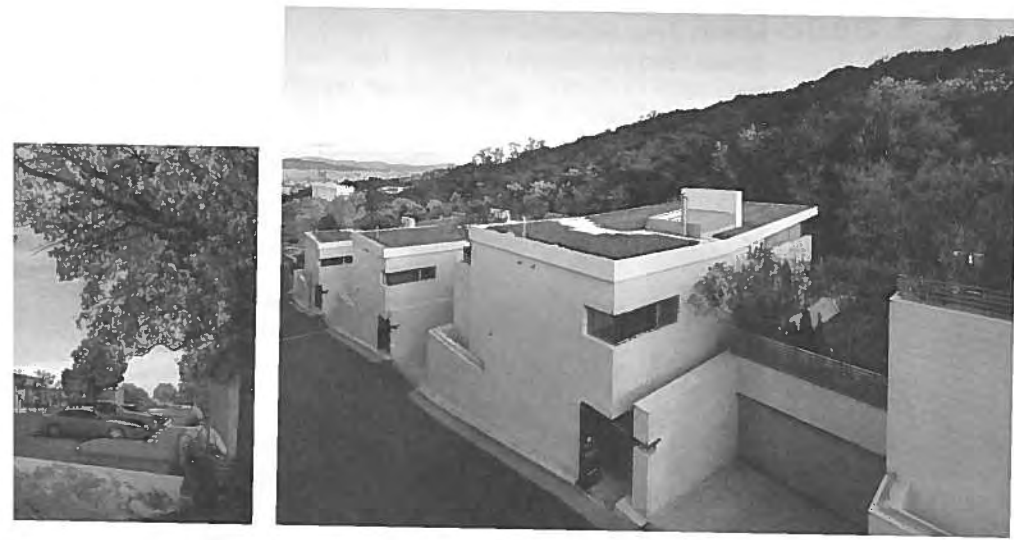


Constructs Yale Architecture Spring 2012

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1. Studio SUMO, Mizuta Museum of Art, Sakado, Japan, 2011.
2. Deborah Berke & Partners, Rendering of 21c Museum Hotel, Bentonville, Arkansas, 2011.
3. Joel Sanders & Associates, Seongsbukdong, Seoul, Korea, 2011.
4. Steven Harris Architects, Upper East Side Penthouse, New York City, 2011.

September 2011. She lectured on the topic, Curating as Agency in the Barnard curatorial seminar. She conducted an video interview of Denise Scott Brown for the "Reconsidering Postmodernism" conference sponsored by the Institute for Classical Architecture on November 11, 2011. She is part of programs relating to the Civic Action exhibition at the Noguchi Museum and Socrates Sculpture Park this spring. Her piece "ApplE-Waste," was published in *CLOG #2* and her essay "Sustaining Industries" will be published by Docomomo Iberia in April.

Joel Sanders, adjunct associate professor, and Diana Balmori spoke at the Cooper Union on the occasion of the publication of their new book, *Groundwork: Between Landscape and Architecture* (Monacelli Press, 2011), at the Museum of the City of New York in December with Geoff Manaugh, and at the Rensselaer Polytechnic Institute, RISD, and California Polytechnic State University. With his firm, Joel Sanders Architect, he will complete the Franklin Field Student Study Lounge, at the University of Pennsylvania, in fall 2012. Seongsbukdong Residences, an enclave of twelve sustainable houses in Seoul, Korea, won a 2011 International Architecture Award from the Chicago Athenaeum and the European Centre for Architecture Art Design and Urban Studies. The project was also featured in BA11: Bienal Internacional de Arquitectura de Buenos Aires, at the Centro Cultural Recoleta.

Daniel Sherer, lecturer in architectural history, gave the talk "The Historicity of the Modern: Preston Scott Cohen's Amir Building, Tel Aviv Museum" at the conference celebrating the completion of the Herta and Paul Amir Wing of the Tel Aviv Museum, by Preston Scott Cohen, on November 1, 2011. Other speakers included Sylvia Lavin, Jeff Lipnits, Ben van Berkel, Jesse Reiser, Inaki Balos, Eran Neuman, and the architect. Sherer published the essay "Gio Ponti in New York: Design, Architecture, and the Strategy of Synthesis" in the exhibition catalog *Espressioni di Gio Ponti*, edited by Romano Celant (Milan: Electa, 2011) for the Milan Triennale retrospective on Ponti, which was reviewed in *Casabella*. Sherer and Kurt Oster published an interview with Swiss collector and dealer Bruno Bischofberger about Carlo Mollino in *Domus 950* (September 2011). Sherer also wrote the essay "Analogue of Distance: F. P. Boué, Infinite Stant" for the spring 2011 show *Infinite Stant*, at Participant Gallery, in New York City, published in the Columbia University SAPP journal, *Potlatch2* (fall 2011: 11–24).

Dean Robert A.M. Stern ('65), with his firm Robert A.M. Stern Architects completed a number of projects in fall 2011, including the WCC Building at Harvard Law School in Cambridge, Massachusetts; New College House, a residence hall at Franklin & Marshall College in Lancaster, Pennsylvania; and the Hancock Technology Center at Marist College in Poughkeepsie, New York. Early in 2012 will see the completion of the Jennie P. Caruthers Biotechnology Building at the University of Colorado, Boulder; the George Herbert Walker School of Business at Webster University in Webster Groves, Missouri; and the new Press and Aquatics Center at Brown University in Providence, Rhode Island. The announced new commissions include the Museum of the American Revolution in Philadelphia; residential towers in Taipei and Hong Kong; and planned communities

in Wuhan and Tianjin, China. Dean Stern presented the Driehaus lecture at the University of Notre Dame in November 2011 and the AARFA lecture at Drexel University in January 2012. The second volume of his collected writings, *Tradition and Invention in Architecture: Conversations and Essays*, edited by Cynthia Davidson, will be released by the Yale University Press in spring 2012.

Carter Wiseman, lecturer, has been commissioned by Trinity University Press to write a book to be titled *Writing on Architecture*, based on his eponymous School of Architecture course. On November 15, 2011 he gave the talk "An Architecture of Revelation" at the Phillips Exeter Academy on the occasion of the fortieth anniversary of the opening of Louis Kahn's library.

Post Pros on Exhibit

SHIFTboston and the Yale School of Architecture Post Professional program exhibited the work from the competition "Why Stop" from January 19 to 30, 2012 at South Station, Boston. The show features visionary ideas for the Southeastern Regional Planning and Economic Development's proposed rail stops in towns on Massachusetts's South Coast. Emer O'Daly ('11) was the winner of the competition for her "Super Pier" in New Bedford. The Yale work includes proposals for multi-modal hubs for rail and ferry commuters, enhanced shipping ports, regional parks and recreation systems, new recycling industries, research and development facilities, extensions of the UMASS campus system and new housing. The Yale work, completed over a three year period under Fred Koetter and Ed Mitchell, will be shown in New Bedford this spring in celebration of the town's AHA! Festival celebrating the city's architecture heritage and is tentatively set to be shown in Fall River's heritage State Park. A book on the studio work will be completed later this spring.

India Urbanism Exchange

Yale's South Asian Studies Council cosponsored the "India Urban Conference," in Mysore from November 17 to 20 and then in Delhi on November 21, 2011. These two venues formed the second stage of a two-part conference, the first having been hosted by Yale from April 28 to May 1, 2011. The other conference sponsors were Janaagraha, a nonprofit organization based in Mysore that works to improve India's urban quality of life as measured by access to citizenship and infrastructure, and the Delhi-based India Institute for Human Settlements, a prospective national education institution committed to the equitable, sustainable, and efficient transformation of Indian settlements. Janaagraha hosted the Mysore section, which had 600 attendees—planners, nonprofit organizations, educators, individual citizens, and students participating in urban humanization. The Delhi component, hosted by IHS, aimed to bring the insights attained in the Mysore meetings to government officials. It was an unprecedented event in a country that is well known for massive, chaotic cities such as Mumbai but still identifies itself as a culture of rural villages.

In addition to the organizers from the South Asian Studies Council, participants from Yale were invited: Shivi Sivaramakrishnan, Kasturi Gupta, and Mrinalini Rajagopalan, School of Architecture faculty members

Michelle Addington, Peggy Deamer, Alex Felson, and Dean Sakamoto (now with the University of Hawaii), and School of Forestry & Environmental Studies faculty members Marian Chertow and Karen Seto were all asked to join based on projects they have realized through the council. Five students—Amrita Raja ('13) and undergraduate Senem Cilingiroglu, from the School of Architecture, Peter Christensen and Chris Shughrue from the School of Forestry & Environmental Studies, and undergraduate Rahim Sayani—were invited to attend based on their competitively selected research proposals. Dean Robert A. M. Stern and the forestry school's Dean Peter Crane attended the conference in Delhi.

The conference began on the evening of November 17 at the sanitized enclave of Infosys campus, which for a conference on urbanism was conceptually flawed, if not ironically telling. The first speakers came from the hosting organizations as well as Selja Kumari, minister of housing and urban poverty alleviation. The next two days were filled with parallel plenary sessions in the morning and "deep-dive" sessions in the afternoon, all focusing on one of the following urban themes: land and infrastructure, water, health, education, planning, governance and citizenship, financial inclusion and the economy, or the city and public culture. Two Yale faculty members gave talks at one of the sessions, and two chaired other sessions. However, the focus of the Yale faculty's contribution was participation in an "alley session," in which conference attendees were asked to sit at several tables while we professors moved from table to table every twenty minutes discussing our research on Indian urbanism. The Yale students displayed their research on posters and discussed their work.

At the Delhi conference, two faculty members presented their observations of the Mysore sessions to those heading the conference in preparation for their official presentations to government officials. Deans Stern and Crane also offered their insights regarding approaches to urbanization in India. Stern suggested that India should not ignore the New Delhi and Chandigarh models, while Crane emphasized that the environmental issues raised by urban India could not be divorced from the global effects of urbanization in general.

The conference highlighted one negative national tendency: distrust of the government. Over and over, the top-down model was disparaged and the bottom-up encouraged. It became clear why a government formed on the British imperial model and based on a distrust of local politics was ineffective—if not aggressively fearful of—supporting the needs of the local community. Likewise, we learned that the government, based on rural villages, has been structurally ill equipped to identify and hence financially support urban slums. All the papers emphasized that the basic human requirements of citizenship were the real stakes at play here. And while many had thought that urban migration might be a solution to India's caste system, it has only been replicated in an even more dehumanizing environment.

We are indebted to Yale's South Asian Studies Council for supporting our participation in this event. The contacts we made have reinforced an ongoing exchange with Indian urbanists.

—Peggy Deamer

Pharmacophore at Storefront

Created by Yale faculty member Ariane Lourie Harrison with her partner, Seth Harrison, in the firm Harrison Atelier (HAT), *Pharmacophore: Architectural Placebo* connected design and performance with dancers moving through, around, and over the flexible wall at the Storefront for Art and Architecture, in downtown Manhattan. The performance, held from November 22 to November 30, featured dancers from the Merce Cunningham Dance Company—Silas Riener, Rashaun Mitchell, Jamie Scott and Melissa Toogood—choreographed by Riener. The installation, on display through December 7, explored the cultural and philosophical economy that surrounds medicine, technology, and the human prospect.

Viewers sat on contoured seats against the long wall leaning against eight-foot-tall laminated glass plates, supported by stainless-steel framing with blue backlights. Between each seat were inflatables that mimicked pharmacophores, used for spectators to lean on as well as costumes and props. Drinks were served—either vodka or water (the placebo)—and one could place them in cup holders incorporated into the benches, which were fabricated by Karl Schmeck ('12). Other members of the design team for the installation included Jacob Dugopolski ('11), Matthew Persinger ('10), and Erik Hermann ('11).

As the dancers, dressed in black, slid between and climbed the steel columns, slithered through the walls and tilted openings, and moved upside down and backwards, the space took on the purplish blue glow of a laboratory.

Steven Holl, who designed the Storefront with Vito Acconci in 1994, commented, "I was excited to see how the piece used the entire place as an instrument, which was the main aim that Vito and I envisioned. The performance took advantage of the hinged space moving in several directions and the dancers played the space, integrating the field of dance, art, and architecture. Even the audience was part of the conceptual aspect of the project, not only those looking in from the street but also the audience; we were carved into the place and that made it memorable."

Seth Harrison, who has a background in medicine, and Ariane Lourie Harrison referenced the pharmacophore, which is used by doctors and drug researchers to describe any family of similarly shaped molecular structures that interact predictably with a particular biological target. The placebo effect is a beneficial change in a biochemical state, temporary and unreliable, produced in anticipation of therapy. The interaction of the two assumes a beguiling complexity. Often the appearance of side effects can trigger a placebo effect in an otherwise ineffective drug. And sometimes a placebo effect can be caused by a diagnosis. The performance concept provoked questions like the following: Where is the line between pharmacophore and placebo? Is medicine itself one such placebo-pharmacophore?

The piece is the third installment in HAT's "Pharmacophore" series of design-dance hybrids. Catherine Miller choreographed the previous iterations in late 2010. Previous dance collaborations include ANCHISES (2010) with Jonah Bokaer, a work that employed an altered plot line from the Aeneid.

—N.R.