent. To make a canal that is new that is shaped in such a way that forms a little lake around the bottom of the tower or that it suddenly in its curvilinear sweep comes to a dead stop along the building forming those classic stagnant waters that occur in Venice in those dead corners where every rotting sausage finally winds up in the end trapped. In a curious way it is a surreal encounter of objects that belong to different scales..."

Stanley Tigerman "What is interesting about that, Kurt, is that if you were to do a kind of 30's deco interpretation of certain things on the Lido,

this is a kind of architecture that is very at home at some level, that you can imagine inserted into this condition in Venice. Everything is articulated, the elevator, the hangar, the this, the that...

Everything is read autonomously. It's interesting..."

Guido Zuliani "Was there a regulation for the height of the tower?"

Timothy Newton "No that was left up to our discretion..."

Guido Zuliani "One interesting thing about this urban scale is that it is treated as a separate problem, the tower becomes your benevolence..."

Peter de Bretteville "Everything seems to have a certain logic but without being fully clear, it doesn't seem to generate anything...why for instance is the clubhouse elevated?"

Timothy Newton "It is elevated for very basic reasons, one is in due respect to the adjacent building..."

Massimo Scolari "Everything that is built in Venice today gets elevated by a half of a meter."

Peter de Bretteville "But his idea is not legislated..."

Massimo Scolari "The idea of the aesthetic of an airplane wing and the elevation in Venice is not a mistake, because Venice has been built up on a system of billions of trees to keep the buildings above water. It is a problem still today so the idea of elevating something in Venice doesn't seem so strange especially in a field airport such as this when its landscape is a sort of marsh situation..."

Sight Club looks to the scenographic qualities of Venice in order to expand the Film Festival's facilities from presentation to production through the creation of a film studio resort. Stars arriving by plane land on the red carpet runway and taxi to the aero club for link up. Once separate and distinct objects, the tower, club, school, and hangars are now fused into a single panoramic structure enabling guests to become submerged with the stars in a celebrity fishbowl of flight where one's position and progress is continually observed on screen. Souvenirs include snowglobes, t-shirts, animations, and foldable chairs.

SIGHT CLUB

Leon Krier "Can we have some attention here? [pause] What are those pictures?"

Joseph Smith "This was the very first thing we did. It includes my idea of the urban design."

Leon Krier "And the planes?..."

Joseph Smith "Oh, that's the airplane graveyard that's included in the collage."

Peter Eisenman "Still Joe, I may love this project as I loved the last project but I don't understand this rhetoric of we and them....Do you think James Joyce cared about we and them?"

Joseph Smith "No..."

Peter de Bretteville "Is the rendered image on the wall the same building?"

Joseph Smith "Well, that deals with the panorama and the idea of tourism, and I thought of tourism and souvenir so that image is the computer model of what I created to make this souvenir of the place [unveils the snow globe]... [loud applause] I'll take you through the building now..."

Peter Eisenman "Do you have too? It's there.... why can't we just look at it, and if we can't figure out what it is we will ask you."

Can I tell you one thing? What makes it work despite all of your attempts to camouflage it, is that it has a logic unto itself that it obeys. It has an internal rigor. It's quite obvious what the rigor is and that you obey it. That is what makes it an interesting project.

The plans are clear, the object is clear, you don't have to make up any stories... There it is! So, why don't you just let it be, unless you want to talk?"

Joseph Smith "No, we can talk about the chair though..."

Peter Eisenman "Let's talk about the chair."

Joseph Smith "I wanted to design the simplest chair possible so that when you sit on it, it reinforces the structure. I also wanted it to fold."

Guido Zuliani "I have one observation. This gray field with the red poles, the suspended moment. It conveys a sort of mystery. What gets lost is when you discuss that the building is made of fabric, it loses the suspension."

Massimo Scolari "You didn't explain part of the project..."

Joseph Smith "The pylon is moving from the square to the circle, the square of the grid to the circular three-hundred and sixty degrees that are needed in the panorama of the tower."

Leon Krier "We didn't know that..."

Kurt Forster "Can you just go back a bit? This really has nothing to do with your project [referring to the rendering] but I think this must be like having tea on a bomb, with all the fumes. All these planes which I imagine smell only of kerosene... It's a little scary."

Claire Weisz "What is interesting about your project is that you are not looking at the formal issues of the airport; you are actually really tying yourself to how the space actually works in terms of the panorama. That you are trying to utilize..."

Robert A.M. Stern "Now I am just arriving and I apologize but I am very interested... What happens above the airplanes? Is it like a clubhouse?"

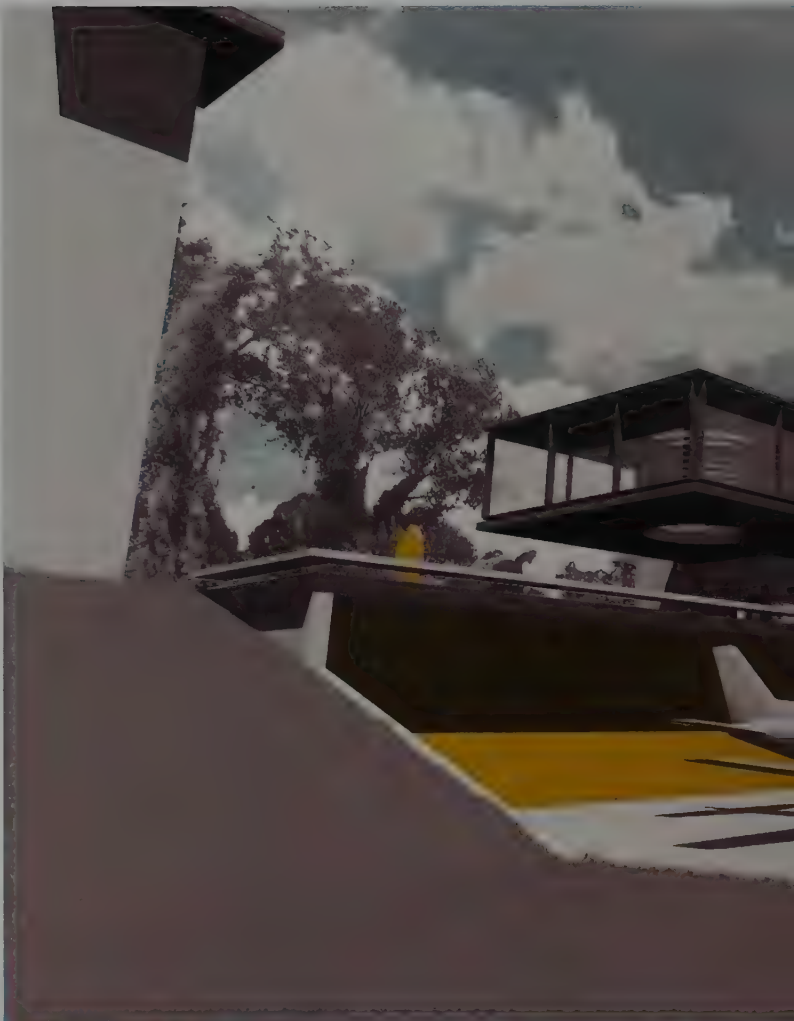
Peter Eisenman "Bob, we have a quiz for you... on each of these boards [referring to the presentation boards] there is a mistake. Can you tell us what they are?"

Robert A.M. Stern "On each of these boards...? Is it a spelling mistake or is it a graphical mistake?"

Joseph Smith "I asked around and everyone told me that it was spelled right."

Robert A.M. Stern "The most foolish thing an architect can do is ask another architect if something is spelled right... [laughter] There is another mistake which is that you can't make up your mind if things are one type or another type. Well, if you stand here long enough people put you to death."

Peter Eisenman "Yeah, he's done."



Greg Heasley, perspective



Joseph Smith, snow globe souvenir



Joseph Smith, perspective

Venice is less than two hours by private jet from almost all of Europe's major cities. The program to redevelop the San Nicolo airport and the defunct military base surrounding it represents a unique opportunity to create a fly-in resort catering to the affluent, avid flier. The urban plan and architecture takes inspiration from the military fortifications that have existed on the site for centuries, but where fortification was once used to separate, walls and moats are now used to connect. Throughout the resort, moats serve as canals to link the resort to Venice, and a historic earth wall is "unwrapped" to knit the resort together, acting as promenade and infrastructural armature. New resort buildings are embedded in, or emerge from, the wall creating moments of programmatic intensity and connectivity.



Greg Heasley, chair

FORTIFIED RESORT

Peter de Bretteville "Can I ask you a question about this notion of heavy to light in regards to the building, which I think in some ways is illustrated more effectively in the chair than in the building? Why, graphically, is that upper building characterized by a continuous horizontal in almost the same manner?"

Greg Heasley "Initially it was thought of as a crystalline element that floated between the heavier brick retaining wall..."

Peter de Bretteville "Why doesn't the thing itself dissolve into lightness?"

Greg Heasley [pause] "...I thought of it as a definite bounded box and something off the ground that was to be set against the fortress and the airfield."

Peter Eisenman "May I say something?... I really like your building a lot. I like your chair a lot. What I hate is what you say about it, and I say hate because I don't get this idea of light and heavy because the heaviest element to me [pointing to the chair] is this circular element back there. So it seems that it is the heaviest element but it does get lighter when it hits the floor. But I don't want to go into it because I don't think you need that. As long as you can do architecture, I would forget these strange metaphors about heavy to light, light to heavy. Just explain the damn building as clean, it has a base, the thing cantilevers over the two sides, there is a front and there is a back side... The chair is a stunning chair, it has an internal logic and the logic defies this business of heavy and light. It doesn't matter..."

Greg Heasley "I guess I wanted to explain the methodology that was important to me as I was working..."

Peter Eisenman "It is not a methodology... heavy and light."

Kurt Forster "He cannot have that method, you would never get there [pointing to the model]."

Peter Eisenman "No, you wouldn't get there with that methodology but I think it is one of the cleanest, neatest, coolest projects we have seen, and I don't think you need heavy and light. I am trying to get you to let go of heavy and light, tell your grandmother that but send her a Christmas card... but it is a nice piece of architecture because it has a certain level of consistency."

I think it is a nice project, and I just want to commend you. I would like you to scrap every time you want to say heavy and light... Just do architecture because you are good at it."

Leon Krier "Well, I think you have made remarkable progress from the first attempt at mid-term which I found absolutely monstrous."

Greg Heasley "In a way it was meant to be monstrous."

Leon Krier "Don't torture people. Life is difficult enough. Why would you want to be monstrous?"

Greg Heasley "I thought they were perfectly grand spaces [referring to the urban plan] in the Venetian sense of the palazzo on the water..."

Kurt Forster "Why did you take this approach to the facade in the back?"

Greg Heasley "It as an idea of creating..."

Kurt Forster "Oh, the heavy and light, [laughter] I get it."

Claire Weisz "I like how you have stressed the intimacy of the project rather than the heroic..."

Greg Heasley "That was important in my urban plan – the idea of taking your personal plane into your personal home..."

Claire Weisz "See, I think that is the only effective thing you took out of that plan. I don't see any relation between that [pointing to the urban plan] and that [pointing to the building model]."

Alan Organschi "I have a lot of questions about the side elevation of the chair and how emphatic it is. It seems to have become the chair... It seems unsophisticated. I think the chair could be a lot lighter if the elevation would not have been so influential."

Guido Zullani "I have...[speaking with cookie in mouth]... sorry I can't speak." [laughter]

Kurt Forster "Too heavy!" [more laughter]

Peter de Bretteville "Cookies."

All Critics "Cookies!"

513a: Advanced Architectural Design Studio

GREGG PASQUARELLI with John Eberhart

‘Versioning 7.0: Stadia Varia’ London, England

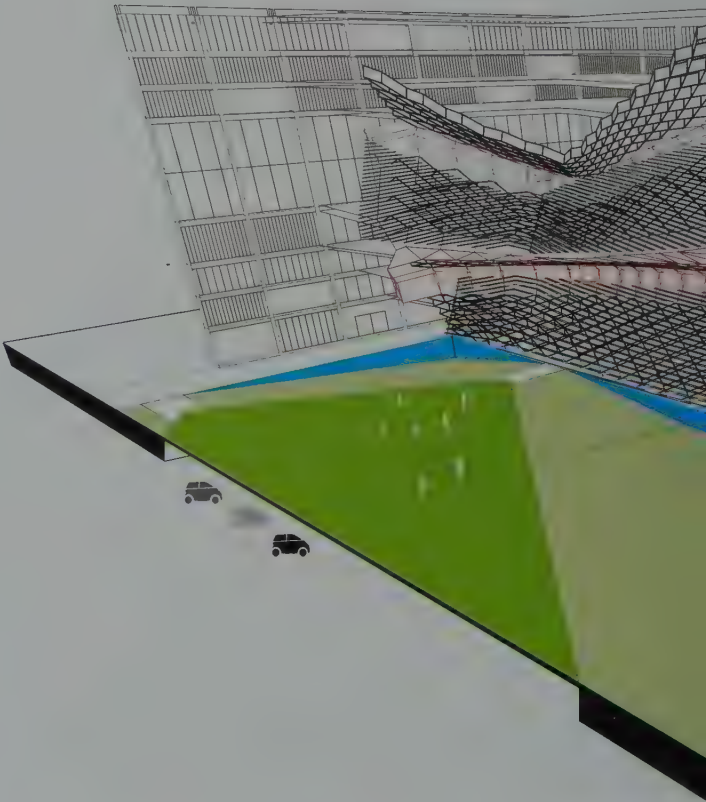
Guest critics: Vishaan Chakrabarti, Anna Dyson, Douglas Gauthier, Keith Krumwiede, Marcus Lee, Edward Mitchell, Philip Nobel, Lindy Roy, Craig Schwitter, Bill Sharples, and Nadir Tehrani

Introduction

Versioning is an operative term meant to describe a recent, significant shift in the way architects are using technology to expand, in time as well as in territory, the potential effects of design on our world. Versioning should be seen as an attitude rather than an ideology. It allows architects to think or practice across multiple disciplines, freely borrowing tactics from film, food, finance, fashion, economics, and politics for use in design, or, by reversing the model, using architectural theory to participate in other problem solving fields. Digital technology has enabled architects to rethink the design process in terms of procedure and outcome in ways that common practice, the construction industry, and conventional design methodologies cannot conceive of. This has had an equally profound impact on legal practices and design/production partnerships, thereby initiating a restructuring of the traditional relations of power, responsibility, and accountability in design.

This studio will be focused on the design of a single constraint-based design model to produce a sports stadium prototype. The ultimate value in sports is that it is an entertainment vehicle where the result is not scripted. This unknown outcome keeps us coming back for more. More strategy, more practice, more effort, more fear, more passion, more euphoria. Is it possible for the architecture of stadia, gymnasia, and palaestrae to have an unknown outcome, or, at least an outcome not prescribed only by nostalgia and luxury box revenue?

The model developed by the students will respond parametrically to two variables: the sport being viewed (A and B) and the context of the stadium itself (1 and 2). The sports selected should accentuate difference in their viewing requirements. For example, a World Cup soccer stadium and a natatorium, a curling hall and a Formula 1 race course, or, a velodrome and a cricket pitch. We are not trying to create a practical multi-use facility; rather, we are trying to push the limits of stadia performance criteria. Context could be an urban, suburban or rural location, a pattern of infrastructural movement around or through a site, or a density of ancillary programs near the site. This context could be real or imagined, but it must be highly specific and its performance criteria diagrammed. The context should be absorbed into the intricacies of the model itself, leading to a composite organizational strategy of design where a comprehensive blending of program, structure, and skin into a single responsive thickness is possible. This single model will then be used to develop four physical rapid prototyped sectional models of the four stadia permutations (A1, A2, B1, B2) to critique the arrangement of the design's components and their interdependencies.

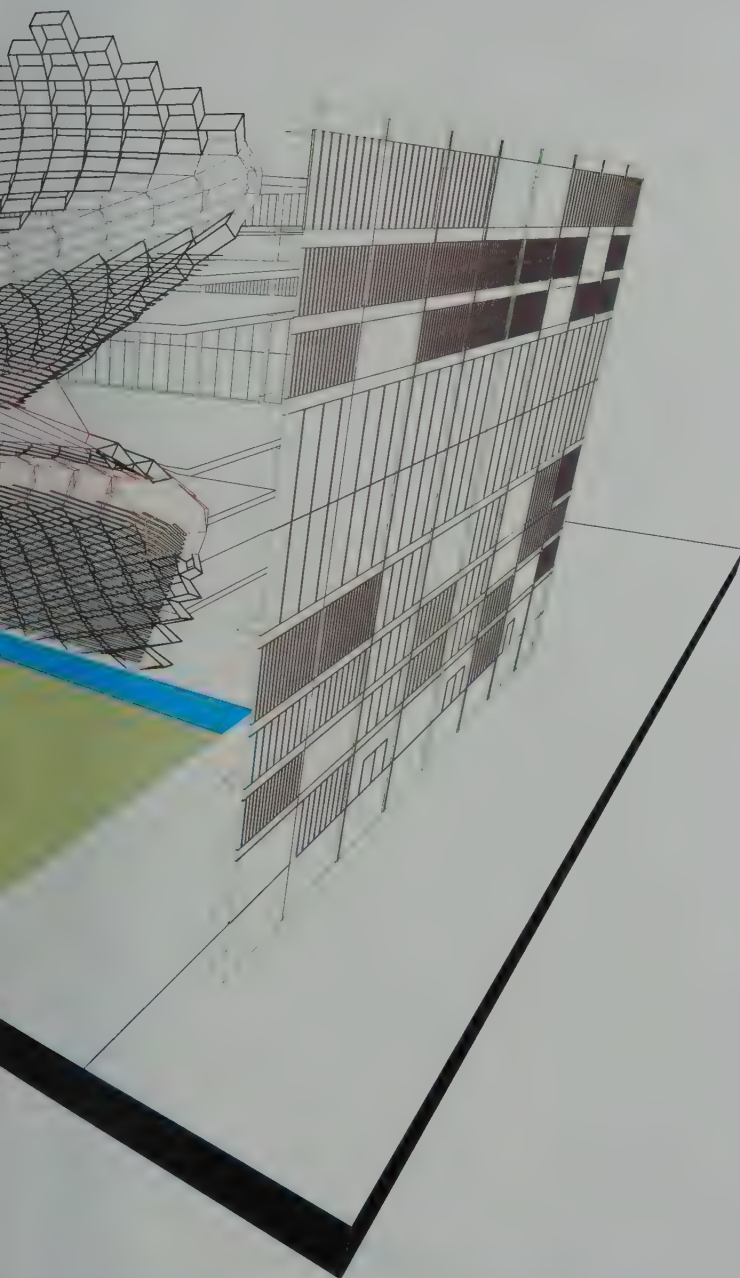


513a, travel photograph: London, England



513a, travel photograph: London, England

This project questions the financial and social implications of stadia and explores the implications of this thought process through a rigorous investigation of digital fabrication techniques. The idea of a "Robin Hood Stadium," a socially beneficial stadium, and a "Scrooge Stadium," a private revenue generating machine, emerged as a starting point; however, the "Scrooge Stadium" was eventually chosen to be developed further. The exterior envelope of the scheme is determined by a fixed footprint, and the scheme is a football stadium, making the field three hundred feet long by one hundred sixty feet wide. Within the footprint there are two major geometric variables: the form of the stands – either a standard section or a double loaded section – and the orientation of the field. Generative Component was utilized in order to test the emerging parametric design process.



PARAMETRIC EVOLUTION

Philip Nobel "I want to ask a larger question; how did this whole thing end up in the British Art Center? I don't get this box you've encased it in..."

Seung Hwan Namgoong "It is because this is the Scrooge variant, and we are assuming that Scrooge wants the minimal square footage."

Gregg Pasquarelli "Can you explain who Scrooge is and who Robin Hood is and what the difference is between the two models?"

Jeff Richards "Scrooge is an owner who makes profits out of building stadiums, and he is not returning the profits to the city. So we are calling him a scrooge, or a person who wants the most revenue created for himself."

Bill Sharples "How does he generate the most revenue?"

Gregg Pasquarelli "He has a lot of clients in the future." [laughter]

Philip Nobel "How would that change your forms in terms of the parametric?"

Jeff Richards "All the form changes were internal because we wanted to limit the square footage of the site."

Philip Nobel "But are you saying you would strip the box away in the Robin Hood model?"

Marcus Lee "Robin hood would have the space that people would want to be in; Scrooge is sitting above and squishing everyone in the box."

Bill Sharples "The Scrooge model takes a single piece of property and says, 'I buy this property; how can I, using the parametric model, get the most additional space on that given piece of property to generate the most revenue.' So they fill out the footprint, and that's the box."

Keith Krumwiede "So in effect, he tries to get maximum seating which draws back from the maximum envelope."

Vishaan Chakrabarti "Exactly, so that gives you the revenue. The other model is that it's owned by the city, so it's on public land, so the stadium goes in the middle. Well their premise was that the city is paying for these stadiums anyways, so they should buy the franchise. And instead of paying for the stadium and then the owner taking all of the profit, the city should buy the franchise and put it on public land and then all of the profit should go to creating libraries and hospitals and schools. And then the box, there is no box; it's just a stadium and these tubes come out of it that are libraries and..."

Keith Krumwiede "Why wouldn't the city want to make as much money as possible to build more hospitals and more clinics and more of this and that?"

Craig Schwitter "That would be one premise, that you could do it that way, but I think the idea to show a different model of the stadium was... it's a more traditional stadium. It maximizes its profit through the multiple seats, but right out of it comes the hospitals and the libraries and the schools, which can't be packed into a box because of the typology of program. But they don't have the drawings here; I mean they did it, but it's not up here now."

Philip Nobel "I mean, as a polemic, where do you begin? [laughter]..."

I think it is extraordinary for you as architects to think about the world this way. I think you have to focus on the architecture, not on the economy."

Seung Hwan Namgoong and Jeffrey Richards, section perspective

This project has been parametrically developed from a series of variations of a singular design concept – in order to create a beautiful stadium that is open to the public, both aesthetically and functionally. One of the stadia varia was chosen and tested against real methods of assembly and construction. The chosen scheme, VARIA O, uses a traditional truss system that reacts to the gentle undulations that the design requires in a radial pattern – the undulations having resulted from two major parameters, one internal and one external. The exterior perimeter of VARIA O was restricted once the number of seating required by the stadia (internal) was determined. Enforcing the simple exterior footprint created a subtle and elegant massing. In conjunction with internal parameters, VARIA O was designed with three major entry nodes, any of which could potentially shift and relocate along the perimeter of the structure. The nodes respond to external infrastructural patterns on any site upon which VARIA O is placed. These locations would then inform how the circulation pattern and path of travel changes within the stadium, in addition to the vertical heights of the floor plates at those locations.

VARIA O

Edward Mitchell “I want to say first of all, because no one has quite said it, that it’s a really great project, beautifully laid out. I think, to be fair to the two of you, that the questions we’re asking are actually unfair to the project. The tests of the parameters of this project are really speculating broadly about these spaces around the building, but they have an idea about site and its impact on the structure of the building. I mean, if you look at the model, that’s what’s going on. What I would want to know, therefore, is not if we threw other things in the model how it would transform, but within your expertise in this model where are the moments of crisis within it.”

Vishaan Chakrabarti “But defend it, because it is beautiful and it has rigor.”

Philip Nobel “But they are not defending its beauty, they are defending it with slightly disingenuous means. They should just come out and say the parameter was that you wanted a sort of symmetry and a sort of beauty, and you did everything to maintain that... particularly in the urban plan.”

You should come out and say that was an important parameter: ‘We wanted at the end of the day to make a beautiful city.’”

Anna Dyson “...and then, explain why it is beautiful.”

Gregg Pasquarelli “That’s not the SHoP way...” [laughter]

Craig Schwitter “Gregg’s fear of image laid onto the students...” [laughter]

Philip Nobel “No, well, the things they did to maintain its good looks introduce weaknesses to the thinking of the project.”

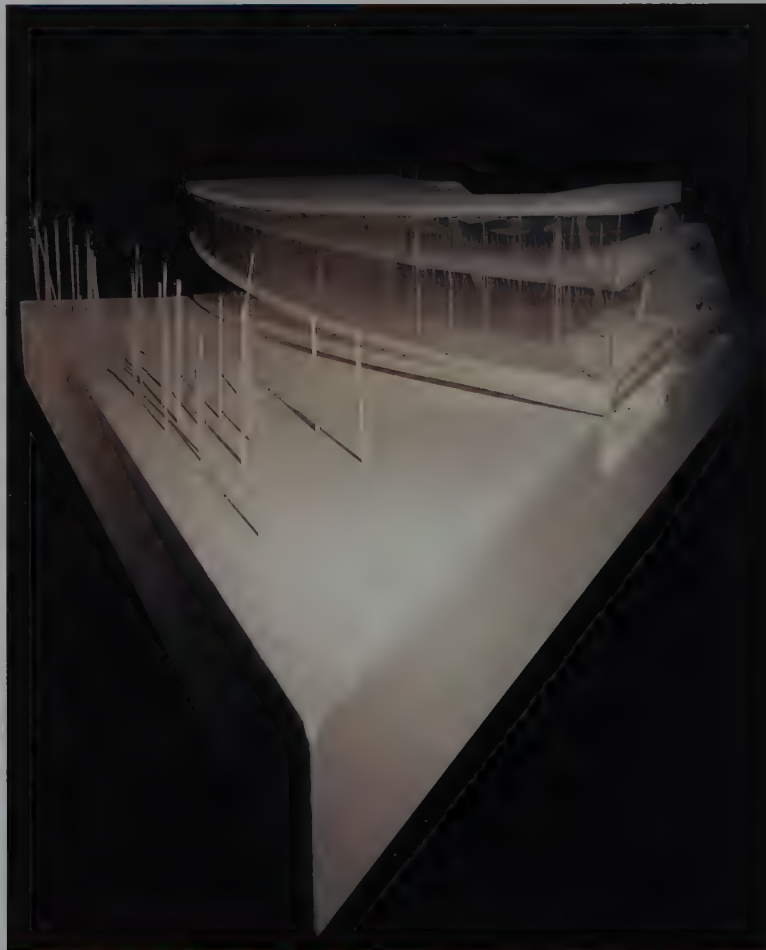
Vishaan Chakrabarti “Let’s also stipulate beauty and move past it for a minute. I think the moment of crisis is where they hit the streets of the city because of that desire to keep it pristine. I mean look at the tennis stadium, and look what happens... what’s really interesting to me is the parking, I mean, the way the parking is handled in the images on the left; it just sits on this lower plateau, kind of down, out of sight, away. In the urban context you kind of have done the same thing. I mean why is there this much parking? Even in Queens there isn’t that much parking around: you take the 7 or the railroad. I find it interesting that it’s always this sort of shape that never gets touched in the urban condition, and I think that’s where it gets tricky.”

Keith Krumwiede “But it may require, in fact, because if you look at the new baseball stadiums, the only ones that are really getting put into cities, into the older parts of cities so far, they don’t maintain any kind of pure form. They get squeezed, pushed around, right? And that’s in fact the one game that can change; you can change the field. You can’t change the infield, but you can change the overall limit. Those just get scrunched and squished, so I wouldn’t want that to happen either. I don’t want it to be so malformed by its accommodations.”

Edward Mitchell “I think we could talk about this same problem on the point of aesthetics for this project, because what’s really important here, and the more I’m looking at this the more it becomes significant to me, is the formal exercise. The parametric model builds in the same values of classical beauty, that all parts respond to the whole. I think if this project was really interesting on the aesthetic level, it would push the aesthetics of beauty beyond, through parametric modeling and hope to find where it collapses at some point within its own terms. That may not be possible, but to me, if parametric modeling is going to be anything on an aesthetic principle interesting, not pretty, but on aesthetics, it will be on that level.”



Ayumi Sugiyama and Khai Fung, site model



Ayumi Sugiyama and Khai Fung, sectional model

This project proposes a code-based solution for the design of a stadium. It focuses on the “in between” zone that separates the stands from the parking lot, and which must accommodate structure, emergency egress, and auxiliary program. A basic framework of interlocking tubes creates a continuous circulation ring which seamlessly interconnects the stacked seating tiers. These tubes, along with the overall shape, capacity, and circulatory configuration of the stadium, are controlled parametrically to quickly produce hundreds of working iterations. Four such iterations were developed in detail: a soccer stadium and an aquatics arena, each on two different sites. Rapid prototypes of these versions were fabricated on an ABS plastic printer to explore different approaches for the relationship between structure and skin. A detail model, fabricated from uniquely shaped aluminum structural members that support an interlocking plastic skin frame, was assembled to study structure directly.



Jean Suh and Weston Walker, model variations

TUBULAR

Philip Nobel “Conceding that it’s perfect... [laughter] I mean, conceding that you’ve done it... This is the first project that we’ve seen that meets all of the requirements and has gone through all of the motions... What can you tell us about having done this to sell us on this as a methodology?”

Weston Walker “I would start by expressing some frustrations with the process. First of all, we found that it illuminated the discussion of form really early on. We had to ask ourselves the question, “At what point do we stop? At what point do we bother making a building?” ...It’s a tough decision to know when to call it quits.”

Lindy Roy “The most striking thing I’ve heard today is that early on you realized that there would be no discussions about form. You first run the parameters, so you now find a form that you like and you like the way it works, you can responsibly back that form... Is it really as good as that? And you are saying you will be able to put more parameters in so you would get a finer grain of resolution? That is quite a remarkable statement.”

Philip Nobel “It’s still an escape from the formalist trap. Why not use this as a way to generate a massing diagram from which you take no formal cues?”

What it would involve is looking at this as a study of spaces, densities, adjacencies, and overlaps, et cetera, and designing a building that can be built with normative technologies, on time and on budget.”

Lindy Roy “That’s the problem with the technology in terms of construction, it asks is this normative and on budget.”

Philip Nobel “I know, but why does the final building have to take the form of anything that has come out of this process? ...That is the incredibly brave thing to do, is to jettison the formal cues that are relics of the process and say, “Now we have this whole separate world of, dare I say, architectural problems to solve.” ...That would really make it perfect, if you guys had shown the last step in which you weren’t seduced by your own facility.”

Edward Mitchell “But you need that seduction in order to produce the form at the beginning. If you don’t have that to work with, you don’t get the resistances that are producing specific affects of the project itself. It has to be there. It can’t be rationalized without the form being there a priori.”

Vishaan Chakrabarti “I have a different question about this project, which is whether it’s still a stadium... There is something really interesting to me about the fact that this system is developed to such a point that it sprang from one program, but I’m not sure that program necessarily holds... The system is becoming more program neutral.”

Philip Nobel “It seems like you should take the information here and then design a building around it, but it doesn’t have its own structural logic. And it doesn’t have a programmatic logic because everyone is saying it can be anything, which is not a complement. Generally...”

Edward Mitchell “But that’s within the parameters of the studio. This is something we asked early on. When you open all things up to these variables, form is produced by the resistance...”

Philip Nobel “This is a way to make really good bubble diagrams, after which you will go and architect them. Otherwise, it’s a way of generating formalist – elaborate and beautifully justified – matrices that we can’t quite build yet. I am more interested in the bubble diagram.”

Keith Krumwiede “You go through all this, and then, according to Philip, you get to the job of the architect in the end. That is just a mind blowing statement. I can’t believe it is coming out of your mouth.” [laughter]

Philip Nobel “It hasn’t been architected. They’ve generated universal space.”

Keith Krumwiede “Oh, that’s nonsense. It’s not universal space; it’s not... It attempts at a kind of structural-material logic.”

Lindy Roy “It has a complete intention.”

Keith Krumwiede “It has the conception of an envelope or a skin.”

Philip Nobel “It has no structure. If they didn’t get a structural solution, they should go back and in and...” [outburst from crowd]

Keith Krumwiede “You don’t think it’s bad; you don’t like it aesthetically...”

Philip Nobel “I don’t know if they like it aesthetically. I am fine with the aesthetics, but I don’t think that they are done, and I would caution against taking those and making them into a building.”

515a: Advanced Architectural Design Studio

PETER EISENMAN with Ariane Lourie

‘Post Indexical Criticality’ Pompeii, Italy

Guest critics: Harry Cobb, Jeffrey Kipnis, Leon Krier, Emmanuel Petit, Ingeborg Rocker, Massimo Scolari, Stanley Tigerman, Anthony Vidler, Mark Wigley, and Guido Zuliani

Introduction

This studio begins with the premise that the subject and object of architecture, post-1968 and especially post-9/11, have changed. The subject articulated after 1968, is a mediated subject; a subject of information and images, a subject of the spectacle, and a subject that architects seem not yet to fully understand. The object of architecture is today indisputably iconic and disseminated to the public as visual spectacle.

Previous work has attempted to give a priority to reading as opposed to the visual image – or icon – by proposing the idea of the index. This assumed a certain capacity on the part of the subject for close reading while at the same time attempting to lessen the importance of spectacular imagery. The process, which included the trace, codes, and other reading strategies, could be understood as part of the affective experience of the architecture. However, the mediated context that is now so totalizing of experience makes it necessary to rethink these ideas of close reading and writing. This studio proposes to this aim a strategy which can be called the post-indexical.

The post-indexical first concerns another form of reading, a text which is both present but not legible, ordered by logic but not understandable, neither an icon nor image but rather an articulation of the figural. The concept of figural work is based on Deleuze’s idea of the figural in reference to Bacon’s painting. Deleuze sees the figural as the register of forces: the figure is distorted by psychological pressures while the paint of the canvas – scrubbed, smeared – addresses these forces in the very materiality of the painting. The figural is neither expressive nor iconic, but rather engages a logic, in Deleuze’s terms, a logic of sensation. In this sense, Deleuze proposes that the figural represents a new idea of the diagram. This studio draws on the idea of the figural to rethink the diagram as no longer the result of an indexical process, but rather as one which addresses the post-1968 mediated subject through the logic of sensation. This studio will develop a building project seeking to articulate the figural as a new object for architecture.

PARTIAL FIGURE (URBAN RESIDUE)

Emmanuel Petit “Conceptually what you are doing that the previous projects didn’t do and what is very successful here, I think, is the rupture between a more urban project, that is a more classical urban analysis that gives you certain conceptual tools, that then you apply on the building scale. I think that it is really successful because you put yourself in the position of a designer of a building instead of just working with lines that happen to be, or fall, on your site.”

Jeffrey Kipnis “I’m curious why you don’t say, “The production of the effect of understanding is precisely what we are directing the work against, and we are trying to produce the following effect...” And so you, admirably, invoked quite a few of the critical thinkings of Deleuze, you mentioned cliché and you mentioned the difference between the figure and the figural, to your credit, but you’ve got to start thinking architecturally in that realm. He goes to the trouble in the same passage that you cite to invoke Wolfflin’s Renaissance and Baroque. And what he says is that the Renaissance is the production of perception and that produces understanding and so you see part to whole relationships and proportional relationships. The Baroque is the effort to erase perception in the production of atmosphere and so the lines are, even though they are still component construction, the component construction is made to serve the erasure of the distancing effect of perception to produce an emersion effect of atmosphere... You are going to have to argue that by constantly holding out the promise of understanding and fording it, you are actually producing a new form of atmosphere called agitation. And then at that point, I think the project would be compelling and open to discussion, and it’s merely to me that clear. It’s simply that clear.”

Leon Krier “What’s the indexicality of black... the black display?”

Neil Sondgeroth “I think the choice in black and white acts a way of blurring, of being slightly ambiguous in the drawing...”

Jeffrey Kipnis “You can’t start claiming you did what I said you should have done. How about this, “It became a style in the studio and everyone just went with it.” There’s nothing wrong with that.”

Leon Krier “Is it cool?”

Jeffrey Kipnis “It’s pretty cool. It’s kind of a little old fashioned for us Columbia and ex-Columbia people; it’s a bit dated. But for Yale, it’s quite a breakthrough... [laughter] ...Regardless, there should be a constant hysterical exaggeration of an invitation to read, and you keep clarifying it. And every time anyone asks you for an answer you clarify the answer. It’s not something that you did wrong. That’s why you have to quit assuming that every question from the jury is correct in its assumption and respond to it. Sometimes the jury might ask you a question that is just not correctly motivated in relationship to the work.”

Mark Wigley “Just following along... it was a great presentation. And the work itself is at an outstanding level. I think this [the plan] is the drawing I would blow up to the size of one of these panels and explore. And I think it could be understood as a variation of the Colin Rowe analysis. You’d find yourself moving through the building as if you were moving through some sort of sectional puzzle, seduced and frustrated continuously. I quite liked when you said something like, “it will serve as a railway station,” as if it could also serve as a...whatever. So it will function. It will function as a railway station but never declare itself to be a railway station.”

Leon Krier “Because it’s the first building in the world that will refuse what we recognize...? I really am still trying to understand what it is that you are getting at. Imagine the engineers who design the damn trains are suddenly taken by the same metaphysical angst as the architects in this room, they wouldn’t be able to design a damn train...”

Why should architecture be privileged to have these anxieties and why should engineers and cooks not have it ?”

Anthony Vidler “But architecture automatically, by creating four walls and enclosing space, provokes anxiety, even if you are consciously or unconsciously anxious...”

Jeffrey Kipnis “I definitely remember you writing that in that book...”
[laughter]

Massimo Scolari “The process is very clear to a certain point and then I want a transverse section, a longitudinal section, and an elevation. I mean what does it look like. Do you not think that here, maybe, the idea of the section has very little meaning.”



Final Review, Serra Kiziltan and Neil Sondgeroth



In this project, the figure of the work is not simply the residue of the diagram, one which can be read as coming from or leading to a certain outcome, but the reinterpretation of the diagram in order to make it illegible, thereby avoiding indexicality. The diagram does not dictate the end product of the process, it simply informs it. As Deleuze puts it, the diagram is the cliché of the work, but through an effort of negating the diagram, it becomes more than cliché. In investigating the *cardo* and *decumanus* of the Roman city, a discrepancy in historical alignment of axes was discovered by overlaying maps. The alignment is not only inconsistent but it also shows a rotation that occurs over time. A particular type of fractured rotation, an oscillation, emphasizes the instability of these axes, and the pivot point of rotation, which occurs at the forum, generates different responses at the two sites. In the Santuario Station, a larger displacement and a smaller intensity lead to program being distributed over a larger area and create minimal vertical variation. In the Scavi Station, a smaller displacement and a larger intensity lead to program being distributed over a smaller area and create a larger vertical shift. Moreover, here, the structural system is used as a formal generative strategy, whereby the 'found' axes are organized sectionally so that most recent are closest to ground plane.



Serra Kiziltan and Neil Sondgeroth, perspective

CONTINUED...

Serra Kiziltan "I think that the point of the section here is to exploit how the project is buried, the sense of atmosphere..."

Massimo Scolari "I understand this drawing here which suggests to me how intricate and beautiful this project is but I don't even see where the section is in this drawing?"

Neil Sondgeroth "We I, that's the point... We didn't design the section!"

Anthony Vidler "So it's a meaningless representation that demonstrates the section's meaninglessness to this scheme..."

Emmanuel Petit "But you put yourself in such a good position by saying that there is a rupture between making a building and one would expect that if agitation is what you get from the analysis, then you out of all the teams would be able to transliterate an idea of agitation not only into the plan as most other teams did but also into the section because you are true architects from that moment on."

Harry Cobb "I've just been waiting for a while to remark on this project. One of the things that I like about this project, especially given the degree of incomprehensibility that persists here, is the economy of means by which this affect has been achieved. So I don't consider this overcooked. And when I look at this other model I don't see the need for value engineering. Especially in comparison to the other two projects, I think this project can be read. Its incomprehensibility is quite legible and enjoyable, and it's quite simple. Not too much is going on, and they're making an architecture."

Alan Plattus "I look at that model and I see a kind of incipient fussiness that is absent in the larger conceptual studies where you almost get the feeling that this is, you know, back of the yard civil engineering, pipes over the train tracks that somebody put there because they need to be there. And it creates a kind of field effect that engages the city in a very powerful way that people have been fascinated with before. And then you turn it over to Carlo Scarpa and things start to get fussy."

And you know, iconic and indexical is not necessarily at the scale of the whole building; there is a whole school of architecture where the iconic is invested in the detail.

I think you guys are at your best where this is like infrastructure, where there is a sense of this thing potentially going on forever."

Anthony Vidler "I want to come back to the discussion that I had with Harry because I think that the field operation is very elegant, I think that the lines are very elegant. What I don't see is why all the lines have to be tubes."

Jeffrey Kipnis "I think that Harry was right in that that the perspective of that model creates a sense of excess that this model doesn't have. But there is a degree of excess which is well measured..."

Mark Wigley "So my general opinion is that any teacher would be extraordinarily happy to have work of this quality, to have the explanation that you have given us, and to have the way you have responded to our comments. I think that it is really an outstanding project."

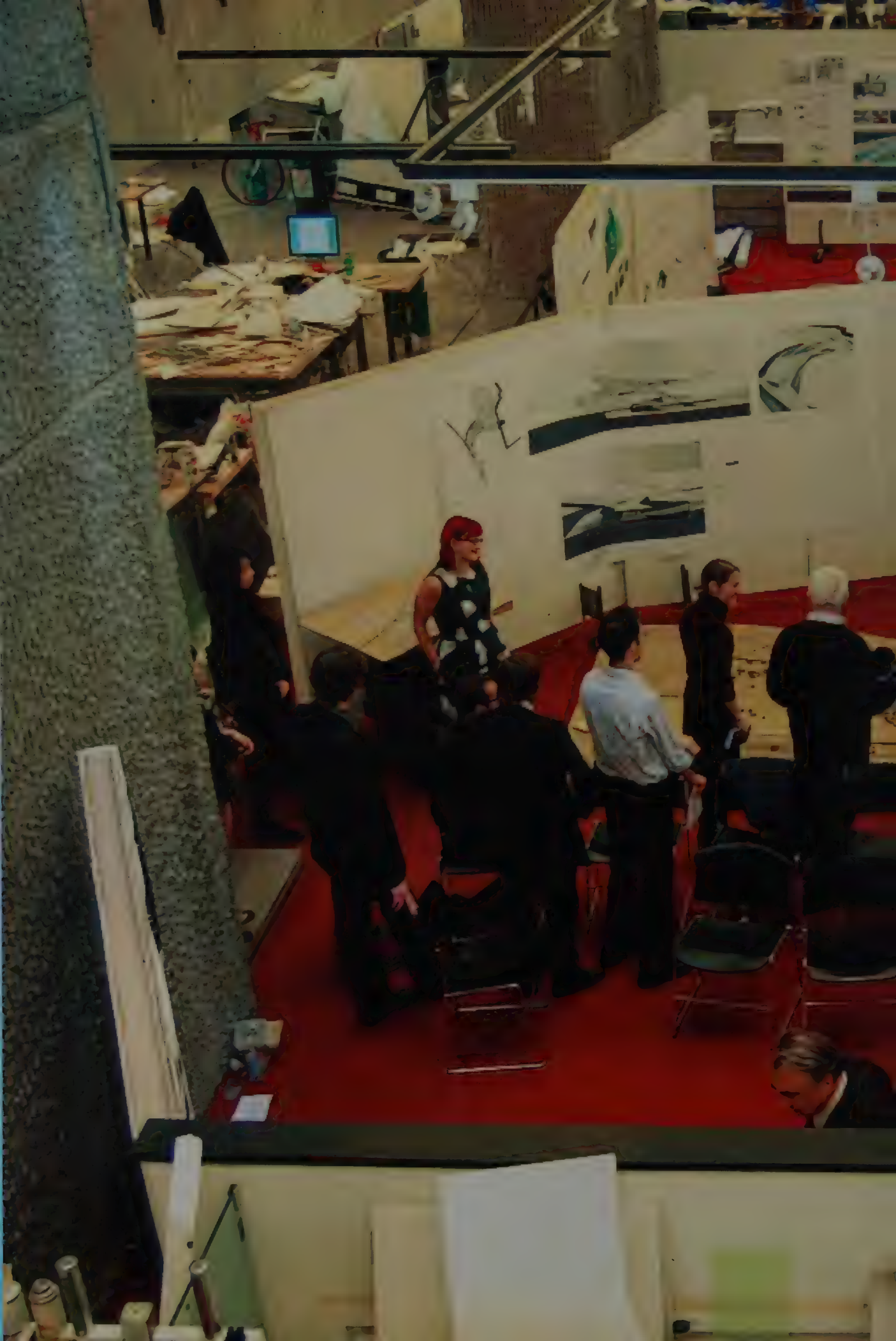
Leon Krier "But I counter that; I think it is a bit of a mess. I mean look at it; it's a mess."

Peter Eisenman "That's what I was trying to head off..."

Leon Krier "It's redundant; it's a redundant mess..."



Serra Kiziltan and Neil Sondgeroth, perspective





This project proposes an alternate urban fabric woven from Pompeii's multiple city grids. From this fabric, figures well up, binding the old and new city together. The figures are pulled out of the fabric by locating densities and programmatic needs of the project. Figures were found in the areas of the train stations, at the gates of the old city, emanating from the decumanus, and along the southern percorso of the city. The figures are always deeply tied to the fabric that binds the old and new city together. The new urban fabric is a flexible system where the reading of knots and densities become possibilities for organizations, buildings, and connections.

BOUND FIGURES

Ariane Lourie "I think that on the whole the studio is trying to get a little bit away from the iconic solidarity of the ancient city... That's one of the goals. But I think you could argue that you could do that with an indexical project; you could trace it back to that. All of these projects will have elements of the indexical because they are trying to develop figures from the indexical, so one of the ways to assess these projects is to see if they have blurred it enough, is it still too indexical..."

Stanley Tigerman "When you look at that site model, things are immediately clear. For all the research, one can read it the other way, and is that such a bad thing. I mean it is actually fairly clear, I mean no matter what the process is... Why would you resist a reading that makes it very clear?"

Alan Plattus "The process stuff... it's symptomatic, obviously, that we have such a different kind of discussion about the process drawings and when we turn around and talk about the model, we have a different kind of discussion. The process seems to me like an exorcism... [laughter] You need an exorcist to come and exorcise the bad demon of indexicality."

Mark Wigley "I think that when you come from the church, you need your project precisely because if you don't pay attention you will go right through your railway station and find yourself through the car park and on the other side. But then it becomes interesting, if I really do want to catch a train, how do I do that?"

Stanley Tigerman "The reason for that, I think, is the horizontality of this project. They never find a way to make it vertical. They never find a way to make it up to the roof and so forth. It's only horizontal..."

Anthony Vidler "It was excavated, right? So you have two kinds of excavation. Did you include that process, that three-dimensional process, of excavating Pompeii and excavating the railway in your measurement of how indexicality could be avoided? Because when I... you know, 'I stood within the city disinterred; and heard the autumnal leaves like light footfalls of spirits passing through the streets.' [quoting Percy Shelley's Ode to Naples] [clapping]... so Shelley and Pompeii, right. So it's a disinterment and the station is therefore interred, it's not disinterred. I think there is something that can be done with that."

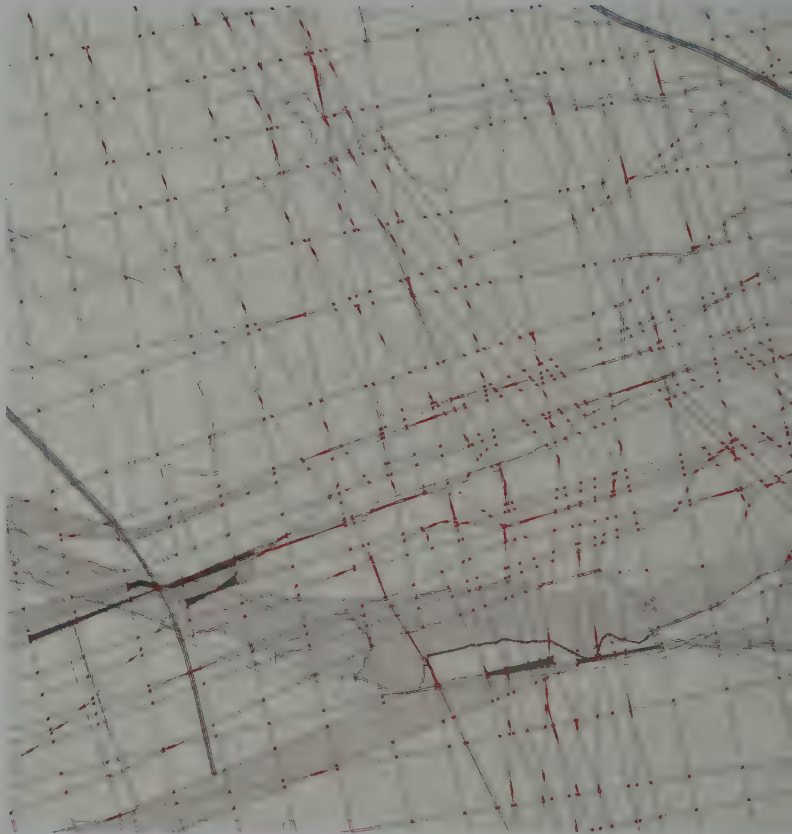
Massimo Scolari "I think we are here probably to judge just the process and not, let's say, the architectural quality of the thing itself. Here I'd like to make a statement about representation systems, which for me at this point is very important, because here is a representation which denied a certain way of understanding the building without let's say section, precise section, denying what is the iconology, the normal iconology of the project. The section is terribly important to understand how it works. And making this kind of free, artistic arrangement for the color for cutting the train and the ramp and the roof..."

Emmanuel Petit "I think had one taken Deleuze more seriously – and I think Deleuze was very much at stake here as a provocation – one would have come up with a body that is not so extensive, that is, in fact, defined from the field around, but one would have also taken care of the body of the building itself, which in Deleuze is always somewhat introverted. It's the gaping mouth that sucks the world in, it's an inclusive body, a body that is always cramped up, it's a body that is enclosed and only sometimes opens up to the background through asignifying traits. In your case, there is no central body, there is no gaping mouth; hence one doesn't really know how to blur that non-figural figure with the background. And, I think, because there is no idea of the body of the building, that is why you need to rely on a bunch of clichés to compose your section."

Guido Zuliani "Well, you know, I want to make a little comment about what Scolari was saying about this. At one point you have to make some architectural decisions, in relation to Deleuze. What are the choices? What is this thing is going to become in terms of a material building?"

Robert A.M. Stern "In other words, there are some few of us left on this jury who are nervous that this isn't a very good building, at least I am, in that I can't figure out when I look at it, how it would actually be built. What is it built of? Massimo talked about the representation, but he was only hinting at what it is that you are representing."

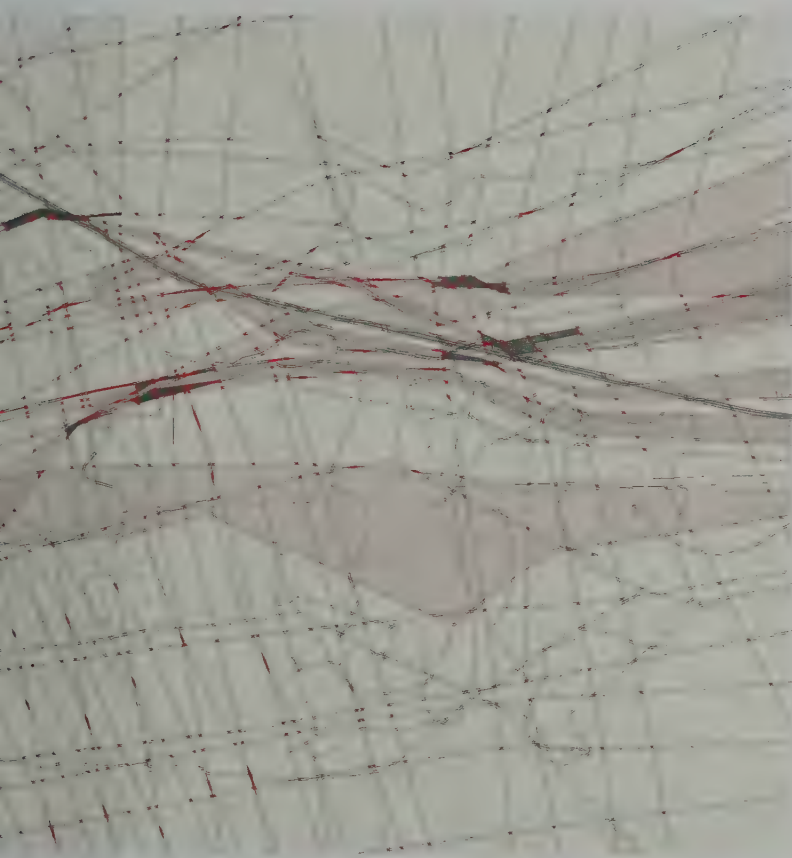
This argument about theory, can only work if the theory releases you to make form in a different way. Otherwise, it's just a lot of talk."



Ayat Fadaifard and Sallie Hambricht, site diagram



Ayat Fadaifard and Sallie Hambricht, site model



CONTINUED...

Mark Wigley "I wanted to add a kind of footnote. I mean, I am more interested in the railway station as a railway station. But for me that does not mean I am disinterested in the theory even if I don't go along with these particular words being used. It's just that with a railway station there is another set of words and another set of concepts, and you can't make two sets of concepts work together; it's less fun. And it happens that a railway line is just a big, vast middle of the nineteenth century version of the little scale system that you're analyzing, so that, in theory, the slippage between your analysis at the level of the streetscape, ancient and contemporary, should have slid somewhat easily, even if we felt that scale-shift, to the nineteenth century communication of the railway station. What we found in your project was a kind of complete switch of gear; you were theorists and then you became architects. For me, exactly the loss was the loss of theory."

Robert A.M. Stern "The problem is that you weren't doing a railroad station. If so, then why give the problem?" [directed at Eisenman]

Peter Eisenman "Because function is irrelevant in this particular case."

Robert A.M. Stern "Function is not irrelevant, nor is type irrelevant, nor is experience irrelevant... Your professor may think that it is irrelevant [laughter], but the world does not go to a philosophical place, it goes to a station and it goes to Pompeii and whatever."

Jeffrey Kipnis "Every time the problem is posed as a set of fixed criteria, that delivers the problem so rigidly, that there is no elasticity for cultural development. Then there is no discipline. Because in these kinds of studios you bracket off as much as you possibly can, not in the tense that they are not relevant but that bracketing off gives you an opportunity the limits of elasticity of the other issues. It can't be a useful conversation all day long if we keep saying this isn't a train station; that's not going to work. I'm sorry, by the way... I'm here! [laughter] ...You can also bracket off the entire train station as a part of the problem when you understand that there is another cultural circumstance which simply renders the train station problem ancillary."

Leon Krier "But why do you want to bracket off the station and not the train? What is so powerful in bracketing out the context of this station? You are left with a damn train, which always looks like a silly train on wheels."

The project obviously is to escape index, context, reference, whatever you call it today or tomorrow. Who is Mr. Deleuze to give you the context for architecture?

The project is to decontextualize not to have a nonindexical thing... How can we judge this to be a good or bad building... these lines, we don't know where they stop, they can go around the planet. Is this supposed to be a total master plan for the planet? ...I'm just trying to understand what they are doing here. They say, "We will do something that is non-indexical, non-referential." It should be something that I have never seen. And then we end up by having a grid not only one plane but on several levels, and going on up infinitely. It's a kind of totalitarian scheme..."

Peter Eisenman "You're one to talk about totalitarian schemes..." [laughter]



Final Review, Ayat Fadaifard and Sallie Hambright

517a: Advanced Architectural Design Studio

MARC TSURUMAKI

‘Amphibious Tactics: Park Lodge/Resort’ Everglades National Park, Florida

Guest critics: Sunil Bald, Andrew Benner, Peggy Deamer, Karen Fairbanks, Joeb Moore, Karen Fairbanks, Keith Krumwiede, and Joel Sanders

Introduction

The studio will operate through an opportunistic exploitation of limits, examining the manner in which constraints can provide the catalyst for architectural invention. Such a methodology entails an imaginative engagement with restrictions – a renegotiation of the complex network of use values, political imperatives, technological systems, consumer desires, site parameters, and economic formulas that invariably circumscribe the architectural project. By maneuvering tactically among these operational boundaries, the latencies of normative configurations can be teased out, generating new spatial and material possibilities from within the logics of the given. In this way, architectural production is recast as a form of restricted play – a pleasurable manipulation of bounds and constraints.

More specifically, the studio will examine the way in which extreme political and physical limits can catalyze the architectural imagination – through the juxtaposition of a normative program with an extraordinary site condition. Examining the collision of nature tourism with the protected territory of a National Park, the studio will interrogate the relation between conflicting desires for access to the wild (nature as a site of recreation/tourism) and the demands of a volatile ecosystem (nature as preserve). The project will comprise a new resort lodge within the boundaries of Everglades National Park to replace existing facilities damaged in the recent hurricanes. The volatile nature of the site, both in terms of its protected status and its material ambiguity, will demand the architectural negotiation of several apparently contradictory constraints. Primary among these will be the shifting and unstable landscape of the Everglades itself. The quasi-aquatic conditions of this liquid terrain will require the invention of amphibious architectures which take as their site the flows and accumulations of the glades. While most architectures must engage water at the most prosaic level, this project will demand an imaginative rethinking of the intersection between architecture and water.

Further the studio will entail a consideration of the ways in which touristic and leisure practices impact and shape the natural environment and the conflicting agendas that coalesce in spaces like nature preserves and National Parks. Navigating emergent terms such as eco-tourism and sustainability, we will engage the multiple ways in which economic, cultural, and material practices coalesce in the formation of landscape – exploiting the contradictions found to provoke new spatial, material, and programmatic possibilities.



517a, travel photograph: Everglades National Park, FL

Allen Slamic, perspective

This intervention moves away from the default site of Flamingo at the southern tip to the saw grass marshes at Pa-Hay Okee Overlook, a centralized overlook. By juxtaposing lodging, sites of interest, and canoeing and walking trails, new circulation trails and lodging networks are created throughout central and northern sections of the Everglades National Park. This proposal reutilizes the Pa-Hay Okee Overlook parking lot as an elevated RV ground and a scenic road for vehicular travel and observation. The lodging strategy involves a single pre-fabricated unit. The units are dispersed throughout the saw grass marsh adjacent to the parking structure and beyond, and a solar canopy of vine growth covers the majority of the built form to provide protection from the South Florida climate. A trellis-like structure provides for both the growth of vegetation and the integration of structure with the lodges and circulation paths. With the integration of parking infrastructure, pre-fabricated lodges, and performative structural systems, this architecture has the potential to create differentiation in spatial conditions and an enhanced relationship to the distinctive landscape of the Everglades.



SOLAR CANOPY

- Andrew Benner** "It strikes me that it's wanting to be two different projects at once. One is the node in the infrastructure, like a value added infrastructural piece where you get to park but you also get shade that you otherwise wouldn't have. There are some things that make it an improved version of the parking lot, and then, there are also these programs where it's like you were trying to retain or recreate the landscape as a showpiece. I think those two things are in conflict right now."
- Peggy Deamer** "What I appreciate here is that these are not New Yorkers; these are people traveling by car with their screaming kids, and they probably have popcorn thrown in the back seat of the car. It is this slightly value added RV parking destination which seems consistent to me, and I actually appreciate that it seems to be in the right place of not being too terrified of what the parking thing is, but knowing that if you actually want to get traffic there in the summer you're going to have shade. That makes sense. These prefab units are there and they're nice but they're not too fancy. I think it's a fairly smart approach to the scheme."
- Joel Sanders** "Maybe you're being too subtle because I think the premise of your project is terrific: the fact that you've decided to take on the problem of parking and parking lots that you weren't given. And what could be more difficult than to juxtapose this ubiquitous problematic space in this landscape. It's fabulous. My comments, for better or for worse, are a little like how I was feeling in the first project that there are these quiet moments in the project and I would like to have seen them much stronger. For example, what is the relationship between the cars and the rooms? Why not jettison the rooms? Why can't this whole thing be about cars? The mood, or spirit of your project, is not going far enough in either direction. The last point I'd make is what is that trellis? Is it really an armature for nature as we know it or like here it's this yellow thing... I kind of like the yellow thing. It's not about masking the cars, not camouflage. It is so synthetic in this landscape; I just want to go for it with ordinary materials like car shields and produce this other architecture that uses that stuff to reframe and blend the landscape as opposed to trying to bring the landscape through it. I'm saying all of this because I think the premise of the project is so spectacular."
- Keith Krumwiede** "To me it needs to become more exotic. Like Joel said, I think the rooms are too privileged now because they are the only places you can actually get out to the edge and everywhere else you are trapped to peak out."
- Karen Fairbanks** "My question is about the plan and the relationship to the section."
- It is a question of the limits of the project, what's included and what's not when you juxtapose these things together because I think you have some great things happening in section.**
- It's how you limit the site and how you place these things in relation to each other that I think you're testing but I don't think there's a clear premise as to why certain things are next to each other except for the reason of compacting."
- Joeb Moore** "The toughness of this project is picking out whether that infrastructure is going to be this dumb, banal system that Peggy was saying is perfectly reasonable and that has nothing to do with the point of view that you took... but you could also look at Enric Miralles and see how he goes about understanding how the body moves through space experientially and that drives structural systems as well. Right now you've simply laid in a grid module. It needs to be tested in different ways before you decide in which direction you are going to have the generic structural, economic, or utilitarian base model or whether it's going to have a phenomenological or experiential dimension as well."
- Marc Tsurumaki** "I would advocate that given this tough debate, what is intriguing to me about the project is the potential for it to be both. It could be incredibly stripped down and matter of fact and pragmatic in the way it addresses tectonics and structural issues, and at the same time I agree with the comments that maybe those aren't working yet. At the same time, through the iteration of that surface with the integration of the landscape, it starts to have these other qualities with very little effort in a funny way."

Most of the exotic flora and fauna of the Everglades are tucked away from the casual observer, hidden in what are known as "tree islands." These tree islands are unique to the Everglades and are composed of a series of distinct and wildly unique landscapes. In this project, a hotel is placed along a cross-section of a tree-island in order to introduce the built work into all of the unique landscapes. Taking the varying landscapes as inspiration, the hotel responds to the landscape, weaving together a series of different important views. The minimal building skin, Cor-Ten steel, rehabilitates the landscape while acting as a structural bridge to span the water-logged ground below.



Jeff McBride, elevation

WHERE THE WILD THINGS ARE

Joel Sanders "What I appreciate about your project is the problem you've set and the solution you're proposing. I think it's very clear, and I think in many ways, very strong. What I like very much is the way you've identified these landscapes that you're captivated by becauseyou're trying to create an architecture calibrated to facilitate a very particular kind of spectatorship based on the analysis of the typologies of these landscape types. It also goes without saying that some of these projects grapple with unrelenting horizontality, and I like the way you pick a site in which there's a section but the section wasn't produced in the conventional way by cutting through the earth. Thinking about landscape in an architectural way like folding, I think it's very smart and very exciting."

Keith Krumwiede "I love everything about your project. This is one of the few projects I've seen in Advanced Studio that has a thesis written on it. Then I look at the plan and you haven't presented anything that gives me the logic of the plan in the same way it's giving you the logic of the sections. I would ask what are the other drivers now that you've found this cut."

Joeb Moore "What you have right now, and I think it's a fantastic project on so many levels...You have an optical system that's totally privileged right now and the opportunity is that it could be a multi-sensory condition where you're moving up and down like you're doing, but it's more than just your eye. It's on another level of questions of the literal and the real. But when you step back and look at it, what you've created is an artificial ha-ha. It's in the romantic tradition, the tradition of being picturesque especially in the way you've choreographed it for us, visual delights."

Karen Fairbanks "I think it's a really great project, and I'm excited about the things you're trying to take on. The thing I kept coming to was the flatness of the panel, and all of the discussion about your desire to control view... If you were to really investigate what that surface is, you might three dimensionalize it and allow it to become lighter and more porous and something you could actually control in more interesting ways. It might have a lightness that in some of these elevations, you might see right through it, but from a room or certain vantage point, you might not."

Peggy Deamer "Right now, what I don't like about this scheme is how decorative it is. Everything else you're doing is so measured, calibrated. Then, the major presentation of this is arbitrary lines and angles, so whether you get that measure from structure or whether you get that measure from the body, it would be really helpful because the decorative quality of it seems to go no place."

Sunil Bald "In a weird way, to me, it's a building that's asserting itself on one hand and then denying it on the other hand. The argument that you make, that experience can be constituted by discreet visual moments, and like Joel was saying, the different ways that you index these conditions... By combining them together, it creates a synthetic experience that denies the contained condition and therefore, the architecture. Is there a way the hotel becomes engaged and a part of that synthetic experience, so the synthetic experience isn't just this island but it's actually being in a hotel at this island. Those are two fundamentally different things."

Joel Sanders "Despite all of the problems that have been eloquently described about your panels. I think there is something so audacious and absolutely so counter intuitive to what you've done... I'd really like to see an image of this sitting in a much broader landscape. It would be a destination to go to the middle of nowhere and discover what is this audacious faceting. It has visceral quality that is everything other than nature."

Keith Krumwiede "I think in fact the building becomes...simpler is not the word."

The building produces an understanding of the variability of the land as opposed to being variable itself as it maps across that landscape. What's amazing for me, is that this is the first time we see the intense diversity of this landscape.

The aim of a studio like this is not to turn you guys into structural engineers but to understand and look closely at every site. They're not all going to be as rich as this, but they all demand an equal level of attention."



Jeff McBride, section perspective

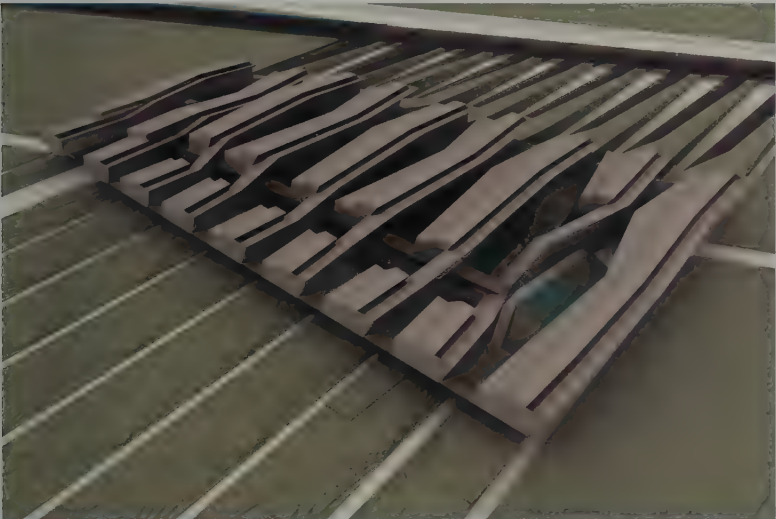


Adrienne Swiatocha, perspective

Research of developmental pressures on the Everglades reveals that urban development existing outside the political boundaries of the park has drastic physical manifestations inside the park itself. This project investigates the possibility of the coexistence and mutual reinforcement of urban development and natural systems. Situating itself on the northern edge of the park, the project's island-like configuration allows water, flora, and fauna to pass through it and into the park. The shape of the section captures light and water, and harvests wind for passive climatic control. Terracing and view moments allow for seasonal changes to be measured and emphasized.



Adrienne Swiatocha, section perspective



Adrienne Swiatocha, bird's eye view



SLOUGH LODGE

Joel Sanders "I think there are so many moments in your project to admire and enjoy, particularly moments in the section, but I keep coming back to understanding the logic and your particular stance. I feel like there are mixed signals, and on the one hand, if one squints, you impose this insistent striated system, but in section it's a way of merging an integrated continuity. Then, there are moments when you say there is this folding which I understand that becomes that. It suggests that it all is one color, let's say. It's a new language, but that's what I would have expected. Look at the model and the way you've colored it, for me it's telling that the model is incomplete because... there's a moment when you say you're rising out of that but then going to link it back to that and then it's chopped, and it's a building floating on top."

Sunil Bald "You're putting a lot of weight on your architecture...it's such an intensely urban environment that you've created. The interest you've created, looking through to the other building at least in the lower level is these cross glances of people engaging in different activities, so there is this urban plane that is also a recreational plane that may be a residue of the hotel. It's so interesting that all of your views are in rather than out. Your perspectives too are looking at the building rather than out."

Joeb Moore "Think of subtropic climates where inner courtyards can actually be used as cooling devices just like you're proposing. What's interesting here is she still has, against the grain, the public level or play level you can actually see right through all of the bars. I'm just pointing out that notion of the shotgun space and the courtyard condition that is outdoor space."

Sunil Bald "This is not Miami Beach. It seems there would be some kind of relationship between what's happening inward and the self referential architecture in terms of that as an experience and then the landscape experience of the exterior. The choreographed urban landscape somehow takes the place of that landscape. Maybe it's a representational thing that it's tough to get an idea of what's around it."

Karen Fairbanks "It's a pretty provocative statement you just made, yes development as long as it's pro-environment, as long as it filters the water and performs in some way along the highway. I guess what's interesting to me is you haven't asked the question of what is the actual scale of this thing? At the scale of the climatic and experiential sections, I think it's really pretty amazing. I wonder about all of the sculptural architectural elements in the way you're free with the poché. Maybe at the next pass, you could be a little more considerate of what those materials are and how they're actually working and performing. I also think at the scale of the site, what is amazing about the drawings is how the thing works, there is much less resolution about dwelling."

Peggy Deamer "Somehow this seems so perfectly calibrated that at the level of infrastructure and architecture, I think in your gut you know how to make form. Form is not gratuitous, it's architectural. If we had just come to this project, we'd say this is the project I want to make. It's beautiful, gorgeous; I love it. Yet, I do think there's this desire to not let too much information move those forms too much. When I look at this, and you're describing why I should love it, it seems to be part of a logic that on the ground floor we're open, but here we're in an intimate interior space, I want to believe it, but I just don't."

I think this is a moment where post rationalization comes in. As you move forward, it would be really useful for you to take the plunge and make an ugly thing.

What if you began to think of this interstitial space as a room, what would happen? What would you really do if you had to solve these problems? What would get messy?"

Marc Tsurumaki "I think post rationalization isn't always bad. I think it's bad if you don't do anything afterward, but having made this which has these spatial qualities, these interesting relationships to the landscape, there are great formal moments within it. I would then take it, recalibrate it, and move it from this intuitive form which does have certain aspects of light and experience, and much more precisely tune it now to the kinds of things that I think you are beginning to look at over here like water, the performative characteristics, and the integration of the building with this infrastructural nod to develop."

519a: Advanced Architectural Design Studio

ALAN PLATTUS

‘Suzhou Creek’ Shanghai, China

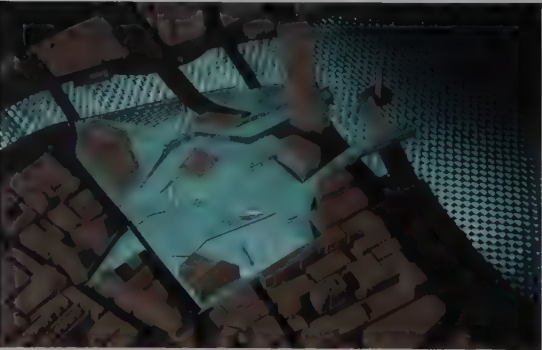
Guest critics: Tony Atkin, Bu Bing, Deborah Gans, Fred Koetter, Amy Lelyveld, Robert Levitt, Leslie Lu, Frank Lupo, Jon Pickard, Elihu Rubin, Songzhou Dai, James von Klemperer and Wang Bowei

Introduction

This studio will be the seventh year of a three-way collaboration between architecture students and faculty at Hong Kong University and Tongji University in Shanghai. This year's studio will follow several past studios in its focus on the Suzhou Creek, an urban corridor that is experiencing rapid redevelopment as older industries are relocated, but will focus on a somewhat different, but highly strategic, area at the mouth of the Creek where the historic Bund district along the Huangpu River begins. Instead of old factories, warehouses, and working class housing, the largely intact fabric of this district is composed of deteriorated, but stylish, traditional apartments and commercial buildings and the large enclosed site of the former British Consulate. Having languished for some time, this area is clearly poised for rapid redevelopment, and there are already preliminary plans for a new Peninsula Hotel on a site adjacent to the Consulate and at the northern end of the Bund. The redevelopment of this area will not, however, be the usual Shanghai story of massive demolition and new high-rise construction. Many of the buildings have already been designated for preservation and other controls are also being considered. This studio will be an opportunity to confront the complex and urgent issues associated with the status of Shanghai's fascinating colonial and communist history in collision with its current global capitalist, but ultimately state controlled, development.



519a, travel photograph: Shanghai, China



Christopher Lee, M. Dryden Razook, and Carol Ruiz, conceptual model



Christopher Lee, M. Dryden Razook, and Carol Ruiz, site model

Shanghai's rapid development is being nurtured by the conventional monolithic tower paradigm. The site at the intersection of the Huangpu and Suzhou Creek presents the potential for a complex of integrated spaces that will challenge this paradigm and create a distinctive identity through an intervention that is non-mimetic of Shanghai's formal language and skyline. The site is being transformed into a space of urban intensity with the insertion of a new urban park. The barrier of Zhongshan Lu created a complex condition that invited a design of new landforms to create a unified space that responds to the adjacent city fabric and at the same time to the image of the city that Shanghai wishes to project. The synthetic landscape is a continuous landform that extends itself into the built form that surrounds the landscape, creating a new ground plane that is able to traverse the site barriers. The landscapes of the new urban park are designed to impart various forms of leisure, creating moments of intense activity or intense sedateness while framing views of Suzhou to the north and the Pudong skyline to the east.



BACK BUND

Deborah Gans "Given the slam dunk strategy, you need to labor more over this because I'm not convinced that the alignments are right, and I think they're all important. I'm not convinced the massing is right or that the way that this is an extrusion that gets sliced in as sexy a way as possible... or the kind of spaghetti of circulation that ends up going through it."

Fred Koetter "Stepping back a bit, this is sort of a vacuum, partly because it's big, it's planar, it's vast. You have small scale here and big scale here but the buildings around it aren't very big so there is suddenly a lack of register..."

Christopher Lee "One thing I'll say in response to the pattern is that there definitely are scalar issues with the size of these shapes and parallelograms, but there was definitely an intention of programming each of the zones so that they were similar but you knew that they were different..."

Fred Koetter "It's in the spatial definition, size, and scale that there's a problem. If you made a model of this, a little model of this, with that building on the other side to scale... these buildings should be bigger or littler or something."

Jon Pickard "What's clever is that it starts with a scale that's appropriate to the existing Bund; the first steps are correct."

Robert Levitt "The scale issue is not just the buildings, the berming and the roads on the ridges... There's something about it in the Olmsteadian model of the section and the pedestrian network... You look at that network and think that the sub-areas are actually larger so they themselves can each have their own complex environments. In the end, because of the combination of the uniformity of the graphic patterns on the surfaces, combined with too fine a grain of road networks, combined with the low building heights... they all make it look like its simultaneously too small in scale and too big in scale. The sub-areas are too small, but their aggregate is too big. And none of them are big enough to have the interiority you would find in a big park and none of them are small and dense enough to have the kind of urbanity you would find in a small park. I think there really is a dilemma even though it's very attractive."

I think you're forcing the pedestrian into an area that already begins to be too giant in scale for pedestrian pleasures. I find myself, walking over bridges like that, just the prospect of it fills me with boredom. The act of doing it, it's like I need to read a book while I'm walking across it I find it so tedious."

M. Dryden Razook "The interesting thing about the Shanghai bridge is that I think they're pretty common. To me they're perfect. People are selling things on them..."

Alan Plattus "I think what Robert was saying... These guys presented the project the opposite way I would do it, but that's good I suppose. [laughter] I would do it coming from the city out to the edge, and then maybe I'd tell a secondary story, the obvious one, which is walking along the Bund. I think the issue of decanting a lively urban scene through this park and out to the edge is probably pretty interesting as a jog, and there I think this network actually works to some degree. By the time you get to this point in the buildings, you're actually getting glimpses of Pudong, and it's pulling you out to the edge and you see the river and the traffic on the river. I think turning around and going the other way is problematic because it's in conflict with that fundamental issue of continuity of the Bund itself. It's a wall. At the end of the day, the natural thing to do in the face of the Bund and its continuation is to walk laterally along it and not jam yourself through it like a bullet. So I think the challenge would always be in my mind, for what its worth, to make use of the lateral movement and then episodically move against the grain."

Leslie Lu "Really? I think even coming in from the city it may not be the best resolution. Like you say, along the Bund the massing of the towers are successful, but in the pedestrian linkage maybe not so. To me the most successful aspect of this scheme is that it's one of the best schemes that actually links and ties the Suzhou Creek into your park. I haven't seen one today that actually did it, and you guys have done it."

The site for development, currently isolated by freeways, suffers from poor connectivity and from a lack of program vitality – both of which might naturally create flow between the Bund promenade and the district beyond. This proposal attempts to create a gradual transition between the site and the Bund. Enticed by the liveliness of existing alleyways, we engage their design vocabularies to develop new means of interconnection. By increasing surface area and the armature of vertical zoning, the project facilitates new density of economic interactivities. A pivotal inter-modal transportation hub hovers above a new sunken freeway, providing varied means of access to visitors and tourists, while offering much needed green space to the city. The existing British Consulate structure is repossessed and transformed into a museum of the history of the Bund, and the museum becomes the center of a new cultural district, restoring performance and art spaces to the area.

WATERS EDGE

Wang Bowei "In Shanghai the waterfront is very important, very seldom. So the image of the Bund is very special in China, very beautiful. But why so much, why so dense?..."

Robert Levitt "Why so tall?"

Elisa Lui "Its similar to a lot of the buildings that are actually moving out of the city..."

Tony Atkin "No. You guys have a really good plan, and I think what you need is a kind of vertical meter or something where you can make these things go up and down and look at them. I think it's just a bit too much.

The power of the scheme, how you're finding new ways to relate the water and so forth, is a beautiful thing; I just think there's a typological and height problem."

Amy Lelyveld "When you're describing people arriving from the buses and then filtering back to Nanjing from the site, when you look at the perspectives and the new ground plane and all the buildings you're imagining coming up to above and not having any sense of being in Shanghai except for the picture postcard view of the Pudong... that's the only trace of it. For all the beauty of the plan, this seems to take a moment that is social and obliterating it from the site. The problem of the residential is obviously the privatization..."

Robert Levitt "Its very Shanghai, or very Hong Kong... [laughter] You might say, as an urban designer, that you are not simply producing images of what might exist, but in the simplest terms you are trying to establish images of the good life. It's funny how in respect to type, towers are fundamentally about getting up over the city and getting view. And when you start to put them in a wall fashion... even in Shanghai, while the city is a bit of a cliff city, they're not jammed together like that."

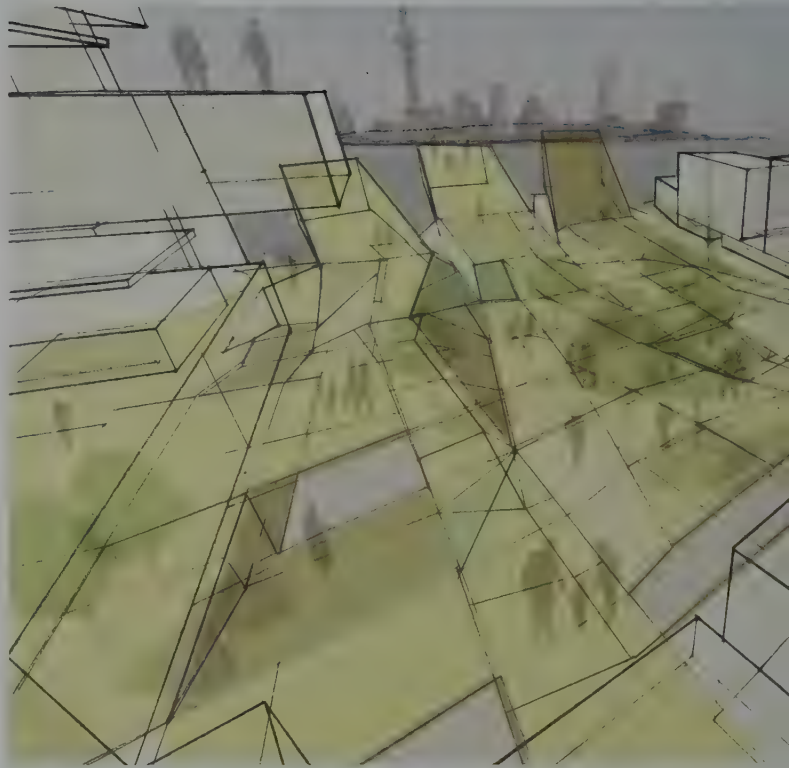
Alan Plattus "Let me jump in because I'll take some of the heat for this. I still struggle with some of the levels of urbanization in Shanghai and other cities. And I say to myself one of the obvious responses is just not to do it, to say low rise, high-density. I think the issue, and, by the way I find the towers with no relation to each other as an outsider incredibly disorienting, there's something about the wall of central park that I find powerful, or the Bund for that matter because those buildings as individuals actually add up to a larger formation... and so the idea that Suzhou creek, and I'm not defending the size or scale of it, but I'm talking about the idea of having towers or buildings line it to make it more than just individual towers."

Robert Levitt "I understand what you are talking about; you obviously know that the Manhattan grid is six hundred long block with a wall at the short end of Central park, it goes from eighteen to thirty stories and drops down to four, its not a gradual drop. I appreciate the strategy, I like the overall thing. I was thinking of your diagram, a sort of field diagram: the pixilated diagram of orange and black. It's a funny kind of diagram because there is this kind of planner... well, sometimes planners... there's this kind of generalized abstraction about the city. I don't know who I'm offending here but... [laughter] Not the good ones right? The thing about urban design that distinguishes it is that it recognizes that it is a much more precise understanding of urban configuration. There are good corners and bad corners. It has to do with very precise configurational issues in terms of building types and infrastructure."

Robert Levitt "I wonder, being foreigners thinking about China... you romanticize things which are different like hyper density. And the question is how does that relate to the ambitions of the people who are living in the circumstance because sometimes what is exciting in the differences, not the product of desire, but the product of circumstance."

Tony Atkin "You also can't do that, you cannot do that what you've done there [pointing to the drawings]. You cannot hide the bottom four floors of the building, it just can't be done. Those buildings are iconic, the relationship to the city is iconic, and the view is iconic."

Alan Plattus "The whole studio is about trying to get rid of iconicity." [laughter]



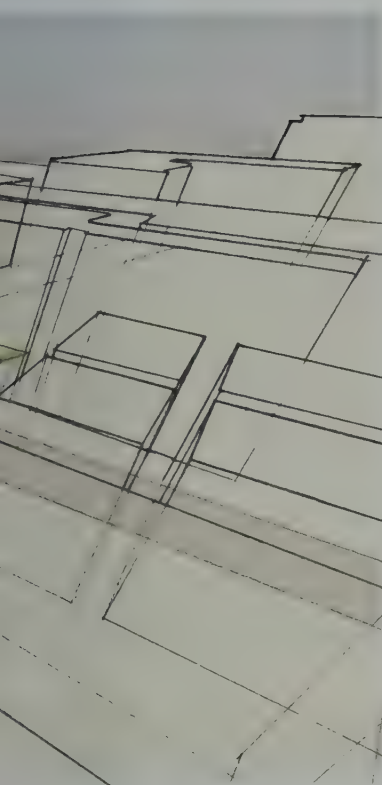
Rose Evans, Steve Lee, and Elisa Lui, perspective



Rose Evans, Steve Lee, and Elisa Lui, site model



Taking into account that there are already three existing nodes with concentrated local and international activities, this project intervenes in the existing fabric in the most sensitive manner. The weak centers of existing urban blocks are replaced with new facades, which are linked by a pedestrian-friendly path. This route is then pulled out to enfold the water's edge and serve the newly developed media center, and the existing nodes are physically and/or visually connected to enable the transfer of energy and dynamism to this new site.



Mohammed Balila and Julia Suh, perspective



Mohammed Balila and Julia Suh, site plan

MEDIA CENTER

Frank Lupo "So the orange multi-level facades that are being applied to the second image, those levels are retail levels up above? How do you get people up there? How are you interweaving the ground level pedestrian movement and kind of migrating them to these upper levels?"

Mohammed Balila "The idea is that at certain points you have either ramps or ladders. When we were visiting Hong Kong you could walk from block to block by bridges. This is similar to that, at some point there would be lifts or stairs that would let you visit the second and third story."

Robert Levitt "It's interesting; I'm now remembering my visit to Shanghai. This street is massively occupied by pedestrians."

In some ways ideas about the North American complex, the infeasibility of multistory retail, is simply not true in a street like this. I think this internal path ideal is an interesting one. There's something about the formal qualities of your intervention – they look almost like building graffiti stuck onto the back.

It has the look of informal small scale operations. I wonder if you trying to tap that population and bring some of it thorough is a good thing; it worries me that you are relying on a conceptual scale that is insufficient of the demographic character of the street and the availability of that population to animate the portion of the city you're trying to bring back to life."

Tony Atkins "I hate to criticize someone building a project in Shanghai by saying that they're not being bold enough because I think it suffers from way too much boldness in the city but Nanjing Road is just incredibly dense and active and that dimension here is full. Yet, you're saying that you're going to divert all that into something a third of the size, and it becomes a kind of black out moment. People are thronging here all hours of the day and night. All the Chinese come from all over the country; it's jammed, it's full, it's a world space... The internal lots are wonderful but it seems to me like a more bold response to these events need to be choreographed in here. It really needs something at this end; it's like an expressway dumping into a farmer's road. It's really got these two things coming to this zone which is what makes it a really interesting site. I think your response is a little too polite."

Mohammed Balila "We realize that the influx on Nanjing Road is very heavy, but we realized that most of the experience is pretty linear in the sense that there is a building on the right and left and the end. If you look at the green spaces they are describing, we don't want a path you are forced along. What we are saying is that there are different options to take."

Leslie Lu "The elevated walkway system in Hong Kong is done because of incredible density. Meaning, if you walk on the streets as a pedestrian, it's really dangerous. It actually takes a longer time to cross the streets. That's why it started and one reason that it prospered. Actually, the mid-block strategy where this elevated walkway system marries the escalator is in a relatively low density area... I just wonder if you need to make this an elevated walkway system at all. I think if you make this into a ground level pedestrian experience its actually better."

Deborah Gans "I'm wondering if what you need is a transition. The abruptness of going from something very large to something very small in a linear fashion is the problem. If you had some kind of less medieval mid-scale transition at the entrance to that block you could then spread the wandering across..."

Robert Levitt "You don't have the super-bold, but the scale of your interventions is big. I guess particularly noticeable to me is this building and your choice to make it a long bar building. It is the kind of object, perhaps more because the nature of its form in the city than its size, it creates a kind of obstacle to the way the grain of everything else is working. Most of the buildings have short ends and long depths and all of the sudden you have this long stretch. The fact is that it's actually at that moment where you're creating some new public spaces, the relationship back out to the water seems to be lost to this large building."

521a: Advanced Architectural Design Studio

PEGGY DEAMER

‘The Guest House at Walter De Maria’s Lightning Field’ Quemado, New Mexico

Guest critics: Emily Abruzzo, Michelle Addington, Sandy Isenstadt, Frank Lupo, Scott Marble, Joeb Moore, Patricia Patkau, Joel Sanders, and Marc Tsurumaki

Introduction

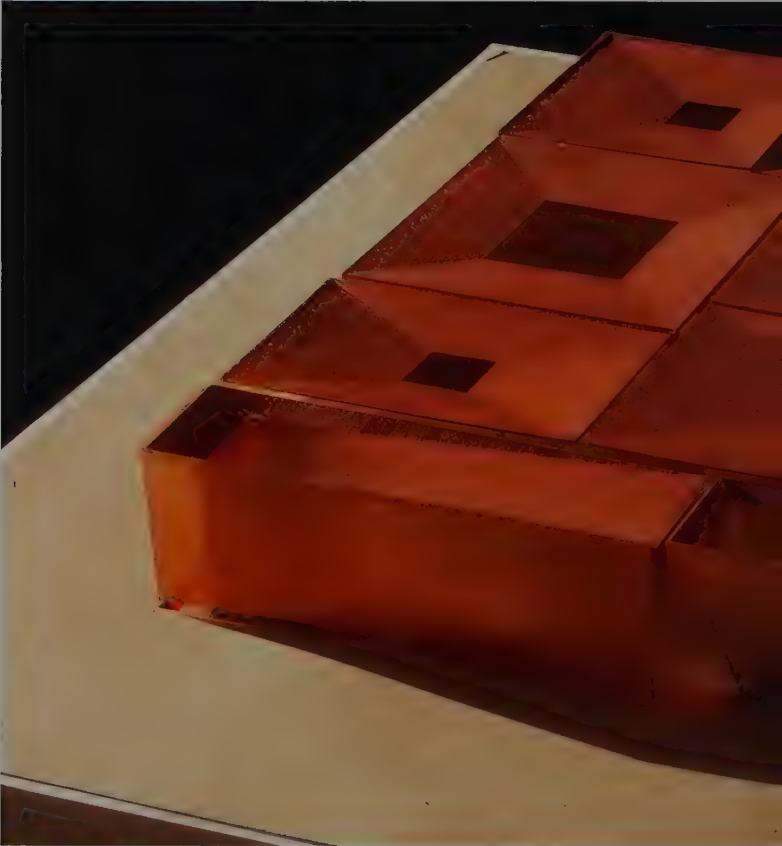
The original log cabin guesthouse at The Lightning Field represents an avoidance of architecture, a found object that is represented as having always been there and therefore is not really there at all. In deferring to the exquisite precision and high art of The Lightning Field, the existing guesthouse strives to be ever so low, hiding the facts of its own creation.

Students will be asked to design a new guesthouse located approximately in the same place as the existing cabin and offering the same functions – sleeping, eating, and contemplating for six individuals for one night. Your structure, however, shall be there by addressing the unique nature of this site as well as the conditions of its fabrication. In doing so, the notion of the guesthouse’s proper site will get complicated. While it must have an intimate and appropriate relationship with The Lightning Field, it cannot properly be fabricated in, or by the site given the delicacy of this desert landscape; it must be fabricated off-site and brought to the site proper. How your building negotiates the tension between off-site fabrication and on-site sensitivity marks the essential inquiry of this studio.

Emphasis will be placed on the two scales that accompany this tension: full scale mock-ups that explore fabrication, craft and material on the one hand and full site representations that explore the site in all of its desert breadth and reach on the other. We should remember that the specific manner in which this guesthouse sustains itself in this climate operates at both of these scales.



Xinghua Zhao, site perspective



Xinghua Zhao, model



521a, travel photograph : Quemado, NM

This project is a cluster of rooms that act as collectors. Each room has an inward pitching roof with a glazed hole in the center. The roof becomes the collecting element; it collects water and the hole in the center collects light and frames the sky, thereby collecting the sky from the other side. To become a subservient member of the particular site, the project reacts to the existing artwork by both resembling and contrasting it at the same time. It mediates between grid and square, the extensive and the confined, and the regulated and the irregular.



COLLECTORS

Joel Sanders "This is gorgeous, an absolutely exquisite project. And you are so completely in command of all aspects of it; its extraordinary. I also feel that what's so supplemental about it is that, on the one hand, it seems to fit within the tradition of the projects we have seen today but it is somehow referring to the whole legacy of the minimalist project but also self-domesticity. And I think that that's always been a struggle, and, for you, it seems somehow effortless ...the decision to bring these two together. I think that the its brilliant the way it all appears in this geometry, but actually when you get inside of it, its completely contemporary... absolutely contemporary. I also applaud the way it dares to work within that vocabulary but then just have a kind of formal dexterity and ingenuity and pleasure that feels very contemporary. It's fabulous."

Joeb Moore "Little tweaks that you pick up, that you chose to show a rainbow in the far corner of the lower images, in the lightning field... These are the nuances or the kind of sensitivities we are picking up on that have been carefully choreographed. It's really amazing. You have pulled off a critically poetic project, and it has both irony and pleasure built into it. What I find amazing with this project that is consistent with the minimalist project and even post-minimalist work is this idea of paradoxical thinking, which is that the idea of identity or dwelling in your case could be a proposition about the kinds of identity in which "I am what I am not" and "I'm not what I am", right... that it's a dynamic subject. ...Well, again, I commend what I perceive as paradoxical thinking which I think is profound and extraordinarily difficult, holding two seemingly contradictory ideas, regularity and irregularity, dispersion and centrality, in mind at once."

Scott Marble "I'm trying to find something wrong with the project. I wonder, the detail, the kind of perforated, the double layer...? What's so elegant about this model? It almost seems like there is this economy of folded plate fabrication that should be applied here, not all of the triangulated pieces. There is such an economy of the project that you could have found a way to fold plates to form enclosure, and you start trying to reduce as much as you can out of it. So then I wonder what the double screen is about? It is creating an effect? Why do you need to do this? Its not about keeping light, because the only light that's coming in is here. Look, it's beautiful; you should do it on your next project. [laughter] But I'm not quite sure of the role that it's playing here. I mean, to me, the simplicity of the plate, the cor-ten steel..."

Joeb Moore "It's also too easy a trope for him, I mean he must know."

Scott Marble "But that's okay?"

Joeb Moore "Of course it's okay. He has done everything else so originally."

Scott Marble "Because to me..."

what's so amazing about this is the way the light comes in here: it's only through the cracks and between the modules. In other words, to me it has significance beyond just effect.

It has significance programmatically, in connecting the individual units together. That's just creating a kind of light effect inside there. I would rather only have light coming through these slots, because then the light has meaning beyond effect. Maybe its affect... Because if affect is about illuminating the architecture..."

Xinghua Zhao "No, essentially, this thing is a formal consideration in reaction to the lightning field that has a regular appearance holding irregularity inside of it. I wanted the screens to act that way, to make it a square, and these would be translucent to get a sense of something going on in there."

Peggy Deamer "When he proposed that detail, I was like "oh my gosh, no" because there is a directness I think that's..."

Scott Marble "You mean you didn't want him to do that?"

Peggy Deamer "I didn't want him to; I was nervous about it. And yet, every single step of this is kind of like, "oh you're going to that?" ,and I was like "oh..." you know, and I felt like, I kept ruining what he was going to do. Let me just say it was so nice working with you, because I think with all of the other students there were kind of little assignments we would give to kind of move things on, and he would say "yes, yes, yes, I'll do that" but he was after this thing and you can see how this would go. That this was one project and he had to chosen how it would go."

As an optical environment, Walter de Maria's "Lightning Field" can be seen as an attempt to elude the paradigm of single-point perspective. Although the two hundred lightning rods which comprise the piece form a perfect grid in the desert landscape, the figure of that grid is overpowered by the experience of parallax – the apparent shift of poles in relation to one another as one moves through the field. The FramebyFrame Cabin emphasizes the play between the geometry of the grid and the sensation of parallax in the "Lightning Field," specifically, through a patterned screen wall which acts as a device for 'frame-by-frame' viewing. Furthermore, the FramebyFrame Cabin involves a reconsideration of typical guest accommodation. Rather than providing separate rooms for guests, niches carved from a thickened 'dwelling wall' allow for sleeping areas, sitting alcoves, bathrooms, and a shared kitchen. These niches, in turn, line up with enlarged frames in the viewing wall.

'FRAMEBYFRAME' CABIN

Marc Tsurumaki "For a site as charged as this is – with a light touch but at the same time some of the most profound visual user phenomena you experience – the fact that in the studio you've been asked to not only address how you create a shelter on the site but then to show all the specifics of working on and maybe developing very, very complex systems of enclosure and to show your prowess in figuring out detailing and then taking perspectival points and creating these apertures in the walls and all this specificity... it's a little like taking a boom-box off a construction site and plugging it in here on the site and having a blast of popular culture in a space that is supposed to be all about being devoid of popular culture."

Harris Ford "I think that is sort of in many ways the crux of the relationship: this simple sort of a mute drawing object where you sleep. It's invisible for all intents and purposes, and it dissolves in the landscape."

Scott Marble "The things that are real about this project to me are that the lightning field uses very abstract geometries, grids, but then also uses the lightning to give it a reason."

It seems what you're doing is you're taking the geometry of the lightning field to construct these lines that direct everything, and you're using the Lightning Field to create another kind of experience, another object, that once you get rid of those lines is totally, kind of, self-referential. In other words, it no longer refers to the Lightning Field, but it refers to itself.

You're using the lightning rods in the same way that lightning fields use lightning: to kind of construct this thing. Then it becomes its own thing. If you accept it as that, then it is no longer in reference to the Lightning Field."

Harris Ford "Can I just say that it is not simply geometric in the fact that its project on sort of hinges the idea that if you're framing these views just right, that if you move your head an inch to the left, an inch to the right, they no longer work ...that basically it's responding to the sanctity, the fact that the datum lines are perfectly flat, everything is perfectly lined up. But if you move this building six inches to the left or the right, or if you turned it three degrees it would no longer work."

Scott Marble "I think it's a very radical take on the project. The alignment, all this ...perceptually people move through they turn their head, these alignments are sort of momentary things."

Peggy Deamer "In my head I keep going back to that little book, Inside the White Cube: The Ideology of a Museum Space, you know that little book by Brian Lombardi...? The argument about what the white gallery space does as a reference for art and the kind of severe edit it produces. I found it really interesting, in the description of this, because I think that in the book the idea of control was the idea. That you all get into a bus, maybe you can take your cameras now, but this is an erasure of culture, it may be a space that sort of is open to accept something, Dia maybe? Now through certain vehicles it is exerting some of the same control that this gallery space does. The issues around your project that make me go back to that is that it's very much a controlling device. What is your strategy of control, what's the intention of control?"

Harris Ford "I guess I would argue that I'm responding to the fact that the Lightning Field is also in a sense a controlling device in that it's purely perspectival..."

Joel Sanders "Well, it's based upon perspectival principals. To me, what's so strong about your project is the preamble. I'm glad that we're the first jury, and I'm glad you sort of took on this question of perspective and the conventions of vision and representation."



M. Jejon Yeung, perspective



Harris Ford, perspective

This project involves an architectural object that can frame a space between the abstract and the physical, where the space of inhabitation is between the direct registration of a conceptual condition and a material one. Of the four measured lightning rods, no two are identical. A cross section taken through the middle of the field, shows the various heights required to negotiate the ever-changing topography of the landscape. An enormous amount of precision went into creating the effect of a perfect field, in fact, even the normalcy of the rods with the earth is a falsehood. Not only does the lightning field defy the ground, but also the shape of the earth. What results is an experience whereby one is so focused on the pristine work of art that the consciousness of one's body with the earth is heightened. This project seeks an architectural object that embodies this duality of the ground and the abstract. Pletoric connection, the theme of this project, can be interpreted to mean the plethora or excess of structure required to support a physical glass plane as opposed to an invisible one, connecting it with the existing conditions of the ground.



PLETHORIC CONNECTION

Emily Abruzzo "I think part of the disconnect is that you know this is like most projects of this studio in that you use a square and have it be the same angle as the grid itself ...whereas, to me, there is a system underneath that could go on forever and the square form seems determined and finite in a way that, though it relates to the field, it doesn't make me connect the two. And so I wonder if there was just a measurement of the top of the lightning rods but it didn't have a roof at all ...what would that imply, would it be a more successful product?"

Peggy Deamer "We've been at that same question, whether that shape is arbitrary, what would happen if it was taken away..."

Joel Sanders "I feel like the whole project could just be structure. I think it would be interesting if you came and you sat in this object only to realize that one big thing, a traditional engagement with something that seems active and sculptural. It would be spectacular: to understand that it's an implied ground plane, that you connect the dots, and then there seems again to be so much excessive structure to hold up the plane... If the project was all about a moment, we could take everything else away and think about whether the architecture could facilitate that moment. Maybe you're interested in all of these things but when they all come together, they don't all add up to one thing."

Joeb Moore "Can you go back to your extraction diagram with the red lines? I'm trying to think of how this was translated but I actually think it was transformed and this comes about as a response to this kind of camber that you picked up across the curvature of the one model on top of the grid and the distance of the grade change of nine feet that occurs across the one mile. If I understood correctly, it's the composite of those two differences. Is that right? And that led you to try and identify the flexible system which could actually register these kind of differences."

Joel Sanders "That's such a beautiful drawing. Stop right there. There's your project. Done. Move on."

Joeb Moore "Wait right there because the next step you made which I think is an original step — or I don't think I have come across it before — you then linked the two."

These are point, or moment connections, right and they are inherently unstable the way they are? What you discovered is that by joining them together you could get a beehive kind of structure out of that system. Is that right, you got the rigidity you were after?"



Fall Term 2006 Second Year Architectural Design Studio

Critics:

KEITH KRUMWIEDE, coordinator
MARTIN FINIO
MARIO GOODEN
MIMI HOANG
HILARY SAMPLE
CLAIRE WEISZ
M.J. LONG, lighting consultant

Guest Critics:

Patrick Bellew
Eric Bunge
Peter Chow
Nikolas Dando-Haenisch
Yolande Daniels
Peter de Brettéville
Keller Easterling
Leslie Gill
Walter Hood
Brad Horn
Timothy Hyde
Mark Linder
Christopher Marcinkoski
Michael Meredith
George Negroponte
Alan Organschi
John Paoletti
Lyn Rice
Rob Rogers
Barry Svigals
Marc Tsurumaki
Tod Williams
Meejin Yoon



Introduction

This studio explores the theme of public architecture through the design and construction of a medium-scale institutional building. The studio focuses on the integration of program, site, composition, and form in relation to structure and methods of construction.

The program for this year's studio is a teaching museum in Middletown, Connecticut within the main Wesleyan University campus. The teaching museum program will house three separate collections that encourage interaction with the displayed objects in order to provide unique teaching experiences.



503a: Second Year

Architectural Design Studio

MARTIN FINIO

CONNECTIVE TISSUE
Michael Krop

In this project, the open storage component of the program is stretched throughout the building. This central element, which serves as the connective tissue that unites all of the diverse programmatic functions of the building, leads one along a prescribed path through the building. Its materiality permits way finding within the building, and it acts as a means of orientation within the museum's larger campus context. Artifacts are stored within the canted walls of the open storage and, depending on the direction of travel and the adjacency to the program beyond, displayed information is visible. The exterior cladding highlights this same directional strategy at a larger scale by conditionally revealing light and views.

CONNECTIVE TISSUE

John Paoletti "The teaching is, essentially, in a windowless box. The rest of it – for all the mechanisms and devices and paraphernalia of display and storage and circulation – becomes a little bit claustrophobic, circuitous, labyrinthine...

I wonder if you can do this and get an extended experience of variation, of surprise and happenstance, without making it so much of a maze. I am marveling at the thoughtfulness and intricacy of what you've done."

George Negroponte "I definitely agree with the diagnosis of claustrophobia, and I also agree with the admiration of the jigsaw puzzle intelligence of fitting the pieces together on the site. The element that triggers the claustrophobia, I think, is your open storage display system. I admire the ingenuity of it, but there is something about it that somehow misses the point of open storage, which is to see things 'in the round.' I would challenge you on that... that decision to make it just a frontal relationship."

Meejin Yoon "I wonder if it would help you to reconsider why you have two systems. Then I feel like you would be able to address this issue. It should feel like an open space with different layers. I feel like the core and the open storage can be tied together much more tightly so that you have this open storage in the round, which is part of a much heavier system."

Mimi Hoang "I think, when you lifted the model out of its base, it really helped. I feel like it is stronger when the core is not there and you can actually see what's going on. The open storage thing is a really interesting part of the program. For me, in your project, the display aspect is more singular: object for object; in storage, you might see massive amounts of objects all at once. I think that playing up this ambiguity between storage and display would be an interesting idea where there is not a single scale of display but you may be able to see a singular object and also many objects."



Erica Schroeder, perspective



Michael Krop, section perspective

Wesleyan University Art Center is centered on a university courtyard in which the preservation of the existing landscape is of great importance. By strategically siting the building, two important park-scapes that serve as circulation paths, activity centers, and reading areas are created. Comparable areas – e.g., those located near pivotal buildings on the college grounds such as the library and the student center – are scattered throughout campus. Similar to Sixtus V's plan for Rome, these areas, and the buildings that they surround and reference, act as directional icons on the campus, serving as smaller centering devices while also acting as part of the public circulation. By structuring the Wesleyan University Teaching Museum as a vertical tower, the park area is maintained and a new center for the arts campus is created.

TOWER IN THE PARK

“I first wanted to say that I think that you have presented your intention very clearly, and the drawings on the wall are extraordinary. I can’t believe one person produced all of this in eleven weeks because it’s very comprehensive.”
—Leslie Gill

Leslie Gill “It is extraordinary just how much you have managed to convey in the time period that you’ve had. I think the idea of the view is something that you certainly thought about and looked at planometrically. I think we’re all trying to understand this part of this building as being something that very clearly references the interiority of the building but then breaks it with this connectivity.”

Tod Williams “Building off of that comment, I admire the completeness of the representations and the general level of the skill and competence in the way you’re producing drawings and the way you’re generating models that sort of study the issues that are of interest to you. To take a little bit from what Leslie is saying, I think it’s actually much more about the internal complexity that is produced out of the collision of these different geometries, the way you have this fluctuation between interior views and exterior views...”

Barry Svigals “I think the stone skin is a bit of a disservice to the building ...taking the Roche limestone, the pre-Columbian look of those buildings, and using it as a kind of clad rain screen skin... because in a way it doesn’t do service to this idea of a kind of intimate tower of learning, or much service to the idea of an arts campus and what sculpture and architecture mean to one another.”

Leslie Gill “It’s funny that the notion of sculpture has come up so much because the smaller model is very much a sculpture. It looks like a hewn sort of eroded object...”

This project unites four distinct disciplines and their art collections by creating a space of open display and uninterrupted circulation. The galleries surround a central spine of open display storage and maintain visual correlation with one another and with the main lobby. This allows the artwork to take on the primary role in the experience of the building. Offices and support spaces are located above and below the main gallery area, and their forms are shaped specifically to direct the flow of visitors and create hierarchy within the display and teaching spaces.

OPENING DISPLAY

Mark Linder “I think it’s architecturally sophisticated, but I think that one of the problems I have with it is related to the circulation, and it probably begins with the entry. I think it’s very odd because it seems that the whole project is about slipping back and forth but it only happens once and then everything else relies on the central core...”

Peter de Bretteville “That for me is the problem of the little sketches ...the leap is so huge, so absolute... I think there’s a real process question here that’s very interesting because you have something which is extraordinary ...you have some vision of what the quality of the place is, and you model it pretty vividly a number of times, and yet you’re not connecting them up very well at this point, and that’s the challenge to you.”

Mark Linder “I actually rather like the siting of this building. It doesn’t feel like a teaching museum to me. It doesn’t look like it’s planned like a teaching museum, and I don’t know if that’s a big failure, but I would have said that that’s missing some of the point. It’s seems so sculptural and so provocative. I would have really liked to see much more work in section.”

M.J. Long “I think that’s an interesting point.

I think the diagrams are terrific, and I think the general intentions for the building are really interesting and kind of courageous. Yet, when I look at the images and even at this model, I find that the bones have disappeared somehow, and now it’s all skin.

The closest thing to bones in the illustrations is actually the wall, which is not structural, but is just stretched skin. The grid is more like a structural proposition than anything else I see. So there’s a kind of strange disjunction in the final images between surface and some understanding of anatomical musculature.”



503a: Second Year

Architectural Design Studio

MARIO GOODEN

MEDIATOR OF TIME AND SPACE

Hojin Nam

This new teaching museum translates the conceptual meaning of "time" into a spatial experience. Based on the site analysis and program investigation, programs are understood as time-dependent events and spaces are defined by the continuous flow of movement. Moving through the fluid spaces and encountering unique events, time and space are juxtaposed to the effect that time brings people from one program to another, from one space to another, and from one experience to another. In addition, space begins to "bend" and "warp" due to the distortion of program over time creating ceaseless changes of perspectival experience. In this experiential process, spaces are defined and architecture is understood through movement. Thus, here, architecture is not important as an object from an outside view but rather as a completed experience of inside spaces.

MEDIATOR OF TIME AND SPACE

Martin Finio "So is there one way to travel through the building? Do all people – the teacher, students, visitors, et cetera – all take the same flight of stairs?"

Mario Gooden "Yes, but it depends on the time of day and what you're coming to see. Sometimes they may intersect – the teachers may overlap while the students are there, just like the building."

M. J. Long "So there's a lift, there's a ramp, there are stairs, and they all go from top to bottom..."

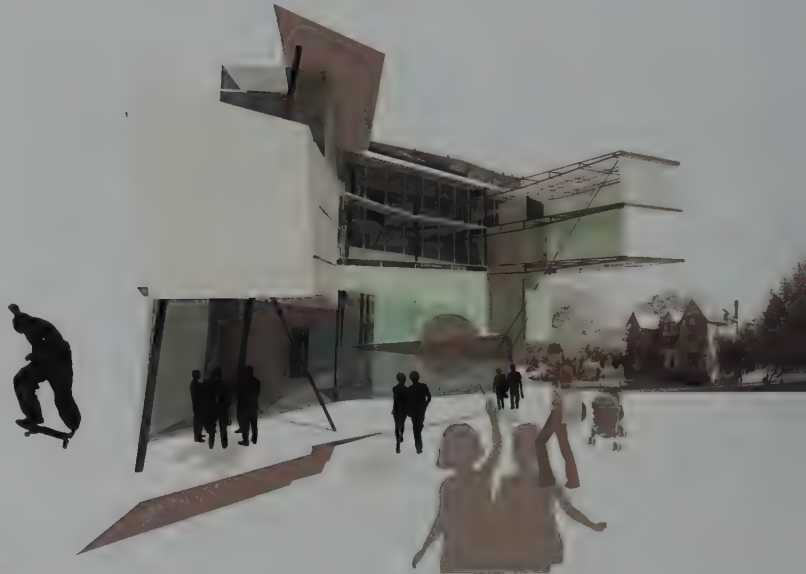
Yolande Daniels "How does time operate in your building?"

I'm really struck by how you began by analyzing time, but it seems much more spatial in the original diagram and here it seems much more choreographed and linear. So how does time affect program in your building?"

Hojin Nam "The way I looked at time relates, in particular, to the way I looked at the galleries. The public space is really open from the afternoon on, so their use really depended on the daylighting conditions. So the orientation became more important in this museum..."

George Negroponte "...The reason that we are having trouble is because you seem to have a very convincing and maybe inventive way of looking at developing the program..."

Alan Organschi "What are you suggesting underlies the form? Personally, I look at this and I am scared not because it is formally inventive but because it is stylistic. I know you, and I don't think that is what you are up to, but I think you should know how it comes off to the jury. It is not to say that buildings should be less formally inventive but it should also interact with the objects and the art in the way that is not so controlled."



Hojin Nam, perspective



Jeong Yeon Ryoo, perspective

This project creates a blurry experience by exploring the relationship between indoor and outdoor spaces through the open study area. By extending the main pedestrian walk of the campus and allowing it to flow into the open study area, the campus is stretched into the museum, creating unexpected hang out spaces between the floating masses. Viewed from the exterior, the boundaries between the programs seem to be clear, but walking through the open study area, one reaches the climax of the blurry experience. The boundaries between the interior spaces as well as the boundary between the inside and outside are blurred in both spatial and temporal terms.

BLURRY EXPERIENCE

M. J. Long “The idea that you have the galleries as a kind of special clearing ...technical cores in a way... The public has to participate in the whole building, and I think it’s a reasonable idea about how you organize the study of these collections. But I have a question about the clearings and the forest – how do you decide...? I mean, one way you can make it is that you can make a regular column structure and then you can wind the gallery enclosures through that. You’ve made a decision on each floor where the column goes and whether it slopes inwards or outwards in relation to the galleries so the columns and the column positions and angles become part of this internal landscape. And I’m not sure that completely convinces me because you’re doing the same thing with the columns as you’re doing with the enclosures.”

Eric Bunge “I think the columns are a missed opportunity.

Given the programmatic charge to display objects, those columns could be displays of some sort. It’s missing program, it’s missing furniture, and I think your project will suffer, like Sendai, which just uses furniture to create difference from floor to floor. Here I think you have a very clear program. Sendai does not have a clear program.”

Mimi Hoang “Just to pick up on this desire for rigor and also to continue what M. J. mentioned on the relationship between more free-form or more organic shaped special spaces that are mainly exhibition, their relationship to the other volumes in your project and to the perimeter... In this drawing alone, you are using three different strategies for the spaces... one is a room more related to the perimeter of the building and circulation, another is the occupation of thickness, and the other is the creation of a performing object. I think that is something that you can really rein in by picking one strategy.”

Peter Chow “I’m looking at this almost as a universal space where you have a floor plate with columns, and then somewhere over here you have this exhibition space that seems to sit in the middle. And everything else is some sort of free-form space that floats around it, and it’s your universal open space. If you take away a couple of walls, that’s basically what you have left – a floor plate with free galleries going onto each floor. I’m not sure that’s what you’re thinking of, that it’s your idea of the building.”

This project conceives of architecture as a literal manifestation of social hierarchy and asks, “What happens when people come together?” The design solution proposes symbiotic, poetic utopias and examines what, within the discipline of architecture, separates or connects them. Furthermore, this project openly accepts a degree of subjectivity in architectural design and moves towards an unapologetic consideration of goodness and beauty in the discipline.

LIVE MUSEUM

Walter Hood “Well, I like your project, and I was wondering why your siting strategy has a lot to do with extension, continuity, and urban space, and also then deflection and deviation, according to another logic that you began to use. I like the way you explain your project. I think the idea of confluence remains a very primarily visual one at this point ...of transparency, rather than program. Not having any sectional planning for this project really limits the level of complexity. I think too much has been left for the shop display idea of transparency; otherwise, I love it. Your drawings are beautiful, the model is fantastic, and there’s an elegance to the project...”

Peter Chow “I come at it at a different way. I mean, I like the way you talk about your project, but to me it lacks the kind of rigor to get to this point where the architecture is a result of the action that you’re thinking of program and how people are using the space. An example is when I look at it from a tectonics point of view and the structural wall as well as your glass wall ...they’re made in the same way.

And it’s almost as if you drew these, as a drawing... which if that’s the case, I would state that this is the form that you came up with, versus it being something active, that was part of a process.”

Patrick Bellew “I’m still technically troubled by the issue of diffuse light and what the studies show. To me, what the studies highlight is the absolute issue of using diffusing light walls... It seems to me that you’re denying the curators the use of walls in the first place, which you’ve dealt with by hanging stuff; pieces of it within the space, which is a very interesting take on that. I would come out of those studies thinking I have a problem with brightness on walls and the relative specularity of the art on a very technical level...”

Leslie Gill “It really makes me think that had you tested some real ideas about materiality against the issue of walls then you would have moved against this sort of white surface and tried to kind of rebalance things ... and tried to make it more exciting to walk through, in terms of the section, by having a kind of fluidity represented by how you dealt with materials and light a little bit more.”

Eric Bunge “I would like to make one more comment about process. Perhaps in your next project you can think about the issue of agency, you know, the architect vs. the user... it creates this sort of need or so on... There is this interesting sort of friction in the project... that in a way, it sort of relinquishes agency by producing this model, for example, articulating program as a unique entity to then later on break it, connecting it with paths, inserting that into a site plan and letting it sort of conform to certain continuities of existing pressures, versus inserting something of your own that then create ripples.”



503a: Second Year

Architectural Design Studio

MIMI HOANG

SHEARING
Lyn Rice "I sense that the form is very appealing.

It feels to me that you can sense that the form came first... Once you set up that idea, it's a strong start. Then, you can allow the program and the context to influence how that form is adjusted.

You got a little bit locked into that form, I would say, so that local adjustments are hard to piece out. There's a kind of democratic way in which you have treated offices and public spaces. If that was really your mandate, that you were sick and tired of offices being relegated to spaces that were no good, that would be one thing, but I don't really think that was your argument. I think it's more about trying to fit this program in the form. I would expect that there were some opportunities you could have had in here to allow that envelope to signify more. Even in the circulation, there's a kind of homogeneity."

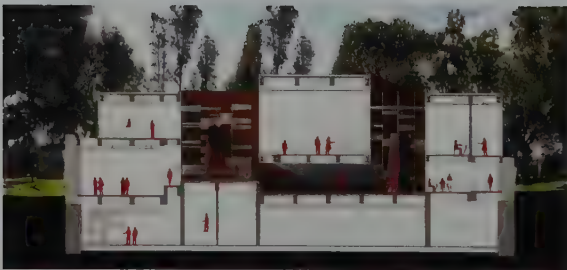
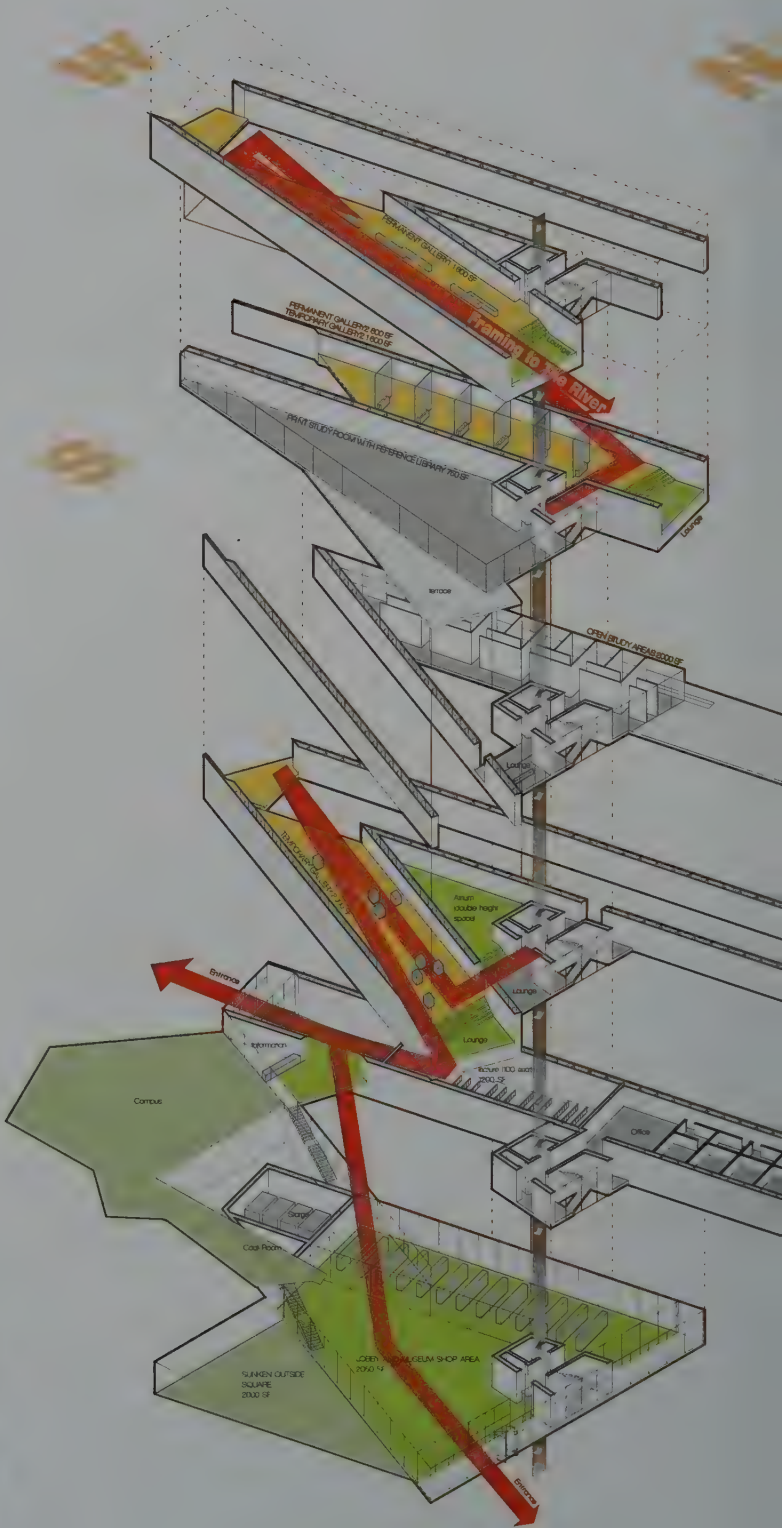
Leslie Gill "I think you have come a long way in taking what was once a very disparate, program-driven building in the earlier stages to then wrestling with how you bring this into the context. Now the question is: how far do you have to move back in this direction to get the interior to be doing what you say it's doing? When I look at your diagrams, I cannot see clearly in the interior of the building how they play out. I was going to say the opposite, which is that your diagrams to me suggest an extremely hierarchical division of space, yet your circulation pattern, which allows you to circulate in many different ways, is democratic."

Jonathon Cielo "I wrestled for a while with where the program would go in, whether or not everything would be along one continuous loop like this, and in the end it seemed too prescribed and didn't allow for much variation."

Leslie Gill "I am just pointing out the disjunction that I see. At the scale of the site, it is a hierarchical clear set of paths, with the macro-shift as something you move through and around, but it is not, as you say, a path of non-hierarchical choices."

SHEARING
Jonathon Cielo

The ambition of this project is to create a building that uses art as a circuit that relates the museum with the classroom and Wesleyan University with Middletown, Connecticut. The program of the building is distributed around a central nucleus that bifurcates at the second floor, creating opposing nuclei that organize primary spaces and support spaces. This bifurcation creates two overlapping user paths that ramp through multiple levels, thereby relating galleries to classrooms and open study storage, vaults to offices and the cafe and shop. The distinction between museum and support space is realized formally by a primary horizontal shearing in the exterior wall that takes on different characteristics depending on sectional adjacencies and daylighting conditions. A secondary horizontal micro-shearing occurs perpendicular to the primary shearing, registering finer shifts in program.



Jonathon Cielo, section

Yichen Lu, exploded axonometric

By embedding the gallery tubes within a volume of teaching and service, it became possible to plan a pure exhibition space. According to the proposed redefinition of the teaching museum as a hybrid institutional type in a constant state of transition from physical to cultural interest, this project has two distinct systems that meet the different needs of town and gown. In formal terms, the two systems can be described simply as 'inside tubes' and 'outside tubes.' However, the two systems also have huge differences in program, circulation, view, siting, structural and mechanical strategy, and lighting.

INSIDE OUTSIDE TUBES

John Paoletti "If it's a tube, then why not make a tube that has some kind of structural integrity as a tube? In that double wall, between the two walls, you can run all your mechanical stuff, so the tube itself will be a structural condition. When you say you're not interested in form, I don't believe you. In the end, you've made a box that looks sort of like a container or a railroad car, and you've stacked it in a very Libeskindian way. You've produced solid-void relationships and interstitial occupiable conditions, but you could still do all of those things and have it not be about the slicing and dicing and diagonals and structural gymnastics if you just designed a better tube."

Martin Finio "I think there are two other tests you would have to make about the tube. You have to test it to see if it really is optimized for the programmatic effects you want to create. I don't understand why the tube that houses the auditorium and the lower tube would have the same section profile and size as the galleries up above. The second set is testing it from the outside. You're claiming that it makes these very specific site relationships, but I don't know if I believe you or not because I can't see it."

"I think the fact that you are using uniform tubes belies your statement that you are not interested in form. That is what gives it away that you are absolutely interested in form, and you want to maintain that singularity. It is not a response to program; it is a response to form."
—John Paoletti

Meejin Yoon "I wanted to ask, "Why the tube?" But then my second question would be, "Why four tubes?" If you insist that is has to be a tube, could it be all tubes? Could you tube-pack – basically pack all of these different sized tubes together really tightly and allow them to support each other?"

Mimi Hoang "I think all of the discussion about all the different ways in which you can test the tubes or make the tubes better is very appropriate. I feel that you have a very strong iconographic image. The struggle is then developing it so that it makes sense on many different levels. The discussion about the structural tubes and exactly how the views are framed, we need to see more evidence of that."

This project places emphasis on both the objects of the museum and the campus itself, with the focus alternating between objects from the four collections and the landscape beyond. This shift in focus is first experienced in the study, storage, and gallery areas, where one encounters the displayed artifacts; then, via stepped ramps, the visitor's path moves to the edge of the building where the visual focus is switched from the artifacts to the campus itself. Light, view, and environment are moderated by a terra-cotta screen system based on a folding geometry. One is, in a sense, caught between the museum and the exterior, left to continually question what is on display.

CULTURE OF OBJECTS

Mario Gooden "It seems to me like a fascination with fabrication and with façade making, and that sounds a bit harsh. When I look at it, I think where it's perhaps the most successful is along this edge where it folds in and where the program actually serves another function and becomes part of the object storage system. But then, around here, it's almost ornament. What I was looking for is a detail of this. How does that detail not only operate at that scale but at an intermediate scale and at the scale of the whole... For example, take some of Mies van der Rohe's buildings, like the Seagram building. If you look at the detail of the curtain wall of the Seagram building, you actually discover the parti of the plan in that detail, at the same proportion. You can overlay, enlarge the detail to the scale of the plan, and be amazed at what's there. Is it just about skin and making a façade or is it somehow informing the program and some of the other spatial moves?"

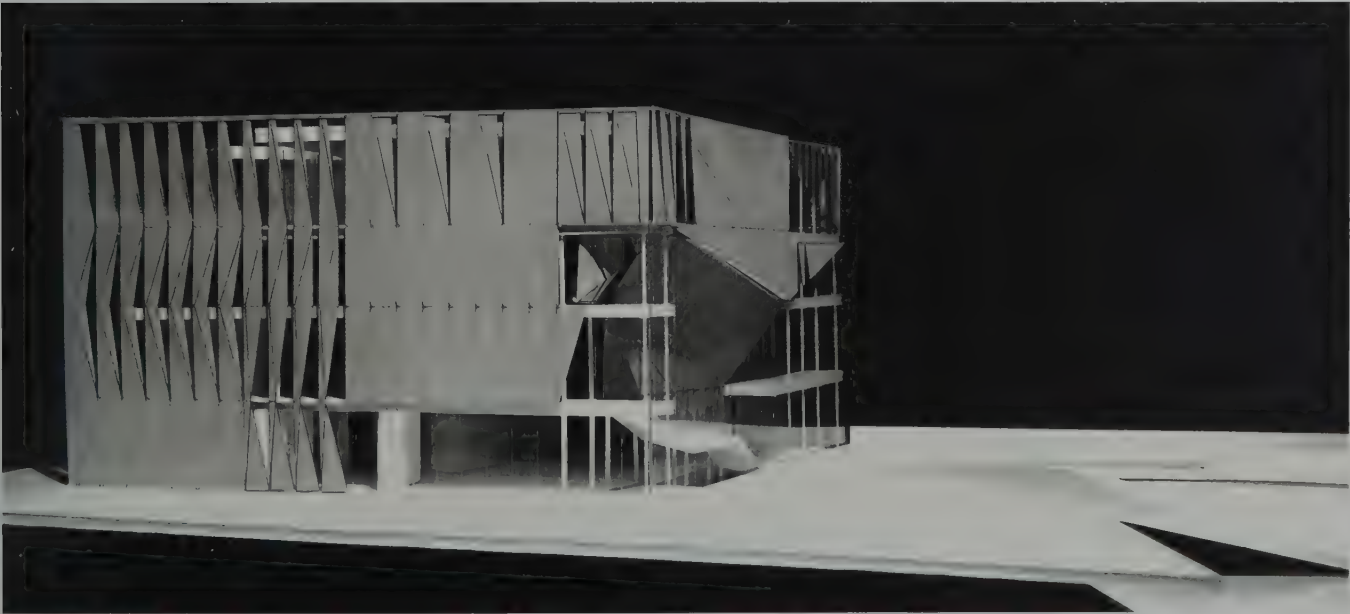
Jason Pytko "It was always my intention to have it respond to program. The fact that this piece is folded in takes light that's coming from this direction and shades it and reflects it, versus a fold that's made in the opposite direction, which would just allow the light to come in or view to go out."

Eric Bunge "But it seems to stop there at the façade; the program that it's related to doesn't seem to be affected by the kind of light that it's receiving."

M. J. Long "I think that the intention to look at orientation in relation to the façade and to think about how sun strikes the envelope of the building is an interesting one. I think you're looking at it at the wrong scale....

It becomes almost a rhythmic wall paper at this scale; you almost have to look at each component half or full scale to really make that work...

...It's not just the solid and void, but it's also glass, and sometimes, if I'm reading it right, the glass is outside the solid elements and sometimes the glass is inside the solid elements... and I think the language of the glass is important, whether it is just an invisible negative thing or it becomes a positive thing... it's got it's own width, it's own structure, it's own geometry, and I'm not sure the whole thing wouldn't be stronger if there weren't two systems, both of which have their own geometry."



Jason Pytko, model





503a: Second Year

Architectural Design Studio

KEITH KRUMWIEDE

TEACHING PATH
Marc Newman

The Wesleyan University Teaching Museum reveals and defines the tension between the banal and the marvelous. The path, though a seemingly banal and typical feature of the university campus, has marvelous potential. The changing state of the campus determines unplanned locations of objects and spaces — i.e. the slope turned slip and slide along the northern edge of Foss Hill — and the event that takes place at the intersection of these objects determines the condition of banality relative to the marvelous. Moreover, offices, classrooms, laboratories, storage units, bathrooms, etc., are only perceived as banal if they are deprived of an event. The objective of the Teaching Museum is to move past fulfilling the display operation of the building in order to put operation on display. The intentional intersection of more formal public space with the programmatic guts exposes, reveals, and utilizes the entirety of the museum as a tool for teaching. Collapsing circulation ameliorates the threshold between the normal and the exquisite. In the case of the museum, provoking event via intersection is as a mechanism for learning and teaching.

TEACHING PATH

Brad Horn "I want more moments: tangible manifestations of this brief you've written for yourself. It still feels like it operates by a certain kind of convention where you are maintaining a separation between these two conditions. How do you foster more interaction between them?"

Keith Krumwiede "It really wasn't being worked out that way. But when you start to actually flesh it out, you're going to have normative conditions drop back into the project. You will have to reconceptualize the next act that's necessary in order to reconfigure the divisions as not solely divisions but in fact a certain degree of differentiation."

Claire Weisz "I think it's too bad, considering your strategy, that you settled with the core being in the center of the building. It seems like you could have made the plinth bigger. You could have pulled out, to the campus side, an activity space and left yourself some bigger volumes. When you get to the top, you aren't getting that possibility of the giant floor plate at the larger scale. I also feel that you could have redone the plinth at this scale... I feel that you are trying to create a new 'library typology.'"

Meejin Yoon "I think the problem is how the envelope hits the plinth. I can see that plinth getting sucked up and becoming the core of the building. Then I could imagine the envelope draping, but not touching the ground. When the plinth gets sucked up in the core, I can imagine these extraordinary spaces that would happen."

Your plan is so clean and straight-forward that it allows for these idiosyncrasies to really be striking and profound. You want those moments where that intersection happens between the mundane and the extraordinary to be truly powerful."



Marc Newman, section perspective



Brent Martin, model

LANDSCAPE OBJECT
Brent Martin

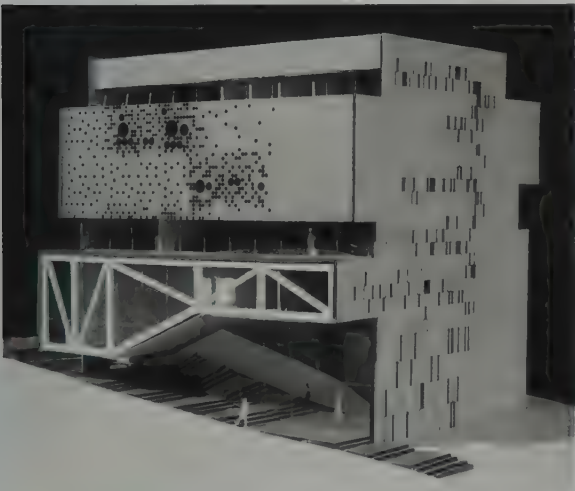
What is the purpose of a collection of artifacts? How do we relate to them in our modern age? Even though this museum is called a teaching museum with "open storage," the displayed objects are still, in a way, untouchable. This tactile distance decreases their effectiveness as teaching objects, confining their materiality to what is visible. This project suspends the objects in a spatial field to be viewed in the round. The work spaces are spread throughout the building with a permeated membrane between public and private, allowing visitors a view into the workings of archeologists and conservators thereby removing some of the mystique and showing people to whom these objects are relevant.

LANDSCAPE OBJECT

- Marc Tsurumaki** "The skin, when you take it off... I'm trying to understand what value it adds."
- Michael Meredith** "I'm curious about the screen too. It seems to me that it's some sort of rain screen system that you would want to use in this zone here so that it's a weather barrier, so that everything can pitch off of that. It feels like you've got multiple edges there that are not necessary; it could be simplified..."
- Walter Hood** "It reminds me of the gallery at Federation Square with a very complex wrap-around with all the butt-work, all the edges set in that zone. So you would have a very simple box inside that room and everything else happens outside. It's a very sophisticated way to deal with an otherwise very tricky problem."
- Michael Meredith** "I'm just saying, with all this roof... this water getting dumped to where?"
- Brent Martin** "You can see in the section here that the water is getting dumped from the galleries off the edge and then... away."
- Michael Meredith** "The real question is what are the functions of these layers... can you remove some or consolidate?"
- Keith Krumwiede** "Maybe this is where you're wrong, Michael. We can talk about that screen from different perspectives – mechanical, or construction and assembly – but in terms of the building, and what the building is doing on the site, and the way that the site is reflected on the screen, that screen is a critical component."
- Marc Tsurumaki** "I'm interested in how you're doing it. Like this here, you've created this blind. There's something eccentric about it, and I'm trying to figure out what's eccentric at this point. What are the uses of that?"
- Hilary Sample**

“The renderings, as Michael was saying earlier, are beautiful. And one thing I’m really interested in is this moment when you start to see through it, the transparency and the ghosting.

And I think that can become a really interesting moment when you can pull this apart. It can be this moment where you're actually outside and you have exterior sculpture space, and I think it's something more about the skin as being an idea of some kind of landscape or registration against the land that is more exciting to me than what you've done... For me, I really like the project a lot but the one thing I really question is this moment when it gets raised up, especially when you're coming from the Roche building where it's about the registration with the land ...and here it's some kind of artificial, almost monumental moment, and it just seems like this other thought, different from the rest of your sensibilities which I think are fantastic."



Pierce Reynoldson, model

MUSEUM
Pierce Reynoldson

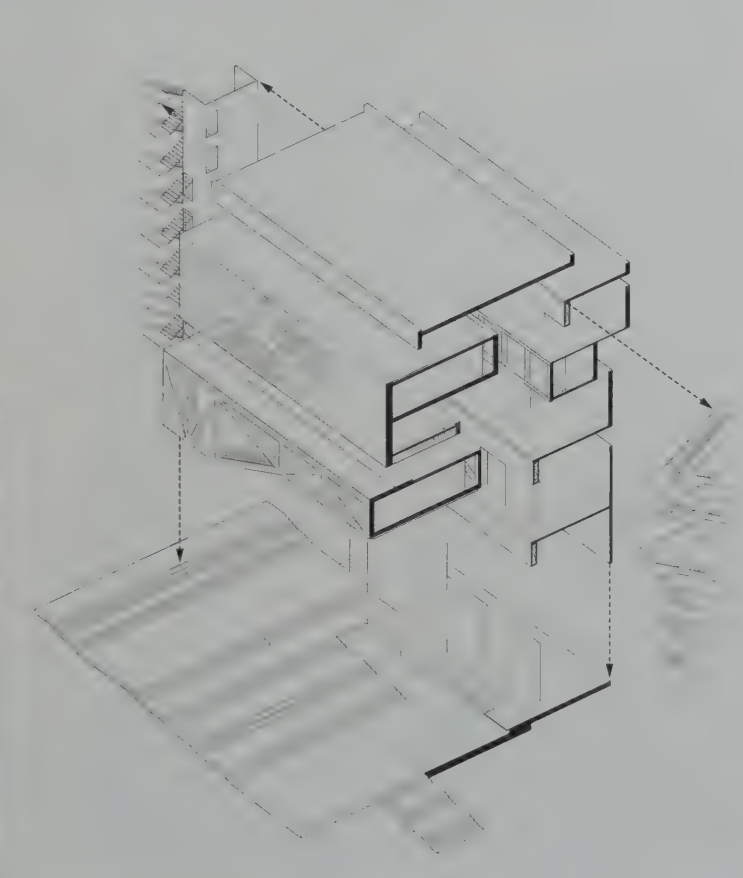
In this project, the program is grouped by access requirements into areas for the general public, students, faculty, and back-of-house use. The structural design – slabs resting on deep beams and/or trusses tied between two massive end walls – allows for a longitudinally free section, which can then be manipulated according to day lighting and height requirements. While the basic building form is very diagrammatic, its monumental simplicity serves as a support for deliberately localized and 'ad-hoc-ist' details at the individual scale.

MUSEUM

- Keith Krumwiede** "Circulation has always been the sticking point with this scheme... It all goes back to the careful calibrations that you get into as a scheme develops."
- Lyn Rice** "But, if you had added mechanical shafts, that may have helped you think that out too."

The moment you start to move air and services beyond just the elevator you will find that they will not all just be happily in that center core; it will grow and grow.

- You will have to add more vertical elements to take stuff through. If you believe in the stair, which I totally subscribe to, you will find that one should be more dominant and in a more important place."
- Peter Chow** "It is a shame that the circulation has become just a spiral stair, instead of switch backs, so that as you move up you get different conditions. That might have lead to a way of thinking about the circulation as far as moving up, based on where you are."
- Hilary Sample** "I agree. I really like your section, but I feel like you packed every idea you had into this one section which represents the entire building."
- Pierce Reynoldson** "One of the things I tried to do was create an alternating series of openings so that there were spaces when you were on this landing. I also created these large, open areas as you go up."
- Hilary Sample** "I think that is clear and I appreciate that, but it would be nice if you had a bit more pause or concentration on certain moments."



Pierce Reynoldson, axonometric section

503a: Second Year

Architectural Design Studio

HILARY SAMPLE

GRADIENT
Alexandra Burr

The Wesleyan Teaching Museum acts as a mediator between disparate edge conditions in terms of scale, orientation, and material. The geometric organization of massing is a direct response to the lower Dinkeloo and Roche buildings to the west and the larger academic buildings to the east that orient themselves with High Street. The building's material reinforces these relationships and adjacencies: the lower portion made of stone, thick and heavy, relates to the Dinkeloo and Roche buildings and the skin wrapped portion, made of a fritted glass, becomes yet another varied façade in the pastiche of building types that already exists along High Street. Programmatically, spaces are arranged around a three story open study storage space. The massing, the material properties, and the exterior skin act to control light penetration within. Light is filtered in along a gradient from the exterior skin into the interior and finally into the open study storage. This light gradient not only acts as an organizer for spaces and a control for programmatic elements but also serves to represent this idea of the building as a mediator between site conditions, and between user groups along some kind of gradual gradient; two disparate edges combine, two geometries meld, and two user groups intermingle.

GRADIENT

Tod Williams "I like your first floor here, but I wish this space could have been compressed more so that it put more energy into that center cube. That space around it probably wants to be more charged and by making your building a little smaller it would look better on the site. I also would like to complain slightly about your choice of materials, which feels not very well thought out ...but I don't have a better answer, except that you've used three to four different materials here to attempt to break up your composition. Maybe if it were slightly smaller in scale you could use fewer. I would have equated the fritted glass material as a contemporary painted wood sort of thing, possibly... but I don't see the place of the wood on the outside that sort of carries inside, and it seems to me that architecture shouldn't be so diagrammatic."

Walter Hood "Does the rotation say the same thing?"

Keith Krumwiede "Yes, the crank falls into that; it's too diagrammatic. It's like saying, "This is what I'm doing"... I can see that you're also thinking of that in terms of the site relationships, but I don't know that it does a lot for you, versus, I agree with Todd, a little compression... and maybe pare down the material choices and also look at taking the rotation out, or at least look at it so you can really measure what it is doing..."

Alexandra Burr "The idea of rotation wasn't my initial thought; it was really putting storage in the center and having the circulation move around it..."

Walter Hood "Yes, it works both ways."

Keith Krumwiede



Gene Cartwright, bird's eye view



Alexandra Burr, section perspective

“That, I think, is a beautiful idea Alex, and with the choices you’ve made, really well executed. I love seeing this model and the relationship with the circulation and the glimpses into that space.

That’s why I think Tod’s suggestion about the compression would really help that ...and help people understand that that is why this place exists, for that set of artifacts.”

Michael Meredith "There's something about it reading as a diagram... then you don't make certain decisions, particularly with thresholds. Inside and outside, there's no decisions made, you know. You sort of live with that. It took me a while to figure out where the entry was. I heard you talking about the lobby, but I still don't know how you reconcile coming in off the street and then into this lobby because I think that it would have been great to maybe extend this ground out..."

Alexandra Burr "I agree, and I did intend to do that, with some sort of terrace... And the fold in the skin was there to sort of emphasize that it's the entrance but maybe it needs to be more blatant..."

Michael Meredith "I don't think it needs to be blatant; I just think you need to make some decisions. Right now there are no decisions made."

WALKING GALLERY
Gene Cartwright

This project for a teaching museum at Wesleyan University is conceived of as a new center for interactive print and artifact research with a vertically integrated public gallery space. The public gallery winds up along a vertical vitrine that provides daylighting and houses artifacts. The vertical gallery flows into the study spaces on the courtyard side in the form of three large double-height volumes that house three dimensional art and artifacts from the various permanent collections. These spaces are woven together by the open-study storage areas, small seminar rooms that look onto both the vertical vitrine and the permanent sculptural collections. Sensitive research oriented collections are housed in a below ground plinth, and study spaces in this plinth are organized around lightwells similar to the double-height public galleries.

WALKING GALLERY

Patrick Bellew "How do you feel your architecture has actually been informed by this condition between these two calm, traditional looking buildings? How do you feel you have responded?"

Gene Cartwright "I think it responds to the scale relatively well... Formally this building relates to these two buildings, but beyond that formal site relation and very preliminary geometries, it's not doing a lot to react to these buildings. It's just another building there, which I think is kind of the case all over that campus... it's kind of a pastiche."

Keith Krumwiede "Gene, is there an idea about material.... Its concrete, it's a blank wall? There's form work. It's not going to be corduroy, but do you have an idea about how you would do that?"

What’s interesting to me about its relationship with the other two buildings is that it has a very strange scale you can’t quite know its true dimension.”

Walter Hood "Why would this not be red brick? Or red painted concrete?"

Gene Cartwright "Yes, that site model addresses that. I don’t know. I don’t think it does much for me to make a big effort to make it a part of the surrounding buildings."

Keith Krumwiede "The point is, if you’re going to answer my question, you’re going to have to make a decision and make a choice there. It’s not an eight story completely smooth concrete wall... Is that what it is?"

Walter Hood "But if it is concrete, then you’re saying that it probably is all more or less white, so it’s a really big object with a white plinth."

Gene Cartwright "Yes."

Michael Meredith "So he’s made a decision. That’s good."

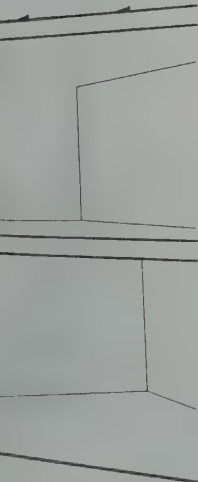
Keith Krumwiede "The scale issue is really fascinating to me. It’s eight stories next to four and three, but it doesn’t actually look... it’s actually quite towering next to the building to its east, but it’s not very large, relative to that building to the north."

Gene Cartwright "That’s why I moved it there initially... I thought it looked more interesting there."

Keith Krumwiede "But did you ask yourself why it looked more interesting?"

Gene Cartwright "Well, it did what I wanted it to do on the site, which is clear up the area. I didn’t want to put anything in. At the same time I thought it had a nice sectional relationship to the buildings it was between."

Keith Krumwiede "It’s a well-executed project, you seem to make interesting decisions, decisions seem to be considered for very particular reasons, but then it’s like, "Well, it just cleared the space I wanted to have open, and that’s why it’s there," and it hasn’t been considered beyond that... but clearly it has. You’ve made choices."



GALLERY
Elizabeth McDonald

Located on College Row, adjacent to a number of high traffic buildings, the site of the proposed teaching museum is a central location on the Wesleyan campus. Currently, the site is a junction of a series of circulation routes where students congregate in warmer weather. The opportunity presented by this project is for the unique program of open study and storage to be re-conceptualized as gallery, while, at the same time, challenging a conventional notion of gallery – both the relationship of viewer to objects on display and the very definition of what, in this newly conceived environment, is the legitimate “object” of display. A building on this site, then, must return this idea of unprogrammed space to the University, while offering a new form of public space.

GALLERY

Keller Easterling "I am just hallucinating but what it would be like if you said, "I don't have punctures, I just have tilts." I am just hallucinating for the hell of it;

the taut, grey material that is wrapping and then shutting its eyelids and opening its eyelids at different points... it gives you a very resilient way to modulate light.”

Rob Rogers "One thing the punctures do is give this a really domestic scale. I don’t particularly care about domestic scale in relation to the site, but I am interested in the possibility that the domestic scale is a way to actually push forward the pieces that you started with: the “non-gallery” gallery space with its kind of intimacy..."

Mimi Hoang "I think they could be pushed beyond the scale of the window... In the middle core area – I really appreciate the clarity with which you’ve separated that – but I think that there could be opportunities to really pull back and look at those windows and see the campus framed through those windows. Somehow they could be used to draw some sort of connection that is more visual; that would also reinforce the physical connection that the ramp and stair is trying to make between the two ends of the building."

Rob Rogers "The scale is interesting to me, too. Somehow it seems like this concept needs a bigger building, with these big gallery spaces around a core. It gets really pinched. If this was an amazing series of galleries around the working spaces... but the little spaces going around are not as strong."

Keller Easterling "It’s interesting because you also have the possibility of the landscape just falling off underneath your building, just like lava; the program sets itself up how it needs to, it just flows off the edge."



Elizabeth McDonald, perspective

503a: Second Year

Architectural Design Studio

CLAIRE WEISZ

POCHE OF THE INSTITUTION

Jeff Geldart

In this project, the connection to the public realm, and to the town of Middletown in particular, is of utmost importance. Traditionally, the academic institution has been accessible to a select few. Combined with the curatorial and artistic agenda of the particular institution, the white cube typology of art galleries and museums propagates this notion of limited accessibility. And although the need for the white cube is supported by the necessity of blank space in which artists can exhibit their work, this justification ignores the required support services for the viewing public. This project endeavors to wear its clothes turned inside-out in order to expose the true nature of the building's fabric and the stitching which holds it together. By exposing the process of study and research as an additional exhibit, a connection is made with the public, and formerly privileged information is exposed to the public.

POCHE OF THE INSTITUTION

Martin Finio "It's funny that you've only begun to think about the mechanical incorporation, but I think it speaks to where you've gotten so far, where you just want to shove everything into the poche and leave the rest of the space open... I would want to see all of the core stuff – elevators, stairs – inside of these sinewy things... then you'd be left with the space in between as a result."

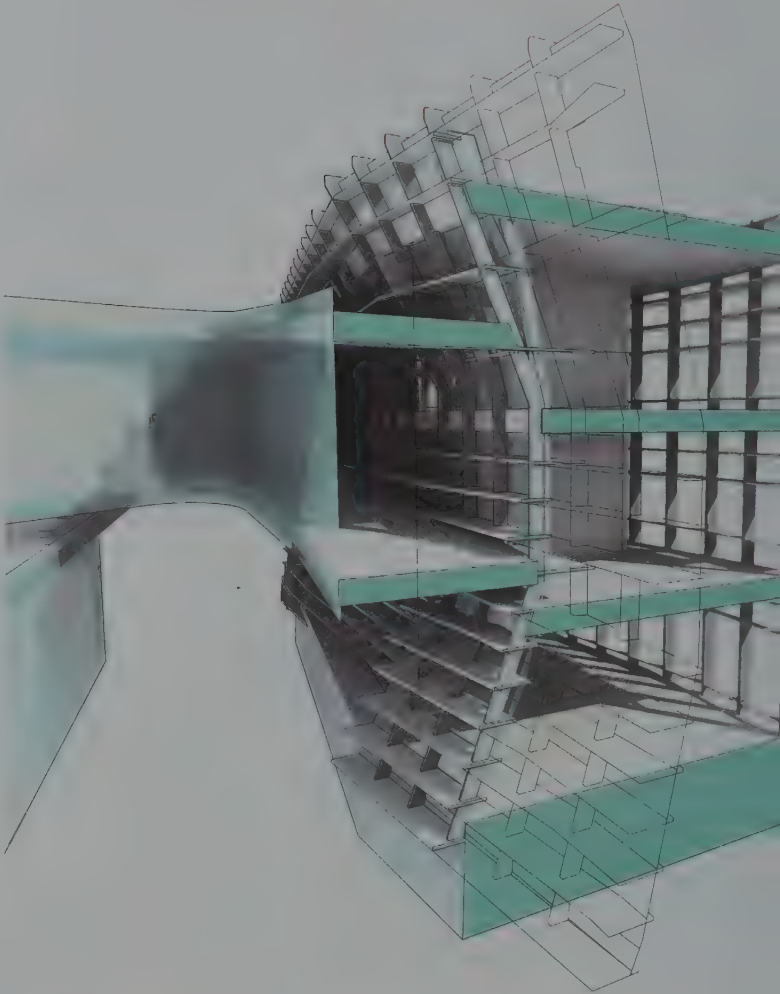
Leslie Gill "I think that the base idea is a really interesting one, and the development of the various details is very critical..."

I feel that each image is constructed as an image, as a graphic. I think that, graphically, the single image is taking over the development of the whole and that you've lost the clarity of where the hierarchy is between massing, skin, and poche.

I would suggest that you unravel your project and go back to a diagrammatic level... One diagram is the interstitial space... [gestures] The other is the one that you described verbally and in plan, with three volumes that come into play. The last one is where the rescued space becomes the real plan figure, and the rest is a simple, normative structure."

Martin Finio "I agree. In a similar vein to what Leslie was articulating, it is hard to find a single image that you can actually synthesize a building in. This has a diagrammatic clarity relative to the relationships between volumes and walls, but it doesn't really talk about the nature and scale of the model. The plans are incredibly legible at the scale of programmatic differentiation and specificity, but the clarity of the overall diagram gets eroded."

Leslie Gill "I feel like the project is a diagram cloaked in specificity's clothing. It really remains a diagram. I think the walls remain rhetorical in the digital model, and I think it is most interesting where the walls don't assert themselves as something that is constantly trying to organize something else, but they actually become synthesized. I think that is the problem, that there isn't any kind of synthesis of any consistency."



Jeff Geldart, section perspective



Jeff Geldart, perspective



M. Claudia Melniciuc, site model

At the core of this project is a desire to subvert commonly held notions of museum-going by actively engaging the visitor, facilitating informal exploration of the open collection and creating opportunities for accidental discovery. The program infuses normative museum functions – the curated exhibition spaces – with opportunities for hands-on engagement with the artifact – the full-access study and storage spaces. The exhibition halls consist of contemplative, hierarchical, and carefully sequenced display. The storage and study spaces, on the other hand, consist of interactive, non-hierarchical, and flexible display. Spatially, the exhibition spaces serve as static destination points, while the open study display takes on the function of active circulation. The auditorium, the meeting point between public and private, functions as the central element of the entire program.

ARTI:FACT

Alan Organschi “I feel like there are some simple and beautiful ideas that you are going after, and in one sense, there’s this really clear juxtaposition of those objects as signs or collections that are not part of the general space of this [gestures to model]. And then you have these other signs which are words that aren’t just signifiers but are containers. The rest is really easy spatial quotes... interstitial spaces that are quotes. I feel like what you’ve done is create these really significant elements and you’ve actually packed these interstitial spaces with quite a lot of program, so you’ve lost a lot of spatial clarity that your concept suggests. If it were stronger as a sort of emblem... and simpler in the reading of the exterior, then I think those distinctions within the building would start to break apart. ...But everything starts to meld in a way, and it’s melding outside the building too. I can’t help but look at the building and feel like you’ve conflated the logic that you’ve very carefully organized. You’re trying to drill a hole with a hammer... [laughter] It’s like you’ve lost your discipline. I don’t mean to just say that it’s a black and white system – it’s a very complex and rich system, but I don’t understand a number of decisions that you’ve made that might have given the conceptual clarity some life in the architecture too.”

Hilary Sample “I think you have a really tight proposal. In a way, you have this very precise diagram, and the model... I think the whole thing might want to be a box within a box, or three boxes within a box, but that’s not what you did because you were responding to the site.

The key aspect of your proposal – what’s really interesting, but strange – is the fact that somehow I can go there any time I want to but I can’t quite get into the private space...

I would like to see a diagram about moving through the building with the same clarity that you have in these three boxes. I like the project a lot... the public spaces are where it becomes a little less clear.”

Brad Horn “The galleries provide space for human habitation, to circulate around objects. I agree with Alan’s comment though. I think there are moments where it really seems confused, in the etymological sense of the word, where things are really fused together that shouldn’t be. I think the initial concept is so powerful and so clear that you just want that clarity to be maintained... I think what wins out at the end of it is the richness of the application which definitely comes through in the way the model is made and in the way that the drawings are made.”

Yolande Daniels “By separating the galleries you create intimacy... each one has a sort of intimate feel to it, and they’re linked sort of naturally to the educational building. I sense a sort of energy around that middle where the three come together, where the auditorium comes in; it’s sort of interesting and it feels like an educational building. It doesn’t feel just like a non-gallery but a place where you go to learn... not just a big-box gallery. I think that’s one of the things I really like about it.”

The diagram of the existing Davison Art Center (DAC) is of an archipelago of educational islands in an ocean of open space. The DAC, as it currently stands, splits functions up so that each educational program has its own building. The new grouping of four previously separate programs being brought together in the Museum of Wesleyan University (MoWU) represents an opportunity to mix multiple academic functions in a single building. Furthermore, there is an opportunity to bring the informality of the green space that surrounds the DAC into the new building. This project proposes to establish a surface upon which all exhibitions, displays, and open forms of storage are spread out smoothly. Instead of islands in an ocean, program and open space are merged to capture the informality of the Art Green with an overlay of function.

MOWU

Meejin Yoon “I wish somehow the circulation could occupy your idea of the loose fit. It could fill up the space, it could be more casual. Somehow, you could meander around that... Right now, it’s more of a terraced project than a surface-program project.”

Mark Linder “I totally agree. Another thing that occurs to me is, potentially, representation. You produce an effect of transparency... I could imagine you using that much more precisely. It’s about smoothness and flow, and I could imagine this grid transforming its dimensions to actually be structural relative to the slabs. Then you would explore the connection of the slab to the structure, and then that grid would also become forces and flows telling us about the spaces behind.”

Brad Horn “I am also really intrigued by this representational system; it is an MRI condition

I would agree that is where the invention is. Representationally, you are uncovering something...

It does relate back to the fact that there is more of an ambiguity about how high and low the spaces are.”

Claire Weisz “You were very ambitious about studying how this program can make a new typology, and the building didn’t necessarily replicate what was already at Wesleyan.”



Nicholas McDermott, plans



M. Claudia Melniciuc, elevation

Fall Term 2006 First Year Architectural Design Studios

Critics

KELLER EASTERLING, coordinator

JOHN BLOOD

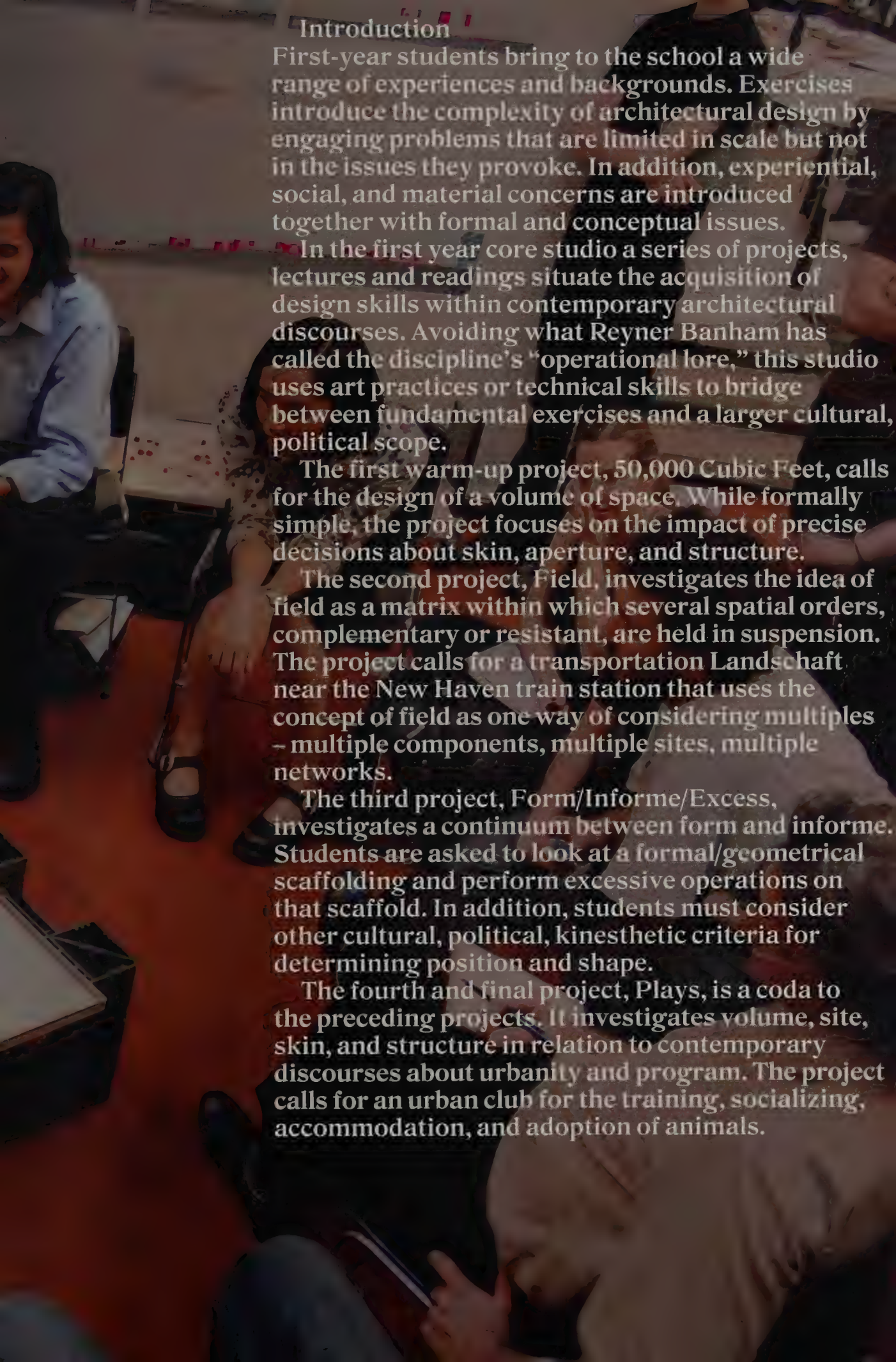
MARK FOSTER GAGE

GAVIN HOG BEN

BEN PELL

EEVA-LIISA PELKONEN



A background photograph of students in a studio setting. Some students are sitting on the floor, while others are standing. They appear to be engaged in a collaborative activity, possibly a design exercise. The floor is a reddish-brown color. The overall atmosphere is one of a busy, creative workspace.

Introduction

First-year students bring to the school a wide range of experiences and backgrounds. Exercises introduce the complexity of architectural design by engaging problems that are limited in scale but not in the issues they provoke. In addition, experiential, social, and material concerns are introduced together with formal and conceptual issues.

In the first year core studio a series of projects, lectures and readings situate the acquisition of design skills within contemporary architectural discourses. Avoiding what Reyner Banham has called the discipline's "operational lore," this studio uses art practices or technical skills to bridge between fundamental exercises and a larger cultural, political scope.

The first warm-up project, 50,000 Cubic Feet, calls for the design of a volume of space. While formally simple, the project focuses on the impact of precise decisions about skin, aperture, and structure.

The second project, Field, investigates the idea of field as a matrix within which several spatial orders, complementary or resistant, are held in suspension. The project calls for a transportation Landschaft near the New Haven train station that uses the concept of field as one way of considering multiples – multiple components, multiple sites, multiple networks.

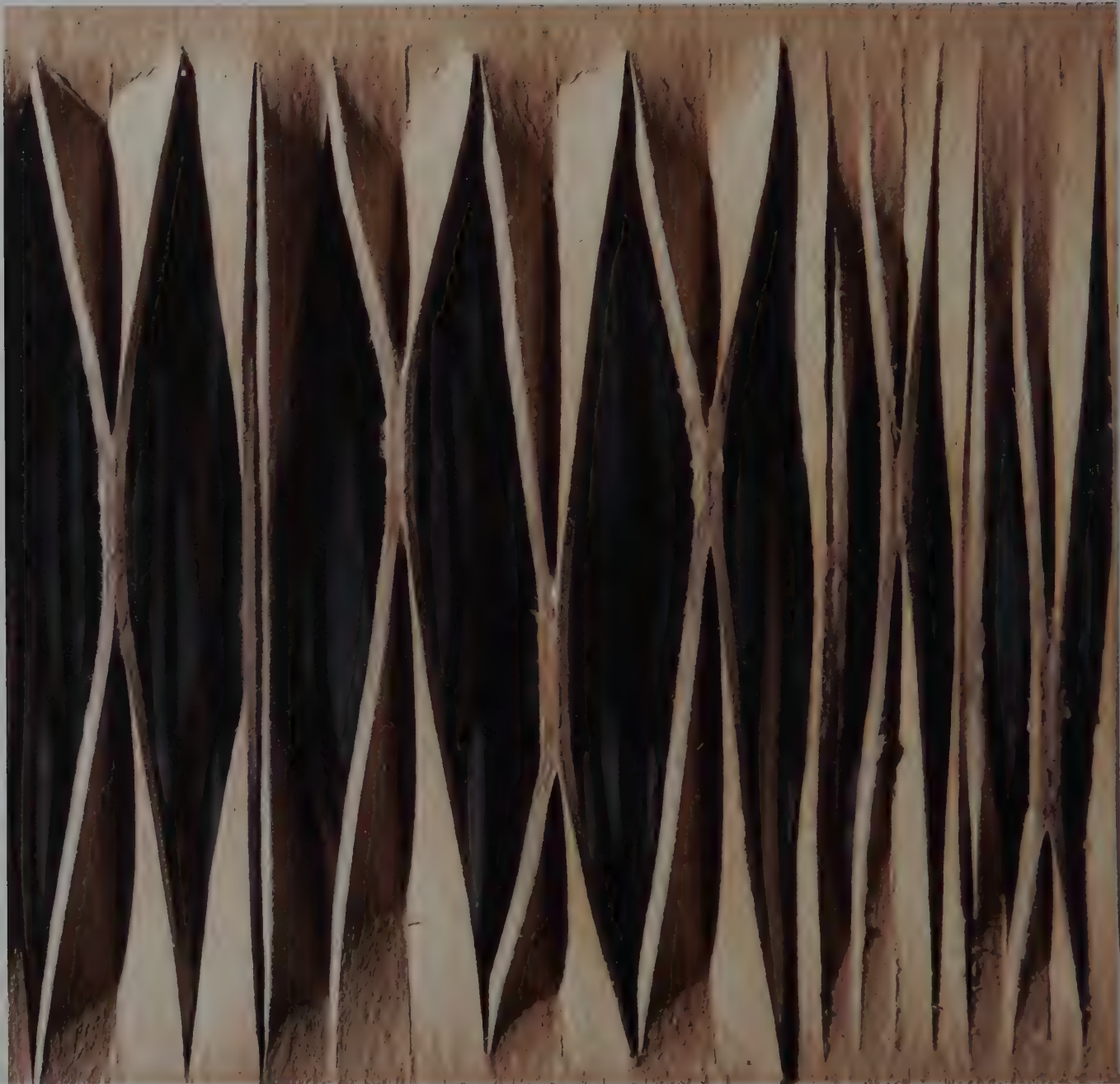
The third project, Form/Informe/Excess, investigates a continuum between form and informe. Students are asked to look at a formal/geometrical scaffolding and perform excessive operations on that scaffold. In addition, students must consider other cultural, political, kinesthetic criteria for determining position and shape.

The fourth and final project, Plays, is a coda to the preceding projects. It investigates volume, site, skin, and structure in relation to contemporary discourses about urbanity and program. The project calls for an urban club for the training, socializing, accommodation, and adoption of animals.

501a: First Year Architectural
Design Studio
50,000 CUBIC FEET

PINCHED
Isaiah King

This project combines a single formal operation, pinching, with a single material, chip-board, to produce a skin that creates layered effects. The pinch is employed at different scales and densities on the skin and combined through corrugation on the exterior. Beginning with the idea of the spiked skin of a sea urchin that activates sequentially as the urchin moves, the skin of the volume is visually activated by the shifting position of a person moving through the space. A central void, used to maximize light exposure, is surrounded with circulation creating a looping path with no single destination. The path encourages movement to produce a changing performance of shadow and view.



Isaiah King , model detail

501a: First Year Architectural Design Studio

FIELD/MULTIPLE

Guest Critics: Fabian Birgfeld, Ted Brown, Martin Finio, Kian Goh, Phu Hoang, Christopher Marcinkoski, Edward Mitchell, Igor Siddiqui, and Cameron Wu

WASHING MACHINE
Daniel Colvard

Union Station is a washing machine. The site contains a field of cyclical motion where sectional difference, acting as detergent, governs the extraction of passengers from their vehicles. New fields of turning radii generate form and provide spaces for additional program. As traffic density rises and falls, the hierarchical order of movement within the site is renegotiated.

SITE INDETERMINATE
Emily Wells

A cup of coffee is purchased, consumed, and dropped on the platform of the railroad station; it is then picked up by the wind and released onto the tracks with the other wrappers and cigarette butts. Using this indeterminate process as a metaphor for the adjacent lot, a bicycle hub is placed on the lot and allowed to move freely within the site - confined by the topography that peaks and dips along a grid. Other programmatic elements such as trees, tables, chairs, and food concessions are also on wheels, transforming the site into a game board onto which our day-to-day actions of eating, cycling, and socializing are allowed to cluster and dissipate along the built landscape.



Daniel Colvard, site diagrams



Emily Wells, site plan

CLIP-ON INFRASTRUCTURE
Louise Levi

A ring of parks and bike trails encircle New Haven but the city lacks defined bike paths. This project proposes a new bike path system built as a clip-on to the existing civic infrastructure –capitalizing on instances where existing paved surfaces (potential bike paths) are not used. The new path is anchored by a series of “pit-stops” with bike storage and recreational facilities – nodes located at the intersections between railroad, highway, and street. Through minimal alteration of the existing city fabric, a new image is created of a city accessible for bikers, pedestrians, and cars alike.



Louise Levi, site diagram

As a means of extending the program of New Haven's Union Station, five node-buildings directly serve traveler's needs and behavior while organizing and informing a larger public intervention. Sites for a ticket booth, car parking, moped and bicycle rental, and a cafe spill south of the existing station and across the urban landscape. Woven between these five sites, a multi-layered system of public greenspace accommodates the demands of movement at multiple scales. This new public forum, differentiated from the existing residual lots of New Haven by distinctive, detailed surfaces, unifies the fractured neighborhoods around the station. Hence, the greenspace simultaneously serves the station and the city, the small and the large, the limited and the infinite.



Catherine Anderson, site diagrams

WOVEN MOVEMENT

Edward Mitchell "I think you need to be very straight forward about what you're trying to do. Where did the tunnels come in? What are they connecting?"

Catherine Anderson "They cut across and between the individual nodes because I'm using the model of the train station where the tunnels go between specific points of program like Dunkin Donuts and the newspaper stand. And the tunnels intersect with each other."

Edward Mitchell "I believe that it has a lot of promise."

It's kind of like Central Park distributed south of the site and under the overpass to some weird territory. I know what it is, but I don't know what would go on under that...

One main ambition seems to be extending the program by multiplying it or attenuating it."

Mark Foster Gage "In terms of field/multiple, I think you're dealing with multiples. You don't have enough... There seems to be an aspect of field which is best architecturalized when you're able to identify areas of high and low intensity. You're trying to pull together disparate ideas of multiple, collaborations between systems and putting them in the same area, in proximity to one another, but I feel there's a lack of intensity in the translation of things that are going to exist and things that exist now."

Catherine Anderson "I think there is, right now, a definite difference of intensity in terms of how they're occupied. The scale of the ground... I use the term wrinkling or folding back on itself... the scale of the program that the pieces begin to break off into individual occupiable spaces. For example, out here it's mostly just one large space, and it gets smaller as it moves in toward the node. I see it expanding out over time. There is room for the landscape to start wrinkling again and referencing these."

Mark Foster Gage "That's not as strong of an answer as using the analogy of dropping a pebble in water: it's more wavy where it hits the water and then gets less wavy. There's something awkward in your project where you have a level of intensity... one, a collaboration of the landscape moving up and down, the tunneling underneath, the redistribution of program, is all a very intense collaboration right here, and when that proliferates across the site, that somehow weakens."

Igor Siddiqui "Also, that one program is one form. In a way, I would try to differentiate and distribute the particles as much as I can."

Edward Mitchell "How does it know where and when to grow? If you didn't talk about your site in abstract terms, but in real terms, I think it would help resolve some of those questions. When you say this thing ends, but it could really extend. Well, why wouldn't it just stop? I think there are some interesting things about what you're trying to do, but the language is so off kilter. I think the way this thing gets written out is, it's all materials you're working with, and those materials have multiple functions and configurations, but they are not as abstract as a "node" which is meaningless in the context in which you talk about it."



Catherine Anderson, model

This project uses New Haven's waste products as programmatic fuel for reinventing the site adjacent to Union Station. Vitreous slag units, a by-product of the plasma gasification waste treatment process, are used as building blocks to make new connections on site and to remediate the hazardous waste filled territory between Union Station and the New Haven harbor. This new swath of natural territory would then link the shoreline to the train station via a new and healthy ecological environment that would provide a home and breeding ground to summer dwelling grassland songbirds as well as a space for visitors and residents to bird-watch and bike.

SLAGSCAPE

Ted Brown "I think it's a really smart project. From specifically understanding the waste plant and how waste will allow the systems to multiply over time, I think it's great in the model, great in section, and believable. My criticism would be to better understand the specific site opportunity that this -scape can intersect with. It seems to me, in its expansion, it's just expanded, and I wonder if it expands as this blob or does it have arms that move to very specific sites. I look at that section, and there are all kinds of things going on. You can be above ground or beneath it, or you can occupy it, and it seems successful in its potential there. Where the project needs to go, is for the expansion diagram to get very specific at least in the first few years of iteration."

Ben Pell "I think you could do that if you filled out the narrative like we talked about early on as the slagscape agent as "good" that reclaims the toxic waste land of the meat packing building. Those are the attractors that determine where it grows."

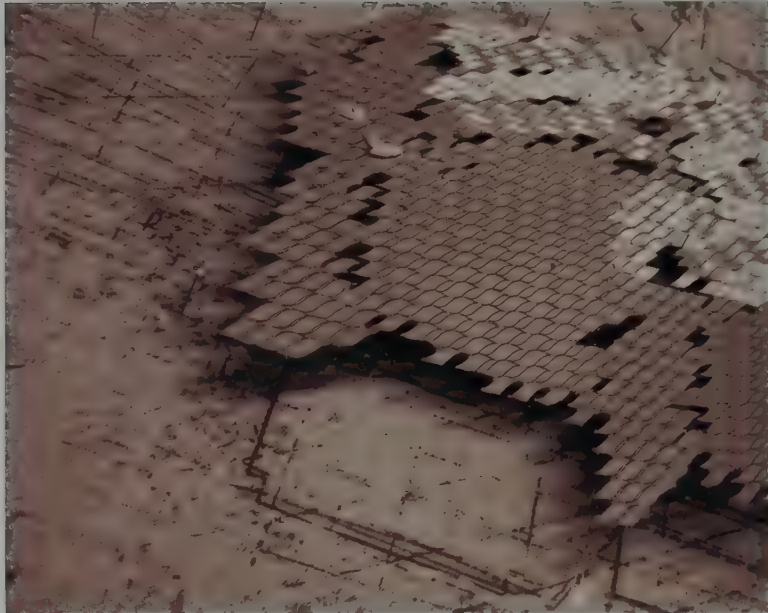
Gavin Hogben "The question comes up, 'What is the scope of this project?' It could be applied anywhere. You could repeat this anywhere say a library, no problem, it has waste. There's this sense that it spreads out, and you say, 'Okay it's generated from the train station.' You did follow through on that; it starts its campaign here and it reaches the Sound with subjects of exploitation. The question of the scope of it is not really the way you extend an infrastructure, so where the tentacles go is interesting, but it's still a subset of the fundamental thing which is really transforming waste into a new type of building material. One wonders, why does the slagscape only make this type of tile? Why doesn't it make pre-made retention units or why not a lightweight one to make a small house? The scope balloons out, and I think the problem is figuring out the protocols focusing on the zone in which it will act as infrastructure or as architecture."

Keller Easterling "It gets more interesting; on the one hand, it's using the generic tile but it interfaces with a lot of other formats. I get less interested in its virtuoso shedding of the train track and the crossing of it. That it can do that is interesting, to think of this massive thing..."

I guess I'm not exactly sure whether it's a virtuoso move or whether it's somewhat unobtrusive but pervasive. Here, it seems unobtrusive but pervasive.

Then, I look at any one of those drawings and it could be Xefiratarch doing an exhibition. It doesn't seem like your style somehow. It seems like the intrigue would be the way this is titled."

Chris Marcinkoski "One thing I keep thinking of is whether this is singular. In landfills, you can measure the way the trash is dumped. If you say, 'I need to find something from 1973,' they know exactly where that area is. The question is whether it acts as a barometer or whether it is something that breaks apart, so different things can happen in different places, and I don't know the answer to that, but it's something to think about. You're saying rather than ship all of this trash to one place, you're fabricating it, cleaning it, and doing something with it, but then just putting all that material back. Does the train station just become a receptacle for all of the trash, or does it go someplace else? Do we have no evidence other than the process at the station?"



Meghan Spigle, model



Meghan Spigle, site diagram

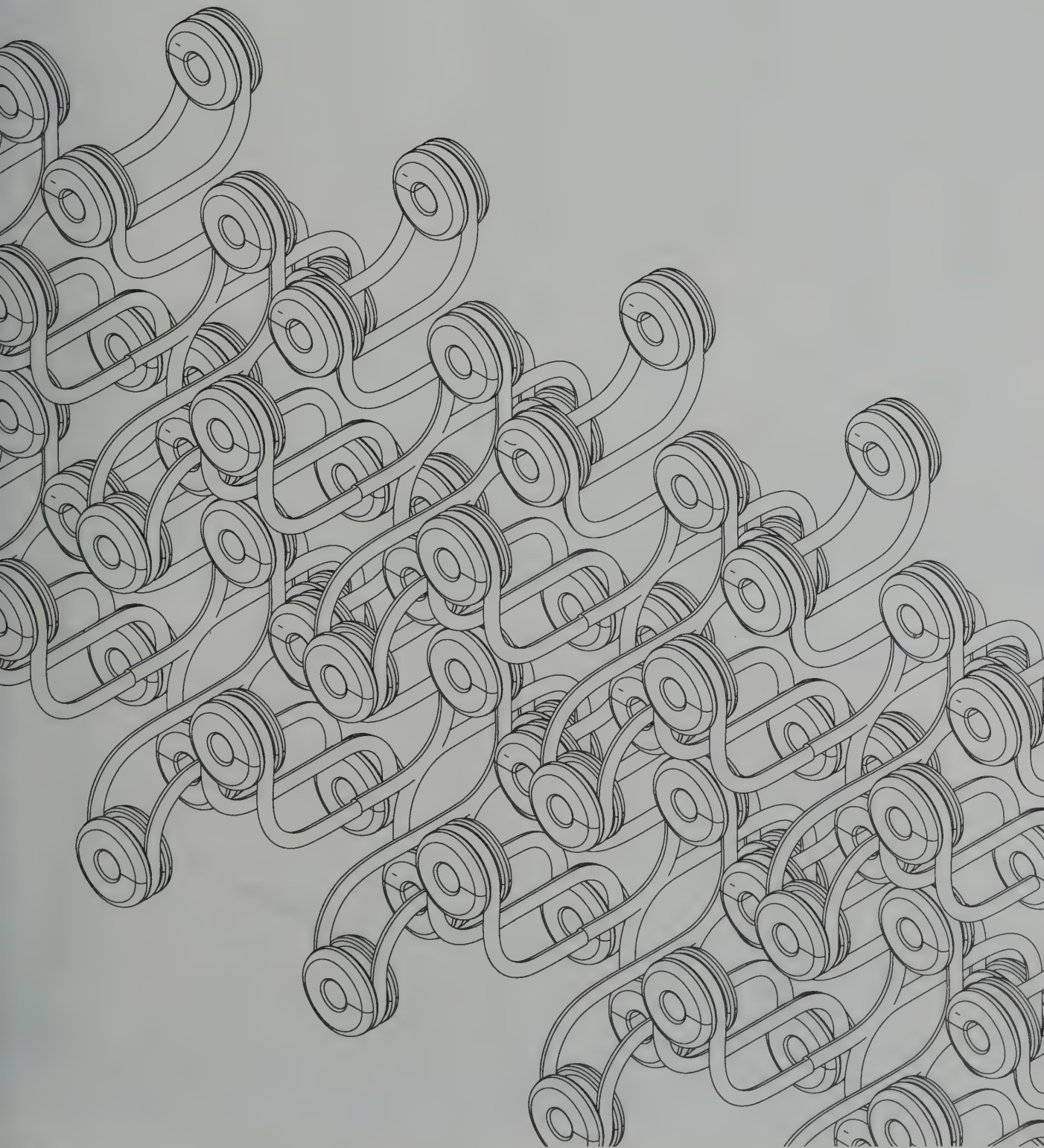
501a: First Year Architectural Design Studio

FORM/INFORME/EXCESS

Guest Critics: Kim Ackert, Kent Bloomer, Peggy Deamer, Phu Hoang, Joanna Merwood, Michael Osman, Fred Tang, and Guy Zucker

PLUG-IN WALL
Angel Beale

It is difficult for a display rack made of stainless steel, rubber, and nylon parts and requiring no welding or other craft-based operations to be versatile and accommodative of multiple uses. A typical assembly, even if conducted in the most lazy and careless way, will inevitably be carried out as planned and result in a recurrent configuration. Yet, imagine if each attempt at assembly resulted in a completely different but equally correct arrangement of parts. The result would be a series of walls that resembled one another typologically but would achieve formal differences.



POINT, LINE, PLANE
Rebecca Beyer

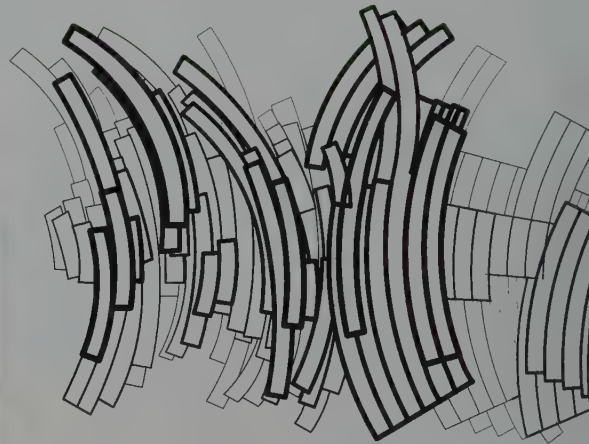
This project explores the disintegration of a plane into its basic geometrical components: points and lines. Capable of taking on the properties of any and all of these three geometries, a single component has been strategically amassed in an attempt to describe this ambiguous relationship. By varying the lengths of the material components – in this case, vinyl tubes – and systematically assembling them, certain surface phenomena become apparent. In addition, the color tone at the end condition of each tube is directly related to the length of that tube, allowing one to read and understand the connection between the two distinct sides of the wall.

FUNCTIONALITY
Cheng Hui Chua

This display wall is composed of linear elements that have been deformed in response to a series of parameters – viewing angles, seating, storage, and display. At first, it engages pedestrians visually with its many mirrored surfaces, creating distorted images of the viewer akin to the “fun house” effect. Then, it captivates them by projecting the image of the displayed shoe onto their feet through a clever use of angled mirrors. Hence, the dimensions and geometry of the shoe wall are informed by the viewing angles with respect to the height of and distance to the viewer, and each mirrored plane is integrated within the repetitive geometrical unit spread throughout the wall.



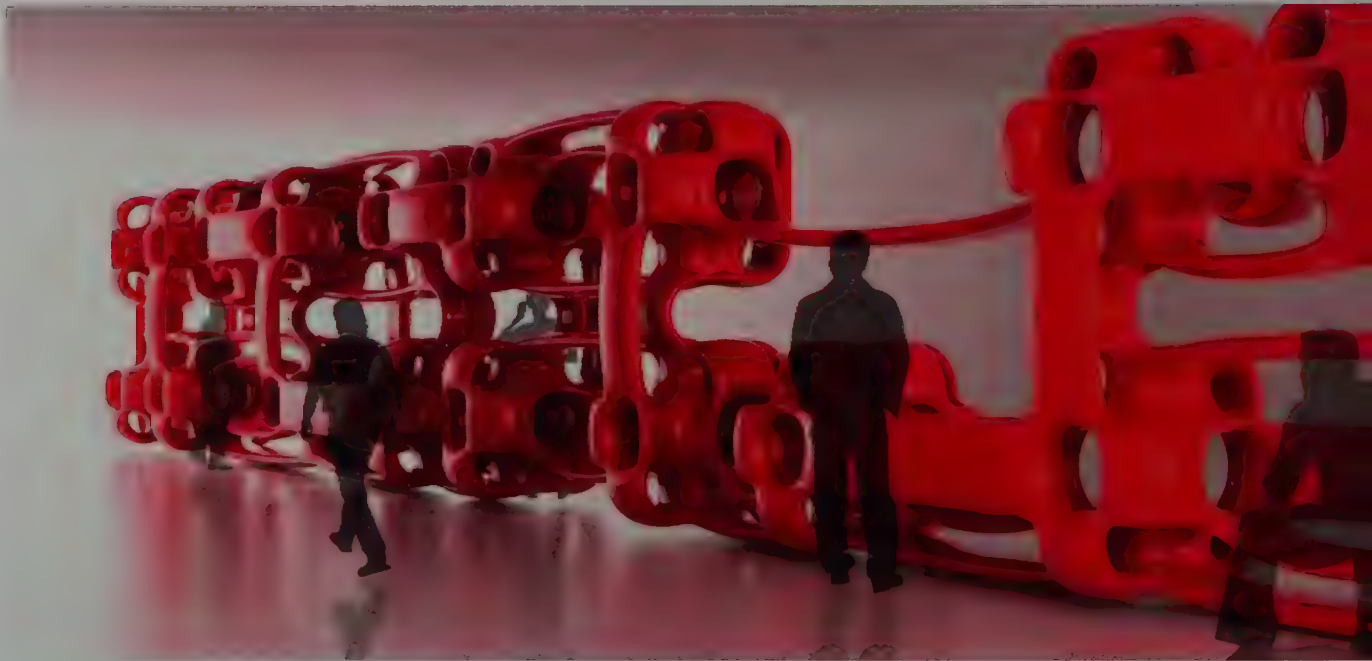
Cheng Hui Chua, perspective



Rebecca Beyer, plan

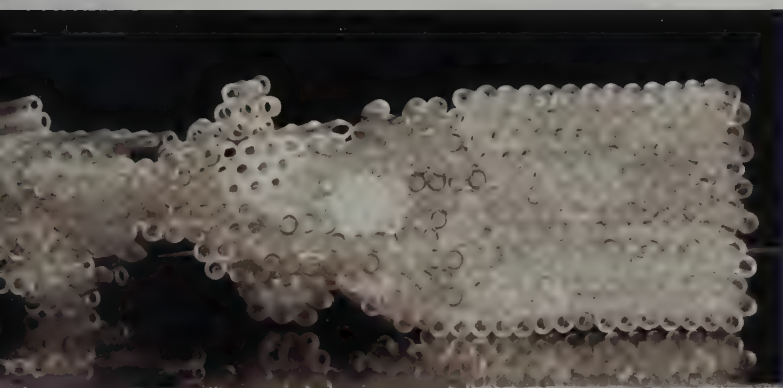
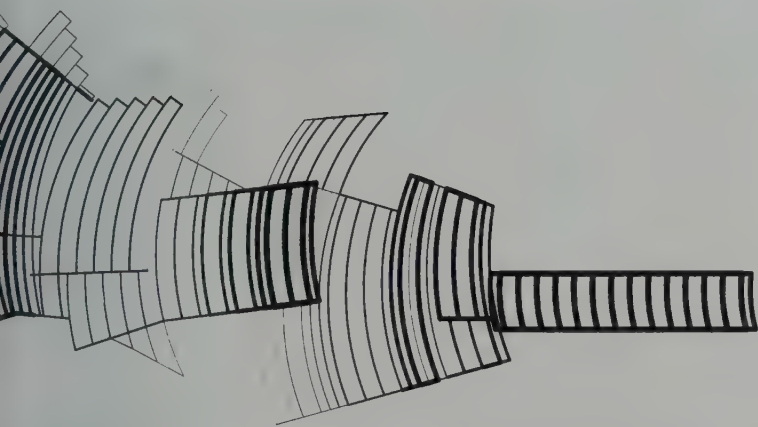


Rebecca Beyer, model



Parsa Khalili, perspective

Marketed in associative color combinations to further emphasize gang unity, Nike Air Force Ones have become a definitive element in the attire of urban gang culture. Essentially acting as a social camouflage, the shoes have become a means to compromise individuality and forcefully create a new sense of the whole. This project attempts to comment on such a systematized socialization by employing this conceptual camouflage as a means to derive form. Beginning with a highly systematic sequence of topological operations that are performed on a simple geometric form – a potentially infinite iterative sequence – the final form is a result of the breaking of this established logic and the unpredictable aggregation of these individual units.



URBAN CAMOUFLAGE

John Blood "I'm sorry, how is it a form of camouflage?"

Parsa Khalili "Urban camouflage...? Because it obliterates the visual, the mass and bulk of it... I looked towards dazzle camouflage as a form of camouflage that I could use as a way to replicate that idea of a surface treatment that acts as a kind of a formal element. The idea would be that what works as a system of very identifiable individual elements dissolves into something that is totally different."

Keller Easterling "It's almost like when you see all the young kids who, because they are wearing camouflage, stand out. It's like that, a military uniform in a sense. You're saying camouflage is your individuality as a person because you become a group?"

Mark Foster Gage "Your project is almost wholly invested in the idea of either reading an individual or a whole. So your wall is basically an illustration of that idea, and it doesn't take on any other issues. Right? It's just evidencing your initial idea about shoes making someone go from an individual to being part of a group."

Parsa Khalili "Yes."

Keller Easterling "You're being pretty agreeable about that... It's ok to not be agreeable."

Mark Foster Gage "Yeah, I'm kind of baiting you, actually... I think your project is so myopically focused on that one idea that it clearly broadcasts it. Yes, it does what you've said it's going to do, but there is no discussion about how that idea enters into culture as someone viewing this in a particular situation, as someone seeing this or accessing this body of information. There's no narrative that talks about how this idea is deployed in culture at large."

Parsa Khalili "I don't think it is an idea that translates into culture at large. It's an idea, an element, in a subculture that most people don't understand. I was interested in taking that idea, and implementing it as a way to disengage the very structured, formal logic that I created."

Mark Foster Gage "I can't help but think that there is a lot more going on in your project."

You have a formal ambition with some sort of subdivided, minimal surface; you have an ambition for reflectivity and lighting. There is a lot happening here that isn't accounted for by your idea of the individual and the group. And you haven't come clean with any of that..."

Keller Easterling "Well, you did try and take that and figure out how to do some iteration on it, change the rules, and send some sand into the machine of its generation so that it would give you these other mutant variants that served some programmatic purposes."

Parsa Khalili "I think, ultimately, I became more interested in the process than the form..."

Mark Foster Gage "Which is ironic because your form is one of the most formally robust that we've seen today. It's incredibly sophisticated on a mathematical level, a modeling level... it's not an easy form to produce."

Keller Easterling "This is by way of confession because in Parsa's and my conversations we struggled with the fact that the geometry came first and then this other ambition about the shoes came up. And maybe it's only the knee-jerk reaction to merge the bloody, high-tech-fuselage-car-culture-military-apparatus thing with that red thing and the air force one... Maybe it's a knee jerk lefty thing and there is something much more subtle going on, but one keeps reading it that way, as an object of desire..."

Mark Foster Gage "It's not about the form so I'm going to make it the most complex formal project I can think of and then paint it lipstick red so you don't notice it... There's so much here that is so loaded in the way you've rendered it, the way you've modeled it, the way it's lit, that talks about a completely other project than what your initial idea of it was."

Keller Easterling "If it's camouflage it has to be the standing-out camouflage. That you join a group, that you are camouflaged in that group but yet you stand out from something else. That's different from blending into everything. So if this is bright red and these guys are all wearing that shoe they've all merged with that design."

Mark Foster Gage "It's such a stunningly gorgeous project that I can't believe I'm not allowed to talk about it in those terms. It's frustrating..."

ETHEREAL SHOE SHOPPING: AN EXERCISE IN DENSITY AND BLUR

Felicia Martin

The intention of this design is to create an ethereal environment in which to display shoes. This is achieved by longitudinally stacking a series of glass planes that encompass the programmatic space. These planes are then divided transversally by a series of data, each assigned and scaled accordingly to the appropriate programmatic element: neoprene tubes for seating at two feet off the ground, glass rods for shoe display at five feet, lighting tubes at seven feet, and ambient lighting at ten feet. The overall effect of this assembly is an environment containing varying degrees of density and blurriness.

VORONOI SHOE WALL

Caleb Linville

The three dimensional voronoi pattern originates from a point cloud that varies in density according to different shoe types and sizes. The form contains both a high degree of specificity (each cell is unique), as well as equivalency (each cell wall is equidistant from its source point). The wall flickers between two distinct conditions: at a distance it reads as a discrete graphic that attracts customers to the store and, upon closer inspection, it appears to dissolve into an infinite system comprised of unique elements.

ETHEREAL SHOE SHOPPING: AN EXERCISE IN DENSITY AND BLUR

John Blood "You get this really interesting reflection happening: a reflection on a reflection inside a space. I was trying as an exercise to name this thing. Is it a room, building, wall?"

Felicia Martin "I started the project interested in how to define a wall. If you look at Webster, the definition is it divides space, or holds up something that's horizontal, or something in which its width is less than its height."

John Blood "So its width is less than its height. I like that, there you go."

Michael Osman "What I think is really captivating and something which I think could be really cool is how this thing fits into the services of a building. I could imagine once you insert the wires in for those lit moments, you'd have an armature with things sticking in and out of this. I love the pure form."

Felicia Martin "I was thinking about how the systems would integrate, and I like the contradiction between this ghostly figure and then wires coming out of it and plugging into the ceiling."

Michael Osman "That's what I was hoping for. It seems to me that's what the next step would be. Even if it were a box, it could be a machine for living in kind of experience. That's where I'm going with this. Sure we wear our fancy shoes and stick them on nice glass rods, but we still need to do other things with our bodies. It would be great if there was a big air conditioner on top!" [laughter]

Peggy Deamer "There is something about this as a visual object rather than a functioning object."

One is waiting for it to be populated while the other identifies its own visual qualities because the visual qualities are so amazing...

I think it has to do with what happens when you unfold the glass like this and layer it with these rods that are perpendicular to it... what that series of layering and messing up does in terms of transparencies and opacity that in terms of the visual object, is pretty amazing. So we're saying keep it pure or let it get messed up."

Eeva-Liisa Pelkonen "It's quite amazing, I have to say, because you went through this thing and it was a total ethereal environment, but at the same time it's very rational and systematic. It surprises me, did it surprise you, that when you did the model, it actually worked?"

Felicia Martin "It hurt my eyes." [laughter]

John Blood "I have to wonder, just to be slightly skeptical in terms of the shoes. Do you have any desire to get the shoes out of there?"

Felicia Martin "No, I want the shoes to be floating."

Peggy Deamer "Can we put something in there just as an object. I want to see just how blurry it becomes....yeah, just drop it in."

Felicia Martin "It's like Plinko on the Price is Right..." [laughter]

Keller Easterling "You have control over the process, so where do you think this thing is which somehow made it beyond your power? I mean just formally. When you started you knew what you were doing and you had this plan, but then when you made the model and it had another set of exponential effects to the ones you had tuned."

Phu Hoang "My question is about performance in terms of deterministic use. In plan, you come in from two sides, shop, come back out. I'm just throwing this out, but I'm not sure if I totally believe it myself. Say everything is eroded inside these walls, that's a decision you make, but not the outer walls, and I don't know why the density of the construction of the model... if you were to erode some of these outer walls, you could experience it by going in, coming back out, and experiencing it obliquely."

John Blood "It's very difficult to imagine experiencing this thing as a whole because you walk in one end, turn around and come out, somehow get around to the other side, go in, and turn around and come out. It's not a very sculptural or spatial experience, but punching a whole in the side is problematic."

Eeva-Liisa Pelkonen "There's a tension between the optical effects you've created and the flattening of the space. It might be that you leave it... the thing functioning as a spatial three-dimensional piece versus it functioning as a flattened optical experience that has that blurry effect."



Caleb Linville, model



Felicia Martin, model

Using the idea that Le Corbusier's red and blue series from Le Modular provide opportunities for the occupation of space based on the human form, two overlaid grids create a field onto which new geometries are arrayed – each based on the possibilities for occupation and the proportions of the human body. Yet, the superimposition of new geometries negates the particular opportunities for inhabitation diagrammed by the red and blue series, and the layering of regular geometries upon regular geometries obscures the original grid and the method of arrangement. By pushing and pulling the irregular interstitial geometries, however, the resultant geometries formed by the overlay create new opportunities for occupation in the boutique – e.g., sitting, leaning, and shoe display.

The simple abstraction and manipulation of a single line into a shifting and broken spline generates the diagrammatic complexity of SP(lit)/LINE, a mobile display system for one hundred pairs of shoes. The final project resides in the impulse to allow form and program to grow symbiotically throughout the design process. A series of identically shaped strands, varying only in width and material, rotate around a small structural column. When the system is fully "open," the strands function as seating and display shelves while drawers pulled from within them add another layer of programmatic and formal complexity.



Matthew Roman, section perspective



Miriam Peterson, perspective

501a: First Year Architectural Design Studio PLAYS

Guest Critics: Michelle Addington, James Axley, Kadambari Baxi, Turner Brooks, Gerard Damiani, Leslie Gill, Mimi Hoang, Phu Hoang, Andrea Kahn, Anna Klingmann, Keith Krumwiede, Mark Linder, Petia Morozov, Alan Organschi, Joel Sanders, Marco Steinberg, Robert A.M. Stern, Tijana Vujosevic, and Lynette Widder

PFIZER K9 PLAY LAB
Cheng Hui Chua

This design centers on the interaction between Pfizer and the public by focusing on the two disparate faces of the pharmaceutical company – Pfizer as the villain shunned by the public for animal testing and, conversely, Pfizer as the hero developing medicines and treating dogs with terminal illnesses. Play Lab emphasizes transparency in an attempt to educate the public about the process of drug development with regards to animal testing, allowing the public to form their own standpoint on ethical concerns. Hence, the animal testing process is broken down into its components and activities, and agendas of both Pfizer and the public are identified in order to explore any potential programmatic overlap between Pfizer's research and the public's interest in understanding the process.

AIR:PLAY

Kadambari Baxi "Were you given a height limitation? I'm just wondering why you didn't go even higher?"

Reuben Herzl "I wasn't sure if I'd be able to have enough program to resolve or rationalize that."

Mark Linder "I'm curious about the air. You're given Nike, and you could have chosen any given number of aspects from that company to motivate your project. Were there particular architectural possibilities you saw in it?"

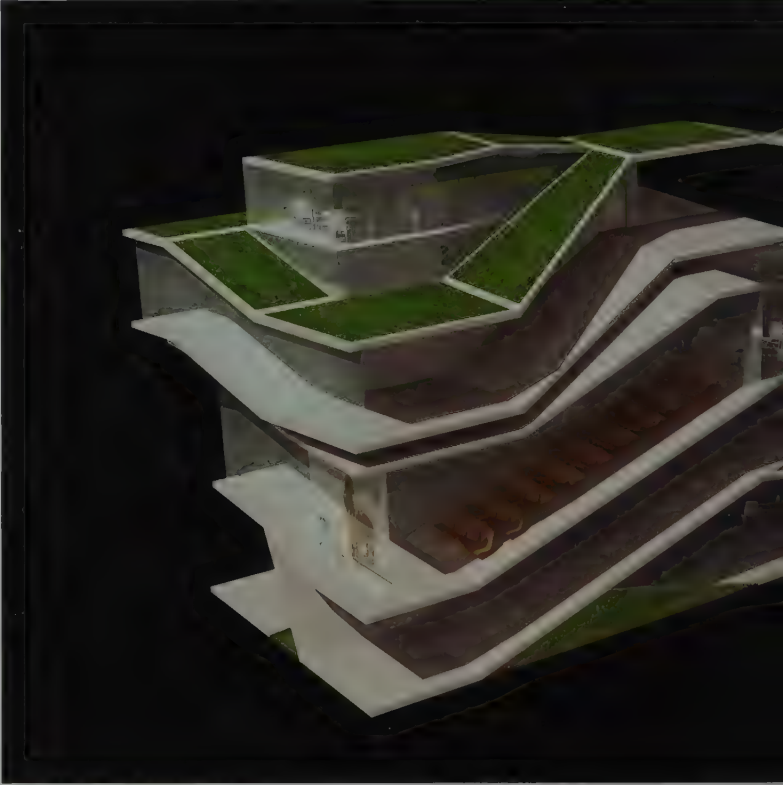
Reuben Herzl "Thinking about New York and this site and the value that air has... That Nike would package something as simple as air in a tiny bubble on the bottom of your shoe to make that little portion of air consumable and exclusive."

Kadambari Baxi "I guess that's why I asked about height because I think your presentation makes a very good, clear argument about how the structure and program were played in terms of how you came up with formal, structural strategies, but I keep looking back at that image of air with the sneaker; a section through that is actually quite interesting because as you go higher and higher I think the presumption is that the air gets clearer. The fact that you have the sectional opportunity to explore that a little bit and maybe go even higher because once you go beyond a certain height, I see a lot of opportunity in terms of how you could develop it further."

Tijana Vujosevic "Also, one could make an argument that all office buildings regulate air flow, and there is nothing unusual about regulating air flow, providing clean air. But if you provide an unusual or unprecedented way, that would make a case."

Reuben Herzl "It's not processed air. In terms of creating an effect by packaging a space, I'm not doing anything to the air but enclosing it in a different fashion."

Mark Linder "There's an interesting potential dialectic between that kind of notion of air which is ephemeral and based in performance that's theatrical and statistical. Then there's the other kind of air, the technical. You could have played that up a lot more. I'm also thinking about Duchamp's 'The Air of Paris,' when he bottled air. It's a conceptual thing, a moment in time, particular place; it probably has particular chemical properties, ambience, and then certain kinds of vocabulary come into play that are probably French. So I wonder what if you would have said that you're going to take air and your whole strategy is going to be not to use the word 'space,' and just talk about air, so I have surface, volume, and air. Then, it would be both the technical achievement moving air through the building and also dealing with atrium problems and fire codes."



Cheng Hui Chua, digital model

Somehow on the front surface of the building instead of it being this technical structural containing surface you'd have this other thing that is more ephemeral, esoteric."

Reuben Herzl "I think in my first iterations of the scheme it was this pure form in a very diagrammatic sense that does what you're talking about, but increased to an architectural scale, the practicality of how it actually stands up is a big issue."

Keller Easterling "It's almost as if, along those lines, one's imagination runs away. We didn't see very much of dogs here, but by the way, it's a great project because it's very clear what you are doing. It's a very bold understatement, and then, at the same time, one wants to run away with this going toward an exquisite level of sensory perception, something about this volume of air and dogs. I hope you feel the license to go to that stranger world than you're presenting to us. We talk about this air on a particulate level and think of a dog that can smell something the size of a teaspoon in a lake the size of Rhode Island. [laughter] They can smell something so absolutely diluted for this to be an exquisite environment of air. It actually is a place where animality could be a part of what you're talking about, part of your cultural position."



R. Alexander Cole, perspective

Serving as a multi-purpose learning facility for Animal Planet, this building was conceived of as a group of individual glass rooms in which the various programs – lectures, exhibits, dog training, grooming, etc. – are inserted. Vertical circulation, consisting of a series of escalators, inflects the shape and size of the individual rooms. A lateral circulation bar connects the escalators to the rooms and allows for the walls and floors to be continuous surfaces and thus more autonomous. The use of glass connects the independent rooms visually and develops a complex atmosphere in which the programs are experienced from various vantage points.

This project aspires to create two sets of spaces: one which is contained within the specified envelope and another which extends beyond that envelope. As a result, the demarcated 'air' spaces perform in unique ways – as each 'air' space is assigned to a specific programmatic element, new spatial and social relationships emerge. In this scheme, then, the entire volume is an extension of the façade, which, phenomenologically speaking, expresses the spatial properties of the interiors.



Reuben Herzl, model



The major programmatic elements in this project – dog run, adoption center, Nike store, swimming pool/grooming facilities, kennels, and track – exist on their own designated floors. These independent, stacked elements are visually connected through the use of a ribbon in section. Yet, while the ribbon connects floors, it also further separates the program by layering interior and exterior conditions. Furthermore, because the sponsor is Nike, advertising is utilized to incorporate an appropriate veil into the design. Vinyl ads serve as screens for privacy and signage to indicate program and can be changed as often as desired to display new products or clothing lines.

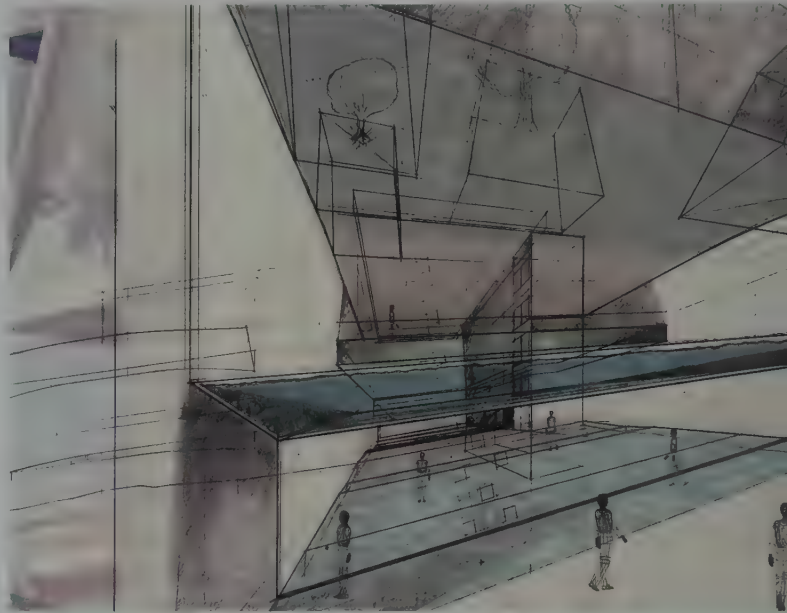
This project uses the assigned precedent of MVRDV'S Expo 2000 Building in Hannover, Germany and Rem Koolhaas's NYC Athletic Club from "Delirious New York: A Retroactive Manifesto for Manhattan" as a departure point for a dog run and spa located in Union Square, NYC sponsored by Animal Planet. Using the buildings' iconic diagrams as the precedent, a third diagram is generated: the Hill, the Beach, the Ballroom, and the Forest. The Diagram Days Diagram Nights building stacks these four dog dream worlds into a narrow New York site.

DIAGRAM DAYS DIAGRAM NIGHTS

- Robert A.M. Stern** "That's only for dogs that grew up near the beach. If they've never seen a beach how do they dream about it?"
- Eric Krancevic** "I mean that's what dreams are made of though..." [laughter]
- Mark Foster Gage** "Oh my god, you are so derailed..." [more laughter]
- Robert A.M. Stern** "Well, I commend you on the presentation, the clarity and so forth."
- Mark Foster Gage** "For Bob to say that, that's something you need to call home and tell mom about. That never happens. So that's a compliment."
- Robert A.M. Stern** "Yeah, that's a compliment... But there is some reluctance to describe how people move through a building. When you get upstairs, that sleeping plan, I'd like to know more. Are those dog kennels...?"
- Eric Krancevic** "Underneath the planters are where the dogs sleep together. In between the planters, all this space, are the human rooms. What I described is the diagram during the day. At night the Animal Planet component comes in. They have the franchise rights to use the hill and the beach and the ball room as space."
- Robert A.M. Stern** "But the reason I'm trying to get you to talk more about the plan is because I'm disturbed, for example, by the way the stair and I guess it's an elevator just casually lie on one side of the narrow site. It's a problem if you were designing a townhouse that you'd have to face, or on any narrow parti wall building, how to incorporate stairs and so forth in an orderly way. Yours does not exactly conform to any of the typical examples of dealing with this. It's kind of ad hoc."
- Eric Krancevic** "I was using the Dutch model, the way MVRDV just wraps their stair around."
- Keith Krumwiede** "But you actually took that and read it as "the stair occupies a margin or external position." But there is a true promenade set forth in that building. It does wrap around the building but it engages each level in a unique way."
- Eric Krancevic** "In my case, the glass elevator does the same thing. That's the promenade."
- Phu Hoang** "Is that different than a glass elevator in any other building."
- Robert A.M. Stern** "An elevator is not a promenade..."
- Gavin Hogben** "I think there are bits of lessons from MVRDV that make it through this process and bits that don't. I'm not sure that you've chosen all the ones that I would've put at the top of my list. One of them is that with MVRDV, each one of those levels is a radical reinterpretation of ground, like a bunch of carpet tiles stacked on top of each other. It matters a lot that they are severed from where they come from, they are severed from continuity from the general idea of ground. It matters therefore that they are seamed or seamless and you have to take that lesson and use it within the context of these two very narrow parti walls. I think it would do much more damage to the MVRDV proposition than we see here. It seems to me still too faithful to the original models; it hasn't really been disturbed by not being able to just go itself and be radically removed from the ground plane and recreated, floating in the air. I would expect to see more transformations than I do see."
- Keith Krumwiede** "I enjoy your project but you need to be bolder."

I think that your project wants to get so much weirder than it is... It really does."

- Eric Krancevic** "It was..." [laughter]
- Keith Krumwiede** "I think in fact getting simpler would get weirder because you'd have to start to do some of the things that Keller and Leslie are talking about. The hill, in fact, to me, is a speed bump in your project right now. That is one way to begin to move up through. And maybe your attack on the MVRDV model, and in fact there are dozens, because in fact the trees have an effect on the floor below to produce that kind of planter world space, like dreams collide, if we are going to keep using dream clichés. Although maybe that's not one, I've just combined two, dreams collide, worlds collide."
- Eric Krancevic** "You and I might have to go dutch on this one..."
- Keller Easterling** "Another thing from MVRDV, you make a choice to be opaque without being heavy. So much of what you've done there, I suppose, is to show that there is some sort of epic structural thing going on there, when the structure is really easy."
- Joel Sanders** "So by now you're probably standing there saying, thank God we're done..."
- Eric Krancevic** "No, I was just thinking; I was day-dreaming..." [laughter]



Eric Krancevic. perspective



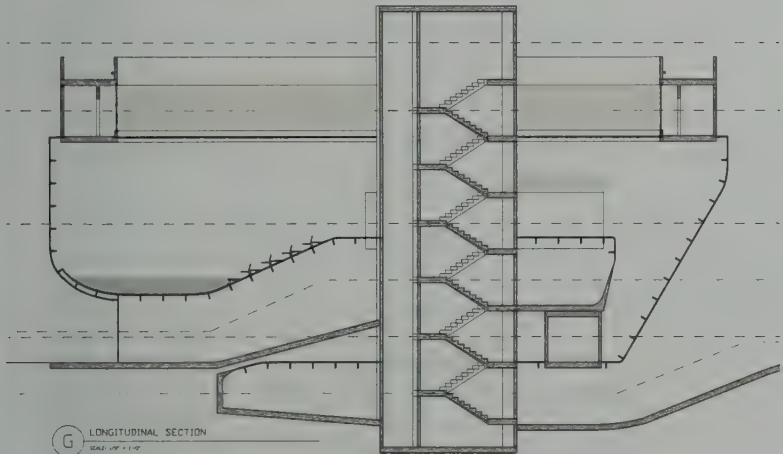
Zakery Snider, perspective

BECOMING SPACE
Tae Kyoung Lee

Conceived in relation to Deleuze and Guattari's idea of "becoming" from *A Thousand Plateaus*, this project deals with the yearning for becoming something, i.e. humans becoming dogs, vegetables, objects, etc. Current relationships between dogs and humans blur the distinctive territories of the two species: Dogs are on leashes but they wear sweaters and shoes; people carry dogs in their handbags but they are regularly groomed... The becoming space draws a conceptual datum line that separates human terrain and dog terrain. The two distinctive worlds, a continuous urban street and a dog park, are mediated by a permeable membrane that contains a separation lounge, sleeping cells, treatment rooms, and a return lounge.



Tae Kyoung Lee, section perspective



Trisha Snyder, section

BRANDING INTRIGUE
Zakery Snider

Taking a cue from the sponsor, Nike, this project investigates ways to redefine branding. Proposing that the tradition of branding through overt saturation is no longer useful, this project revitalizes branding through the spectacle of mystery. Here, the unknown stirs public curiosity and draws people into the space. From Union Square, people only see veiled images of the program behind, and this intermediary, peeled up metal screen allows entrance while revealing part of the interior event space. Therefore, this space becomes a public zone rather than an exclusive private building.

BRANDING INTRIGUE

Lynette Widder "For me, the model is the strongest piece you are presenting, and maybe it has less to do with the specifics of your project and more as recognition of something that I think you've done well which is the definition and re-intersection of the zones that you choose. If I look in the plans I can see it, but the plans look much more primitive. I think you need representation work there because in the model I can see these things have distinct spatial properties, and they merge. And maybe the reason I'm seeing that is because the spaces are not subdivided. I think there's a problem if you look in the plans. It's an incredibly narrow building and you're threading a needle by subdividing it into three to begin with. It becomes very clear when you start to designate program – the fact that the spaces that you are making may or may not be habitable in the way you are claiming they are."

Phu Hoang "I find the organization believable for what the scale of the program is and the grain of the program. I think the organization is actually quite good. Have you been to Hong Kong?"

Zakery Snider "No."

Phu Hoang "It makes me think of certain spaces in Hong Kong where the city gets drawn into the building and inverts itself up, and that's kind of what's happening in your project. On that level, it's very successful."

Anna Klingmann "I like your hypothesis, the branding hypothesis. I don't know. Can you restate how it goes from whatever to mystery... and that the overload somehow doesn't work anymore, and so we need to create these spaces of mystery. I think you are evidently trying to do it by creating this three dimensionality. When I look at the model, it seems like it starts as a façade. The sculpture is making enclosure, then it loosens and becomes screen-like sculptural. I think it is an interesting way to play between the two dimensionality of the façade and the three dimensional sculptural aspect. I'm wondering if you could have carried that a little further because this first space, it's really like you're entering a mysterious, what's going to happen, space. So I'm wondering if this could have been more three dimensional. The ground floor seems pretty sane, but okay, there is the passageway, that's what you have."

Keith Krumwiede "Could you talk about how you conceive the relationship between the façade and the curvilinear surface?"

Zakery Snider "The diagram is showing programmatic zones that are behind the façade, and the gradient on the façade starts to register programmatic difference beyond. This is an undulating screen that hits the façade and rakes straight across, coplanar to the adjacent buildings. The undulation of the screen is determined by the floor plates, so this screen is really trying to conform almost like a helmet with a hard shell and a soft space inside."

Keith Krumwiede "I think it's very sophisticated, what you've done."

You could have warped more to take advantage of the undulation of that skin to really deal with the program. I feel the program is really just inserted in...

When you subdivide, it becomes less convincing spatially, but that diagram suggests you have a means of subdivision within a continuous formal strategy in the section. That would be more cellular, like a bone structure which also has structural potential. In an infill site, it can actually brace itself against the neighboring buildings, conceptually. Now it's not walls with floor plates. You could have smaller cell divisions within for the various program compartments for humans and dogs and then larger cells, zones, for the dog run and different parts which that section begins to speak to. The branding is unconvincing for me as well. I have no idea what program happens beyond your screen. Your screen doesn't respond to program. It's a screen, a beautiful screen. There is latent opportunity within your strategy that deals more with animality being dragged forward from previous problem sets of the studio. It's pretty fascinating."

Joel Sanders "On that note, I think everybody else is sitting here absolutely, really almost stunned by the level of extraordinary sophistication and ambition especially considering this is a five week project. Any other comments?"

Mark Foster Gage "No, that will do." [laughter]

Fall Term 2006

Electives, Exhibitions, Lectures and Symposia





674a: Architectural Product Design

JOHN JACOBSON

with LINDSAY SUTER

Introduction

This studio course attempts to broaden the design experience by concentrating on the design and innovation of three-dimensional architectural objects not usually found within architectural commissions. Students are required to design and fabricate full-size, working prototypes of five small objects such as weather vanes, andirons, step stools, mailboxes, bird houses, etc. Emphasis is on wood and metal, but all materials are considered. Issues of detail, scale, proportion, aesthetics, manufacturing, and commercial viability are explored.

JITTER LAMP

M. Dryden Razook

In this project, an array of stainless steel rods support paper shades and surround a single bulb. In order to turn on the lamp, one must knock two rods together, causing the lamp to jitter. The quivering rods and swaying paper shades, in turn, cast moving shadows and changing light patterns on the floor.

LAMP

Julia Suh

This project explores manipulations of simple materials, such as cotton string, in order to explore the possibilities for generating complex forms. The resultant forms are then evaluated in terms of their ability to effectively hide and reveal the appearance of light.

INSIDE-OUT VASE

Soo-Hyun Kim

One continuous, flexible and transparent surface forms this flower vase, creating visual interest through a gradual change in surface transparency. In addition, the inside surface is inverted into the outside surface smoothly. In terms of the structure, the interior aluminum spiral-structure not only allows the flexible and generous form but also resists the flower stems and holds the water container at the base.



M. Dryden Razook, lamp detail



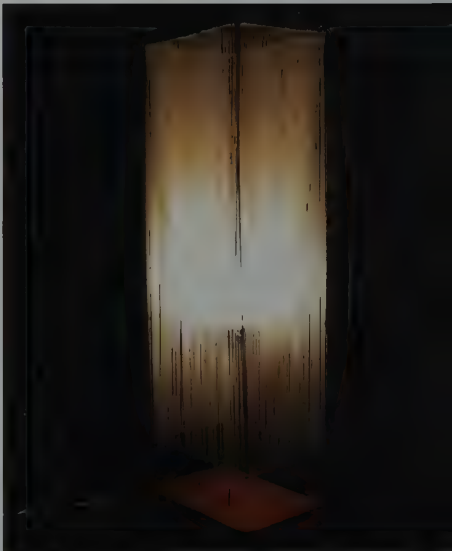
M. Dryden Razook, lamp



Soo-Hyun Kim, vase



Soo-Hyun Kim, vase



Julia Suh, lamp

682a: Aluminum Design, Casting and Production

EDWARD PARKER

Introduction

This seminar follows the critical path of designing and producing an object (furniture, sculpture, assembly, etc.) by combining aluminum castings and stock materials. Students receive input from a local foundry to aid in the design and production process.



Garrett Omoto, screen detail



Jeff Geldart, digital model

**704a: Case Studies in
Architectural Theory,
1680 through 1987
EMMANUEL PETIT**

Introduction

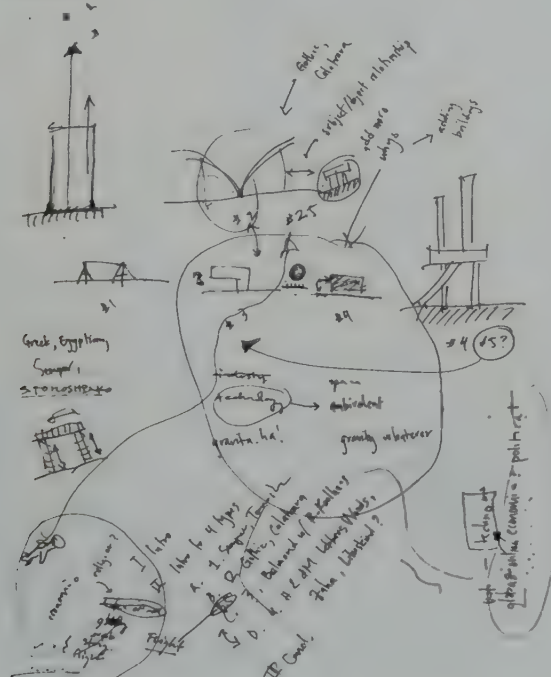
This course examines the history of western architectural theory, from 1680 to 1987, through the close reading of primary texts. Lectures place the readings in the context of architectural history, and the texts are discussed in required discussion sections. Topics include architecture of the Enlightenment, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, architectural modernism, functionalism, neo monumentality, critiques of modernism, and various currents of postmodernism.

WHAT HAPPENED TO GRAVITY?

by Quang Truong and David Riedel

It's quite possible that with the pace of global progress, the very gravity that grounds us is losing weight in the same way that traditional rules of rootedness are becoming undone. As our world is increasingly more globalized, our fundamental awareness is turning away from human/divine worldviews and instead toward an understanding of individual/global consciousness. In today's world the understanding that we have a multi-local or fragmented presence places us straddling our virtual/infinite world and our real/physical world. And it places our architecture hovering slightly above the ground. In the cases in which this results in an attack on gravity we have buildings that look like they're going to fall down. But they do not topple. Able bodied architects, engineers, and builders hold them up with confidence and technological know how, and meanwhile the world looks on with appreciation that their built environment, their everyday surroundings as well as their special destinations, are able to keep up with the level of questioning and unbalance that comes hand and hand with modern awareness. Amidst our complex globalism we are left to postulate: our times fly, and so shouldn't our architecture? We may wonder where this leaves us today; are we left with the promise of a cold future where worlds become so introverted that they take life on their own? Or can we be optimistic that we can handle with maturity equal status with gravity?

Is our world to look more like Fritz Lang's *Metropolis* or Jesse Reiser's *Westside Convergence*? Will a departure from the heavy weight of the ground bury us with a world devoid of humanity or will it blossom with soaring structures that bring us under the umbrella of a greater group consciousness. Our hierarchies of force no longer privilege gravity, and the composition and construction of architectural works today reflect that. Quite simply, we are in an age of architecture never before experienced, where the idea of gravity is floating away.



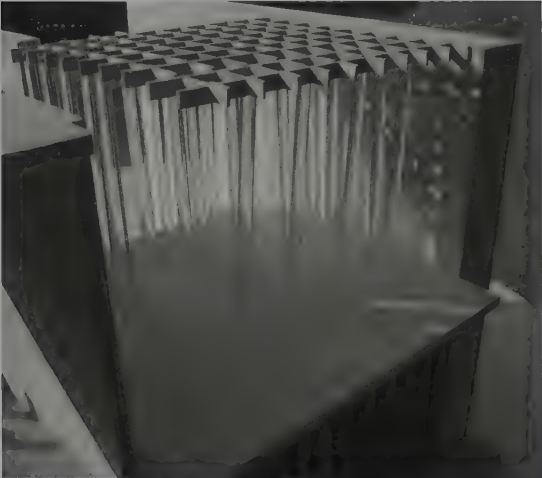
Quang Truong and David Riedel, sketch

757a: The Construction of Exactitude, Classicism and Modernism

KARLA BRITTON

Introduction

This seminar critically considers modern classicism not only as a compositional design method and as an evocation of precedents, but also as a language of clarity, reduction, and economy resistant to an unquestioned avant-gardist predilection for the “new.” Beginning with the fixed principles that were the legacy of nineteenth-century French and German Neoclassicism (unity, symmetry, proportion), the seminar continues up through the Rationalism and Formalism that followed the Second World War. Issues explored include the concepts of the ruin and monumentality; the Modern Movement’s analogies to the classical; and the representation of interwar national and political ideologies.



Jessica Varner Lupo, Danteum model detail



Alexander Butler, Vals model detail



Nicholas McDermott, digital model

776a: Opulence and Excess, The Architecture of Techno-Romanticism

MARK FOSTER GAGE

Introduction

This seminar posits that during the past decade digitally produced architecture based on geometric, mapping, and performance-based ambitions has failed to yield the intended results. Instead of relying on these architectural fictions for legitimacy, this seminar examines the emerging interest in formal aesthetics and beauty as vehicles by which architecture can seek to critically engage a new and vibrantly altered twenty-first-century cultural context. As a historic background, the seminar examines the aesthetic debates of the late eighteenth-century transition from Enlightenment to Romantic visual sensibilities. Similar new romantic sensibilities that are emerging in motion graphics, industrial design, the automotive industry, advertising, fashion, typography, and culinary culture are enlisted to inform student work. A series of experimental formal projects are given that use both digital and material techniques of production.

THE ARCHITECTURAL PRODUCT

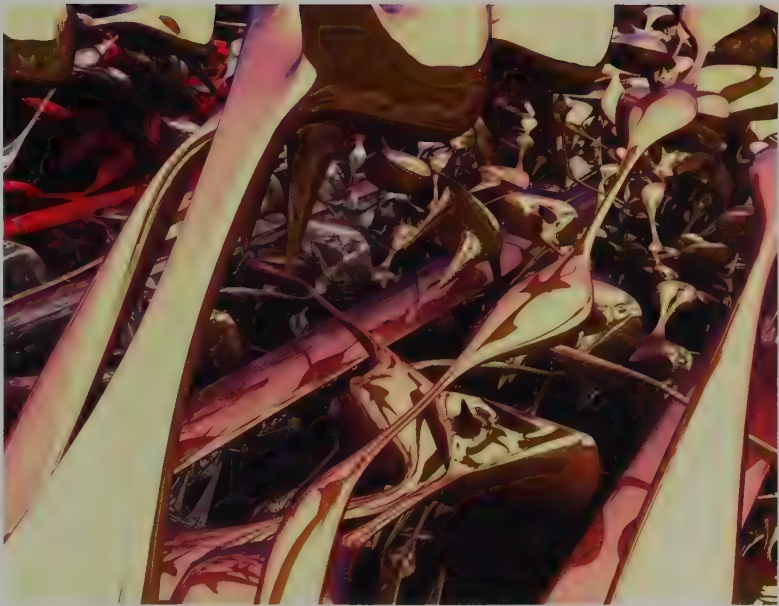
Lorenzo Marasso

This project investigates the use of three-dimensional, computer generated geometries that are manipulated in order to achieve an aesthetic ambition – that is, the “luminescent, horrifying” experience of an architectural object. The goal is to produce an object that needs no particular conceptualization beyond its visual appearance. Through the re-design of a precedent, UN Studio’s “Erasmus Bridge” in Rotterdam, and with the ambition to produce the experience of a horrifying element in mind, the elements that form the bridge, the slab and the supporting structure, are conceptualized as a structure capable of growth over time. The employed technique uses filaments that increase and decrease in scale and form a whole body, and the overall process results in an unstable formal aggregation.

SACCHARINE AQUEOUS

Nicholas McDermott

With purely aesthetic intent, this project attempts to express the essence of its title, Saccharine Aqueous, through the manipulation of form and color. The project’s proportions, as well as the ratio of open to closed structure, are determined with regard to Yoshio Taniguchi’s viewing platform in Tokyo, which functioned as an initial source of inspiration. Then, color is used to reinforce the flowing – but structured – movement of the geometry, which follows a clear intention for architectural effect, but results in a system that is loosely defined.



Lorenzo Marasso, digital model

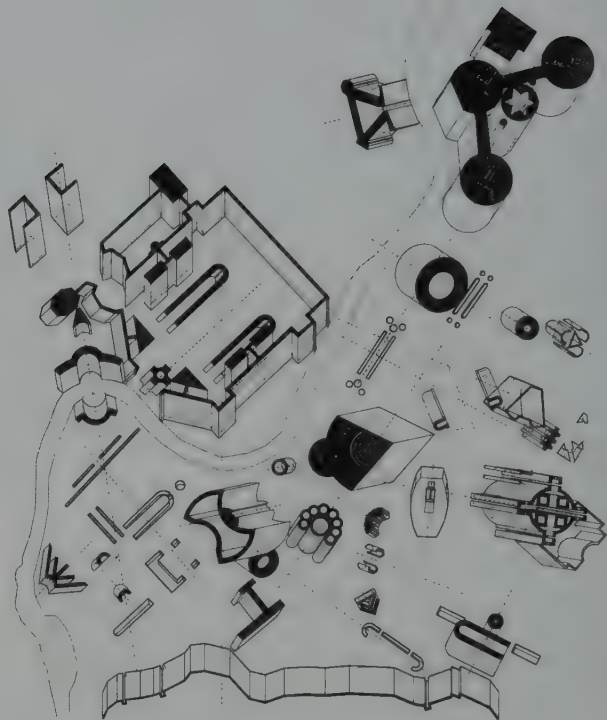


801a: Introduction to Visual Studies, Formal Analysis

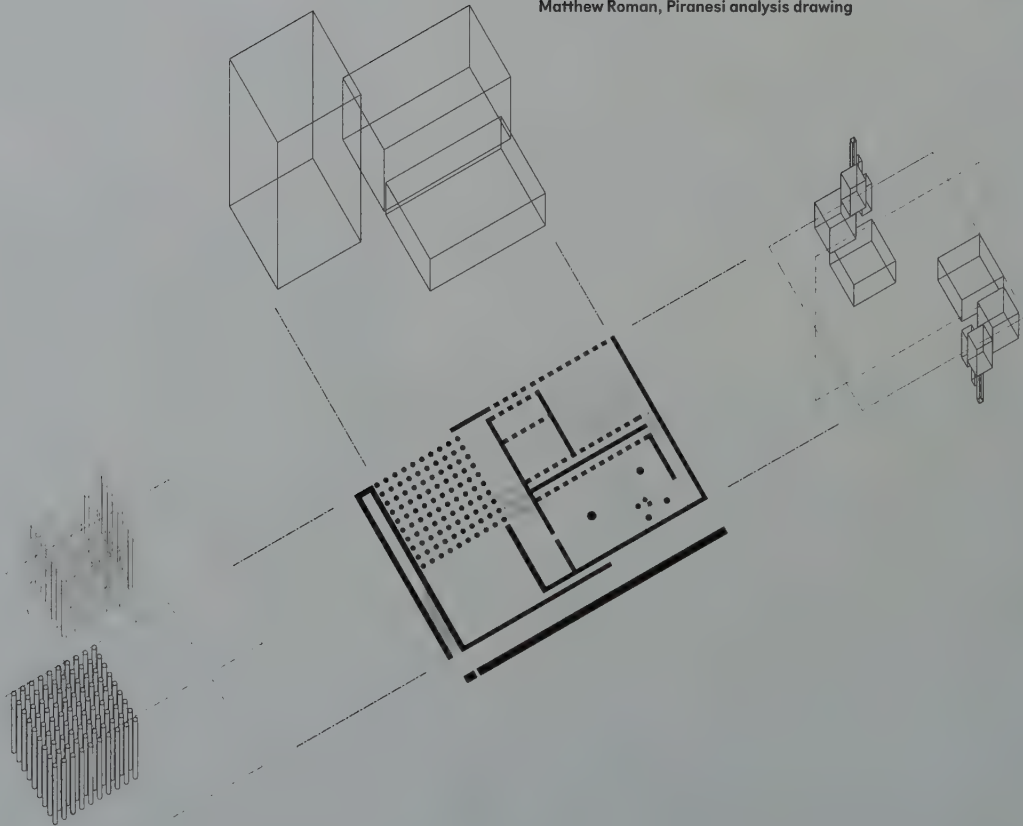
PETER EISENMAN

Introduction

This course studies the object of architecture – canonical buildings in the history of architecture – not through the lens of reaction and nostalgia but through a filter of contemporary thought. The emphasis is on learning how to see and to think architecture by a method that can be loosely called “formal analysis.” The analyses move through history and conclude with examples chosen by students. Reading assignments and one formal analysis are assigned each week.



Matthew Roman, Piranesi analysis drawing



Miriam Peterson, Terragni analytical drawing

802a: Geometry, Drawing, and Visual Inquiry

JOHN BLOOD and KENT BLOOMER

Introduction

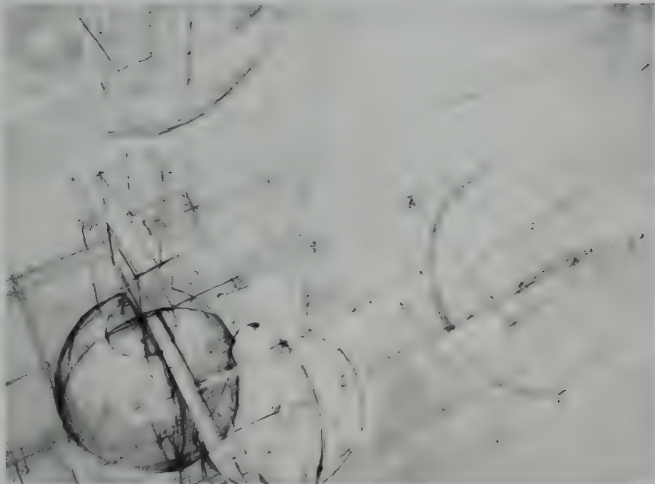
This course investigates drawing as a means of architectural communication and as an instrument of individual inquiry. Principles of two and three dimensional geometry are extensively studied as a central part of the course. Analytical exercises related to these principles serve as subject matter for drawing investigations. All exercises are designed to enhance the ability to visualize architectural form and volume three-dimensionally as well as to provide tools that reinforce and inform the design process.



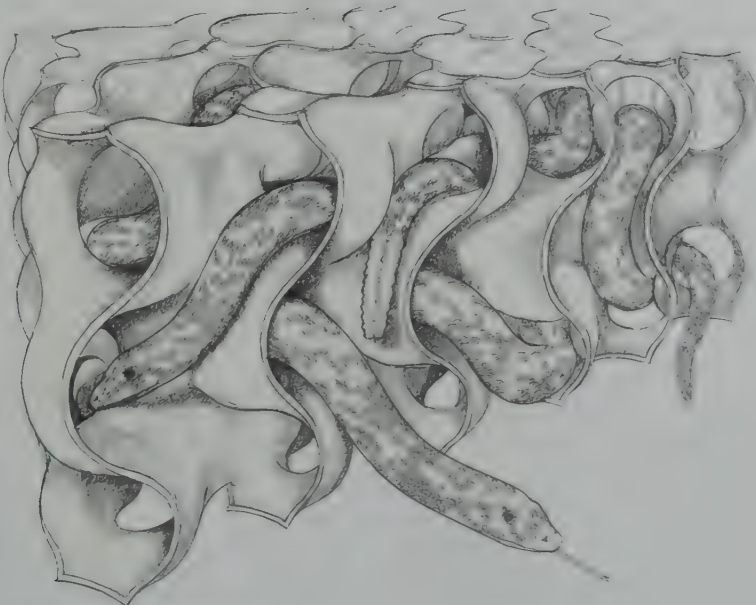
Julianna von Zumbusch, drawing



Terrance Chew, paper study model



Shane Neufeld, perspective drawing



Bryan Berkas, perspective drawing

803a: Drawing
and Architectural Form
SOPHIA GRUZDYS

Introduction

This course examines the highly rigorous constructed architectural drawing through the tools of descriptive geometry, cast perspective, and sciagraphy. These tools have evolved within an historical and theoretical context of architectural representation, and can inform strategies toward the conception of architectural form. The drawing process of the constructed drawing reveals the building through the tactile materials of its own construction. Thus, media such as pencil, ink washes, and watercolor are an integral part of the articulation of these drawings. The appropriateness and meaning of drawn construction and its articulation are examined through a series of drawn investigations, which use the Yale campus as a point of departure.



Katherine Corsico, perspective drawing



Lasha Brown, study model

813a: Photography
for Architects
VICTORIA SAMBUNARIS

Introduction

This is a study of photography as an investigative and interpretive medium. Through lectures and assignments exploring technical and expressive concerns, this course emphasizes the development of basic photographic skills and their professional application.

EVOLVING ECOLOGIES
Meghan Spigle

The photographs in this series explore the evolving relationships between the ecological landscape and the synthetic landscape at the site of an industrial oil terminal on the banks of New Haven Harbor at the mouth of the Quinnipiac River. Along the banks of the harbor, one might envision a serene marshland. However, modern industry has now introduced fuel vessels to the landscape. Upon their disassembly and destruction, the residue of a former industrial site creates a new landscape in which natural and synthetic are conflated. One sees eerie likenesses between a vision of romanticized marshland and the gritty leftovers of the abandoned oil terminal.



Meghan Spigle, photograph

903a: Introduction to Planning and Development

ALEXANDER GARVIN

Introduction

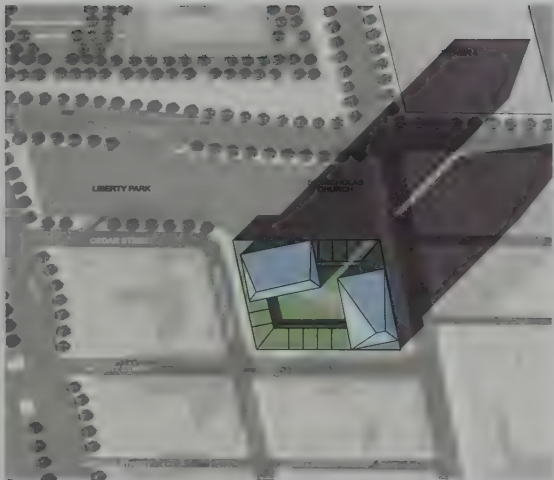
This course demonstrates the ways in which financial and political feasibility determine the design of buildings and the character of the built environment. Students propose projects and then adjust them to the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and the widest variety of participants in the planning process. Subjects covered include housing, commercial development, zoning, historic preservation, parks and public open space, suburban subdivisions, planned communities, and comprehensive plans.

TEAM 1

Matthew Voss, Benjamin Smoot, and David Riedel

TEAM 2

Ian Wiesner, Sara Murado-Arias, Matthew Roman, and Brent Martin



TEAM 2, site plan

2A



Meghan Spigle, photograph



TEAM 1, perspective

926a: Globalization Space

KELLER EASTERLING

Introduction

This seminar contemplates architecture and urbanism in the world economy by looking at familiar spatial products placed in difficult political situations.

The seminar will look at the political misadventures of twelve such urban territories around the world. Many of these are familiar real estate cocktails (e.g., resorts, information technology campuses, retail chains, golf courses, ports and other enclave formations). They are generally considered to be the Teflon formats of neo-liberal enterprises. Yet when adopted by rogue nations, cults, diplomats and other impresarios, even the most perfunctory spatial products are imbued with myths, desires and symbolic capital. They may gain entry into any situation. Freightened with desires, sporting their global currency, and their duty free legalities, they can slither through any jurisdictional shallows. Although they are often spaces of exception or political quarantine, they can become political pawns, as objects of desire and contention in negotiations between warring countries, messy democracies and violent distended conflict. Effective as a solvent of differences, the hilarious and dangerous masquerades of retail, business or trade often mix quite easily with the cunning of political platforms. Moreover, their recipes for organization are also recipes for political constitution, and the disposition of that organization embodies a capacity for collusion, persuasion and aggression.

Architecture presumably has more to learn than to teach in the study of global politics. Yet, as the warm pools for new urban contagions these real estate cocktails are also critical materializations of digital capitalism. A special kind of architectural research may contribute to these global studies some vivid evidence of another set of mechanisms, perhaps as telling as financial and political indicators in characterizing the market's weakness, resilience or violence.

Given the failures of some classic principled political stances to meet more disorganized or elusive forms of political subterfuge, the seminar will consider the politics that declares its name and enters a democratic process, as well as the politics that resides in corruption and duplicity. We will investigate the power of the political masquerade to leverage new resistances and desires that are loaded with political consequence.

INFORMAL ECONOMIES IN LAGOS, NIGERIA

by Christopher Corbett

INFORMAL ECONOMIES

Today, Lagos' informal economy is one of the largest in the world. Information on the size and employment structure in the informal sector is hard to obtain, but estimates suggest that the sector accounts for between 45% and 60% of the urban labor force, up from about 25% in the mid-1960s (Meagher, 2006) The informal sector in Lagos is categorized into the following sub-sectors: Productive, Service, and Financial (Nwaka, 2006). The informal productive sub-sector encompasses all economic activities involving the production of tangible goods. They include agricultural production, mining and quarrying (excluding petroleum), small-scale manufacturing, building and construction. The activities of the informal financial sub-sector are mostly underground, unofficial, irregular, informal, shadowy, and parallel (Nwaka, 2006).

Much of the informal productive sub-sector in Lagos revolves around the recycling and re-consumption of post-consumer goods. Koolhaas observed, "Near Jankara, Lagos's largest market, four cloverleaf exit ramps have been taken over as a recycling exchange. Beneath the fly-over, groups of young men assemble lanterns, cooking pots and other metal wares and 'even the Lagos superhighway has bus stops on it, mosques under it, markets in it and building less factories throughout it' "(Koolhaas, 2000). Lagos has become known as one of the world's largest importers of second-hand electronic devices.

At the Nigerian port of Lagos, an estimated 500 containers of used electronic equipment enter the country each month, each one carrying about 800 computers, for a total of about 400,000 used computers a month (Flynn, 2006). The majority of the equipment arriving in Lagos, the report says, is unusable and neither economically repairable or resalable. "Nigerians are telling us they are getting as much as 75 percent junk that is not repairable," Mr. Puckett said (Flynn, 2006). He said that Nigeria, like most developing countries, could only accommodate functioning used equipment.

Informal economies though highly adaptable to market forces suffer similarly to formal sectors during periods of recession. Contrary to what the advocates of deregulation had presumed, the economic recession of the 1980s and the austerity measures that accompanied IMF-imposed Structural Adjustment policies affected the informal sector adversely on both the demand and supply sides, as markets contracted and input costs rose (Meagher, 2006). Reductions in public spending, declining real wages, and loss of jobs flooded the informal economy beyond its absorptive capacity. Many formal sector enterprises forged new links, sometimes exploitative links, with the informal sector to cope with the difficulties of the economic crisis. The borders between the formal and the informal sectors became blurred. Government response to this situation was contradictory in some respects, on the one hand providing incentives to the informal sector by the establishment of training and credit facilities, and on the other hand, repressing the informal sector through overzealous prosecution in the 'War Against Environmental Indiscipline' (Meagher, 2006).

Bibliography

Flynn, L. (2006, October 24). Technology; Poor Nations Are Littered With Old PC's.[Electronic Version]. New York Times.

Koolhaas, Rem. (2000) Mutations: Harvard Project on the City. Barcelona: ACTAR.

Meagher, Kate. (2006, May 16). Social Capital, Social Liabilities, and Political Capital: Social Networks and Informal Manufacturing in Nigeria. African Affairs, 105(421), 553-582.

Nwaka, Geoffrey. (2006, November 26). The Urban Informal Sector in Nigeria: Towards Economic Development, Environmental Health, and Social Harmony. URL:<http://www.Globalurban.org>.

Photo Credits:

Scrap Computers © Basel Action Network 2006.



scrap computers Lagos, Nigeria

EXHIBITION

Some Assembly Required:
Contemporary
Prefabricated Houses

October 27, 2006 – February 2, 2007
An exhibition organized by Walker Art Center, Minneapolis.



Some Assembly Required, exhibition



Some Assembly Required, models

Today's prefab movement has captured the spirit and imagination of a new generation of architects and home buyers, who together have championed a variety of modern modular dwellings that challenge preconceptions about prefabricated homes as cheap, cookie-cutter structures of last resort. This exhibition presents a variety of approaches to prefab – from houses owners can build from a kit of parts, such as Rocio Romero's LVL House, to those that arrive fully assembled like the diminutive one-room version of weeHouse by St. Paul-based Alchemy Architects. Among the featured projects are the glimmering sculptural metallic Turbulence House by Steven Hall; Black Barn, a pitched-roof, modern adaptation of a Viking longhouse designed and produced by Pinc House of Sweden; and the playful system of Lazor FlatPak by Lazor Office of Minneapolis. Whether Michelle Kaufmann's Sunset Breezhouse, which adopts a variety of ecological approaches to living and building, or the precision and craft of Marmol Radziner's Desert House or the customizable configurations of Resolution: 4 Architecture, such houses better parallel the lifestyles of their owners, who desire more flexible living spaces and want to speed the pace of the building process without sacrificing the quality of materials or construction. For more and more people, prefab meets the conditions that make the dream of owning a modern home a reality.

EXHIBITION

Team 10:
A Utopia of the Present

September 5, 2006 – October 20, 2006
An exhibition organized by the Netherlands Architecture Institute.



Team 10, exhibition



Team 10, display

Team 10 was a group of critical young architects from various European countries who first met each other within CIAM, the renowned organization of modern architects that was led by Le Corbusier and others. After the dissolution of CIAM in 1959, Team 10 constituted a vanguard that gave new impulses to the international discourse about modern architecture and urban planning. Team 10 – born as a group charged with preparing the 10th CIAM congress – was dissatisfied with the one-sided rational and functional approach that predominated within CIAM and had manifested itself around the world as the International Style after the Second World War. Team 10 believed that the ideas propagated by CIAM resulted in human's alienation from their everyday habitat.

The Team 10 architects set out in search of new architecture and urban design concepts in which humankind would occupy a central position and by which justice would be done to the complexity of life in modern society. Their motivation in this endeavor was a strong sense of social engagement. The Team 10 architects were convinced that architecture and urban planning could contribute to the creation of a better society in which every individual could achieve 'self-realization.'

This exhibition shows how Team 10's efforts resulted in a number of important innovations in modern architecture and urban planning. 'A Utopia of the Present' denotes the field of tension between idealism and realism in which the ideas of Team 10 were conceived. Its utopian ideals stood in contrast to an almost radical realism: Team 10 participants believed that Utopia could only be realized through actually building. The projects by Team 10 are therefore also realistic responses to the actual building tasks of the period.

CHARLES GWATHMEY
'Renovation of Paul Rudolph's Yale School of Architecture Building and the New History of Art Addition'

"It is a journey for me to come back to Yale and hopefully realize a project that is dear to my soul. I graduated in 1962, when the Art & Architecture Building was under construction. I actually worked for Paul Rudolph at night and on weekends, rendering perspectives of this building that he worked on so intensely both because he wanted to make it his greatest building and also, I think, a little bit because he wanted to be acknowledged as an architect as important as Louis Kahn. Those were interesting times, watching Paul go through all of the mini schemes he did of this building.

With respect to the new History of Art Building, the faculty was insistent that, even though this was an addition to the Art & Architecture Building, their department would be acknowledged architecturally, which is a hard thing to make – an addition and an image; to actually reconcile the dynamics of this building, which we all know; to make a connection and also a piece of architecture that acknowledged the faculty as a critical part of the university as well as an integral part of the School of Architecture."

...

MASSIMO SCOLARI
(Davenport Visiting Professor)
'Crossing Architecture'

"So what sense is there today in asking whether this or that architect, this or that architecture, is more progressive and in the name of what scientific criteria of advancement? With what kind of innovative daring does modernity expect the chaos of the actual world to be translated into architecture? Would it not be better to start asking ourselves whether in fact a more authentic principle of truth might be established by opposing all that chaos, and whether the most fitting answer to the question of utility might be in the expression of beauty?

What can we say to a student who, in asking, "What do you want me to do?" is giving up on himself; or who, faced with the evidence of an error, argues, "I understand I am wrong, but I like it"? All this makes me wonder what the cost of freedom may be to truth and how much truth is being denied in the name of individual liberty. For how long can one forgo the truth? What is the meaning of those tendencies that use the classical orders, and for which historical distance do they have an absolute value? Or again, what kind of progress is expressed by a language that implodes self-referentially, excluding all possibility of comprehension and normal description?

The link between memory and the architectural project cannot be severed in the name of a modernity that deliberately wants to forget. This would be foolish and would offend the ability of our brain, which is incapable of inflicting amnesia upon itself. In a collective language the relationship between architectural form and the memory of its meaning cannot be substituted with subjective moods."

...

JEFFREY KIPNIS
(Brendan Gill Lecture)
'A Basis for Discrimination for Current Speculative Architecture'

"Where I think I lost my temper is the Eyebeam competition, because all I heard from my colleagues – and forget newspapers or students – is how Diller + Scofidio and Thomas Leeser ripped each other off, that these two projects were so much alike that it was just jumping on the single-surface bandwagon to the point where it became an embarrassment. Of course, that's complete nonsense. Not only are these not the most important single-surface buildings, but they engage in a very interesting debate. You have to know that there are, in my collection, sixty of these projects. And so the real issue is, what are they after? Why all of a sudden does a ribbon surface, which is neither tectonic nor semiotic, capture the imagination of a hundred architects all over the world, for almost a decade now, without a single significant building being built and not one piece of significant criticism about it?"

...

KENNETH FRAMPTON
'Structure, Identity, and Existence in the Work of Team 10'

"In retrospect, it seems to me that Team 10 was one of those last moments in Europe when it was still possible to envisage a more or less consciously planned pattern of sustainable land settlement and urbanization before the Pandora's Box of late consumerist capitalism, driven by the universal ownership of the automobile, finally sealed the environmental fate of the species. This apocalyptic threshold was the emerging about which figures like Shadrach Woods and Giancarlo de Carlo were particularly aware; hence the enduring pertinence of De Carlo's Terni and Woods' project for Hamburg Steelshoop and Karlsruhe and also, I would say, Frankfurt Romerberg rather than the realized Free University."



Charles Gwathmey



Tom Wiscombe



Massimo Scolari



Marc Tsurumaki



Jeffrey Kipnis



Kazuyo Sejima



Kenneth Frampton



Stephen Kieran

TOM WISCOMBE
(Myriam Bellazoug Memorial Lecture)
'Parts and Wholes'

"The principle of emergence is at once a kind of magical concept and also a very hard scientific concept. It's the process of generation of unexpected but coherent structures, patterns, and properties from a group of interacting and often very simple parts. In an emergent system, it is impossible to predict the behavior of the whole by examining the behavior of the parts.

The interest here is in a kind of feedback loop, which has meant that we can't just make something and it's finished; we have to make it iteratively and feed it information during the design process. This brings me back to the idea of computation... what part computation has in the design process. What I've realized is that computation, using algorithms, is extremely useful at the front end and then at areas during the design process where there's something missing or we need other information."

MARC TSURUMAKI
(Louis I. Kahn Visiting Assistant Professor)
'Architectural Opportunism'

"Our firm's work from recent years is a way to structure a thematic font regarding issues of limit and restraint to begin to trace a methodological consistency through a series of projects that are extremely diverse in terms of scale, typology, and context. The methodological approach I'm referring to here can probably be best described as an opportunistic engagement with limits. The idea that the restrictions of the project – those elements of the parameters of the work that are often understood as the greatest impediment to the design – can in fact be recast as the generative potential, the very catalyst for architectural invention. What this means is taking seriously the prosaic and often banal constraints, the complex network of economic, technological, political, and programmatic parameters that invariably circumscribe any architectural project. Maneuvering tactically within these limits, architectural production is then recast as a restricted play, a pleasurable manipulation of rules and boundaries. In this way the inherent logics and rational trajectories are pushed to the point at which they render a potentially irrational but productive excess of precipitated paradoxical effects and possibilities."

KAZUYO SEJIMA
(Paul Rudolph Lecture)
'Recent Work: Kazuyo Sejima + Ryue Nishizawa/SANAA'

...For the New Museum we must respect the Manhattan height regulation; but we also want to keep some independence so we try to bring in some movement, which also makes it possible to break the box-like feel. Basically the museum needs a closed box and the property is not so big, so we must stack the whole galleries and other functions. But instead of it becoming a very big, closed box, we would like to open it to the city. In this museum we really want the visitor to enjoy the different heights of the Manhattan rooftops."

STEPHEN KIERAN
'KieranTimberlake Works: Our House, Your House'

"My partner and I have struggled over the years with what we see as a decline in the ability of our profession to move directly from intentions and ideas to form and substance. We don't think there is a blue river running between form/substance and ideas but rather a very wide, murky brown Mississippi river between our vision of the world we want to create and our ability to actually make that world.

One reason underlying that deep-marking river is the profession itself, and this is one that we can lay squarely at our feet. It is a sense of what I call the "otherness of designing and making," as opposed to a fifteenth-century

architect like Brunelleschi, who admittedly didn't have any systems in his buildings, but he himself was everything. He built the building as the builder; he designed the building as the architect. He was a product engineer who designed lifting devices to make the building, and he was a material scientist extraordinaire in terms of masonry and iron. Instead of somebody who was hands-on and did all of those things, we have the specter of hands-off art in the twentieth century: Man Ray phoning in directions to a remote location to make a work of art; the genesis of reinstituting the craft of architecture to control the relationship between intention and actual fabrication/making lies in this device."

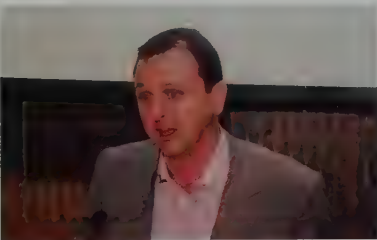
GREGG PASQUARELLI
(Eero Saarinen Visiting Professor)
'Versioning 3.0'

"SHoP is not a typical architecture firm, not because we are special or anything but because we really wanted to try to question what it meant to have an architectural practice. More than design for us, it was about inventing a new kind of practice. We tried to think about this idea of using difference and the impact between the relationship of slight changes in a design object and understanding where those lead. What it came down to was that it was never about the form; it was always about how it was made and what it did that mattered the most. It became about questioning the notion of plan, section, and elevation as the proper way to draw. These were the best methods that architecture could use to deal with the issue of a very complicated, three-dimensional idea. As architects, we convert it into a two-dimensional abstract drawing system and hand it to somebody else to recreate, not only into a three-dimensional but a four-dimensional process of assembly over time."

ELIZABETH DILLER
'I.O.U.'

"I want to remind you that I promised you a lecture on Lincoln Center last year; when I came I was totally unprepared, so I told you that I owed it to you. Thus, here is the "I.O.U." lecture.

...We are accountable to the city because we are using city funds. So we regularly have to speak to departments of City Planning, DOT, Cultural Affairs, Parks, Landmarks, and a special task force under Deputy Mayor Harris. We're also accountable to community boards and local business groups. This is the Upper West Side, and it's very carefully regulated in terms of anything that happens. We're also accountable to preservation groups like SHPO, DOCOMOMO, and Landmarks West, as well as to professional groups. And we're morally accountable to the academic community. The publicness of this project requires many targeted presentations, and I've shuffled a couple of them together."



Gregg Pasquarelli



Elizabeth Diller

After the Lectures



SYMPOSIUM

Building (In) the Future: Recasting Labor in Architecture

Friday, October 27, 2006 – Sunday, October 29, 2006
A symposium organized by Peggy Deamer



Building in the Future, panel discussion

This symposium investigated how contemporary design practices are rethinking the design/construction process, especially as it relates to fabrication, detailing, and the organization of labor. Organized around six subtopics – Craft and Design, Information Sharing, The Organization of Labor: Architecture, The Organization of Labor: Construction, The Market, and The Big Picture: Architecture As An Expanded Field – the symposium explored how changing methods of practice in architecture are effecting the profession, with particular emphasis on the effect of changing technologies and the development of new techniques of fabrication and construction.

Keynote Address
Kenneth Frampton

Participants
Michelle Addington
Howard W. Ashcraft
Barry Bergdoll
Phillip Bernstein
Véronique Biau
Klaus Bollinger
James Carpenter
Cristiano Ceccato
Peggy Deamer
Mark Goulthorpe
Robert Gutman
Robert Kelle
Sheila Kennedy
Branko Kolarevic
Kent Larson
Charlie Lazor
Ewa Magnusson
Scott Marble
Reinhold Martin
Rodd Merchant
John Nastasi
Chris Noble
Joshua Prince-Ramus
Kevin Rotheroe
Hilary Sample
Coren Sharples
Marc Simmons
John Taylor
James Timberlake
Paolo Tombesi
William Zahner

SYMPOSIUM

Team 10 Today

Monday, September 18 and Thursday, September 21
A symposium organized by Keith Krumwiede



Tom Avarmaete



Keith Krumwiede



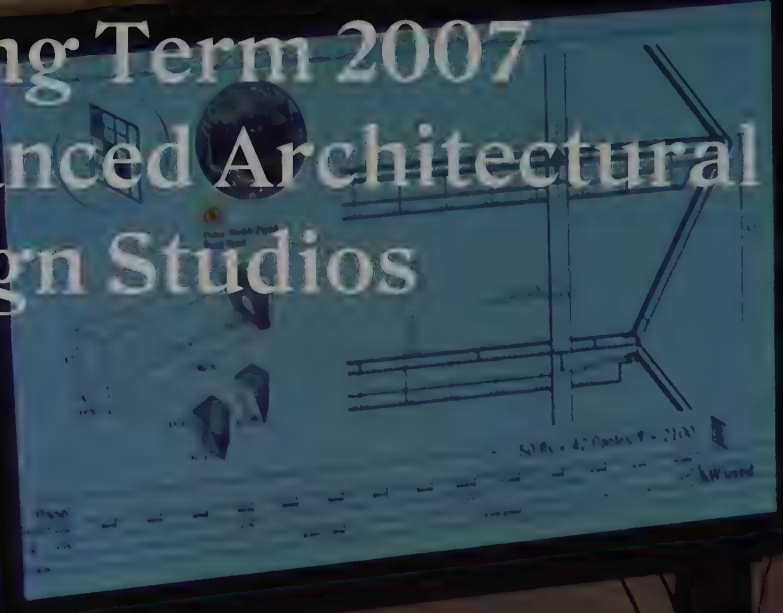
Peter de Bretteville

The members of Team 10 argued for an engaged practice that tackled the problems of society and the city head on and without sentimentality. The solutions they offered were often provisional, avoiding the typological certainty of immutable forms, and offering instead flexible strategies of urban affiliation, sensitive to context but cognizant of the forces of constant and rapid change. This symposium, held in conjunction with the gallery opening of the exhibition, Team 10: A Utopia of the Present, examined the legacy of Team 10 as it intersects with contemporary architectural thought and production.

Participants
Tom Avarmaete
Peter de Bretteville
Kenneth Frampton
Keith Krumwiede
Ana Miljacki
Alan Plattus

Spring Term 2007

Advanced Architectural Design Studios





512b: Advanced Architectural Design Studio

GREG LYNN with Mark Foster Gage

‘Factory’ Silicon Valley, California

Guest Critics: Thomas Auer, Lise Anne Couture, Hernan Diaz Alonso, Zaha Hadid, Graham Morrison, Ricardo Scofidio, and Brett Steele

Introduction

Architecture and the automobile have had an ongoing flirtation for almost one hundred years. The basis of their relationship has been a shared interest in both styling and mass production. In addition to the basic need for a physical plant and their expertise in planning, architects have interacted with car companies because of a common concern: architects and car companies both require an identifiable signature across a diversity of models and typologies and an enduring timeless brand identity in a field that is based on innovation and change. Because of this commonality car companies have occasionally turned to architects for the expression of their values and brand identity in their design centers and factories. Automobile factories and headquarters have been the vehicles for architectural speculation and greatness in the past. The Fiat Lingotto Factory in Turin and the General Motors Technical Center outside Detroit are just two of the better examples. Curiously, recent commissions for BMW, Mercedes, Ford, McLaren, Ferrari and other car companies have challenged contemporary architects to produce far more adventurous and speculative buildings than their comparable work for cultural institutions. In the air is a resurgence of the link between architecture and automobile.

Recently, due to sales licensing agreements with dealerships, large car companies have been building mega-store like brand identity centers in Europe, Asia and the United States. These are proximate and in some cases linked to the factories and design centers. The function of some of the recent brand centers is to reinforce the national identity of German automobile brands amidst global consolidation and to differentiate their products by leveraging their historic technical and design achievements. In other words, their design brief is to look backwards with forward looking architectural design. High performance and racing team centers such as Ferrari and McLaren have undertaken a rethinking of the design, testing, manufacturing, business and marketing functions in new facilities with new typologies by world class architects. Global design studios have moved their teams to be close to recent graduates – in the case of the eighteen car design studios located adjacent to Arts Center in Pasadena – and in some cases studios have moved into cities like London and Milan to be adjacent to other design fields. There is significant change in the physical plants of these car companies.

I am of the opinion that the automobile industry has never been better poised for radical change and rethinking. Compared with almost all other design problems, nothing is as antiquated today as the automobile. Instead of working with a known car brand, the studio will adopt a new car company without precedent or historic lineage. Instead of re-skinning ponderously heavy petroleum powered chassis, we will work on a more innovative paradigm of a nimble, lightweight, energy efficient, high performance, electric car, the Tesla. The Tesla Center will be located on over fifty acres in Silicon Valley and will include: offices, workspace, public areas and supporting spaces for one thousand employees; an assembly line; a driving arena and test track; design studios, shops, and turntable; a wind tunnel; and a visitor center and showroom.



512b, travel photograph: Los Angeles, CA



Sallie Hambright, model

The ambition for American Fat was to create bubbly towers, a shimmering roof, and flat floor planes which would mediate light, air, environment, and program in the building. The shimmering roof becomes a shade and light filter; the bubbly towers become skylights and light collectors; and the flat floor planes separate the public visitors from the factory floor below while allowing the public full view of the car assembly process.



AMERICAN FAT

Thomas Auer "We had a great discussion downstairs, and I was saying that I miss the integration of function in the creation of the form. This is obviously the answer to the discussion we had. I think what could also be interesting is to use this tower to create a solar chimney."

Sallie Hambright "That was actually part of my original scheme but I was told that hot air moving is actually worse than worrying about it at all. The floors were inset from the skin to allow for air movement and then the form would act as a perfect chimney but I was told it wasn't."

Thomas Auer "It's not the hot air moving that you want to produce, you want to produce an under pressure that sucks fresh air from the bottom to create more air flow which produces a fresh breeze throughout the building."

Ricardo Scofidio "I think..."

...it is absolutely delirious as a project. It is the one project where we can understand this as a sales pitch of a car which is clearly going to be fun to purchase."

By the way, I love the two perspectives, the one is for the board or who ever is investing money and the other one is fun and balloons and this is what it is all about. I am a touch disappointed in the section, you could have spent a little time with that."

Sallie Hambright "Originally my lower floor was really wonky, and I was going to organize it with the ridges but I never really got it to work."

Hernan Diaz Alonso "I think it is a recurrent problem with most of the projects, and I agree, I think it is a great and insane project ...but I think most of the projects got it right in the plan and not so right in the section. I think it is maybe the typology of a car factory that makes the section more normative. I was looking at your plans though, and they really capture the essence of your project. The section could have more play as well; it doesn't have to be in the floor plates it could also happen in the ceilings and roof. I was also going to say more about the presentation; I have a problem with the final skin ...it just seems too basket like. The skin was much more interesting before [pointing to the study model]. The columns are also problematic — to have only four... It makes them seem circumstantial and not a part of the project."

Ricardo Scofidio "I think that you could make them tie back into the core and to the structure."

Greg Lynn "I think that everything, the proportion of the roof and the slabs, is off-putting when you look at the structure for your eggs which is really heavy and your slabs which are beyond Sejima thin. So you are showing six inches floor to ceiling when it should be six feet, and if it were six feet in the section, you would say, "Oh my god, I need to do something in that six feet." I don't think that you need to spatially juggle things around; it is just that the slabs don't necessarily have to be the same thickness as the structure."

Mark Foster Gage "I would totally agree. The bottom floor could have a forest of columns..."

Ricardo Scofidio "I am not as convinced by the horizontal slab when I look at it. For me, that bottom level should act more like a ceiling."

Mark Foster Gage "Greg said you need to draw a ceiling plan and its totally true. Your project is one-hundred percent about a ceiling plan. For me, it is about the dumbness of the floor plates."

Sallie Hambright "You know I really struggled with that but eventually I thought this is a factory and the floor just needs to be flat."

Greg Lynn "I also think it would be good to have a bit more hierarchy in the structure."

Hernan Diaz Alonso "The game of this project is fat so I would eliminate everything else. I want fat everywhere."

Mark Foster Gage "Like America...?"

Lise Anne Couture "Then you could make the roof more pillow like..."

Hernan Diaz Alonso "If I look at the next project, I think we have a pillow coming up next... let's move on to that."

Formally, this project uses the process of slicing and shifting to arrive at a crystalline geometry. Through the growth and observation of real crystals, a triclinic cell has been developed that anticipates the inclines of ramps for cars and stairways for pedestrians within the space. The cells fuse into rods, which creates a bundled-tube structural strategy. By shifting these rods, spatial opportunities are created within the interior: stacked floor-plates for offices, large open expanses for the manufacturing process, and chimneys that expel stale air. The ends of the tubes are glazed, allowing for natural lighting, and tinted (in a gradient from silver to black) to reflect the harshest rays of the Californian sunshine. The whole of the mass is clad in gold diacrylic panels, whose reflectivity shifts to highlight the edges of the form.

CRYSTAL CASTLES

Brett Steele "This wire frame model is interesting to me... It seems like a seventies space frame structure."

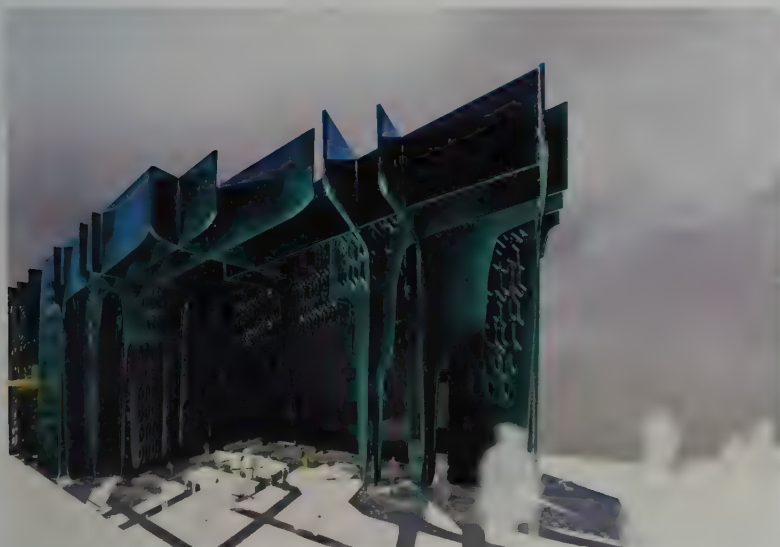
It is hard to follow how we get into your world. Once we are in though, I understand it is oblique as our total world.

- The only problem is with the floor plates that just simply seem stacked and that's a bit of a pity. It should be a whole landscape of slipped planes."
- Ricardo Scofidio** "You know, it has great difficulty as a factory for car production; it is nice that the program can really fit in anywhere but you can just imagine the safety guys going in there with their black and yellow tape, blocking off every single area because the spaces are so haphazard. It looks to me like it resembles the shearing of rock, and you get that in the section but you never really get that in the plan, which, if you look at the plan, it would give you more usable spaces."
- Graham Morrison** "I take back what I said about the last project, I thought that you could put strata in anything but I think you have proven here that you can't. Some of the projects are trying to inhabit the world of the car to the extent that they become part of the pattern of the process but you seem to have taken an abstract pattern, that of crystals, which becomes almost an indulgence for you. In fact, instead of supporting the program it contradicts it."
- Brett Steele** "The veining in addition to the gold seems not very developed; it would be interesting to investigate that substruction which you seem to have barely touched. You just get a hint of it from the model."
- Greg Lynn** "Sean's project may be unique because there was always a sort of "back room" processing to it. I would say, for whatever reason, that he should change this, and he would give a look [Greg rolls his eyes] that would mean that he would have to go back and reprocess it in a kind of Eisenman, seventies and eighties way. The traces of that are the diagrams which show his thought process, and I think it is that mystic process that I couldn't get out of him. Rick says that it is a "Glorious Liberace." It has a seventies aesthetic that is not just the gold which pushed that project into an aesthetic moment that I just can't get him out of. It is Eisenman in gold..."
- Robert A.M. Stern** "But Peter [Eisenman] is in his golden oldies age right now..."
- Lise Anne Couture** "But imagine if it were black..."
- Greg Lynn** "I just couldn't keep him away from the gold."
- Robert A.M. Stern** "I don't think that gold is represented as it would actually look because on the model you are giving us a deceptive representation of gold. We have gold in building, we have gold doors, gold domes and it has been represented as such for thousands of years but as depicted here it seems like the Donald [Trump]..."
- Lise Anne Couture** "But you know what, put this in the desert and it would be so bright. You wouldn't even see any of the detail on it which is where the irony lies. It is so highly articulated but you wouldn't actually be able to catch the detail in the blazing sun, it would just be a blur of brightness. The one thing that disappoints me is just how it sits on the ground. I just don't like it at all. It's like oh, I spend all the money above ground and now I just have to make the parking."
- Ricardo Scofidio** "It's full of so many bizarre clichés... if you could just push it beyond itself...but at the moment it is caught in the sixties, it is caught in a time warp and the question is how do you get beyond that?"
- Mark Foster Gage** "But the one thing that Sean mentioned is that the surfaces are all faceted so that they would reflect a different color. I don't think it would be as dated if he had chose to represent it with a different material."
- Greg Lynn** "The most dated idea about it is that the surface and the volume need to be the same thing and need to come from the same place."
- Hernan Diaz Alonso** "Personally, I really think your project is very interesting on many issues. In terms of presentation, I think you need to have a much bigger site for the model so that the image of the building is much more iconic and would have a more powerful resonance which is what I think you are trying to achieve with this project. I think Lise Anne is right because your landscape needs more interest, and I think the plan is where the play between surface and volume can occur. I also think your section is killing you because that is where it becomes really dull. But I think it is a great project..."

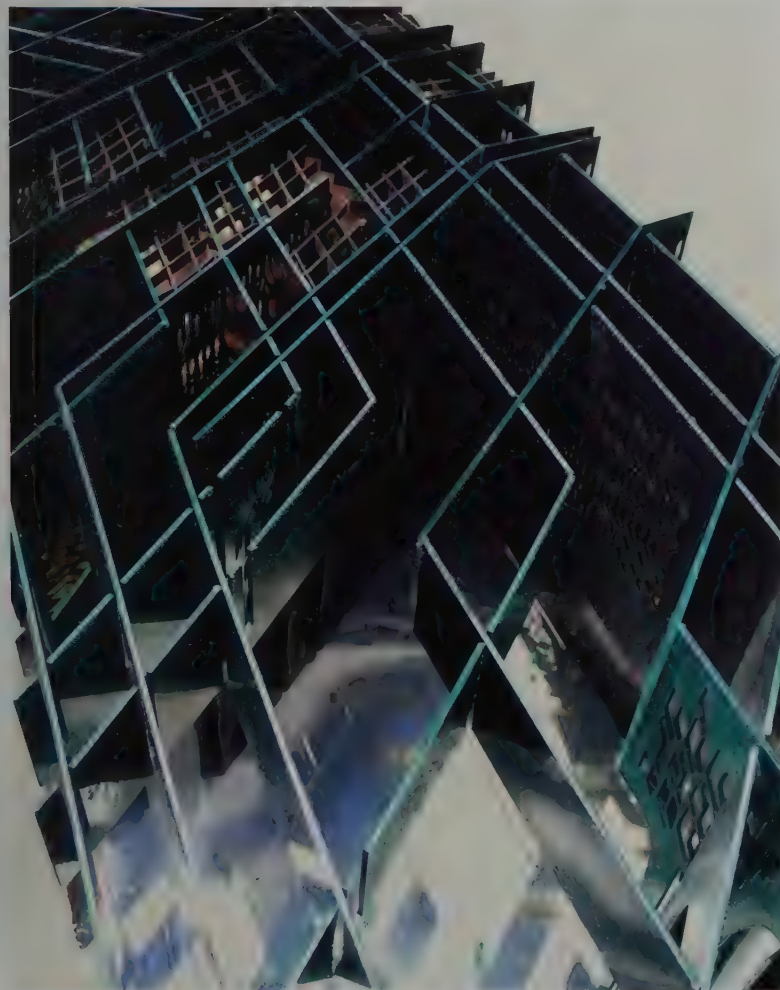


E. Sean Bailey, perspective

The spatial language of the factory relates specifically to visibility, security, and locality. In this project, the assembly, fabrication, and showroom program are laid out on a continuous ground plane while the supporting program, such as administration and design, float above and create local connections. The framing, a redundant light-weight structure, allows programmatic boxes to float above. The framing plan is shaped and spaced according to programmatic needs such as circulation. Furthermore, it is layered in certain areas so as to increase security and spaced out in other areas for machinery. As the structure is redundant, material is removed through strategic perforations which create view corridors and allow glimpses of nearby spaces. The surface color of the building controls the view from inside to outside – a darker color is used on the interior walls to increase the visibility out, while a brighter and more reflective color is used on the exterior walls to limit the visibility in, offering a higher level of control over programmatic security and aperture.



Jean Suh, perspective



Jean Suh, model

CELLS AND LAYERS

Graham Morrison "I think what happens with the perforations – and I almost like the perforations more than the structure – is that wherever you are looking you get an extraordinary sense of mystery and it makes the whole thing seem kind of ambiguous. There is also something very appealing in the aesthetic you have given us which alludes to an open-endedness."

Hernan Diaz Alonso "Greg is going to have something to say I'm sure but I think the project is fantastic and I am trying to figure out what to tell you."

Ricardo Scofidio "I would like to know what determines the length of the module, this cookie cutter imprint. When I go back to the study model, I see that the model hits the ground in an awkward way, and it seems instead that the form is coming from above. It seems cut off and plopped down."

Jean Suh "I think it's important to realize that the building is not a single entity. It's a series of modules that are connected by a central spine. The building is not a single entity. It's a series of modules that are connected by a central spine. The building is not a single entity. It's a series of modules that are connected by a central spine."

Ricardo Scofidio "It just feels cut off rather than coming to its conclusion ...so the questions remain as to how far up it should be, how long it should be, how do you terminate these forms..."

Zaha Hadid "I really can't stand the way it is represented. It seems that there should be a diagram that shows it one thousand meters long. You need to highlight the form's infinite nature..."

Graham Morrison "I am struggling with the space being cellularized. What you are not saying is why you want to cellularize all of these activities? I think it is an interesting response, and I think it is a great critique of Foster's expectation that the only way to make space radical is to make it all wide open and fulfill the Miesian legacy. You are doing the opposite. But what I love is how some lines are spaced out far apart and some are close together which speaks about some sort of vague programmatic idea."

Jean Suh "I think it's important to realize that the building is not a single entity. It's a series of modules that are connected by a central spine. The building is not a single entity. It's a series of modules that are connected by a central spine. The building is not a single entity. It's a series of modules that are connected by a central spine."

Lise Anne Couture "My comment has more to do with the issue of enclosure. You talk about all sides as though they are equal but to me this project is incredibly directional. You talk about the sidewalls that are solid and imply that they could continue infinitely... and I don't think that is at all the reading. I think that this idea of an infinitely long building would be much better served by not trying to make the end of structure the same line as the enclosed space. There is no reason why these things can't continue. I find it disturbing that your plans seem like little samples, finite, but that is not how you want your project to be read."

Hernan Diaz Alonso "Is the intention to grow in both directions? I'm asking because if it is not going to grow in this direction then the external skin on this side should have some other different qualities than the internal skin. Right now I read that it can grow in all directions because the skin is treated in all the same manner."

Lise Anne Couture "I can't help but..."

...keep thinking how beautiful this thing would be at night. It would have this emerald presence on the horizon with these different densities of light. I suspect that they would move with you as you approach in a car or as you walk up to the building."

Greg Lynn "It needs to be more Mies because he is the same way; he doesn't know how to end the building. The plinth and the landscape is what defines the parameters of the building."

Graham Morrison "But the problem is that you say the building has a redundancy of material ...and you are going to get a client that would ask what you mean by that. I am just trying to think of a way in which the redundancy becomes necessary, and I just don't know how you get past that leap."

Greg Lynn "But I feel that the material ambitions should be separated, especially with graduate students, from the technical realization, and for the next ten years you should deal with them as separate problems. Be much more interested in the material's qualities and leave the technical realization to the experts..."

514b: Advanced Architectural Design Studio

DEMETRI PORPHYRIOS and ROGER MADELIN with George Knight

'Kings Cross Central'

London, England

Guest Critics: Thomas Beeby, Patrick Bellew, Peter Bishop, Ben Bolgar, Robert Evans, Paul Finch, Richard Henley, Graham Morrison, David Partridge, Alan Plattus, and Jaquelin Robertson

Introduction

Kings Cross Central (KXC), a fifty-four acre development project by Argent Group, PLC in London, is one of the most significant development and regeneration opportunities in Europe. The arrival of the Channel Tunnel Rail Link terminus at St. Pancras and the recently announced infrastructural investment in the improvement of the London Underground will make Kings Cross a major gateway between England and Europe. Moreover, these factors represent powerful catalysts for investment and economic development in the Kings Cross area.

Kings Cross Central has an important role to play within London as a world city. The challenge and opportunity is to produce a dense and vibrant quarter that offers an urban exemplar for a sustainable world city. Argent Group PLC and masterplanners Porphyrios Associates/Allies & Morrison have obtained planning consent for the regeneration of the KXC area, and work is now moving on to the design and construction phase of this new urban quarter. One of the issues to be addressed at this early stage is the question of character. Is the masterplanner's urban framework sufficient in establishing a lasting new place, or will the character of the architecture and of the public open spaces define the identity of this new urban quarter?

This studio asks students to focus on buildings of varied uses (commercial, retail, residential, leisure) and address both the design of the buildings and the design of the surrounding public spaces. Each student is responsible for the design of three to four buildings and must focus on the dialogue between buildings and public open spaces (streets, boulevards, squares, waterfronts, parks, etc.) and the way in which such a dialogue empowers the city with character and value.

Students are given full documents of the planning approval guidelines so that they may form an understanding of the overall context of the KXC urban quarter. Argent's Roger Madelin and David Partridge act as the building owner for the studio, Demetri Porphyrios and George Knight as masterplanners, and students as the design architects for the specific sites assigned to them.

PROGRAM - Typical Floor Plan



Sini Kamppari, site plan



514b, travel photograph: London, England



514b, travel photograph: London, England



Sini Kamppari, site section

King's Cross Central brings up the question of whether or not a master plan alone can engender a place with character. The Long Park Development, a small segment of King's Cross, proposes an urban space that combines sympathetic building massing with a coordinated material palette. In this project, the Market Place Hotel and Sister Office Buildings act as an urban forecourt and gateway sequence that terminates on Aaron Taylor's Twin Residential Towers. The hotel opens to an active market place, which is also the termination of the lively Goods Way connector. Ground level retail is situated under the offices along Goods Way. As a result, the main entrances to the offices face the more serene landscape of Long Park. The nature of each specific program type is also a formulator of the character of these buildings, particularly in terms of its impact on structure and floor to floor heights. For example, the massing of the hotel is much more nuanced than the offices in order to reflect its more luxurious character.



FORMULATING CHARACTER, KINGS CROSS CENTRAL AND KING'S CROSS CENTER

Jaquelin Robertson "I have a dumb general question. Is there parking?"

Demetri Porphyrios "They have changed the master plan. Right here was the only car parking, and they have decided that should not really be the case."

David Partridge "The intention is that the residential area will have some parking, and so when you develop you will have to start putting parking underneath."

Robert Evans "You guys have been able to erase the biggest problem of urban development... Residential car parking would be in basements at a ratio of point five, so one car for every two flats... in most parts you can do point five with a single basement. That's the idea."

Jaquelin Robertson "So I need to use a tram or minibus?"

David Partridge "There are eight underground lines. You can walk to the entrance of the Underground from your building. Or you get the tram to get to the Tube."

Peter Bishop "Could I pick up the issue of the tower? You've talked about the views and forms, and I'm far enough away from London to say that I'm rather skeptical of some of the views. What you've done, with the siting of that tower, is fundamentally change the short and midterm views of Granary Square and the canal which were completely dominated by the Gasometers. I think now what you're going to see is this tower. And I'm interested in whether you looked at that, and if you did, whether you considered that to be an issue in siting. The thing about the site that has always been convincing about the site with the Gasometers there, was actually from your point of view... You've actually got more scale there than you otherwise would have gotten, and in so doing, you have quite an interesting environment which I think would now change that tower."

Demetri Porphyrios "You're right. The view will change no doubt."

Peter Bishop "What you will see, from anywhere here, where previously the Gasometers dominated, you will see this. I think this block is actually quite good, but actually I'm interested, having done that, how this space works there."

Jaquelin Robertson "This scheme is very interesting to me because of its accommodation of unit types, and a lot of the things in this space that make it more dynamic... If you take this low townhouse piece and tilted it, it would open, in three dimensional terms it would be expected. It's almost like a stable building at the scale of these other two, and that would help this space. It would also make the opening out view from here quite spectacular. This is an extremely interesting building over here [referring to Seung's project]. Of the three elevations we've seen, buildings like this are quite often arts buildings in smaller cities in the United States. You can find them all over the country, this big and sometimes only that big... You know they have a stone base and brick, stucco at the top. All of these buildings could be better by making them simpler. This doesn't help, this building popping up. It's gratuitous and confusing. The proportions of it are quite nice."

This is interesting to me as a modernist, rather stripped down, pre-Rossi-esque facade which actually can go both ways. It can go with modern buildings, and it can go with traditional buildings. It's a kind of swing.

This building could have been built in Chicago a long time ago. It's almost a totally normative building. It also could be seen as an old building, a transitional building, or a new building. It would have a lot to do with the materials. I'm very interested in this sort of fenestration [shown in Seung's project], at least what's implied here. I also really like this garden because it's a public garden which feels like a private garden, and I think people would go there. There's a curious thing that happens with the openings. I'm not quite sure what they are, but they're almost like eyeballs with upper and lower lids, and then it's made vertical. Here it's blinking this way, and here it's blinking that way. But that's not essential to any of this. It's the general "dumbness" and by that I mean really smart, dumb use of the site in the most fundamental way. You can see that building would be fine to go to, and the scale seems right. So you say, "Whew, that's a relief." And this piece down at the end, the school, the public realm, this would be quite nice, and it's expected. You expect to find this kind of massing here. Very few buildings are unexpected, and lots of them are expected."



Kings Cross Central is very unique in the sense that there is not a bad site in the development. Every building is important and holds different responsibilities that add value to the entire development. This proposal approaches the problem by creating multiplicity through singularity. In other words, each face of a building is uniquely articulated in order to serve the foreground that it is facing, but at the same time, all the faces of a building share fundamental, identifiable qualities. These qualities are material, scale, surface treatment, and structure. In order to achieve this idea of multiplicity in singularity, this project borrows techniques used in photography, such as panning, blurring, motion, and still. These techniques allow for the creation of multiple narratives that are based on concrete architectural elements in various ways.

CONTINUED...

Alan Plattus "This side is a little too much like a Budget hotel at an airport, a little too dumb ...especially vis-à-vis it's neighbors. I think what's tantalizing here is this almost looks like a group that's established a set of common rules. This one doesn't follow them and you could say in the terminal position it's sort of hanging out a little there and could be a little bit different. The other thing which I think is very strong is the idea that there would be a cornice that could be expressed as attic, and that might help you with the tower. Is the tower expressed as campanile for the whole development or at a local level a campanile for this block? What's fascinating about it is if you were clever, I think you could have it three ways. It could be both an independent iconic element from some points of view, from other points of view it becomes the vertical marker for the whole development, from a local point of view it composes, with the block which it's adjacent to, a sort of balancing vertical. I think it helps because otherwise this thing gets even more horizontal than we want. I'm saying I think there's the beginning of a kind of collegiality about this group which makes all the more questionable and interesting the divergence from that. When you do this relative to the rest of the block, I think you have a bit of a burden of proof to tell us why it is that everybody else's proportional system wasn't right for you. What is it about that position on the site other than your own will to expression that everybody else is doing something reasonably similar, but with different materials and different vocabularies, and I'm not. I think it's been going on all day. People in the morning, in the south section, got a lot of heat for not seeming to work together perhaps as much as we were looking for. Retrospectively, I said to someone at lunch, I think they actually tried pretty hard to work together."

Graham Morrison "You mean they know each other's names."

Alan Plattus "They know each other's names and you can sense, if you know the climate around here, that they were trying to do something a little different than what the default mode is for building production at Yale in Advanced Studios. Here it becomes very obvious that that's going on, and so what that does is it immediately flips you into a different mode of discussion, and that mode of discussion gives you the question right away. If everybody from the get go were wildly different, I couldn't ask the question of one of you, "Well why are you so different from your colleagues?" It would be a meaningless question, but if you get to a certain level of commonality and then somebody goes off in another direction, I think it's incumbent upon them, relative to the group, to tell us what they're trying to accomplish. We're a sympathetic jury. We will listen to their argument and decide whether they have justified their variance. It's a variance application in effect. I think it's an important methodological point."

So rarely these days, in schools that I have experience with, has the occasion for a discussion where you can ask those kinds of questions occurred.

In other words, "Why is your building, relative to other things that are going on, so different?" You can have a meaningful discussion about whether it's a good idea or not."

Ben Bolgar "In certain types of urban design the school was treated architecturally as having a language that was different from a house."

Alan Plattus "Or not."

Ben Bolgar "Or maybe not, but what is interesting is it's a different building, it's the only public building, and that you as a group have a discussion while others are studying precedents. It's a very good point."

Jaquelin Robertson "As a public building, it has the same mass and height, but different fenestration. If I were the developer of this, I would make this a W Hotel with condominiums above it using the concierge of the hotel. It would be one of the greatest hotel sites, near the station, highly visible. You know this includes three generations of interest, and it's a spectacular location for a hotel and the people who live above might want to go into central London for short periods of time. I've never seen a better, more obvious hotel location. That as a marker for a station that is now a European station is a fabulous thing. I want to go in here, and I want to go over here and stay for a couple of days. Or I work in Europe, but I come back to London on the weekends. To have that kind of activity going on would make the end of this street meaningful, and of course it is different from the other apartment buildings, and its location is different."



Seung Hwan Namgoong, site plan



Lindsay Weiss, site model

KING'S CROSS CENTER
Lindsay Weiss (H.I. Feldman Nominee)

The addition of a new concourse to King's Cross Station will produce an awkward leftover space, Station Square, between it and the adjacent St. Pancras Station. This project attempts to address this space with the goal of making it more regular and legible as the major access point to the development. The proposed Cantilever Building, a predominantly commercial building, represents the most powerful addition to the periphery of Station Square. The master plan dictates a severe point of connection between the new concourse at King's Cross and the adjacent site; this project intensifies this severity by elevating it eight stories off the ground within a two-storey, 35m cantilever that contains a bar and a restaurant. Directly adjacent to Station Square and Pancras Square, the proposed Department Store is cleaved in half, presenting a piece of the building to each neighborhood while also providing an interior space for vertical circulation. An underground station is located at the terminus of the cleave, just outside the building itself. Taking into account the immense difference in character between the northern and southern ends of the site, the proposed Residential Tower creates a greater presence on the front of Long Park and the neighboring areas of London, producing an intimate neighborhood within the larger block.



CONTINUED...

Graham Morrison "I have a couple of questions which I think apply to all of you. Did you think when you were designing your individual buildings that you were participating in the making of the street? As you've all done a building on one side of the street and the other, that's east and west, but Sini you said in your introduction that you felt this street was the southern edge of the northern part of the development. The fact that it's so much more exposed on the eastern side, the right side... did you feel the architecture, because it's so much more visible, should in some way represent the northern section to the southern section and be more significant, or did you think it was just literally the edge of the street?"

Jaquelin Robertson "Your question is fundamental.

Do you start with what you want the street to be? The street, the pavement, the trees, how and where lights are... and you can have buildings that are not very good, but you can have a street that is fabulous.

I would have been playing the role of the landscape architect on all of these places. A lot of London is about trees and squares, and you go and see it and say this is fabulous. I think you would go back now to the massing models and say that is also the way to differentiate what is a narrow street like a mews or alley versus a wider street. I don't think the buildings have to be different on one side of the street than the other. That's of almost no interest to me."

David Partridge "You know, what we haven't seen is a drawing of the character of the space."

Robert Evans "Most of the residential studies show, with the depth of block... you get residential and a finer grain of buildings within the area which adds character and sense of place starts to come through. One of the issues we've always had about the south in particular is the block has the potential for a series of donut buildings which fill the plot. It starts to create more variable plan form, which you have to bring into residential to get the density you want, and much more interesting places result automatically."

Demetri Porphyrios "I believe we've run out of time..."



516b: Advanced Architectural Design Studio

ZAHA HADID with DaeWha Kang, Simon Kim, Simon Koumjian III, and Patrik Schumacher

‘FIGURE-FIELD SYMBIOSIS & PARAMETRIC FIGURATION’

Abu Dhabi, United Arab Emirates

Guest Critics: Alisa Andrasek, Peter Eisenman, Mark Foster Gage, Sulan Kolatan, Greg Lynn, William MacDonald, Ali Rahim, Brett Steele, and George Stiny

Introduction

This design studio investigates the concept of poly-figural urbanism as a specific problematic within the larger research domain of parametric urbanism. The central concern of the studio is how to use parametric modeling to build up intense symbiotic relationships between urban landmarks and their surrounding urban fabric.

The problem posed is how to set up generative systems that proliferate and modulate fields (urban fabrics) which in turn crystallize singularities (conspicuous urban figures) that can function as urban landmarks with a high level of Gestalt-intensity (iconicity). Or inversely: How to set up strong iconic figures that can sponsor continuous fields that expand and differentiate while visibly remaining under the spell of their figurative sponsors. The thesis poses that (multi-stable) fields can be devised that are pregnant with a multiplicity of variably conspicuous singularities, or inversely that (multivalent) iconic figures can be devised that are pregnant with variably patterned fields. This studio proposes that this latency can be set up as a parametric model whereby the variables are extremely Gestalt-sensitive, i.e. the quantitative modification of these parameters trigger qualitative shifts – Gestalt-catastrophes – in the perceived order of the field and its symbiotically embedded figures. It focuses on the perception of complexity and argues that a complex order – here the intended figure–field symbiosis – has only been achieved if the constructed system of relationships can be perceived and conceived by the observer. For the parametric set up students distinguish object parameters (geometry, textures, lighting conditions) and observer parameters (camera position, movement, priming) as registers for the parametric calibration of the gradient figuration.

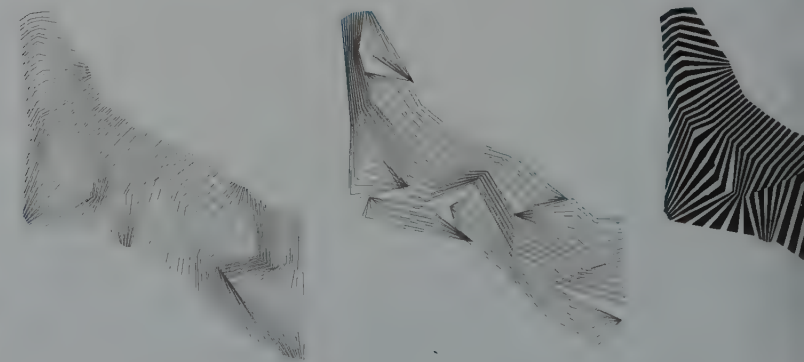
Saadiyat Island in Abu Dhabi is a large piece of virgin territory originally masterplanned and segmented into a business district and a cultural district by Gensler. The cultural district has been further masterplanned by SOM, and Tom Krens of the Guggenheim Museum has master-minded the incorporation of a series of world-class cultural venues – four museums, one performing arts centre, and about fifteen large art pavilions that will serve a future art biennale within the cultural district. Thus this urban field will be saturated and structured by a rather unusual concentration of worthwhile cultural destinations and their attendant urban/architectural figures. This sets up an ideal occasion to investigate the field-figure dialectic under conditions of unusual intensity of figuration and suggests a variable parametric calibration as precondition to hold the desired levels of Gestalt-saturation within the bounds of the phenomenologically plausible – i.e. the challenge will be the amplification of the overall Gestalt-intensity while preventing the collapse into visual cacophony.



Dana Getman and Michael Powers, perspective

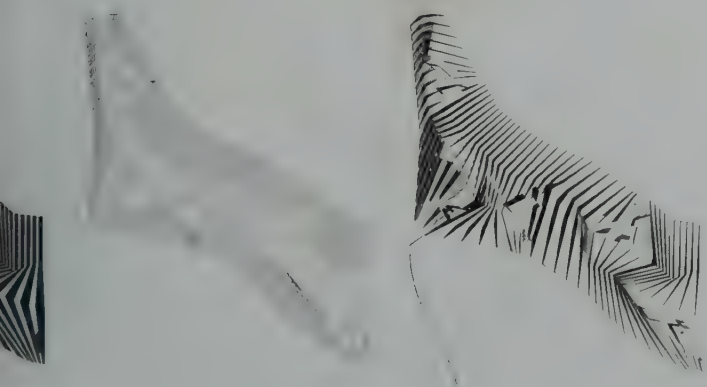
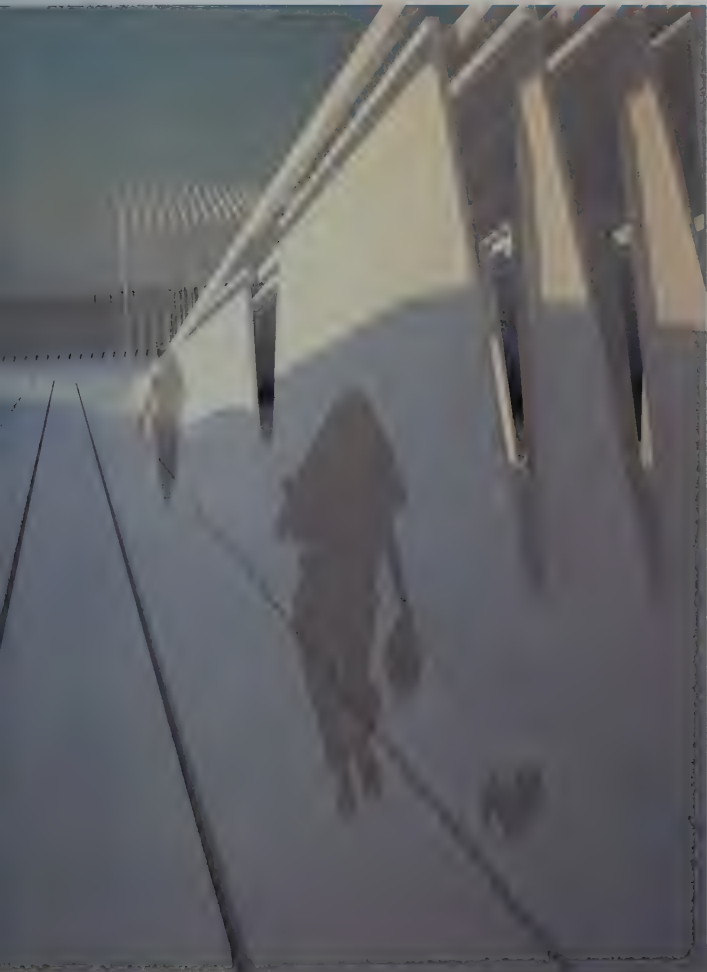


516b, travel photograph: Dubai, UAE



Dana Getman and Michael Powers, plan studies

This project utilizes dazzle camouflage as a method to disrupt the iconic figures in a field and to create coincident forms that emerge from that field. Utilizing anamorphic distortion to project the dazzle effect, a two dimensional tool, into a three dimensional field, this project conceals the icon, carefully choreographing specific space-time moments at which the icon is revealed. Each iconic image exists in its own space-time, independent from other iconic noise or competition. As opposed to the urban strategy, which focuses on a dialectical view of the icon, the architectural strategy proposes a gradient of intensity that registers the vectors while one moves through the site and building. The architecture registers both the urban intensities and local intensities based upon different views and speeds at which one travels.



DAZZLE CITY

Peter Eisenman "Can I ask you a question...? It seems to me that some complexity and differentiation of scale and things that were in conflict in earlier schemes seem to become homogenous in this scheme, and all we get is stripy buildings ...stripes, whether we like it or not, in a museum or in my house... I don't know that having stripes forever is subtle."

Dana Getman "It doesn't have stripes forever, though. There are spaces in the museum where the patterns becomes walls, and there are parts that are incapable of taking the dazzle shading that therefore become invested with programmatic elements."

Peter Eisenman "That would be wonderful... [laughter] But everything I see doesn't show that... Theoretically it sounds really interesting but, you know, when I see this model, I am reminded of the Yamasaki effect... We were all already there once. And aesthetically, I'm just not sure that it is up to the theory. I mean I just don't know why it should be so obsessively monolithically striated."

Greg Lynn "One or both of you has Renzo Piano kind of lurking around here so the kind of ethereal, like five layers of brise soleil, screening, turn your billboard into shading..."

Mark Foster Gage "...like the forbidden love-child of Piano and Calatrava..."

Greg Lynn "I would just say the tectonics are Piano museums... I could give you like five of them that have your tectonic idea, which to me is not a very interesting tectonic idea given your dazzle master plan ambitions. I mean the interior you showed is not Renzo Piano five layers of skin, it's surfaces of the building turning into the brise soleil continuously. I think it's much more interesting than these guys [the models], which is wonky Piano..."

Zaha Hadid "I mean I really don't like it when people refer to other architects when talking about a student... because it doesn't really help anything."

Mark Foster Gage "Well, I'm referring to the repetition of structure that prevents you from ever developing a surface. I think it's best when the louvers start to rotate and form surfaces so that it distinguishes itself from being an iterative set of sections."

Zaha Hadid "But when you look at this diagram, here, when there was a slight deformation in the louvers where it implies that some of them actually merge together across the field, I think that was not really picked up on, unfortunately, in the models."

Brett Steele "Well, I was going to ask the question in a slightly different way. It seems to me that one of the strong features of the project is that the plan is the engine of the project. It's a figure-ground study early on. So the question is do we want that or is it a problem because the potential isn't carried through in the model."

I thought that was the point of this exercise, the application of a dazzle operation, which is on a vertical surface, flipped down to become a planometric operation as a generative tool with regard to figure-ground.

Patrik Schumacher "I think what I would want to say is that there is a kind of blending of object and field and that's where this obsessiveness comes from. I think where I find it slightly disappointing in the presentation is that the moments of gestalt shift are not set up didactically enough for us to see what the parameters are and what the parameters do."

Alisa Andrasek "I think the most successful aspect of this project are the complex moments of the breaking of this symmetry, where you have introduced this noise into the system. However, it seems like you applied it at some levels of scale but not at all levels. That is, it mostly occurs in the details, and maybe, in accord with what Patrik was saying, you could not be so discriminate about applying this instrument but actually pull out these moments where these strategies are apparent."

George Stiny "I mean there's the equivalent to the way that Bridget Riley designs some of her early paintings, where there is a distance where they actually make you physically ill. It would be interesting to ask if there are the equivalents in a visual field that are operating across a kind of landscape that provide you just those moments to test the outcome of the system. The thing about the striation is that it is so relentless that it actually stabilizes the field that you are trying to destabilize. And it can't just be activated by moving around; it's almost as if you need to choreograph the scenery, for example, as is done in the English Landscape tradition."

In this project, the compositional strategy of embedding the image of the iconic building within an urban context generates a formal strategy of torsional and scalar deformations within a set family. Using a basic diagram of ferrofluid, a genealogy of possible scenarios for formal relationships is established. Reaffirming the image of the icon, these scenarios consistently reference the same iconic profile but are composed of component parts which, although autonomous, read as an integrated whole. The sky and the ground plane combine to create an implied single surface, which has the potential to be read as either figure or field, depending on how their relationship to one another is conditioned. In their most extreme and idealized state, the forces in both planes are calibrated to interlace with each other in various modules so as to create an implied continuous surface typology. Thus, the symmetrical integrity of the icon is constructed of asymmetric and autonomous component parts which, through their accumulation, compose a reading of a coherent whole.

EXQUISITE ALIGNMENTS

Brett Steele "So it's like chains of these towers?"

Zaha Hadid "When we first started this thing it was snakes, you know... chop, chop on a field, and the idea was that there were these little towers. Then the towers became one or two large towers; then there was an interest in having more than one entrance, at different scales on the field... And finally it became this sort of necklace. But there are three different scales at which this project operates at, so there are these bundles of towers..."

Ali Rahim "But how does this linear condition operate with this blend-shape idea? Because that looks like it is linearly symmetrical at a local scale. This, on the other hand, is much more of a field condition."

Serra Kiziltan "I think we were just establishing the main strands of these necklaces, fleshing out the premise for how this main thing works in a way. And then the areas are filled in with things that relate back to these main strands."

Ali Rahim "It just seems like two different projects right now that are inviting a third interpretation."

Greg Lynn "Yeah, but the headline here is that you guys were on to something... You guys could have broken out of the whole studio and done something that was a new volumetric idea that would translate between towers, fabric, and streets in a very sophisticated way, and for some reason you went super conventional: towers on a necklace... You should just know that you really found a way to crack the nut and you went conventional."

I think maybe you got too interested in the figural nature of the plan, but, you know, you're graduating, you should leave with this idea of a non-figure-ground, non-single surface urban building. I don't think it's a failure that you didn't do it in this studio but I think it would be if you didn't do it in ten years."

DaeWha Kang "I think I would also say, in their defense, that this return to the urban scale has really just been the very last stage, these necklaces having really just come out of the last week or two days..."

Zaha Hadid "Yeah, but my problem with the necklace project is the fact that the shifts on the ground do leave some sort of trace. I mean, the field also could be occupied by a different kind of scale. I feel like the initial project which implied a very thin layer of interesting sections was the most interesting. However, they shifted to this kind of clustering of towers..."

Sulan Kolatan "It's just such a different kind of sensibility [from the last iteration], it's much more stylized. At midterm and in this initial phase you had your finger on something very interesting, which is this idea of material performance. It was amazing not only in its formal performance but also in its material intelligence... It's very strange to then turn around and produce something with this kind of architecture that has a skin and relationship with the ground and this organic understanding of how it grows from a horizontal condition to a vertical one. You seemed to have solved all of those issues in the early stages of the project..."

Brett Steele "The thing to be careful of is the use of this building type as the solution. I mean, sure, towers might solve the problem but when you think about it as a completely different category of space, a vast continuous cavern of interior space, which is a pretty smart way to deal with part of the climate, it just needs a whole lot of space. I mean rather than importing a building type from the twentieth century and putting down a lot of them, you've actually created a machine that can generate a continuous space that can still be highly articulated and differentiated like a traditional block pattern but in a much different form and scale."

Mark Foster Gage "These towers that are right now discretely located along a necklace, a notion that Greg referred to as conservative, conceptually have the potential to bunch up and form areas of increased density and areas of lesser density... so that you'd leave behind the Delirious New York problem where there's a base and a tower and the towers are articulated separately. These things can nest and conform and link up and form a new kind of unit that's neither an individual unit nor a block but some sort of puffy, foam-like urbanism in between."

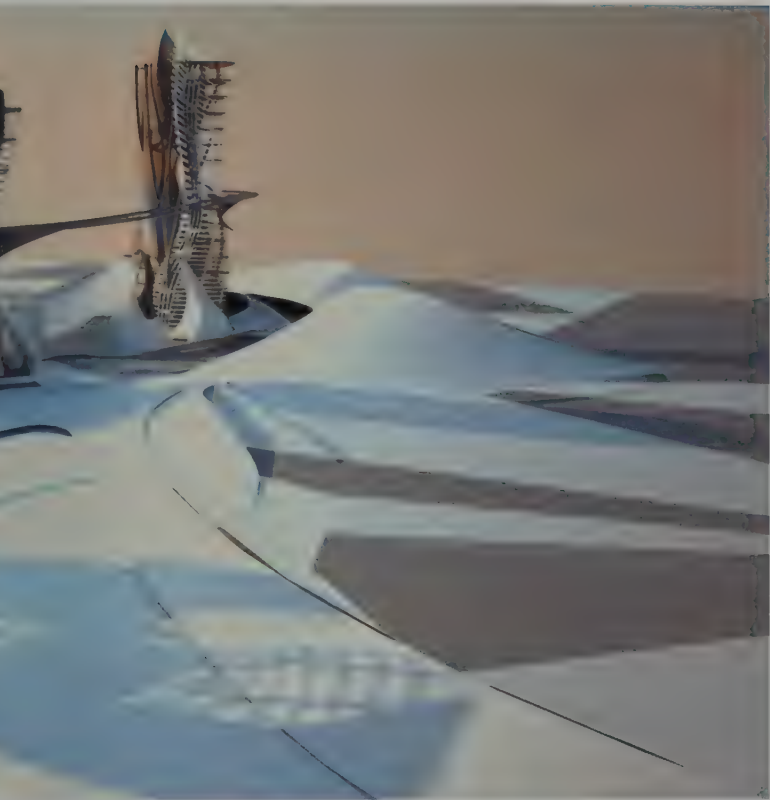


Jason deBoer and Serra Kiziltan, perspective



Steve Lee and Vincent Wan, section perspective

This project concerns the revelation and change in gestalt readings of underlying iconic volumes through a secondary “drapery” which produces effects that change the reading of the icons. This skin becomes the mediator between the iconic poly-figures and the surrounding ground context, dissipating the hard edge figure-ground segregation. Through the translating process, the fabric becomes the new canvas where this project delivers its architectural or urban intentions into purely formal appearance. The effect (e.g. wrinkling, pleating, billowing, corseting, etc.) that arise from the parametric modulations are then instrumentalized as novel urban iconologies that are non-obvious readings. This proposal argues that what contributes to the iconicity of a landmark “icon” is its contrast with the rest of its surrounding urban fabric. By creating this skin which enshrouds the icon and its surrounding urban fabric, the tension among the iconicity of the landmarks becomes harmonized, crystallized, and/or dissipated according to different scales and approaches.



Steve Lee and Vincent Wan, site plan

SHRINKWRAPPING URBANISM

Peter Eisenman “And how do you chose... from the initial research, how do you know where to go? How do you chose from these myriad amounts of things? ...Did you ever look at Leonardo’s anatomical drawings? Because I think there are precedents, and I think it’s important to ask, if you’re in a school and you make a drawing like this, do they have any relevance to this work. Is that a fair question? I ask the question rhetorically... I just think that to understand the discourse is important because the question is whether you have gone anywhere with a project like this, beyond what Leonardo was doing or beyond the whole idea of Baroque drapery?”

Greg Lynn “The breakthrough of this project that’s nice, I think, is the three dimensional nature of this thing – you’re not just pigs under a blanket rooting around, which is what they keep wanting to show us more of. They turn this into volumetric surfaces so that you’re under, on, in between... It would be nice if they told us that they found that so that we could look at all this stuff in light of a different approach but, you’re right, if it’s all under a blanket... it’s problematic.”

Mark Foster Gage “To bring it back for a moment, to what was being discussed, not Da Vinci in particular, but rather about drapery. The only artist pre-nineteenth century who could produce white drapery was [Francisco de] Zurbaran, and he was really well respected because he didn’t need to put a pattern on a fabric to make it look like it was folding. He could use just black paint on a white canvas and create these lush folds in the paintings of monks and missionaries that he did. So there is this economy of means that produces this incredibly lush effect.

You have no economy of means and you are producing some sort of effect but I think you need to state the problem...

Two-dimensional to three-dimensional is the project of painting drapes, you’re producing three-dimensional drapes but you’re not clear about what you are producing above and beyond that. And I think that you’re doing it with so much napalm that you are actually losing the potential for what could be a sophisticated and nuanced project under a whole bunch of... these guys are saying Rococo-Baroque... I think it’s more like laundry. There’s so much stuff going on that you can’t see any logical system which can organize it. If you can get control of the system, you can have a much stronger project without as much napalm.”

Patrik Schumacher “But there has been a lot of serial research concerning the object particularly with regard to the light and the fabric. It’s kind of brilliant. I mean I do agree to a certain extent that you’ve gone overboard...”

Peter Eisenman “But Patrik, the reason I ask the question is how do you go about making choices. What everyone should do, in all of these projects, is stand back from the mechanism and say, “Where are we going; is this the right direction or the wrong direction for the idea?” It seems to me that a lot of these choices have been left to the computer program. It just runs and at a certain point it stops... I mean major choices are not made...”

Zaha Hadid “I have to intervene here... I was here a month ago, when, I think, they only had, literally, a cushion on a large site. [laughter] And I think obviously it was too simplistic and it could have been interesting, but they were stuck on that for a long time. So I think when you have only a month to try to do as much as possible you’re not left with time to edit, which I think is the problem here.”

Sulan Kalatan “But I wanted to say, despite the criticism, that you’ve come a tremendous way since the midterm, and now I hear since a month ago, from a very banal version of this idea. So it’s a compelling project even though it still has many problems that aren’t answered. There really has been an attempt to create an encyclopedic record of the types of folds...”

Peter Eisenman “I think we’re focusing too much on the object and not on the thesis behind it. They started with shrink-wrap, which is, in essence, drapery and so forth. There are precedents; there are theoretical articles written about the whole idea of drapery in painting and sculpture. And it seems to me that that’s where I would have started with them, because why start with shrink-wrapping and forget about Baroque drapery and what happened with it... I think that, to me, this project suffers from being uninformed as to precedent in history, whether it’s Leonardo drawings, Baroque sculpture... To me, it would be very useful for them to go back and reexamine these ideas in light of these precedents.”

518b: Advanced Architectural Design Studio

ALI RAHIM

‘Emergent TransFORMations’ Dubai, United Arab Emirates

Guest Critics: Scott Cohen, Lise Anne Couture, Hernan Diaz Alonso, Evan Douglass, David Erdman, Mark Foster Gage, Hina Jamelle, William MacDonald, Cliff Pearson, Patrik Schumacher, and Kivi Sotamaa

Introduction

Today’s emergent digital techniques allow us to deal with the full complexity of material systems, by offering the tools to create effects that exceed the sum of their parts. This studio examines some ways in which this can contribute to the formulation of architecture, utilizing digital techniques and generative algorithms for the generation and evaluation of growth patterns in the development of form.

The act of designing using digital techniques is reliant on a two-way exchange of information. By allowing for positive feedback, these systems become open to opportunities to incorporate responsiveness, contingency, and the accidental in their generative process. Digital techniques circumvent pre-determined analytical processes that focus on fixed formal issues such as figure/ground, ideal types, and static program. Instead, these projects give primacy to transFORMations that are scale-less, accumulative, and subject to changes that may shift in type and/or in kind. In addition, projects using digital techniques bundle organization, space, and program elements into a singular formation that incorporates a range of experiences of gradated intensities.

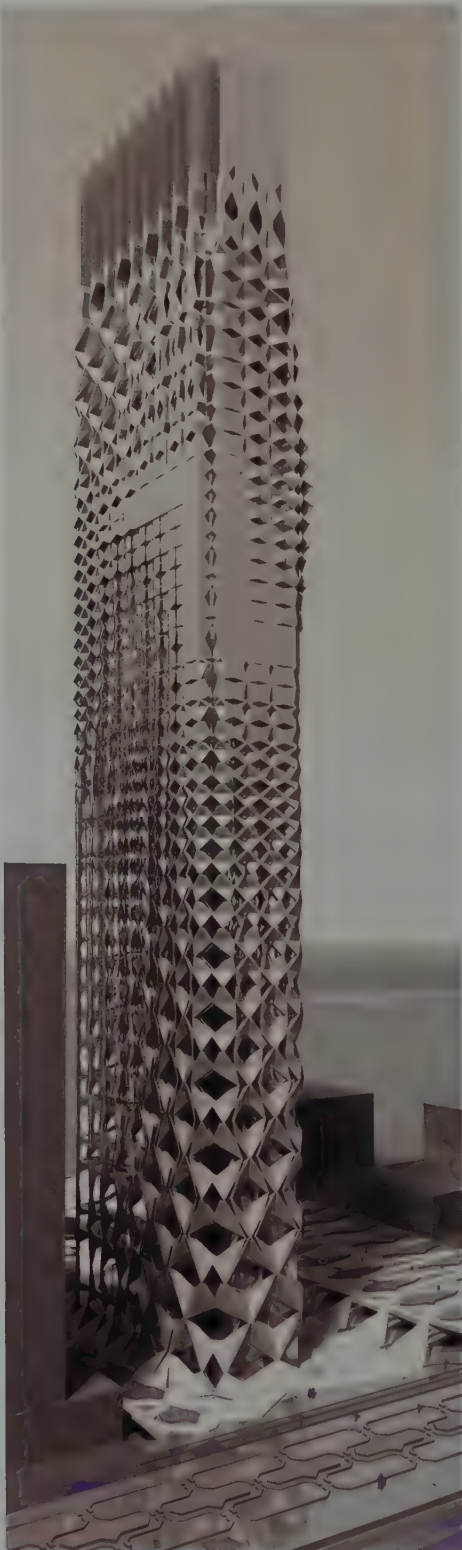
The explorations of Emergent TransFORMations seek to push beyond the austerities of digital technique, encouraging concerns for refinement, precision, and formal opulence, and pushing students to unleash a visual intelligence pertinent for architectural design. In addition to the mastery of technique, the development of an aesthetic sensibility is essential to producing the most sophisticated of contemporary projects. This studio strives to obtain this level of sophistication by mastering specific techniques as the groundwork for achieving nuances within the formal, organizational, spatial and programmatic development of projects.

The program for the studio is a mixed-use high-rise building, to be sited on Sheikh Zayed Road, which connects Dubai to the next largest emirate, Abu Dhabi. Rapid economic growth is occurring in Dubai due in large part to changes in residency laws. This transfer of human and economic resources has helped to underscore Dubai’s emergence as the commercial capital of the United Arab Emirates and the Middle East. To some extent, the fascination of an emerging global city resides in its qualities of mutability and instability. Absences, deficiencies, and deformations in the city’s physical and social fabric carry a transformational potential. Allowing within themselves diversity, conflict, and change, these cities reflect qualities pertinent to our time, such as vicariousness, transformability, and the almost limitless absorption of information. An emergent form of architecture can create new types of material organization that participate in such a city’s development. This project aims to catalyze exchanges between Dubai’s residents, facilities, and the larger city by working within the landscape of the ongoing human, economic, and formal migrations that are currently pressuring the city to respond.

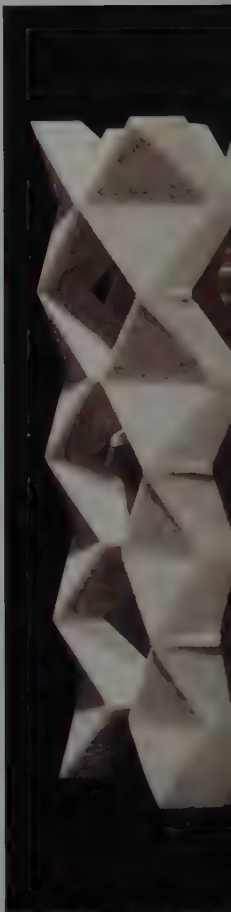
Each student must determine the specific site and refine the program during the course of the semester. The goal for each student is to use and master digital techniques and develop an aesthetic sensibility, and to apply these to a range of familiar architectural issues. The intended result is a project that exhibits innovative architectural effects, produced using topological surfaces and component arrangements.



518b, travel photograph: Dubai, UAE



M. Jeon Yeung, perspective



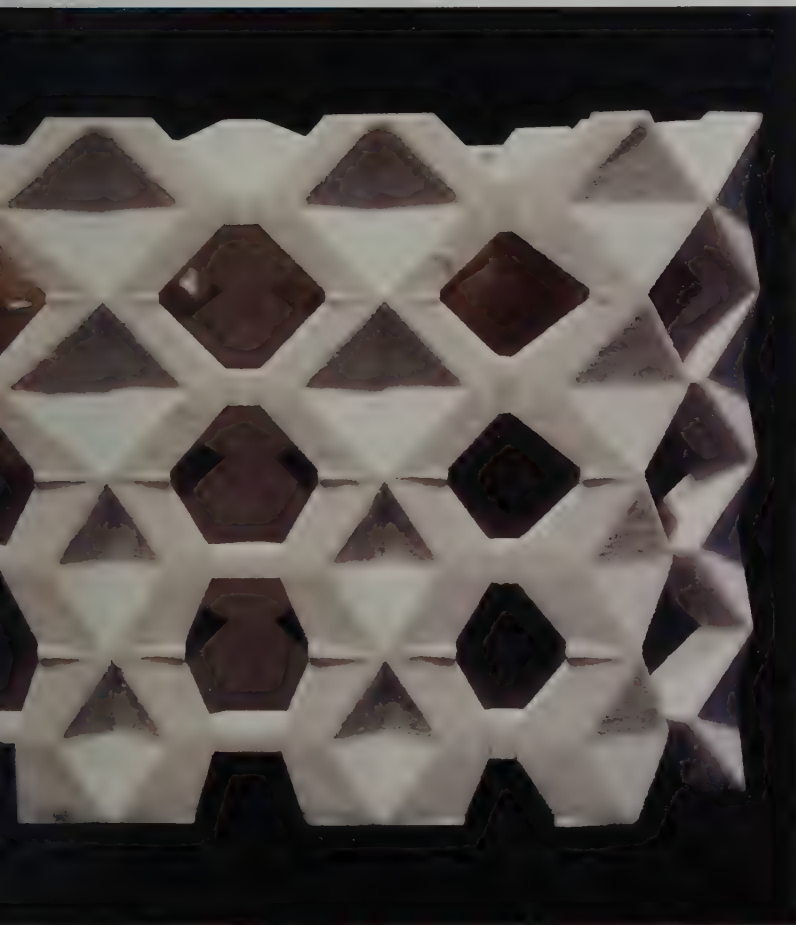
M. Jeon Yeung, detail model

EXCESSIVE DISSOLVE, DUBAI, UAE
M. Jeon Yeung (H.J. Feldman Nominee)

Exploiting the interpolative capacity of software, the building framework is developed by designing several key spatial units within the logics of transformation. The spatial attributes of these units, modularity and tiling, are drawn from an analytical study of the oxidation of iron – conducted with Greg Heasley. Further informing this project, this initial research shows ways in which a cubic lattice undergoes cycles of disintegration, migrating from order to chaos and back. The final system, which architecturally interprets the analytical study, is incrementally reconfigured to allocate usage and program of the tower, obtaining a level of precision through both experimentation and iteration.



M. Jeon Yeung, interior perspective



EXCESSIVE DISSOLVE, DUBAI, UAE

- Kivi Sotamaa** "The most striking effect of your project is the disintegration of a Cartesian façade. That disintegration should have been taken a bit further, though. In an experimental project such as this, I would have pushed this moment where the project disintegrates into the faceted, vertical elements and almost loses a corner."
- Patrik Schumacher** "I quite like the project. You can actually go in and track problems and how they've been solved. I'm quite intrigued by the articulation of the ground and this kind of premise being met. I do like the way you managed to transition from a large scale to a much smaller one. In a sense you have layers in the structure. I also see a very interesting detail where the column splits and creates an atrium space. These ideas I find intriguing and track-able here. That is why I enjoy the project."
- William MacDonald** "When I first saw the project I thought it was too normative but I don't think that is the case. There is a lot of potential here. You can actually take this surface on the interior to de-densify to a degree so you could make volumes of spaces here and increase porosity within the thing itself. Then I think you could avoid Kivi's criticism by really treating it as a mass, working subtractively where, through its own disintegration, you can carve something out. That I think is a radical idea... You are using your technique where walls actually become strands of surface to the best benefit of the mass itself. I wish that happened on the ground plane as well where the tower could disintegrate into the ground."
- Scott Cohen** "The structure here seems to be more expressed on the exterior of the building and begins to explain what is going on both in terms of section and plan. I think that is quite nice."
- Patrik Schumacher** "The desire to have voids, ramps, staircases and porosity is in contradiction with the desire on the exterior to maintain the modernist slimness. The facade is super successful."
- Scott Cohen** "Patrik was talking earlier about a computational obsession ... in other words, the willingness to let the math figure things out. I think this is a spectacular project, and there is an economy of means to which the math on the vertical exterior surface should be able to accommodate for all interests."
- Yet, there seems to be a competing desire, no matter how seductive the plan is in terms of this erosional strategy. It is more figurative and less systematized.**
- You have a project that is fundamentally different than your classmates' projects that we've seen so far today. In your particular case there is an enormous amount of control. It does seem that the core should be reinvestigated, and there could be more subtle and yet incredibly poignant ramifications of how it gets organized in relation to the kinds of parametric interests."
- William MacDonald** "The plates, in the end, help you tremendously, but you almost want to see that pushed to the level of plates actually creating the three dimensional floor, much like the plates on the top of the building creating the outline of the form."
- David Erdman** "This project as a thesis on a column at a couple of different scales could have been more charged than it is right now. The emphasis here is really uncanny, as if you're trying to give it an emphasis that makes it totally unbalanced. It is not about proportional harmony but about making it feel incredibly uncomfortable. The thinking is about having a very clean slab but introducing optical effects through the thickness and the thinness. The question is how to super-charge the inside with this 'weightlessness.'"
- Ali Rahim** "It does dematerialize into these atmospheric conditions that are not really inhabitable. The floor does decay and begins to project out into the facade. I think it is a very strong project."
- Patrik Schumacher** "I do love the promise of the dematerialized facade. But I do feel like that there is an aesthetic prejudice which isn't working."
- Kivi Sotamaa** "It potentially manages to produce a sensation of ethereality, openness, and weightlessness through incredible amounts of mass and material just by faceting and by treating the surfaces differently. It is practically quite promising."
- William MacDonald** "I think this is a great project. It is also a credit that you're also getting this kind of review with such a hungry jury." [laughter]
- Ali Rahim** "Thanks, let's have lunch!"

This proposal approaches the project, a tower in Dubai, through an investigation of the fluid change of a mutable yet basic unit. An analysis of magmatic flows, which showed the variation of qualities in any given system, informs the strategy of this project; the qualities, observed from the particular circumstances during the solidification of lava, are translated into spatial terms. Throughout, this project maintains qualitative shifts in the macro scale in order to achieve a global fluidity as well as in the micro scale so as to arrive at a high degree of spatial variation.

FLOW

Lise Anne Couture "The density change is, to me, the most powerful thing that you see here. It is almost camouflaged with the transparent material."

Gregorio Santamaria "We were thinking of an alternative way of coming up with something that is at once nonhomogeneous materially but differentiated in terms of its texture."

Lise Anne Couture "I think your project is really fascinating. And I wonder at what point do you surrender to the inadequacy of the system? I think you have very successfully worked with those two skins that essentially cross and overlap. I think it is an interesting challenge to confront the failures of the system, and I know there are only so many weeks in the semester... but it would be interesting to evaluate the project critically as you are working, and think about how you can adapt the system based on your needs. That might have gotten closer to what Mark was talking about."

Mark Foster Gage "When I look at your project, I think..."

...the ability to look for the anomalies that are coming out of this system and realize that they could actually be helpful given the type, the extremely specific type of a tall building, may have helped you curate some of those moments into assets instead of liabilities."

Cliff Pearson "Where the two buildings come together, I would have liked to see that explored more. It seems fairly regular where basically you just connect the floors. I think there was a wonderful opportunity in those 'kisses;' there could have been fifty different types of kisses. However, it seems like they are kissing in only one way."

Mark Foster Gage "...and a very traditional way."

David Erdman "I don't think that means necessarily that they have to go together or be apart. It is actually about using the doubling, the Siamese twinning, of it as a polemical position that produces larger effects between the two towers — whereas most of your presentation you talk about it like it's one tower. This would be amazing in Hong Kong; the potential of this as a developer model if they stayed apart but produced implied relationships across them would be unbelievable."

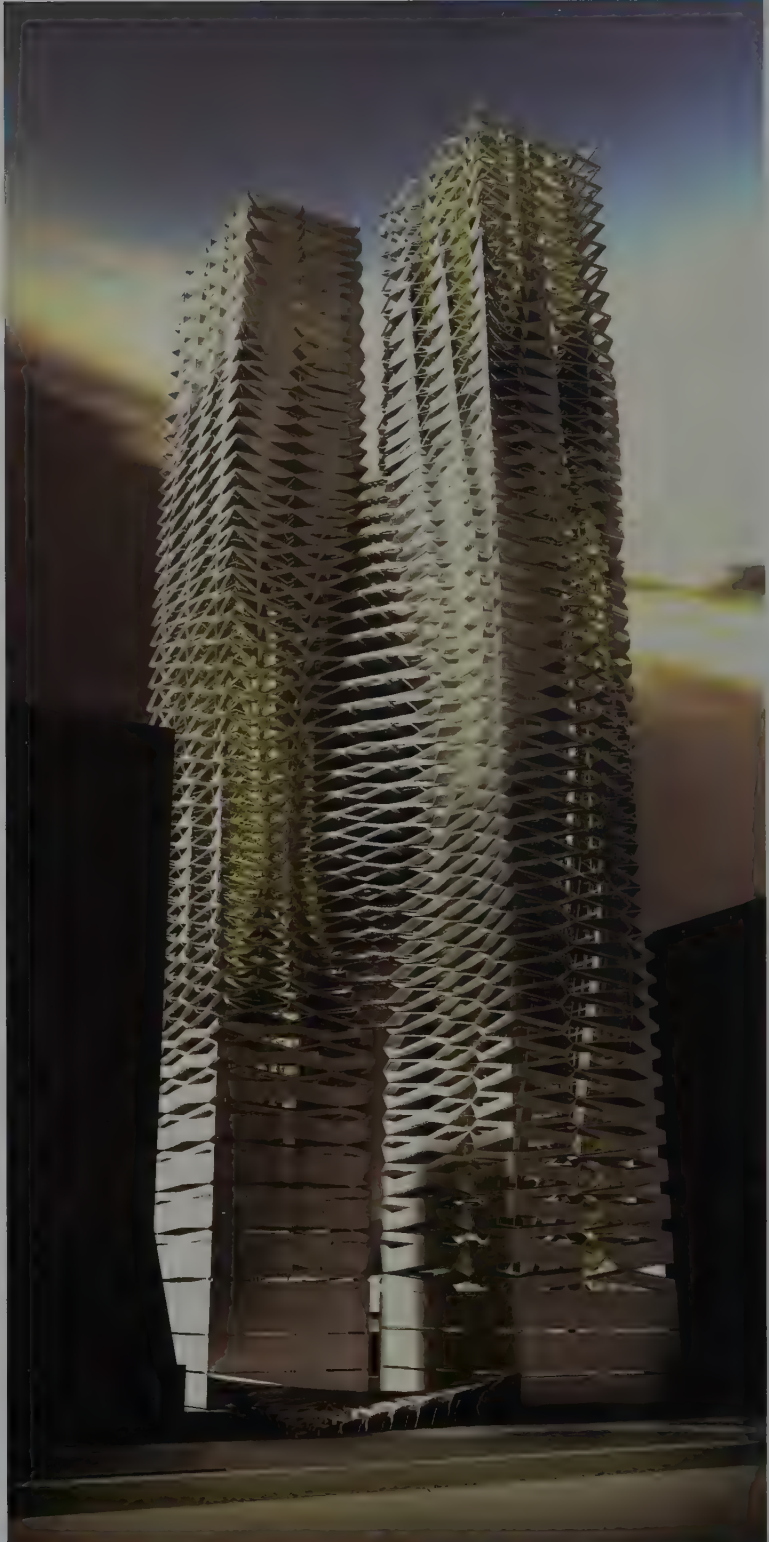
Evan Douglass "It is the first moment in the studio where the typology of this extruded rectangle has been contested. Many jurors have said that a certain kind of iconography imposes itself on the work. I want to reaffirm and celebrate the fact that it is one of the most sophisticated generative works in terms of negotiating inside and outside. There is such an enormous amount of rigor and calibration in terms of being able to figure out how the skin would reemerge out in different orientations to negotiate areas of occupation. The models on the floor are the strongest areas of evidence in terms of how developed this project really is."

Kivi Sotamaa "You are one of the two projects that render glass of the other system in the building. I don't know where the glass really is, but it seems that it is at a varied distance from the exterior. The fact that you considered that and the effect it produces is very successful."

Mark Foster Gage "Without the glass you would not generate that sinuous, milky line stripes vertically. It seems difficult to generate that effect unless you are working with different types of systems and uses of color and light. I think you are exploiting those in a very productive way, even at the base where it is totally believable."

Herman Diaz Alonso "I think the floor plate is spectacular and extremely clever. I like that you're working with two towers because I think it is an opportunity for excess. The part I don't like is that I don't think you have taken all the mileage that you could have. You could have emphasized the differences. Like when you have a male and a female, you cannot dress them in the same way. For starters, I would have made the towers different heights, different rhythms of floor plates... I think that's a missed opportunity because it has become too normative."

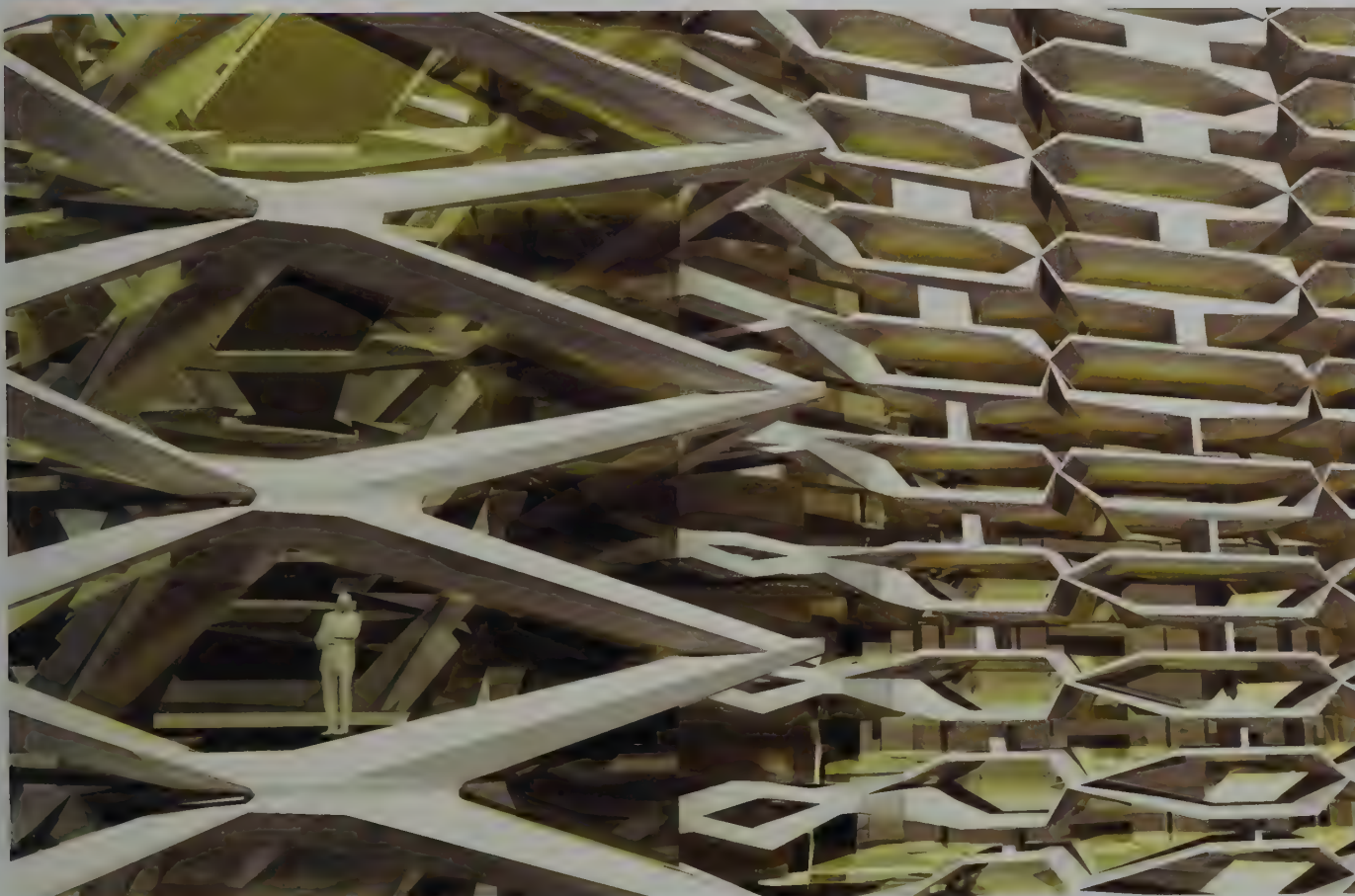
Mark Foster Gage "It is ironic because the way the floors connect is not read like Siamese twins, it is read as a normative connection, not as a mutation of the two. It should be about curating mutation to produce a new genre of elegance. But your project produces repetition and variation and it never produces anything extremely different in type or degree."



Christopher Lee and Gregorio Santamaria, perspective



Christopher Lee and Gregorio Santamaria, detail model



Christopher Lee and Gregorio Santamaria, perspective detail

520b: Advanced Architectural Design Studio

THOMAS BEEBY

‘Expansion of the Chicago Federal Center’ Chicago, Illinois

Guest Critics: Peter Bishop, Ben Bolgar, Kent Bloomer, Turner Brooks, Peter de Bretteville, Judy DiMaio, Richard Henley, George Knight, Jonathan Levi, Dietrich Neumann, Demetri Porphyrios, and Robert Theel

Introduction

The purpose of this studio is to simulate the realities of architectural practice today by dealing with a complex building program that is further complicated by the multiple special interest groups that affect large urban projects. The final product of the studio will be an architectural design that is realizable in both its technical definition and its planning completeness.

The Chicago Federal Center was designed and built between 1959 and 1974 by the office of Mies van der Rohe. Completed in stages, the complex is the focus of the South Loop of Chicago. It also provides a major public plaza to the city and serves as the symbol and location of the federal government in Chicago. Changes in legal procedures in this country coupled with population shifts have stimulated the construction nationwide of an entire new generation of courthouse facilities. The General Services Administration, the agency that constructs and manages these buildings has created a program, "Design Excellence," to insure the quality of these new courthouses. The use of architects as peer reviewers is the primary vehicle for retaining control of the design process by the architectural profession. However, many existing courthouses and federal buildings such as those in Chicago were designed by prominent architects, and these facilities need careful consideration in order to evaluate their future role in the court system of the United States.

Issues related to functional needs of the courts have increased the area required for each courtroom, and new security demands have altered the relation between buildings and their urban situation. For these reasons the courthouse building of Mies van der Rohe will require new office space in order to continue as the federal courthouse in Chicago. One half block of land is currently underutilized on the east side of the courthouse and is therefore available fronting on State Street. The City of Chicago would like to see retail frontage on State Street maintained and is interested in converting underutilized land in the Loop into housing. They would like to see the Federal Center remain in the south end of the Loop. The General Services Administration is committed to sustainable design and the Mayor has a longtime commitment to make Chicago the greenest city in this country. The judges would like to have more space for their chambers and offices adjacent to their courtrooms. They also prize their view of the lake to the east from their current chambers. The preservation community in Chicago is interested in seeing no changes made to the Mies van der Rohe design for the Federal Center. They are also interested in the structures along State Street designed by First Chicago School architects such as Holabird and Roche. Many landmark buildings adjoin the Federal Building site, most notably the Monadnock Building to the south by Burnham and Root and the Marquette Building to the north by Holabird and Roche.

The government will engage a developer through a competition to decide on the design of the project. The architect who is in control of the process will work through the developer to realize the design of the expansion of the Federal Center. The developer will attempt to create the most profitable scheme that satisfies all the government's needs. The city will live with the results for many years.



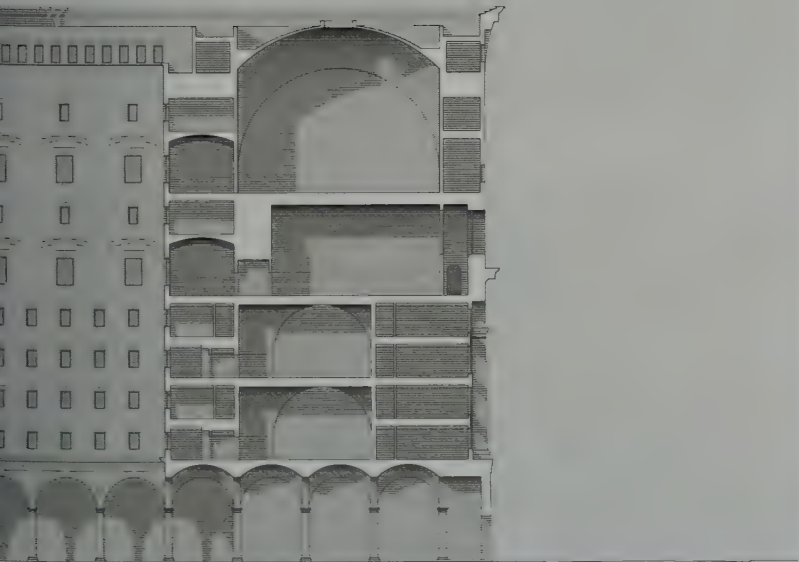
520b, travel photograph: Chicago, IL



William West, section

AN ADDITION TO MIES
William West (H.I. Feldman Nominee)

The steel and glass skin of Mies van der Rohe's courthouse at the Chicago Federal Center gives no clue that there is anything inside other than universal office space. In this scheme for an addition of thirty-three courtrooms, an alternative language for expressing the internal complexity of a federal courthouse is utilized. At the same time, this project respects the integrity of the existing courthouse and the Federal Center scheme as a whole by keeping the primary entrance and circulation within the original courthouse. The implied square parti of the addition is thus completed by Mies' building.



AN ADDITION TO MIES

Richard Henley "Obviously this building performs a lot of functions which you have already explained, but this particular floor here [pointing to the floor plans], did you think about how the habitable rooms would function in the space without real windows – the arches really are just decoration? How would you deal with the actual structure?"

William West "I thought of it as a static building, taking advantage of what a court building wants without thinking about changing program because the space shouldn't be very flexible. The building is not at all like Mies's universally flexible space."

Demetri Porphyrios "I had similar concerns, if I may pick up on that. The whole historical references, though, that you have put into the project, well, I find that thrilling and fascinating. You know I see Mies's Chicago school, and Burnham and Root, as well as Richardson in there... The idea of making a courthouse forbidding so that people don't even want to go there is probably part of the idea as well. But then I think that there are certain things that Mies would have been very critical of, such as the structure. I like the fact that you have worked with brick, and Mies in his early phase was all about working with bricks, but if you do a load bearing core out of concrete, you probably don't need any relieving arches. It becomes a quotation more than an actual structural device. I also want to ask about the windows and the relations to the rooms behind them because it seems subordinate to the façade. Is that true?"

William West "I was trying to make a distinction between the functions within to establish a hierarchy of the inhabitants within. There is also an issue of security that I was trying to highlight."

Demetri Porphyrios "So the rooms without windows are for technical reasons?"

William West "Yes, those rooms would be for security or for files."

Thomas Beeby "Could you comment on the relationship of your building to Mies's building because the buildings are so aesthetically disconnected yet these functions are interwoven...?"

William West "I think the relationship is more evident in plan where Mies's building actually completes my building in making a square."

Thomas Beeby "I think you are avoiding my question, because I know you took a position to conserve Mies's position."

It seems you are making a comment on the destruction of classical architecture by modern architecture but now in reverse.

I find the juxtaposition to be rather alarming, and a gross crime in a way, in the same sense as it was in the first instance. You are creating so much opposition, and you are not talking about it."

William West "For me it is a comment on Chicago because it is a sort of a free-for-all there."

Robert Theel "You also choose to detail in a way that contradicts the historical manner that you are working."

Jonathan Levi "Maybe if you had thought to detail in a way that was more Mies, it could connect the two at a deeper level."

Peter de Bretteville "In the plans, I see no way in which you move from one building to the other, and it would be very fascinating to go from a completely glass building to a masonry building."

Kent Bloomer "I would like to mention how you are commenting also on the library typology. You see it in the windows. This is also a part of Chicago that is becoming academically institutionalized, which would also reinforce the reading of the library."

Robert A.M. Stern "Well, seeing as I just walked in and did not get to hear your presentation, what I am having a problem with is looking at the Mies building which is a building that housed the idea, of its time, of courthouse architecture. You are creating a type of courthouse architecture that has nothing to do with the current idea of courthouse architecture. What is the point that you are trying to make? What is the symbolic value of the building?"

William West "I was more interested in showing what is going on in the building. I didn't create new courthouse steps."

Robert A.M. Stern "But you are over simplifying the classical tradition. I don't think that this looks like a courthouse any more than any other courthouse."

Chicago's Federal Center presents a monumental, ordered "front door" to the west. On the GSA-controlled block to the east, this project proposes embracing and reinforcing a heterogeneous, messy, pre-Miesian urbanism along State Street. Five early twentieth century buildings – two high-rise and three low-rise (including the historic Berghoff restaurant) – are saved from demolition and reconfigured to meet commercial, office, housing, and subsidized housing needs in the Loop. Meanwhile, a new super-slender one hundred story mixed-use tower, a grocery store, and a sixteen-story student residence fulfill Justice Department expansion requirements, while also serving the needs of a growing residential and student market in the neighborhood.

BUILDING, BREAKING, AND REBUILDING

Robert A.M. Stern "If you were to move the core to the center and then have the offices surrounding that, it might be a better solution. Then you could have the residential on the higher floors and could allow for the balconies as needed. It just seems as though you have some pragmatic issues... It just seems that you haven't quite thought it all through, also why does the lady in your rendering have wet feet?"

Jacob Reidel "Everyone asks that..."

Jonathan Levi "What is interesting, but probably about as extreme as you can get... the question is brought up when you are designing a plot in the center of the city... what is it that you are actually trying to do? It is an interesting discourse."

Peter Bishop "Your plan is so rational, look at the courtyard."

Robert Theel "I think what is becoming clear is..."

...your weakness is not comprehending the value of that open space that you have created. The void space creates relief from the tower and the glamour that the tower presents, which I feel is important. But you do not understand the power of the void space."

Peter Bishop "It contains space that could be of governmental use, but even more important, it could be used for civic space which is a very powerful idea. You have shown sensitivity to the history of the site also with this gesture, and I respect that. What I wish was more developed is the progression to the tower. The elevation seems as though it was created in an afterthought."

Robert A.M. Stern "I am sure that he has not drawn the elevation as careful as he had intended too; he should have because it would have made the overall concept more clear."

Jacob Reidel "Let me explain, the elevation was intentional. I wanted the building to be concrete."

Robert A.M. Stern "In Chicago?"

Jacob Reidel "Chicago had the first bearing concrete wall..."

Peter Bishop "What seems strange to me is that this is such a powerful series of sculptural effects and issues, and pointing out the relationship through this glass building, there just doesn't seem to be any development of that. There should be a hundred sketches showing the study that you have investigated. It just seems to have come in from some intellectual place rather than from reality."

Ben Bolgar "What he is asking is that you show traces of your process..."



Clinton Prior, section



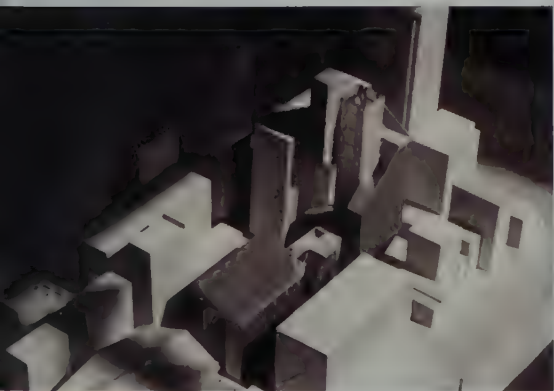
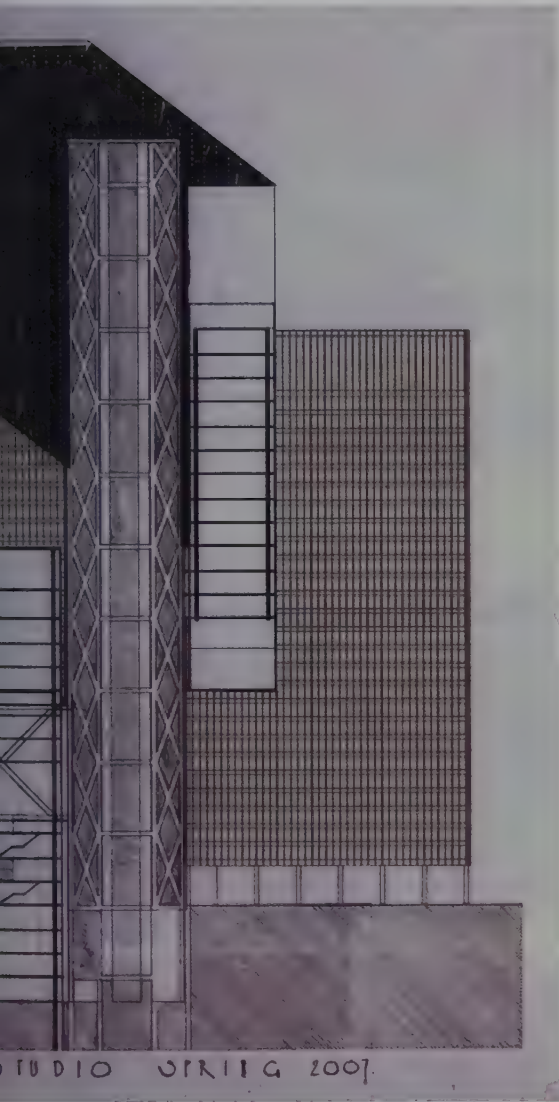
Jacob Reidel, site rendering



Jacob Reidel, model

FEDERAL CENTER EXPANSION
Clinton Prior

Chicago's history is one of inspiring engineering, architectural, human, and entrepreneurial feats. This project is intended to add to the profile of Chicago, to reflect the strong attitude of its people, and to interact visually with the city and the prairie. As this sculptural design pulls itself from the earth, the building presents itself as a contrast between a highly articulated form and the programmatic requirements that result in such a project. Boldly interacting with the existing Federal Center, it is an unprecedented form. The vertical component of the design is primarily the extension to the Federal Court, and the horizontal component is a mix of residential, commercial, and public facilities.



Clinton Prior, site model

FEDERAL CENTER EXPANSION

Kent Bloomer "I think it's amazing. First of all, your three dimensional models allow you to go through iterations, and you didn't get yourself stuck in a corner or spend too much time."

Judy DiMaio "Are you concerned about the site next to that Mies building?"
Kent Bloomer "No, I'm not right now, but maybe I should be. I'm more fascinated right now by this invention and the fact that light comes through; it's kind of a virtual mass that allows openings inside of it. I'll stop talking, but there are a couple of things I admire about this. One is that it does, in a quasi virtual way, provide the prototype of the Chicago tower in the screen, and then you carve out the inside."

Turner Brooks "It seems like the reading of this would be amazingly different in the day and the night. I think it's great the way the mesh makes it fit the Miesian context. You can do anything inside which is kind of a surprise. I think that's the strategy, and it is really nice."

George Knight "I would try to avoid the horizontal and vertical. It's stronger as a diagrid. I think there's an interesting narrative too as you presented your project. You talk about the heroism of Chicago actually reversing the river or tunneling. One reading of this is that a city emerged out of the Midwest, out of agriculture and commerce, and whatever we need to do, we'll move a mountain. Here it seems like those days are so far gone. There's no spirit to actually build a block. We have little fragments of program, but we understand how important the block is, so we're going to create this ghost and stuff it with tiny stuff. It seems to not be from the same trajectory of Chicago engineering and infrastructure."

Demetri Porphyrios "At a cultural level I think it's interesting that I can understand it, but it's totally wasteful. Forty-two floors of free standing columns that run all the way down, and once you actually build all of these, it will be a forest of columns which may be interesting visually – there's no doubt about it. I think visually at the level of an architectural project or building there is the issue of efficiency, and I'm not asking at the point of a developer's question. Is it efficient or not?"

Thomas Beeby "What if the structure got lighter? I think one thing that's nice about this – that's kind of indicative of how Clinton's been working the entire time – is it's ultimately so flexible in its approach in the creation of three dimensional spaces. It could allow the building itself to tailor to very specific conditions to let light in. The armature allows flexibility."

Demetri Porphyrios "It's more wasteful of metal. That's really what it is. I'm not saying that's negative. If you actually did it, you could talk about the compartmentalization and the industrialized object etcetera. The whole of 60's Metabolists actually did this type of thing. Build a frame and then stick stuff in it in order to give flexibility, fine. I'm not saying all of this to devalue the scheme. To say that conceptually it is something that has never been done before... of course it has been done, and I don't have a problem with that. I think ultimately, to give credibility to the scheme and to lure people with sculptural qualities that are absolutely fantastic and all of this dematerialization, you have to ground the project in a believable naturalness."

There's always beauty in something that looks totally natural as if it could not have been done any other way.

Kent Bloomer "Does that definition of beauty preclude things like Main Streets or small villages?"
Demetri Porphyrios "No, look Kent, what I'm talking about is very simple. Why on earth would anyone pay for a column all the way from here when you could have taken all of these things and made it lower or thinner. Efficiency, I don't mean to sound sentimental, is a human concept."
Thomas Beeby "Burnham had this vision of the city where everything was like sixteen stories tall. If you built these frames up twenty floors, thirty floors, you could actually rebuild that building every fifty years. You could tear it down and rebuild it because the structure would stay in tact, and therefore, there is no efficiency waste at all, if the structure is eternal and only the internal partitions change."
Demetri Porphyrios "Yeah, but that's a different argument. The way you put it, it is a true Metabolist's scheme. You described it as though that were a sculptural enterprise. If this is a Metabolist project, with horizontal and vertical elements, it's not actually going to be the kind of poetic imagery you're portraying here. It would be fantastic to have all of that cantilevered from the external structure because that's really what this model shows. There must be a way to do it."

522b: Advanced Architectural Design Studio

DEBORAH BERKE with Noah Biklen

‘Reykjavik Center for Contemporary Music’ Reykjavik, Iceland

Guest Critics: Thomas Auer, Taymoore Balbaa, Diana Balmori, Marlon Blackwell, Roger Duffy, Jeanne Gang, Margaret Hardardottir, David Hays, Kyna Leski, Frank Lupo, and David Turnbull

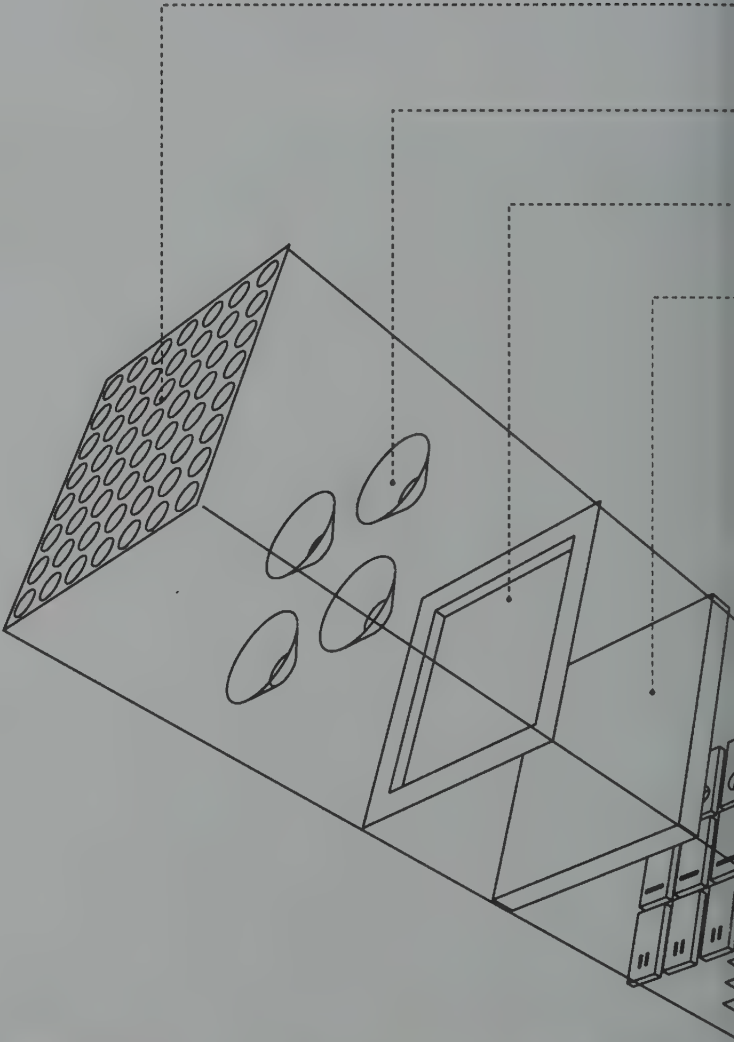
Introduction

Iceland’s music scene is distinctive in part due to the diversity of its influences. Icelandic musicians often play in each others’ bands, producing a cross-pollinated sound and environment that is committed to experimentation and defies easy classification. This music scene takes advantage of the flexible and open-ended opportunities of electronic and digital music while simultaneously drawing from a classical music background informed by ancient oral traditions of the sagas. Indeed, it would not be surprising to hear a member of the electronic group Apparat Organ Quartet playing synthesizer at a late-night concert only to find him playing organ at a Lutheran service the next morning.

Reykjavik takes music seriously. At musical performances, the audience often represents a sizeable percentage of the country’s population. Yet the spaces in which contemporary musicians perform remain largely provisional. Nútímatónlistarsetur Reykjavíkur will be a fourty thousand square foot center dedicated to the production, performance, education, and support of contemporary music in Iceland. The site is located on the border between two distinct urban places: the traditional downtown and the working harbor.

One of the assumptions of this studio is that the spatial and organizational configurations of contemporary music venues have not kept pace with the technological advances and deterritorialization that have transformed global music culture over the past fourty years. In the age of ProTools and the iPod, where music for both the author and audience has become a digital file to be curated, manipulated, filtered, shared, and remixed, the immediacy and the social experience of live performance is particularly charged.

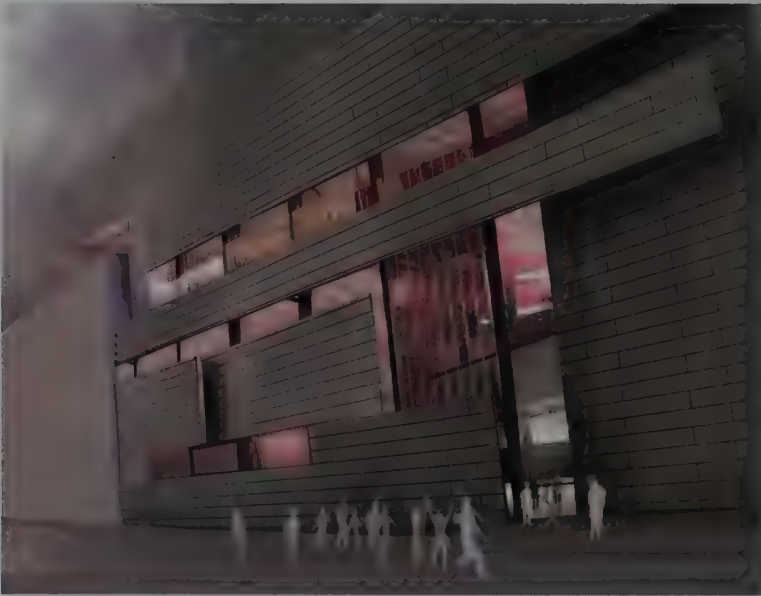
This studio will follow a design process that begins with samples of music and explores the haptic experience of a musical performance space through atmosphere, texture, and material presence from the point of view of what Martin Jay has described as a “baroque visual experience” that is tactile, “soft-focused, multiple, and open.”



522b, travel photograph: Iceland



522b, travel photograph: Reykjavik, Iceland



Weston Walker, perspective

SPEAKERBOX
Weston Walker (H.I. Feldman Nominee)

This project incorporates a flexible system for recording, producing, and disseminating music within a fully integrated structural, mechanical, and environmental concept. The basis of the design is the "speakerwall," a two foot modular grid that can host any number of functional inserts: speaker arrays, can lights, audio racks, input/output plugs, LCD screens, acoustic panels, ventilation diffusers, etc. All of these components are covered in a PVC mesh scrim, creating a wall assembly that approximates the construction of an actual speaker. The speakerwall becomes a translucent, glowing surface that subtly reveals the inner workings of the architecture – its mess of wires, structure, and duct work – through the cracks in the exterior rain screen of titanium panels.

PVC mesh / perforated panel

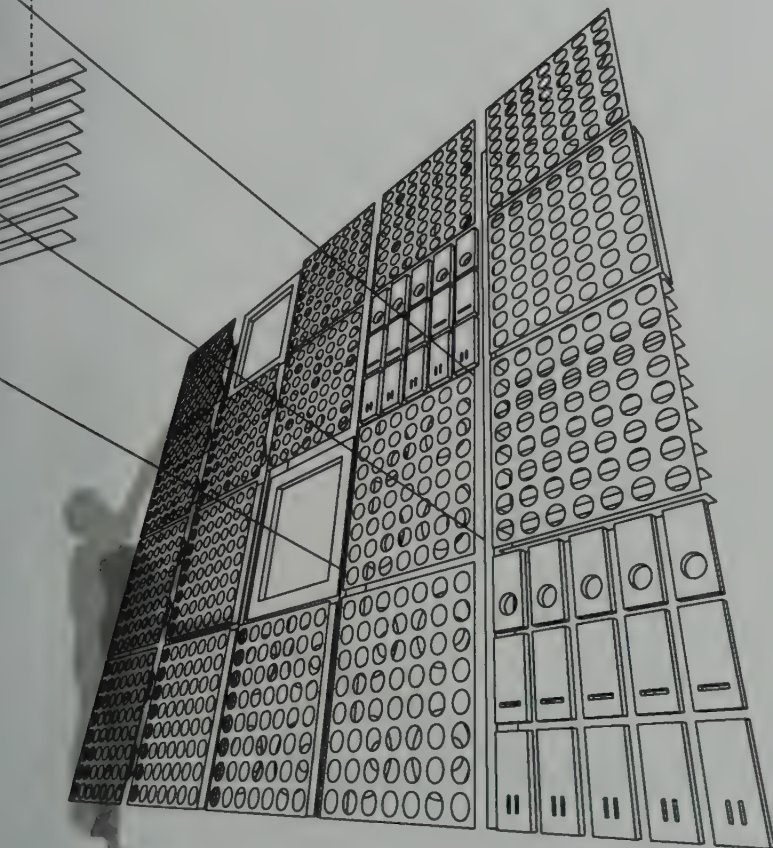
speaker array

multimedia LCD screen

acoustic absorption layer (felt)

i/o panel

air diffuser



Weston Walker, detail diagram

SPEAKERBOX

Jeanne Gang "I am getting a sense of the cacophony of sound and music that comes out of this with the strategy of stacking, but I don't know if this is something you are checking in on as your working on it."

Weston Walker "Control is an issue, yes."

Jeanne Gang "I don't mean literal sound; I mean the note of the whole architecture. Even looking at the holes in this model. In the moiré pattern, there is a matrix that emerges. It is almost the governing order that these surfaces create. There is this resulting spatial consequence; I don't want to think it is an accumulation of these parts. I imagine that you want to curate that sound, and maybe the public areas are white noise. There has to be some order so you can set up a change of events, and the architecture is the result."

Weston Walker "You are picking up on something that I struggled with in the process. Either to work outside in or inside out. The building is about the wall. So I started with the wall, and I tried to build out with the schematic framework in mind."

Jeanne Gang "Whether it is through perspective or section,

there has to be some way to measure, in a fine grain, the results, that is, how these things are bouncing off of each other. Through the placing of the walls, there could be a spatial concept of the moiré and sound or light.

Marlon Blackwell "I love that you have applied these systems and these parts and then you have given them a rich interfolded relationship to one another. The end effect is manifest by this shaking, parting skin that is reverberating from all the sound, and it leaks out into the city. That is the way this building projects itself into the city."

Frank Lupo "On the exterior you clad it with a titanium shield. And I wonder if different panels would have a different appearance from the outside. Then you can see from the outside what kind of performance is going on on the inside. That way sound can give the building a certain appearance."

Margaret Hardardottir "You have a great ability to manipulate the spaces, but I was wondering how you decided to crank one thing one way and another thing another way. It is very clear the way you laid things out but the planning doesn't seem to go with the process."

Weston Walker "The subtle angles are the result of two things: one, the angles of sight, and two, the way I set up the column grid."

David Turnbull "What you have produced, which I think is intriguing, is a situation for music which is rather like the house by Adelbert Ames built for perceptual relationships. The house became a laboratory for perceptual studies. It is packed with differences but they are essentially the same thing. They are engineering difference through the same building. In your building, the panels can be stripped away because they are completely redundant. Even the pink stuff is extra. As a concept the speakerbox is enough of an idea that you don't need any compositional tricks. It is already profoundly urban as it is."

Margaret Hardardottir "What is your method for evaluating it? You have to have some resistance because it can't be about everything. White noise is all noise. It has to do with the meeting points. Is the intrusion from one area to another completely amalgamated or do they retain their separateness? I think what you are trying to achieve here is that there are different types of areas but as they are put together they create something totally different."

HONEYCOMBS

Xinghua Zhao

This project is an investigation of how cellular structure building can facilitate different functions required by a music venue. The goal of this design is to achieve the following four points: pure formal language, efficient structure, flexible programs, and complex and interactive spaces.

THE LOVE BELOW

M. Dryden Razook

This alternative music center for Iceland investigates how a below grade building and the above grade urban landscape can interact to create an informative registration on a single surface, the street/ceiling.

THE LOVE BELOW

Jeanne Gang "There is an idea of an underworld that permeates the surface. Were you thinking about the human body when you were laying it out, or was it primarily intuitive, coming from the program and the site?"

M. Dryden Razook "Yes, it mostly has to do with the site in relation to the water and the context of building in Iceland."

Marlon Blackwell "There is a syntax that starts to emerge here, a language.

But your design suggests shape rather than form. You are trying to make spaces that are affected. They produce a sensibility.

Your three dimensional diagram suggests that, and from there you have to move to a tectonics which emerges. This does not completely make it into your design because some spaces like this egg is thought of as an object while other spaces are more integrated. It is hard to define what is driving the form making. There is a skepticism that is going on because there are interesting shapes in plan but they are not forms yet. Your design depends on a formal relation of your intentions."

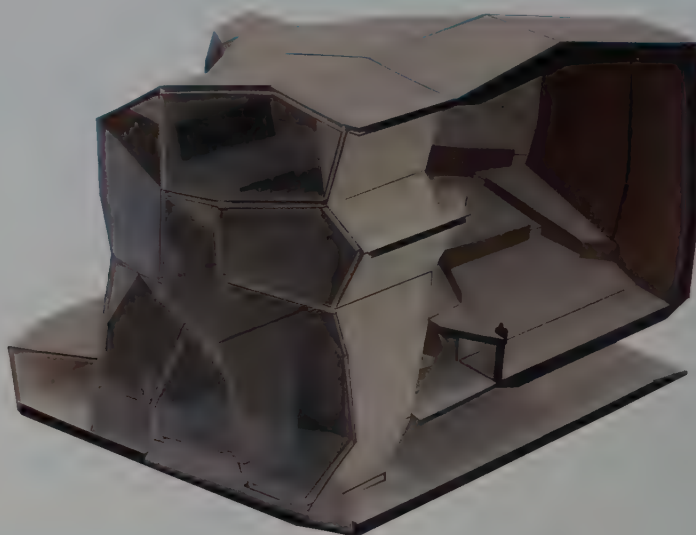
Jeanne Gang "I like the word syntax because it is a set of laws that operate in order to express in language... there is an equivalent in architecture. Spatial tectonics, or the spatial relationships between things, are all we have, and the meetings between inside and outside is one way of how we express an idea. This project needs to be pushed and pulled and run into resistances, until you can find the laws that are operating to express whether it is below, interesting, or sensual so you start to identify what those operational laws are."

David Turnbull "How do you then interrogate that and get something really great out of it ...rather than reversing to an object that is floating in a more or less amorphous space? For me, the give away is the shape of the performance area. Instead of being tucked in, the surface is folding out with rounded ends. The hierarchy of what is inside, outside, and in between has not been thought through."

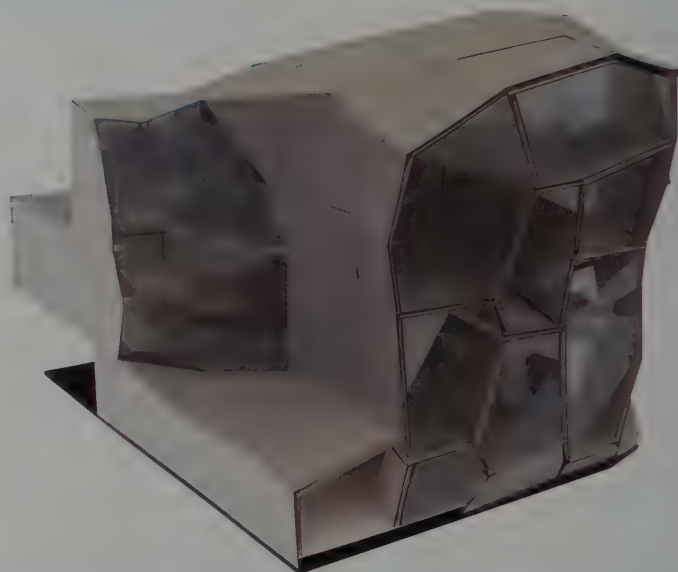
Margaret Hardardottir "Because your program is underground, you will be retaining the earth and water; in addition there are areas that will need air and light. There could be a really interesting project if you could take those elements further and think through what you are registering and what is showing up above. Does that top surface then imply a certain use, a new landscape program. Even if it is a parking lot it could be addressed differently, more as a field condition. Whatever it is, you need to recognize the ideas driving it and then be loyal and be able to exploit them."

David Hays "Everything that is represented as black is inconsequential, and what you are saying is that everything in white is specific. The edge of that should be a negotiation between white space and black space so that one has a sense that it matters what is on each side of that as opposed to it being an object in between nothing. If this was your project, it would be your job to go there and know what is literally there. Then you would have an anchor point to push off from so that your curves have specificity and respect for what is black."

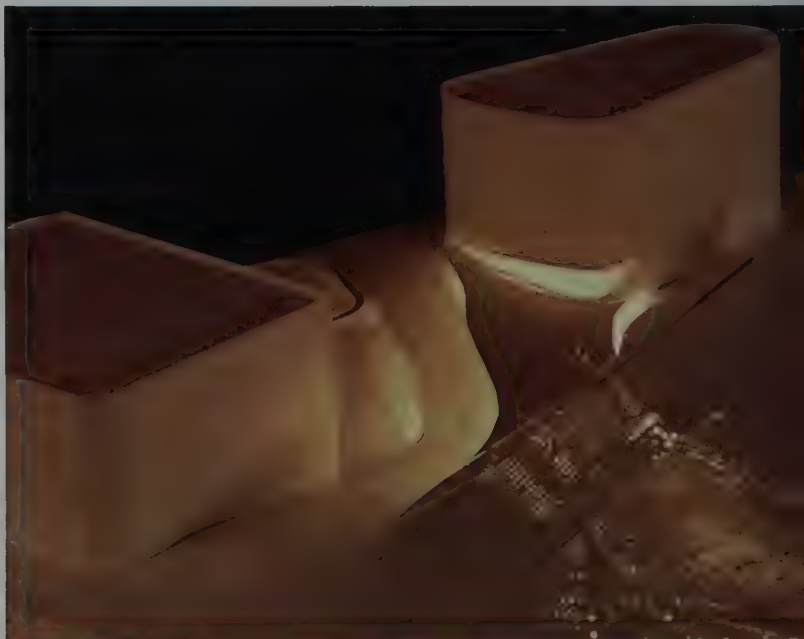
Frank Lupo "I think the procession to the water is interesting, but you really have to imagine yourself in the spaces. Ask yourself what they would be like. Would they be compelling when you are in them? It is quite a far distant without any orientation to the outside."



Xinghua Zhao, section model



Xinghua Zhao, section model



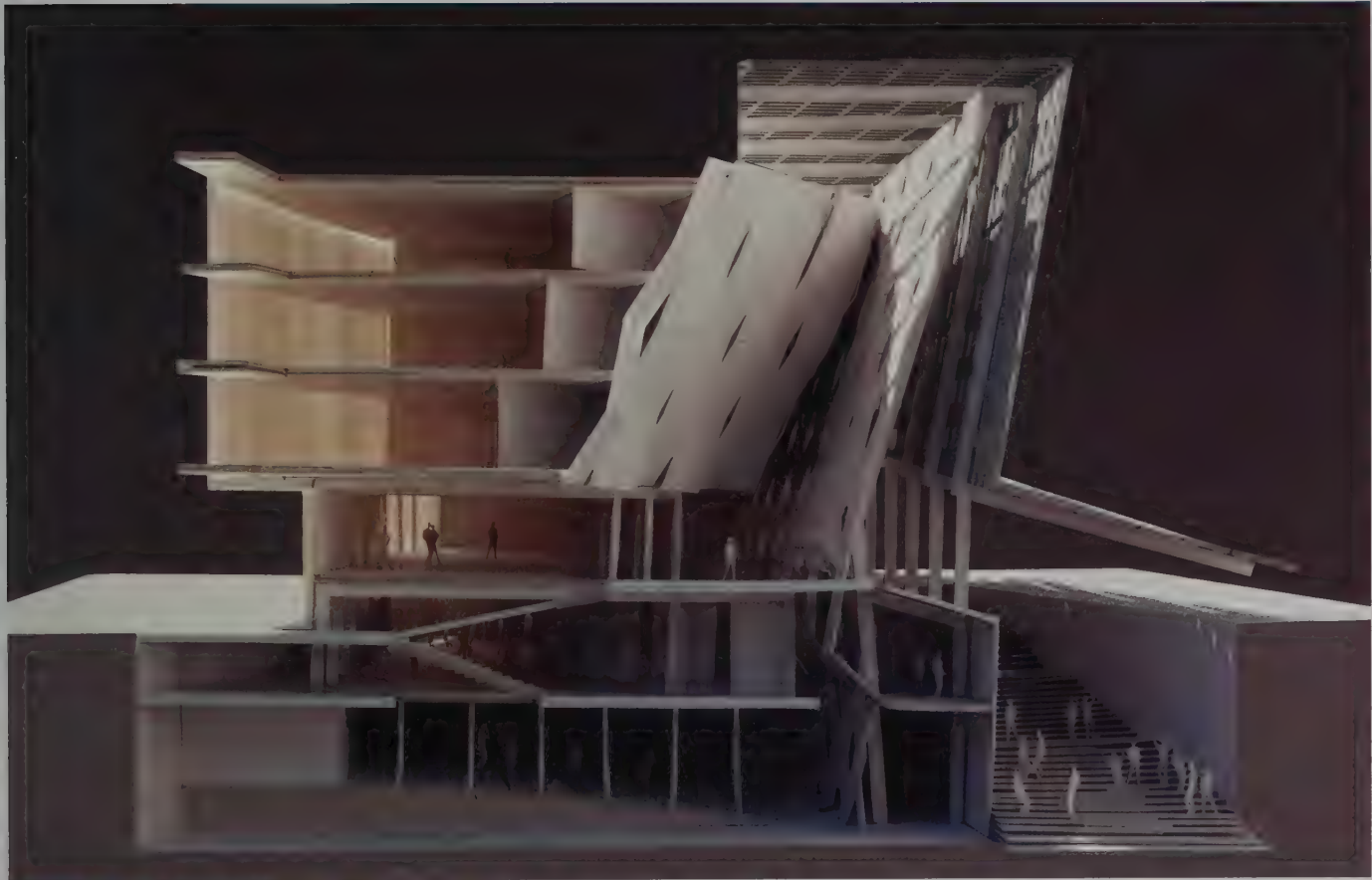
M. Dryden Razook, model

SLANTED AND ENCHANTED
Adrienne Swiatocha

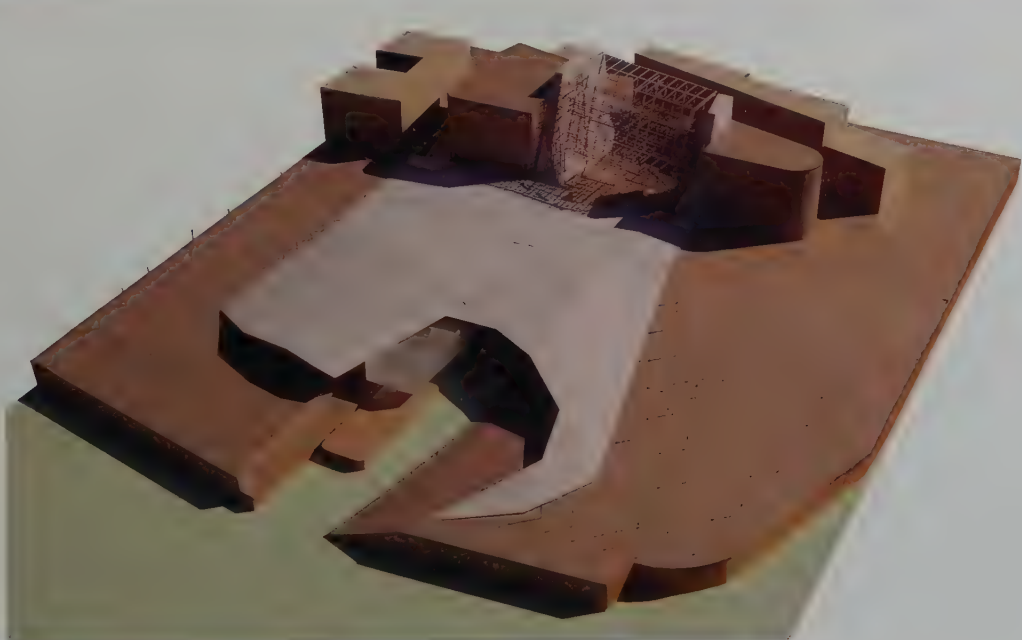
Icelandic music is known for its unique qualities brought about by the collaboration of musicians from many different genres. The interactions between the musicians are the result of spontaneous encounters made possible by the scale of the city of Reykjavik. This project attempts to create a venue that provides the much needed space to hold the education, production, and experience of contemporary Icelandic music without taking away a sense of intimacy. An interstitial space between more formal programs becomes a mixing ground for performers and audience alike. It is characterized by the sense of being underground, lending a feeling of informality as well as wrapping the space in darkness year-round.

GUERRILLA CULTURE
Jeremiah Joseph

This project balances the differences between institutional and guerrilla cultures. Though they provide needed infrastructure for performing, music institutions can become rigid and overly prescribed; the guerrilla culture which fuels the exploration of new music tends to eschew these rigid structures. This project works to allow both conditions to remain active without destroying the benefits of the other. In this proposal, the exterior skin is covered with a field of oculi which open to allow in natural light, close to create black box spaces, and emit different colors of light to broadcast varying arrays of light both inside and outside into the landscape. As the roof slips off the building and into the landscape, the pattern of the oculi generates a field of objects in the ground: lights, speakers, interfaces for playing music, and lampposts with heat lamps. These devices allow performers and audiences to extend their music experiences out into the landscape and create extended seasonal uses long into the darker and colder months.



Adrienne Swiatocha, section model



Jeremiah Joseph, site model

524b: Advanced Architectural Design Studio

DIANA BALMORI and JOEL SANDERS

'INTERFACE: Brownfields, Architecture, & Landscape'

New Haven, Connecticut

Guest Critics: Patrick Bellew, Deborah Berke, Claude Cormier, Lise Anne Couture, Winka Dubbeldam, Keller Easterling, Mickey Friedman, David Hays, Peter Reed, Ada Tolla, Charles Waldheim, and Marion Weiss

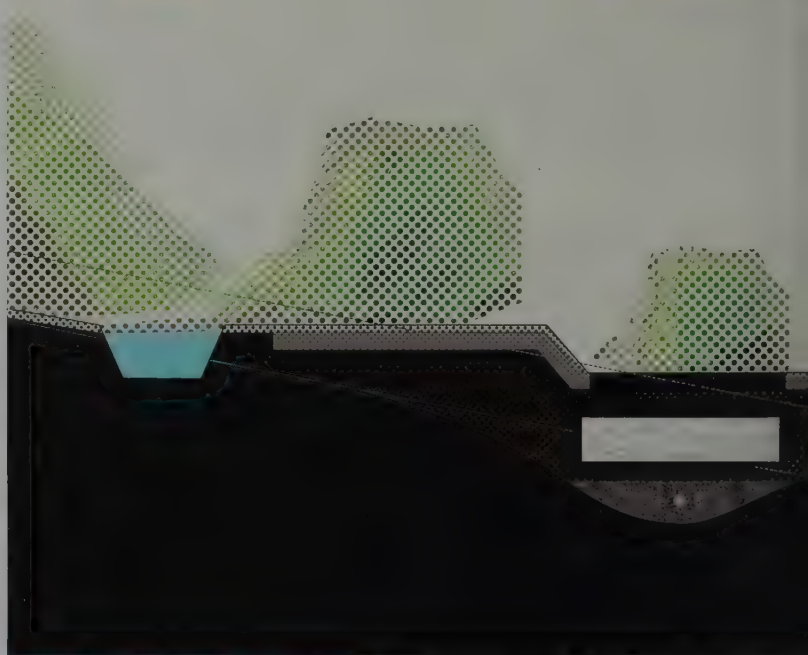
Introduction

New Haven's mayor has a design problem on his hands: the first glimpse that drivers coming south on I-95 receive of the city is an unsightly garbage transfer station framed by a recently capped land-fill. In search of design solutions, the Mayor recently approached Yale University about having Yale students come up with exciting new ideas for revitalizing this important "gateway" to New Haven in a way that respects the unique ecology of this important riverfront site.

Building on the recently inaugurated joint degree program, members of both the School of Architecture and the School of Forestry and Environmental Studies concluded that this might be an appropriate problem for both graduate students at the Architecture School and the Forestry School to tackle together. Hence, this Advanced Studio is offered by the School of Architecture and run in conjunction with a parallel seminar sponsored by the School of Forestry and jointly taught by Diana Balmori and Gabe Benoit, Professor of Forestry. During the first three weeks of the term, the studio and seminar converge: teams of architects and forestry students jointly conduct in-depth survey and analysis of the following crucial site conditions: water, soil, flora, and fauna. At the conclusion of this three week analytical phase, each interdisciplinary team presents their findings as well as preliminary design proposals generated from their research which the architects will elaborate over the course of the term.

This site has a broader implication than just being a brownfield in New Haven. This studio views it as an opportunity to rethink what green architecture is. And therefore, the real problem is to design a sustainable interface between landscape and architecture. Rather than conceiving this as a site to which one applies a laundry list of LEED certified materials and techniques hidden in the walls or applied to the surfaces of conventional structures, this studio takes the environmental concerns to act as a catalyst for inventing new spatial and programmatic strategies for occupying the landscape. It looks at the unstable boundary where building and landscape, inside and outside, natural and synthetic meet.

But this contaminated remediation site raises difficult questions about how to intervene in a capped landfill that resists simplistic solutions for merging building and landscape. This studio requires one to shift back and forth between two scales – the comprehensive scale of the site and the smaller scale of the detail that articulates the juncture where building and landscape meet. The studio requires students to create concrete proposals that identify a strategy for using sustainable design principles to weave together structure and materials with the goal of staging provocative ways that human activities can unfold in the interface between interior and exterior, nature and architecture.



Jeff McBride and Julia Suh, section perspective



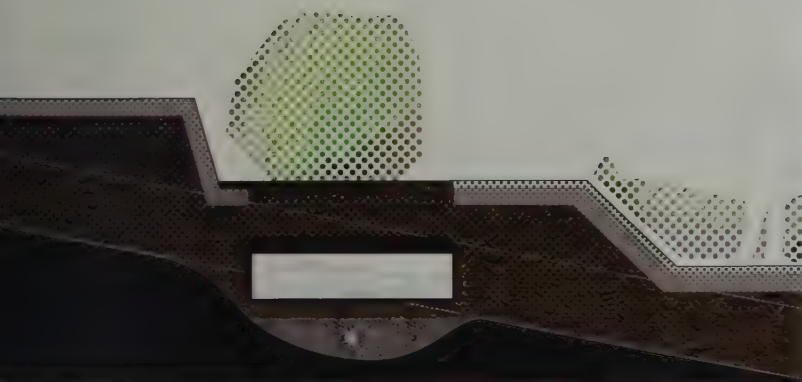
Jeff McBride and Julia Suh, site elevation



524b, travel photograph: Japan

BROWN FIELD, GREEN CEMETERY
Jeff McBride and Julia Suh (H.I. Feldman Nominees)

Landfills have become an iconic mainstay of the American landscape. Yet in spite of their prevalence, there have been few, if any, creative reuse solutions proposed for once the landfills have been capped. This project places a hybridized program, a cemetery and a constructed wetland, on top of the landfill and focuses on emphasizing views of the amazing natural landscapes that surround the site: East Rock, Sleeping Giant, and the bird sanctuary by the Quinnipiac River. While it appears to be a radical departure from cultural norms, ecologically there is great logic to placing a cemetery on the site. Cemeteries are technically toxic sites that can wreak havoc on groundwater systems. By using the impermeable surface structure of the landfill, the subsidence properties of the garbage, the leachate from the waste, and a series of constructed wetlands, this proposal remediates both the toxic materials released from the bodies and the garbage waste below.



BROWN FIELD, GREEN CEMETERY

Charles Waldheim "You didn't feel the need to create architecture; through the landscape you found ways that the site could be transformed. There is an enormous demand for this type of program on the east coast, and it is not going to go away."

Jeff McBride "We wanted to invite some of the potential failures as a way to create difference in the landscape. What happens when there is a change in the landscape...? The gabion structural system, which is a blanket system, allows for the instability of the landfill."

Charles Waldheim "The tectonics supports that slippage, but you don't want bodies popping up."

Mickey Friedman "Yeah, you don't want grandpa surfacing. That is exactly opposite the purpose of the cemetery. You bury people there not to think about them and to always know that they will be there."

Jeff McBride "The idea is that as you develop the system of gabions they become the markers. It would be included in the system."

Ada Tolla "It is at that point that you chicken out. Because now instead what is powerful about what you are doing is creating a strong place of meditation. You go there to allocate time to think. It becomes completely irrelevant where the people are; you go there to meditate. Allow the market or culture to decide for you so that you are off the hook. The system becomes more open ended, more inflected by future demands, demands for real estate, environmental change, and this is another claim that landscape architecture makes practices these days."

Marion Weiss "They have also set it up that way. This is constantly going to be changing and shifting. You have to automatically build that in so it is more like throwing ashes into the wind or ocean. How do you build that experience in. The best part of the project is that constant changing of the lands, planting seasons shifting views, and the decomposition of the landscape."

Mickey Friedman "The most problematic element for me is the burial. This could be tethered to this surface and could move with the undulations of the ground."

Marion Weiss "The beauty of this scheme really is that it changes the notion of cultivating the landscape. This whole idea of cultivation when we think about death, birth, rejuvenation, etcetera..."

You are rejuvenating this particular site which has been associated with waste, and you have brought another notion of the waste of life now as kind of a nourishing sort of transformation of the landscape.

You have literally created what I call the prospect of cultivation that has to do with the creation of roads typically organized so that flows are drained into one area so that it is irrigated."

Patrick Bellew "This method of representation is fantastic because it questions the mode of representing landscape. I love the airiness about it. But it becomes harder for you to determine where is the architecture versus the landscape ...because you have treated them alike, but they aren't. That is the way you describe it though."

Charles Waldheim "The dynamic aspect that you have accepted into the reality of the project is what we find so captivating. I wonder if you were fearful that if you went all the way you wouldn't have any architecture to look at. Or would you find a vocabulary that sat very lightly on this green cleansing mountain."

Ada Tolla "It is very internal and the research has focused internally, but you have to think of its visibility. What does it mean as a gateway. There is a lot of beauty presented in the images. This can really be transferred to the site."

In the interest of making a capped landfill site just north of New Haven an iconic entrance to the city, Smartmart – a new type of big box retail store – is formally and visually integrated with the landscape to produce a spectacle at a scale appropriate for the speed of highway traffic. A commercial example of the civic imperative to build more sustainably, Smartmart incorporates a planted roof, passive ventilation, increased daylighting, and an emphasis on the sale of products which use recycled materials and minimal packaging.

SMARTMART

Claude Cormier "I would like to hear more about the idea of the pattern... Why this pattern here?"

Harris Ford "The pattern is an anamorphic projection. In a sense, it is camouflage."

Claude Cormier "If you were to understand how camouflage works, it is meant to protect. There is a distortion of the idea of camouflage here. It is a pattern that you paint over the land and building and that seems to be the poetry to advertising."

Harris Ford "It is three elements: hill landscape, building hardscape, and parking lot. Compositionally we are tying very different elements into one cohesive pattern."

Charles Waldheim "To say that this is anamorphous is great but is not enough to qualify the project. Towards what end and by what criteria... how do you tweak that since driving is such a major part of the project?"

Claude Cormier "The abstraction is too far removed from the land to the point that I cannot connect with the meaning of the place. When you enter it, it becomes another big shopping center. I would like the function to be integrated into the idea of camouflage."

You are doing a poetry on the overall organization that makes sense, and the physicality of it becomes the expression of it. Otherwise it is just a building in drag.

Joel Sanders "Aren't we getting sidetracked? The experience is dazzle, not camouflage."

Harris Ford "It is a disruptive patterning..."

Charles Waldheim "What is the visual field? Because in the first instance you understand the visual field and how this might interrupt our perception of it. Once you insert the big box then the question is what is the field in which it is read. My reading is that it is going to be a vibrating eyesore in the middle of the hill and that it will heighten ones attention as apposed to dissolve it."

Harris Ford "That is what we want, we are not trying to hide it..."

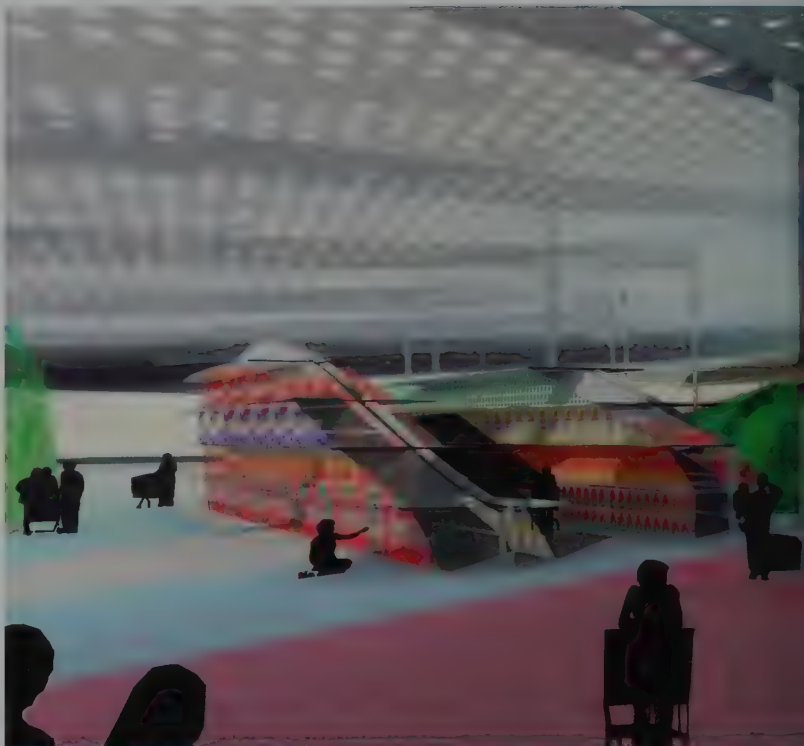
Charles Waldheim "You are trying to smuggle a large building in and hide it under the landscape. It is a misreading of what landscape can do for you. Landscape has shifted from appearance towards performance. It can do a lot more for you. I think in the medium of the big box there is a lot of material there. You can imagine the organization of goods in the big box ordered not by type or manufacturer but by color. So if you have the landform, the parking lot, and the goods inside the big box all arrayed by color around some anamorphic or dazzle projection, you could actually allow the medium that you are working with to actually perform for you."

Marion Weiss "Everybody tries to make the big box stores small. You are trying to make it as big as you can at the scale of the landscape. What I like about your project is that it owns the scale of the big box store, which is entirely different than the scale of architecture. I think that is a smart agenda. I love the notion of bringing the landscape and big box store together and creating a whole new relationship between the two."

Peter Reed "There is one interface that you revealed. It is the interface between the commodities of sale and their inevitable demise. Where were you going with that? Were there tensions that made you uncomfortable?"

Brook Denison "We recognized that we were taking a landscape of product and situating that next to discarded products which created a relationship between those. Neither of us was excited about having a project that was rhetorical. At some point, we had to acknowledge that hill and connect the space to it."

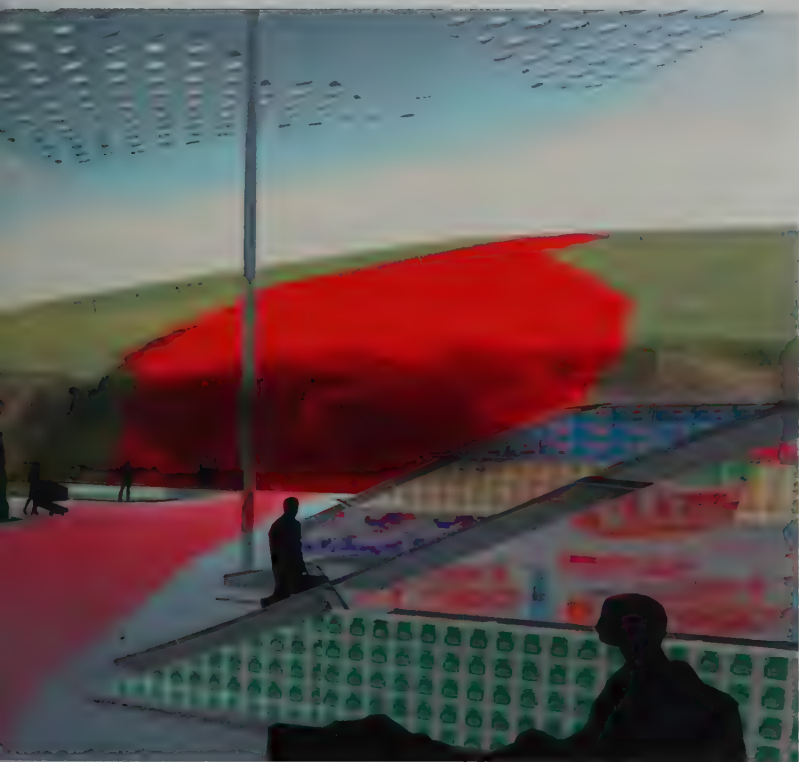
Ada Tolla "You are creating that relationship with the undulating surface. It is a complicated landscape, and you are juxtaposing the objects themselves with the landscape. It is complicated but covered up by a shed. What you have said is that citizenship is a function of consumption and that consumption is rewarded here. There is a deep tradition of that. The thing that is tough to digest in your project is that it has a collage quality. There are a series of ideas that have been put there but there hasn't been enough editing to make a stronger assertion. Your roof is the project. If that is the project, forget everything else and make that the project. Think about how that informs the project and how it connects to the landscape."



Brook Denison and Harris Ford, perspective



Brook Denison and Harris Ford, perspective



524b, travel photograph: Japan

526b: Advanced Architectural Design Studio

KELLER EASTERLING

‘TRAIN’

Guest Critics: Juan Azulay, Andrew Benner, Arindam Dutta, Joseph Grima, Jeffrey Inaba, Keith Krumwiede, Ariane Laurie, Christopher Marcinkoski, Reinhold Martin, Michael Osman, Detlef Mertins, Petia Morozov, Joel Sanders, Ashley Schafer, and Mark Wasiuta

Introduction

This studio merges the techniques of atelier, crisis simulation, and reality TV. Studios often teach masterpiece design – something like rehearsing Hamlet. This studio trains for reactivity to ephemeral design opportunities, something like rehearsing improvisation. The studio chooses as its ostensible site the global technology of high-speed rail. A range of sites and architectural opportunities surrounds this enterprise, from interior design details to regional landscape strategies to branding/marketing decisions.

Initial research focuses on Japanese Nozomi trains and Mitsubishi, a transnational corporation that provides some of world's high speed train technology. That information is then returned to five unlikely sites of rail innovation in the United States, China, and Saudi Arabia. Members of the studio, working in pairs, choose one of these sites, and each pair designs for two scales of activity that affect their selected project (e.g., Detail/Region, Detail/Building, Building/Region, etc.). Among these sites are stations, seats/interiors, rights-of-way, interchanges, inter modal exchanges, rail protocols and regional landscapes. Few sites span between so many scales of spatial practice – from interiors to interregional corridors – and few have the same potential to alter our relationship to oil.

Five envelopes, which contain new contingencies, requirements, or circumstances, are delivered to each team during the course of the semester. In addition, a new affiliate, technology, or scope may be introduced. There may be an accident, natural disaster or a change in political climate. There may be news of failure, rejection, or, alternatively unseen windfalls.

Rail conglomerates were, in some sense, an early Wal-Mart – a massively capitalized non-state entity with transnational ambitions. Today, global consortium of elite enterprises serve a parastate function of providing expertise and technology to various nations. The studio takes a special interest in this duplicitous territory where allegiances to citizens and shareholders mix and powerful political actions that are not easily taxonomized or moralized by the left or the right come into play. Oil addiction, political stalemate, and corruption are all abundant resources for political ingenuity and political ricochet. Consequently, students are asked to provide another register or slice through their work just as they are asked to provide plan and section: a trigger and an index. The index is the network of associations with corporations, material suppliers, labor, and politicians which they are managing and marshalling with each design. The trigger is the strategy, the argument, the leverage, they devise to break political deadlocks or stalemates and propel the design in culture.

The studio has a grant from New York State Council for the Arts to craft an exhibition at Storefront for Art and Architecture. The exhibition will combine findings from the studio with research from the seminar Lateral Strategies.



526b, travel photograph: Tokyo, Japan



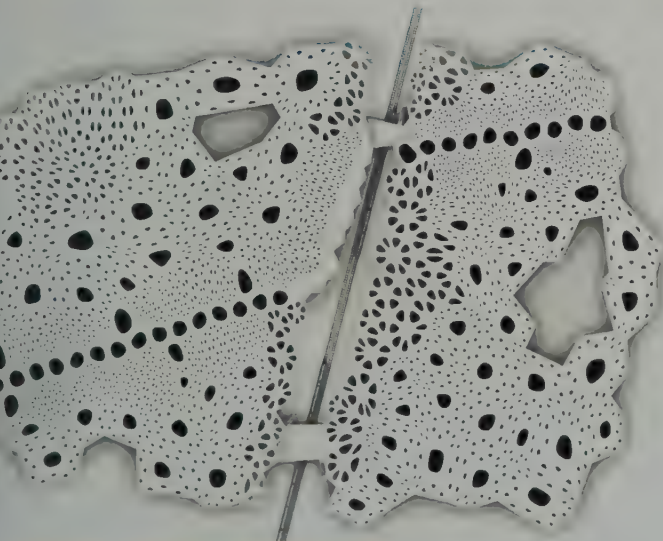
Thomas Moran and Rustam-Marc Mehta, perspective

TRIANGULATION STATION STOP
Thomas Moran and Rustam-Marc Mehta (H.I. Feldman Nominees)

The evidence in favor of implementing high speed rail in America is overwhelming. It quickly becomes apparent, however, that there are many reasons why America will not see its existing rail lines replaced with high speed improvements. Rail has traditionally been used to link many populated areas along a line or loop; by linking three cities in the center, this proposal creates the conditions necessary for making a new populated locale. Designing a system to accommodate the growth of this new place, this project takes into account the energy assets and liabilities on the site. What resulted is a system that allows free growth in plan but is regulated in section to insure an intelligent use of energy.



Moran and Rustam-Marc Mehta, plan scenario



Thomas Moran and Rustam-Marc Mehta, site plan

TRIANGULATION STATION STOP

Reinhold Martin "I think it is a fantastic project, and we should clap. But in the absence of clapping, I personally applaud you. [Laughter] I am also going to attribute to Ariane a comment about the skylights that seem a bit out of place. They produce an amazing pattern but..."

Ariane Lourie "In a casino, which is the typology that you referenced as a precedent in your project, you want to keep the daylight out. But that is the only slight problem I have..."

Petia Morozov "I think that there is so much richness here, but I think the one place here that I think is your Achilles' heel is that you do not have enough risk factor dumb spatial analysis, such as where the most sunlight is, or an analysis of where the money making is distributed in the casino. Then you might not have made the one to one system that you have deployed. I also want to know how you decide the boundary of this thing. Where does it stop?"

Rustam-Marc Mehta "It is market driven..."

Reinhold Martin "The plausibility factor you have to turn off for a second to appreciate the project.

In that sense this is about as close as you get to a traditional utopian project today.

I would call this "No Stop City," and whether or not it is intended as rhetorical, it reads as rhetorical. This image especially [referring to the site plan]. So the reality factor would have to be tested at another level, perhaps at the level of iconography. In Venturian terms it is a duck."

Rustam-Marc Mehta "Do you think it is rhetorical? Do you think it is not earnest?"

Reinhold Martin "Earnest in a rhetorical way, yeah. Rhetorically earnest."
Christopher Marcinkoski "It is interesting that you start the project with an idea of infrastructure and you end up without any infrastructure. You would need that to create the sense of urbanism that you are talking about."

Jeffrey Inaba "I think that is where the role of the designer that is missing in your project comes in. The casino and its workings can become urbanism."

Reinhold Martin "I think this project's insightfulness is in its relentless interiority. From that point of view, all the surfaces, the furniture and the walls, would function, would work in a pragmatic sense but also iconographically. It would make worlds, within worlds, within worlds."

Detlef Mertins "Which is why the skylight is key because it makes it not just a casino. This is not Constant's New Babylon. This is the desert version of that."

Ariane Lourie "It begs to be seen by the air though and not by the train."
Rustam-Marc Mehta "There is a sense of spectacle to it, just like seeing the world's longest building or something like that."

Keith Krumwiede "It's Google spectacle."
Reinhold Martin "But think about it from a less one-liner perspective. An actual proposition should be more than just a comment, which is why I ask where you are going to come down?"

Thomas Moran "If it comes across as a comment then it is our failure."
Reinhold Martin "I know that you don't mean it as a comment but on the other hand there is a built-in precision that insists on an absolute interior. Once you play this game out, it is absolutely all the same. You start there and you end up in the same place. You are then confronted with the question of so what. The rail moving through might answer that question."

Keith Krumwiede "But, in the rail, they are also not really dealing with it because it just moves through without any true thought."

Andrew Benner "Maybe, if the project were dealt with more sectionally, the edges would be solved less problematically."

Detlef Mertins "I think the cleverness of the project is where the train lines come in to the middle of your mess and you use it not as an organizing process but as a disorientation effect instead."

Reinhold Martin "In a way, it is too nice, and the skylights tell that. Maybe there could be a programmatic moment of truth which would be where this thing would become housing. It would make it a real city. Our architecture culture will accept this but put a bed in there and all of the sudden things change. You have requirements for living, now that would make the project less rhetorical."

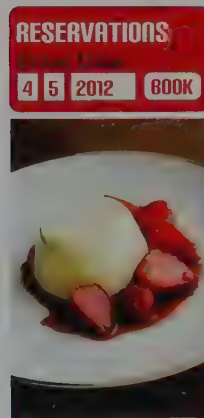
This project starts out with the premise that once Amtrak, the national passenger rail service, collapses, multi-national corporations and consortia will invest in smaller rail networks using innovative business models, thus creating a new national network. DeRail constructs various scenarios forecasting the ways in which companies like the Virgin Group, Wal-Mart, and Jackson Memorial Hospital will operate railway routes, using architecture and urban design as essential tools to generate profitable ventures. The spatial inventions that come from these business models are seamlessly embedded within facts and fictions by using a series of counterfeit documents ranging from websites to construction drawings.

DERAIL

Reinhold Martin "Who do you work for?"
Amrit Pilo "Well, we love Wal-Mart?"
Reinhold Martin "No, who do you work for?"
Santiago Del Hierro "We love everybody."
Reinhold Martin "Impossible, who do you work for now?"
Amrit Pilo "Well, that is a question that we have been asking ourselves all semester, and we have decided that we work for everyone."
Reinhold Martin "Speaking in past tense and so on,

To buy into the ruse, one must represent someone or something. Otherwise you sabotage the whole hoax by saying we are just students."

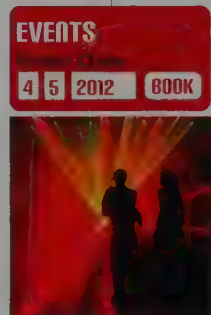
Mark Wasiuta "They are newscasters. Their job is to tell the story of others; they have edited themselves out of the presentation as designers."
Reinhold Martin "But you would still be working for someone. You would work for CNN or the Discovery Channel. The way I take your presentation though it is a sort of absolute immanence."
Amrit Pilo "We think of it as a documentary."
Reinhold Martin "So you work for PBS?" [laughter]
Arindam Dutta "There is a lot of scenario planning in the US which sets a precedent for this sort of thing. I am trying to get this and place it within a context. It is as though you work for yourselves..."
Mark Wasiuta "There is a question to ask though. What design professionals are involved in the making and taking of these initiatives?"
Amrit Pilo "We thought it would be completely possible to be hired by a corporation like Wal-Mart and to work in this manner as we are doing."
Mark Wasiuta "Where does the architect fit into that?"
Petia Morozov "In some ways you are actually coming on a little too architectural. I am not very convinced by the lack of accidents. Maybe there could be a convincing break down of some sort. Everything is a pretty, optimized scenario."
Michael Osman "Maybe a projected accident would be good. That would pull some of your disparate networks together. Like an accident with Virgin and Wal-Mart, what would happen if their dramatic plays would merge?"
Detlef Mertins "Speaking of the topic of genre, is this how we are treating the problem set? Is it a play, a TV report? Well, it might be all of those things..."
Reinhold Martin "Well, I take Keller's setup, perhaps, a bit too literally. But you also encourage us too in your performance of the presentation. The genre question is exactly apropos. The thing is you can't have cake and eat it too. You can't take the position of the student that is reporting something and propose something new. It is either insufficiently academic or insufficiently corporate. It is very interesting that you don't present with a more conspiratorial tone. It should build up to some sort of scandal or something. And you should speak more in the future tense which would allude to some sort of vision which is generally the role of the architect."
Santiago Del Hierro "Isn't that too utopian, because that is exactly what we were trying to avoid."
Andrew Benner "If you go back to the idea of leverage, you can control how the architect operates in the future. You need to write the role of the architect into your scenario."
Reinhold Martin "But who does the architecture work for... who is the client? It comes down to who is going to pay the bills in this proposal."
Chris Marcinkoski "It is a question of ambition; it is about going out and creating projects rather than waiting for them to come to you."
Reinhold Martin "It comes down to who is going to pay the bills in this proposal..."
Mark Wasiuta "We do not have the same ambition today as architects as those of the past, Corbusier, etcetera... It comes down to a question of ambition, and this project begins to look at that."
Arindam Dutta "Koolhaas..."
Mark Wasiuta "This is much too small for Koolhaas." [laughter]



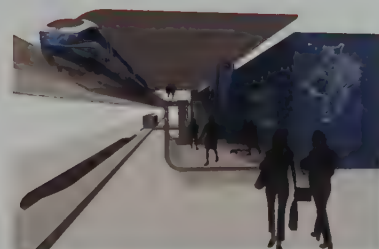
RESTAURANTS
THEATRES



CONCERT AREA
NIGHT CLUBS



Santiago Del Hierro and Amrit Pilo, diagram



Santiago Del Hierro and Amrit Pilo, perspective

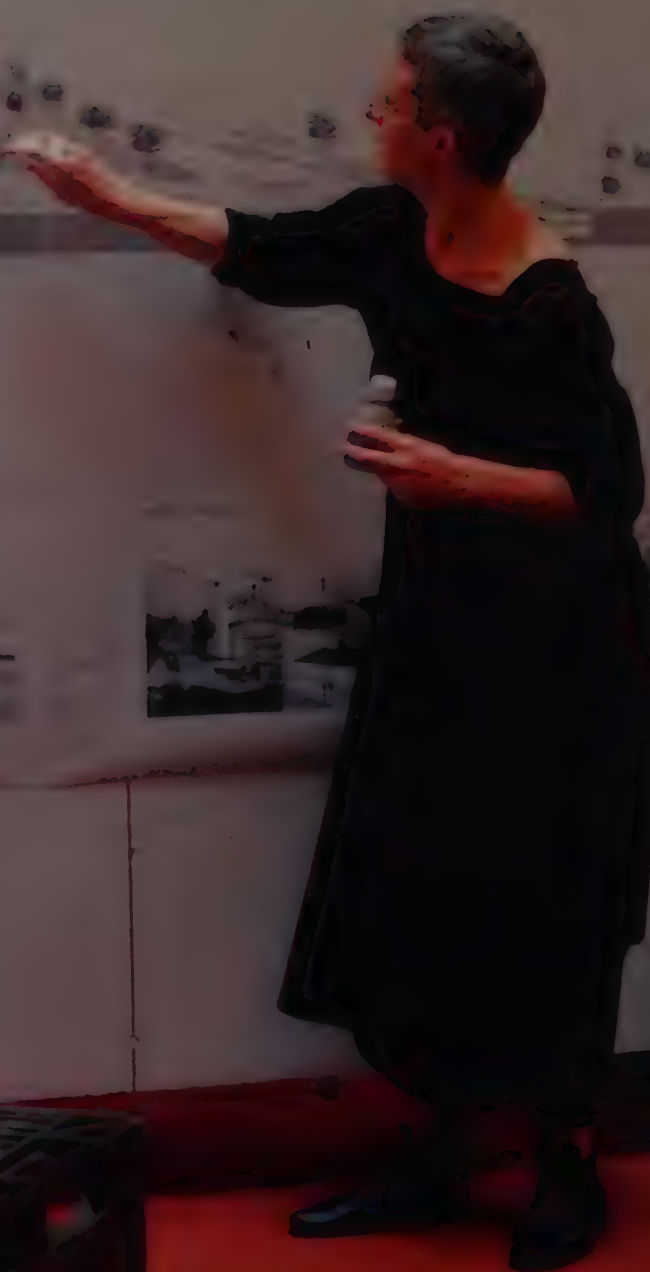
Spring Term 2007

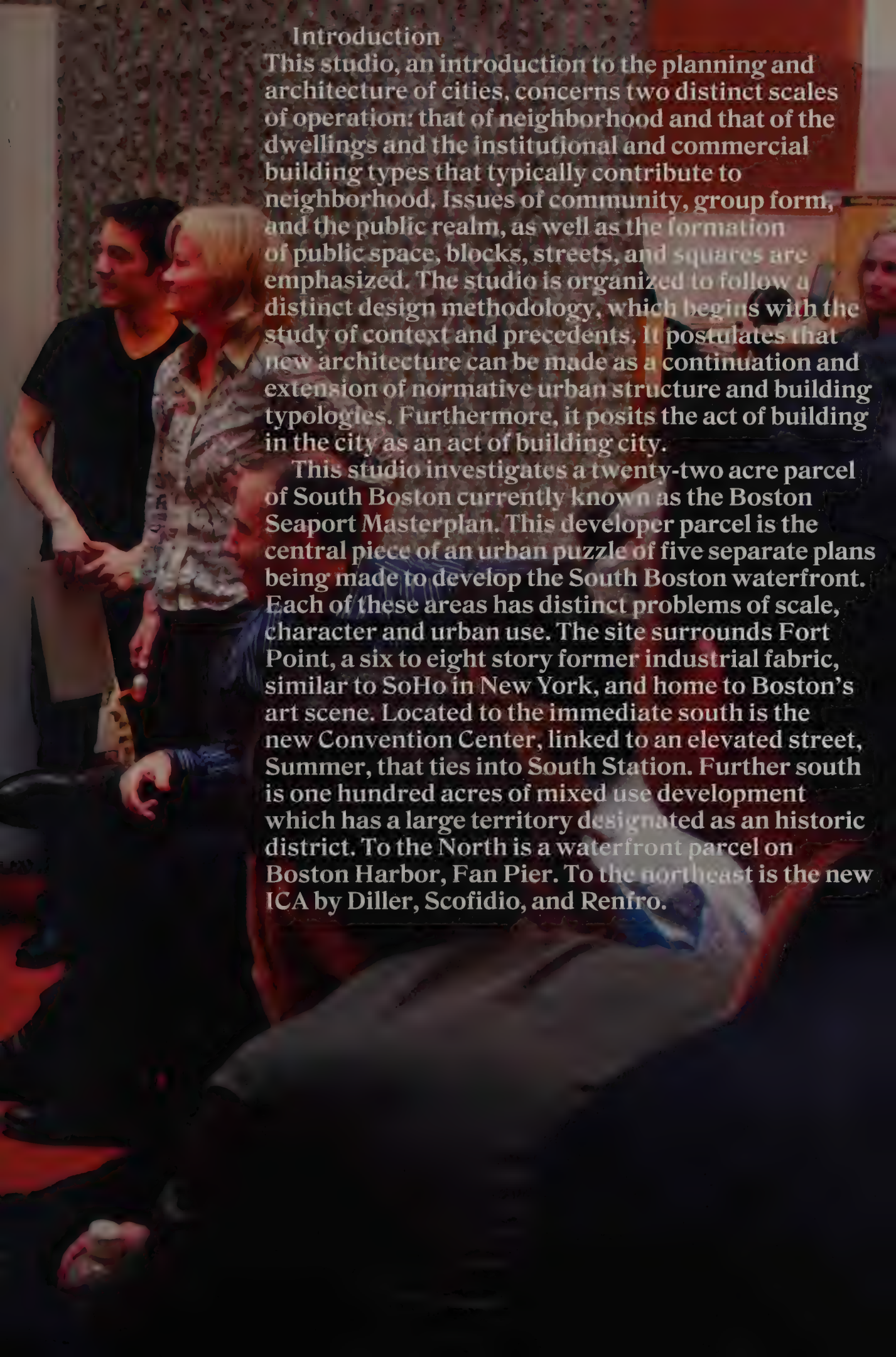
Second Year Architectural Design Studio

EDWARD MITCHELL, coordinator
SUNIL BALD
LARA BELKIND
DEBORAH GANS
ANDREA KAHN
BEN PELL

Guest Critics:

Michelle Addington
Hansy Better Barraza
Karla Britton
Ted Brown
Charles Cannon
Alexander D'Hooghe
Keller Easterling
Alexander Garvin
Douglas Gauthier
Denise Hoffman-Brandt
James von Klemperer
Fred Koetter
Keith Krumwiede
Jennifer Leung
Robert Levitt
Timothy Love
Laura Miller
Alan Plattus
Alessandra Ponte
Ali Rahim
Shawn Rickenbacker
Charles Renfro
Karla Rothstein
Elihu Rubin
Rafi Segal



A group of people, including a man in a black t-shirt and a woman in a patterned shirt, are standing and looking at architectural plans or models. The background is a textured wall. The text is overlaid on the right side of the image.

Introduction

This studio, an introduction to the planning and architecture of cities, concerns two distinct scales of operation: that of neighborhood and that of the dwellings and the institutional and commercial building types that typically contribute to neighborhood. Issues of community, group form, and the public realm, as well as the formation of public space, blocks, streets, and squares are emphasized. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban structure and building typologies. Furthermore, it posits the act of building in the city as an act of building city.

This studio investigates a twenty-two acre parcel of South Boston currently known as the Boston Seaport Masterplan. This developer parcel is the central piece of an urban puzzle of five separate plans being made to develop the South Boston waterfront. Each of these areas has distinct problems of scale, character and urban use. The site surrounds Fort Point, a six to eight story former industrial fabric, similar to SoHo in New York, and home to Boston's art scene. Located to the immediate south is the new Convention Center, linked to an elevated street, Summer, that ties into South Station. Further south is one hundred acres of mixed use development which has a large territory designated as an historic district. To the North is a waterfront parcel on Boston Harbor, Fan Pier. To the northeast is the new ICA by Diller, Scofidio, and Renfro.

504b: Second Year
Architectural Design Studio
SUNIL BALD

URBAN NETWORK
Alexandra Burr and Garret Gantner

What differentiates the city from the town or the suburb is not a mere statistical measurement of population; the interaction of economies, the concentration of culture, and the temporal variation of life defines a city in ways that are not present in most suburban communities. This project proposes an urban network and pedestrian path system which, at various nodes, swells into moments of intensified programmatic activity which will serve those characteristics, setting up a framework for further growth. This connective infrastructural tissue blurs the edges of segregated urban zones, accommodates the fundamental programmatic needs of a continually evolving city, and allows for adjacencies ordinarily zoned out of existence to fuel Boston's cultural and economic future. Under utilized spaces (the alley, the rooftop, the midsection) become vital participants in the urban scheme and allow for greater opportunities of hybridization.

URBAN NETWORK

Lara Belkind "Sometimes I wonder whether you're really concerned with marking the path through the site, because you are keeping your dimensions the same. It feels like you are really concerned with a certain width of path... but if you covered over the surface you could have an opportunity for a more defined open space on top of your buildings that you could tie into an open space throughout."

Charles Renfro "I think this idea of it being minimal and connected mostly to institutional anchors is a good one. With regards to the highline, it actually runs perpendicular to the long grain of the block. There is a sense of the public way which is actually crossing a lot of long grain elements in the other direction. Similar to the way that enfilade circulation works in eighteenth century buildings, you typically want the passage to run across the short grain of rooms. There is something more appealing about the public experience as you move cross-grain through blocks like on the high line. You have to be very careful about the direction of travel relative to the grain of urban morphology."

Garret Gantner "I think one of the issues at question is this intention of trying to link these areas that already exist. I don't know what the finalized plans for the Big Dig are, but to treat that as just a green swath could mean dead space. Instead of maximizing variation, it's specifying the relationship back to the street."

Charles Renfro "I would prefer the path as something that is more paradigmatic than something endlessly varied."

There is something appealing about the cognitive map that forms in a city where there is variation and pattern

but where everything is variation there is something... this is very subjective... but to me there is an aesthetic appeal that comes from the norms of the pattern-making establishment of the city."

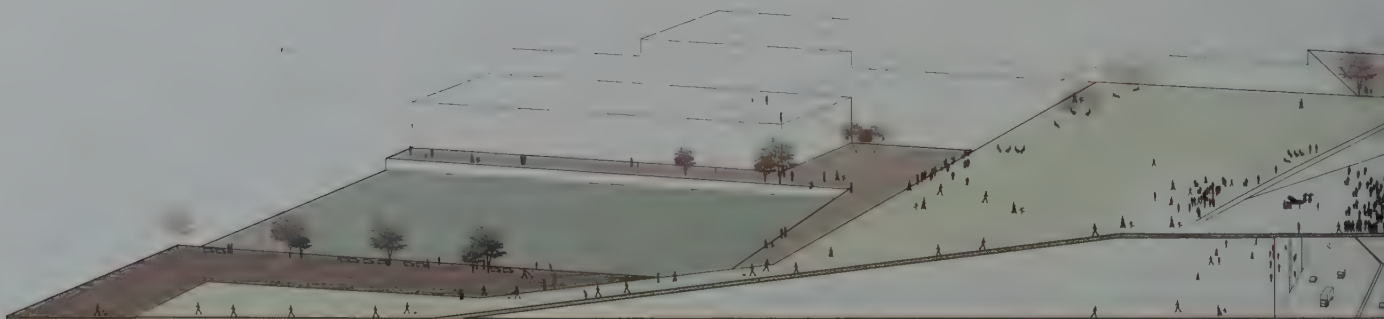
Jennifer Leung "I almost think that, to move into the architectural consequences of urban design, you end up following suit in the articulation of some of the buildings. But I like to think that the orchestration of this path would allow the architecture to evolve inconsequentially. The scripted variety is what I'm looking at here, as opposed to if it were really a project that developed over time... I can actually see this as a kind of urban environment that is highly specific. Right now, they are all very, very safe. There are no bars. It's always a school, it's perfect."

Charles Renfro "No shooting galleries?"

Edward Mitchell "No shooting galleries... The reality is, there are all these spaces that – not that they would become dangerous spaces – turn into interesting night life scenarios that would allow this to actually filter in a grain of real urbanism. A looseness would allow for those natural occurrences to be more indicative of how cities really grow and operate."



Alexandra Burr and Garret Gantner, perspective



Hojin Nam and David Riedel, site section

PERMEABLE MEDIATION
Hojin Nam and David Riedel

Understanding Boston as an organism composed of overlaps of multiple temporal usages, the proposed master plan integrates infrastructure, topology, and various programs into one organization by looking for correspondences and overlaps between different functions and locations. The site is currently understood as a gap between the multi-time/multi-use conditions. This intervention connects these surrounding forces, allowing the multi-time/multi-use systems to flow in an uninterrupted manner. Flowing through different programs – i.e., the living mesh (residential), the metropolitan business hub (office), the water cluster (culture center and transportation transit hub), and the commercial (vertical pedestrian mall) – it acts in a programmatically heterogeneous way as a permeable mediator.



PERMEABLE MEDIATION

Andrea Kahn “I’ve been marveling at the way you’ve deployed pictures of humans across this. It’s truly beautiful because there are intensities of groupings. You really get the sense that there are places that people come together. I hope that variation and intensity didn’t come from your being really smart about how you drop people in there, but rather really thinking about what you’re showing in that model and realizing it’s a lot of the same stuff folded up at the same scale. When I look at the articulation of that surface, I don’t see any design definition.”

James von Klemperer “There is a sense of porosity in the project, but I don’t believe you would need this redundancy of circulation. You have streets here and there [gestures] and a green carpet that runs through it. It seems, in a way, obsessively open. And it happens again on the upper floor. There’s a lot of Astroturf being deployed.” [laughter]

Andrea Kahn “It seems to me that the basic diagram of the porous housing that somehow changes scale to a commercial condition is a pretty good diagram. This is a very good example of architects doing urban design.”

Edward Mitchell “I agree with that. I think there is a diagram underneath this thing that makes sense.”

Douglas Gauthier “Even though I admire the skills with which this pulled, warped fabric is being manipulated, I wonder how much of this rhetoric is necessary to achieve what you are positing here. For me it raises a question of how much embellishment is necessary.”

Edward Mitchell “There’s something about the clarity of the early models, and the later developments are less committed to the idea than that.”

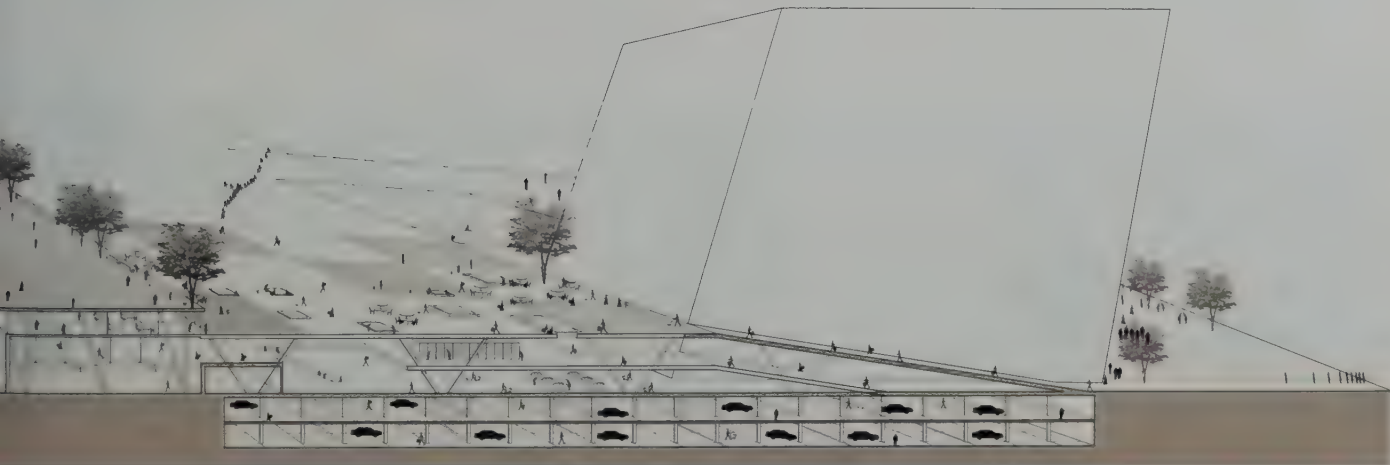
James von Klemperer “It still remains that to justify the walkthrough you took through the green, you’d probably have to have about five times the density that you have here. There are moments that need to be highly designed, and I think it would be better to make those moments work and let someone else do that housing over there.”

Douglas Gauthier “I think in a problem like this,

configuration becomes the medium through which you operate. In order to develop something, you reconfigure it again and again. When it resonates, though, what is left to do? It just becomes more complex, and I would question that.”

Edward Mitchell “There is a moment as an architect where scale does take hold and you as an architect need to take a position in urban design.”

Douglas Gauthier “But the formalism is quite promiscuous, and I feel that the software gave them that, in form and in the urban implications.”



504b: Second Year
Architectural Design Studio
LARA BELKIND

KNITTING: WATER-LAND-BUILDING-CITY
Brent Martin and Sohyun Sung

Boston has a history of vigorously modifying its topography to create more land. This project focuses on continuing this modification of topography, using this strategy to conflate building and landscape, public and private, land and water. Water is brought into the site to produce value and create more waterfront property. Wedges of landscape create perpendicular connections to the water across the site and are segmented by various ecologies and programs. Transportation networks are overlaid onto the landscape and canal system. The built intervention then responds to this predetermined infrastructure: the buildings are hybrids of bars on the lowers levels that become staggered towers above. This allows for views out to the bay and downtown and creates as much density as possible. Furthermore, buildings along the water have two sides, a water side and a street side, whereas landlocked buildings have relationships to the landscapes that pass through them.

KNITTING: WATER-LAND-BUILDING-CITY

Alexander Garvin "Regarding the canals, you have a logic to what you are doing that you didn't tell us. You're adding value to the residential buildings by having this waterfront and waterfront recreation so that people would want to be here. The cost of digging out that channel could be perhaps argued on this basis. You're presentation has a whole series of arguments for why you're doing what you're doing, but the form doesn't follow through. This thing is a diagram. It's a very clever diagram."

Edward Mitchell "I would encourage you to play up a bit more the role played by the water and the mediating position, or water runoff to the street. That comment ties into some larger questions. What is the ground treatment? What are the edge conditions? What is this raised, green roof? One of the concerns I have in your project is that there is not a position of tension between the different elements, so that you have a forced negotiation between two competing elements."

Lara Belkind "I agree with that completely. I think all you need to do is develop a hierarchy of open space instead of just having open space wherever it happens to fall between buildings. If you took out even one of those towers, you would have created a center, and everything could be thought of as orienting toward that center."

Alexander Garvin "That loop canal ought not to be treated as a linear, walled canal, opening first on one side and then on the other. If you have that loop, I don't know why you'd orient the buildings the same way as you are on the horizontal above it. I'm not sure that you're typology doesn't have to change with the canal."

Edward Mitchell "I like the intentions of this project a lot. I agree that conceptually it's very strong. One thing that is very interesting that you are not exploiting enough is when you talk about the strips and faces, thinking about the water sectionally. I think that has so much more potential than what you're saying; you're staying short of what you could actually do with it. You were speaking about this architecture that was also a topography in one of your diagrams. Maybe that interface is really an opportunity to solve the problem of how the buildings meet the ground, how it reacts to an unstable water level."

Alan Plattus "I certainly agree with you, but I was getting at it another way.

There are different kinds of open space. There is public open space, which is the street and there's common open space, which is available to people who can get access to it.

You're green roofs are that, and that was what I was getting at. You can't use that as available to the public. It isn't available to the public as a whole; it's for the people in the building. It's good for them, and that's fine. Then there's private open space. That is totally private, and there is a constant confusion on the part of everybody: architects, developers, government officials. They call it open space. These are very different kinds of places. They are all wonderful, and they have a role."



Brent Martin and Sohyun Sung, section perspective

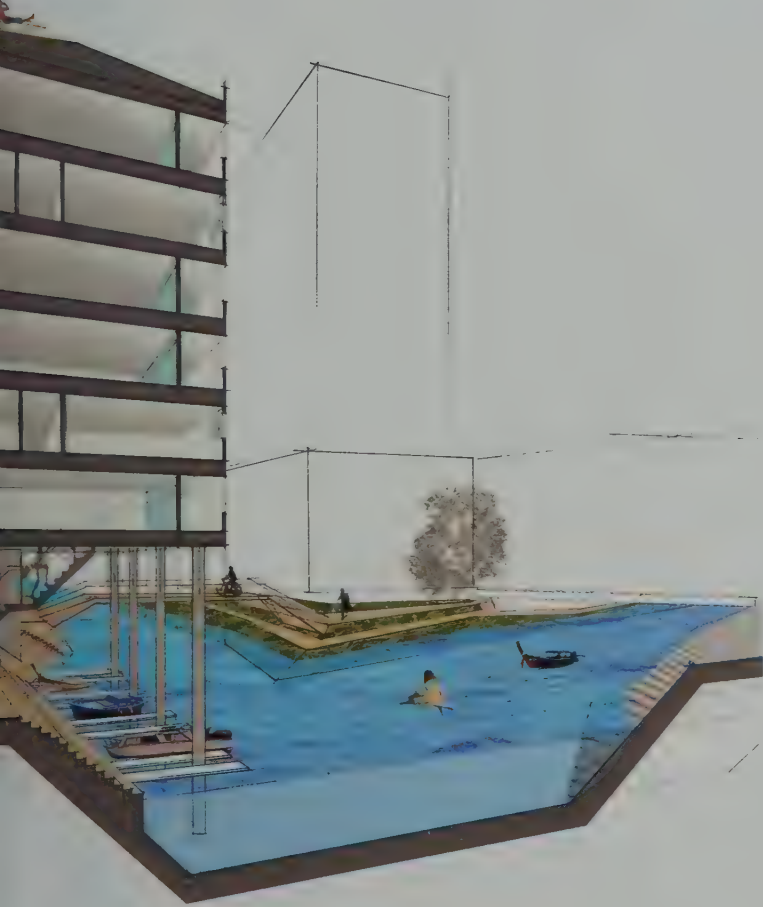


Brent Martin and Sohyun Sung, model detail



Jeong Yeon Ryoo, Dylan Sauer, and Chiew Hong Tan, perspective

This project operates under the premise that market forces carry the potential to produce a more pluralistic urbanity than that achievable under any single designer's vision. It, therefore, focuses on a system of rules that moderate market forces so as to guarantee active and viable public spaces, while still remaining open to a host of development scenarios and design ambitions. Various types of public program comprise a credit system, which, when coupled with density regulation, proportionally links the scale of a developer's ambition to their investment in the public realm.



PROGRAMMING PUBLICS

James von Klemperer "With a larger increment, you could actually lay out the towers in a different way. I think the story of the project is a market system where a bunch of individual actors are competing with each other to make a strange animal."

Douglas Gauthier "There also seems to be fewer developers in a larger amount of open space. I would agree, but I also think it's not complex enough. I don't think it has any built-in way of accruing systems. Developers would be forming limited partnerships in order to take advantage of your rules, which is what developers do really well."

Richard Sommer "The goal is to produce this variety – a series of boxes that each have their own character and quality. There's an aesthetic in that."

Denise Hoffman-Brandt "I agree. I think the setup is really elegant, and I really applaud you guys for trying to model something that is very complex."

Douglas Gauthier "I totally understand the reduction. I totally understand reducing it down to storage or to plot size in order to gain control of it. But it seems like you do gain control of it and it's just staying there. In some places, you've created a way of figuring out the weak points, or the fulcrum points, or the soft tissue of this type of zoning strategy. Maybe you need to design methodology from the mid-point of these things. So it's not that you're designing an overall strategy, which has already been done."

James von Klemperer "How do you win...? [laughter]"

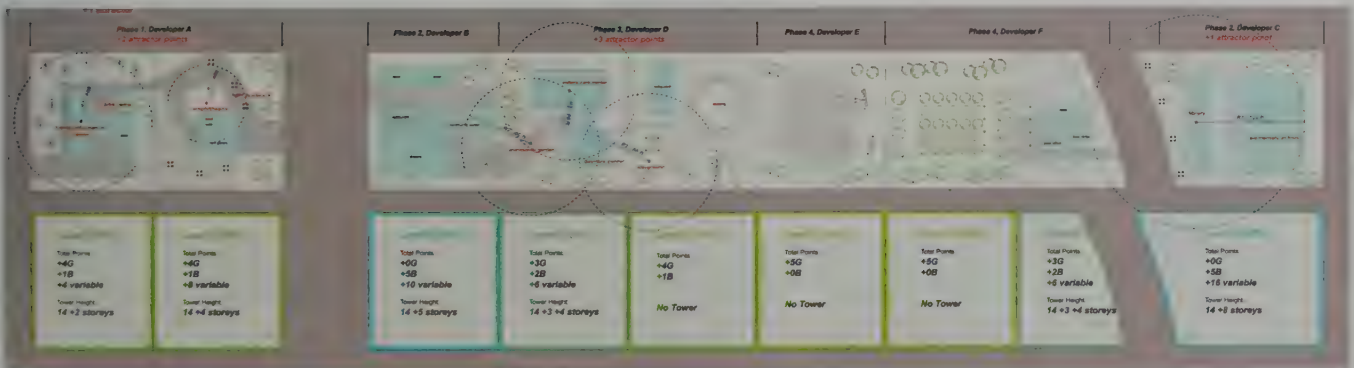
If I understand, you're setting up arbitrary rules to play the game by. But the reason we set up the rules is to win. So, as one developer or fifteen developers or the city, how do I win in each of the possible scenarios you play out?

Do you play to a stale mate? I can see the different ways that objects develop, but I am worried about the scale of the city because we haven't developed the urban infrastructure. What we get instead is this kind of gross suburbanization. This, in its existing form, is a highly suburbanized environment."

Dylan Sauer "The basic diagram, of course, is the winning strategy for the developer and it becomes the winning strategy for the city."

James von Klemperer "But I'd like to see you say, "Here's what we think is going to happen in terms of amenity, in terms of program, in terms of landscape, in these possible scenarios, in more detail." I am less interested in the shenanigans around what's happening at the base. I am much more interested in how those opportunities might accumulate or disassemble based on the way you are incentivizing particular productive outcomes."

Keller Easterling "I end up thinking, "How about four proteins, like DNA?" Suddenly the complexity really doubles even if it has to do with proximity. I think just two rules wouldn't be bad."



Jeong Yeon Ryoo, Dylan Sauer, and Chiew Hong Tan, diagrams

504b: Second Year
Architectural Design Studio
DEBORAH GANS

ARMATURE FOR DEVELOPMENT
Claire Axley and Nathan Rich

This project subverts the architect's typical role in the development project. Rather than creating a design scheme that satisfies independent architectural and development agendas, this project creates a rule-based master plan that embeds particular architectural values but allows for any number of build-out scenarios over time.

ARMATURE FOR DEVELOPMENT

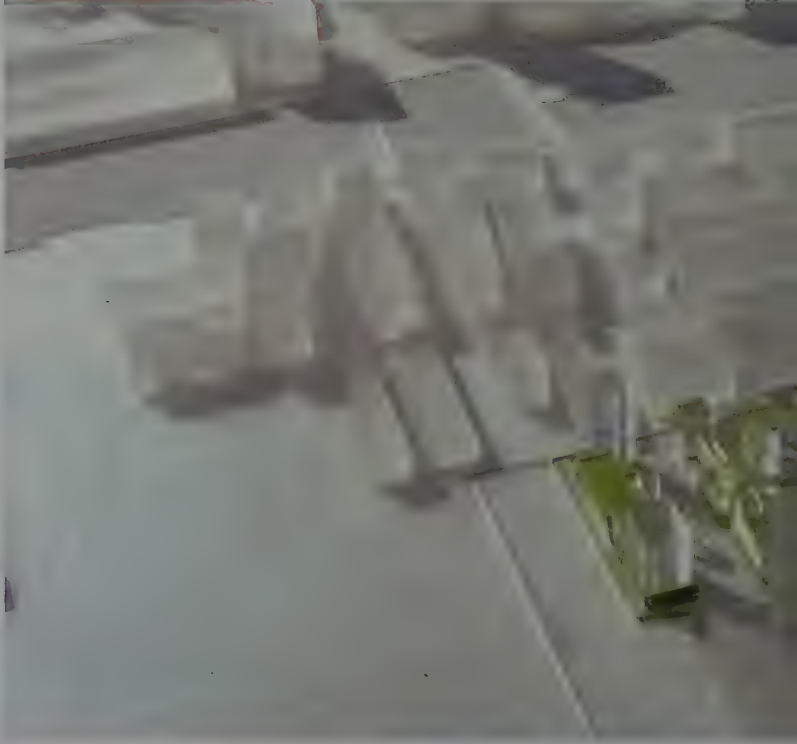
Edward Mitchell "What is the goal of the research that you've done?"
Nathan Rich "It sidesteps the master plan strategy where everything happens at once. It allows..."
Edward Mitchell "Not what it is not... what is it?"
Claire Axley "It's flexible." [Laughter]
Nathan Rich "What it's not is really important. We purposely didn't want a top-down design strategy."
Keith Krumwiede "But a top-down design strategy can produce a lot of different things."
Claire Axley "It's the way we think it would actually happen."
Karla Britton "And you're right; it's what Amanda Burton is doing all over New York."
Timothy Love "But there's a specific formal outcome you're after. This is not leading into chance. You want the streets to have this precise shape, and you want the park to have precisely this shape. Also, I would qualify that this is different than what Amanda Burton or Cooper Robinson champions. The level of fidgetiness is more interesting here. It strives through a very closely studied episodic approach to make a city look like it grew up naturally. It is a simulacrum of downtown Manhattan or Boston, but you've actually planned it. I think that's all fine, but it didn't happen naturally. You need to provide more evidence beyond the iconography of the language."
Edward Mitchell "Boston, which seems very eclectic, was based on historically rational decisions about streets on the waterfront and how you get to it. You have simply simulated it through aesthetic means."
Timothy Love "I am embracing what you're doing."

I appreciate that it has a different grain and interest than mega-structure projects. It actually matters if the roadbed changes by three feet. It all doesn't have to happen on the gross scale.

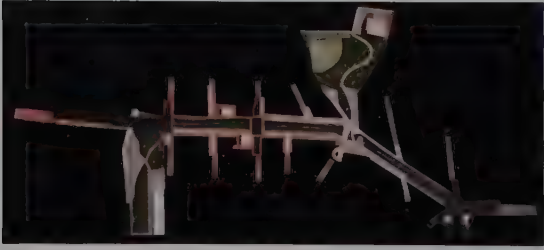
But the project might be just an illustration of the interest of the territory of where you want the design to happen. It's more illustrative."
Nathan Rich "By creating these kinds of shapes and having footprint limits, you will end up getting small scale parcels. You can't max out every plot of land. You will get multiple scales of buildings, and multiple scales of investing."
Timothy Love "Let's say that you've shaped the parcels so they're a little undersized, but not so undersized that the developers all run away. That is a very interesting area of friction for me, where it is at the tipping point between being market-friendly and actually driving a more innovative kind of urbanism. A proposal like this requires that level of specificity."
Keith Krumwiede "The forms that you're identifying in Boston, and Boston is a great place to see shifting cultural values over time, they represent rational decisions based on certain values..."
Timothy Love "...at that moment."
Keith Krumwiede "Right, cultural values at that moment. You are saying "Our values are not these values." You need to start claiming what your values are. Or, what our values should be. Not what your values are, but what our values should be if we are making a city."



Claire Axley and Nathan Rich, perspective

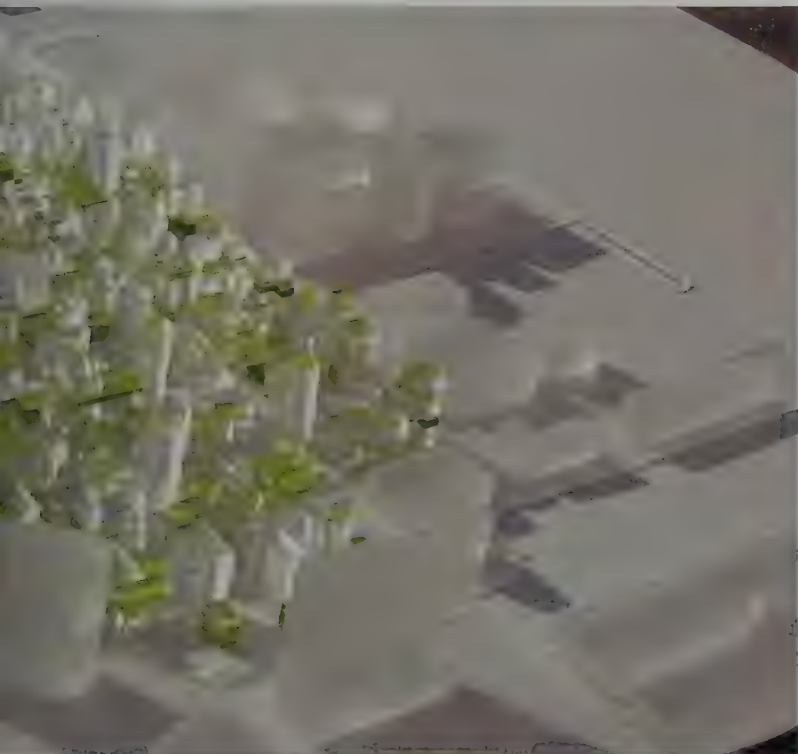


Sara Murado-Arias and Jessica Varner Lupo, model



Claire Axley and Nathan Rich, plan diagram

This project focuses on the hybridization of the site and its required and optional programs as outlined in the project brief. It focuses on specific user groups in order to develop programmatic magnets that create a catalyst for development. First, the site is parceled into tiled spaces that allow for the required program to be distributed in each parcel as follows: twenty percent designated to commercial, twenty percent designated to retail and sixty percent designated to residential development. The organizing grid within the tile follows the general column structure of a commercial building, allowing for the freedom to adjust to programmatic needs within each tile. Thus, residential development in the area would exist in close proximity to commercial and business development, extending the idea of the "live-work" space beyond the artist loft and into the "home-office" and "apartment-school." Such hybrids would also address the intrinsically urban condition of a diversity of activities - the home is not only attached to the workspace, but also to the leisure space. New types can then appear based on combinations such as the "house-gym" or the "apartment-gallery."



LIFESTYLE URBANISM

Timothy Love "It's a very interesting idea that you would make residential choices based on a hyper specificity of interests... But this can only support one grocery store, for example, in the entire district, you couldn't have a grocery store in every single "lifestyle pod", right? It would be in the foodie pod, so it would generate its own lifestyle moment?"

Jessica Varner Lupo "And that's the whole idea. It creates a network of interconnectedness."

Timothy Love "But that raises a question of identity, though. Isn't the problem that all pods look the same? Wouldn't it be more consistent if they were all hyper specific?"

Keith Krumwiede "It might be more about cellular differentiation than about image, I would imagine. I think the problem right now is that program is only understood as coloring."

Andrea Kahn "Is this ultimately about different categories of urban activity being supported in relation to one another in repeated ways, but differentiated by captions? Aquatic versus work versus foodie... If I follow this through... what is it saying about cities and city-making and urban life?"

Timothy Love "What is interesting about this project is that the social program is hyper realistic, but the architectural proposition is utopian and totally unrealistic. There is some rhetorical disconnect. This is an architecture of world harmony, not just a nicer lifestyle."

Jessica Varner Lupo "But this is the social condenser in a more even keeled, less problematic way."

Keith Krumwiede "For me, it's not an issue of identity, it already has a strong identity. It's where you try to artificially build distinction within a quadrant. The character that you're building is the character of this robust frame that absorbs difference."

Ali Rahim "I have to say that I love your project and for many reasons so let me just get started. We are talking about differentiation at an architectural scale which means that you have done a great project and now we are focusing on the architecture. This is the first project where we are talking about the architecture... With regard to pattern and settlement, I think it is fantastic because you have achieved two things: one is a local resonance with how people live today and another is at the city scale where there is an identity that creates difference in this neighborhood."

What I find fascinating about your project is that its really taking an emergent paradigm for program in the development of the formal capacity of the city.

By doing that you have set up a series of particular conditions and you have allowed, through behavioral models, that to emerge into the form of the building. I really feel strongly about your project."

Timothy Love "Let me ask you this, though. The bits of their project are thirty, thirty-five feet wide. Isn't part of the character that we find so appealing in it the fact that it has a finer grain than the existing area, and not the opposite?"

Ali Rahim "I think it's more about an accumulation of stuff, a pixilation that you can begin to produce a figure out of in particular moments ...but it's very fleeting. That could produce the intensity to give you the programatics necessary to achieve the robustness of the project but at the same time allow it to breathe and produce a completely different atmospheric quality."



Sara Murado-Arias and Jessica Varner Lupo, perspective

504b: Second Year
Architectural Design Studio
ANDREA KAHN

THE HIGH WALK
Michael Krop and Jonathon Cielo

South Boston is currently isolated from Downtown. Development of the proposed twenty-two acre site should exploit the site's close proximity to the Big Dig – an under utilized, linear scar which cuts off large portions of the city's fabric. Rather than cramming mass into the site with a disproportionate FAR in relation to its context, this project injects density back into the Big Dig and the surrounding vacant parking lots, essentially cauterizing the city's wounds. This project encourages connectivity both along and across existing scars in the city by introducing an elevated linear pedestrian park.

THE HIGH WALK

Robert Levitt "What does this do to the street life? What is it that makes you think that Boston has enough density to permit miles of elevated extra stuff?"

Jonathon Cielo "I can point to a couple of different areas. Quincy Market is here [gestures] and the historic district is here [gestures] and there is nothing in between. We believe the street life exists already, and we are trying to create a fabric on the ground floor to link them."

Robert Levitt "There's a whole downtown here. The street life varies depending on what's going on... Maybe we don't need to wander from Brookline to downtown Boston. What is driving the need to have continuous architecture and even a continuous walk from North Station to South Station? This ironic proposition of taking the central artery and repositing it as an urban park... I would entertain this more as an anti-flexibility, such as the highline or the early example of Paris. These antiquated or leftover pieces of infrastructure create a resistance in the city that then promote an alternate urbanism."

Laura Miller "I admire the aplomb with which you guys decided, 'I am going to look at the site, look more comprehensively, and do my urban analysis in a way that produces something unexpected.' But, for you, what is the difference between an analytical result and a physical form?"

The problem you identify is that there are incoherent neighborhoods and boundaries that are not well defined, interfaces between different districts that somehow needed to be consolidated or negotiated. Whether there needs to be a factual residue that comprehensively summarizes that is a whole other question from understanding that condition in the city.

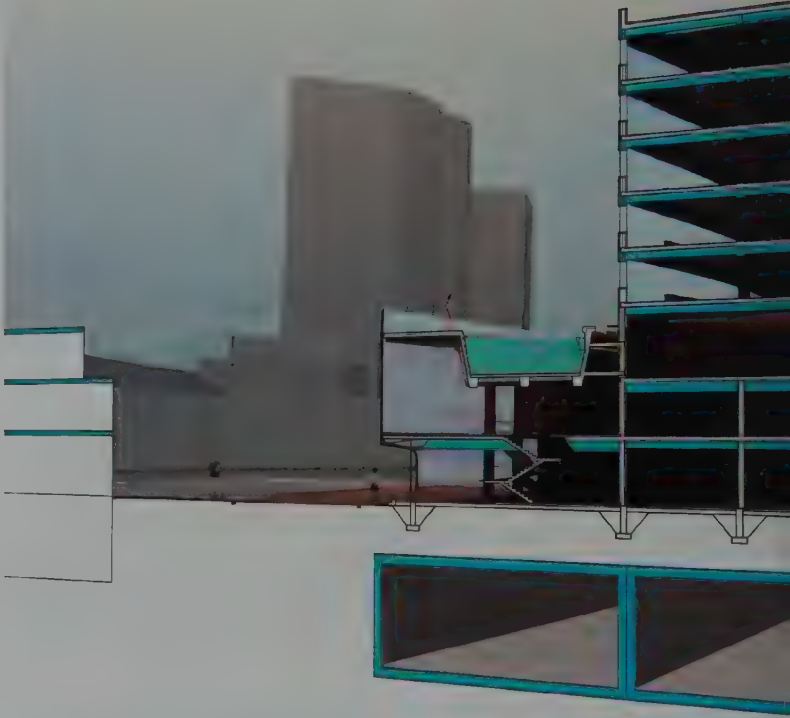
Also, Boston is notorious for its parochial attitudes, this entrenchment of different zones. Why is it necessary to do all of these operations more comprehensively? Couldn't you be more selective and more strategic about that? It brings up the question of analysis versus how you would interpret it, and I don't think it can be a one-to-one correspondence."

Douglas Gauthier "The foot traffic in that area is the highest levels of foot traffic in the city. The patterns you described between North Station and South Station is obviously important, but it is probably a device which is used to hide the potential of that path. Positing it literally as a raised part of that pathway creates as many questions as it solves problems. I think that the passages are really important and making things along that path makes sense, I just don't know how literally raising that up works."

Edward Mitchell "The goal was for continuity, but it isn't really defined as to why it is a good idea. You link south Boston in a graphic means to the rest of the city. It's actually very vague as to what south Boston's role is in all of this. We have to be careful about that as designers, and be clearer about what our intentions are."

Laura Miller "I don't know what a particular quality is in any one of these places. What are the kinds of public spaces that you are making?"

Andrea Kahn "There has been, at stages in this project, different ways of narrating its urban character. The desire to understand how it makes place... South Boston could have really been used to dig into this question."



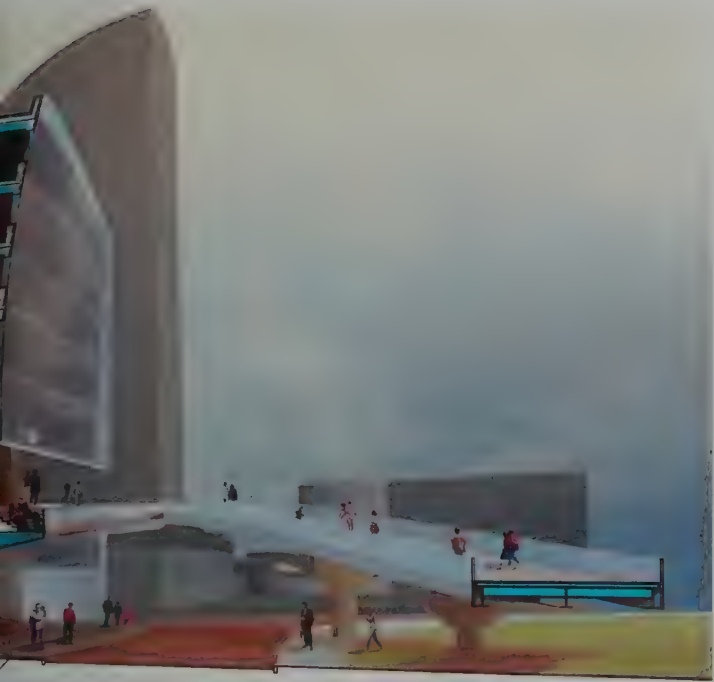
Michael Krop and Jonathon Cielo, section perspective



Mark Hoffman and Lydia Miller, site plan

ANCHORING THE WATERFRONT
Mark Hoffman and Lydia Miller

This project positions itself in a near future, a time when the increasing economic and environmental costs of global trade have resulted in the development of more regionally reliant cities. By organizing the twenty-two acres in Fort Point with urban anchors — e.g., a school, a market, and a civic building — at the periphery, this project proposes a residential neighborhood that ties into larger programmatic systems in the city of Boston, while supporting itself through smart infrastructure and energy concepts. The mixed-use courtyard typology coupled with the public school creates a productive residential sub-neighborhood to the south, while the market at the hinge of the site anchors a more commercial zone to the north.



ANCHORING THE WATERFRONT

Timothy Love "I wish you had taken the water system, which seems very promising because it links the green strategy with an urban design idea, and had that be more central to your project. ...Almost like Olmstead's Emerald Necklace, where everything would tie back to the water, including the school and the market. The district is small enough that it could have become, through the overlap of agendas, a clearer urban design proposition. There is a lack of hierarchy as to where the emphasis is."

Keith Krumwiede "I feel the same way. There are moments of great specificity, but the overall loses identity. Using the water, with its cooling and geothermal possibilities, you could really take hold of it and say, "This is really what a sustainable urban strategy produces." It is not an amelioration of the old city. It is a new city, a new type of thing."

That is the real promise of embracing environmental concerns, not just to fix the way we've done things in the past, but in fact to embrace a new kind of urban living.

Deborah Gans "I agree with you. The site is a landfill, so there is something really wonderful about punching through that landfill and letting the water come up again and letting it define that territory. The project could activate the genealogy of the site..."

Timothy Love "It's unclear what the urbanistic proposal is, though. On one side is a two-story podium, and on the other side the buildings street walls are sheer. One wants to know what the street wall is like."

Keith Krumwiede "You have to scale it up. The next step is the block: the urban scale rather than the isolated building scale."

Karla Rothstein "I cringed when you identified the parking structure. In a project that is also trying to rethink strategies relative to the environment, you should also be rethinking the individual car and its use."

Mark Hoffman "We wanted to have no cars, but the ambition was to be somewhat realistic."

Karla Rothstein "I would be careful about realism. [Laughter] The hope is that your projects present an alternative future."

Timothy Love "There is a danger in that, though. One should also be careful that the project is not a list of socially responsible actions. The test for me is always, "What are the architectural implications and opportunities of integrating these into a fully synthesized proposal?" I don't think your project suffered from a "green check-list-itis," but I do think that in many student projects now, well... a green roof isn't a thesis anymore, let's put it that way." [laughter]

Keith Krumwiede "One of the issues, though, is that we are still trying to theorize this. I haven't heard a great theory of the architectural implications of environmental awareness and taking environmental issues on in architecture or urban design. It's up for grabs, and that's what's exciting."



Mark Hoffman and Lydia Miller, section diagram

504b: Second Year
Architectural Design Studio
EDWARD MITCHELL

VERTICAL PUBLIC SPACE
M. Claudia Melniciuc and Garrett Omoto

The density of habitation required for this site prompts a reconsideration of what constitutes public space. In order to provide the residents of this part of the city with sufficient per capita public space, the entire area of the site would have to be utilized as green landscape. Alternatively, this project employs three strategies for creating public spaces within the urban fabric, proposing a horizontal intra-block park that reconciles the distinctive boundaries of the site, a vertical park that engages the open areas within each living unit, and an indoor park that reclaims the use of intra-unit circulation as public space.

VERTICAL PUBLIC SPACE

Timothy Love "I like the rationale of your project; it is another way of getting at architecture and urban design. I wish that the buildings were more worked out, that you had judged the internal core and the units, and it was less about imagining that these would fill your entire plan. What's the scale of repetition, and when are there too many? Would it be better if it were an urbanism of five towers and not twenty-three? Or is it meant to be like Corb's vision of Paris, an urbanism of towers?"

Andrea Kahn "I am interested in the point that Tim is raising for a slightly different reason. This seems like a very strong urban proposition, where you are figuring out the orchestration of a public space, but then when I look at this plan I realize it is all about surface marking."

Timothy Love "A graphic marking..."

Andrea Kahn "Here, it is sort of about carpeting."

Timothy Love "Just to follow through with this idea of the scale of the project. There is something about the scale of your model that's right. There's a Lincoln Center-Campidoglio-Kips Bay urbanism, where experiments are allowed up to a certain size. They're happy utopias that don't seem to screw up the whole city. Then you get to other scales of utopian visions that become the city itself."

Karla Rothstein "Like Co-op City..."

Timothy Love "Like Co-op City. Or Stuyvesant Town. I think you have a position about that, specifically because of the iconography of the project."

Deborah Gans "That's a good point. But I think I have figured out maybe what the issue is, and that is that the whole structure disappears once the building is revealed. The cores look spatial in the plans, but once you build it out they disappear. They are there as objects, but they are no longer there as organizers. I think the green space takes over the plan and the core has lost the competition. I think these cores need to get connected to another scale, another program of open space. Ultimately, I think the cores start out as urbanism and end up as architecture."

Andrea Kahn "There seems to be a really clear idea about organized open space as figure here, and in plan, it is not resolved except as it is scribed on the ground."

Keith Krumwiede "I think that's what is exciting to me about it: the misregistration between the core, the tower, and the figuration of the public realm. The core does disappear when these all come together."

Timothy Love "I think it is missing a core-drawing specificity. As an additional intellectual responsibility, you're doing the towers-in-the-park thing one better. But I think that where these things touch the ground requires even more specificity than those drawings."

Edward Mitchell "Do you guys have something to say about these comments?"

M. Claudia Melniciuc "The reason why the two seem to have a very different logic is because we are saying that there is a different logic to them. The towers depend on whether there is a publicly-available lobby. You could take away the towers, but not the cores, and put in other towers based on light and air. We see the ground plane as being really worked. I think perhaps that is a little misleading in terms of the idea of figuration. There are multiple levels for them, although clearly they are not as apparent as the difference between tower and park."

Karla Rothstein "I don't think you can just take away the tower."

For me, the strength of your project is in the development of this exfoliated core. It is a three dimensional reconception of green-space. It is an initial theory that results in a building invention.



Claudia Melniciuc and Garrett Omoto, site model



Sheri Meshkinpour and Pierce Reynoldson, perspective

Rationalist pattern making, mega-structures, and all-purpose rule systems are hallmarks of twenty-first century urban design. While more immediately legible—a sign of so-called ‘critical’ architecture—these urban strategies ultimately represent architecture’s failed attempt to reduce the city to an analytical object. As an alternative this project strives for deliberately localized intuitive “micro-strategies” that interweave public plazas, 8-streets, magnet stores, semi-private balconies, big box retail, and underground parking. Denying any single totalizing urban image, this project works from the individual scale up, creating a lively community that integrates residents, day workers, and visiting patrons. The result is a way of designing the city with no formal or ideological pretense, a community that prioritizes coherent integration over image.



LIVE.WORK.SHOP

Douglas Gauthier “Why did you stop at the street going along the north of the site? ...Why did you not bring it all the way out to the water? This is small scale urbanism, is that why?”

Edward Mitchell “It’s actually not part of the controls of the site. You see a lot of people trying to control another property.”

Douglas Gauthier “Well, it’s part of negotiating that higher level. It’s a very positive, intuitive move, taking the high urban condition of the highway and blending it back down. It seems like a very natural condition. I understand that it’s not part of the site, but there’s this disconnect of putting up these tall buildings in that flow condition. I just think the lower-scale urbanism could be a clearer diagram.”

Andrea Kahn “It could be a matter of simply reappropriating some of the existing stuff on the site, like the buildings that line Summer Street, and claiming that material won’t be designed by you but its understanding will be radically altered by your intervention. By choosing only and always to describe the territory where you are working, I think you’re losing an opportunity to demonstrate a larger urban effect than that particular area. You’re too narrowly focused on the place you designed.”

Charles Cannon “The project really begs the question, where are we going and where are we coming from? I think you need to make this piece collect even more things.”

James von Klemperer “I think there are some basic car, transport, and fire lane programming that could be of benefit to you as you work back through this plan. Who gets to come in here when? Some kind of car access will be necessary. Right now, the development of the ground plane has two examples. It can be beautiful, picturesque (green), or it can be hardscape. I think there are quite a few more opportunities for developing this vocabulary. The forms of the buildings are very beautiful, but what are the particular relationships you want to have at these moment?”

George Thrush “This proposal is the first to suggest a sort of composite building.

You can read these as individual pieces, but you can also stick them together in various ways, which allows you a lot of opportunities. I think you’re on to something that lends itself to different combinations and lots of different ways of coming together. You can always engage in adjacencies. I think it is quite remarkable.”

Denise Hoffman-Brandt “It’s even more a question of the different sizes and recombinations of those. I love the fact that you have big box retail under this kind of veil in the name of a more traditional kind of urbanism. I wish there was more of that. Is there only one?”

Sheri Meshkinpour “There’s two – one at each height change.”

Denise Hoffman-Brandt “So it’s an upstairs-downstairs kind of thing. It has to do with the suppressed desires of the urbanite to shop at Ikea and Target and have immediate access to the best of both worlds. You managed to bring that together in a way through this very singular device that solves a whole lot of other problems for you.”

James von Klemperer “It’s also because you organized the top part at another scale. You create a certain density of occupation by breaking down the scale of the buildings in layers. Within a block, where the other blocks have two layers, you’ve made three. The thing I would like to see in order to understand more about your project is a series of sections that would explain how these housing types will work.”

504b, Second Year

Architectural Design Studio

BEN PELL

FLEXIBLE URBANISM
M. Beaumont Crockett and Elizabeth McDonald

The fabric of Boston helps create distinctive neighborhoods, but it does not support a certain infrastructural flexibility. Typically, larger normative grids are more conducive to the insertion of a variety of typologies in a city and are thus essential to the growth of any modern metropolitan area. If the fabric of Boston affords neighborhood individuality, but large scale infrastructure is needed to achieving the necessary flexibility on the site, then the goal of this proposed development is to fuse these two notions of urbanism and create a plan that fosters both a sense of distinction while allowing for programmatic flexibility.

FLEXIBLE URBANISM

James von Klemperer "I have a concern that the quantum of space, or number of buildings, number of alleyways, that's been created three times now in the Boston Wharf area extends the street network that is a little bit difficult to navigate to the point where it becomes hard to understand for the outsider. This area probably will cater to the greater Boston area in terms of its market, whether there are shops in the ground floor or people living there who need to be visited or offices that need to be patronized. You've created quite a gigantic Kasbah-like space in a way... From my experience, the effort now is to take each one of these alleyway-streets and make something more out of it. Another thing that interests me is the very distinct dichotomy, the strong differentiation between one building type, which is a recreation of the industrial district, and the tower. While that relationship might be quite pleasant and heroic, the relationship of these towers back to the fabric of low-rise buildings I don't really understand."

Alessandra Ponte "There is an understanding of the relationship with the waterfront, but between the two scales of the interventions there's no work done. The most problematic thing to me about towers is the connection with the ground, and that is not really being developed at all."

Denise Hoffman-Brandt "I see a lot of appeal in the displacement of the volumes, but there doesn't seem to be a discussion about the economies that are going to be driving this. There is a dynamic of how people inhabit this neighborhood, which you are using sort of generically, that does not seem to be reflected in how these tactics get deployed."

Elihu Rubin "I sympathize with the critique of these two different languages."

If the idea of a neighborhood becomes a design value that is pushing this forward, I think it does require an analysis of what the components of the neighborhood are and not just a transference of a formal mimicry of what we think a neighborhood is.

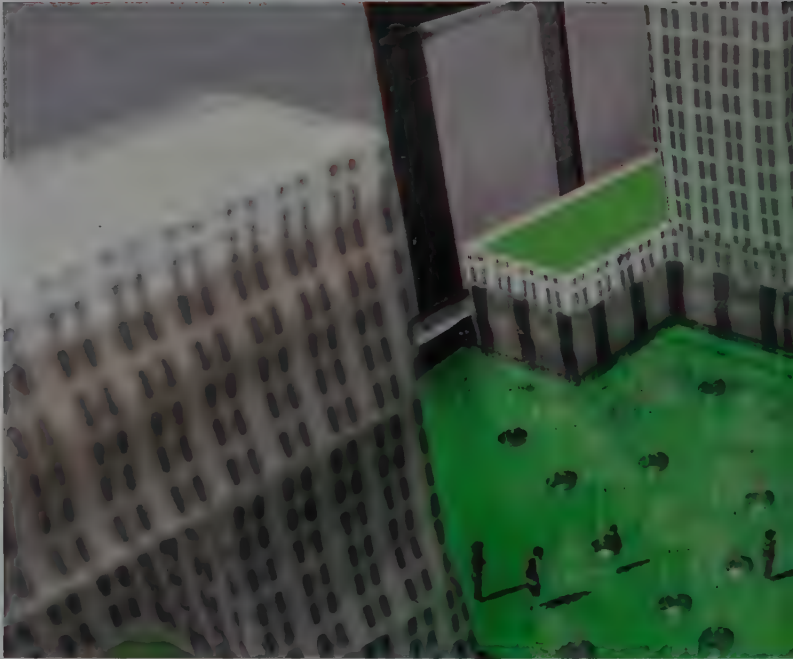
There could be more of a system, or more analysis, of how commerce and residence and business actually filter through that central grid, as opposed to saying, "by structuring it this way, it becomes a neighborhood." At the same time, the towers appeal to the idea that this is a regional center."

James von Klemperer "That is the biggest issue of the site. There actually aren't any neighborhoods adjacent to it. If it's going to be a residential enclave, the way it gets connected is through transit or very specific kinds of networks."

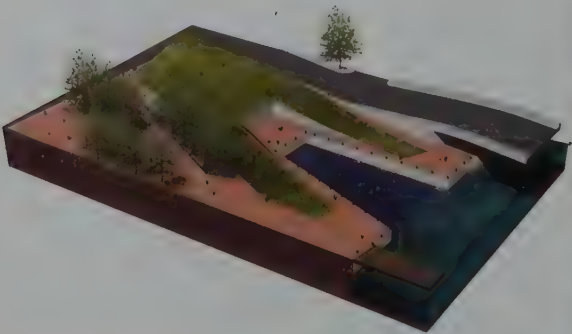
George Thrush "There are already those networks, to be fair. Actually, I very much understand now. This is the initial mapping of your sensibility of urbanism. It's about grafting variegated, smaller-scale stuff you see elsewhere onto the site. I also understand the quasi-moralistic sense of the towers being completely different from the lower-scale stuff. But what you haven't gotten to yet are the actual step-by-step approaches you would take. Not all of these streets are going to be shopping streets. Not all of them have transit connections. Not all of these streets are going have parking."



M. Beaumont Crockett and Elizabeth McDonald, perspective



Stephen Nielsen and Rachel Reese, perspective



M. Beaumont Crockett and Elizabeth McDonald, aerial view

By designing logics that respond to internal and external forces of form and program, this project creates a diversity of lively, open spaces. First, a recombinant unit is defined with manipulable orientation and scale, shaped to define the possible relationships between solid and void. Evolving from an initial blanket condition, the units are configured in accord with seven contextual zones that are determined by unique external, formal forces. Then, a second, spatially-specific formal logic reconfigures the interrelations of the parts within these zones. A similar strategy responds to external programmatic conditions, creating space between similar programs so as to activate the field between similar programmatic zones. In the end, these strategies yield a syncopation of open and private space wherein the expanded realm of programmatic engagement charges the diverse conditions.



URBAN LOGIC

George Thrush “You’re trying to find a way to catalog the forces; trying to set this up as a science experiment. You start shaking the board, and you see what the logic is that creates these arrangements. There is a vaguely retail shaking and a vaguely residential shaking. In a way, it seems to me that is more what we are looking at then necessarily where they ended up.”

Stephen Nielsen “We wanted to push the development of the space. The masses aren’t thought of as buildings so much as a very prescriptive building envelopes.”

George Thrush “They’re supposed to be an extension of a set of policies and desires?”

Stephen Nielsen “A formalization.”

George Thrush “This attempt to atomize the forces in this complex world and be completely rational about it, to find the science that makes it go together, is not going to work. I think it is a flawed approach.”

Alessandra Ponte “You have to test what you are doing. You are doing a scientific experiment, right? You end up with a plan, and then you have to test it.”

Richard Sommer “There is something about the degree of aesthetic coordination here which has a sublime dimension... There is a miniaturization of the city in its generality which seems to be presented through architecture, which is exciting even though I think it is unlikely you will achieve this level of control in reality.

There’s an issue of the relationship between the specificity of architecture and the generality of tactics in urban design.”

Elihu Rubin “To me there is something problematic about the aesthetic language, all encapsulated in this one site, having nothing to do with anything else. This greenway is created without relating it to the courthouse or the existing four-point area.”

James von Klemperer “I appreciate the possibility that there is some kind of deformation of the street that is like an eddy in a stream that turns you into the neighborhood. That effect of the shifting squares has created a very interesting slowing down of the grid. Sometimes the logic process forces you to do things that you didn’t think of, which then make for interesting results.”

George Thrush “Just like making marks does. I just don’t know if I would call that logic.”

Richard Sommer “The examination of the usefulness of the marks is the normal process of design.”

James von Klemperer “But it’s not monkeys at a typewriter. You are in control of it.”

Denise Hoffman-Brandt “In a way, you play a very traditional city game that has to do with a lack of coordination between what is happening on the ground plane. But that comes back to the critique of the process of design.”

Richard Sommer “You need to expand farther. Your context is defined by what is on the limits of the site, but the city is defined on a more metropolitan level.”

James von Klamperer “Maybe you should think about using the recombinant forms, but applying them to open space as opposed to building mass. Then you could have varieties of surface type and function. In a way, urban design is more about the voids than the buildings.”



Stephen Nielsen and Rachel Reese, perspective

Spring Term 2007

First Year Architectural Design Studio



Critics

ALAN ORGANSCHI, coordinator
PETER DE BRETTEVILLE
AMY LELYVELD
JOEB MOORE
HILARY SAMPLE

Guest Critics

James Axley
Andrew Benner
Karla Britton
Turner Brooks
Walter Chatham
Anna Dyson
Keller Easterling
Martin Finio
Kimo Griggs
Mimi Hoang
Adam Hopfner
Phu Hoang
Elijah Huge
Jeff Klug
George Knight
Lauren Kogod
Ben Ledbetter
Jennifer Leung
Nadine Maleh
Edward Mitchell
Dietrich Neumann
Emmanuel Petit
Kevin Rotheroe
Gilbert Sunghera
Claire Weisz

Introduction

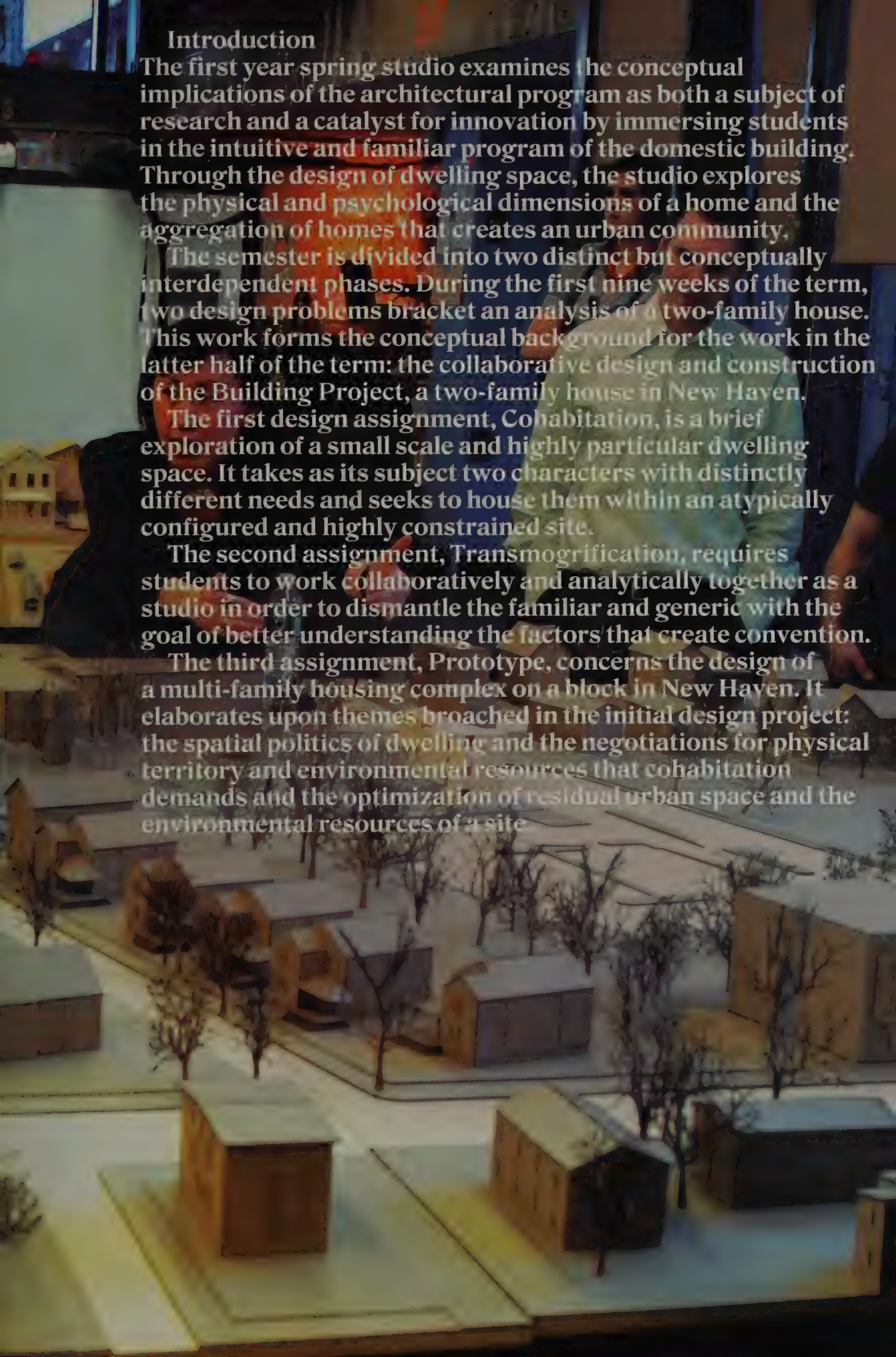
The first year spring studio examines the conceptual implications of the architectural program as both a subject of research and a catalyst for innovation by immersing students in the intuitive and familiar program of the domestic building. Through the design of dwelling space, the studio explores the physical and psychological dimensions of a home and the aggregation of homes that creates an urban community.

The semester is divided into two distinct but conceptually interdependent phases. During the first nine weeks of the term, two design problems bracket an analysis of a two-family house. This work forms the conceptual background for the work in the latter half of the term: the collaborative design and construction of the Building Project, a two-family house in New Haven.

The first design assignment, Cohabitation, is a brief exploration of a small scale and highly particular dwelling space. It takes as its subject two characters with distinctly different needs and seeks to house them within an atypically configured and highly constrained site.

The second assignment, Transmogrification, requires students to work collaboratively and analytically together as a studio in order to dismantle the familiar and generic with the goal of better understanding the factors that create convention.

The third assignment, Prototype, concerns the design of a multi-family housing complex on a block in New Haven. It elaborates upon themes broached in the initial design project: the spatial politics of dwelling and the negotiations for physical territory and environmental resources that cohabitation demands and the optimization of residual urban space and the environmental resources of a site.



502b: First Year Architectural Design Studio

COHABITATION

Louise Levi

The sketch model shows the structure between the two separate spaces for the two prescribed elderly residents, each of whom has a physical impairment. The bibliophile with light and sound sensitivity would spend his days walking through book-filled tunnels, with his living spaces on the landings between the excessive open circulation that makes up his apartment. The elderly woman with a hip-replacement lives in the residue space walled by the bibliophile's house of forking paths; she would live in an open room. While the bibliophile lives in his closet, the woman would have a closet for every function.

Matthew Roman

Using the restrictions of the brief as opportunities for exploration, this project puts into tension the relationship between concrete and wood-frame construction. Programmatic zones belonging to each inhabitant are coded either as concrete extrusions or platform-framed rooms; circulation occurs when the two systems intersect and become superimposed onto one another. Setting the architectonic systems in opposition, the concrete appears to support the light wood-frame while the wood-frame can be read as the form work for the concrete, as if it has been left in place. The effect calls into question the hierarchy of spaces within each inhabitant's apartment and between the two apartments themselves.

Trisha Snyder

By extending the upper and lower units to meet all six sides of the permitted volume, each tenant experiences a greater sense of ownership over the space. The necessary sleeping, eating, and bathing spaces are condensed to maximize the living spaces within the rest of the volume. The diagonal expands these main living spaces further by creating interior dimensions that are longer than the sixteen foot sides. These living spaces allow for the bookshelves and reading area to take center stage in the bibliophile's unit and for an unobstructed open space with ample sunlight for the yoga instructor.

Seher Erdogan

This particular interpretation of cohabitation tests an organizational strategy where one tenant – a bibliophile – occupies the perimeter and surrounds the other tenant – a blogger – whose unit is fixed at the center of the permitted cube of space. The concentric arrangement in plan forces the central unit to extend out of the delineated cube in section and admits sunlight through carefully controlled means. The way in which the two units “steal” pockets of space from one another in order to accommodate required program is not only a solution to extreme spatial restrictions but also a logical way to derive a formal language that is eccentric to the extent of its specificity for the needs of the dwellers.

Matthew Voss

In this project, two units wrap about each other, creating a tightly compacted interior space. To say more would undermine the intrinsic mystery of the completed project.



Cohabitation, group model



Louise Levi, model



Trisha Snyder, model detail



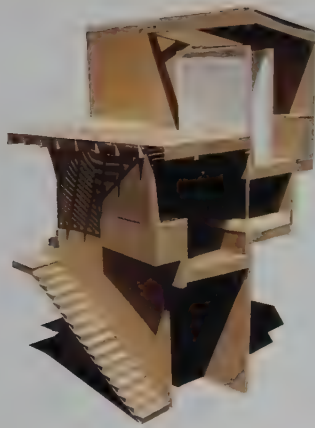
Seher Erdogan, model detail



Matthew Roman, model



Zakery Snider, model



Matthew Voss, model



Jack Brough, model



Jack Brough

Cohabitation is lived-in conflict, a struggle between two entities attempting to maximize their share of the available resources. The interest of this project is contention and compromise and how it translates into built form within a very limited site. Just as there are symbiotic and parasitic relationships, there is the all-to-human desire to broadcast and reaffirm identity, i.e., the belief in a contentious individualism. In architectural terms, two discrete units are caught in a struggle to simultaneously assert the unique while conforming to the whole. Thus, the two units wrest space from one another and form a dynamic stasis whereby an interlocking, prismatic whole is formed from two disparate, contorted parts.

Zakery Snider

Making the difference between two inhabitants experiential while simultaneously creating a new informed space, this project exploits the unique interests of each tenant. A self proclaimed recluse, one tenant – the blogger – is surrounded in plan as though hidden in a cave. His surroundings, however, are primarily those of his cohabitant – the yoga instructor – providing visual access to his antagonist as she dances around him. Yet, increased blog frequency activates LED projections that alter the glass interface between the two occupants, making the central, glass volume become less transparent and shielding the yoga instructor's vigorous dance in changing colors and patterns while providing inspiration for new yoga techniques.

Parsa Khalili

The premise for this project revolves around picking two characters with adverse lifestyles and investigating how to architecturalize the specificities of their respective ethos as they come into conflict. The first tenant – the blogger, an unemployed and overweight male – exists almost exclusively in a digital world, living vicariously through the experiences and activities of others. In stark contrast, the second tenant – a yoga instructor – is perpetually kinetic, constantly moving and working. At every node in the programmatic planning of the allocated space, the former is in constant surveillance of the latter, living through her activities and appropriating her programmatic spaces.

Julianna von Zumbusch

The daily habits of two characters are studied to generate a set of programmatic proximities to a central space for each inhabitant. The central room for each apartment acts as a main living space and serves as a hub for small use specific pods. A series of walls that run vertically through the unit pin the programmed pods to the exterior partition wall. Temporal associations are then established for use of each subspace to determine an acceptable overlap between the two floors. By creating a disjunction in alignment between the apartments, the lower apartment's central space opens to a void above, while the upper apartment gains light from the same space, but via transom windows.



Parsa Khalili, interior perspective



Julianna von Zumbusch, model sequence

502b: First Year Architectural Design Studio

TRANSMOGRIFICATION

Moore Studio
Beale, Chew, Heineman, Levi, Linville, Liu, Marks, Okamoto, Roman,
Snyder, Spigle
'MO[ore]N+ST[udio]ER'

This project reconfigures the significant formal and conceptual devices present at R.M. Schindler's King's Road House into the typical New Haven lot. The result is two-fold: the transformed house on the one hand, and the installation itself on the other. The house project attempts to break down the reading of interior/exterior, private/public, yard/landscape between the two residences by creating a system of reciprocity. The installation uses Schindler's language of unfolding spaces to display various models at different scales - the house project in its new landscape, three larger-scale cross-sections cut across a projected long-section, and diagrammatic models embedded into the piece itself.

Organschi Studio
Beyer, Drew, Eby, King, Krancevic, Lee, Mueller, Schori,
von Zumbusch, Wells
'DECONSTRUCTION'

Drawing on the precedent, Moisei Ginzburg's Narkomfin Apartment building, this analysis project reexamines the programmatic relationships between two three-bedroom apartments, searching for a way to provide more equal living spaces for the two units within one envelope. In order to accomplish this, the house is cut in half, and the back portion is pulled over to create individual yard zones and equal street frontage. Sections of traditional cladding are ripped apart to suggest how the rearrangement impacts internal spaces' relationships to exterior zones. By pushing both car entries to the middle of the site, the project further questions the traditional notion of a front entry and the fact that many two family houses give only one family a front door.



Moore Studio, model



Organschi Studio, model



Lelyveld Studio, model



de Bretteville Studio, model



Lelyveld Studio

Berkas, Ciprian, Khalili, Lee, McGowan, Mello, Rizvi, Voss, Weinberg
'SERVANT/SERVED'

This project attempts to reinvent the typical New Haven house by subverting the social stratification of the given precedent, the Vanderbilt Mansion. Here, the division between servant and served is inverted. For example, the owner's circulation includes two entrances and a circulation which is broken and indirect, while the tenant's circulation is designed around efficiency – with one main staircase puncturing the entire mansion from the ground up. In addition, the extra programmatic spaces of the Vanderbilt Mansion, such as the two master bedrooms, are accommodated and then represented by voided space within the envelope. Furthermore, the faceting of the exterior envelope represents the existence of a skin that resists the movement of the interior volumes.

de Bretteville Studio

Berg, Chua, Cole, Colvard, Davis, Erdogan, Goedken, Hanna, Herzl, Peterson
'COUPLING'

This project attempts to hybridize 34 Oak St., a typical two-unit New Haven house, with Irving Gill's Horatio West Court apartments in Los Angeles. Approaching the problem by identifying the conceptual underpinnings of each type of housing and studying various ideas through models with very specific agendas, this analytical project pursues a strategy that mediates between the different organizational purposes and formal logics of the two precedents – i.e., the "courtyard" in juxtaposition with the street presence of the house as an "object." Hence, conceptualizing the coupling mechanism employed between the two units in each precedent as permutations of handed objects and exploring the ramifications as far as frontage, circulation, and yard activity with regard to these coupling strategies, the final product exemplifies one possible solution to this problem.

Sample Studio

Anderson, Brough, Crosson, Di Tolla, Kim, Lun, Martin, Mishkind, Neufeld, Snider, Tang
'DOUBLING'

The mirror is the primary vehicle by which the two precedents are analyzed and reinterpreted – whereas the units are mirrored across a horizontal plane in the 34 Oak Street project, the units are doubled about a vertical plane in OMA's Patiovilla. This project centers on the strangely seductive and horrifying nature of reflection. Here, the emphasis is on the terrifying aspects of the looking glass: a man with no reflection or, worse, one that is eerily disfigured... Indeed, nothing is more terrifying than the double. Just as strange is the reconfigured reflection, as when Gogol's Kovalev runs into his nose dressed in military uniform on Nevsky Prospect. Hence, the grotesque possibilities of shifting reflections and refractions are manipulated to create two units with a shifting relationship, providing various degrees of architectural horror. This proposal, then, does not aim for one static configuration; rather, it proposes two units that can be infinitely reconfigured based upon four simple concepts: quality of light, sectional movement, cinematic procession, and reflection. Each rule is isolated and explored in four specific configurations which also investigate different mirroring planes. This proposal, then, suggests an unstable architecture of possibilities.



Sample Studio, model

502b: First Year Architectural Design Studio

PROTOTYPE

EXOSKELETON

Catherine Anderson

The exoskeleton prototype dwelling is organized around a bare frame that allows for two narrow slivers of space at the extremes. These slivers represent the "minimum" standards for living as dictated by law, precedent, and ergonomics. Between these two slivers, the frame defines a large volume of "luxury space" – that is, space beyond the minimum allotment provided at the edges. The two dwellings in each unit extend inward from each side, grappling for the remaining space in the frame. Depending on the particular characteristics of the tenants, the allotment of this space is regulated. In some cases, much of the residual space develops into a common garden area, extending vertically through the units and allowing air and light to infiltrate the building. In other cases, however, the occupants are consumed by the need for more private dwelling space, and the common amenities are stifled and subsequently eliminated.

STEP HOUSE

Bryan Berkas

In this project, two units wrap around one another in split-levels so as to appropriate all four sides of the whole, allowing for a graded shift in the aperture and orientation of programmed space with regard to the exterior yard. The three-bedroom house relates to the overall volume of the unit, opening directly on two sides to semi-private yards, whereas the one-bedroom apartment runs in a different direction, acting as an insertion into the whole and fronting the semi-public circulatory path of the site. The otherwise square plan is pinched in order to further refine the two systems with respect to the four sides; moreover, it establishes an indirect relationship between the multiple units on the site.

STEALTH HOUSE: COVERT URBANISM

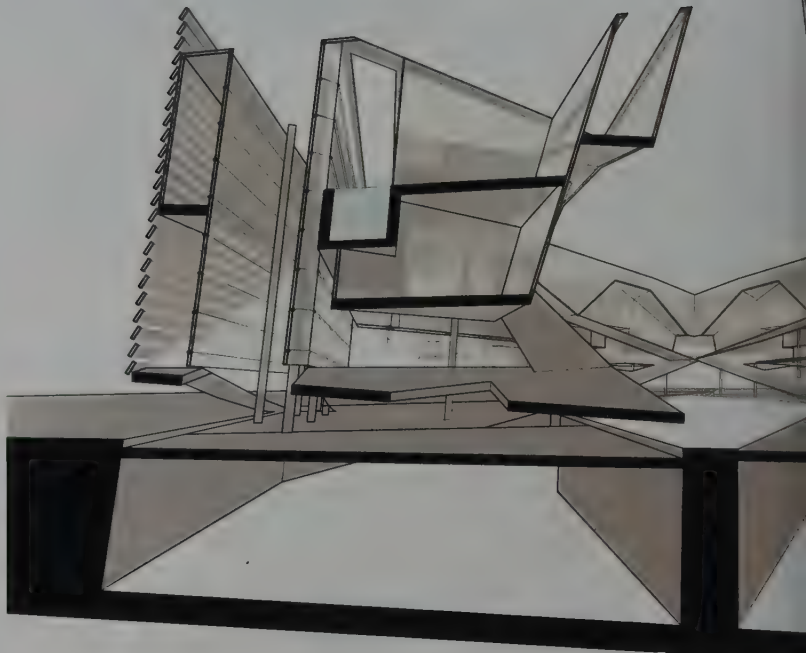
Jack Brough

Drawing on developing military ideas of active, or optical, camouflage, this project attempts to create an "invisible" architecture that uses reflection and refraction to create a disturbance in the visual field of the neighborhood. Each unit is structured so as to prioritize view corridors from the interior, elongating and emphasizing particular views, and dissolve the mass of the building into two dimensional frames from particular exterior vantage points. Upon aggregation of the units, the overall composition creates a visual effect that undermines traditional notions of contextuality, a kind of shifting image of absence. Here, the concreteness of material presence is negated and vision is subverted in order to generate an over-rationalized distribution of units on the site and create a disturbing urban mirage.

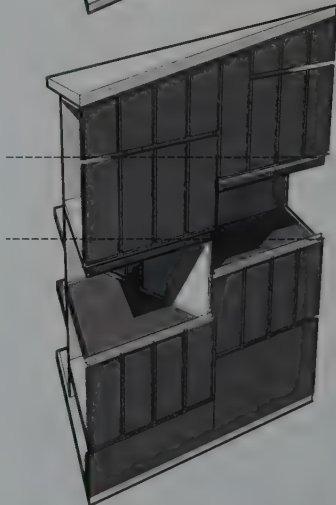
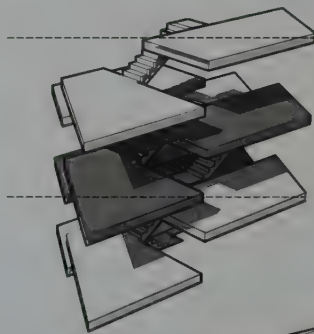
LIGHTHOUSE

Travis Eby

Inspired by the imbalances that result when two parties cohabitate inevitably, one has privileged access to resources while the other must adapt to the lack thereof – this project proposes an architectural solution in which the subordinate party adapts advantageously to limited access to natural light. Occupants are divided into above-grade and below-grade zones: the former day lit via light wells carved out of a solid volume and the latter accessing light according to the projection of the sun's rays from the eaves above. In turn, the below-grade units situate program according to the varying direction and intensity of the filtered light from above at different times of day and year.



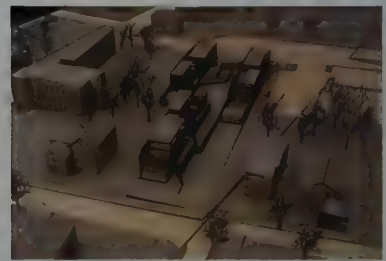
Zakery Snider, section perspective



Bryan Berkas, diagram



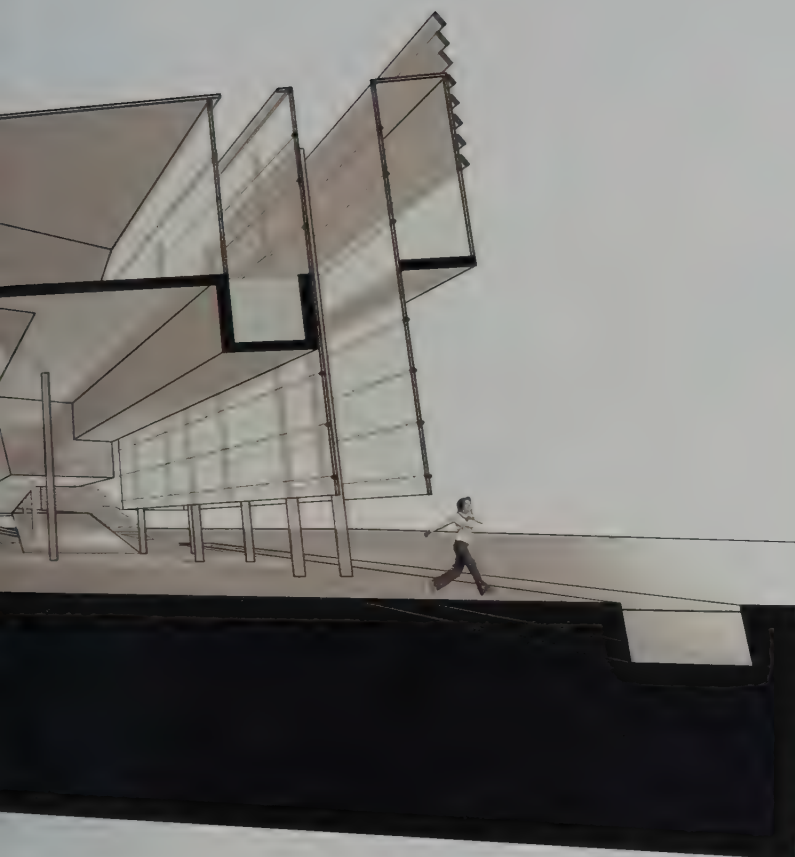
Travis Eby, model detail



Miriam Peterson, site model



Catherine Anderson, perspective



PARASITE HOUSING

Parsa Khalili

This project investigates the problem of parasitic dwelling. By inverting the idea of a shared volume and allowing the programmatic needs of the single occupant to effect the programmatic distribution of the tenant family, the house becomes a resultant of the designed parasitic relationship – i.e., the process – rather than a designed form. Furthermore, whereas the idea of parasitoidism already exists as an understated form of surveillance within the family structure – a notion that this project also plays on within the family unit – it is made manifest with respect to the external force of the single occupant through an encouraged voyeurism. Hence, the process both arrives at a formal solution and creates a network of visual correlations between programs and functions within the shared house.

CUT AND FILL HOUSE

Isaiah King

This project begins by covering the entire site with single-story housing that is too dense for zoning restrictions and out of scale with the neighborhood. This new ground is then cut-and-filled in order to create the appropriate density and investigate specific spatial opportunities. As a result, each prototypical apartment is reconfigurable and comprised of a three-bedroom owner's unit on the ground floor that includes a sunken exterior patio space and interior light wells. Volumes are cut from the excess of the owner's unit and shifted up to create guest rooms with walkout spaces below. Volumes are also moved to the upper level, creating a rooftop apartment. Hence, this project redefines the ground as a set of overlaps between a renter and an owner mediated through the roof-scape and its relationship to the spaces below.

URBAN INTIMACY

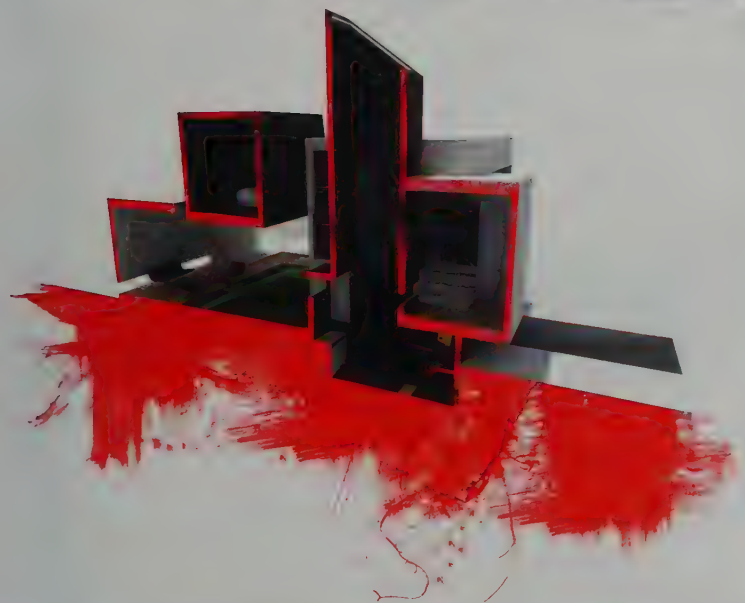
Miriam Peterson

Four formal strategies based on varied but intimate human interactions are considered in this project: spooning, hugging, nesting, and flirting. For example, the flirting strategy offers an opportunity for the controlled interaction between two households without physical interlock. Typically, urban dwellings are separated through a party wall; here, screens are used to control visual interactions between two acoustically separate dwellings, creating a central space of tension. The same strategy of defining space is deployed on the site; the perforated skin enclosing each prototypical unit begins to peel away from the structural frame and create private open spaces for the inhabitants of the ten units. Hence, using a series of variably perforated surfaces, a complex relationship of private and public space is created.

THERMAL BREAK

Zakery Snider

In an attempt to provide multiple-unit housing for the disabled, this project uses hydrotherapy as an organizational strategy – breaking down the typical programmatic elements of the house depending on thermal variations and providing a continuous, therapeutic lap pool which links all of the units on the upper level of the structure. The pool, in conjunction with vertical hanging gardens, naturally produces thermal effects, such as fog, which define spatial zones within the glass partitions of the house. A ramp leads up to the units and the pool and informs the bottom of the floating volume above. Ultimately, the ramp reaches the roof and creates a new landscape that can be multiplied as a system while liberating someone in a wheelchair to experience a floating sensation.



Parsa Khalili, section perspective



Jack Brough, perspective



Isaiah King, perspective

506b: First Year Building Project

HERBERT NEWMAN (Building Project Coordinator)
ADAM HOPFNER (Building Project Director)
PAUL BROUARD (Building Project Advisor)

INDIVIDUAL HOUSING PROPOSALS

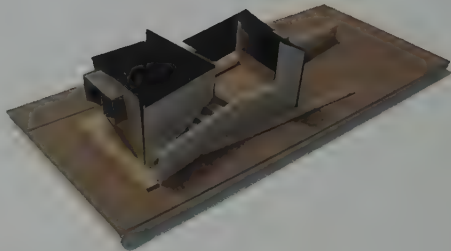
Introduction

Since 1967, the Yale School of Architecture has offered its students the opportunity to design and build a structure as an integral part of their graduate education. Unique among architecture schools, this program is mandatory for all first-year students. For the past ten years, the school has partnered with organizations in New Haven to build affordable, single-family homes.

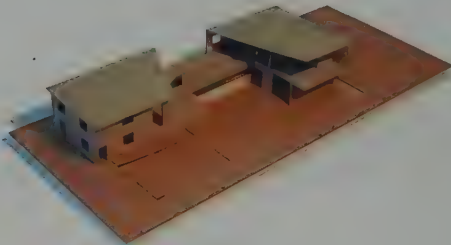
Charles W. Moore, who headed Yale's Department of Architecture (now the School of Architecture) from 1965 to 1971, founded the First Year Building Project in collaboration with faculty member Kent Bloomer. Moore saw that getting out of the studio and building something would have several benefits for the students. As a believer in simple tectonics and basic technologies, he hoped students would be inspired by the mechanics of building. In the midst of the student unrest of the 1960s, he saw the project as a way for students to commit to positive social action by building in disadvantaged communities. Since then, the houses have allowed students to gain the experience of working with a client and the opportunity to respond to the challenges of affordable housing and urban infill.

This year, for the first time, the Yale Building Project has joined forces with national supportive housing developer Common Ground Community. The Building Project contributes to their "Pathways" program, which provides supportive housing in a multi-step process that helps families at risk of homelessness achieve self-sufficiency and stability as tenants or even home owners. Additionally, the Yale Building Project has also forged a relationship with the Connecticut Veterans Administration in an effort to address the challenges facing a relatively new group that is particularly vulnerable to homelessness: female veterans. After the construction of the home, representatives of the Veterans Administration continue to consult with the new homeowners regarding issues of home-ownership as well as physical and emotional needs.

The design phase of the Building Project begins with the formation of student design teams. Each team then explores different design strategies developed by individual students. The teams then proceed to develop and document a chosen proposal for construction. The project chosen at the end of the term is built by the class over the course of the summer. Throughout the three month-long design, documentation, and construction process, students are challenged to solve the formal, spatial, and technical problems of building affordably, efficiently, and with environmental sensitivity.



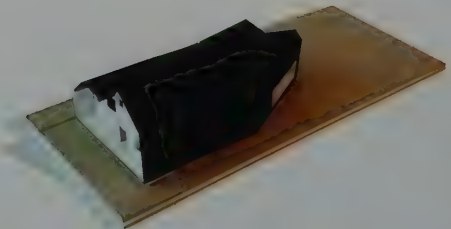
Jack Brough



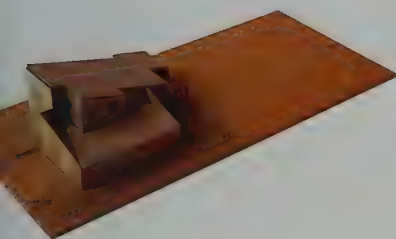
Jason Kim



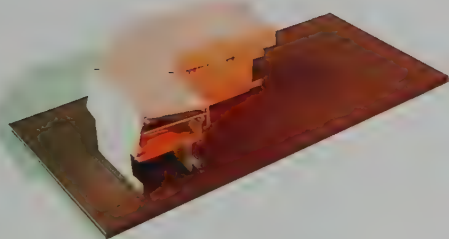
Cheng Hui Chua



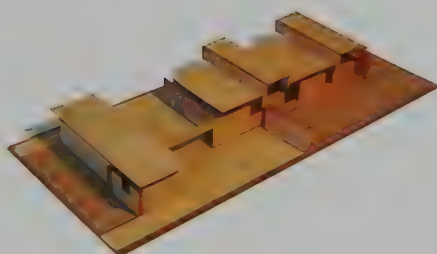
Cody Davis



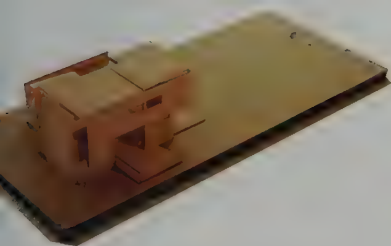
Matthew Voss



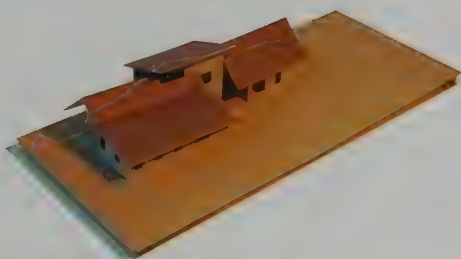
Angel Beale



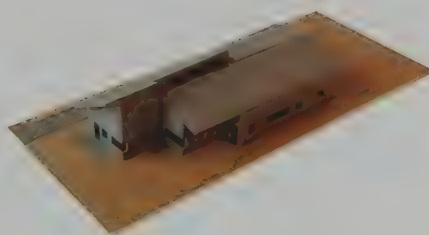
Patrick McGowan



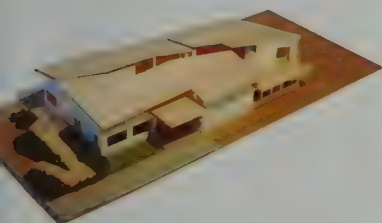
Miriam Peterson



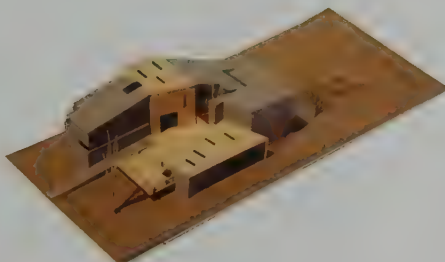
Julianna von Zumbusch



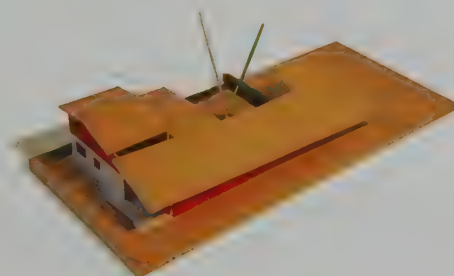
L. Rosa Weinberg



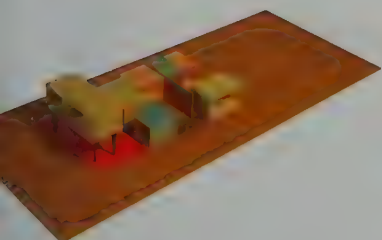
Nina Liu



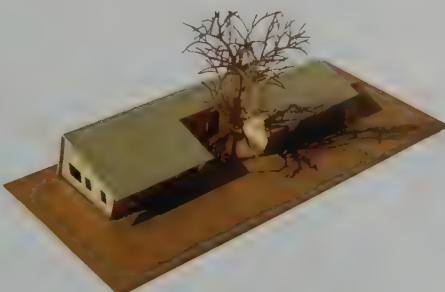
Matthew Roman



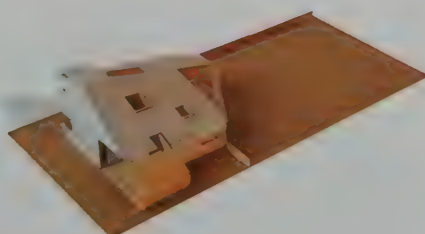
Seher Erdogan



Nicholas Hanna



Reuben Herzl



Shane Neufeld

506b: First Year Building Project

HERBERT NEWMAN
ADAM HOPFNER
PAUL BROUARD

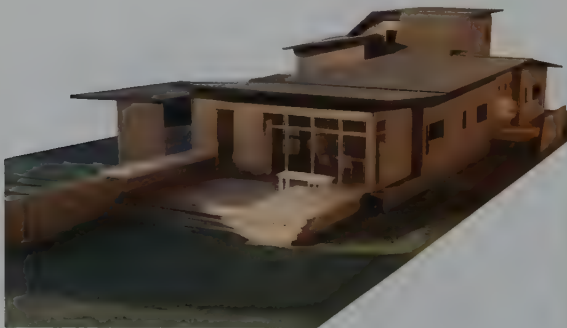
TEAM HOUSING PROPOSALS

TEAM A

- Robert A.M. Stern** "What is your thinking about the location of the living room?"
- Rebecca Beyer** "We were discussing having the living room, the kitchen, and the dining room towards the front of the house but there was a concern for the relationship between the carport and the kitchen so we broke up the space and oriented the kitchen toward the carport in the back. In order to have a front entry, then, we nested the living room between the family zones."
- Miriam Peterson** "I think, too, because the house is organized essentially as this straight shot for accessibility reasons, the living room provides a breadth of expansion at the middle of the house."
- Peter de Bretteville** "Wouldn't it make sense if this wall would have moved here and shared in a large community space, where the opportunity to interact visually and physically with this court, with the living space is provided for..."
- Robert A.M. Stern** "And on a more pragmatic level, you put the children between the two adult spaces and so as people move, theoretically, between the two spaces after the children have been put to sleep, you have this kind of noisy, chattering hallway. It just doesn't make sense."
- Mark Simon** "I agree with Bob, and I think this is a very interesting scheme. I love the ability to see from the kitchen all the way to the front door. The family is going to use the back door ninety percent of the time – even the friends will probably come and use the back door – so I think if you make that change it will make a huge difference."
- Robert A.M. Stern** "The problem is that you have both entrances right next to each other. Both the tenant and the owner want a certain degree of privacy. Any comment on how you arrived at this strange roof?"
- James Axley** "Before the roof controversy unfolds itself, I just want to make the point that there is a different viewpoint by which the separation of the living room and the kitchen is, in fact, desirable. And, you pointed this out, but this enfilade from the kitchen all the way through is really a very nice move, but the door is not enfile as it were, it's off by eighteen inches..."
- Robert A.M. Stern** "...but it's outdoors, Jim, that enfilade that you're talking about. It's a visual axis..."
- Mark Simon** "Let's talk about the roof... This would be much simpler if you just had a straight sloping roof. It doesn't look like it's inevitable; it looks like it's trying to be designed... but it doesn't pull it off. Shed the whole house, and then you have a complex house that plays off of the simplicity of the shed... It also is going to be much too low on the street. It's going to feel like a little shrimp and it needs to puff itself up a little bit."
- Karen Fairbanks** "I feel like the interest in the landscape has really been threaded through in a nice way."

You can see it even in the way you chose to do your drawings; the landscape is always there. It's always rendered, and you see it as a part of the life of these spaces."

Herbert Newman "I just want to comment again on that point about the landscape here. This is a project that's using the whole site, which recognizes that the boundaries of the property are one thing and that the walls of the surrounding properties are another."



TEAM A, model

TEAM A
Jamie Berg, Rebecca Beyer, R. Alexander Cole, G. Dexter Ciprian, Travis Eby, JangWon Lee, Taekyoung Lee, Lauren Mishkind, Miriam Peterson, Tom Tang, and Emily Wells

Investigating the psychology of space, this project seeks to provide a safe, controllable environment centered around a courtyard that acts as a space of mutual support for the owner and renter. The design of the house is based upon a journey that takes the individual through a range of liminal spaces as part of a progression through time with designed moments of pause. Each of these moments is articulated through a series of local focal points that provide visual relief, while maintaining an ease of movement throughout the house. While the central view corridor moves along the longitudinal grain from which the spaces of the house extend, the cross graining of spaces along this path emphasizes the experience of the house, creating zones that expand and contract as one travels through it.



TEAM A, perspective



TEAM A, interior perspective



TEAM A, section

TEAM B
Leslie Goedken, Isaiah King, Eric Krancevic, Nina Liu, Kristin Mueller, Mieko Okamoto, Karen Rizvi, Matthew Roman, Zakery Snider, and Meghan Spigle

The Team B house turns programmatic restrictions into design opportunities. The efficiency of the plan grows from the need for clear distinction between owner and tenant spaces, both public and private. The house draws the occupants in from the street onto a shared deck. The owner's spaces are arranged around a central spine, giving visual and physical access to both front and back while making the outdoor spaces a significant part of the experience inside. The tenant apartment is designed in section, creating a dramatic connection between the living and kitchen space on the ground floor and the bedroom and study on the second level.



TEAM B, plan

TEAM B

Robert A.M. Stern "I think your graphics are very well put together... It all lacks only one thing: you never showed your house in the original context of the street. You were probably wise not to because it doesn't sit any better than any of the previous houses on the street. I also commend you on the way that one of your colleagues presented the landscape; I thought it was very thoughtful and it's very well represented in the drawings and the model. I wonder, though, if you overvalued the back yard in the eyes of the potential owner of the house. And your plan does not give any really significant place for the owner – the owner can hardly even see the street. – and I think that is a very big weakness in what you've done. I'd much rather be a tenant than an owner in your house, in that single respect."

Matthew Roman "I think we were responding to the particulars of the client and her three children. I agree that the normal condition is to have some access to the street there but the problem with that is that back yards end up being underdeveloped and underutilized so I think that what we were trying to propose was that we'd create the backyard in such a way that it actually becomes essential to the use of the house. I think it's a trade off."

Robert A.M. Stern "Well, I'm all for not having trade offs, but achieving a perfect ten."

Mark Simon "I want to disagree with you Bob..." [someone whistles in amazement]

Robert A.M. Stern "Mark and I never disagree."

Mark Simon "I think it's a wonderful scheme. And I think because the tenant is in the front you don't really also want the owner in the front as well. I like the way that you have separated these two worlds."

I think that the design here is edgy but you pull it off. It's a very handsome plan, and I think it makes a lot of sense.

I love the desk in the middle of it, the kind of cockpit where you can see everything that is going on. My only complaint, and it's one we've heard in all of these, is that it's sitting too low on the street... it looks kind of like a squished bug on the street. Buildings tell stories and this building looks like it's just visiting. It has no agreement with its neighbors and it's really a shame because it's really a fabulous plan."

Robert A.M. Stern "I think the problem also comes from putting the cars on the street. Urban houses don't have cars on the street. And you may think that putting the cars in the back is a misuse of the backyard, but I think having cars on the street is just not pedestrian friendly."

Keith Krumwiede "And if you get the cars around the back, you're going to have a narrower, taller house... One of the issues with it being out of scale at the street is that it's low and wide, if it's just this piece at the street you can start to address this very different scale at the street."

Karen Fairbanks "I am also of the camp for possibly moving the cars to the back or at least finding some more space on the front. I feel like, if you look at your plan now, there's a lot of pressure on that front part of the house – you're compacting a lot of stuff – and you have a lot of space in the back. On the one hand, I appreciate that shift, from being tight and urban to that expansion, but you could get a little more generous with the space at the front. I think the plan is great, the planning, the spaces inside, the excessive materiality, the use of materials to start to define these zones... I think there is more testing that needs to happen though in the materials of the massing. I like what you're trying to do but I wonder if testing where surfaces are continuous and where they're not will also alter the reading of the mass..."



TEAM B, model

TEAM C

Terrence Chew, Cheng Hui Chua, Gina Di Tolla, Philip Drew, Seher Erdogan, Nicholas Hanna, Jason Kim, Patrick McGowan, Tal Schori, and Julianna von Zumbusch

This project examines adaptability at several different scales in order to question the economy of current buildings trends. On the macro-scale, this project promotes the exploration of how a prototype can respond to different sites. At the next level, it questions how a simple wall shift can change the balance of rooms within a unit to accommodate changing family dynamics. Finally, on the small scale, furniture layouts and details permit flexible use of rooms. A panelized system is laid out to develop a spine of open family spaces which responds to denser, more traditional masses that vary based on the inhabitant's needs.

TEAM C

Robert A.M. Stern "I would like to know, why did you put the driveway on the south side of the house? Did you say?"

Philip Drew "It's to get the mass of the house out of the shadow of the house next door."

Robert A.M. Stern "It's very admirable in many ways but I'm troubled by that. It may be out of the shadow, but the principal living space is looking to the north so it's not benefiting from any sunlight really. The eastern orientation is one that, for people who have active lives – that is, ones who aren't sitting around in their living rooms at ten in the morning – is not that desirable. If they are using their living rooms, let's say on a nice evening like tonight, the south and west orientation is desirable; that's when you enjoy the benefits of it... I understand why you did it now but I'm not quite convinced."

Philip Drew "But there's also a major living space up on that front, southwestern corner..."

Robert A.M. Stern "...and it overlooks the driveway, which is not exactly another dream situation. And it overlooks the tenant's car which might not be a Mercedes... it might not be the latest model."

Herbert Newman "But that can also be fixed as well..."

Robert A.M. Stern "...By buying the tenant a new car." [laughter]

Karen Fairbanks "...By changing the orientation, by adding more solid panels on either side..."

...I admire the aspirations of the project; I think the idea of trying to come up with ways to rearrange the house with minimal means is great...

...I'm not so sure that some of the rearrangements are all that conducive for the people who would rearrange them... like to have your kitchen upstairs and your living room downstairs. I'm a little concerned, though, that what you get, and the rooms show it, is these really thin strips of living spaces, kind of along each other and not as much in communication with one another. Living gets a little dispersed throughout the project."

Mark Simon "I disagree. I'm just thinking back to clients' families. There are two sets of opinions out there: there are some that really want everything together as you're suggesting and then there are others, whose children are typically four to five years older, who are just desperate to keep the family apart so that the parents can talk while the kids watch TV..."

Julianna von Zumbusch "I think we also had this idea that the master bedroom and the double bedroom could flip so that the mother, if she wanted to be closer to her children while they were younger, could be nearer to the youngest child. It's an idea that you could switch things around in case at some point the family dynamic changed."

Robert A.M. Stern "I'm on Mark's side. I think the planning is pretty ingenious as it is. I mean maybe we'll see something later that will blow this one out of the water but it's pretty good to me right now."

Karen Fairbanks "Are there certain limitations that the students were working under in particular?"

Alan Organschi "...volume is a huge issue for cost, clearly; that's a huge one. There was also the fact that it was a concession for the client to allow anything upstairs. We're well under the city's four-story height limit."

Robert A.M. Stern "And there's the rule that no Yale house can have a gabled front... [laughter] to punish the Dean clearly, to make him susceptible to hate calls from everybody in the neighborhood..."



TEAM C, exploded axonometric



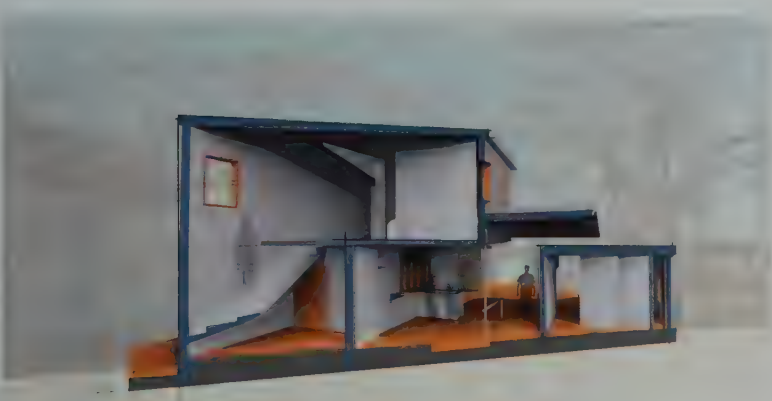
TEAM C, model



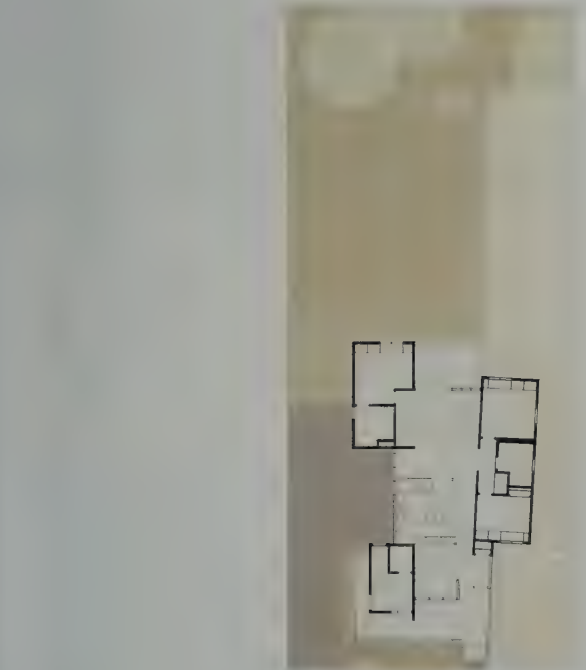
TEAM C, interior perspective

TEAM D
Bryan Berkas, Daniel Colvard, Courtney Crosson, Louise Levi, Caleb Linville,
Aram Marks, Marianna Mello, Shane Neufeld, Matthew Voss, and L. Rosa
Weinberg

One of the core issues in any proposal for this particular Building Project is the imperative of handicap accessibility. While current ADA codes represent problem solving methods to deal with the frustrations of noncompliance, these codes are ultimately tactical and not architectural solutions. The central goal in designing this home is to manifest this imperative of accessibility not as a series of code mandates applied to an unrelated design but rather as an architectural and spatial strategy used to address the issues of immobility, confinement, and dependency. This design utilizes the entire site to create a dynamic spatial experience through circulation sequences that reinforce a sense of movement and spaces which capitalize on site features in order to reinforce notions of prospect and refuge.



TEAM D, section perspective



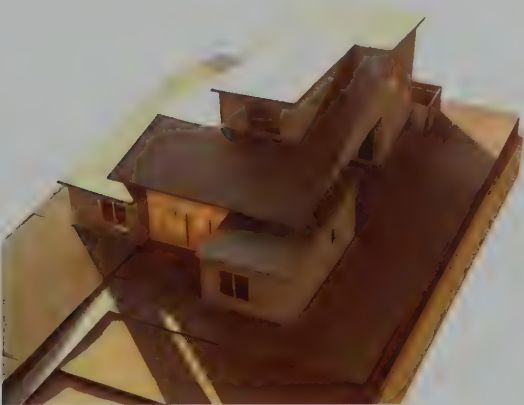
TEAM D, plan

TEAM D
Peter de Bretteville "I have a question about the formal arrangement. It's looking in plan a bit like a boulevard where you have two roads that intersect somewhere out here, and in the center there is the kitchen as the hub. The boulevard... it almost looks like it's a two-way street and separation of this mother from her children who are living on the other side of the boulevard and issues of privacy and protection around the central hub become problematic. I'm curious about the comfort of the family that might be considered dislocated in the most extreme way."
Keith Krumwiede "I don't think that's happening. I don't think the diagram sets it up that way. I don't think its compromising security. The success of it is that you've slipped an open fluid space within a protective shell. I don't think it's overly public in terms of its relationship to the city. The problem for me is in this space."

I know the function of collaboration, but there are too many small ideas that eat away at the clarity you have here...

Here someone had to have the continuous edge we see in the porch. Someone had to have the big punched windows. There are all of these little moments that start to get out of sync."

Mark Simon "The critical issue here is that you do have a core idea that's wonderful, very promising, and that's shown in the massing model, but the house doesn't look like the massing model. There has been something that has happened that has really compromised that, so it doesn't work in many ways because you've left that behind. I think the general idea of the central boulevard with the buildings off of it could work, but I agree with Bob that you have this backwards."
Herbert Newman "The point about scale, if you look at it in the small scale site model, the house doesn't seem to hold its own on the street. It's too small; the massing is too low. And I don't think the kinds of spaces you've made are really that wonderful."
Keith Krumwiede "I think you need to measure the moves in the house against the idea that's driving it. I like what the house can be, but there are so many places where there are nervous ticks. [laughter] I know you guys think every opportunity is a chance to improve the design, so you run after it. But you've actually run away from your project."
Joeb Moore "I'd like to point out one inconsistency between what everyone admires in the wood model as a conceptual diagram of what this is and then, phenomenologically, your experiential analysis which is about this slow movement, the expanded view from the front to the backyard. The other direction when you're standing in the kitchen and facing the front... in that, you experience compression. That's not represented in the wood model. You're calling it a void. It's much more than a void. This is not just absence. This is a space in which time, space, culture, and the city open to us in different ways. That's what has to get represented and talked about both in your use of graphics, which I don't think you've used to reinforce your presentation."



TEAM D, model

TEAM E (SELECTED DESIGN)
Catherine Anderson, Angel Beale, Jack Brough, Cody Davis, Zach Heineman, Reuben Herzl, Parsa Khalili, Patrick Lun, Felicia Martin, and Trisha Snyder

As the two occupants, owner and tenant, are in a unique position to help one another stabilize their lives emotionally, financially, and socially, their shared residence must create a setting in which they interact. In this proposal, the porch becomes the primary vehicle through which the two residents interact physically and visually. In addition, the interior of the house frames important views across the front and back porches, creating a hierarchy of private and urban vistas, incorporating broader urban concerns into the design. Although the house is primarily organized according to the influences of the community and urban environment, it is also divided distinctly as a result of the natural progression of light through the house over the course of the day and the year. In a dilemma symptomatic of the infill condition, the houses on the north and south intercept much of the available daylight. As a result, the new house must collect light at its extremes: the east and west. Zones within the house are thus alternately activated in the morning – to the east, bedrooms and baths – and the evening – to the west, living and dining.

TEAM E (SELECTED DESIGN)

Robert A.M. Stern "I want to commend you for addressing certain issues which I think are fundamental to the problem. I think the Z-shaped plan of the main house is very ingenious. I think that created a way of separating the tenant's entrance from the owner's entrance with a reasonable degree of privacy while giving both a relationship to the street. It's really quite sophisticated. The great thing about your scheme, besides its many planning virtues, is that when you look at it from the street it answers to the context by having a relatively similar two story volume, similar in width to the typical Greek revival house which we see in this photo. Of course, the funny angles don't fit; they look like they're writhing out of the site, but at the end of the day, I'm willing to be happy with less. It's very thoughtful. I commend you a lot."

Keith Krumwiede "I think there's still some work to be done with the roof of the carport which is less successful in every house that we have seen, but the planning for the cars seems to work pretty well. Just slipping them around the corner a little bit. I think it's more of a snake, and for me the head being cut off and then stuck back in is a little bothersome versus finding a way to let it come back over itself or somehow even give you the shelter for the car."

Mark Simon "I agree with Bob and Keith."

This is superb; it's really clever. You provide some of the best things we've seen in other houses.

You have a hallway that takes advantage of the glass and backyard to make the house much bigger, so it's not too compressed. You've pulled your social spaces to the front of the house. You're letting people sleep quietly in the back. You have managed to have one front stoop where the front doors to the two units are far enough apart. You have a really good front porch for socializing on the street. The business of the cars sneaking just around the corner is a terrific solution, and you don't have to back up a huge distance, yet you don't have a car in everybody's face. There are many pieces to this that are ingenious, and I agree with Bob that you got the general proportion of the massing on the street. This feels like it belongs on that street."

Keith Krumwiede "What's interesting and I'll take back the thing about the snake being continuous – is the way it splits. This being a double lot..."

Joe Schiffer "The thing I don't understand is the circulation, under cover through tunnels, between where these two things meet and are a lot heavier. The outdoor space that exists there... we are still in New Haven. It's not that kind of environment, and you have an outdoor space there. I'm wondering why that's there, and there are two doors, a front door and a service door. Then, there are two doors into the foyer of the tenant unit which I'm not sure I understand."

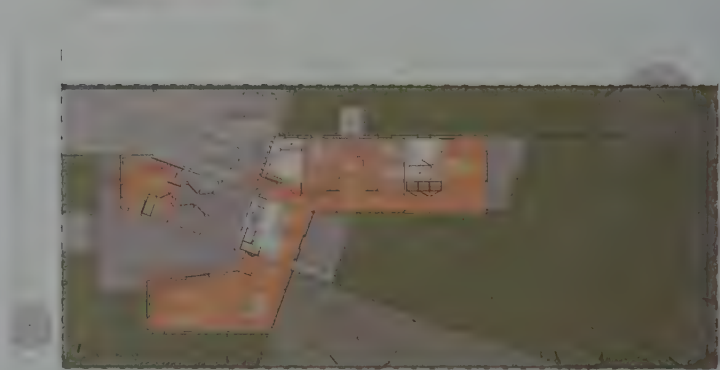
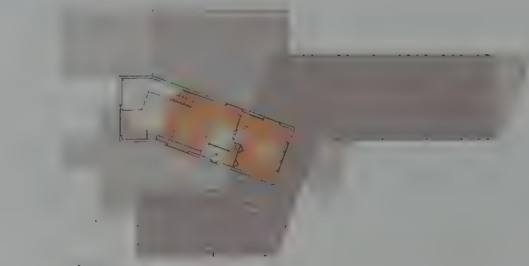
Keith Krumwiede "It's the back door. That's where you put your garbage cans. If you actually look at your planning, what you're doing is... this is a lot of storage. You cut that away, and on the upper level you have that. This cuts back, and that's a covered area on the porch."

Robert A.M. Stern "You might make a gate. Believe it or not. It's a service area. You don't want the kitchen to look into the service area. That's the one thing that I think doesn't follow through with the logic of everything else. The kitchen should look toward the street in some way."

Peter Newman "One of the most brilliant things, I don't see it here, but you had it in your movie, was the view to the neighborhood from this very intimate space. There it is. This becomes a porch for these people that activates a semi-private public realm, and interacts with the more public realm, it is really wonderful."



TEAM E, interior perspective



TEAM E, plans



foundation pour



formwork disassembly



sill plate installation



slab pour



on site instruction



weatherproofing



interior framing



TEAM E, model

M.E.D. Research 2006/2007



Eeva-Liisa Pelkonen, coordinator

M.E.D. Committee

Peggy Deamer

Keller Easterling

Karsten Harries

Dolores Hayden

Sandy Isenstadt

Emmanuel Petit

Alan Plattus

Visiting Critics

Mark Jarzombek, Massachusetts Institute of Technology

Spyros Papapetros, Princeton University

Timothy Rohan, University of Massachusetts, Amherst

Hadas Steiner, University of SUNY, Buffalo

Second Year Students

McLain Clutter, advisor Peggy Deamer

Britt Eversole, advisor Keller Easterling

Enrique Ramirez, advisor Eeva-Liisa Pelkonen

Molly Steenson, advisor Emmanuel Petit

Federica Vannuchi, advisor Karsten Harries

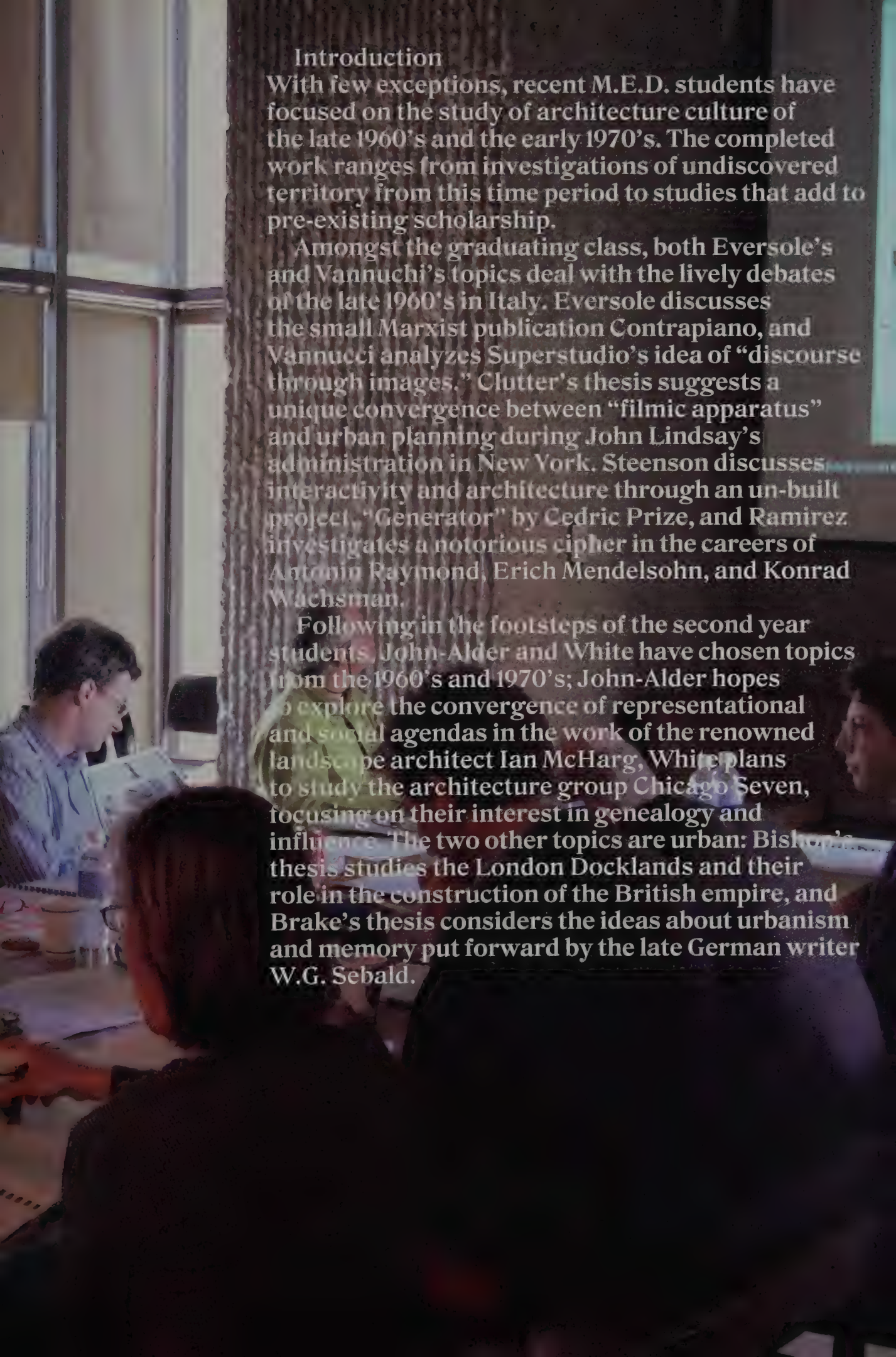
First Year Students

Alan Brake, advisor Dietrich Neumann

Elizabeth Bishop, advisor Keller Easterling

Kathleen John-Alder, advisor Eeva-Liisa Pelkonen

Zachary White, advisor Emmanuel Petit

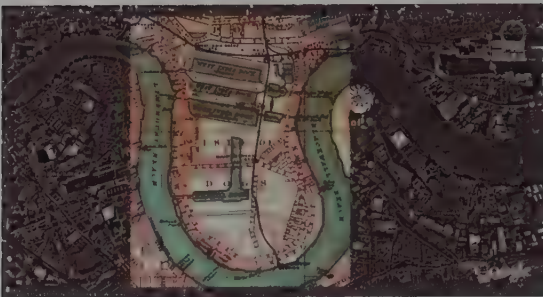


Introduction

With few exceptions, recent M.E.D. students have focused on the study of architecture culture of the late 1960's and the early 1970's. The completed work ranges from investigations of undiscovered territory from this time period to studies that add to pre-existing scholarship.

Amongst the graduating class, both Eversole's and Vannuchi's topics deal with the lively debates of the late 1960's in Italy. Eversole discusses the small Marxist publication *Contrapiano*, and Vannucci analyzes Superstudio's idea of "discourse through images." Clutter's thesis suggests a unique convergence between "filmic apparatus" and urban planning during John Lindsay's administration in New York. Steenson discusses interactivity and architecture through an un-built project, "Generator" by Cedric Price, and Ramirez investigates a notorious cipher in the careers of Antonin Raymond, Erich Mendelsohn, and Konrad Wachsmann.

Following in the footsteps of the second year students, John-Alder and White have chosen topics from the 1960's and 1970's; John-Alder hopes to explore the convergence of representational and social agendas in the work of the renowned landscape architect Ian McHarg, White plans to study the architecture group Chicago Seven, focusing on their interest in genealogy and influence. The two other topics are urban: Bishop's thesis studies the London Docklands and their role in the construction of the British empire, and Brake's thesis considers the ideas about urbanism and memory put forward by the late German writer W.G. Sebald.



Elizabeth Bishop, collage

THE INFRASTRUCTURE OF EMPIRE

by Elizabeth Bishop

This thesis investigates how warehouses built in London Docklands during the 18th and 19th centuries were used to spatially control imports and, by extension, England's exposure to other cultures. Furthermore, it shows how the warehouse is used as a heuristic device to access the British culture at the time the British Empire was emerging as a major world force.

Warehouses designed by architects such as George Gwilt and engineers such as Sir John Rennie for the East India and West India Import Companies are discussed. For example, the Tobacco Dock Warehouses in Wapping, the West India Warehouses at Canary Wharf, and the extensive East India Company's warehousing complex in the city are investigated through a variety of investigative lenses. In addition, analysis of contemporaneous writings and artifacts shed light on the culture of the era by revealing certain pathologies of the society that generated the warehouse. Elements drawn from cultural artifacts of the time include an analysis of "Annus Mirabilis", a poem written by John Dryden heralding the birth of the British Empire, an excerpt from Samuel Pepys's diary chronicling his amazement of the rich contents of a Dutch trading ship, and a visual analysis of the watercolor "A View of the East India Docks" as painted by William Daniell in 1808. Literary works such as Charles Dickens's *Dombey and Son* and Daniel Defoe's *Tour Through the Whole Island of Great Britain* reveal aspects of British culture as England developed its overseas empire.

During this period of development, the logistics of trade and exchange were codified in the fabric and infrastructure of the city. Warehouses are an element of this infrastructure and part of an organizational system that pervaded London's Docklands. The system is evident in the form of wet docks, warehouses, walls, and quays. Inside the warehouse a process of sorting and exchange was negotiated. Signs of territorial resolution are exhibited in the proliferation of this building typology, and a logic of operational tactics of empire was encoded in the typology's creation and use. This warehouse urbanism that found a foothold in London in the 19th century is a fascinating precursor to the warehouse urbanism found today in transshipment ports all over the world.

...

W.G. SEBALD, NOVELIST, CRITIC, URBANIST: AN APPRECIATION

by Alan Brake

Novelist and critic W.G. Sebald was an astute observer of 20th century urbanism. The city, for Sebald, was the setting for vignettes that illuminate the history of tragic events in the 20th century, such as the World Wars, the Holocaust, the urban catastrophe of modern warfare, the erosion of public space, and the coarsening and quickening of cultural life. Through the darkness of these events, however, Sebald's irreverence, humor, and wit carries the reader to a place of understanding, of depth, to create small, humane memorials to these uniquely modern losses.

Each chapter focuses on a major work of his oeuvre, including four novels, *Vertigo*, *The Emigrants*, *The Rings of Saturn*, and *Austerlitz*, and one long essay, "Air War and Literature." Rather than using a monographic or biographical approach, each chapter engages with related texts, linking Sebald to contemporary discussions surrounding topics such as rebuilding after catastrophe, memorializing the unspeakable, the increasing abstraction of urban space in the service of warfare, nostalgia and modernity, and so forth, thus broadening the understanding of this enigmatic writer. Below is an excerpt of a discussion of the relationship between his writings and those of Walter Benjamin, as it relates to *Vertigo* and *The Emigrants*:

....Sebald and Benjamin are both acutely nostalgic... Artist and media critic Svetlana Boym argues that nostalgia, ever an ugly word to modernists, is a complex phenomenon with two distinct manifestations: restorative nostalgia, which is connected to politics, typically nationalism, and is often used to purge and purify landscapes, populations, and history itself; and reflective nostalgia, which is meditative, illuminating, and differentiating and is displayed through fascination with individual histories, fragments of memory and experience, and ruins. These two forms of nostalgia demonstrate different attitudes toward space and time: "If restorative nostalgia ends up reconstructing emblems

and rituals of home and homeland in an attempt to conquer and spatialize time, reflective nostalgia cherishes shattered fragments of memory and temporalizes space.

...

PATTERN TO PATCH: THE ECOLOGICAL TRANSFORMATION OF PERCEPTION

by Kathleen John-Alder

Ian McHarg, the founder of the University of Pennsylvania Graduate School's Department of Landscape and its most well known teacher, is best known for his book *Design with Nature*, published in 1969. *Design with Nature* single handedly transformed the field of landscape architecture by empirically merging aesthetics and science into a planning methodology that enabled the embedded physical and social structures of the landscape – its stratigraphy – to become visually transparent and therefore defensible as a planning tool. McHarg also pioneered the use of overlay diagrams, which were originally developed for large-scale regional planning and land-use, for site-specific design.

This thesis alternately explores, questions, affirms, and challenges the arguments of *Design with Nature*. It is a short history that charts the awakening of McHarg's ecological consciousness and his desire to link ecological theory to the design aesthetics of landscape architecture. It delves deeply into the aesthetic terrain of science and the visualization of pattern and form in nature as it critically examines McHarg's mode of apperception, which privileges the cycles of nature over political and economic dominance. Yet, this thesis is more than a simple story of the integration of science and landscape design. It also encompasses economics and urban social policy by arguing that McHarg's methodology, rather than freeing planning from economic and political domination, normalizes and disciplines natural processes making them more easily subject to control.

The first chapter of this thesis will examine the relationship between visual perception, pattern, structure, and order. The second chapter will focus on McHarg's representational strategies, using an open space study of Philadelphia to compare the relationship of pattern, structure, and order to the ecological processes of energy and material flow, thereby extending the term pattern to patch. The third chapter will focus on McHarg's exploration of the connection between the perception of environmental fitness and human health, using a project that maps the prevalence of disease and mental disorder within the urban boundary of Philadelphia. The final chapter, a coda to both the thesis and McHarg's career, will describe a project in which McHarg hoped to realize his ecological methodology in built form and at a global scale. Ironically, his ecological aspirations were derailed by politics and economics.



Kathleen John-Alder, map

...

(POST) MODERN FAIRY TALES: THE CRITICAL AND OPERATIVE USES OF ENCHANTMENT IN CHICAGO ARCHITECTURE

by Zachary White

This thesis will examine why and how fairy tales, along with the sister concepts of myth and fable, became a part of the search for meaning in architecture after modernism. Fairy tales, as theorized by Bruno Bettelheim and Joseph Campbell, are marked by murky, personal, deeply psychological themes, providing a potent counterpoint to the supposed clarity and universal objectivity of late-modern architecture.

Beginning in the early 1970's, a younger generation of Chicago architects

used myth and fairy tale both as a critical and operative tool. They were led by Thomas Beeby, who practiced in the Miesian idiom for nearly ten years before he began to reinterpret the legacy of the master in multiple ways: as systems building, as ornament, as synthesis of neo-classical and neo-plastic ideals, and as a “crypto-religious” movement. By exercising these varied, even contradictory interpretations of Mies, Beeby effectively suggested that Mies might speak to many architects in many different ways at different times – like a fairy tale speaks to children. This was a distinct shift away from the traditional view of Mies – that of the mythic, monolithic hero in a specific time and place, destined to make any disciples feel all too mortal. Fairy tales also made their way directly into Beeby’s work. In 1976, he produced a spectacular set of renderings for an ideal villa he called The House that Virgil Built in Anticipation of the Return of the Golden Age. Beeby designed the villa to be read like a fairy tale – dreamy, optimistic, rich with allusions to primal desires and teeming with clear symbols of ambiguous content.

The model of the fairy tale was thus used to not only generate architecture pregnant with a particular kind of meaning, but to also revise and represent the modern movement. Understanding how and why fairy tales operated in architecture in the late-1970’s will help our grasp of a particular dimension of postmodernism and its epistemology in particular; it will also help complete our view of modernism as inflected by Beeby’s generation. Given the recent run of publications and exhibitions on Mies, this thesis will help illuminate a more contemporary conversation about how and why Mies was first theorized. Finally, Beeby himself presents an opportunity to explore how we might write the warped histories of postmodern architects themselves, who emerged as complex, contradictory figures writing and re-writing fairy tales about themselves as much as the people and events of the future and past.

Image Caption:
Thomas Hall Beeby, The House that Virgil Built in Anticipation of the Return of the Golden Age. Seven Chicago Architects Exhibition: Richard Gray Gallery, Chicago, 1976.



PROGETTO E IMPERO: THE CRITICAL PROJECT OF CONTROPIANO

by Britt Eversole

Founded by Alberto Asor Rosa, Massimo Cacciari, and Antonio Negri, the journal Contropiano was published from 1968 to 1971. Conceived and promoted as a ‘Marxist studies’ journal, it significantly contributed to the range of political, theoretical, and operaismo publications in northern Italy in the 1960s and 1970s. It emerged in an unstable and oftentimes contradictory climate of economic prosperity, social change, intellectual conflict, and militant struggle. From the upheaval of the academic system to the battle for the factory, it was a time of potential and possibility for leftists: of cautious optimism and imperative action, not only within culture as a whole, but in the fight for control of the nature and definition of leftist politics, communist ideology, and contemporary Marxist practice. The niche carved out by its authors positioned Contropiano as a theoretical laboratory focused on: the sustained ideological critique of the institutional apparatuses of dominant power structures and social classes; reframing language and criticism from a working class viewpoint; developing new, updated strategies and tactics (i.e., an updating of theoretical Leninism) via a ‘scientific’ strategy of thinking of operaismo theory; concretizing the boundaries and role of the intellectual in popular social conflict; and interrogating the ideology of progressive thought in literature, philosophy, art, and historiography.

During the first year of publication, Negri resigned from the journal and the remaining editors shifted their political allegiance to the Partito Comunista Italiana (PCI), aligning their theoretical project with Mario Tronti. Reflecting not

only the presence of Cacciari but also the significant amount of contributions from its faculty, Contropiano became associated with the architectural historians of the Istituto Universitario di Architettura Venezia. In Contropiano, one finds the sustained development of ideological architectural criticism that has come to be associated with Cacciari, Manfredo Tafuri, Francesco Dal Co, Giorgio Ciucci, Mario Manieri-Elia, and Marco De Michelis, among others. Among its diverse subjects, the critique of the built environment emerged as one of the defining projects.

Excerpt from Chapter Four: “The City, the House, and the Critique of the Built Environment”:

...Through the interdisciplinarity forced upon architecture in the effort to resolve the combination of socio-economic planning (planirovanya) and physical planning (planirovka), architecture as a discipline was rationalized through the institutional centralization of planning armatures which smoothed over the discontinuities of scale from the neighborhood to the region (Goprogor in Moscow and Bielograd in Minsk). For Dal Co, this was registered in the final and complete loss of form’s significance:

“Even this solution [of interdisciplinary rationalization and centralization] contributes to the substantial alleviation of the urban problem from the controlled terrain of the avant-garde, and implies that form progressively loses all its inherent value – becoming a simple variable of a process that architecture is no longer able to dominate. At this point, the problem of the socialist city ceases to exist as it had been historically proposed, as it had been formulated from the tradition of the avant-garde.”

The relation of architectural form to the region, the city, even the neighborhood, was itself revealed to be an impossible relation, maintained only through the image of lifestyle agitprop. Moreover, the dissolution of inherent meaning in form (or revelation of its always already absence) was synchronous with its appropriation to representing the present, and fulfilling the representation of ‘realized socialism.’

Therefore the ‘becoming’ of the revolution was replaced by another ‘becoming’: the ideology of the growing self-awareness of the masses and the impulse to give it form. This self-awareness was matched by an increasing pressure to provide the ‘socialist city’, to fulfill the ‘real’ construction of the Soviet state. But the remotivation of the existing city meant that the ‘real’ socialist city was to be substituted by the city as a “vehicle of images.” This substitution constitutes the a-critical realignment of the avant-garde with the ideological aspirations of 1917; hence the project of ‘becoming’ socialist is truncated by the pre-figuration of “realized socialism.” Further, the thought of the revolution now comes to emphasize its trajectory of palingenesi (renewal, rebirth, born-again), which results in a celebration of the present through the remotivation of the past.

“...revolution, however, as palingenesi, as cathartic myth, as realization of the romantic myth of eternal youth, which returns to infancy (Kandinsky) as rediscovered ‘prehistory’ and ‘primitivism’ (negritudine) (Picasso). ...revolution as liberation from the nightmare of death.”

“Believing in the present effectuality of socialist society, the avant-garde not only already prefigures ‘realized socialism’...but also seeks to practically realize the same grand aspirations of the values of bourgeois art; in fact, identifying its own work with the construction of the present, the avant-garde justifies and mystifies the present...”

The imperative of the present, the ‘rebirth’ of the infinite fonts of past, the promise of pianificazione of the land and the economy to stabilize the uncertain future, and the prefiguration of the future through the ideology of the present, represent the constellation of impediments to which the avant-garde willingly capitulated. Their response was to reconcile the anguish of urban life felt by the proletariat, which rendered the project of the avant-garde no longer a mediation between art and society, between form and content, between revolution and representation, but merely as the mediation between the proletarian artist (embodying the social task of the intellectual) and the urban scene. Finally, the effect of the contradictions of economic planning on the working class produced a similar transposition: no longer are they represented in their class-awareness as the working class – the ‘concept’ of the working class comes to be substituted by the ‘concept’ of the proletariat. Their potential for a class consciousness is truncated by their elevation to the ideological category of the proletariat – hence their ‘becoming’ is again cut short.

The socialist city was, in fact, a ‘non-problem’ for architects and planners (at least in terms of design and form) because the analysis of the interrelationship of Soviet economics and artistic responses reveals that the socialist city itself never existed in the first place. But what is more significant is the city-country model: rather than the dialectic between city and country being maintained or overcome, Dal Co implies what Cacciari argues: that the Soviet model equalizes the two, through both the homogenous presentation of ‘socialist life’ and the collapse of qualitative city-country difference in the expropriation of both for Taylorist economic betterment of the State. This sets the stage for a much broader field of analysis than is normally attributed to the Venetians, who are usually left by critics to wander aimlessly and negatively in Simmel’s blasé city. Alongside the work of other critics, the Venetians used Contropiano to begin to formulate a critique of the environment as city, as dominion of economic exchange.

BUILT TO DESTROY: ERICH MENDELSON’S, KONRAD WACHSMANN’S, AND ANTONIN RAYMOND’S ‘TYPICAL GERMAN AND JAPANESE STRUCTURES’ AT DUGWAY PROVING GROUND, UTAH

by Enrique Ramirez

Working for the United States Chemical Warfare Service and Standard Oil Development Company in 1943, architects Erich Mendelsohn (1887–1953), Konrad Wachsmann (1901–1980), and Antonin Raymond (1888–1976) designed full-scale models of German and Japanese apartment housing at Dugway Proving Ground, a weapons testing facility in the northwestern Utah desert. These buildings were designed to test the efficacy of the Army’s AN-M69-x napalm incendiary bomb. All three architects provided the War Department with vital information about building construction techniques in major German and Japanese cities. The three architects also worked with other members of the German design community in the United States (including Hans Knoll and Paul Zucker), designing interiors for these buildings. The interior furnishings, including tables, sofas, flooring, and even infant cribs, were tested for their ability to burn.

Using formerly classified material, as well as archival and primary sources (such as Wachsmann’s 1930 treatise *Holzhausbau-Technik und Gestaltung* and Raymond’s *Architectural Details* from 1938), this thesis considers the Dugway project as evidence of a new, incipient relationship between the architecture profession and the military and scientific establishments during the Second World War. Mendelsohn’s, Wachsmann’s and Raymond’s “Typical German and Japanese Test Structures” thus constitute a new type of building – an architecture to be destroyed.

Excerpt:

...The creation of new architectural forms is evidence of this developing relationship between architects and military planners. This evidence is present in texts that deal with the Second World War. Buried within the drug-induced war landscape of Thomas Pynchon’s *Gravity’s Rainbow* (1973), for example, the ghost of Walter Rathenau, the slain head of the *Allgemeine Elektrizitätsgesellschaft*, or A.E.G., implores a cadre of SS and I.G. Farben technicians to consider the meaning of war materiel, to “look into the technology of these matters. Even into the hearts of certain molecules – it is they after all which dictate temperatures, pressures, rates of flow, costs, profits, the shapes of towers.” Yet the idea that modern war necessitates a new type of architectural production may lie in the writings of one of the First World War’s greatest apologists, the German critic, polymath, and centenarian Ernst Jünger. A decorated war veteran and self-styled reactionary modernist, Jünger remarked in his 1922 work, *Kampf als inneres Erlebnis*, “[W]ar is not the end but rather the emergence of violence. It is the forge in which the world will be hammered into new limits and communities. New forms filled with blood and power will be packed with a hard fist.” Jünger’s own views fall in line with other avant-gardistes, such as F.T. Marinetti, who aestheticized the wanton violence of war as well as the very machines that instigate and perpetuate such war. Thus Jünger conflates his particular brand of aesthetics with concurrent trends in militarism and technology:

“Today we are writing poetry out of steel and struggle for power in battles in which events mesh together with the precision of machines. In these battles on land, on water, and in the air there lay a beauty that we are able to anticipate. There the hot will of the blood restrains and then expresses itself through the dominance of the technical wonder works of power.”

In light of Peter Bürger’s famous assessment of the historical avant-garde’s imprimatur of “returning art to the praxis of life,” perhaps artistic production produced during, and in service, of war own praxes deserves momentary recognition.

...The ensuing chapters analyze the idea of typical German and Japanese architecture. In a certain sense, then, a measured discussion of Mendelsohn’s and Wachsmann’s German test structure and Antonin Raymond’s Japanese equivalent touches on an age-old question: the design and construction of these buildings are yet another example of the dogged search for and identification of national architectures. The architects’ research for the Dugway project amounted to identifying a certain building type and recreating that type in the Utah desert. Whereas Mendelsohn’s and Wachsmann’s structures replicated both tile and slate-roofed urban apartments present in various Northern and Central German cities, Raymond’s buildings imitated different types of worker apartments in major Japanese industrial areas. The work culminated in a series of taxonomies. German and Japanese architectures were assessed according to materials used for construction, as well as for flooring, roofing, and wall types. They were also assessed according to the types of materials used for interiors. Both the German and Japanese test structures at Dugway

featured imitation furniture and linens that not only emphasized both CWS and Standard Oil’s desire for a certain level of verisimilitude but did so while categorizing certain types of designs as either “German” or “Japanese.”

The CWS’ and Standard Oil’s use of the term “typical” to describe the Dugway test structures suggests different meanings. The introduction to the 1943 Standard Oil report to the Technical Division of the CWS is helpful in this regard:

“These test structures consisting of approximately 400,000 cu.ft. of construction on a plot approximately 140 ft. x 252 ft. represent the majority of roof area in the industrial sections of the leading cities of Germany and Japan. Research was conducted by contacting several authorities on such construction; generally, experienced architects, who had lived and practiced in these countries for many years. Studies were made of the various types of construction in the industrial sections of leading cities and designs were completed representing approximately 70 of the roof area. In these designs the typical structures were faithfully reproduced in full scale as regards structural details which influenced bomb penetration and incendiary destructibility. Such design was necessary in order that service scale bombing tests could be conducted to determine the relative merits of existing incendiary munitions, to determine necessary improvements in design and functioning of existing munitions, and to program future incendiary development.”

First, the description of the Dugway project equates “typical” with statistical approximation. In other words, the Dugway structures were typical insofar as they represented a certain percentage of German and Japanese architecture. The above passage also implies that the involvement of experienced foreign architects for research and design purposes would result in the creation of ostensibly, typically German or Japanese structures. Lastly, the report labels the structures as typical because of their “faithful reproduction” of structural details and construction techniques. The term typical then confirms that the goal was to imitate a certain building type.

The last two sentences of the project description in the 1943 Standard Oil report drive at the central point of this thesis. If a building type can be defined as a particular spatial response to a specific program, then it follows that the Dugway structures transcend their purpose. These buildings, though designed as examples of national German and Japanese dwellings, were never intended for habitation. Their classification as “test” structures alludes to a different building type, a testing model used to determine the efficacy of certain incendiary munitions. Yet this testing model is unusual as it is an example of an architecture whose sole purpose is to be destroyed. With this in mind, this thesis argues that Erich Mendelsohn’s, Konrad Wachsmann’s, and Antonin Raymond’s German and Japanese structures at Dugway Proving Ground constitute a new building type – a testing model for the purposes of incineration.

...

THE ARCHITECT, THE SKETCH AND THE RESPONSE: CONSTRUING AND CONSTRUCTING CEDRIC PRICE’S GENERATOR

by Molly Steenson

Excerpt:

...Cedric Price’s *Generator* (1976–79, unbuilt) sought to create conditions for shifting, changing personal interaction in a reconfigurable and responsive architectural project. It was to serve as a retreat and activity center for small groups of visitors (1 to 100) to the White Oak Plantation on the coastal Georgia-Florida border. Designed for Howard Gilman, the CEO of the Gilman Paper Company and a generous arts patron, its brief was:

“A building which will not contradict, but enhance, the feeling of being in the middle of nowhere; has to be accessible to the public as well as to private guests; has to create a feeling of seclusion conducive to creative impulses, yet accommodate audiences; has to respect the wildness of the environment while accommodating a grand piano; has to respect the continuity of the history of the place while being innovative.”

Price developed a scheme of 150 12’ by 12’ recombinable, mobile cubes with off-the-shelf infill panels, glazing and sliding glass doors; catwalks; screens and boardwalks, all of which could be moved by mobile crane as desired by users to support whatever activities they had in mind, whether public or private, serious or banal. In order to determine the initial arrangements – menus, as he called them – Price used programmatic research tools: activity questionnaires filled out by *Generator*’s potential users, who then mapped these against requirements for infrastructure, space, quiet or privacy. He was particularly interested in the idea that *Generator* would surprise its users (or for that matter, himself).

In collaboration with programmer-architects John and Julia Frazer, *Generator* became “intelligent” with the addition of computer programs

and embedded sensors. Each element of Generator would be outfitted with an independent microchip. The sensors would interact with four computer programs that performed a variety of tasks, including keeping inventory, aiding Generator’s users to design different layouts, and most powerfully and importantly, getting bored. The boredom routine would run if people did not request changes of Generator frequently enough, or if the parts were not aptly used. It would draw up new plans for Generator, which would be handed off to the social elements of the project.

Like many of Price’s projects, Generator was never built. Nonetheless, the realization of it in sketches prefigures its flexibility and responsiveness: an open, flexible, playful architecture of laziness, boredom and delight. The sketches are the interpretative system; they capture the flickers of this project that is ultimately never the same thing twice, dependent on its users desires. They generate Generator.

Technologically speaking, it must be said that Generator was a notably prescient project. It represents the nexus of architecture and advanced ideas of pervasive computing: the technical details of Price and the Frazers’ collaboration still not been largely realized. Yet all of the groundwork was in place for Generator—its flexible program and its elements—before the sensors and programs were ever discussed. The programs were useful for the ways they could unleash unexpected interactions, but without the investigations into the connection of the social and the site and the underlying concepts, the idea would not have endured—a useful precept for designers and architects working at the intersection of pervasive computing and design.

Despite the range of sketches of Generator, one is left with only a vague sense of what Generator is. This is part of its foundation: for Price to fix Generator would take away the possibility of its flexibility and exchangeability. The continual sketches and plans are menus, ever in flux, suit the changing appetites of its users. As Price translated and interpreted Generator, so too do we when we engage it. “Designing for delight and pleasure should very seldom be seen to happen, and must encompass—indeed nurture—doubt, danger, mystery and magic,” he said in a 1989 talk at the Architectural Association. Generator engages those qualities.

...

SUPERSTUDIO: DISCORSI PER IMMAGINI

by Federica Vannucchi

Excerpt from Chapter Three: The image as the end product – The Continuous Monument:

“Our interest in the elaboration of architectural projects resides”, the members of Superstudio declared in 1969, “in the definition of architecture as image, as pure mental construction, capable to solve in itself the contradictions between the events and the idea of the events.”

The occasion for such a statement was given by the first Italian publication of Superstudio’s most iconographical project, the Continuous Monument. With these few words Superstudio intended to emphasize the centrality of the image to their architectural practice. The Continuous Monument was certainly not the first of their projects where such an emphasis was placed. Nevertheless, whereas previous projects considered the image as an intermediate phase of the design process with the aim of realizing an artifact, as analyzed in Chapter Two, the Continuous Monument, in its collages and storyboards, was, from its conception, considered the end product. But if the image was defined as central to their practice, the term image, as we have seen, was used by Superstudio in many different ways. Yet the group refers to image in the Continuous Monument as a two-dimensional representation. Moreover, such representation is used, by their own admission, as an analytical tool, a means through which to formalize and evaluate the contradictions within the contemporary architectural discourse on the problematic condition of the city and the life that it shelters. Again the city is at the core of the problem. In other words, Superstudio’s aim was to rephrase such discourse through their evocative images. Following this premise, the intention here is to reconstruct the theoretical project that possibly motivated the Continuous Monument by “reading” its visual format. A consideration is undertaken of how this project has been affected, both by the use of the images as the formalization of the architect’s speculative re-thinking on the present architectural debate, and by the conscious employment of the image as communicative tool, carefully edited for publications. Moreover, the comparison between the presentation of the Continuous Monument to the public through major publications and the state of the project as collected in its Florentine Archive is central to the present study.

The use of visual representation had already been extensively celebrated in the Twentieth-Century. Both drawings and photographs represented for modern architecture an essential tool for the diffusion of its aesthetic principles, suggestive of the way in which it was intended to be viewed and understood. Natalini, himself, mentions the exhibition of the work of Le Corbusier held in the Florentine Palazzo Strozzi in 1963. He recalls that the Swiss architect was more interested in exhibiting his drawings and photographs than the models of his projects. Certainly the Oeuvre Complete initiated a new way of envisioning and understanding the architectural project. Le Corbusier was possibly the first architect to understand that photographs and drawings were the most effective and accessible way to communicate architectural projects. Natalini again describes how in 1966 “[Le Corbusier’s] architectural oeuvre continued to swell as successive volumes of his complete works were issued”. The importance of the representation of the project over its realization had such an impact that the architectural object had undergone an unforeseen change, and had come to be evaluated in terms of its forms of

representation. The image was no longer conceived of as just a phase of the design process, but as an end in itself, a powerful medium for the evaluation of the coherence between the intention and the artifact. Francesco Dal Co observes that “architecture had thus developed as a struggle against the measurability of its own appearances,” while the architectural object had been gradually dissolved.

Superstudio understood all too well the importance of representation over the artifact. The image was perceived in its dual nature: in its critical aspiration within the design process, and at the same time, the privileged medium through which to present the project and, as Reyner Banham put it, to make the project “look terrific on the page.” Whereas the first involved Superstudio’s relationship with their own work and the attendant anxiety of formulating a theoretical position, the latter involved their relationship with the reception of the work and the mechanism through which it was received. Yet these two aspects were interdependent. The end product was affected by both the image as justification of the project and the image as visual reproduction of the project for an audience. Given this premise, Superstudio’s intent to use the image as resolution “between the events and the idea of the events,” is not entirely unrelated to the contemporary discourse in architecture in the ‘60s. Nevertheless, this statement is problematic when confronted with the project that inspired it, the Continuous Monument, where, by reading its images, no final resolution is apparent. The project, having seen many lives through publication, does not always show the same face, especially when one compares the highly edited Discorsi per immagini and the material re-collected from archival research.

1. “Ora elaboriamo progetti concentrando i nostri sforzi sulla definizione di un’architettura come immagine, come costruzione prettamente mentale, capace di risolvere in se stessa le contraddizioni tra le cose e le idee delle cose.”
- Superstudio, “Trigon ‘69”, Domus 12, n. 281, 1969, p. 54.
2. As we have seen in Chapter One, the city and its uncontrollable extensions after the economical boom was the main issue in the architectural debate in Italy.
3. The visit to Superstudio’s Archive in Florence was conducted in June and July of 2006. The main body of the work is still in the Superstudio’s Archive, where one can find not only the more famous collages, characteristic of the group work, but also the working drawings for their industrial design projects, interiors, and buildings. The Archive contains of the library of the group and a collection of illustrations that were meant for the assemblage of the collages. The photographic Archive is in Filottrano (Ascoli Piceno) at Toraldo di Francia’s Office, and the visit there also was conducted in July of 2006. The other substantial part of Superstudio’s work is at Centre Pompidou in Paris.
4. Leonardo Savioli co-curated the exhibition and Natalini took part in its realization. Adolfo Natalini, “Dialogo con Savioli” in Leonardo Savioli, grafico e architetto: Faenza, Palazzo del Podestà, 9 maggio-6 giugno 1982, Firenze: Centro Di, 1983.
- Adolfo Natalini, “Dialogo con Savioli”, p. 82.
5. Adolfo Matalini, “how great architecture still was in 1966...” (Superstudio and the Radical Architecture, ten years on). Courtesy of Adolfo Natalini.
6. Francesco Dal Co, “Criticism and Design” in Oppositions Reader, New York: Princeton Architectural Press, 1998, p. 158.
7. Banham made this comment in reference to Archigram.
8. The Archive in Florence has not been ordered or edited in any way.

...

IMAGINEERING NEW YORK: FILM PRODUCTION AND URBAN PLANNING POLICY 1966-1975

by McLain Clutter

Excerpt:

In 1966, under threat of bankruptcy and crumbling urban infrastructure, New York City mayor John Lindsay signed Executive Order 10 – a measure intended to attract the film industry to New York. Major film productions such as “The Night They Raided Minsky’s” (William Friedkin, 1968) and “Midnight Cowboy” (John Schlesinger, 1969) were soon drawn to the city. The financial effects of the policy were immediate, adding twenty million dollars to New York’s economy in the second half of 1966 alone, and bolstering the city’s waning tax base. Simultaneous to these developments, Lindsay’s City Planning Commission was producing a variety of planning policy that, perhaps unconsciously, presupposed a cinematic experience of the city by the individual on the street. This attitude is visible in sections of planning documents such as the “1969 Plan for New York City,” the 1967 publication “The Threatened City: A Report on the Design of the City of New York,” and the 1969 film “What is the City But the People?” In effect, the policies of the Lindsay Administration were inviting cinema production to New York’s streets, while conceiving of those streets cinematically.

Mayor Lindsay’s policies proved effective on several levels: economic, juridical, and aesthetic. But the contention of this thesis is that all of these effects were discursively engaged within an apparatus of institutional interests that was both inclusive and determinant of the economic stability of New York and the film industry, the prevailing ideology behind policy in Lindsay’s Planning Commission, and the subjective affect of the cinema spectator and the New Yorker. Thus, by surveying Lindsay’s policies, and the complex set of interests they involve, the nature of the apparatus in which they participated may be illuminated; and a historic relationship between New York, its cinematic representation, and the New Yorker may be described.

...



Spring Term 2007

Electives, Lectures, Exhibitions, and Symposia



640b: Mies at I.I.T

THOMAS BEEBY

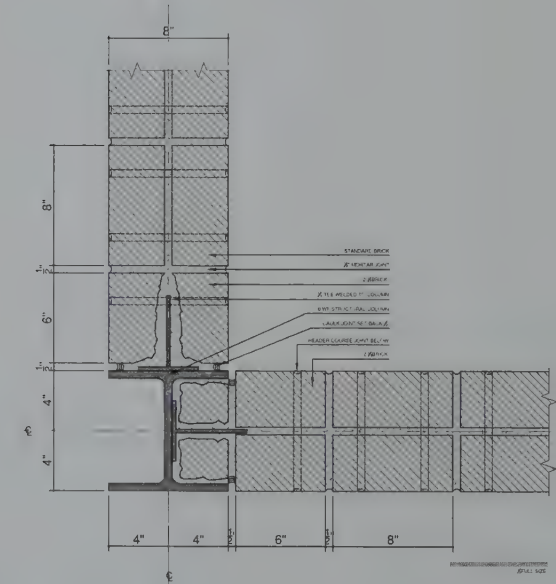
648b: Systems Integration and Development in Design

MARTIN FINIO

Introduction

The class will examine in detail through the study of construction documents three buildings that track the evolution of Mies' design in America. The three buildings – the Metallurgy and Chemical Engineering Building (1945), the Commons Building (1954), and Crown Hall (1956) – will be analyzed simultaneously through drawing in relation to their structural, technical and enclosure systems. Pin-ups will occur every week with a resulting notebook from each student at the end of the Term's work.

Commons Building-Alexandra Burr, Garret Gantner, Erica Schroeder,
Cheon-Kang Park



Commons Building, plan detail

Introduction

This course is an integrated workshop and lecture series in which students develop the technical systems of preliminary design proposals from earlier studio work. The careful advancement of structural form and detail, environmental systems, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically, as elements of design used not only to achieve technical and performance goals but also to reinforce and re-inform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses are required.

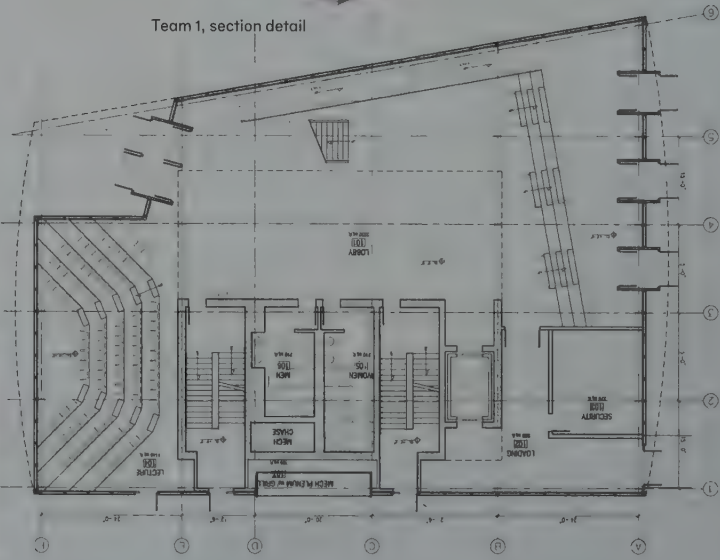
Team 1: Ben Smoot, Gaby Ho, Ji-Eun Cha, Tom Bosschaert
Team 2: Elizabeth McDonald, Mark Van Brocklin, Marc Newman, Roberto Rossi



Team 1, section detail



Commons Building, photograph



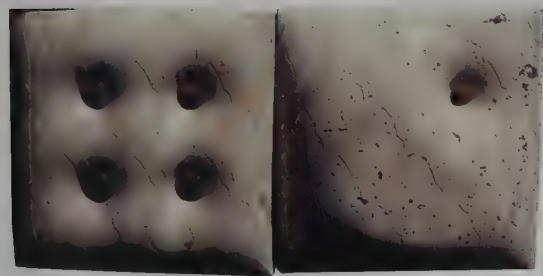
Team 2, plan

661b: Materials and Morphology

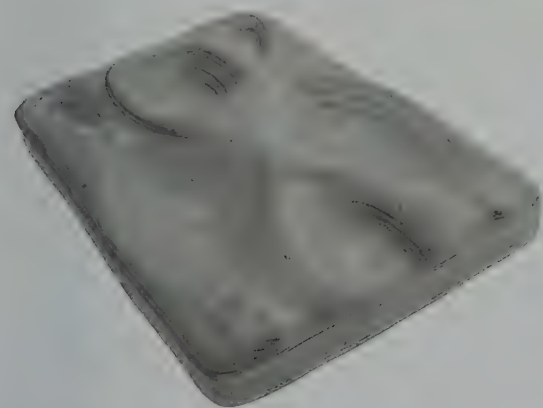
KIMO GRIGGS

Introduction

This course provides an introduction to the key relationships that exist between physical materials, building technologies, and three-dimensional form making. Weekly lectures and hands-on workshops introduce major themes in the technologies and materials used for building. The course expands on discussions of three-dimensional form from 802a in the previous term and explores ideas of three-dimensional form in real scale with actual building materials. Lectures provide a historic context for the development of tools and their application to materials, as well as specific material qualities and formal ideas appropriate to, and consistent with, both materials and tools. Workshops provide demonstrations and the opportunity to work physically with a wide variety of tools and materials.



Louise Levi and Tal Schori, concrete panel



Cody Davis, concrete panel



Felicia Martin and Jason Kim, composite panel

678b: Materials and Meaning

DEBORAH BERKE with Emily Abruzzo

Introduction

This seminar focuses on the potential for meaning in the use of materials through specifications, context, detailing, juxtaposition, and history. Special attention is paid to readily available manufactured products.



Jennifer Dubon, door detail



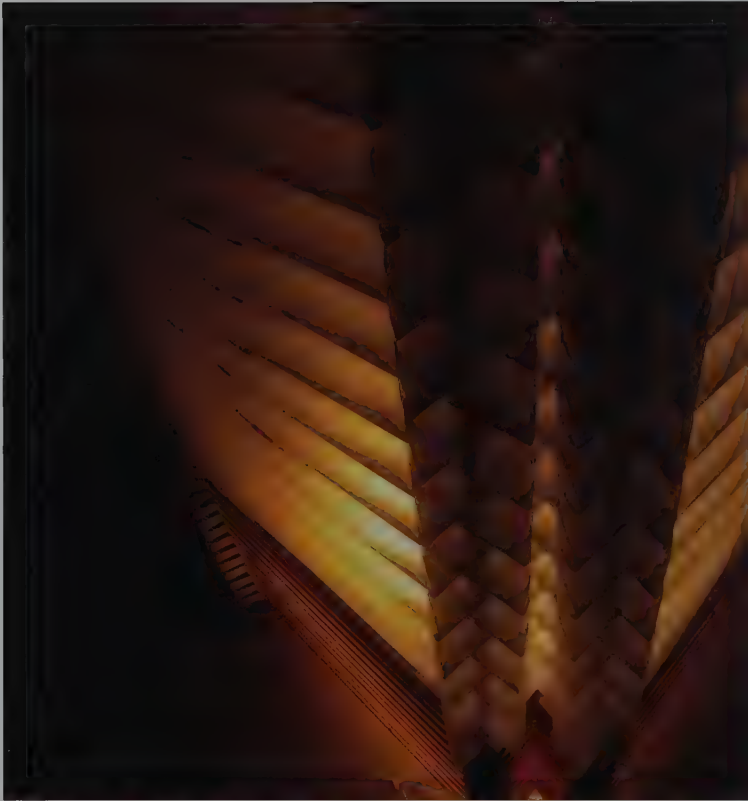
Whitney Kraus, detail

681b: Furniture Design and Fabrication

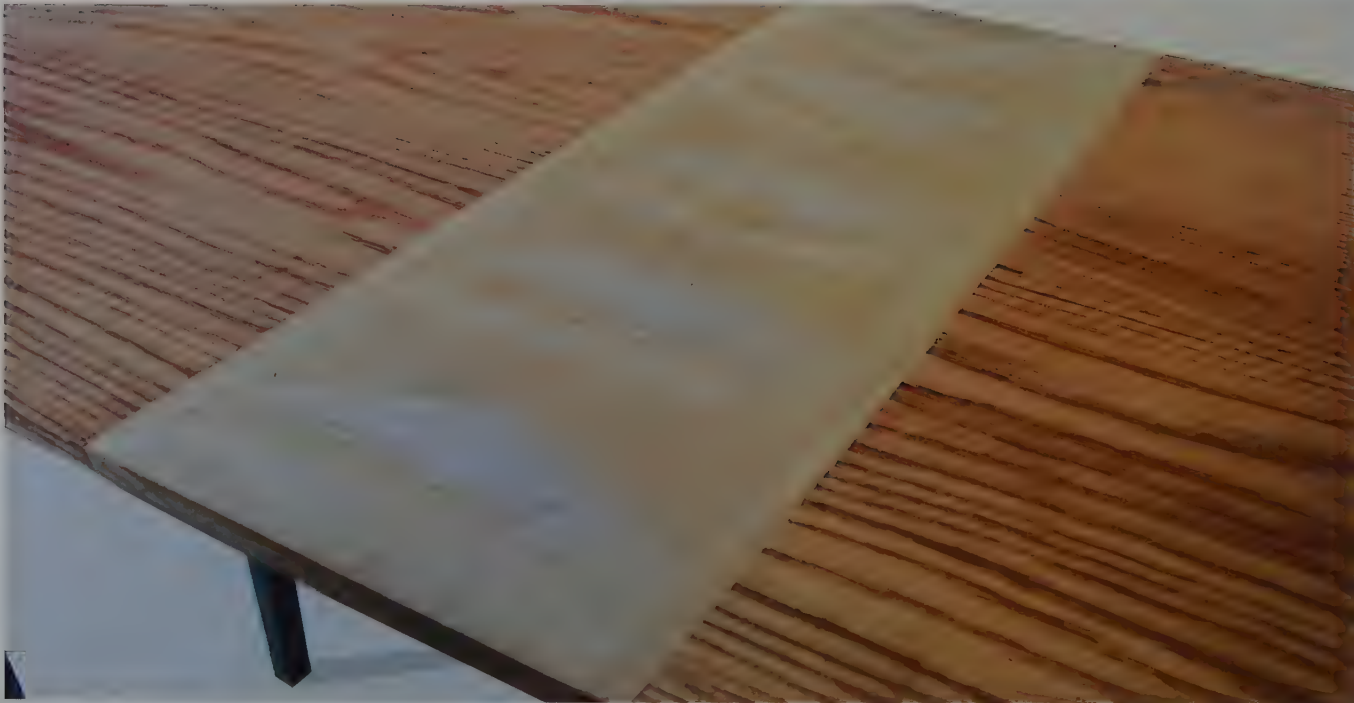
PETER DE BRETTEVILLE

Introduction

The final product of this design class, a finished, working, full-scale piece of furniture, is understood as a part of the set of courses addressing the role that the direct consideration of materials contributes to architectural design. The required materials, sequences, and programs emerge from an effort to relate the work of this class to questions of process and materiality in architecture more generally. Hence, the attitude toward materials and their assembly should be prejudiced toward those that to some extent mimic architecture. The emphasis is on common materials joined and formed by standard procedures to serve unique purposes in unusual contexts and adapted to new programs.



Jean Suh, screen detail



Seung Hwan Namgoong, table

688b: Ornament & Technology

BEN PELL

Introduction

Through a close reading of twentieth century practices of the decorative, this course examines contemporary interests in digital fabrication relative to the historically complex relationship between technology and the production of ornament. The seminar will survey the history of ornament from 1851 to the present in order to identify various definitions of the term (from notions of the joys of handcraft to associations with excess, deceit and sin) and to examine a series of diverse case studies (from architectural projects to wallcoverings, textiles, fashion, graphic and furniture design). The intention is to outline the potential for digital fabrication to contribute to renewed considerations of ornament today, exploring strategies of figuration, organization, technique, and application to which these technologies readily lend themselves. The course will begin with a series of weekly readings presentations and case study analyses, gradually identifying the current discourse on ornament and possible new trajectories. Subsequent material investigations using in-house CNC fabrication resources will serve to clarify student positions relative to this discourse, and to define new territory for the confluence of ornament and technology in contemporary architectural practice. The course will culminate in a final design project and presentation.



E. Sean Bailey and Audrey Vuong, wallpaper



Isaiah King and Patrick Lun, wall installation

733b: Lateral Strategies

KELLER EASTERLING

Introduction

This seminar researches global infrastructures as a parallel medium of transnational polity. Infrastructure campaigns are often linked with military campaigns or placed on a continuum between military and civilian logistics. Both employ armies of people and require enormous expenditures of public funds. Both are economic engines that also benefit the private sector. Both galvanize sentiments with patriotism and other forms of promotion. Both may bring with them tragic/comic stories of failure and false logics. Infrastructure building also requires titanic physical and political movements that satisfy a country's epic energies. Moreover the ecologies of infrastructure building may be as violent as a war.

Yet infrastructure building also arguably flourishes best outside of military efforts. Moreover, in doing so, it is the impetus for the development of parastate forces whose decisions produce networks of, for instance, communication and transportation infrastructure that have the most pervasive and long term effects on polity and culture. As Armand Mattelart has written, histories of global infrastructure often "take the form of national histories while the international is still left by the wayside." Not only an atlas or survey of physical transportation or communication networks, the course also considers the ways in which these networks make palpable a medium - a de facto parliament - of global decision-making. They constitute an intensely spatial extrastatecraft.

Social science, business and international law stretch their disciplinary boundaries and methodologies to work with this evidence of transnational networks and their consequences to labor, human rights and finance. Architecture has offered research from our customary categories of urbanism and building design but has yet to develop what might be the discipline's most important contribution to this research: a methodology for analyzing the organizational and infrastructural substrate - the other architect - of emerging global conurbations. The research relies on spatial fluency to describe a political disposition that is stored in the organization, logic and arrangement of global networks. It analyzes this chemistry of patency, redundancy, hierarchy, recursivity or resilience as a vehicle of or recipe for aggression, submission, exclusion, collusion or duplicity.

KBR: A CENTURY OF CHALLENGES

Gabrielle Brainard and Jacob Reidel

Kellogg, Brown, and Root (KBR) is a global engineering and construction company best known for building Camp Bondsteel, a massive military base in Kosovo, in just four months. This fake promotional video for KBR lauds the company's past and speculates on its future as a turnkey provider of military support facilities to the U.S. and her allies around the world in the global war on terror.

TRANSLABOR

Julia Suh and James Tate

"15% of Mexico's workforce is living in the United States. 88% of these individuals work in service industries. It is estimated that over 11 million illegal immigrants are living in the United States. When migrant workers from Mexico sent \$20 billion home last year, money transfer companies like Western Union and banks profited. The average migrant worker sends \$100 - \$200 back to their home country every month. When that money is sent electronically, it is done so with an attached service charge of around 8%. Last year those fees totaled \$1.6 billion. As a result companies like Bank of America are taking notice. Bank of America is currently developing credit cards, home mortgage loans, and online banking targeted specifically to the growing Hispanic populations.

30% of families in the Philippines currently live on the remittances sent by a family member who is working overseas. The Filipino government's labor export campaigns, which rigorously portray their overseas workers as national heroes, have been so successful that one of ten Filipinos now works abroad. In 2006, 6 million expatriates sent home over 10 billion US dollars. Domestic work in Hong Kong has risen as one of the most fashionable forms of employment for Filipinas because of the financial independence it provides. These typically young, well-educated women are now at a stage where their foreign employees accept them as an indispensable help to hectic Hong Kong life. Their presence in individual homes and the urban fabric of Hong Kong and their absence in the Philippines redefine the meaning of public space in both nations."

752b: Contemporary Architectural Discourse Colloquium

EEVA-LIISA PELKONEN

Organized by the Second Year M.E.D. students: McLain Clutter, Britt Eversole, Enrique Ramirez, Molly Steenson, and Federica Vannucchi

Critical Imaginaries

Critical Imaginaries will investigate the potential of narrative and imaginary genres as provocative strategies for identity construction, spatial politics, urban spectacles, and interrogating new technologies through the fictive presentation of the pasts and futures of architecture and urbanism. This colloquium will investigate the assertion that “imaginary” spaces are not only influenced by and critical of physical cities and buildings; they also reemerge within the design strategies of contemporary discourse. In addition to the long tradition of imaginary and oneiric visions of architecture, genres to be analyzed include graphic novels, films and anime, locative media, and digital game space.

Guest Lecturers

Dietrich Neumann
Yale University, Department of Architecture, Vincent Scully Visiting Professor, “Full Immersion: architecture, simulacra, travel replacement”

Paul Miller aka DJ Spooky, That Subliminal Kid
Independent Scholar | Musician, “Rhythm Science”

Reinhold Martin
Columbia University, “Theory Today”

Karen Nakamura
Yale University, Department of Anthropology, “Anime and manga”

Ben Nicholson
School of the Art Institute of Chicago, Current Work

Sylvère Lotringer
Columbia University, Department of French and Philosophy, Current Work

Jonathan Crary
Columbia University, Department of Art History and Archeology, “Sleep”

Edward Dimendberg
University of California Irvine

Barry Bergdoll
Architectural Curator, Museum of Modern Art

Kevin Slavin
Principal, Area/Code

Ralitza Petit
D. Des. Harvard, “Architectural Representation in Video Games”



Museum of Modern Art tour with Barry Bergdoll



Lecture, Ben Nicholson



Museum of Modern Art tour with Barry Bergdoll



Lecture, Paul Miller aka DJ Spooky

759b: Architecture: Fragment and the Absolute

EMMANUEL PETIT

Introduction

This seminar investigates the theoretical underpinnings of the diverse strands of formalism in the architectural discussion of the 1970s and early 1980s. Passing from the analysis of structural theories of form, to its semantic configurations, and to its post-structuralist displacements, the seminar sheds light on the intellectual trajectory of a specific historical period after Modern architecture and within modernism. Special emphasis is given to the discussions around the Oppositions group and to the influence of French philosophy on formalist architecture. The second half of the seminar relates the proposed topics to built architectural artifacts, and thus stresses the mutual interdependence of physical object and architectural theory. The seminar analyzes how formalist transformations build relationships to modernist precedent from which to “swerve.” The architectural objects studied include Rossi’s Teatro del Mondo, the Parc de la Villette competition projects, Isozaki’s Electric Labyrinths, Koolhaas’s Exodus, Stirling’s Neue Staatsgalerie, and Hejduk’s Masks.

PUTTING SOME INSANITY IN IT: ERASURE AND RUIN IN THE WORKS OF ARATA ISOZAKI

...
by Tal Schori

“The work considered here exemplifies an – early moment in Isozaki’s post-modern practice. Its insistence on formlessness and ruin, its embrace of representation, and its manipulation of perception, all point towards a critique of meaning and a distrust of stability. Reflecting on his career, Isozaki states, “Confronting my hospital gloom, I resolved then to make darkness and ruin the basis of my theories of space and time... I resolved that when I designed buildings from that time forward I would strive to pursue the blank as far as possible.”

By now, this outlook rings a familiar tone. Save the “hospital gloom”, the statement could have been uttered by any one of a number of architects coming of age during ‘68 – a generation that finds it necessary to speak into the void. Nevertheless, we have not moved beyond a negative dialectic, just the opposite. We have been working sous rature for so long that we have not only removed positivist marks, but in the process we have exposed and lacerated the paper pulp and tissues that held those marks. If before, to be anti-positivist one pursued the blank, now, one must embrace excess.

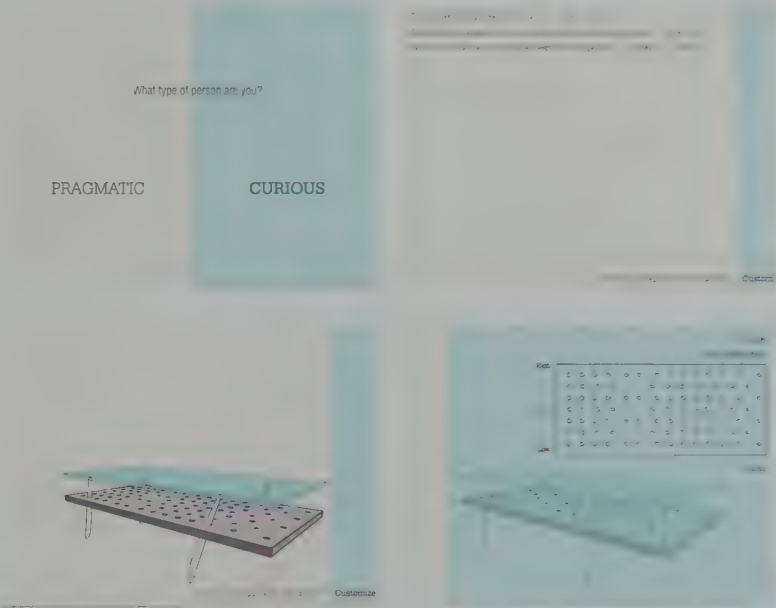
The ruin has given way to the abject – that which I must get rid of to be a complete subject. As Foster maintains, the abject “is a fantasmatic substance not only alien to the subject but intimate with it – too much so in fact, and this overproximity produces panic in the subject.” Thus, we are beginning to see work that evokes the uncanny in bodily gestures. Still pursuing a negative dialectic, this work often relies on the same tactics to create the appearance of ruin. One need only think of Xefirotarch’s work to recognize the abject signifier; hair and fleshy forms are rendered, not in the bright reds of Isozaki, but in the bruised reds of the abject. The erasure that is implied by their work clearly falls back on structuralist modes of signification. However, other work is emerging that pursues the abject in architectural or urban terms. For instance, B-mu, the museum proposal by R&Sie, exhibits the abject substance of the city – dust. Wrapped in an electromagnetic mesh, the building attracts a coat of airborne pollution and transforms itself into a mountain of dust, reflecting its immediate environment and constantly changing shape (Images 11–13). Grotesquely sublime, terrifyingly formless and excessively dirty, this work conceptualizes new modes of anti-positivist space-making, a projective architecture borne of excess. Perhaps, in this new mode of working, under erasure will give way to over erasure. This does not imply resolution or the attainment of some sought after goal, instead it suggests new methods of erasure, new forms of insanity to put back into our houses.”

860b: Web Design for Architects

JOHN EBERHART

Introduction

This course investigates the use of the Web in architecture with an emphasis on design and communicating information effectively. The course begins with an investigation into the way architects can utilize the Web as a tool through online portfolios, presentations, and archives. Students then create a series of short projects focusing on these uses. The course concludes with a final Web project. The course covers standard HTML, Dreamweaver MX, Flash MX, Digital Video, Sound, VRML, QTVR, and Java Script. Dreamweaver and Flash are used as the primary design tools with Photoshop, Premiere, and 3-D Modeling as support applications.



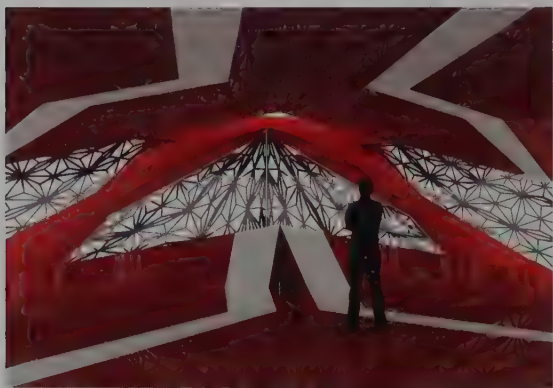
Jeff Geldart, web design

871b: Architecture after Stability: The Aesthetics of Architectural Motion

MARK FOSTER GAGE

Introduction

This seminar investigates physical motion as a neglected territory for the discipline of architecture. As opening and closing give way to fluttering, shifting, rippling, and heaving, a new type of architectural aesthetic is emerging. Not as concerned with the mere functioning of apertures, as architectural motion has been historically, this new aesthetic is instead concerned with new genres of environmental interfacing, the reconfigurability of programmatic regions, and economic powers of pure aesthetic delight and stunning visual performance. Student projects, using both digital and physical models, engage the topic of motion at various scales – from details, to walls and ceilings, to building masses and larger structures – using both existing and currently developing technologies. Historic research of previous and current architects relevant to the topic, including Archigram, Price, Fuller, Rudolph, Lynn, Jones, and Hadid, supports the projects and discussions. Students are asked to research the recent explosion of motion-based technologies in motion graphics, robotics, aircraft design, toy design, amusement center mechanics, and shipping systems as a basis to inform possibilities for a new species of motion, either functional or aesthetic, but certainly specific to the discipline of architecture. Experts drawn from these various industries are integrated into the class frequently throughout the term.



Gregorio Santamaria, digital model



Jason Pytko, digital animation still

941b: Urban Research and Representation

ELIHU RUBIN

Introduction

Every day, architects and urban designers make proposals that shape the public and private realms of the city. This seminar sets out to contextualize the social and political ramifications of these interventions, to intensify the designer's tool kit of deep, socio-historical research of site and place, and to cultivate a reflexive practice that considers seriously the social responsibilities of both the architect and the urban researcher. In the classroom, and in the field, this seminar introduces a diverse set of methods for studying the urban environment: from the archival and visual to the observational and ethnographic. For each mode of urban inquiry, the seminar explores both the opportunities and the challenges of different forms and forums of representation, with special attention to multimedia and public speaking.

WOOSTER STREET: URBAN ADAPTABILITY

M. Beaumont Crockett

"The editing process – watching and listening to what people said to me in our interviews, over and over again – allowed me to reflect more deeply on the content of their observations and where they were coming from. I began to find common threads in the way they thought, and varying ideological camps that were not obvious in my initial interactions with the participants in this video... The greatest benefit the film provided to me was not the knowledge gained, but the process of becoming more tightly integrated into my own community. I say hello daily to at least one of the people I connected with in the process of making the video. I think this kind of connection, between new and older residents of the same place, is exactly what the film calls for to ensure that Wooster Street will adapt and remain an authentic street."

SECOND LIFE AND THE SIMULATION OF THE REAL

Greg Heasley

Second Life is a three-dimensional online community where people from around the world create virtual representations of themselves (called avatars) to hang out, meet new people, travel from place to place, and make and sell just about everything from real estate to clothing. At last count, there were almost six million registered users with 30,000 to 60,000 of these online at any one time inhabiting the 125- square kilometers of "land" that has been developed "in world" so far. This virtual world has areas dedicated to adults, teens, education, gambling, live music venues, and practically anything else you can think of. It has non-violent areas where people and objects cannot be hurt and violent areas where anything goes and battles between different factions are waging constantly. It has private islands accessible only to its owner and public squares open to all.

WEIRD BY DESIGN: USING THE URBAN ENVIRONMENT TO DEFINE A CULTURAL IMPERATIVE

Elizabeth McDonald

Historically, the most effective way of creating urban identity has been through the treatment of public spaces. Austin, Texas, is no exception, and the city's most prominent commercial streets have a decidedly idiosyncratic character – a collection of moments, all unique, yet all belonging to a singular urban fabric. One feels as though they are in Austin and nowhere else. On my most recent visit there, I became aware of this urban fabric and scanned for indications of an urban identity in its public spaces. But for all its apparent success – Austin does depict the individuality it purports to foster – the built environment does not project a unifying aesthetic or style, and some of the most highly charged areas are architecturally nondescript. Yet, these public spaces must contribute to or support a cultural agenda of difference. I argue that it is the signage of Austin that is the spatial device most responsible for infusing the city with its individual character and creating a collective urban identity of "weird."



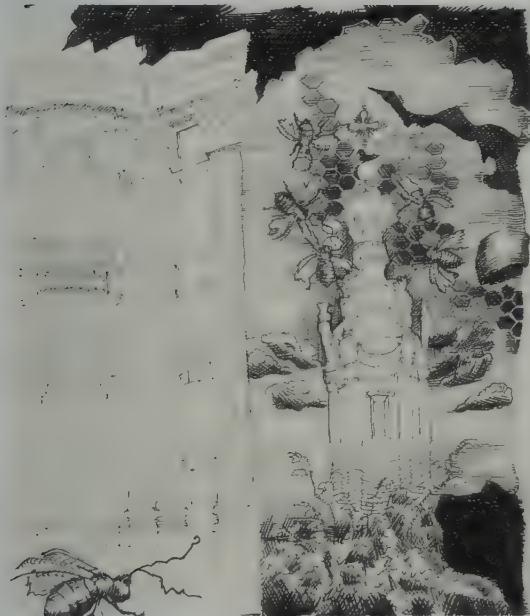
M. Beaumont Crockett, video still

792c, Rome: Continuity and Change

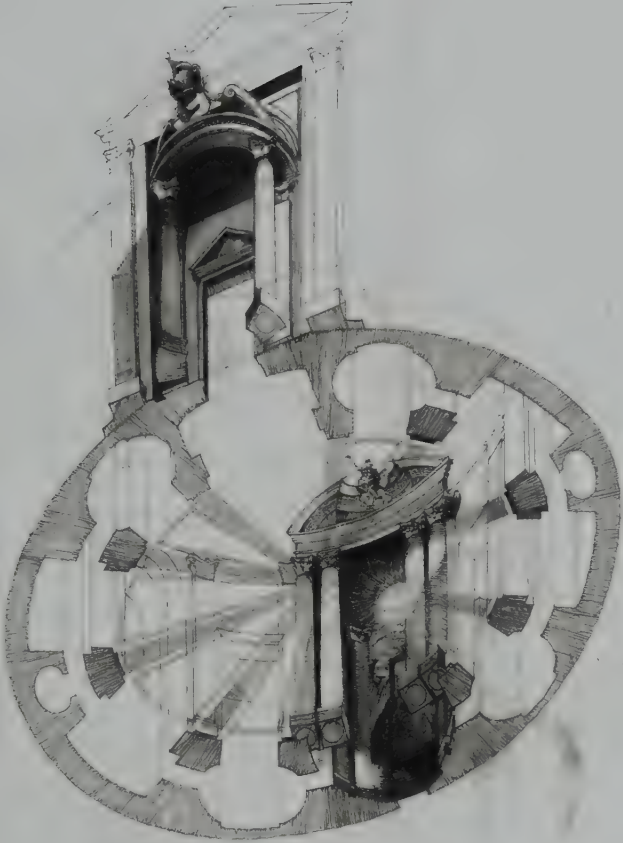
ALEXANDER PURVES and STEPHEN HARBY

Introduction

This intensive four-week summer workshop takes place in Rome and is designed to provide a broad overview of that city's major architectural sites, topography, and systems of urban organization. Examples from antiquity to the twentieth century are studied as part of the context of an ever-changing city with its sequence of layered accretions. The seminar examines historical continuity and change as well as the ways in which and the reasons why some elements and approaches were maintained over time and others abandoned. Drawing is used as a primary tool of discovery during explorations of buildings, landscapes, and gardens, both within and outside the city. Students devote the final week to an intensive independent analysis of a building or place.



Moises Berrun, drawing detail



Cheon Kang Park, pen and ink perspective



Leo Stevens, watercolor

Lectures, Spring Term

ALI RAHIM
(Louis I. Kahn Visiting Assistant Professor)
'Catalytic Formations'

"The notion of process to my work is incredibly particular. It's not process based work; process is due to a particular goal in a project, and that goal develops the research. So it's really about design research – and not about experimentation. How my work situates itself is that it develops techniques. What is important about this image is the difference between the technical, technology, and techniques. These are crucial in the way I understand it for my work. So the technical here is the horsepower of the engine, how big the engine is. The technology is the airplane, the technology in its context. And the technique is how to maneuver and operate the airplane. What's crucial for me is that the technology, or the technical, will not save your life in this position. If you don't have the correct techniques, you're dead. So techniques are really crucial to the development of technology."

...

ZAHA HADID
(Eero Saarinen Visiting Professor)
'Current Work'

"My early work was really mostly about how through first a proposition, juxtaposition and layering, and then also how lines can really bifurcate and cross and how through that you can make planes. But I think doing Vitra at that time, the idea of volume and space emerged as a way of moving forward. The last ten years that research has really focused on a different kind of repertoires and also on a spatial experience that also makes you feel or use space in a different way. There are many layers; one of them which I think is the most important, apart from the plan explosion and the idea of deconstructing... For example, using the elevators and cores to create a fragmentary nature for the interior, eventually that took on really fluid ideas about organization and fluid form and also the study of the ground, which at the beginning was about carving and how the displaced mass becomes a different kind of space. The carving led to this new idea of the ground... How do you multiply the ground to make a civic space..."

...

AINE BRAZIL
(Gordon H. Smith Lecture)
'Pragmatic Creativity: The Structural Challenge'

"If you are intrepid and if you force the issue and stick to your guns I truly believe that those are the true artists and architects and designers who achieve, because they are the ones who actually force the process to work for them. I think that we must back it up with good research and good persuasive techniques because if you can't lead the client and lead them in your thought process I don't know how we can achieve what we are all trying to achieve. That is the way that I have seen some of the great architects I have had the pleasure to work with, achieve their vision, is by being intrepid and by pushing the issues and by allowing me to have a little influence on what they do."

...

PETER EISENMAN & RAFAEL MONEO
(Louis I. Kahn Visiting Professor)
'Architecture Today: A Conversation'

Eisenman "I think there's a general uneasiness, and I think that's a situation that we all are in, in terms of being teachers or working professionals. It seems to me, though, that the uneasiness today is very different than the uneasiness that brought about '68. In '68 there was clearly something to struggle against – whether it was the institutions, whether it was the dying modernism, whether it was the monumentalism of corporate practices – and there was a cohesive energy in philosophy, in architecture, in the arts, against those things. There were real perceived enemies. The ghost of Corbu was very much with us, Mies was still around, Paul Rudolph was becoming a monster in those days... What is it that a young architect today has to struggle with and against?"

Moneo "You seem to give the answer rather easily, Peter: we need to be against where we are. In a way, the enemy is ourselves. Even looking for a process of introspection, looking for people who know truly what they want to do, to resist the inconsistent world. I wish in college they would recover the relationship between what they are able to design and what they are able to build. To bring something in for the benefit of the society as a whole, I realize what I say now could look too idealistic, but the only way you can enjoy the profession that we have is through knowledge and being able to master yourself. This very personal struggle to extract pressure from what architecture is and has been is the only way of being in the profession, otherwise I wouldn't tell anyone to be an architect, to be one of those thousand firms that are making war without knowing where it's going to take place."

...

WILLIAM MCDONOUGH
'Cradle to Cradle: A World of Good Design'

"We are designing as if we don't know where we are going and the end game appears to be climate change, global warming, persistent toxification, ocean acidification, heavy metal contamination and so on. If these are our plans, if this is our design, then we are doing great. If this is not our plan then what is our strategy, because these strategies have now become strategic. If we don't take alternative paths, we have to say that our culture has adopted a strategy of tragedy.

I work principally in Commerce at a conceptual level, and what you realize is that if you are a business person, if you have a strategy that is tragic, it is time for a strategy of change. This requires great humility because we don't know what to do, and it's unfortunate that the word architect and the word humble have not appeared in the same paragraph since The Fountainhead. If we look at the idea of design humility, all we have to do is recognize that it took us 5,000 years to put wheels on our luggage, we are not that smart. So what is our intention at this point in history as a species? 99% of the large mammals on this planet are under human management. We control the entire planet and are the dominant species, so what is our intention? What becomes the first question?"

...

GWENDOLYN WRIGHT
'Permeable Borders: Modern Architecture in America'

"I am very happy to be here, and especially happy to be here under the auspices of Robert Stern, who has persevered, in some cases against great opposition, in insisting upon the importance of looking at American architecture, finding ways to be critical, but also ways to be extremely positive about aspects to celebrate in that. And indeed, I think the example, people here probably haven't seen this critical aspect of Bob... [laughter], but the aspect that celebrates excitement, ingenuity, perseverance is a very important quality that I enjoyed in him as a colleague at Columbia for many years. And a quality that he has brought to Yale, which is a place I am always happy to come to..."

...

KENGO KUMA
'Anti-Object'

"Today I would like to talk about my philosophy. Anti-Object is not a simple philosophy. My basic idea is to combine nature and architecture together; to meld the architecture into nature is a goal of my buildings. Compared to the normal architectural monument, my idea is the opposite – I call that idea anti-object. Normally the building is an isolated object in the environment, but my idea is to make a kind of whole in the environment.

...To combine landscape and the building together, that method also comes from a cultural exchange. I believe the landscape garden in England has some influence from Asia. What I am doing in my architecture is not pure Japanese, not pure Modernism; it is always some mixtures of those things. For each project the ratio of the combinations is different, but I don't want to follow the traditions, I always try to create new things through traditions."

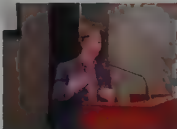
...



Ali Rahim



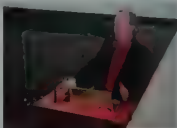
Zaha Hadid



Aine Brazil



Peter Eisenman & Rafael Moneo



William McDonough



Gwendolyn Wright



Kengo Kuma

DEBORAH BERKE
'This Time and That Place'

"I am going to try something out, and not just show you work. In reviewing projects for inclusion in this lecture, one cannot help but think back on their creation, both internal and external, that have helped shape them. Nine projects, all done in the past six years, reflect an evolution in my thinking about architecture. It is very much a thought process, and I would call it the development of a philosophy rather than a conclusion of one. Taking a second look at projects with a perspective offered by time and distance, whether from a short amount of time or a limited physical distance, allowed for me to consider what it is we do as architects."

...

CHARLES ROSE
'Liberation and Deliberation: Recent Work by Charles Rose Architects'

"I can't help but make some reference to Paul Rudolph. I'm actually the custodian of aesthetics at the University of Massachussets in Dartmouth, Mass., which is Rudolph's massive, formidable fortress-like campus. In some ways, I have structured this lecture to focus on the types of issues I think we can really learn from Paul Rudolph. The various, what I would call legacies – it's more than one legacy really – he's obviously had a very profound effect on architecture in the second half of the twentieth century. And I am showing here, for those of you who don't know, my favorite period of his work, the early work in Florida. We always have looked to Rudolph with respect to his methods of construction, the spatial richness, the spatial complexity..."

...

SUSAN FAINSTEIN
(Eero Saarinen Lecture)
'The Just City'

"All this critique of planning and of major efforts toward redeveloping cities produced quite a bit of modesty in recent views of planning and what it could accomplish. At the same time planning really grew out of a vision. It was Utopian in many respects. So I would argue that underlying most planning is still a vision of an equitable and just city, of an equitable and democratic city. However, as a product of this new modesty, this vision is rarely made explicit. I am trying to make the criteria of just planning explicit."

...

BELINDA TATO & JOSÉ LUIS VALLEJO
'Recycling the non-city: The Work of [ecosistema urbano]'

"...Many times people ask us that. If you are a company, how can you be sustainable if you are doing urban actions all of the time because they are not profitable? In a way it is kind of funny because the Moon Project was something for free, but after that associations were calling us as if we were an NGO of architecture seeking for advice and help. It was all over the media. So we do urban actions for fun because we think they are important, but we also develop construction projects to make it sustainable. We would like to do cities and larger scale work. We don't believe that everything must be profitable. There are some projects that finance others, that is not a company vision, but I don't know if we are going to be sustainable for how long."

...

MACK SCOGIN
'The Rhinoceros Next Door'

"We like to think of our work as a body of work as opposed to singular projects so I am going to show you a body of work. I am also going show you projects that combine basically a singular effort on our part to discover the essence of their particular situation and out of that situation develop an architecture. And we fully believe that our architecture – in order to sustain our interest and hopefully sustain the interests of both our clients, the public, and in fact the discourse of architecture – embodies more questions than answers."

...

LJILJANA BLAGOJEVIC
'New Belgrade: The Capital of No-City's-Land'

"In the period of some thirty years between 1918 and 1946, the terrain upon which New Belgrade was founded has gone through a substantial change from no-one's land between the borders of empires, to the central political space of a new, ambitious, and modern socialist state. Forces engendering transformation of this space with no previous urban history and any other quality of function beyond the military were those of war, conquering, and violence. It is these forces that set the course for the initial planning concepts of New Belgrade to be based on the premise that empty sites represent, as Henri Lefebvre defined it, a homogenous abstract space, a tabula rasa, its use-value being predominantly political..."

...

BEN VAN BERKEL
(Paul Rudolph Lecture)
'Everything is Curved'

"Some of our work has played with the idea of how one can utilize what you could call equal potential organizations, organizations that have a regular quality opposed to organizations that have a more meandering, fluid capacity. We are not choosing one particular geometrical, stylistic quality. We are more interested in the transformative aspect of geometry."

...I believe that what we can do with contemporary techniques is that we can go beyond the collage. We can go beyond the collage and make images of a spatial architecture, maybe similar to the Manimal, the image of a man, snake, and the lion, where you can't see the seams of where the identity of the lion or the man is. You can similarly in architecture find where it is best to intensify organizational principles, if we can't go beyond the collage, to intensify the organizational aspects of the collage."

...

CHARLES JENCKS
'Critical Modernism'

"This lecture is about the "s" in modernisms and the idea that we live in a modern culture under modernity, faced by hyper-capitalism and all the rest of it. I want to start from the largest spectrum possible in speculating on it. I want to get out of architecture and look at the global situation because I think at the end of the day it is modernization which is the engine of modernism. It is important to see that first before other things."

...

ADRIAN GEUZE
(Timothy Egan Lenahan Memorial Lecture)
'Lost Paradise'

"Actually, as an introduction, I would like to explain this lecture; I thought it best to do a lecture about protesting, about lost projects and projects under construction. So there is nothing finished tonight, which I think helps us keep an open mind. No glossy projects..."

First, protest. We were kicked from paradise, and that was because we, the woman, took the fruit of course... [laughter] and give it to the man and then we were kicked from paradise. Since then we have to invent our own paradises. I think that's the whole story about landscape architecture. [laughter] And the Dutch, they have to create their own country because we live on the seabed and we have a wonderful landscape which is close to paradise. And this landscape is killed by the baby boom generation in my country. So Holland, which is known for its beautiful landscape of tulips, cows, everything, where even the landscape painting was invented. We lose our entire countryside and cultural landscape and Holland is adapting to a sort-of Los Angeles kind of city, although it is in none of the landscape strategies. And the devastation of this landscape is very alarming, although it doesn't have media attention."

...



Deborah Berke



Charles Rose



Susan Fainstein



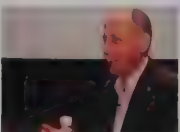
Belinda Tato &
José Luis Vallejo



Mack Scogin



Ljiljana Blagojevic



Ben Van Berkel



Charles Jencks



Adrian Geuze

EXHIBITION

UNSTUDIO:
Evolution of Space

February 12, 2007 – May 4, 2007
An exhibition organized by Deutsches Architekturmuseum and supported in part by Elise Jaffe + Jeffrey Brown.



UNStudio Display

UNStudio: Evolution of Space is an exhibition organized according to UNStudio's five design model types called, Blob-to-Box, Mathematical Model, Deep Planning, Inclusive Principle, and the V-Model. These design models and generative diagrams are leitmotifs in the work of UNStudio for use as a design strategy that is not formalistic, but rather advances in different ways throughout a project. Concentrating on design models gives the architects at UNStudio a great deal of freedom and openness in their planning and in the realization of the buildings.

The exhibition installation, designed by UN Studio, follows two overall design concepts, which they call, "inclusive principle" and "deep planning". These surround an undulating floor topography based on the structure of a dual axis. There are five wavelike peaks in the floor, which mark the five design models where the projects relevant to the particular model are represented in diagrams, sketches, and rough sketch models. At right angles to the wave peaks, colorful lines connect and clarify the multi-layered and overlapping nature of some projects in terms of the different design models. Therefore the Arnhem Central Station appears not only in the section based on the "V-model", but also has strong elements of the "mathematical model" and some of its parts are even shown in the creative change of the "blob-to-box" model. The Agora Theatre Lelystad, with its blend of orthogonal and free forms, also represents the "blob-to-box" model; the New York IFCCA competition with its investigative urban approach represents the "deep planning" model; the winding NMR laboratory in Utrecht is in the exhibit section "inclusiveness", and the New Mercedes-Benz Museum, with its double helix, is represented the "mathematical model". All of the projects in the installation arise from the intrinsic dynamic of the design process and are shown at interim stages, not as final products. The completed buildings are presented in large photographs.

Peter Cachola Schmal, Director, DAM

EXHIBITION

WELL DONE:
Year-End Exhibition of
Student Work

May 18, 2007 – June 1, 2007
An exhibition organized by the students at the Yale School of Architecture.



Well Done, display



Well Done, models



Well Done, posters

This exhibition is a partial record of a year's research undertaken at the Yale School of Architecture; research into what is possible and what is desirable, into what a student architect can discover about the self, the world, and the art of architecture. On the walls of the gallery lie compelling evidence of possibilities and paths open to architects today. Here we can see the fruits of serious investigation, the diversity of stylistic investigation, the diversity of stylistic expression, of scale and type of work undertaken; the diversity of media available to help study, express, and realize ideas. What is accomplished in an architecture school is important for the individual student; but it also plays a very real part in determining how our built world will develop and evolve. As the open-ended, never-ending process of education confronts beginning architects, realities that will be true for them will always come into sharp focus; work can always be improved; what is designed is almost never completely satisfying for the designer; optimism is essential, the architecture project is never really finished.

Seduction

Friday, January 19, 2007 & Saturday, January 20, 2007
A symposium organized by Mark Foster Gage

Keynote Address: Sylvia Lavin
Participants: Gregory Crewdson, Hernan Diaz-Alonso, Peter Eisenman, David Erdman, Mark Foster Gage, Chrissie Iles, Jeffrey Kipnis, Sanford Kwinter, Mark Linder, Greg Lynn, Edward Mitchell, Herbert Muschamp, Ben Pell, Kivi Sotamaa, Robert A.M. Stern, Henry Urbach, Roemer Van Toorn, Sarah Whiting



Seduction, panel discussion



Seduction, audience response

A decade of explosive development in communication and information retrieval technologies, from Bluetooth to GPS and Blackberries to iPods, has produced a global datascape where the ability to access information, anywhere, and at anytime, is nearly ubiquitous. The alliance of this data-saturated scenario with similar advances in computational, material, and fabrication technologies requires the field of architecture to question its historic presumption as an embodiment of meaningful content – regardless of its specific posturing as icon, sign, or index. Through presentations given by a select group of architects, critics, theorists, and innovators this symposium explored how architecture is shedding its burden of communication in favor of new formal ambitions, including the customization of moods, the influences of sensation, and the emergence of a new species of irrefutably contemporary aesthetics.

The Market of Effects

Friday, March 30, 2007 & Saturday, March 31, 2007
A symposium organized by second-year M.E.D. students in collaboration with Eeva-Liisa Pelkonen

Keynote Address: Mark Gottdiener
Participants: Wendy Fok, Lydia Kallipoliti, Ed Mitchell, Eeva-Liisa Pelkonen, Emmanuel Petit, Erica Robles, Robert A.M. Stern, Sara Stevens, Winnie Wong, Bernard Zernheld



The Market of Effects, panel discussion



The Market of Effects, Winnie Wong



The Market of Effects, panel discussion

This symposium serves as a critical forum that explores the history, articulation, and future of the “Experience Economy” in relation to architecture and urban design. The “Experience Economy,” as defined by economist Joseph Pine, is characterized by a progression away from subsistence economies to those favoring the commoditization of experiences appealing to consumers’ emotions and feelings. Through the thematizing of user needs and the theatrical presentation of memory, image, and sensorial satisfaction as currency, architecture has responded to market forces with projects that merge technology, narrative, and dynamic effects in the built environment.

Undergraduate

249a: The Analytical Model

EMMANUEL PETIT

Introduction

An introduction to the history and practice of architectural analysis, this class helps students produce drawings, models, and diagrams of significant architectural works in order to facilitate a comprehensive understanding of specific architects, buildings, and contexts.

ALVARO SIZA / CASA VIEIRA DE CASTRO ANALYSIS

Alice Tai

This project investigates formal relationships, tectonics, movement, and program in a single-family home by Alvaro Siza.

JOSEPH PAUL KLEIHUES / MUSEUM LUTZ

Anya Kaplan-Seem

Through spatial, circulation, and program models, this project analyzes the connective spaces present in Joseph Paul Kleihues' design for the Museum Lutze in Sindelfingen, Germany.

CARLO SCARPA / PAVILION OF THE ART BOOK

Sarah Yin

In his Pavilion for the Art Book, Carlo Scarpa creates intentional ambiguities of form and experience. Using a complex system of walls and frames, decks and overhangs, Scarpa explores the relationship between defined and implied spaces. Though the plan of the pavilion derives from equilateral triangles, Scarpa favors the use of changing shapes to investigate alternatives to perfect geometry. Analysis of the tectonics therefore suggests architecture in transition rather than a finalized building. By dematerializing the walls of the pavilion and installing various kinds of display shelves, Scarpa provides different levels of intensity in viewing art.



Anya Kaplan-Seem, analytical model

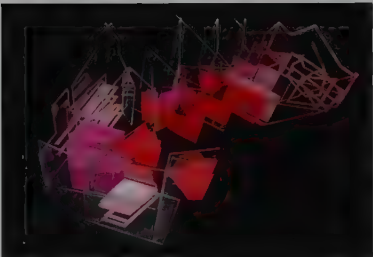


Alice Tai, analytical model

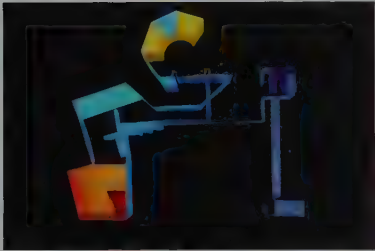
Undergraduate

The purpose of the undergraduate major is to include the study of architecture within the broader context of a liberal arts education. The curriculum includes work in design, in architectural history, theory, and criticism, and in urban studies, leading to a bachelor of arts degree. Students are prepared for advanced study in architecture, art, history of art, city planning and development, environmental studies, the social sciences, or public affairs.

An introduction to the history and practice of architectural analysis, this class helps students produce drawings, models, and diagrams of significant architectural works in order to facilitate a comprehensive understanding of specific architects, buildings, and contexts.



Sarah Yin, analytical model



Anya Kaplan-Seem, digital model



Chris Ellington and Aaron Otanti, perspective

Undergraduate 251b: Methods and Forms in Architecture SOPHIA GRUZDYS and DEAN SAKAMOTO

Plywood Project: Das Bett
Chris Ellington and Aaron Otani

The proposed design for intern housing at the National Tropical Botanical Gardens in Kauai focuses on the use of bamboo as a sustainable alternative to wooden construction, given its advantage as a local, low-cost, renewable material. Despite its non-vernacular aesthetic, this open-air structure adopts traditional low-tech strategies that adapt to the site's unique climatic and topographic conditions. The dwelling's curved roof, supported by a series of trusses that are connected to sloped bamboo beams, shields rain and sun, while providing room for hot air to rise, away from the dwelling's interior living area. Buildings are situated to the northeast, to take advantage of the site's prevailing winds, and are raised above ground to minimize impact on the site.

Katie Wiacek and Sarah Yin
Tropical House

Inspired by the tree lines and topography of the site, this project explores a sequence of transitions while addressing sustainability and climatic issues unique to Kauai. Fulfilling the low-cost requirements of the project with a modular system, each building on the compound features an enclosure system based on layers of furniture, screens, and beams. Simple, sloped roofs with large overhangs control light and air-flow in and out of the compound while underscoring sectional relationships among the buildings. A series of decks and ramps pinwheel about a central tree that anchors the whole community.



Katie Wiacek and Sarah Yin, model

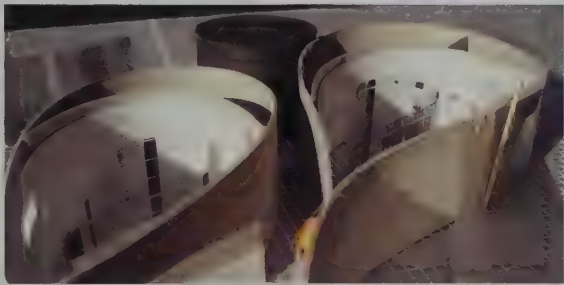


Yonah Freemark, digital model

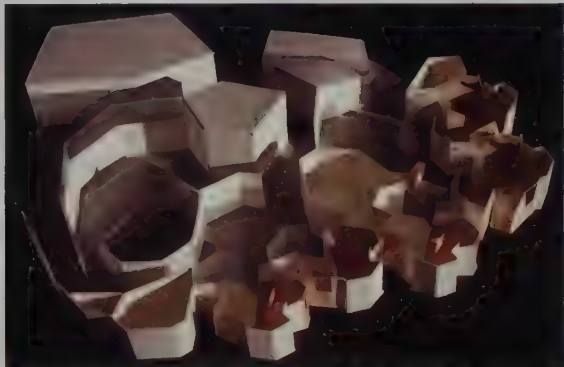
Undergraduate 550a: Senior Architectural Studio TURNER BROOKS

Introduction

This studio explores the issue of what actually constitutes 'space' – especially the experiential relationship of the body to space – in a series of increasingly more complex architectural problems. Issues of atmosphere, ambiance, and the palpable are emphasized over the abstract or diagrammatic. This studio starts with the design of a 'dominant void' where, paradoxically, that which defines the space is subordinated to the sensation of the space itself. The final project is the design of a house for children with autism on a real site with an actual client in upstate New York. The autistic sensibility seems to be dramatically tuned to the haptic sense where space is viscerally experienced by all the senses operating at once. Yet, the autistic do not like sudden spatial juxtapositions, nor large undifferentiated spaces. Hence, the successful choreography of space unfolding in relation to the body's movement through it, is critical to the design.



Laura Cheung, model



Seema Kairam, model



Marcus McIning, model

Yale Urban Design Workshop

ALAN PLATTUS, Director

Andrei Harwell (AIA, Project Manager)

Faculty Fellows 2006/2007: James Axley, Keith Krumwiede and Edward Mitchell
Student Fellows 2006/2007: Zachary White (Presidential Fellow '07), Timothy Applebee (Presidential Fellow '06), Aram Marks (Luce fellow '07), Vanessa Mendoza (Dwight Hall Fellow '07), Elizabeth Barry, Lasha Brown, Nicholas McDermott and Jacob Reidel

Introduction

Founded in 1992, by Alan Plattus, then Associate Dean and Professor at the Yale School of Architecture, the Yale Urban Design Workshop (YUDW) is a community design center based at the School of Architecture. Since its founding, the YUDW has worked with communities all across the state of Connecticut, providing planning and design assistance on projects ranging from comprehensive plans, economic development strategies, and community visions to the design of public spaces, streetscapes, and individual community facilities. Clients include small towns, city neighborhoods, planning departments, Chambers of Commerce, community development corporations, citizen groups, and private developers. The YUDW has also worked with Yale University over a three-year period, developing a comprehensive campus analysis leading to a campus master planning process, for which YUDW served as a consultant. After a number of years on the Yale campus, the YUDW is currently located in a storefront space on Chapel Street in New Haven's Dwight neighborhood, two blocks from the School of Architecture.

In all its work, the YUDW is committed to an inclusive, community-based process, grounded in broad citizen participation and a vision of the design process as a tool for community organizing, empowerment, and capacity-building. A typical YUDW project may include design charrettes, focus groups, and town meetings, as well as more conventional means of program and project development. These projects are staffed mainly by current graduate professional students at the Yale School of Architecture supervised by faculty of the School, but often also include Yale College undergraduates, recent graduates of the School as full-time staff, faculty and students from Yale's other professional schools (including the Law School, the School of Forestry and Environmental Science, the School of Management, the School of Public Health and the School of Art), as well as outside consultants and other local professionals.

Recent and current projects undertaken by the YUDW include downtown and neighborhood plans for the Connecticut towns of Bridgeport, New Britain, and North Branford, a Route 1 Corridor Study for the town of Old Saybrook, and a planning/development study for an old airport site in the town of Bethany. The YUDW has also recently developed a 2.3 million square foot mixed-use proposal for a two-block site in East Harlem, and is beginning work with the Yale Faculty of Engineering on the re-design of Becton Plaza.

Additionally, the fall of 2006 marked the completion of the new Alvis Booker Building housing the Greater Dwight Daycare Center and offices for the Greater Dwight Development Corporation, designed in collaboration with New Haven's Thompson/Edwards Architects. In the summer of 2007, the YUDW will once again be working with the Dwight Neighborhood to update the neighborhood plan, following in the footsteps of work undertaken by the YUDW and the Neighborhood Partnerships Network that produced the first Dwight Plan, published in 1995.



East Harlem, courtyard



North Branford, bird's eye view



New Britain, Police station rendering



Branford Green, before

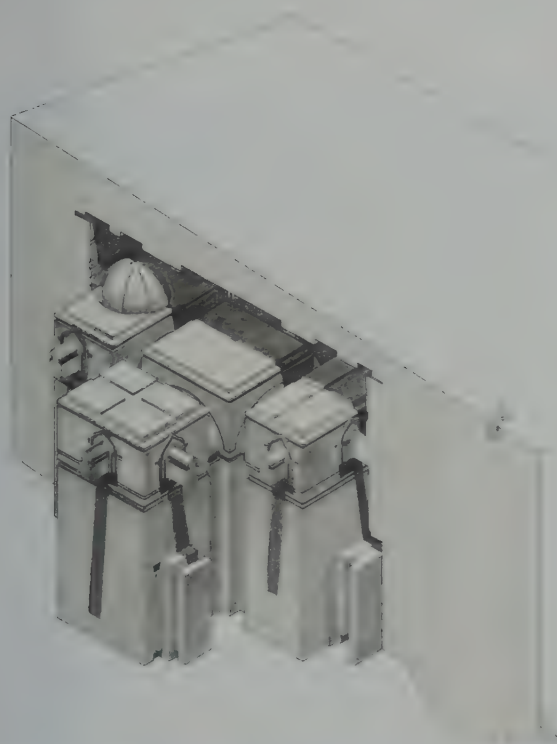
Branford Green, after

Travel Fellowships

BUILDING BY SUBTRACTION: THE MONOLITHIC CHURCHES OF LALIBELA, ETHIOPIA

Brook Denison (George Nelson Scholarship Fund)

The tradition of assembling materials to form a building has a long and established tradition. However, this technique has been paralleled by the specter of a subtractive process. Stereotomy is a building process which uses carving to create space. This practice reached a high point in 13th Century Ethiopia in a series of Coptic Christian churches high in the mountains of the Lasta region. Despite their originality and refinement, relatively little has been said of them in the annals of architectural history. This project began with a two-month period in which the churches were carefully measured and drawn. These drawings – which were produced for an exhibit at the Yale University Art + Architecture gallery – focus on Saint George's, one of the seven churches carved into Lalibela's mountainside.



Brook Denison, Solid



Brook Denison, Saint Georges

THE TAKENAKA INTERNSHIP

Marc Guberman

Every year, the Yale School of Architecture sends one graduate student to Osaka, Japan to participate in a summer internship at the Takenaka Corporation. In addition to working for Takenaka, Yale interns conduct an independent research project. This past year, research focused on two broad questions: Is there a style being practiced in Japanese architecture today? And if so, from where does that style come? The study evolved over time and became increasingly focused on how the context of Japan – Japanese culture, methods of designing, and the urban environment – produces a distinct architectural style. Discussions with Japanese architects were integral to answering these questions.

KENGO KUMA – August 14th, 2006

MG: How do traditional Japanese architecture and modernist influences co-exist in your work?

KK: I will speak about the generations. I was born in 1954, and I think I am of the first real post-war generation. The big difference between my generation and the other generations, like the Tadao Ando and the Toyo Ito generations, is almost thirteen years difference. They are both a little bit nervous to respect tradition and to use traditional vocabulary in their practice. Arata Isozaki's generation is more than 30 years before my generation, and for them it is strictly prohibited to use traditional vocabulary in their practice. At that time, Japan's tradition was seen as old and very primitive. They had a very bad image of the Japanese tradition; I think they were ashamed. But for me, when I was in junior high school there was the Tokyo Olympics and the Osaka Expo. I felt that Japan is a very advanced country and a very economically successful country. For me, the Japanese tradition looks very new.

TOYO ITO – August 17th, 2006

MG: In some respects, Japanese culture seems to be in a state of flux, oscillating between tradition and modernity. How would you describe the current state of Japanese culture?

TI: 100 years ago in the Meiji Era, Japan opened up to Western culture. At that time, modernity in Japan was throwing away Japanese culture and absorbing Western culture. Those who grew up in that period admired Western culture and thought it was the only viable way to progress. Now, after Japan has achieved economic modernity, we have suddenly realized that we lost our identity and don't know what we value. There is confusion and we are suffering because what we value today, lots of space in living for example, we cannot find. As a result, there is no continuity between the traditional and modern culture.

MG: Does architecture have a role to play in solving these issues?

TI: It may take more than 100 years, but if it is possible, we should. We have to re-establish our own values and make a new original style from Western and Japanese culture. I hope to create that for the next 10 or 20 years. But this is small in the overall picture. What is happening in society becomes clear when you design architecture. What you cannot do tells you a lot about what a culture values. In this way, architecture is no longer an individual art, it is linked to society.



Kengo Kuma, Nagasaki Prefectural Art Museum, Nagasaki 2005

Awards

FACULTY AWARDS

Professor King-lui Wu Teaching Award Thomas H. Beeby

FELLOWSHIPS

William Wirt Winchester Traveling Fellowship Gregorio Santamaria
Gertraud A. Wood Traveling Fellowship, awarded 2006 Elisa Lui
George Nelson Scholarship Brook Denison
David M. Schwarz/Architectural Services Good Times Award Sallie Hambright

MEDALS AND PRIZES

American Institute of Architects Henry Adams Medal Weston Walker
American Institute of Architects Henry Adams Certificate M. Dryden Razook
Alpha Rho Chi Medal James Tate
William Edward Parsons Memorial Medal Jeffrey McBride

The H.I. Feldman Prize Dana Getman, Fall 2006

The H.I. Feldman Prize nominees and semester(s) of nomination

Dana Getman, Fall 2006, Spring 2007
Sallie Hambright, Spring 2007
Sini Kamppari, Spring 2007
Serra Kiziltan, Fall 2006
Christopher Lee, Fall 2006
Jeffrey McBride, Spring 2007
Rustam-Marc Mehta, Spring 2007
Thomas Moran, Spring 2007
Seung Hwan Namgoong, Fall 2006
Timothy Newton, Spring 2006, Fall 2006
Michael Powers, Fall 2005, Spring 2007
M. Dryden Razook, Fall 2006
Jeffrey Richards, Fall 2006
Carol Ruiz, Fall 2006
Allen Slamic, Fall 2006
Neil Sondgeroth, Fall 2006, Spring 2007
Julia Suh, Spring 2007
Aaron Taylor, Spring 2007
Weston Walker, Spring 2007
William West, Spring 2006, Spring 2007
M. Jejon Yeung, Spring 2007
Xinghua Zhao, Fall 2006

Wendy Elizabeth Blanning Prize, awarded 2006 M. Jejon Yeung
Sonia Albert Schimberg Prize Federica Vannucchi
Janet Cain Sielaff Alumni Award Elisa Lui
Moulton Andrus Award Seung Hwan Namgoong
The Drawing Prize Clinton Prior
Gene Lewis Book Prize Brook Denison
David Taylor Memorial Prize Britt Eversole

INTERNSHIPS

Takenaka Corporation Summer Internship, awarded 2006 Marc Guberman
David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship, awarded 2006
Geoffrey Lawson

SCHOLARSHIPS

Franklin U. Gregory Memorial Scholarship Katherine Corsico
Charles O. Matcham Scholarship Allen Slamic
Everett Victor Meeks Graduate Fellowship McLain Clutter
Eero Saarinen Memorial Scholarship Timothy Newton
Carroll L.V. Meeks Memorial Scholarship Robert Samuel Roche
Samuel J. Fogelson Memorial Award Serra Kiziltan
Christopher Tunnard Memorial Fellowship Geoffrey Lawson
Anne C.K. Garland Award Heather Loeffler
Robert Allen Ward Scholarship Ayat Fadaifard
Kenneth A. Housholder Scholarship, awarded 2005 Sandra Arndt
Henry A. Pfisterer Scholarship Seung Hwan Namgoong
James Gamble Rogers Memorial Fellowship, awarded 2006 Harris Ford, Sini Kamppari, Serra Kiziltan,
Seung Hwan Namgoong, Gregorio Santamaria, Neil Sondgeroth, Ayumi Sugiyama, Jean Suh
A. Whitney Murphy Scholarship Sandra Arndt
Herman D.J. Spiegel Scholarship Christopher Lee

Ulli Scharnberg Scholarship, in memory of Carroll L.V. Meeks Carol Ruiz
John W. Storrs Scholarship Jean Suh
Harvey R. Russell Scholarship E. Sean Bailey
Yen and Dolly Liang Scholarship Mustapha Jundi
Robert Leon Coombs Scholarship Anya Grant
Frederick T. Ahlson Scholarship Sini Kamppari
David C. Morton II Scholarship Gregorio Santamaria
Stanley Tigerman Scholarship Neil Sondgeroth
Cesar Pelli Scholarship Harris Ford
Clarke Family Scholarship Elizabeth Barry
Pickard Chilton Fellowship Khai Fung
Dean's Scholarship Jeremiah Joseph
Frederick Bland Scholarship Thomas Moran
Alexander Gorlin Scholarship Joseph Alguire
Charles Gwathmey Scholarship Vincent Wan
Hilder Family Scholarship William West
Kenneth A. Housholder Memorial Scholarship Gregory Heasley
Ruesch Family Scholarship Karl Mascarenhas



Commencement celebration

Yale School of Architecture

Class of 2007

Row 1: Enrique G. Ramirez, McLain Clutter, Federica Vannucchi, Khai Fung, Elisa Lui, M. Jejon Yeung, Audrey Vuong, Jacob Reidel, Mohammed Balila

Row 2: Christopher Lee, Xinghua Zhao, Karl Mascarenhas, E. Sean Bailey, Sini Kamppari, Julia Suh, Elizabeth Barry, Steve Lee, Britt Eversole, Heather Loeffler, Clarisse Labro, Mustapha Jundi, Neil Sondgeroth

Row 3: Lindsay Weiss, Yoo Jung Lee, Soo-Hyun Kim, Gabrielle Brainard, Carol Ruiz, Jean Suh, Molly Steenson, Sandra Arndt, Jeremiah Joseph, Greg Heasley, Ayumi Sugiyama, Rustam-Marc Mehta, Harris Ford, Joseph Alguire, Clinton Prior, William West, Vincent Wan

Row 4: Seung Hwan Namgoong, Young Jin Lee, Katherine Corsico, Jason deBoer, Allen Slamic, Ayat Fadaifard, Weston Walker, Sallie Hambright, Jeffrey Richards, Adrienne Swiatocha, Serra Kiziltan

Row 5 (stairs): Joseph Smith, James Tate, Jeff McBride, Anya Grant, M. Dryden Razook, Geoffrey Lawson, Clint Burrus, Gregorio Santamaria, Timothy Newton, Brook Denison, Thomas Moran, Janet Ho

Not Pictured: Sam Roche, Rose Evans, Maryjane Starks, Shelley Zhang

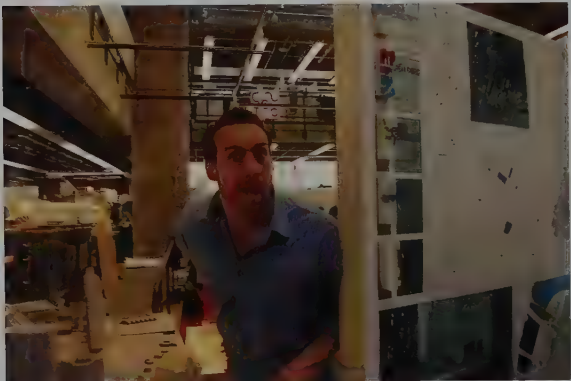


Photo credit: Harold Shapiro

Student Life



Illustrious Yale coffee cups



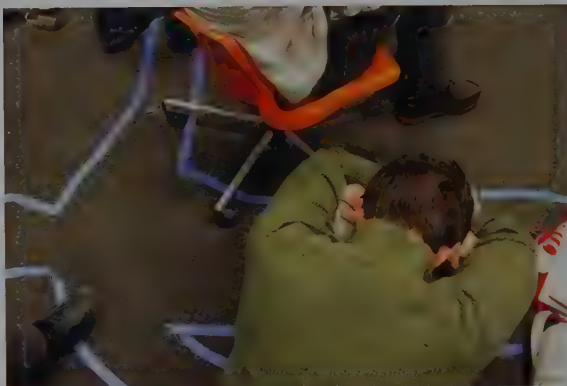
Clinton Prior's game face



Jeff Richard's exact-o magic



Archifoot, dirty and defeated



Caleb Linville, crime scene or nap?



Aram Marks, good night's sle



Jennifer Dubon, risks life and limb to take the elevator



Spring Advanced Studio lottery



Claire Axley and Nathan Rich, safety in numbers



Molly Steenson and Sylvia Lavin, talking shop

Roll of Donors

1935
David Norton Yerkes

1938
Gardiner Angell

1940
Russell P. Morse
Cope B. Walbridge

1941
Kenneth Gibbons
Peter K. Ogden

1942
Edwin B. Crittenden
H. Dickson McKenna

1944
Leon A. Miller

1947
David N. Cybul
Kenneth
 A. Houshoulder*
Henry Kibel
Francis D. Lethbridge

1948
Henry F. Miller
David A. Pugh
Samuel Spielvogel
Joseph
 Richmond Tamsky

1949
Frank S. Alschuler
Theodore F. Babbitt
Jack Alan Bialosky, Sr.
Charles H. Brewer, Jr.
Russell C. Cecil
Elvia Fernandez
B. Fornonzzini
Abigail M. Hamilton
John Herron
George A. Hinds
Augustine J. Palmieri
Edward A. Sovik
George D. Walz

1950
John A. Carter
R. Paige Donhauser
Elford A. King
Edward
 Humphrey Nelson
Roy M. Palhof
Herbert L. Seigle
Morris Simon
D. Jack West

1951
Stanley B. Brundage
Phelps H. Bultman
Daniel C.
 Carmichael, Jr.
Frederick A. Craggs
Ross H. De Young
Nathaniel Firestone
Russell Ford
Martha
 Cantwell Meeker

1952
Thomas C. Babbitt
Donald Z. Bailey
Frank C. Boyer, Jr.
Paul E. Buchli
James A. Evans
James Wilder Green*
Morton Kass
Donald C. Mallow
Vincent M. Milone
Herbert M. Noyes, Jr.
Lawrence
 Frederick Nulty
James Elwell Palmer
Howard M. Y. Wong

1953
Duncan W. Buell
Andrew S. Cohen
Frank D. George
Stanley V. Greimann
Gordon Griswold

1954
Mansfield M. Bascom
Charles G. Brickbauer
George R. Brunjes, Jr.
James H. Fitts III
Louis B. Joline
Brooks D. Kaufman
John F. Lee, Jr.
Roger L. Strassman

1955
Vica S. Emery
John L. Field
Duncan M. Graham
Thomas F. Graves
Hugh N. Jacobsen
Estelle T. Margolis
James Stewart Polshek
Edwards F. Rullman
Sidney M. Sisk
Patricia V. Tetrault

1956
Richard W. Chapman
Thomas W. Connally
William B. Grindereng
Gerald E. Henniger
Walter D. Ramberg
Stanley B. Wright, Jr.

1957
Ernest L. Ames
Edwin William de Cossy
Charles
 Augustus Ferrari
James H. Handley, Jr.
Mark H. Hardenbergh
Clovis B. Heimsath
Lee Magel
Richard A. Nininger
William L. Porter
Howard W. Shoemaker
Richard Elliott Wagner
John A. Winter

1958
Edwin G. Close II
Arthur H. Corwin
James S. Dudley
Jon Eric Ericson
Harold D. Fredenburgh
J. Arvid Klein
Herbert P. McLaughlin
Allen Moore, Jr.
Charles O. Perry
Jacques Richter
Malcolm Strachan II
Michael W. Stuhldreher
Harold F. VanDine, Jr.

1959
George J. Alfano
Bernard M. Boyle
Frank C. Chapman
Peter B. Frantz
Thomas G. Green
Louis P. Inserra
Robert Michael Kliment
Raymond S. Leachy
Eugene J. Lorincz
Franklin J. McNutt
Herbert S. Newman
Earl A. Quenneville
Frederick A. Russell
Hans
 Ullrich Scharnberg
Bruce W. Sieloff
Lee Anthony Syracuse
Terry G. Twitchell
Donald W. Velsay
Ralph J. Warburton
Carolyn H. Westerfield
Andrew C. Wheeler
Thomas E. Woodward

1960
Thomas L. Bosworth
Richard
 Spofford Chafee
Bryant L. Conant
John K. Copelin
Geoffrey Edmands
Robert Melik Finkle
Alexander Grinnell
John Hayes
Dean F. Hofe
Tom J. Holzbog
Louis B. Joline
Julia H. Keydel
James D. McNeely
Oscar E. Menzer
Robert A. Mitchell
John J. Molloy
David L. Niland
Konrad J. Perlman
Gertrude O. Seibels
Stanley Tigerman

1961
James M. Addiss
Edward R. Baldwin II
Paul B. Brouard
Robert W. Carington
Peter Cooke
Francis W. Gencorelli
Charles T. Haddad
William J. Hawkins III
Alvin H. Holm, Jr.
Jaquelin T. Robertson
W. Eugene Sage
Bradford P. Shaw
Wallace E. Sherriff
Yung G. Wang
Roger P. Whitcomb

1962
James L. Alcorn
Alexander Cooper
Robert A. Cordingley
David W. Fix
Norman R. Foster
Charles Gwathmey
Richard A. Hansen
Tai Soo Kim
Keith R. Kroeger
James Morganstern
Carl Steere Myrus
William S. Nichols
Loenard P. Perfido
Renato Rossi-Laureiro
Meredith M. Seikel
Ming-Hsien Wang
Donald R. Watson
Myles Weintraub

1963
Austin Church III
A. Robert Faesy, Jr.
Charles L. Huntley
Augustus G. Kellogg
John Ming-Yee Lee
Ward Joseph Miles
F. Kempton Mooney
George
 Douglas Richmond
Robert
 Tate Simpson, Jr.
Louis H. Skidmore, Jr.
William A. Werner, Jr.
John V. Yanik

1964
Philip Allen
Theoharis L. David
Sherman
 St. C. Hasbrouck
Peter Jeremy Hoppner
Judith A. Lawler
Charles L.W. Leider
Mary Jane Long
Robert J. Mittelstadt
Robert A. Nerrie III
Ramesh
 Baldevbhai Patel
Joan F. Stogis

1965
Michael J. Altschuler
Thomas Hall Beeby
Richard C. Fogelson

Peter L. Gluck
Neil Goodwin
Norman E. Jackson, Jr.
Erik T. Jansson
Arthur A. Klipfel III
Isidoro Korngold
Thai Ker Liu
Charles G. Meyer, Jr.
Gary L. Michael
John I. Pearce, Jr.
Alexander Purves
Elliot A. Segal
W. Mason Smith III
Robert A.M. Stern
Frederick C. Terzo
Leonard M. Todd, Jr.
Jeremy A. Walsh
Arnold N. Wile

1966
Richard C. Carroll, Jr.
James Scott Cook
John J. Damico
Frank S. Grosso
Michael Hollander
Gerald M. Kagan
Emilio W. Pittarelli
William L. Riddle
Lester R. Walker

1967
William H. Albinson
Edward A. Arens
Jon A. Carr
A. Ramirez de Arellano
Gunter Dittmar
Charles M. Engberg
Alexander D. Garvin
Howard E. Goldstein
Glenn H. Gregg
Walter A. Hunt, Jr.
Eugene J. Lai
Simon Lazarus III
Chung Nung Lee
H. Fraser Mills
John W. Mullen III
Howard F. Phillips*
Charles S. Rotenberg
Theodore Paul Streibert
William H. Willis, Jr.
Robert A. Winick

1968
Frederick S. Andreae
Gail S. Cooke
Peter de Bretteville
David M. Dickson
Richard M. Donnelly
John Fulop, Jr.
Christopher C. Glass
Nash R. Gubelman
Susanne Feld Hilberry
Gerard Ives
Erno Kolodny-Nagy
John M. Lucas
Peter Papademetriou
Franklin Satterthwaite
Donald R. Spivack
Salvatore F. Vasi
John J. Vosmek, Jr.
Thomas R. Welch, Jr.
James C. Whitney

1969
Jeffrey K. Abrams
John L. Allen
Jane K. Cahn
James E. Caldwell, Jr.
Samuel R. Callaway, Jr.
Robert J. Cassidy
David B. Decker
George B. Dudley
James M. Gage
George T. Gardner
Harvey R. Geiger
Edward J. Gotgart
William H. Grover
Eric R. Hansen, Jr.
Peter
 Andrew D. Hentschel
Roderick C. Johnson
Raymond J. Kaskey, Jr.
Robert C. Kurzon
James W. Peoples
William B. Richardson

John H. Shoeff
Robert H. Swenson
Bobby Votava

1970
Richard F. Barrett
Roland F. Bedford
Paul F. Bloom
F. Andrus Burr
Roc R. Caivano
Michael G. Curtis
Charles Y. Dusenbury
Harvey L. Ezekiel
Brin R. Ford
Morgan H. Grace, Jr.
George T. Hathorn
Peter Van W. Hoyt
John D. Jacobson
David C. Jamison
Marilyn Swartz Lloyd
Jack Marshall
William J. Mitchell
Philip A. Monteleoni
Ivey Lewis Nix, Jr.
James V. Righter
Steven G. Rockmore
Daniel V. Scully
Robert F. Shannon
Pierre E. Strauch
Walter C. Upton
Jan A. Van Loan
Karen M. Votava
Peter Kurt Woerner
Jeremy Scott Wood
David B. Yager
William L. Yuen
F. Anthony Zunino

1971
John R. Benson
William A. Brenner
Jay Warren Bright
An-Chi H. Burow
Edward F. Cox
Mark J. Ellis
Terry Gips
Ronald L. Gonzalez
Anita Holland-Moritz
Lee W. Maxwell
Robert L. Miller
Ray S. Oliver
H. Rodriguez-Camilloni
Susan St. John
Peter J. Wood

1972
Gerald P. Allen
Marc F. Appleton
Paul B. Bailey
Edward P. Bass
Richard F. Benedetto
Frederick Bland
Stephen J. Blatt
Phillip M. Caldwell
Roberta
 Carlson Carnwath
Heather Willson Cass
William A. Davis, Jr.
John H. T. Dow, Jr.
Joseph A. Ford III
Richard N. Gould
William H. Maxfield
Joshua Dill Morton
David B. Peck, Jr.
Barton Phelps
Jefferson B. Riley
Robert Rindler
Robert L. Robinson
Paul W. Scovill Jr.
Richard C. Shepard, Jr.
Mark Simon
James L. Strickland
Carl H. Wies
George Vincent Wright
Roger Hung Tuan Yee

1973
Russell E.
 Bloodworth, Jr.
Arthur F. Duncan
Harvey A. Edelman
Hobart Fairbank
J.P. Chadwick Floyd
Stephen R. Holt
Everardo A. Jefferson
James O. Kruhly

* in memorium

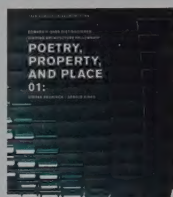
FRIENDS

Josef & Anni Albers Fnd
Anonymous
ASSA ABLOY
Autodesk
Diana Balmori
Andres Batista '89 B.A.
Deborah L. Berke
A. Robert Bissell '72 B.S.
Jack Bistricher
Lemonor & Kent Bloomer '61 M.F.A.
Hilda Ochoa-Brillembourg
Carolyn Brody
Christopher H. Browne
David P. Calleo
James C. Childress
William D. Chilton
Carla Cicero
Laura Weir Clarke & Fred W. Clarke, III
Jane D. Doggett '56 M.F.A.
Peter H. Dominick, Jr. '63 B.A.
William W. Donnell
H. Henry Elghanayan
Warren Bryan Fuermann
Nancy Gourley
Graham Foundation
Bette-Ann Gwathmey
David Hilder
Gerald D. Hines
John D. Hoffman '60 BA., '64 LL.B.
Jessica J. Honigberg '90 B.A.
Elise Jaffe + Jeffrey Brown
Paul H. Johnson '49 B.A.
Elizabeth J. Kostova '88 B.A.
Loretta Kranz
Ken Kuchin
Elizabeth Lenahan
Lois Lenahan *
Mark Anthony Mancha '94 B.A.
Susan Mead
Toshiko Mori
New York Community Trust
Helen & Bradley Nitkin '69 B.A.
Nancy Park
Cesar Pelli
K.C. Perkins
Alan J. Plattus '76 B.A.
Sophie Z. Powell
Qualex Landmark Group
Elizabeth B. & William K. Reilly '62 B.A.
Donald E. Rhodes, Jr. '67 B.S., '68 B.A.
Jane & E. Kevin Roche
Gideon G. Rose '85 B.A.
Joseph B. Rose '81 B.A.
Steven Roth
Carolyn Greenspan & Marshall S. Ruben '82 B.A.
Jeanne W. Ruesch
Gordon H. Smith '57 B.E.
Kathryn & Robert A. Stewart
Elaine Tillinghast
Billie Tsien '71 B.A.
Betty L. Wagner
Anne C. Weisberg
Vivian Kuan & Pei-Tse Wu '89 B.A.

William M. Mack Louise B. Meusel * Nancy Brooks Monroe Robert D. Orr, Jr. Robert S. Page Karen Rheinlander-Gray Michael J. Stanton J. Lawrence Thomas Stephen C. Thomson R. Jerome Wagner John W. Whipple Robert J. Yudell	Cynthia Mitchell Tauxe Alexander C. Twining 1978 Frederic M. Ball, Jr. Paul W. Bierman-Lytle Judith M. Capen Shiao-Ling Chang Kenneth H. Colburn James R. Deklewa Kathleen Anne Dunne Lisa J. Gelfand Ralph A. Giammatteo Robert W. Grzywacz Cynthia N. Hamilton Richard Lee Karcher Kaspar A. Kraemer William S. Mead Kevin R. O'Connor William Hall Paxson Daniel Arthur Rosenfeld David Spiker Leonard Taylor, Jr. Margaret T. Weidlein Brigid C. Williams 1979 Steven W. Ansel Jack Alan Bialosky, Jr. James Leslie Bodnar K. Daryl Carrington Richard H. Clarke Bradford W. Fiske Patti Lee Glazer John Charles Hall Kevin E. Hart Michele Lewis Michael B. Lipkin Gavin A. Macrae-Gibson George R. Mitchell Thomas N. Patch Jon K. Pickard Stuart G. Rosenberg Leonard M. Sussman Miroslav P. Sykora 1980 Jacob D. Albert David W. Carter Turan Duda Peter T. Ernst J. Scott Finn Alexander C. Gorlin Stephen W. Harby Laura Marian Heery Edwin C. Heinle Kenneth E. Hobgood Linna Maria Hunt Mariko Masuoka Ann K. McCallum William A. Paquette Beverly Field Pierz Michael I. Zenreich 1981 Alexander V. Bergo Donald W. Blair Richard L. Brown Michael B. Cadwell Douglass W. Cooper Mark Denton Eric W. Haesloop Michael E. Hassig Brian E. Healy Mitchell A. Hirsch T. Whitcomb Iglehart Michael G. Kostow Lawrence N. Lam Jonathan Levi Mark Mascheroni Jane Murphy Laura Schwartz Daniela Holt Voith Spencer Warncke Diane L. Wilk 1982 John A. Boecker Michael B. Burch Domenic Carbone, Jr. J. Peter Devereaux Bruce H. Donnelly Samuel E. Gardner Raymond R. Glover	John E. Kaliski Thomas A. Kligerman Margaret W. Liu Charles F. Lowrey, Jr. Theodore John Mahl R. Stephen McDaniel Paul W. Reiss Janet S. Roseff William H. Sherman Constance A. Spencer R. Anthony Terry 1983 Maynard M. Ball Anthony Stephen Barnes Phillip G. Bernstein Aaron A. Betsky Carol J. Burns Stuart E. Christenson Ignacio Dahl-Rocha Charles D. Dilworth Jane Backus Gelernter William H. Gilliss Anne Ridker Jaffe Erica H. Ling Frank M. Lupo Elizabeth Ann Murrell Jacques M. Richte Brent Sherwood Sonya R. Sofield Robert J. Taylor David M. Walker Michael R. Winstanley 1984 Michael S. Barratt Roy G. Barris Jeffrey Barsanti-Barber Paul F. Carr, Jr. Michael J. Chren Marti M. Cowan Mark B. DuBois Teresa Ann Dwan Elysabeth B. Gamard James K.S. Griggs Frederick R. Groen Ruth Slobin Harris Blair D. Kamin Elizabeth M. Mahon Michael L. Marshall David Chase Martin Kenneth E. McKently Jun Mitsui Lawrence S. Ng David L. Pearce John R. Perkins Ted Trussell Porter Jill S. Riley Jennifer C. Sage Kevin M. Smith Mary E. Stockton Marion G. Weiss Sarah E. Wilmer 1985 Barbara A. Ball Rasa Joana Bauza Sanford M. Berger William N. Bernstein William Robert Bingham Robert L. Bostwick M. Virginia Chapen Frank R. Cheney Bruce Coldham Michael Coleman Duddy Jonathan M. Fishman Craig W. Fraulino Lucile S. Irwin Andrew M. Koglin Charles H. Loomis Peter B. MacKeith Chariss McAfee Richard G. Munday Joseph A. Pasquinelli Mark D. Rylander Roger O. Schickedantz Paul J. Tackowiak R. David Thompson 1986 Mark A. Armstrong William Bartow Bialosky Timothy Burnett	Margaret J. Chambers Owen P. Foley David B. Greenbaum David D. Harlan, Jr. Richard W. Hayes David J. Levitt Whitney F. Sander J. Gilbert Strickler John B. Tittmann 1987 John P. Blood Mary Buttrick Burnham Soo Khian Chan Andrea Sara Cioccolanti William D. Egan R. Andrew Garthwaite Elizabeth P. Gray David B. Hotson Andrew B. Knox David G. Leary Douglas S. Marshall Timothy Day Mohr Craig D. Newick Lilla J. Smith P.K. Steers Winifred A. Stopps Duncan Gregory Stroik Andrea M. Swartz Jennifer Tate William L. Vandeventer Lester Y. Yuen 1988 Atowarifagha I. Apiafi Cary Suzanne Bernstein Hans Baldauf Richard M. Delaney Allison Ewing Amelia Elise Floresta Stephen Clarke Fritzing Natalie C. Gray-Miniutti Drew H. Kepley Ann Lisa Krul Thomas Fleming Marble Oscar E. Mertz III Ken Okamoto Alan W. Organschi Elaine M. Rene-Weissman William Taggart Ruhl Gil P. Schafer III Matthew Viederman William Keating Vinyard Eric Robert Watson Laura Weiss Robert Duncan Young 1989 Larry G. Chang William F. Conway Darin C. Cook John DaSilva Victor L. Deupi Steve Dumez Thomas J. Frechette Jennifer A. Huestis Kevin S. Killen Scott A. Kirkham Frank Koumantaris Maurice Stuart Lathers Aari Blake Ludvigsen Stephen D. Luoni Christine W. Nichols Giovanni Pagnotta Juan Penabad Rossana H. Santos-Wuest Frederick E. Taylor, Jr. Margaret Sherman Todd Robert Ingram Tucker Claire Weisz Randy Wilmot 1990 Thomas Randal Bader Charles S. Bergen Patricia Brett Stephen Brockman Elizabeth Ann Danze Stancliff C. Elmore, Jr. Roberto J. Espejo	William V. Fereshetian Garrett S. Finney Kristen L. Hodess Jack Hsu Jeffrey E. Karer Marc D. L'Italien Erick Bennett Oldham Lori B. Arrasmith Quill Deborah R. Robinson Marie B. Wilkinson Scott Wood Mark A. Yoes 1991 David M. Becker John C. Gilmer Sophie Harvey Amy Landesberg Joseph W. Moore Juan Miro Linda Stabler-Talty Alexander M. Stuart Lindsay S. Suter Claire E. Theobald Michael W. Wetstone Kevin Wilkes Heather H. Young 1992 Andrew James Abraham Peter Kevin Blackburn Hilary Buchanan Kelly Jean Carlson-Reddig Betty Y. Chen Larry Greg Cohen Frederick Adams Farrar II Yvonne Galindo Bruce Marshall Horton Maitland Jones III Deborah Aaronson Judelson Shannon S. McDonald Elias Messinas Lynn Waskelis Marion Converse Winkler 1993 Stephanie Anuszkiewicz Benjamin Ber Sari Chang John V. Chau Richard G. Grisar Louise Josephine Harpman Doojin Hwang Celia C. Imrey Jordan J. Levin Tara L. McCay Andrew Alfred Meyers Craig Jeremy Moller John Clark Riley Gitta Robinson Evan Michael Supcoff Carl Frederik Svenstedt Katherine D. Winter Suzanne Marie Zuniga 1994 Mark C. Dixon Pamela J. Fischer Anne G. Haynes Benjamin J. Horten Paul W. Jackson Mark R. Johnson Thomas Allen Kamm, Jr. William J. Massey Tania K. Min Debbie Chung Ho Park Eeva-Liisa Pelkonen Edward B. Samuel Craig N. Schultz Albert J. Tinson, Jr. Mimi H. Tsai Andrew C. Winters 1995 Andrew K. Anker Matthew Karl Bremer Yusuk Chang Carolyn Ann Foug	Herman Ilaw Hernandez Allison Eden Karn George Craig Knight Rodney Leon Michael Henry Levendusky David James Perkes Jonathan Paul Siegel Todd Thomas Stodolski Zon Sullenberger John Christopher Woell Tom I. Zook II 1996 Jasmine Benjamin John B. Clancy John L. Culman Don M. Dimster-Denk Ching-Hua Ho Russell S. Katz Michael V. Knopoff Michael E. Koch Chung Yin J. Lau Thomas A. Lumikko Nancy Nienberg Dade G. Van Der Werf Mai-Tse Wu 1997 Victor E. Agran Leslie Ann Creane Gregory Joseph Goebel S. Drew Lang Jennifer Smith Lewis Samuel Edward Parker III David Jason Pasco Jeffrey Ryan Povero Ian Mark Smith David A. Thurman Catherine Margaret Truman Shawn Michael Watts Andrew Paul Wolff Aicha Schleicher Woods 1998 Paul John Boulifard James Albert Cronenberg Melissa L. Delvecchio Marjorie K. Dickstein Glenn T. Fearon Arianne Marie Groth Edward B. Gulick Emily Sheya Kovner Karl A. Krueger Richard Eliot Lee Gregg A. Lewis Ceu Guilhermina Martinez Marc A. Roehrle Elizabeth P. Rutherford Justin B. Stein Paul D. Stoller Jennifer L. Taylor Gretchen V. Wagner Hiroe Yoshida Belinda Young Maureen R. Zell 1999 Elizabeth Marie Bester Jonathan David Bolch Kimberly Ann Brown Yoonhee Choi Eun Sun Chun Celia K. Civello Mark Allen Crew Bruce D. Kinlin Moshik Santo Mah Elizabeth Rahifs Manegold Ajit Pai Brian David Ramer 2000 Benjamin Jon Bischoff Bing Bu Rosemarie Buchanan Frederick P.H. Cooke Dominique Diana Davison Aristotelis Dimitrakopoulos	Oliver Edmund Freundlich Nahun Randall Goodenow Anne Rachel Goulet Thomas Matthew Morbitzer Lesli Sarah Stinger Michael James Tower Cheng-Hsun Wu 2001 Ghiora Aharoni Paul J. Arougheti Hugh R. Blodget, Jr. Siobhan A. Burke Scott Garland Campbell Yulee Carpenter Juliana H. Chittick Jeff Allan Goldstein Jaehee Kim Hyunah Kook James Alan Pearson Christopher M. Pizzi Adam Joseph Ruedig Matthew Joseph Seidel Cyrus Subawalla Elizabeth Weeks Tilney Jorge A. Zapata Laura Louise Zaytoun Zhonggui Zhao 2002 Dana Heller Bettinger Noah K. Biklen Joshua D. Coleman Pengshan Du Joseph P. Ferrucci Alexander Haskell Jermyn Sarah Marie Lavery Ryan Scott Minney Scott Thomas Price Rashid Jamal Saxton 2003 Andrew William Benner Marcos Diaz Gonzalez Dana Kathleen Gulling Jian Hei Li-Yu Hsu Sangmin Lee Robert Court McClure Nathan Bailey St John 2004 Graham W. Banks Valerie Anne Casey Pu Chen Stephen Yuen-Hoo Chien Patrick James Hyland, Jr. James C. Nelson III Oliver Pelle 2005 Francesca R. Ammon Ralph Colt Bagley IV Nora Ingrid Bergsten Ceren Bige Bingol Michael Warner Cook Christopher A. Fein Christopher A. Hall Diala Salam Hanna David Charles Hecht 2006 Benay Alena Betts Angel Paolo Campos Andrei Simon Harwell Timothy Murphy Kirkby Christopher R. Kitterman Meaghan K. Smialowski Maxwell Riley Worrell
--	---	--	--	---	---	--

Yale School of Architecture

Books, 2006/2007



Poetry, Property, and Place, 01: Stefan Behnisch / Gerald Hines
 Edited by Nina Rappaport with Markus Donshanti and Jonah Gamblin
 Publisher: Yale School of Architecture, Distributor: W.W. Norton & Company
 Release date: September 2006

The book, *Poetry, Property, and Place, 01:* Stefan Behnisch / Gerald Hines is the first in a series of books from the Yale School of Architecture, which studies the collaborative process between architects and developers made possible by the Edward P. Bass Distinguished Visiting Architecture Fellowship. In a Yale advanced studio, students designed projects that would transform Garibaldi Repubblica, a neglected site in central Milan, into a vital urban place. The book includes interviews with Bass Distinguished Visiting Fellow Gerald D. Hines; Saarinen Visiting Professor Stefan Behnisch; as well as those who participated in the studio research process.



The Yale Building Project: The First Forty Years
 By Richard W. Hayes
 Publisher: Yale School of Architecture
 Distributor: Yale University Press
 Release date: Summer 2007

The Yale Building Project: The First Forty Years is the first comprehensive history of one of the most important educational initiatives of the Yale School of Architecture. Every year since 1967, first-year graduate students in the school have designed and constructed a building for a community-based client. This hands-on experience has been a unique achievement in American architectural education. Begun under the leadership of Charles W. Moore (1925–1993), the program originated in the context of intense social activism during the nineteen-sixties. The Yale Building Project has been a mirror for changes in American society over the past forty years. Initially, Yale students traveled to rural and impoverished Appalachia where they built two community centers, a health clinic for a community afflicted with black lung disease, and a recreation center on a lake in the coal-mining region of Kentucky. During the 1970s and 1980s, students built pavilions and recreational structures throughout Connecticut. Recently, the project has returned to its socially conscious roots and students have designed and built affordable housing in New Haven in conjunction with Habitat for Humanity and Neighborhood Housing Services. Writing the book has encompassed a major archival effort to record these projects and to interview hundreds of alumni of the Yale School of Architecture. The book documents each of the forty building projects and includes two historical essays that situate the program in its historical and educational context.



Building A New Europe: Portraits of Modern Architects
 By George Nelson
 With an essay by Kurt W. Forster
 Publisher and Distributor: Yale University Press
 Release Date: August 2007

Architect, designer, and architectural critic, George Nelson (1908–1986) who was a graduate of Yale College in 1928 and Yale School of Architecture in 1932 was a Fellow of the American Academy of Rome when he wrote a series of articles for *Pencil Points* in 1935 and 1936 about the state of European architects and their architecture during the politically and artistically crucial years that he lived in Europe. A feat for the young aspiring architect, Nelson wrote twelve essays that are published in this book on the architects: Marcello Piacentini, Italy; Helweg-Moeller, Denmark; Luckhardt Brothers, Germany; Gio Ponti, Italy; Le Corbusier, France; Ivar Tengbom, Sweden; Mies Van der Rohe, Germany; Giuseppe Vaccaro, Italy; Eugene Beaudouin, France; Raymond McGrath, England; Walter Gropius, Germany; and Tecton, England.

The book also includes a provocative essay by architectural historian and Vincent Scully Visiting Professor at Yale, Kurt W. Forster about George Nelson, situating him both in an architectural and cultural context. The publication is a significant contribution to the scholarship of modern architecture as while it includes three well-known architects, Le Corbusier, Mies Van der Rohe, and Walter Gropius, it presents the work of many lesser-known architects in the turbulent wartime, when many lives and thus careers were cut short. It brings to light the period from the perspective of an outsider who worked to bring to the fore European modern architecture to an American audience, while at the same time influencing the editorial direction of the journal *Pencil Points*.



Future-Proofing
 Edited by Nina Rappaport with Andrew Steffen
 Publisher: Yale School of Architecture, Distributor: W.W. Norton & Company
 Release date: September 2007

Future-Proofing is the second book in a series of the Edward Bass Fellowship in Architecture with developer Stuart Lipton of Stanhope; architect and Davenport Visiting Professors Lord Richard Rogers; Chris Wise of Expedition Engineering; and Malcolm Smith of Arup. The studio offered the students the opportunity to build a contemporary urban environment in Stratford City in East London, the site of the 2012 Olympics, as a new community around a new transit hub. The students were encouraged to provide environmental sustainable development in the master planning and individual building designs, as well as solutions for a future-proofing strategy of a minimum of 100 years, showing a robust thought process for sustainability and vital urban design.



Mixed Sources

Product group from well-managed
forests, controlled sources and
recycled wood or fiber

www.fsc.org Cert no. SW-COC-1855
© 1996 Forest Stewardship Council





924-426
A barcode sticker with the number 924-426 and a barcode.

ISBN 0-9790733-4-0

5 1995 >



9 780979 073342

W7-AEJ-627
A vertical barcode sticker with the number W7-AEJ-627 and a barcode.

RETROSPECTA, 2006/2007 Yale School of Architecture