scapes

Number 4, Fall 2005

scapes

Scapes 4 comes at a transitional moment for both the journal and the Department. Silvia Kolbowski will be leaving the editorship to pursue other projects, and this will be my last year as Chair of the Department. This issue of *Scapes* also marks the transition to a new format, and the journal will continue to evolve under the new editorship of Joanna Merwood, the Associate Chair of the Department. *Scapes 4* focuses on considerations of ethical architectural practice, and in this it echoes the Department's long-standing commitment to examining such questions.

Thanks to Clive Dilnot for his trenchant thoughts on "post-historical" architectural praxis, faculty member James Garrison (with a grateful nod to Hilary Brown) for his ongoing critique of sustainable technologies, Kalil lecturer Jaime Lerner whose enduring lessons seem to specifically distill Dilnot and Garrison's call and underscore artist Dennis Adam's provocative reflection on one aspect of Modernism's canon. This year's *Scapes* interns, along with Editorial Assistant Komal Kehar, did an exceptional job in producing the in-depth timeline of Brazil, which illuminates the interview they conducted with Lerner. Thanks also to Charles Waldheim for his review and intelligent expansion on *Site Matters* and to Nader Vossoughian for his thought-provoking response to the roundtable discussion in *Scapes 3*. Lastly, our warm thanks go to our graphic designer Mariana Hardy, who has done a wonderful job in helping to conceive and adapting to our new graphic format.

Peter M. Wheelwright Chair

contents

positions 4*
what are architects for?

Clive Dilnot

This text arose from a request by the editor of *Scapes* to describe an ethical stance in relation to architecture. What follows arises from some on-going explorations in the ethics and politics of architecture and design.[1] Underpinning this argument is a question about the relation between existence, politics, and poetics. In architecture, this is an ancient relation. But since this relation has no consistency, its parameters must be articulated anew for each generation. For us the interaction of architecture with the realm of the artificial, which today constitutes the horizon for being, characterizes the specific form that this relation takes. Politically and ethically, the "chance" for architecture lies in this mediation. And this mediation is also the site of our future possibilities as political subjects. Does this conjunction suggest that in the following decades architecture and politics might come together differently than we might have historically supposed, not as a representation of an ideal but immanently within the conditions of building?

*This is the fourth in a series of texts that *Scapes* will publish by different authors on subjects of importance to contemporary architectural practice, criticism, and pedagogy.

1

In thinking of the ways in which architecture today might be thought of as a critical and as an ethical discipline, it is worth remembering that the recent work of no less an autonomist than Peter Eisenman has its roots at least as much in a perception concerning the nature of recent history as it does in his more well-known articulations of formal and autonomous architectural logic. In an essay of 1984, written when Eisenman is reappraising his earlier practice in light of contemporary history and the conditions of the present, he says: '[Today a] new sensibility exists. It was born in the rupture of 1945. This sensibility was neither predicated in the tenets of modernism nor brought about by their failure to achieve the utopias of the present. Rather, it emerged from something unforeseen to modernism, in the fact that not since the advent of modern science, technology and medicine has a generation faced, as it does today, the potential extinction of an entire civilization.'[2]

Twenty years on it is tempting to dismiss the messianic moment in the last line as an over-dramatization. Yet, if the particular threat that Eisenman referred to (nuclear holocaust) appears to have receded somewhat, it has not disappeared. Meanwhile, 9/11, the omnipresence of terrorist threat, the visible decline of governments as effective organizing forces (and not only in the third-world) and, above all, the undeniable slippage towards potential and actual ecological disaster are continuing symptoms of an unprecedented crisis. The "delay" in the possibility of our extinction does not necessarily refute the depth of the insight. What Eisenman's statement correctly insists on is that 1945 marks the beginning of an epoch (which we are by no means out of) characterized by a wholly new historical condition. But what is also powerful in this understanding of the situation we inherit, and where this begins to bear on architecture, is the indication in the statement that this rupture alters not only the conditions under which we work (demanding both a new level of thinking and a new practice to deal adequately with the profundity of this crisis), but alters the very possibility of history itself as we have previously considered it. For Eisenman, the depth of this crisis is such that historical continuity, the flow between past, present and future—history as, in sense, a given—can no longer be assumed. "Previously, the present was seen as a moment between the past and the future. Now the present contains two unrelated poles: a *memory* of this previous and progressive time and an *immanence*, the presence of an end—the end of the future—a new kind of time." [3]

This sundering of the continuity of time is not the "end of history." But the play that now has to be established *between* these incommensurable moments radically changes the sense of what history can be. Charged with a new sense of the fugitive and precarious - but also revelatory - character of immanent existence, history is no longer the abstract given of our existence (that to which we can automatically refer and therefore have scant need to bring to consciousness) but an opening onto "immanence … a new kind of time." In this view, the present becomes the space through which we *negotiate* our sundered continuity with what has gone before, the ending of the assumption of seamless flow into the future, and "immanence". In other words, immanence stands for the idea of a present that lacks the guarantee of a future.

Clive Dilnot currently teaches courses in the history, theory and criticism of art, architecture and design at Parsons. Previously he was Professor of Design Studies and Director of Design Initiatives at the School of the Art Institute at Chicago. He has also taught in the Graduate School of Design and the Carpenter Center for the Visual Arts at Harvard University, and at universities in the UK, Asia and Australia. His most recent publication is *Ethics? Design?* (Archeworks, 2005).

1 Some first results of these explorations have been published in my *Ethics? Design?* (Chicago, Archeworks, 2005).

2 Peter Eisenman"The Futility of Objects," *Harvard Architectural Review 3*, Winter 1984, 65

3 Ibid., 65-66

It is not difficult to see the consequences of some of these processes at work in the history of the last decades. The post-1945 breakdown of the developmental logic of the avant-garde is one such symptom. Another might be the difficulty of establishing a more complex comprehension of modernism, which is one of the unresolved problems with which architects have struggled since WWII. A third might point to the architectural profession's sense of the impossibility of modernism's simple continuity, together with its inability to envisage another way of practicing (other than through a capitulation to what-is, or a retreat, as with Eisenman himself in his early phase, to autonomy or to architecture-as-art.

The force of Eisenman's proposition is that it provides us with a means of understanding this breakdown in continuity between the pre- and post-war decades. It also suggests that only through negotiating the incommensurability of "history", continuity and immanence are we able to equip ourselves to contend critically with the ideological situation we have inherited. The previously dense and multiple rhythms of past, present and future have been replaced, ideologically, with a flattened ever-lasting present. Politically, we find ourselves in a moment which seeks both to dispense with history (it disdains it) and to remove from the agenda any question as to how we move into the future (other that is, that that of simply continuing with what-is). The *question* of history is no longer a potential content of politics or culture.

Architecture, to the extent that it fails to reflect critically on the operational techniques that it deploys and serves up, participates in this flattening process, helping to draw a screen over the more difficult, but also more potentially rewarding, condition to which Eisenman's sentence points. Conversely, it is through critically engaging with this situation that we may begin to address the flattening of experience so characteristic of consumption economies, and also to begin to chart the affirmative possibilities which this moment opens up for us. In so far as it fails to take on board this break, architecture not only seeks to evade the underlying crises with which, in the end, we will all have to deal, but it also fails to articulate what Gianni Vattimo and others have pointed to as the *other* emerging possibility in the present, namely that the heterotopic potentialities arising out of the impact of new technologies on our conception of actuality might also lead to the possibility of discovering and establishing new ways of being—or, as Vattimo put it, to our discovering how to be "(finally perhaps) human."[4]

4 Gianni Vattimo, *The Transparent Society* (Baltimore, John Hopkins, 1992), 11.

5 The concept is implicit in Walter Benjamin's "Work of Art" essay. See *Illuminations*, trans. Harry Zohn (London, Fontana, 1970), 226-227.

2

The objective basis of this affirmative, even optimistic, reading of our potentiality is that the post-1945 rupture can also be seen as the onset of the world *as* artificiality. If this world opened with the threat of the self-destruction of the species made possible by the development of nuclear weapons, it continues today *also* in the form of the ever-increasing technological mediation of the world, to the point at which *everything* across the realm of our existence is mediated through artificiality. The potential of extinction sets in motion the need to articulate and deal with the difficulties and creative possibilities opened by the tension between the memory of historical progression and the new condition of finite immanence into which we are thrown. The shift of the horizon of our being more completely toward artifice raises the need to deal with the difficulties and creative possibilities that exist in the tension between the residual and decaying structures of our metaphysical past and the exploration of artifice and the artificial. Artifice and the artificial are today no longer incidental or minor moments (which is how the humanities and the sciences have always treated artifice) but the very conditions of our existence. If, on the one hand they threaten (extinction is largely a technological possibility) they also bring into contention new possibilities for being. Thus the "break" of history that Eisenman so acutely perceives and describes is not just a product of threat. Its affirmative shadow is a break *from* history *into* culture—by which I mean culture as praxis, as proposition and as transformation. What matters, today, is not expressing the objective movement of history—for there is none. What matters instead is proposing a grammar for the forms that (democratic) life can take.

This is, of course, the animating principle of much of what we in any case tend to value in architecture, and perhaps especially so in the work of the early avant-garde. A perfectly feasible reading of much of the strongest work produced between 1880 and 1940 is that it anticipates this condition. What we grasp powerfully in many works of this period—it is the reason why they continue to compel our attention—is the acute resonance between the configured architectural proposition and a felt apprehension of new possibilities for being. The architecture (let us say, of the Barcelona Pavilion) delivers an architectural proposition, but the content of that proposition, is by no means merely architectural. What is offered—which is itself the product of a discovery—is an interpretation of some of the possibilities that accrue to *our* history. But since to offer an interpretation of our potential history is to advance an ontological proposition, then building understood in these terms also establishes, or puts into play, a proposition about being. It is perhaps the "loss" of the avant-garde, both after 1945 and more recently when it has seemed that the entire project that animated early modern architecture should be consigned to a historical dustbin, that has made us lose sight of this fundamental condition. Thus although we consider ourselves readers of Walter Benjamin, it is noticeable that we fail to pick up Benjamin's understanding that work in our age necessarily takes on the condition of 'exhibition value'—which in architecture and design does not mean the condition of art (or expression) but of *proposition*.[5] The movement from cultic to "exhibition value" (which is perhaps the major insight that Benjamin offers us in his famous essay) is a movement from the representation of what-is (where the power of the work arises from its personifying or giving form to transcendent forces) to the presentation of what might be (where the power of the work arises from its capacity to propose compelling possibilities). These propositions are of course architectural *in their configuration*, but what we fail to see is that what they propose is not merely of architectural implication. The move from cultic to exhibition value is a

movement from the representation of given models of being to the proposing of new models and conditions for being where the latter is not understood in law-like terms but as possibility. Incipient before 1940, today the maturation of technology (above all the digital dissolution of given reality) combines with the increasing mobility and motility of the symbolic to transform ontology from the attempt to define transcendent attributes of existence, world, and persons to the speculative and propositional examination of how we can *be* with technology and artifice. In light of this, architecture can be seen as a prospective negotiation around the possibilities of being and inhabitation. The world-wide explosion of creative and configurative potential in a range of practices, including architecture, is in my view deeply related, if even unconsciously, to what is opened up in this moment - the "chance" (as Italian philosopher Giorgio Agamben puts it) to seize the opportunity presented by this new historical and cultural space in which immanence and artifice, read carefully, allow for the possibility of establishing other ways of being. History arrives for us—increasingly so—not as a given but as a *situation*, which means as the nexus to which we have no choice but to be responsive (responsivity being the very mark of ethical attention). The issue for us then is how we negotiate the poles, tendencies, possibilities/potentialities and incommensurabilities that lie latent within the situation.

Inhabitation is, in effect, one of the prime tasks which architecture (at least theoretically) performs on behalf of society. This gives to architecture both a task and a possibility. The possibility is that, far from standing "outside" of culture and history as architects seem sometimes to fear, architecture understood in this way becomes one of the means, and by no means the least, through which the potential or latent character of our historical situation is revealed to us. Architecture has the role of discovering and revealing, emblematically and through configuration how we can negotiate, on behalf of subjectivity, the objective forces (technology, media, consumption) that we have collectively set in motion and with which we as a species must contend today. But if the architect has the possibility of offering an acute interpretation of our historical situation - has, in effect, the ontological role of offering an allegorical but nonetheless substantive model of how we can stand in relation to technology, to nature, to culture - the responsibility that is then imposed is that he or she must become both intuitively and consciously aware of and responsive to the character of the *specific* historical - *which means also cultural* - situation into which we are thrown.

The exploration of the "impossible" dialectic between the memory of historical continuity and the exploration of a sense of immanence is the very opposite of merely living within capitalism's endless afternoon of the now. It is perhaps one of the major ways of snapping the cycle of denial that marks our political and cultural moment.

3

Architecture today finds its critical force and its deepest role around its status as an emblematic discipline. The configurations it produces are symbolic (yet also "real") propositions concerning the possibilities of building and dwelling. Architectural configurations in this sense are potentially *both* speculative fragments of a possible future (fragments that can never be completely realized) *and* real entities. Their force—their work—arises from this double condition, one that is not wholly unique to architecture but which because of architecture's constitutive relation to the physically real is perhaps more dramatically evident in it than in any other art. At the same time, as a poetic discipline architecture offers a gauging of existence[6] in which an existential understanding of historical possibility and existence (an understanding of modes of desirable inhabitation) is married to a tectonic configuration which itself mediates technology and inhabitation. Configuration carries and makes emblematic this understanding. The opportunity that the historical situation offers to architecture as "raw material" is a condition in which lack of historical continuity (or at least the bracketing of presupposed continuity) means that the failures and losses of the previous century need not determine the limits of current practice. A new space is becoming available in which architectural application *potentially* frees itself from the defeated limits of both trite professionalism and the history of the avant-garde. This potential, it is true, requires capacities that architecture has not traditionally possessed: in turn these potentialities are required to address emerging conditions of building and settlement—above all of mass urbanization on unprecedented scales—which, as Kenneth Frampton has noted, neither the building industry nor the architectural profession as presently constituted could even consider serving.[7] This crisis opens the limits of architecture's self-understanding of its professional roles. It would not be too great an exaggeration to say that one implication of such a rupture is that the profession should perhaps disappear as such, in favor of the dispersal of architectural intelligence (which means c onfigurative intelligence) across the range of scales now demanded to deal with the corpus of issues—human, economic, ecological, but also political, technological and cultural—which necessitate physically-embodied and poetically-determined configurative solutions. This generalization of architecture could be seen as a generalization and extension of the Miesian *Baukunst*. If the latter mediates between building and art, what is required by the situations we face is a parallel mediation between the realm of settlement and urbanization (artifice) in the widest sense and the realm of poetics (in its existential sense as an act of cultural gauging). While the appalling quality of almost all new building and architecture in a city like New York would suggest that such a project was utopian in the extreme, at a global scale the configurative successes of a very wide range of projects suggests that more resources for such a project may be available than might at first be imagined. Architecture is, after all, the discovery of configurative possibility. Today our situation gives those discoveries their point, *while configuration reveals to history its previously unrecognized possibilities*. This gives to architecture its role both as defense against the destructive onslaught of the markets and market-serving technological modernization and as the provider of configurative and affirmative resources through which to address the scale of problems and opportunities thrown up by these new conditions. But this is only possible if architecture understands itself as a practice that, in offering an interpretation of our future history, proposes models of being.

6 The reference here is to Martin Heidegger and to two important essays: "What are Poets For" and "Poetically Man Dwells." Both are available in *Poetry, Language, Thought*, trans. Albert Hofstader (New York, Harper and Row, 1971).

7 Kenneth Frampton, *Modern Architecture: A Critical History*, London, 1992, 342.

towards a sustainable architecture

James Garrison

**Badgirs, Yadz, Iran, ca.
Late 18th century.**

A Badgir is an Iranian term for a
wind tower, a tall chimney-like
structure which projects above
the roof of a building to expel
warm air in the day and trap
cooler breezes at night. It is a
traditional cooling system used
in Yadz, Iran.
Photo: From *Formal Structure
in Islamic Architecture of
Iran and Turkistan*, by Klaus
Herdeg. Rizzoli International
Publications, New York.

Due to its contingent relationships to cultural and economic contexts, architecture is not an autonomous discipline, and the architect's prerogatives are contextually determined. The advent of the petroleum era, which has had a profound effect on the economic structures of western cultures, has engendered a culture of obsolescence, with the cyclical replacement of goods determined by style or performance and justified by employment needs and profit. These phenomena have dramatically reduced the acceptable lifespan of buildings from hundreds to tens of years, and had a profound effect when measured in terms of total energy consumption as well as resource depletion.

The evolution of all world economies into technological cultures will only exacerbate energy depletion and ecological imbalance, and potentially quadruple energy consumption. OPEC's current reserves could be gone much sooner than the projected 30 years.* Gains in efficiency and energy production would have to quadruple just to stay even. Automobiles would have to average 80 to 100 miles per gallon. And that extraordinary technical feat would remain a temporary fix.

Most responses to ecological imbalance have involved the modification of existing technologies to increase energy and material use efficiency. At the same time, we are casting about for a silver bullet, such as hydrogen fuels, fuel cells, fusion or fission as sources of clean and abundant energy. However, it has become increasingly apparent that all energy sources have ecological consequences. The current U.S. administration's support for hydrogen fuels has generated studies determining that if deployed on a nationwide basis similar to petroleum, waste hydrogen would cause levels of ozone depletion equal to or greater than current conditions. Added to that is the need to use large amounts of natural gas to separate the hydrogen in the first place.

This situation begs the need to consider alternative models for achieving sustainability in architecture. Some of these models can be found by looking at how human beings sustained themselves prior to the petroleum era. Before industrialization, limited energy resources and regional economic systems dictated climatic response and methods of building construction. Pre-modern buildings were inherently sustainable as they drew from local materials and labor and could not rely on abundant energy resources. The short duration of the petroleum era means that regionally
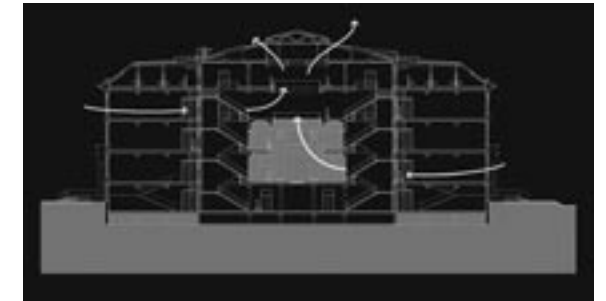
Slocum Hall, Syracuse University School of Architecture, Syracuse, New York, 1917.

Air Circulation diagram of Slocum Hall. This building is an example of a simple robust way of tempering climate through a gravity air system, high thermal mass, and high volume space.

determined building practice was the norm less than one hundred years ago.

If we look to pre-modern building types, we find that sustainability is achieved through a highly evolved set of design ideas that utilized simple, robust systems which tempered climate through material and form. These include gravity air systems, high thermal mass, high volume spaces, natural ventilation, and a variety of shading techniques. These buildings achieved controlled climatic conditions by design rather than through highly complex technological devices. It is only though the increasing use of artificial air-conditioning in the 1920s that modern buildings could evolve into the sealed, glass enveloped, high-energy structures they became by the 1950's.

This is not to say that there is no place for contemporary technology in architecture, but rather that its use is inherently self-justifying. Given the urgency of the current situation, human experience and ecological balance must be given priority when considering technological utility. We commonly see the computer used in the architectural field as an autonomous tool for form finding based upon its ability to render complex geometries and define them in such a way that they are realizable. But we often accord so much authority to software capabilities that we are willing to forgo the carefully intentioned choreography of computer space and light for the self-justified formal solutions that the computer provides. The result is often an irrelevant built environment lacking the cultural potential that a broad range of architectural ideas can produce.

*http://www.eia.doe.gov/pub/oil_gas/petroleum/presentations/2000/long_term_supply/index.htm
See related data, "Building by Numbers," on page 12.

If we reverse this priority, the computer may be utilized as a tool in the service of the broad possibilities of architectural language. While it can clearly be used to provide geometric descriptions, it also provides crucial help in measurement and the assemblage of information. Sophisticated measurement and modeling techniques can predict precisely how air, light, and heat are related as they move through a structure. This facilitates the evolution of design ideas based upon the fundamental architectural understanding of material and light without prescribing their ultimate implementation. The computer can refine the effectiveness of the same passive environmental strategies utilized in pre-modern buildings, thus lessening our reliance on artificial climate control. There is a natural affinity between such principles of sustainability and the accumulated architectural language imbedded in culture, and the short duration of the modern era should not supersede the residue of thousands of years of biologically and environmentally based architectural language.

As Rene Dubos pointed out in his book of 1965, *Man Adapting,*
"The evolutionary development of all living organisms, including man, took place under the influence of cosmic forces that have not changed appreciably for very long periods of time. As a result, most physiological processes are still geared to these forces; they exhibit cycles that have daily, seasonal, and other periodicities clearly linked to the periodicities of cosmos. As far as can be judged at the present time, the major biological periodicities derive from the daily rotation of the earth, its annual rotation around the sun, and the monthly rotation of the moon around the earth."

Because of its role as an environmental mediator, the most dramatic expression of sustainable potential can probably be found in the enclosure system of buildings. As modernism evolved, the demise of the bearing wall led to an architectural fascination with the conceptual separation of structure and skin. Consequently, one of the first devices to evolve as an energy-saving strategy within modern vocabulary was the double curtain wall, utilizing two separate glass walls with a substantial airspace between them. However, this approach has many shortcomings. Most importantly it accepts light and solar heat indiscriminately, allowing both to enter through the first layer of glass. At this point heat must either be released or allowed to pass through the second layer of glass – which is not good at controlling it. Added to this is the problem that direct sunlight is limited by available daylight hours, orientation, and weather. In fact, this system doubles the

cost of a wall, utilizes very high-energy materials, has a lifespan of as little as thirty years, and requires a variety of complex control devices to operate effectively. This must be viewed in light of the fact that the double glass envelope delivers less thermal efficiency than a traditional masonry wall.

If we question our desire for expressive form, which is itself a culturally and economically determined prerogative, we allow ourselves to recognize the contribution of the wall as a filter of environmental conditions rather than simply a contributing player in a formal or conceptual exercise. The role of the wall is to orchestrate one's perception while controlling light, heat, air movement, and acoustics. Acoustics are particularly important in urban contexts where the noise of the street can be increased by a feedback system of aurally reflective glass facades.

If we reconstruct the wall in recognition of its complete architectural role, it must be treated differently depending on conceptual, programmatic, and tectonic intent, as well as geographic context. Technically, it must variably admit and resist light, sound, heat, and air. This is a complex task but one that was well, albeit sometimes crudely, balanced in traditional masonry construction. Modern buildings can combine materials with a high thermal mass, such as concrete, with orientation-specific light controlling devices, such as louvers and screens. They can also be combined with acoustically baffled, in-wall ventilation devices to more precisely control each environmental factor. These can be simple and robust devices that require a modest increase in initial cost but yield a long life cycle and minimal energy use. At the same time, each is a component that can be integrated into the conceptual and tectonic expression of a building.

All of this is not to say that modern architecture has been uniformly unresponsive to environmental conditions. Outside of the economically determined fields of contemporary architecture lie a variety of innovative design examples that have effectively used ecologically integrated architectural concepts. These concepts are often hybridized in recognition of the fact that architectural elements are required to perform a variety of tasks simultaneously. Because such solutions include an environmental response, they vary according to climate and geography. Under these circumstances it is very difficult to effectively utilize standardized, mass distribution products or architectural languages based upon globally popularized themes and images.

In each of the buildings illustrated here, a significant environmental response has been achieved without the use of extravagant technologies. While the Genzyme Headquarters uses the most conventional and complex systems of the group, much of its quality is achieved through passive devices and conceptual integration. In each building, the systems utilized are generally robust and simple with the potential of lasting far longer than those of many contemporary buildings. Design, tectonic elements, and sustainability concepts are integrated into an overall approach to site and program. While the ecological potential of these buildings cannot yet be fully realized given the state of contemporary material use and production, they make progress towards that goal and demonstrate that contemporary technology may be utilized without being the *indiscriminate* generator of a building's formal or cultural response. Given the urgent ecological tasks facing the profession today, we must expect architecture to evolve toward an integration of culture, environment, and technology in a critical and fundamentally humane manner.

James Garrison founded Garrison Architects in 1991, having been a partner at Polshek and Partners from 1979 to 1991. His buildings have received four *Progressive Architecture* Design Awards, two Honor Awards from the American Institute of Architects, and numerous state, local, and industry design awards. He currently teaches design studios, as well as technology, and sustainability courses at the Department of Architecture, Interior Design and Lighting at Parsons The New School for Design. He has also been a visiting critic at the Syracuse University School of Architecture and the Director of Architectural Technology at Columbia University.
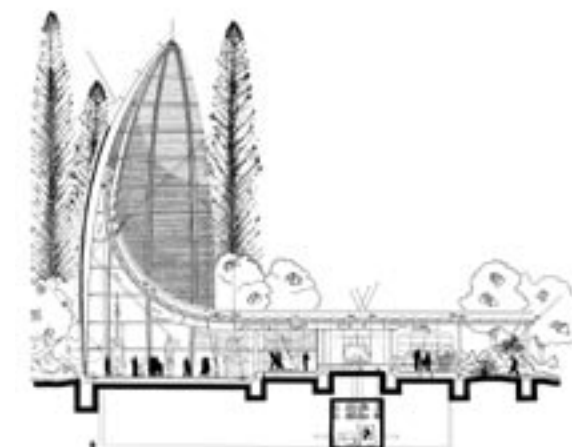
Genzyme Headquarters, Behnisch, Behnisch & Partner Architects
Cambridge, Massachusetts, 2001-2003
(From: *Behnisch, Behnisch & Partner: Building and Designs*, by Günther Behnisch, Stefan Behnisch, and Günther Schaller. Publishers for Architecture, 2003.)

The roof enclosure of the Genzyme Headquarters in Boston is developed to manipulate the passage of light from above and air from below, in recognition of the vertical source of available sunlight in many urban contexts. In the Genzyme Headquarters, the manipulation of sunlight is the primary experiential and formal generator of the building. Light is harvested as focused, direct beams and as a diffused source through a combination of motorized mirrors and prismatic lenses. Once introduced into the building, a carefully orchestrated array of light-reflecting materials is used to dematerialize the perimeter of the building's atrium and render it in a constantly variable light play.

At the same time, sunlight, introduced above the louver array heats air at the top of the atrium, rendering it lighter than that below. This causes air to rise and be exhausted without fans while replacement air passes in via the buildings' ground floor. The performance of this system was fully modeled, throughout the design process, using sunlight simulation software and computational fluid dynamics for air flow. Another notable device used in the Genzyme building is a double enclosure that forms an enclosed balcony, wide enough to become a meeting place for the building's occupants. This double wall also baffles sound, allowing windows to be opened with less noise from the streets below. Finally, the building's floor system is constructed of precast concrete to create a thermal mass capable of absorbing and releasing heat throughout each day's thermal cycle.

Jean-Marie Tjibaou Cultural Center, Renzo Piano Building Workshop
Nouméa, New Caledonia, 1991-1998
(From: *Renzo Piano Building Workshop*. Phaidon, 1995.)

The Jean-Marie Tjibaou Cultural Center can be seen as an expansion of the idea of the environmentally conceived wall which is made integral with the building's conceptual strategy. Here the wall is constructed of wood in response to the building's cultural context, and forms a screen as determined by its climactic conditions. These conditions include the local tradition of woven wood structures that allow ocean generated breezes to pass. The screen allows light and air to pass in a controlled manner. At the same time, the wall is formed to become the symbolic gesture of the building.

National Insurance Company Building, Frank Lloyd Wright, Chicago, Illinois 1924
(From: Frank Lloyd Wright Archives and Frank Lloyd Wright Foundations, as published in *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, by Kenneth Frampton; John Cava, ed. The MIT Press,1996.)

Although there are a variety of modern precedents that illustrate the expressive potential of an approach sensitive to environmental conditions, Frank Lloyd Wright's 1924 National Insurance Company Building in Chicago illustrates a wall system that has elements supporting specific roles rather than the more common undifferentiated facade. The wall composition varies according to orientation and interior requirements. At the same time, this wall serves a variety of architectural purposes to create scale, texture, and tectonic intent including its differentiation from the building's structure. Because it is not singularly planar it also has the potential to disperse and absorb acoustical energy.
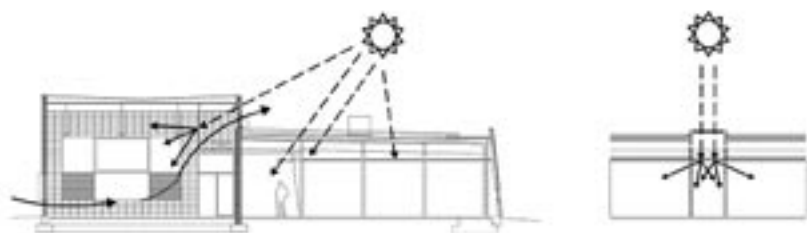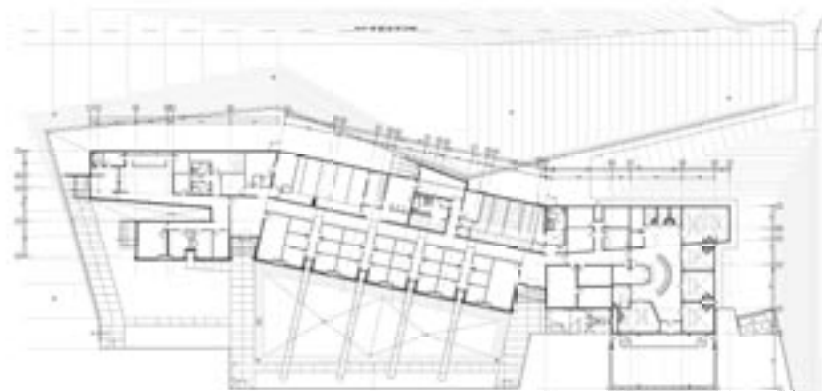
Temecula Border Patrol Station, Garrison Architects
Murietta, California, 2005
In our office, we have found the search for formal, tectonic, and environmental integration to be a compelling direction for our work. In the Temecula Border Patrol Station we attempted to combine a variety of passive climate control strategies with a formal response to the landscape. The geographic context includes a semi arid climate, cool dry air, sharply declining nighttime temperatures, intense sunlight, reliable and strong afternoon breezes, and a variable landscape composed of alluvial fill. The economic constraints were severe and dictated that the building be constructed with locally competitive techniques.

In response to these conditions, we designed a bearing wall building oriented north/south to minimize heat gain from the southern exposure and to allow the thermal mass of masonry to modulate the day/night temperature extremes. The building utilizes high volumes at its center with clerestories to allow through ventilation from the east/west breezes, natural light, and the stratification of warm air at the top of its spaces. The western edge of the building, which would absorb the most intense direct solar gain, is shielded by an earthen berm that is interwoven with the form of the building. The structural limits of the bearing wall inform the tectonic expression of the building by allowing for a sculpted top and vertical openings.

building by numbers:
some significant national statistics

Few of us recognize just how conventional building projects generate material, water and energy waste, all true costs not showing up on any balance sheets. Ecological design approaches can transform many of these liabilities into economic opportunities as designers adopt new means and methods to realize both environmentally sound and cost-effective projects.

Building Economics
20% of U.S. economic activity is related to the design, construction, and operation of buildings.[1]

$1.03 Billion was the approximate value of construction put in place in 2004, roughly 22% public sector and the rest private construction.[2]

Energy Consumption
36% of our primary energy use goes towards satisfying residential and commercial building needs.[3] Energy consumption in the U.S. for the year 2000: 98.8 quads (1 quad = 10^{15} Btu), a 1.7% increase over 1999 and an all-time record (10th year in a row in which energy consumption increased).[4]

65% of total U.S. electricity consumption goes towards residential and commercial buildings.[5] Almost 1/3 of that, or 515,000,000 MWhrs, goes towards electric lighting. Of that amount, between 10 and 15% is used on the building's perimeter zone, a need that could be readily satisfied by daylight.[6]

Greenhouse Gas Emissions
30% of total U.S. greenhouse gas emissions may be assigned to residential and commercial sector energy use.[7] This number climbs to 36% when (the substantial) carbon dioxide emissions from cement product are included.[8]

60% of ozone-depleting substances are generated by building construction and operation.[9]

Water Use
12% of annual fresh water (15 trillion gallons out of 124 trillion) and 88% of potable water supplies are consumed to support domestic and commercial building needs.[10]

Material Use
40% of annual raw materials extracted are appropriated and consumed in the service of constructing and renovating buildings.[11]

More than 33% of municipal waste streams are comprised of building construction and demolition waste. Of the 136 million tons of building waste generated (approx. 2.8 lbs/person/day), we are currently recovering only 30 to 30% for recycling or reuse approximately as compared to figures three times that amount in Europe.[12]

Indoor Environmental Quality
Indoor air pollution consistently ranks among the top 5 environmental risks to public health.[13]

Indoor air is likely to be 200 to 500% more polluted than outside air.[14]

1 in 3 working Americans suffer poor indoor air quality in their places of work -- without taking into account exposure to tobacco smoke.[15] Annual worker productivity losses upwards of $ 30 billion have been attributed to poor indoor air quality.[16]

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2 U.S. Census Bureau. Construction industry spending, 2004.
3 Ibid.
4 *Monthly Energy Review*, March 2001, Energy Information Administration, U.S. Department of Energy
5 U.S. Department of Energy, Energy Information Administration, March 2001, Monthly Energy Review.
6 Lawrence Berkeley National Laboratory. "Integrated Envelope and Lighting Systems", 2004.
7 U.S. Department of Energy, Energy Information Administration, "Emissions of Greenhouse Gases in the United States", 1999.
8 U.S. Department of Energy, Energy Information Administration, "Emissions of Greenhouse Gases in the United States 1999," October 2000.
9 Estimates for 2000 from a computer model maintained by the U.S. EPA's Alternative Emissions and Reductions Branch, Global Programs Division
10 U.S. Geological Service, 1995 data.
11 U.S. Department of Energy, Energy Efficiency and Renewable Energy Network (EREN). Center of Excellence for Sustainable Development. 2003. See also: Lenssen and Roodman, 1995, "Worldwatch Paper 124: A Building Revolution: How Ecology and Health Concerns are Transforming Construction," Worldwatch Institute.
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13 EPA Indoor Environments Division, Indoor Air Quality Tools for Schools: Actions to Improve IAQ, September 1999.
14 EPA Indoor Environments Division, *Indoor Air Quality Tools for Schools: Actions to Improve IAQ*, September 1999.
15 Ibid.
16 Environmental, Health, Safety, and Quality Management Services for Business and Industry, and Federal, State, and Local Government, website.

a discussion with jaime lerner

Matthew Baird, Michael Hargens (M.Arch 2006), Benjamin Ives (M.Arch 2005), Nicholas Locke (M.Arch 2006), Santiago Rivera (M.Arch 2005) and Kassia Walker (M.Arch 2005)

L to R Michael Hargens, Jaime Lerner, Benjamin Ives.

On April 7, 2005, *Scapes* 4 interns and Parsons Architecture faculty member, Matthew Baird, engaged Jaime Lerner in a conversation about his work. [See related timeline on page 19.] Lerner was the 2005 presenter of the Michael Kalil Lecturer on Natural/ Technological Systems.

Jaime Lerner, born in Curitiba, Brazil in1937, graduated in Architecture and Urban Planning from the School of Architecture of the Federal University of Parana in 1964. Responsible for the creation and structuring of the Institute of Urban Planning and Research of Curitiba (IPPUC) in 1965, he participated in the preparation of the Master Plan for Curitiba. He was Mayor of Curitiba for three terms: 1971/75, 1979/83 and 1989/92. During his first term as mayor, Lerner implemented the Integrated Mass Transport System, acknowledged worldwide for its efficiency, quality and low cost. In his two subsequent terms, Lerner continued to develop urban and social program that resulted in the ranking of Curitiba among the world cities with the highest quality of life. Elected Governor of the State of Parana in 1994, Lerner promoted economic and social transformations, and generated improvements in transport, land use, education, health, sanitation, recreation and industrialization. The state of Parana received the Child and Peace Award from the UNICEF for the "From the Street to School", "Protecting Life" and "Teacher's University" programs. Re-elected governor in 1998, his second term ended in 2002. In July 2002, Mr. Lerner was elected president of International Union of Architects, for a three-year term.

The Michael Kalil Endowment for Smart Design was established in 2001 at Parsons School of Design in memory of designer Michael Kalil. Kalil's career crossed many disciplines, encompassing the work of educator, interior architect, philosopher, scientist and artist. Previous lecturers have included William McDonough, Thomas Herzog, and Julie Bargmann. 2005 Recipients of Michael Kalil Fellowships are FABRICAthree (for an eco-effective design for the Williamsburg Waterfront State Park); Matthew Baird (for workshops that will develop methodologies for understanding how to use performance criteria and specifications to select sustainable materials and processes); Michael Hargens (for an extensive investigation of green roofs); Sian Kleindienst (for travel to Ecole Polytechnique Federale de Lausanne to do research on modifying the design of anidolic Daylighting systems);Paul Makovsky (for developing a knowledge map, timeline, and bibliography relating to important examples of sustainable houses in the United States and Canada).

Matthew Baird is a faculty member of the Department of Architecture, Interior Design and Lighting at Parsons The New School for Design. While working at Tod Williams Billie Tsien Associates, he was the project architect on the American Museum of Folk Art. In 1999, He founded Matthew Baird Design, whose recent projects include the Tai Ping Carpet Showroom and a newly constructed townhouse in the Meatpacking District, New York.

Benjamin Ives: How easy did you find the transition from being an architecture student to engaging political systems in Curitiba? Did you develop skills in school that you feel were transferable?

Jaime Lerner: The skills I got in school were the same you would get in any school of architecture. But after finishing school I got a scholarship to go to France, where I stayed for one year. During this time, I took a course in urban planning, and I got the chance to work at Candillis, Josic, and Woods when they won the Toulouse Le Mirail competition. I used to draw all night, and then I would go to the university. And every night, at about three or four in the morning, I would walk through the streets of Paris. At that time, the Toulouse Le Mirail project was considered a significant contribution to city planning. When I returned to Curitiba, the mayor was in the process of trying to tear down many of the most important buildings in the city to make very wide streets for more cars. As a student in the early 60s, I had participated in a movement against that. In response to this protest, the Curitiba City Hall solicited a plan. And when I came back to Curitiba, in 1962, I was part of a small team of young architects - who had no experience at all! - that made a proposal in the form of ideas. We lost to a French firm that won together with a firm from São Paulo. But, they needed a local counterpart, and I was one of the architects that made up this counterpart. That's how I went from being involved in a student movement to getting involved in urban issues in Curitiba. Because of the student movement, the mayor created a kind of advisory group, and out of this advisory group we founded an institute of urban planning that generated some ideas. This city-funded research institute still exists and continues to propose new urban planning ideas. The mayor appoints its director. I was its director for a while and then became director of city planning. In those days, mayors were appointed not elected, and I was appointed mayor by the governor of the region, in 1971. I was appointed because it was thought an architect or an urban planner would not threaten the broader political leadership! And I was a very weak mayor because being appointed I could be fired the next day. So I organized a

team of professionals, mostly architects, very young…I was thirty-three years old. And, I told them, we now have a chance to propose something new. But, we have to do it very fast, because probably next week we won't be here. But in actuality every time we realized a proposition, we got more support from people. It was a time when the city of Curitiba faced many important changes, physical changes such as transport issues, structuring the growth of the city, the development of environmental issues, as well as economic and cultural issues. At that time, people thought that Curitiba would grow to be as big as San Paolo. But we didn't want to be as *bad* as Sao Paolo -- not as big, and not as bad! We wanted our city to grow but also to provide a good quality of life. And we had our own regional characteristics. Curitiba is a 300 year-old city that belongs to a state where there's ethnic diversity. The first proposal of the urban planning institute involved the protection of the historic area and a design for a transport system.

Kassia Walker: Outside of school, architects often have to deal with limited resources, and politicians, and bureaucracies. From what I've read about you, it seems that you're very capable of cutting through bureaucracies very quickly. What are the methods you use to do that?

JL: I don't have a method. People often say, "it's not possible" or "this was never done before." And I always say, why not? I think that is the start of a process of innovation. It's important to understand popular feedback, and to correct misunderstandings. For example, take cities. Cities are not as complex as the complexity sellers want us to think. A city is basically a structure for living and working together, and the more you mix urban functions, the more you mix incomes, the more you mix ages, the closer you are to having a more humane city. For example, every time economic activities are separated from other human activities, it's disastrous. The most important element of city life is the street, which is a synthesis of urban life. If you have good streets, you have a good city. From my 40 years of experience, I would say that no matter what the scale, and no matter what the finances of a city, all cities can make significant improvements in as little as a two-year period.

KW: So is it more about getting people to cooperate and to see that they share a community?

JL: You have to have political will. You have to have leadership. But if you don't, you have to push. I am currently working as an advisor in some cities where people of many cultures, with many different skills, want to improve their cities. For example, in Mexico, in Oaxaca.

Santiago Rivera: Well, Oaxaca is a case of a city with an extremely rich historical culture and a still-existing indigenous society with a heightened sense of community.

JL: That's true. In addition to political will, you have to try to feel the city through its daily problems. For example, you have to understand the problems people face in using public transport, understand the problems that children encounter. This information can be gotten from sociologists, from teachers, from journalists, from philosophers. Journalists, for example, are used to daily deadlines, so they are able to condense well. I also work with poets and with artists. Why? Because they can feel society earlier, through the skin. So, if you can work with people that are able to feel society earlier, why should you work with specialists that get their impressions later? Also, although you have to work in direct relation to people's needs, you also have to work with potentialities. As a mayor, I organized myself and my team to work with potentialities in the mornings, scenarios to address the needs and the problems of large populations, transport, education, government, the care of children, etc. So in the afternoons I was very comfortable putting on my mayor's hat and dealing with fundamental issues and pressures. I think of every problem in the city as involving an equation of core responsibility. So, for example, our transport system was resolved through a private initiative that bought the double-articulated bus fleet, and we pay the private owners by kilometer. And the result is one of the best transport systems in the world, and one of the few that is not subsidized. This is an equation of core responsibility.

SR: I'd like to go back to Mexico or to many examples around the world, such as Africa or South America, where the implementation of a culture of change or sustainability has to be enacted at a regional scale. In many cases, the basic needs of a population are not being satisfied, so planning is elaborated more at the level of satisfying primary needs. In such contexts, people can't grasp or understand global environmental problems. So, how would you, as a politician, help a community to understand this cooperation that you talk about?

Curitiba, Brazil. View of main artery, showing central dedicated bus lanes that facilitate high-speed surface transit, a less-expensive alternative to an underground subway system.

JL: Well, I'll give you an example I often use, the problem of garbage. The slums in our region are more or less in the hills or in the valleys. The trash thrown out in these slums was polluting the streams, in which the children were playing. This was terrible. Every strategy and proposal to resolve a problem has to be very understandable and it has to be desirable. If not, nobody will cooperate. So, we proposed to buy their garbage. People said, this guy is crazy, he's going to buy garbage! But we had to pay anyway to collect garbage, so they were asked to bring bags of garbage and we gave them transport tokens in exchange. The exchange provided income to them and at the same time they learned why it's important to control waste. This has been going on for more than sixteen years. We needed to have garbage sorted so we started teaching the children how to do it, in their schools. The children teach their parents, so now every family separates. We have the highest rate of waste separation in the world right now, up to 70 percent of households. With regard to environmental issues such as global warming or the ozone layer, people watch the situation as though it was a terminal patient: how sad that there is nothing to be done. Separate your garbage; use your car less; live and work closer together. Urban planning proposals for transport have to relate to land use. One of the secrets of Curitiba is that we have very diverse neighborhoods. The rich live with the poor and that makes for a sense of community. When you separate economic activities from human settlements, when you separate working from living, it is disastrous for cities, and also for regions and countries in general. It's very easy to

Left View of bus boarding tubes in Curitiba. Fares are paid on entering boarding tubes, which are elevated to bus entry level. Elevator platform raises wheel-chair bound riders to door level before bus arrives. Both of these devices speed the transit time for riders.

Right Opera de Arame, Curitiba, 1992. Designed by Domingos Bongestabs. The building is located in a disused quarry, and is constructed of prefabricated tubular steel framework.

plan economically without people! In Curitiba, we did not accept polluting industries. Sometimes I'm asked, what is the design of the future city? I say, listen, the city of the future will not have French landscape design, as the optimists would like. And it won't look like *Bladerunner*, as the pessimists would like. The city of today is not so different physically from the city of three hundred years ago. What will make the big difference in future cities is the question of job generation. And in many cities this means that, more and more, clothing industries and food industries will have to be close to housing. These are not industries that pollute. And leisure activities should be close to housing, so they can be part of normal life. I think that being the leisure planner for your family is a very difficult task!

Nicholas Locke: I want to pick up on where you're going with leisure activities. How would you make some of your ideal situations for future cities popular for more than just an architectural crowd?

JL: First of all, I think that every child should learn how to draw her/his own city. Because if they understand their cities, they will respect them. So, what is the secret of Curitiba? There is no real secret. Every time we had an idea, or put forward a proposal, we tried to make people understand the scenario. If they liked it, they helped to make it happen. If not, we had to change things. One problem is that neighborhood movements are very strong with regard to their neighborhoods, but not so strong with regard to the city as a whole. I think that many countries don't have a global enough approach to problems, while many cities have too global an approach; they're not specific enough.

Free University for the Environment, Curitiba, 1992. Designed by Domingos Bongestabs. The building, located in a reused granite quarry, is built from re-claimed eucalyptus wood utility poles.

Oscar Niemeyer Museum, Curitiba, 2002. Designed by Oscar Niemeyer. Photo: Laura Barbi

Matthew Baird: When we talk about Curitiba, there is a lot of optimism, and it's such a wonderful success to study. And immediately, the debate goes along the lines of "well, how do we do that in New York?" There is a perception that there is really not much we can do, that the general public feels disenfranchised here. And, I think one of the perfect examples of that right now is perhaps one of the most public issues of urban planning that we have in the city, which you may have read about. They want to put a stadium right in the middle of midtown. Hearing you speak today, I started to think, maybe that's not such a bad thing, to mix a big sports arena with residential and commercial use. But everything in my own teaching or learning indicates that these economic generators should be in areas that need economic development, not in areas where the land is so expensive. What do you think about that?

JL: I'm against big urban fabric works. Usually, it's the fastest way to transfer one congested place to another congested place. My usual response to such proposals is "Do nothing with urgency." When I say I support mixed-use zoning, I'm not referring to something like a large-scale stadium. What it means is that they build a big stadium, and the taxpayers have to provide infrastructure to increase the land value so the developers will profit without sharing the profit with the whole city or with the immediate community. It's a very old story. We've had people who wanted to donate their land for an independent university.

But it was obvious that they owned adjacent land, and we'd have to make infrastructural improvements and they would profit. I said, no thanks, we want the university to be inside the city.

Michael Hargens: New York is a city in which structures run smoothly. But economically and environmentally, it's not as friendly. So in that case, how do you get people motivated to change things? And then, how do you convince the bureaucracy to do that?

JL: Well, first of all, you have to make people understand the problems. How do you deal with bureaucracies? I would say you have to be fast. As a mayor, I accomplished some things very quickly. The first pedestrian mall in the country, in Curitiba, was implemented in seventy-two hours. We built a big park in twenty-eight days. It can take two or three years to build a park. You start with aerial photography, bids from architects and landscape architects, contractors, etc. But sometimes you have be fast. We built a theater, using an innovative structure, in two months. We built Oscar Niemeyer's big museum, a beautiful museum, in five months. So, why is it important to be fast with such projects? Firstly, to avoid your own bureaucracy;. Secondly, to avoid political problems. Thirdly, you have to do it fast in order to avoid your own insecurities. In terms of funding projects, sometimes, you don't have the money, so you have to devise an economical equation. When I was governor, we had to clean our harbors. In Rio they got a loan from

the World Bank for 800 million dollars to clean their bays. But we had to work with a different economy. So we asked, how do we avoid pollution? Where does pollution come from? From sewage or from trash. So, I made an agreement with the fishermen. If they caught a fish, it belonged to them. If they caught garbage, we bought it from them. So, if the day was not good for fishing, they went fishing for garbage. The more you fish for garbage, the greener the bay becomes. The cleaner the bay is, the more fish they have. We also paid a monthly subsidy to families whose food needs weren't being met, in order to induce them to enter into the program. But the cost was nothing compared with 800 million dollars. I wouldn't say the bay is absolutely clean, but it's cleaner. It will become cleaner and cleaner and cleaner. So, when money is not available, you have to find a way to do it.

NL: What do you think architects can do in different types of, specifically capitalist, cultures to be able to be heard more?

JL: You have the same problems that we have - problems of transport, environment, education, health care, and the care of children. Our problems are increased through less income, but you have the same problems. First of all, I think architects should be prepared to work with urban problems. That was my interest in being president of the U.I.A. I decided to invest all of my energy into making architects more interested in the future of cities. Because

not all architects can become big international stars. How many architectural stars are there in the world? My idea as president of the U.I.A. was that all architects should have ideas for their own cities. So we started a competition last year and we got responses from thirty countries and 400 cities! This is amazing. We had more than five-hundred projects from Egypt alone. From France and the U.S -- almost nothing. Why? I don't know. I realized that every country should have a different task set by the U.I.A. Since the Italian council of architects is well-organized, they've agreed to produce a yearly competition through the internet for both architects and architecture students. So, every year we'll have an increasing number of proposals for cities. Why is that so important? Because the discussion of globalization has been considered in very mechanistic ways, very antagonistically. I prefer the expression of a former president of Portugal who said that we have to globalize solidarity. And the city is a refuge of solidarity. It's where all of the answers to problems of housing, transport, education, health care and the care of children can be resolved. And countries that don't have a generous view of their own cities, don't have a generous view of their own people.

All images of Curitiba in this interview and in the Brazil timeline, unless otherwise indicated, are courtesy of the Jaime Lerner Institute.

brazil timeline 1500-2005

This timeline, an attempt to provide a historical context for the discussion with Jaime Lerner, was researched and coordinated by *Scapes* 4 interns Benjamin Ives (M.Arch 2005), Komal Kehar (M.Arch 2006), Nicholas Locke (M.Arch 2006), and Santiago Rivera (M.Arch 2005), in consultation with Sunil Bald, Parsons Architecture faculty member, and Silvia Kolbowski. Additional research was conducted in Brazil by Laura Barbi and Rita de Cássia Velloso. One of the main questions that underlay the selections was "What could be pinpointed in the genealogy of Brazil to explain Curitiba's popular support for major public urban works projects?" To that end, the categories that were researched included political history, cultural history, urban history, and Brazilian land rights laws.

1487-2005

The Castés, Tabajaras, Xucurus, Garamhuns, Vouvês, Xocòs, Fulniôs and the Pimenteiras live in the state of Pernambuco, which is the first region to be occupied by the Portugues. Five hundred years of exposure to disease, violence and dispossession wiped out the vast majority of Brazil's indigenous population. Today, there are around 350,000 indigenous people scattered across Brazil, in over 200 tribes. 110 of the tribal languages of Brazil have less than 400 speakers. Brazil's tribes range in size from the Guarani and Yanomami, who number in the tens of thousands, to tribes such as the Akuntsu and Kanoê, who number only a few dozen.
Photos: Yanomami tribe rituals

1500

Jesuit priests invent a new language to communicate with the various indigenous groups, who spoke more than 700 languages. It is a mix of Indian, Portuguese and African words.

1493-1494

Spain and Portugal both claim ownership of the 'New World'. Pope Alexander VI separates the land by drawing a line running from North to South about 100 leagues west of Cape Verde Islands. The land to the west is given to Spain, that to the east to Portugal. Soon thereafter, Portugal and Spain sign the Treaty of Tordesillas, which moves the Pope's line 370 leagues west of the Cape Verdes.

1610

The first Jesuit missions are established among the indigenous population in the forested interior of what is now Paraguay, Argentina, and Brazil. The missions comprise a vast, self-sufficient network in which indigenous tribesmen are educated according to European ideas, and protected from enslavement.

1695

Deposits of gold are discovered in Minas Gerais. The mining frontier attracts a massive influx of migrants, up to 300,000 Portuguese in the 18th century.

1776

Jesuit monks are expelled from all Roman Catholic countries, including Brazil, and their missions are destroyed. They are suspected of attempting to build an independent empire in the New World.

1791

A slave revolt in Haiti leads to devastation of the sugar industry there and a consequent growth in exports from Brazil.

1816

The French Artistic Mission arrives in Rio de Janeiro, led by Joachim Lebreton and architect A.-H.-V. Grandjean de Montigny, initiating the strong and enduring influence of French styles.

1815

Dom João, the head of the Portugese royal family, now residing in Rio de Janeiro, issues a decree that elevates Brazil from its subordinate colonial status of 'state' to the same category of 'kingdom' that is enjoyed by Portugal. Photo:www.libanbylody.com.br/ imagens/djoao6.jpg

1826
The Academia Imperial das Belas Artes (Imperial Academy of Fine Arts) is founded in Rio de Janeiro. Image taken from the Guia de Arquitetura Eclética no Rio de Janeiro. Photo: Vera Voto l Núcleo de Pesquisa e Documentação FAU UFRJ.

1831-1840
Portugese crown moves to Brazil. Dom Pedro II is crowned emperor of Brazil at the age of 6 years. A parliamentary constitutional monarchy is established, based on Britain's model, but Dom Pedro II exercises the power to decide which political party controls the national government.

1888
Slavery is abolished in Brazil.

1896
Teatro Amazonas opens in Manaus, Brazil, an attempt to foster culture in the Amazon rubber-producing region, away from established cultural centers. This region became a center of rubber exportation.

1922
Grupo dos Cinco (Group of Five) which includes Tarsila do Amaral, a painter, ('Antropofagia' on the left), Anita Malfatti ('Tropical' on the right), Menotti del Picchia, Mário de Andrade, and Oswald de Andrade, author of *Pau-Brasil (Brazilwood)*, participate in The Modern Art Week in São Paulo. It is the culmination of a growing interest in modern art, inspired in part by the European avant-garde, beginning around 1915.

1822
Brazil is declared independent as a monarchy, rather than declared a republic, as are other countries in Spanish America. September 7, 1822 is celebrated annually as Brazil's Independence Day.

1834-1841
Despite public protest and civil unrest in Rio de Janeiro, Brazil survives intact as a united nation because of support given to government by the landed oligarchy and urban elite, who repress social unrest, and contain the threat of racial war in order not to lose political and commercial privileges.

1850
The Land Law Act forbids the acquisition of public land by any means but purchase. End of acquiring through squatting and grants from the Crown.

1889
Following a military coup d'etat, the name of the country is altered from the 'Empire of Brazil' to 'The United States of Brazil.' The separation of church and state is decreed. The military dictatorship lasts five years.

1900
The women's suffrage movement begins in Brazil.

1927
In Rio Grande do Norte, a state in Brazil, election laws are amended giving women the right to vote.

1929
Carmen Miranda's demo recording is a sensation in Brazil. After ten years of popularity, she goes to the United States, where she is known as the "lady in the tutti-fruitti hat" for the exotic film costuming that caricatures her South American identity.

1934
The legal concept of social property appears for the first time, the idea that the right of private property is only to be recognized provided it performs a social function. This has been upheld in all federal constitutions since.

1936
SPHAN (Serviço do Patrimônio Histórico e Artístico Nacional) is created to preserve some of Brazil's most important monuments. Lúcio Costa is closely involved with SPHAN, where he remains until 1972.

1941
Decree-Law no.3.665 allows for land expropriation for reasons of "public utility".

1942-43
Commissioned by Juscelino Kubitschek, mayor of Belo Horizonte, Pampulha is a development initially designed by Oscar Niemeyer on the banks of an artificial lake. Niemeyer designed a church, a yacht club, a casino, and a dance hall in an architectural language that established a visual and constructional vocabulary for post-international school Brazilian modernism. Niemeyer's original use of reinforced concrete allowed for an influential use of formal flexibility and structural expression, while always maintaining a relation to functional requirements. Photo: Marcelo da Mota Silva

1928
Russian-born architect Gregori Warchavchik designs the Casa da Rua Santa Cruz (Santa Cruz House) in his adopted city of São Paulo. The house demonstrates the impact of Le Corbusier's modernist villas of the 1920s.
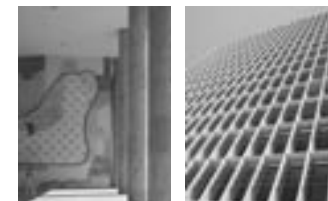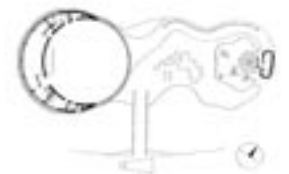

1930 - 1954
A military junta, headed by Getúlio Dornelles Vargas, temporarily assumes executive powers. He serves as elected president between 1934 and 1937, as dictator between 1937 and 1945, as senator between 1946 and 1951, and as elected president between 1951 and 1954.

1940
French architect Alfred Agache designs a city plan for Cutitiba.

1935-42
The Ministry of Education in Rio de Janeiro is constructed as designed by Lucio Costa, Oscar Niemeyer, Afonso Reidy, Carlos Leao, Jorge Moreira, and Ernanai Vasconcelos. Le Corbusier is a consultant. Cândido Portinari executes murals for the Ministry of Education and later, in 1952, paints the twin murals War and Peace for the United Nations headquarters in New York. Photos: Silvio Todeschi

1944
Public pressure for the adoption of democratic forms of government and an end to fascist-style dictatorship swells in Brazil and throughout Latin America.

1949-1951 Affonso Reidy designs The Pedregulho project for the Popular Housing Department in Rio. Pedregulho is an example of a new model dwelling for employees whose salaries are not high enough to buy or rent an apartment in the city. It is comprised of four apartment blocks, an elementary school, a gymnasium, a swimming pool with dressing rooms, a health center, playgrounds, and a day care center. Photo: Marcio Cotrim

1952 Literary magazine *Noigandres* initiates the Brazilian element of the international concrete poetry movement. This is followed in 1957 by the first National Concrete Arts Exhibition.

1954 President Getúlio Dornelles Vargas commits suicide after daily public demonstrations.

1957 The Baeta House is designed by Vilanova Artigas initiating the "Paulistian Brutalist"movement. Paulo Mendes da Rocha, Rino Levi and Ruy Ohtake, among others, are also associated with this movement.

1959 Brazilian poet and critic Ferreira Gullar publishes the "Neoconcrete Manifesto," which seeks to define the relationship between European Concretism and its Latin American expression. Among the artists associated with the movement are Lygia Pape, who staged her Neoconcrete Ballet in 1958, and Lygia Clark.

1948-1954 Residential housing project, by Lúcio Costa is completed at Park Guinle (top) in Rio de Janeiro. It is a significant complex of modern buildings derived from principles proposed by Le Corbusier. The buildings serve as a pattern for the residential super-blocks in Brasília (bottom). Photos: Lucas Barbi and Laura Barbi

1951 The São Paulo Bienal is inaugurated, and plays an important role in advancing Brazilian and European abstract art.

1956-1960 Brasília is constructed to replace the former capital, Rio de Janeiro. The plan of Brasília is executed by Lúcio Costa. Architect Oscar Niemeyer designs the Senate, Secretariat, and Congressional buildings. Brasília symbolizes modern national unity and attracts worldwide interest. (top: the Nacional Congress, bottom: Ministry Boulevard). Photos: Laura Barbi

1962 Federal Law no. 4.132. allows land expropriation for reasons of "social interest", makes it possible for the government to expropriate urban areas in order to sell or rent them to private developers committed to giving them a social utilization.

1962 Brazilian composer Antonio Carlos Jobim and poet Vinícius de Moraes write "The Girl from Ipanema" Photo: Laura Barbi

1964 A military coup takes place. The military regime supports a policy of centralized economic control; it restricts political activities and represses opposition.

1964 The Housing and Urbanism Federal Service is created together with the BNH (National Habitation Bank), which is the principal federal institution responsible for managing urban development through private and public agencies and banks.

1968 The Art Museum of São Paulo (MASP), designed by Lina Bo Bardi, is completed. MASP is spectacularly sited parallel to the Avenida Paulista, and perpendicular to the Nove de Julho, a multilane thoroughfare that cuts under the Avenida Paulista.

1971 Jaime Lerner appointed to first term as Mayor of Curitiba. During this time the Teatro Paiol (left) is remodelled by Abrão Assad in 1971 and the Rua das Flores (1972), the first pedestrianized street in Brasil (right) is created. Photos: Laura Barbi

1964 The Government's Economic Action Plan highlights the need for massive public investment in urban housing due to intense rural-urban migration and increasing inflationary pressure.

1964-1968 Iva Arvua, the mayor of Curitiba, announces a call for proposals to prepare Curitiba for new growth. The government begins to expropriate urban areas in order to sell or rent them to private developers committed to giving them a social utilization. The Curitiba Institute of Research and Urban Planning (IIPUC) is started by Jaime Lerner. A Master Plan for the city is designed and adopted by Lerner, Jorge Wilheim, and Mayor Iva Arzua. Plans include the addition of main transit arteries to Curitiba for direct and affordable access to and from city.

1967 Vilanova Artigas together with Paulo Mendes da Rocha and Fabio Penteado design in Guarulho one of the "Brutalist models" for a public urban housing complex: Conjunto Habitacional Zezinho Magalhães Pinto.

1973 Brazilian Constitutional Complementary Law no.14 is enacted for certain designated metropolitan regions, establishing integrated planning, basic sanitation, land use control, public transportation and road systems, production and distribution of natural gas, exploitation of water resources, and control of environmental pollution. The Environment Secretariat (SEMA) is created to discuss and make the population more aware of environmental questions.

1974
The first bus corridor is completed in Curitiba under the IIPUC, and extends 12.4 miles.

1979
Jaime Lerner appointed to second term as Mayor of Curitiba.

1984
Adopting the slogan of 'diretas já' ('direct elections now'), massive public rallies are held in major cities, demanding the passage of a constitutional amendment to allow direct popular elections for the presidency in 1985.

1988
Brazil's federated-states are allowed to institute metropolitan regions, urban agglomerations and micro-regions, thereby integrating the organization, planning and execution of public functions.

1988
Brazilian Museum of Sculpture is built in Sao Paulo, 1988-1995. Designed by Paulo Mendes da Rocha. Photos: Laura Barbi.
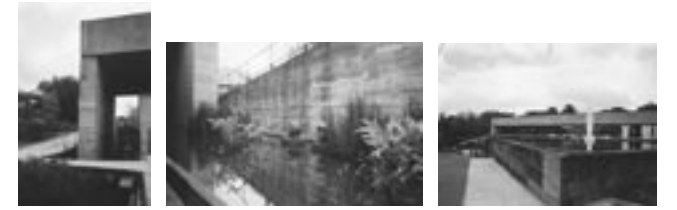
1977
Completion of Boqueirao bus corridor in Curitiba.

1981
Federal Law no. 6.931 formulates the National Environmental Policy, which requires Environmental Impact Reports as the condition for official authorization of activities and projects potentially harmful to the environment.

1985
After more than two decades of authoritarian military rule, José Sarney becomes Brazil's first civilian president since 1964.

1988
Luiza Erundina (Workers' Party) is elected as Mayor of São Paulo, the top elective office held by a woman in Brazil.

1989
The transition from military authoritarianism to civilian democracy is symbolically made complete by the holding of direct popular elections for the presidency, for the first time since 1960.

1990
Urban Policy Bill enacted. Rewritten from the National Urban Development Bill (1983). It seeks to materialize the constitutional requirement of the social function of property, and includes legal instruments for land use control.

1992
United Nations Conference on Environment and Development held in Rio de Janeiro.

1995
The Inter-American Development Bank gives $180 million to the "slum to neighborhood" project. It seeks to integrate existing favelas into the fabric of the city through infrastructure upgrades and service increases. The project involves 253,000 residents in 73 communities in Rio de Janeiro.

2001
The City Statute (Estatuto das cidades) is created. This law establishes architectural and urban rules and guidelines for all of Brazil.

2003
Within the Brazilian federal government, the Ministry of Cities is created, responsible for developing, formulating and managing Brazil's urban development policy to promote social inclusion and to universalize access to basic urban services such as housing, environmental sanitation, urban traffic and mobility, land and territorial planning and management, in partnership with all spheres of government and civil society.

1989
Jaime Lerner elected to third term as Mayor of Curitba. In 1991 the Botanical Garden (left) designed by Abrão Assad is opened as are in 1992 the Free University for the Environment and the Opera de Arame (right), both designed by Domingos Bongestabs. Photos: Laura Barbi

1991
The "Speedybus" is inaugurated in Curitiba. and operates parallel to the busway axes and on other high-demand routes, stopping at tube stations where floor-level platforms are provided.
Photo: Jaime Lerner Institute

1995
Jaime Lerner elected governor of Paraná.

2001
According to the World Bank statistics, 22% of Brazilians live on less that $2 a day in relation to the international poverty line.

2002
Luiz Inácio Lula da Silva, Brazil's first left-wing and working-class president, is elected due to a political platform addressing inequalities in wealth and income distribution.

freeload

Dennis Adams

Freeload was a project created for the Mies van der Rohe Pavilion in Barcelona on the occasion of the 75th anniversary of its construction, and installed in the Fall of 2004. Adams produced a portable replica of one of the eight mirrored cruciform columns that support the Pavilion. By installing a miniature video camera in each of its ends, the artist transformed the column into a bi-directional camera designed to record forward and rear shots of a procession through La Mina, a social housing project on the outskirts of Barcelona. Adams selected La Mina for its location within Sant Adria, the district where some of the workers lived who constructed the International Exposition of 1929, including Mies' original pavilion. For the artist, both the pavilion and la Mina are architectural icons that bracket the history of Modernism, framing both its utopian promise and social reality. The route of the procession was determined by a diverse group of community representatives from La Mina and the column was carried on the shoulders of two members of the local Greco-Roman wrestling club. The procession began at the boundary between the Forum and La Mina and continued through the neighborhood, terminating at the Plaza Camarón, the symbolic center of the community. The portable column was then returned to the pavilion and installed in front of the small pool under the silent watch of Georg Kolbe's statue, supported horizontally on two video monitors that displayed the recorded footage of its journey.

The work of artist Dennis Adams reveals historical and political undercurrents in public space and architecture. For the last two decades, he has produced over fifty international urban projects in various forms, including outdoor projections, urban structures, photography, and museum installations. He is currently working on commissions for the Whitehall Ferry Terminal in New York, the Bayamón train station in Puerto Rico and the Champlain Port of Entry Station between the US and Canadian border. In 2004 he received the Lily Auchincloss fellowship in Architecture and Environmental Structures from the New York Foundation for the Arts. From 1997 to 2001, Adams was Director of the Visual Arts Program and Professor in the School of Architecture at MIT. He is currently a Professor in the Visual Art Department at the Cooper Union in New York. In New York, his work is represented by Kent Gallery.

Page 28 Detail view of wrestling club member carrying Barcelona Pavilion column replica with camera inserted into end.

Page 29 General view of wrestling club members carrying column through La Mina, Barcelona, 2004.

Page 30 Top, View of installation of video and column replica in Barcelona Pavilion. Bottom: Four details of video of La Mina, shot from column ends, and then installed in the Barcelona Pavilion.

Silvia Kolbowski: The Pavilion column that you focus on is an interesting representational device of Mies's invention. It's formed of several extruded steel sections clad in chromium-plated steel elements, which form a kind of decorative reference to both a classical column and to the techniques of industrial production. I find the point-of-view of the camera in the project to be very interesting. It seems to have been positioned to represent the specificity of the Mies column, in that the angle of the camera lens is on axis with the cruciform shape of the column (a sectional view that is never seen in the pavilion itself). And the positioning of the lens also accentuates the way the column sits on a human shoulder as it makes it way through the selected neighborhood. What was your thinking about the placement of the camera and its effects and references?

Dennis Adams: Let me begin by saying that in retooling this icon of early Modernism it was not my intention to scandalize it, but rather to blow out implications that I sensed were already present in its function, design, and effects. In the end, the project may read as fantasy, but it began with very detailed observations and research. Mies' column operates as a ghost of a classical column. Its load-bearing function has been stripped of its load-bearing symbolism. It no longer tapers or is framed by the orientation of base and capital. Its subtracted mass is the last vestige of fluting, transformed from surface articulation to primary structure. And finally, it is wrapped in a reflective chrome cladding that plays with its visual disappearance into its surroundings. Inside the Pavilion, eight of these structural columns perform at a low threshold of interference, supporting its radical horizontality by allowing its walls to slide free of any load-bearing function. But visually they remain curiously anachronistic, spindly place markers of verticality and anthropomorphism that the experience of the Pavilion ultimately rejects through its destabilization of space as place. By releasing the column from its function as vertical support and reorienting it horizontally in my project, I imagined the opposite of all that compression projecting out as an aperture on each end of the column, extending its spatial and metaphoric range beyond the limits of the Pavilion. My idea was to transform it into a frontrunner of the horizontality and placelessness that the Pavilion set in motion.

Yes, the diagonal recording of the video images is a result of supporting the column on a human shoulder. This orientation naturally suggested itself as I began to experiment with the column. Given its weight, it is the only way it can be carried. I like how this cradling destabilized Mies's rationalism by transforming the cruciform into an X, a less sacred and generic sign, connected more to mapping than iconography. This further gave the recorded footage of La Mina an abstracted rotation that connects back to the structure of the column, as well as referencing the utopian graphics of early Modernism. Nevertheless, seeing the image of the column in the hands of its bearers still reads heavily as load-bearing Christian. But I also thought of it as an image of labor referencing the Pavilion's construction. These two readings have a history of being linked. The majority of the workers that constructed the original Pavilion in 1929 came from the region that now includes La Mina. For the most part, they were recent immigrants from Andalusia and brought with them their rich traditions of Catholic processional marches.

Kolbowski: That's interesting. So what are/were your thoughts about re-enacting the tradition of Catholic processional marches, which I assume always entailed references to religious martyrdom? I mean, Modernism was certainly engaged in the larger, centuries-long project of secularization, so that bringing an image of martyrdom back into the picture is not inconsequential.

Adams: You're absolutely right. It's madness and, from what I know, completely antithetical to all the traditions leading to Mies' rationalism. This was not a place I would have imagined ending up at the outset. It was something I ran into once the column went from "load-bearing" to "load to bear," from architecture to object. There is a stoicism to the Pavilion that is exactly the opposite of the exhibitionism that I associate with martyrdom. For all of the pavilion's openness, there is something curiously withholding about it. It certainly reads as a stage, but a stage for what exactly? Besides what we know of its ceremonial function in the context of the 1929 Worlds Exposition, its remains strangely silent on the subject of its program. It never becomes a theater. In my transformation of the column, all of this is up for grabs as it goes from stage prop to theater prop, from object to relic, from place marker to nomadic instrument and ultimately from the secular toward the religious. Its curious how you can loosen up one connection in a system and end up turning its whole reading upside-down.

Kolbowski: The walk seems to have been taken during a time of day when the city is closed down (i.e. either early in the morning or during the middle of the day when shops are closed in Barcelona). So this presents the city in a particular light (empty of human life and interaction). Toward the end of the video, a few people start to come outside. Why did you choose this time of day?

Adams: Yes, the footage was shot at midday in the middle of the summer when it's hot and the streets are very empty. I wanted to record La Mina's architecture more

than its inhabitants. I am very conscious of the politics of the probing camera in the hands of the stranger, especially when it is pointed at people. La Mina has been overloaded with media attention focusing on the violence associated with its poverty and drugs, but also to a lesser degree, the triumph of its community revitalization programs. In terms of these representations it's not unlike the South Bronx of 20 years ago. The community's leaders are very cautious about strangers and attempt to steer projects toward positive images. I am certainly sympathetic to their underrepresented story of La Mina, but from my perspective it had no jumping off point for a project. Both the image of social ruins and the phoenix's rise are two sides of the same story. So the idea was to find a third line of entry. I asked representatives of the community to script a walk that would best describe the physical space of La Mina. From the outset this distanced the project from any social manipulation on my part and made me and my strange instrument more acceptable. What the column ended up recording was more a byproduct of its scripted route, weight and structure. Even its recognition as a camera was diverted by its seductive form and processional walk. People did not perform for it.

Kolbowski: I was actually very aware in watching the video that the camera was in a sense camouflaged and that the few people who were filmed during the process *were* unaware of being filmed. It creates an uncomfortable feeling for the spectator of the video, or at least it did for me.

In your description of the project there is a reference to your intention of framing the "utopian promise and social reality" of architectural Modernism. In this instance, what seems to represent the "social reality" of Modernism are the medium-rise, high-density housing blocks of the La Mina community. What did you want your installation audience at the Pavilion to surmise from the project about the legacy of architectural Modernism's utopian promise and social reality? Similarly, what did you want to convey to your audience about the architectural social reality of La Mina today?

Adams: The project certainly operates somewhere in that zone of Modernism's failed promise, but no declarations were intended. It had more to do with my own temperament and doubts as they align with the layers of that failure. The project does not really have a mission, nor was it my intention to directly enlighten either the audience at La Mina or the Pavilion about the discrepancies between utopian promises and social reality. I think that is well understood by all, especially by those living that failure. It is true that I selected La Mina as a kind of oppositional place to the royal aura of the Pavilion, touching on its special place in the endgame of the region's

social Modernism. This tied the piece up neatly into a project dialectic. But I have to ask myself to what degree is this packaging tinged by my own doubts as a stranger approaching an unfamiliar context? This is the potential fallacy that artists working in complex public arenas rarely speak about. Too many contextual safety nets can pretend to hold a project together. Or even worse, these justifications can begin leading it. I don't want to make too many claims for this project around obscure historical links or successful community interfaces. I'll put my stakes in the simple freeing up of Mies' column, both from its place in the Pavilion and as a singular icon of architectural history. I side with Barthes' childhood passion for releasing the prisoners in the game of Prisoner's Base, what he thought of as putting everything back into circulation, starting over again at zero. Let's just say that the column's passage through La Mina was a kind of first probe, a test case, and that its return to the Pavilion was an intentional adolescent gesture of thumbing its nose under the sacred gaze of Kolbe's statue.

Kolbowski: I would agree with your skepticism about the contextual clarity of interventions carried out by artists within the globalizing contexts of aesthetic production and exhibition. But I guess that I would be less insistent on the "failures" of architectural Modernism's promises in that part of Spain. When I watched the images recorded by the video cameras in the column, I was amazed at what looked like the rather high quality of housing stock as viewed along the walk. Perhaps this route was not representative of the rest of La Mina, or perhaps the architecture there "succeeded" and other - class or racial or ethnic - conflicts produced problems in La Mina, but the reason I asked you the question is that to the uneducated - and American - eye, the views did not seem representative of architectural Modernism's failures.

Adams: The route was certainly representative of La Mina. I think the quality you refer to is part of the trick of every camera. Things always look more manicured through a lens. Of course we could argue endlessly about the degree to which Modernism can be blamed for social ills. But I for one believe in the dark social side effects of over rationalized architecture and urban planning. I think you have to if you love and respect design and believe in what it's capable of. The first-hand experience of the built environment of La Mina feels segregated, hard and not an effective agent of the rich social life we associate with Mediterranean living. In the context of Spain it's also important to remember that it was constructed at the tail end of the Franco era.

subject matters

Charles Waldheim

Site Matters

Carol J. Burns and Andrea Kahn, eds.
340 pp. Routledge, 2005

While the subject matter of the recently published anthology, *Site Matters*, is a very significant one, it cannot be said that the design disciplines have been engaged in extended debate on that point. For many in those design disciplines, site has primarily figured as a set of core commitments or values, so one would be hard pressed to find serious sustained opposition to the book's well-argued thesis. More than in its capacity for shifting the disciplinary paradigms regarding site, the greatest significance of the book lies in its aspirations to devote serious scholarship to a topic that has, at best, circulated within the oral traditions of studio culture, and the unspoken value systems of the design disciplines. As *Site Matters* depicts in measured detail, there has been a relative scarcity of serious scholarly inquiry on a topic so elemental to design, and the book does much to fill that gap.

While the book may not convert many non-believers who happen upon it, readers with an interest in the developing discourses of site will come away from the book armed with extensive evidence and well argued, persuasive presentations. Most students in the design disciplines during the past quarter century have already internalized the implicit (if less than fully theorized or historicized) message that the singularity of a site's various specifications offers robust resistance to the various abstractions of dimension, ownership, or development capacity. These abstractions, particularly those associated with unenlightened real estate development, must be read as the antagonists here. Equally, *Site Matters* can be read as an indictment of the recent object fixation of a lot of what could be called high-architecture, both in practice and in pedagogy, and its various proclivities for ignoring the context, ground, community, or place of its construction. When the collection goes so far as to offer belated critiques of Modernism's historical commitments, it does protest a bit too much. On the other hand, when it assembles a convincing array of historical documentation,

representations, and persuasive argumentation in support of a complex and multi-valent understanding of its topic, it offers a singular and quite exceptional contribution to readers across various disciplines. Where *Site Matters* is at its most engaging is in drawing multiple parallel narratives from the wide range of disciplines and authors it assembles. From those diverse voices, the collection weaves a convincing relationship between the practices of the design studio and serious scholarship. This, I recall, is one definition of theory.

The anthology or published collection of essays is a long under-appreciated format. Within the recent and ongoing professionalization of theory in the design fields, the anthology has often been perceived as simultaneously inadequate to the serious intellectual and critical inquiry demanded of scholarly work as well as equally insufficient for the graphic representation of design projects. Perhaps for those reasons, the anthology form within the design disciplines has had a curious history, mostly conceived as either a retroactive assembly of previously published material or as a kind of intellectual stop-gap, filling in for something missing in the body of knowledge proper, particularly in the margins or gaps between disciplinary boundaries. But from Princeton Architectural Press's consistent commitment and Routledge's more recent attention to topics of urbanism; to the various festschrift and conference publications documenting urban issues produced from within schools of architecture internationally; it would be fair to say that the anthology of academic essays on urban issues is enjoying a period of relative respectability. (In the interest of full disclosure, I should explain that I have myself been engaged as a repeat offender of sorts as an editor, contributor, and serial consumer of many of these books.)

The most often heard compliant regarding anthologies is that their constituent chapters are "uneven" or that taken

Le Corbusier's Plan Voisin with a portion of Paris razed and replaced with tower blocks….[Le Corbusier's] idealized urban design proposals (which almost always involved razing large urban sectors - proto-urban renewal - and erecting tall discrete towers in open parklike terrain) suggest an incompatibility of modern architecture and traditional urban structure. These projects have indelibly marked Le Corbusier as anti-urban - unconcerned with the complexity of accumulated conditions of the urban ground. The social and political context in which these projects were conceived is frequently overlooked. At the time the Plan Voisin was developed, tuberculosis ran rampant in Paris, and the only known cure was exposure to the sun. Le Corbusier observed the dele-terious effects on health of the modern city and wanted to make unsen-timental proposals to open up the city to his "sun, space and green" as a remedy. In fact, the growing public sentiment to pursue the kind of urban clearing suggested in many of Le Corbusier's early proposals was stopped only by the timely development of an effective tuberculosis vaccine. [Excerpt from "The Suppressed Site: Revealing the Influence of site on Two Purist Works, by Wendy Redfield," *Site Matters*.]

as a whole they lack sufficient focus on a single collective topic. One would be hard pressed to find a better refutation of those clichéd critiques than the recently published *Site Matters*. One mandate of the collection is to articulate the concepts, precedents, and strategies relevant to the topic of site from across the design disciplines. The book identifies an intellectual geography that is equidistant from scholarly discourse about the city and from professional and studio-based design practices. Ultimately, the strength of *Site Matters* is both the quality of its individual contents as well as the significance of the topic itself.

Three interrelated thematics weave the essays in the book into a coherent whole. Among these three themes is a desire to properly "theorize" site. In addition, the book aspires to write multiple histories of site, and to describe various representations of site. While each of the book's twelve essays can be seen to participate to various degrees in each of these agendas, the triumvirate offers a sequential structure that orders the contents from front to back. The resulting order takes its reader from a discussion of site in the first instance through various theoretical lenses, into a series of historical precedents, and culminates with various case studies in the representation of site.

The book's co-editors, Carol Burns and Andrea Kahn, do an excellent job of curating and cultivating an outstanding array of authors. Burns, a practicing architect in Boston

and adjunct faculty member at MIT, and Kahn, an adjunct Associate Professor at Columbia University, have worked together before. Kahn's previous anthology, *Drawing, Building, Text* (Princeton Architectural Press, 1991) features an essay by Burns titled "On Site." Kahn's edited collection, and Burns' chapter in it, both came to enjoy a kind of cult status in the 90s for east coast grad students in architecture and urban design. It was in that context that I first read Kahn's previous collection and Burns' contribution to it. In the intervening years, the topic has become even more pressing, and one would imagine more relevant to an even broader range of audiences. *Site Matters* offers much to live up to those needs and interests.

The book's contributors are leading figures from a range of institutions and disciplines nationally. The range of fields represented is particularly impressive, from arts and culture, to urban planning and policy, environmental studies, geography, and law, not to mention numerous representatives of the traditional design disciplines of architecture, landscape architecture, urban design. Notably, many of the thirteen contributors actually hold credentials or substantial experience in more than one of those disciplines. While most of the institutions represent the east coast, the collection enjoys some geographic and institutional diversity as well, with a few west coast contributions and one from north of the border.

Among the most compelling essays in the collection are the first two essays, which focus on the theoretical underpinnings of the topic. Harvey Jacobs' text contributes an insightful overview of the social, economic, and cultural understandings of site, particularly framing site as legal entity and as an aspect of property rights. Robert Beauregard follows with a convincing argument for site understood through narrative, effectively articulating the

irreducible asymmetry between conceptions of site and conceptions of place. Robin Dripps follows these with an account of the relationship between site and conceptions of ground seen through a variety of cultural and historical lenses. The following two essays mark a transition from theory to history as Elizabeth Meyer and Kristina Hill interrogate notions of site-a-vis landscape. Meyer's overview of site conception in the history of modernist landscape architecture makes an essential contribution to the corpus of landscape literature. Hill's contribution teases out the intersections and tangents between conceptions of site and conceptions of ecology.

Sandy Isenstadt's essay offers a re-reading of the debate surrounding context in relation to conceptions of architectural or urban site, revisiting the postmodern moment with historical remove. Wendy Redfield extends this section on histories of site with an extraordinary close reading of two of Corbusier's Purist Villas through the lens of a "suppressed" site not fully disclosed by the works, yet without which the projects could not have been rendered. These two essays, while more fully embedded in the design disciplines and less transdisciplinary than either the first or third section of the book, offer the most convincing arguments.

The final third of the book examines various representations of site, and opens with Paul Hess's thorough account of suburban residential neighborhoods in Seattle. Hess's methodical approach diversifies the collection geographically and in terms of its interest in suburban subjects and their representation, in contrast to the volume's clear commitment to urban sites and subjects. Peter Marcuse's essay follows with an examination of methodology itself through the distinction between urban study areas and sites, which is particularly relevant to discussions of geography, planning, and social justice.

The final two essays are the editors' contributions. Kahn offers a set of conceptual and operational strategies for understanding urban sites, while Burns defines "high-performance sites." Each of these arguments is made more robust through the editors' extensive experience in architectural education and design practice. In this regard, these two essays, and the book as a whole, will be as compelling to students of design as to academics and literate design professionals.

Taken as a whole, it is a serious book, and one that would be inconceivable absent its anthology format. The depth and breadth of its reach, as well as its multi-disciplinary

approach to a topic of central concern for multiple audiences suggest that it will follow Kahn's previous anthology as must reading on a topic of perennial import for those concerned with the designed environment. If one were to find fault with this otherwise impressive assembly, it might be fair to say the book is not exactly beautiful. While it is illustrated, given that one of the book's three key thematics deal with representations of site, it would have been important to more effectively coordinate the design of the page with visual and textual material. One exception to this complaint, the first full chapter of the book is dedicated to a color folio of art project documentations selected and commented on by Lucy Lippard. This contribution is more carefully considered from a graphic point of view, and not only diversifies the book's contents but also extends the topic to cultural audiences beyond the design disciplines. However, the editorial weight given it by its prominent location and color reproduction potentially overshadows other more probative contributions in the collection. In addition, the attention paid to this section is constrained by other decisions about logics of space and book production that suggest its publishers conceived of it as *simply* an anthology, while the best of recent anthological projects have managed to transcend this limit. But this is a minor concern, as any serious reader will make it to the meat of the book, and will greatly benefit from the individual contributions that its constituent chapters make to the general body of knowledge about crucial matters of site.

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letter to the editor
a response to *"transdiciplinary study: practice and paradigm"*

To the Editor,

I found the panel discussion in *Scapes* 3 thoroughly stimulating, not only because it frames the conceptual and practical problems implicit to the project of multi- or meta-disciplinary study, but because it raises the deeper issue of why hybridized, non-segmented forms of learning might be a worthwhile undertaking to begin with. As David Lewis points out, had we been discussing the future of university education a century ago, we would be calling for greater specialization throughout the academy. In 19th-century Germany, technical colleges and academies of mining and forestry, veterinary medicine, and agriculture saw enormous growth, offering students an alternative to the more established fields of study, such as theology, law, medicine, or philosophy. Despite Wilhelm von Humboldt's educational reforms, which stressed humanistic self-cultivation over rote learning, competency during this period was associated to a growing degree with technical expertise, which precipitated a radical rethinking of human agency in addition to the goals of higher learning. While Enlightenment philosophers conceived of the subject as autonomous, self-governing, and essentially free, mid-19th century Positivism and its intellectual progeny, social science, came to the conclusion that the same quantitative principles that Newton used to understand physical bodies could be applied to the study of human behavior. People and things were fundamentally interchangeable, it was believed, which in the end depoliticized educational life. It fed the growth of Germany's vertically-integrated civil bureaucracy, which, like Hannah Arendt's Adolf Eichmann, was incapable of grasping itself as a moral entity. Specialization within the university was part and parcel of this phenomenon in that it gave birth to what Fritz Ringer has aptly termed the "mandarin intellectual."[1] It fostered a fragmentation of perspective, one lacking in any ethico-political orientation.

Today, there is perhaps greater awareness of the hazards of overspecialization. There is a growing consensus that educators need to alert students to issues that transcend their immediate fields of study. Part of this trend is being driven by technological and economic changes, but it is a welcome development nonetheless. Workers have been forced to reinvent themselves with ever-greater frequency, making it more difficult to discern what skills students need in order to succeed after school. At the same time, technological innovation is being dictated to an increasing extent by hobbyists, lay enthusiasts, and end-users, which again has challenged traditional notions of expertise. In the sphere of software development, the success of the open source movement – e.g., the rise of Linux and other non-proprietary software languages – rests upon the ingenuity and problem-solving savvy of amateur programmers. In network and cable television, meanwhile, producers and executives are turning more and more to their viewers (rather than producers) in order to generate content. In London, the photographs that documented

the city's July suicide bombings came "exclusively from people who happened to be there with the technology."[2] Witnesses could participate in making and breaking news in a way that was all but inconceivable only a few years before. Anyone with a cell phone could act as a photo-journalist, roving reporter, or documentarian, which means on a bigger level that parameters that have traditionally defined notions of professional competency have undergone radical change. Vertical integration and the strict separation of consumption and production, which had been the hallmark of industrialization, have given way to more porous and interactive ideas about knowledge, innovation, and expertise, and universities are adapting accordingly.

What do these changes mean for the future of the university? They do not augur the death of the trained specialist, for the need to think clearly and carry out highly specialized tasks becomes ever-more urgent as powerful, inexpensive technologies enter into the hands of ordinary individuals. Quality and competency have to be assured, and that responsibility can never be delegated. However, the concepts that have traditionally governed the organization of knowledge need to be reconsidered, as your roundtable participants in *Scapes* rightly suggest. On the one hand, Alan McGowan seems to follow Arjun Appadurai in arguing that "bridge themes" such as environmental studies could help mitigate the effects of intellectual fragmentation. On the other hand, David Lewis suggests that Appadurai's bridge concept will only reinforce the very boundaries that it seeks to overturn: "A bridge is supposed to go from one place to another," he notes, "but are we establishing bridges that create relationships between two different islands, or is it more that we want to make a center point where things can occur, much like the Piazza San Marco in Venice, where there is a constant coming together?"

Lewis' critique of Appadurai is compelling in that it raises the question of whether interdisciplinarity does not in fact participate in the creation of sub-disciplines that only further constrain our ability to grasp big-picture issues and concepts. Equally worth considering, however, is whether the alternative that Lewis proposes –namely, creating plazas that anchor and centralize the flow and exchange of knowledge – will not undermine the very checks and balances that universities need in order to remain vital and dynamic. Just as there is no single truth governing our understanding of the world, there should never be an overarching discipline or system of thought that could impose its will over all others. Similarly, Lewis' concept of the university-as-plaza, though admirable in its ambition, is unrealistic in terms of how it assumes that communication and exchange could be disentangled from politics, ideology, and power. Contrary to what philosophers such as Habermas might have us believe, ideas can never be expressed in a vacuum – there are a range of structural factors that limit free and open exchange – and the assumption that a meta- or transdiscipline could somehow get us beyond these problems seems overly simplistic. It only invites a deeper, more insidious level of fragmentation, isolating knowledge from the value-laden contexts of which it is necessarily a part.

There are no easy answers to the problems that universities currently face. But one important issue that needs to be examined – and which in my opinion was not addressed sufficiently by the panel members – is how we could do a better job of relating knowledge to ethics. That is, in what ways could we think of academic disciplines less as passive bodies of information and more as active projects of creation, ones that participate in and continuously transform all spheres of life? Interestingly, it was Immanuel Kant who once challenged us to explore just this question. In his *Critique of Judgment*, he argues that science and freedom constitute *a priori* "givens" of experience; that is, our ability to know "X" is premised upon our capacity to make qualitative (and not just quantitative) decisions

and observations. The aesthetic, Kant adds, represents that sphere of experience where quantitative and qualitative forms of knowledge collide, and where reason meets ethics. The aesthetic does not refer to a style, decorative tendency, or amoral concern with surface appearance, as we might think today, but on the contrary could be thought of as a "field of practice" (my term, not Kant's), one that gauges and sometimes engages the creative tensions that exist *between* and often *within* the social and intellectual realms. The aesthetic has the capacity to raise awareness not just of political, epistemological, and socio-ethical questions, but can also help us re-engineer the relationship between the university and everyday life. It brings to the fore issues of ethical accountability and reminds us of the limits of human knowledge, which we continue to ignore at our own peril.

Kant's aesthetic philosophy is clearly fraught with problems. It is based on circular reasoning, lacks a firm foundation in physical reality, fetishizes bourgeois notions of taste, and fails completely to grasp the role of actions in shaping intentions. His transcendental deductions, which seek to identify the basic "building blocks" of experience, take for granted the very concepts they set out to prove. At the same time, if we treat Kant's aesthetic philosophy as a political and social doctrine (rather than as a statement about the nature of beauty, for example), it does offer food for thought, particularly on this central issue of disciplinarity, which could benefit from looking at the relationships between the quantitative and the qualitative.

Thank you again for taking up this important issue. The speakers that were included certainly stimulated a great deal of reflection on my part and probably did for others as well.

Nader Vossoughian

Nader Vossoughian is an educator and researcher interested in the links between information capitalism, architecture, and design. In 2003, he started *Agglutinations* (http://www.agglutinations.com), an online newsletter about urbanism, politics, and culture. In 2004, he received his Ph.D. in the History and Theory of Architecture from Columbia University, on the subject of Otto Neurath, an innovative information theorist, museum designer, and cultural polemicist of the early 20th century. Vossoughian is currently an Assistant Professor of Architecture (History/Theory) at the New York Institute of Technology.

1 See Fritz Ringer, *The Decline of the German Mandarins: The Academic Community, 1890-1933* (Cambridge: Harvard U P, 1969).

2 Quoted in Joyce Cohen, "Armed with Right Cellphone, Anyone Can be a Journalist," *New York Times* (July 18, 2005): C3.

the design workshop

Parsons students designed a lobby space for the old
ballroom area of the Prince George Hotel on 28th St
for the "Common Ground Community," a nonprofit
organization dedicated to providing safe, attractive and
affordable housing for the formerly homeless. The new
lobby acts as a stand-alone entry and an exhibition
space, and includes coat-check, bar, catering station and
bathrooms. Rather than advocating a pristine return to
the building's original condition, students chose to reveal
its complex past history through its architecture. The
lining of the lobby has been stripped away to reveal
the brick and terracotta tile beneath. An aluminum-clad
mezzanine floor, a glowing sandblasted glass restroom
area, and a concrete and recycled wood bench have been
inserted into the space, sitting hand-in-glove inside the
old walls. A series of floating fluorescent ceiling panels
is suspended from the existing ceiling, guiding visitors
through the lobby to the ballroom.

Top Lobby space looking towards 27th St Entry
Bottom Aluminum clad mezzanine with display space
underneath
Right Lobby space towards ballroom entry
Photographs: Brooks McDaniel

Design Studio IV (Spring 2005)
INTERCHANGE: Nassau
Faculty: Karen Frome, David Ruff, Terry Erickson,
Joel Stoehr
Students: Seth Baum (studio only), Yee Ng Fung, Kameron
Gad, Komal Kehar, Keith Kohn, Alex Liberman, John Mealy,
Emily Mechesney, Maria Laboy-Perez, Aileen Parke (summer
only), Julie Puaux (studio only), Aaron Tweedie, Karla Uyehara,
Juanita Wichienkuer

Top The design phase.
**Left** Event unit.
Bottom and facing page bottom
General views
Right Infrastructure, rendering
Photographs: Kameron Gad, top;
all others, Eliza Hicks.

In 2005, the Design Workshop was hired to create
a deployable event space for the Lower Manhattan
Cultural Council's "Swing Space" program. The site is
a four-thousand-square foot storefront space located
within the historic Equitable Building on Nassau.
INTERCHANGE: NASSAU represents the LMCC's
role in generating exchange among artists, businesses,
and residents of Lower Manhattan. The project is
organized into three components - conduit, docking
walls, and event units - which were fabricated on-site
using customized hardware, treated aluminum, bent
plastic, and stained wood. The oversized conduit forms
an armature over the central space, providing lighting
from a series of removable and reconfigurable fluorescent
fixtures, and electricity built into the modular sections
of the conduit. The docking walls, located at the end
of the conduit system, define a visual boundary that
both announces and veils the activities inside the event
space. In their unused state, the event units are nested
at regular intervals between the docking walls. During
public events, these units, serving varied programmatic
needs (entry, media, seating/conference, and bar), can
be rolled into different positions, where they unfold
and provide maximum flexibility in meeting the
requirements of art openings, screenings, performances,
and lectures.
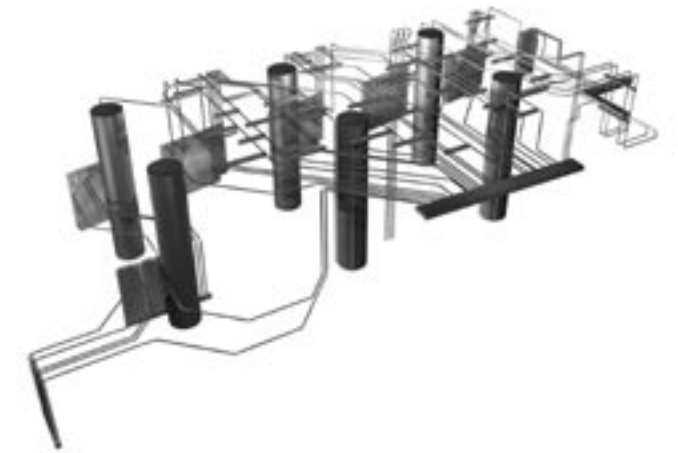
bfaad student work

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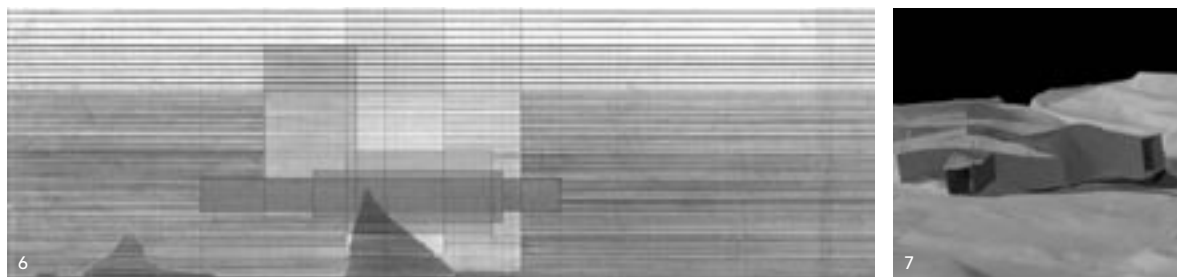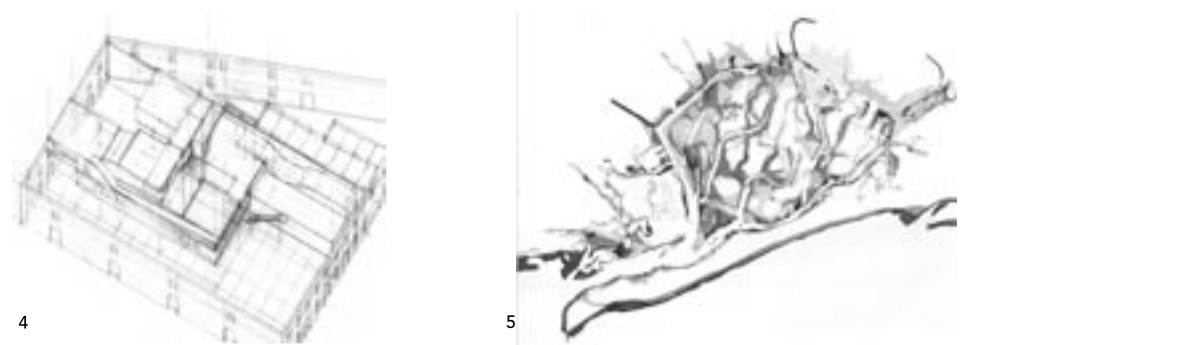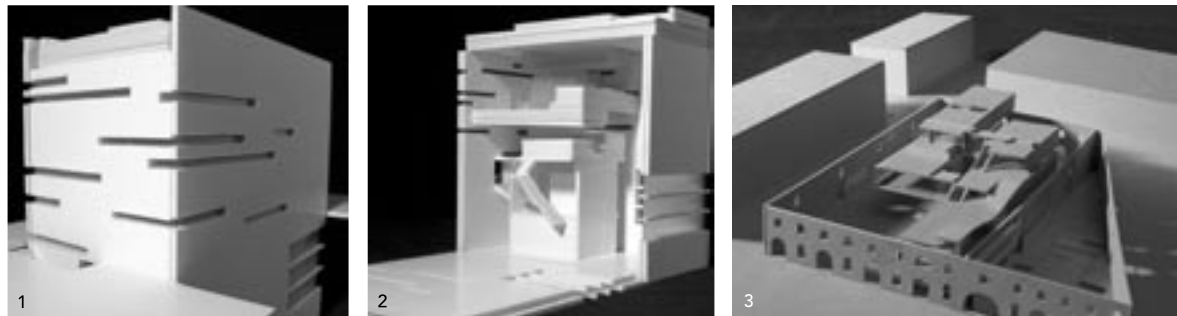
Design Studio I (Fall 2004)
Critics: Gundula Proksch and Nina Cooke John
Student: Danielle Chao

The first of a two-part year-long core studio sequence for students of architecture, this studio introduced basic concepts of spatial design and multifaceted relationships to body, time, light and position through a series of short exercises. Considering the individual as well as collective body, the studio culminated in the design of an intimate spa located on the Hudson river.

Design Studio II (Spring 2005)
Critics: Nina Cooke John and Mitchell Owen
Student: Christopher Soohoo

The second studio of the first year introduces challenges presented by site and program. In the design of this artisan live/work/exhibit community in the DUMBO section of Brooklyn, students were asked to consider aspects of urban scale and texture, the status of private and public spaces, and the historical remnants of a civil war era warehouse on the banks of the East River.

Design Studio III (Fall 2004)
Critic: Michael Morris
Student: Florence Guiraud

Design Studio III (Fall 2004)
Critics: Alexis Kraft and Chris McVoy
Student: Maiko Kusaka

The overarching theme of this studio is that of architecture's relationship to an extended contextual field – conventionally termed landscape. Although more typically understood as the "natural" condition on which an architectural intervention is imposed, this studio investigated the interdependence of natural, technological, and cultural systems in the production of landscape. One section approached Jamaica Bay in Queens from the global mapping techniques of Buckminster Fuller to

the local conditions of site. The other looked at a reclaimed iron mine in Ringwood, NJ, starting at the microscopic level of particles. The students then created artifacts that they transformed into an ecological educational facility.

Design Studio V (Fall 2004)
Critic: Moji Baratloo
**Student:** Andres Arcila

Design Studio V (Fall 2004)
Critic: David Ruff
Student: Julie Puaux

In this urban studio, two entirely different sites were selected to deal with the issue of combining infrastructure needs with cultural and social concerns. In Las Vegas, a new transit hub was positioned as the entry point from the surrounding desert to the glittering strip. Beacon, NY, a near-abandoned, industrial-era Hudson Valley town received a scheme for urban development to handle the influx of artists and art tourists to the new Dia center. Both projects combined mixed-use strategies to engage the realities of regional transportation networks and the mythic pasts of both locations.

1,2. Danielle Chao
3,4. Christopher Soohoo
5,6. Florence Guiraud
7,8. Maiko Kusaka
9,10. Andre Arcila
11,12. Julie Puaux

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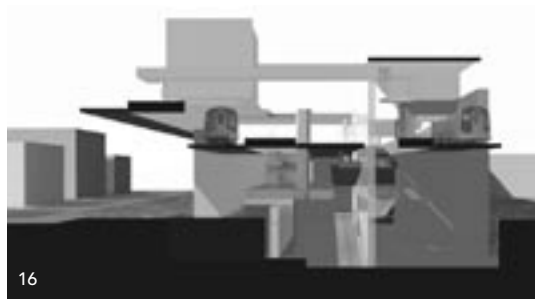
Design Studio IV/VI: Vertical Studio (Spring 2005)
Critic: Stella Betts
Student: Christian Eusebio

Through the design of a new train station in Coney Island, Brooklyn, this studio investigated new and existing technologies of conveyance in relation to public transit and individual locomotion. Circulation patterns imbedded in the site were integrated with new strategies for the movement of people passing through the station to generate the architectural organization and formal character of the proposed structure.

Design Studio IV/VI: Vertical Studio (Spring 2005)
Critic: Alice Chun
Student: Yuan Gao

This project for a hotel on the Bowery in Chinatown emerged from questioning the tension between the human body and the body of the building. By using a camera, their bodies, section cuts and montage techniques, students were asked to take measure of the site and create a language of lines. An alternative site emerged which responded to programmatic and phenomenal concerns.

Design Studio IV/VI: Vertical Studio (Spring 2005)
**Critics:** John Keenen and Nathan McRae
Student: Takuya Shinoda

The focus of this studio was to design a Kunsthalle - a gallery building - to house a private collection of art in the Chelsea section of New York City. Students were asked to integrate issues of historical precedent, section, circulation, structure, materiality, and mechanics as critical components of their proposal, as well as to address the social requirements of a medium-scale, semi-private, urban building

13,14. Yuan Gao
15,16. Cristian Eusebio
17,18. Takuya Shinoda

master of architecture

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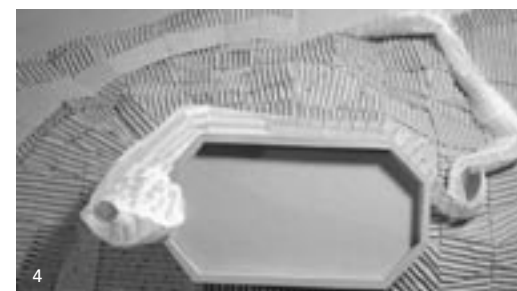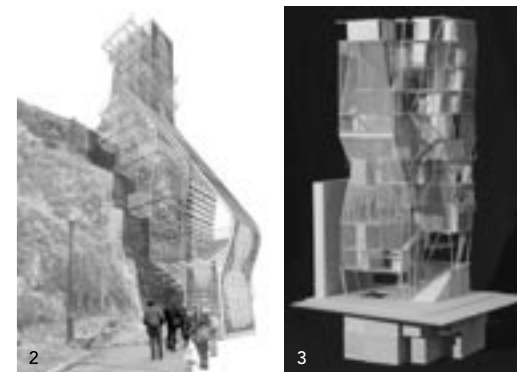
Design Studio I (Fall 2004)
Faculty: Students
Stella Betts: Kip Katich
Eric Bunge: Ivan Chabra
David J. Lewis: Zebulon Nelessen

This studio introduces architectural design as a critical cultural and material practice engaging research, invention, rigor and craft. The studio began by designing and constructing translation machines that would enable the creation of digital models from physical forms. Using perspective machines developed during the Renaissance as precedent, these new digitizing machines challenged each student to think critically about new forms of technology and the distortion inevitable in any act of translation.
The final project in the studio continued the emphasis on representation and technology begun in the Translating Machine, through a Mediation Tower located in Fort Tryon Park near the Cloisters. The tower was projected as operated by The Cloisters museum as an outpost, using new media to virtually display elements of its collection to visitors as they climb. As a complement to these internal and *constructed* views, the tower offered *actual* views to the park, the city, the Hudson River, and the Palisades Park in New Jersey.

Design Studio II (Spring 2005)
Faculty: Students
**Sunil Bald:** Kailin Gregga and Scot Teti
Douglas Gauthier: Ivan Chabra and Sarah Coffin
Gundula Proksch: Huy Bui and Dominic Griffin

This studio tackled questions of domesticity through a careful examination of dwelling. Working in teams of two or three, the project brought together a diverse set of inhabitants with an intentionally wide range of ages and habits of living, from student dwellings to apartments for more senior members of the community. The intentionally challenging site, at the corner of Broome and Center Market Place in Nolita, reflected the complex demographic of the inhabitants.

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1. Zebulon Nelessen
2. Ivan Chabra
3. Ivan Chabra and Sarah Coffin
4. Kip Katich
5. Huy Bui and Dominic Griffin
6. Kailin Gregga

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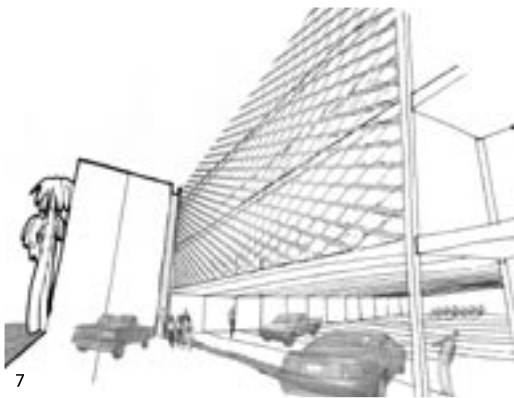
Design Studio III (Fall 2004)
Faculty: Students
Kimberly Ackert: Aaron Tweedie
Marc Tsurumaki: Allison McElheny

This studio navigated the difficult territory between architecture and environment, between the constructed and the 'natural'. Seeking to go beyond these inherited distinctions, the studio emphasized how issues of sustainability can provide a stimulus for rethinking the conventional relationship between architecture and site – understood as a complex dynamic of natural and artificial systems. Sustainability was engaged in this studio as a catalyst for architectural invention, as an opportunity rather than as a constraint, and as an integral part of the design process rather than a supplement. The given program was an educational facility of approximately 15,000 sq.ft. Students chose to work either in an arctic location or a desert setting, with the extreme conditions of each climate providing a critical point for comparison and design invention.
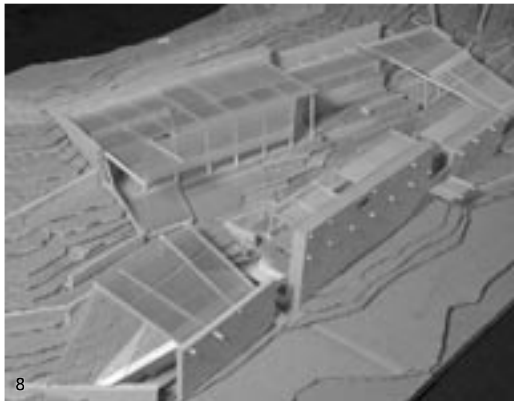
Design Studio IV (Spring 2005)
Faculty: Students
Design Workshop: David Ruff + Karen Frome: (Aaron Tweedie, Alex Liberman, Emily Mechesney, John Mealy, Juanita Wichienkuer, Julie Puaux, Kameron Gad, Karla Uyehara, Keith Kohn, Komal Kehar, Maria Laboy-Perez, Wing Yee Ng Fung, Terry Erickson, Joel Stoehr.)
Chase Competition: James Koster with Joel Towers: (Nicholas Locke, Allison McElheny, Marica McKeel, Susan Mudrik, Adam Turba, Sarah Woe.)
Rory Connors)
Gravity Studio: David Piscuskas + Juergen Riehm with Nat Oppenheimer: Daniel Agustinus

In the second studio of the second year, students selected one of three distinct studios, each representing a particular avenue of architectural practice, research and design: construction, finance, and structures. Students who chose the Design Workshop worked with the Lower Manhattan Cultural Council to establish an exhibition and public gathering space for artists, first on Govenors Island and then in Downtown Manhattan (see article on Design Workshop).
Participants in the Chase Competition studio worked in collaboration with students from Milano The New School for Management and Urban Policy to execute a design and financial documents necessary for the transformation a 100,000 square-foot abandoned school building on 145th Street in Harlem. The studio made it to the final round in the J.P. Morgan Chase Community Development Competition, presenting their multi-media proposal to a panel of esteemed judges drawn from the New York real estate and banking communities. The Gravity studio focused on transforming 65 Fifth Avenue into

a New School Tower as the future home of The New School student union and studios for Parsons. The project explored the maximum allowable development of the existing site and considered the incorporation of residential development as part of the building's program. As a vertical building, the question of structure played prominently in the design of the projects, and was a major catalyst for the design invention.

Design Studio V (Fall 2004)
Faculty: Students
Robert Rogers and Jonathan Marvel: Santiago Rivera Robles Martinez
**Henry Smith-Miller:** Ian Keough

During Design Studio V, esteemed practicing architects lead thematic urban and architectural design studios related to their specific field of interest. Henry Smith-Miler and Jason Carlow ran a studio that offered the opportunity to explore a number of conceptual and spatial issues emerging from architecture's relationship with technology and media. The final project was a 21st Century prototype for an interactive multiplex and internet-monitoring facility. Sponsored by a large media corporation, the facility would provide a public forum for first-run movies, live sports and political events. Robert Rogers and Jonathan Marvel challenged students to design a new charter school for the musi cal, performing and cinematic arts within the 65th Street corridor between Amsterdam and Columbus Avenues, the Lincoln Center area. Arguing that schools were the backbone of culture and society, the studio was challenged to create a home for a charter school for Musical, Performing and Cinematic Arts to occupy approximately 50,000 net square-feet, including performance areas, galleries, classrooms, and support spaces public and private light-filled and black-boxed, group and solitary activities.
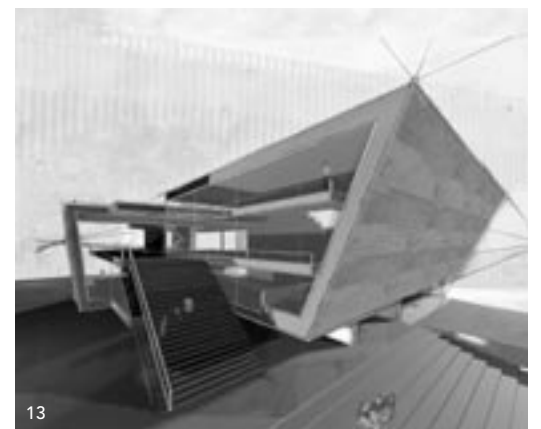

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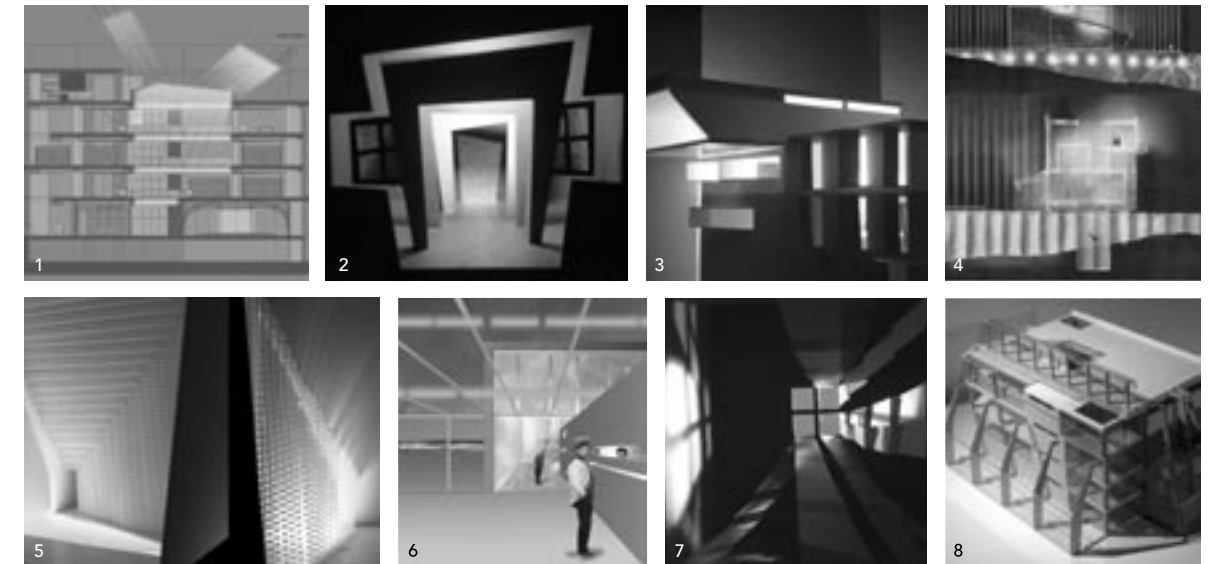11

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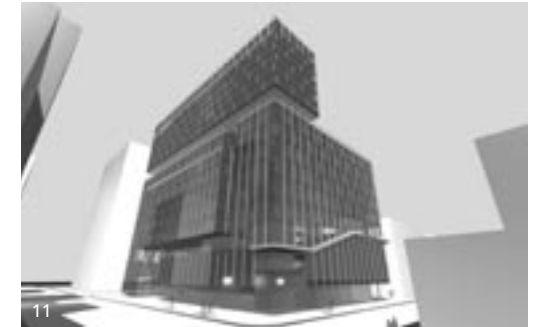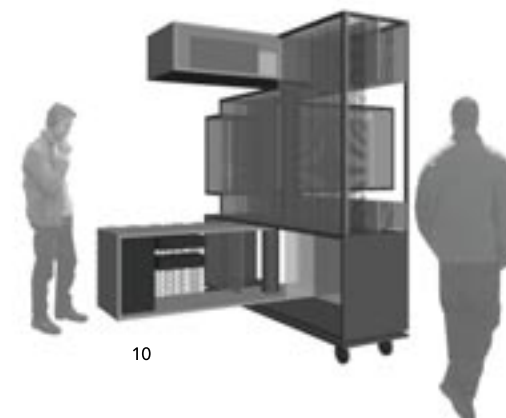
7. Aaron Tweedie
8. Allison McElheny
9. Chase Competition
10. Workshop Design Studio IV
11. Daniel Augustinus
12. Ian Keough
13. Santiago Rivera

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Design Studio VI (Fall 2004)
Faculty: Students
Eric Bunge, Gisue Hariri, David J. Lewis, Audrey Matlock, Joanna Merwood, Mark Rakatansky, Peter Wheelwright: Santiago Rivera Robles Martinez, Samanta Dejong (Eileen Gray Thesis Prize Winners)

The final studio – the culminating point in the three-year MArch program - allowed each student the opportunity to execute a final independent thesis project within a studio environment. Students selected from a list of five sites determined by the seven critics. Then, each student was obligated to determine the program, scope, size and conceptual agenda of their final design project. During the course of the studio, each student presented their work once a week for an hour to a main advisor and a jury of critics and peers, culminating in a final public review and exhibition at the end of the year. The winning projects this year were designed by Santiago Rivera Robles Martinez who proposed a hybrid hostel and public access exhibition space derived from sticker art on Houston Street, and Samanta DeJong, who designed a new form of dwelling to match the ecological complexities of Spuyten Duyvil, her chosen site.

14. Santiago Rivera
15,16. Samanta Dejong

master of fine arts in lighting design

The MFALD students work with MArch. students in required architecture history/theory, and all elective courses, as they develop their understanding of spatial contexts. This four-semester program matriculated its first 24 students in the Fall of 2004. The work shown here comprises only the first two semesters.

MFALD Studio I (Fall 2004)
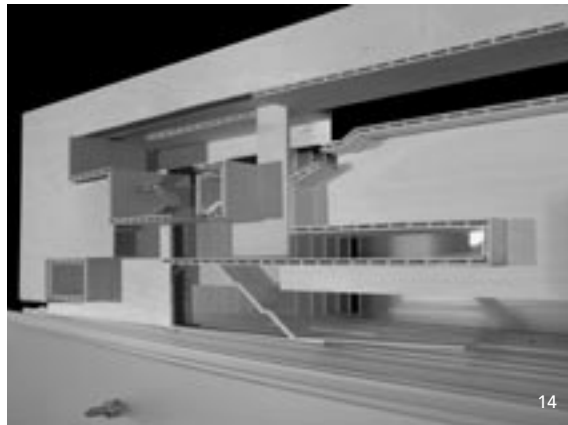**Faculty:** Leni Schwendinger, Thomas Thompson

As the first of four design studios in the MFA Lighting Design program, this studio provides an opportunity to discover how light can be used to reveal form and material properties, evoke emotional responses, be symbolic, reinforce spatial hierarchy, create contrast, and complement darkness – in short, to create and change our environment. Two and three-dimensional exercises study and analyze lighting as phenomenon, culminating in the design of an architectural volume at varying scales. Students also maintain a journal/sketchbook in which they record observations about light, space and materials and develop a "vocabulary" to describe lighting concepts, effects, and solutions.

1. San Kornwattananon
2. Gilbert Ong
3. AzuzaYabe
4. Kot Frankowski
5. AzusaYabe
6. Amer Maleh
7. Syng-Yon Choy
8. Lek Supanijawong

MFALD Studio II (Spring 2005)
Faculty: Kimberly Ackert, John Katamaris, Davidson Norris, Matthew Tanteri, Atilla Uysall

Studio II builds on the previous introduction to principles of lighting technology, while adding focus on daylighting and issues related to sustainable design. Based on the circadian (24 hour) rhythm, the studio provides an opportunity to study the relationship of daylight to nightlight through a continuing investigation of both natural solar/terrestrial systems and their techonological/artificial counterparts. Analytical studies of daylight, architectural fenestration, and program support a semester-long design project for a 24-hour scholar's library in Manhattan. Questions explored include: What building forms or sites suggest particular daylighting/electric lighting approaches? How can lighting design respond to changes in program (function, occupancy, etc.) over a 24-hour period?
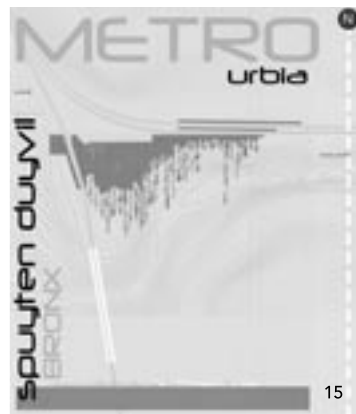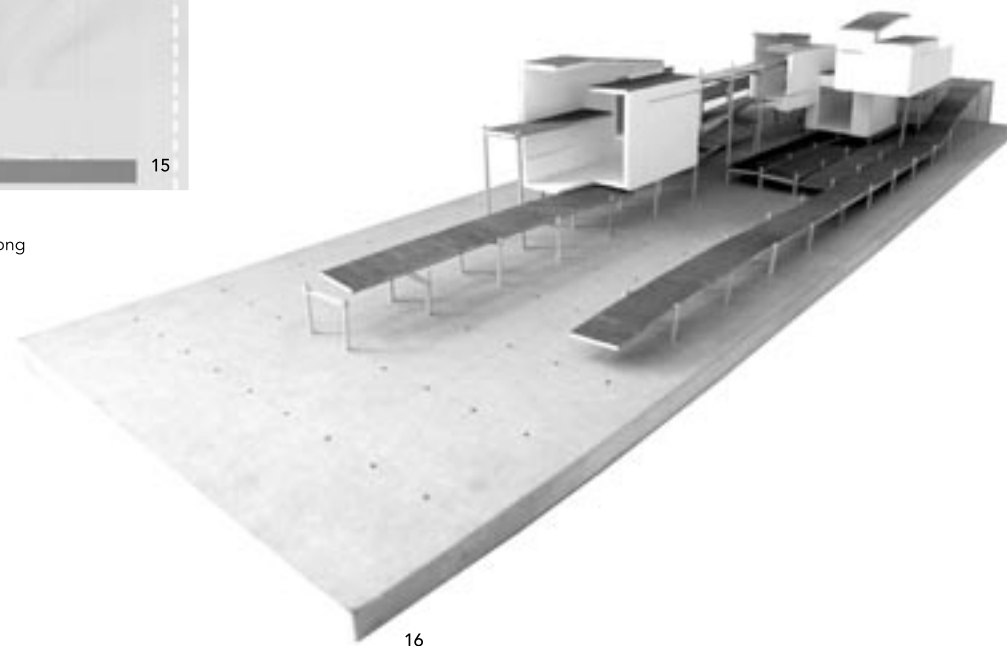
exhibitions
Architecture Interior Design and Lighting Programs

Matthew Baird and Graduate Architecture Students
Design Build 2004: Common Ground
September 13-October 11 2004

The Fall 2004 semester was inaugurated by an exhibition of work done by graduate architecture students in the Design Workshop studio to design a new foyer space for the ballroom at the Prince George Hotel on 28th St in Manhattan. The show demonstrated the design and construction process in which a new elements such as a poured concrete, a glass and steel entry wall, a cantilevered translucent acrylic mezzanine floor and a backlit floating stepped ceiling were inserted into the shell of this historic building

Faculty Advisors: Matthew Baird and Amanda Sachs.
Students: Bronwyn Breitner, Haanwa Chu, Min Cho, Brian Geller, Samanta de Jong, Alexander Liberman, Tara Lockitch, Brooks McDaniel, Coralina Meyer, Aileen Park, Jin Hee Park, Raquel Perez-Puig, and Juanita Wichenkeuer.

Matthew Baird is a faculty member of the Department of Architecture, Interior Design and Lighting at Parsons The New School for Design. While working at Tod Williams Billie Tsien Associates, he was the project architect on the American Museum of Folk Art. In 1999, He founded Matthew Baird Design, whose recent projects include the Tai Ping Carpet Showroom and a newly constructed townhouse in the Meatpacking District, New York.

Eric Bunge and Mimi Hoang, nARCHITECTS, NYC
Open Closet
November 8-December 3 2004
Glass Corner Series Architecture

nARCHITECTS documented their work in a series of study models and glowing banners suspended from the ceiling by steel cable and lit from within by fluorescent tubes. Delicate models suspended on plexiglass trays illustrated the evolution of their design for an outdoor bamboo canopy covering a series of party spaces designed for the MoMA/ P.S.1 Young Architects Program in Queens. The banners documented the simultaneous conceptual and material nature of their practice, from a competition entry for the Grand Egyptian Museum in Giza, Egypt, imagined as a series of folded plates, to a subtly angled metal façade designed for a seven-story residential building in the Lower East Side, currently under construction.

Eric Bunge and Mimi Hoang formed nARCHITECTS in 1999. In 2004 they were selected by Architectural Record magazine as one of eleven "Design Vanguard" architects. They were awarded a New York Foundation for the Arts Fellowship in 2002 and the Architectural League of New York's Young Architects Forum Prize in 2001. They have exhibited at the Smithsonian's Cooper-Hewitt Museum in New York, the Urban Center in New York, the Kunstwerke in Berlin, the Danish Center for Architecture, The Municipal Ottawa Art Gallery, and Rhode Island School of Design.
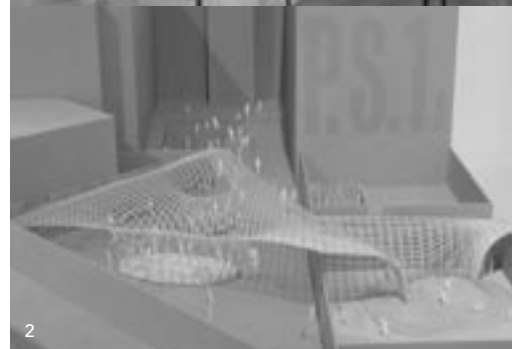
1. nARCHITECTS installation, Open Closet
Photo: Eric Bunge
2. Models of the MoMA/P.S.1 bamboo canopy,
nARCHITECTS installation, Open Closet
Photo: Eric Bunge
3. nARCHITECTS installation, Open Closet
Photo: Eric Bunge

Pamela Kladzyk, Penny Lane Studio, Parsons Faculty
Way Off the Grid: Vestiges of European Vernacular Lighting
January 31 - February 25, 2004

This photographic exhibition documented wooden architecture located along the borders of Poland, Lithuania, Ukraine and Slovakia. Kladzyk's aim was to show how vernacular designers celebrated light fall, orientation, fenestration and interior lighting in the design of churches, mosques and shrines. This study and exhibition was made possible by grants from Parsons School of Design, the Nuckolls Foundations, IREX, the US Department of State and the National Endowment for the Humanities.

Pamela Kladzyk is a faculty member of the Department of Architecture, Interior Design and Lighting and the Liberal Studies Department at Parsons School of Design, as well as a visiting faculty member at The Bard Graduate Center for Studies in the Decorative Arts in New York. An art historian, painter, photographer and sculptor, she has exhibited her work at the James Chapel of the Union Theological Seminary, the Hudson Guild and at Alicia Torres Fine Art, New York. She is the author of "The Sacred Hoop: Native American Women Designers," in Pat Kirkham, *Women Designers in the USA, 1900-2000: Diversity and Difference,* (New Haven: Yale University Press, 2000).

Alex Schweder and Dieter Janssen
Still-life of Beefsteak and Cheese
February 7- March 7, 2004

This installation presented Schweder and Janssen's design for scratch 'n sniff wallpaper. This wallpaper was used to line a 8 x 6' room, creating a "succulent" space in which color and scent are vital architectural elements. The name of the wallpaper set up an expectation of savory flavors while the scent of donuts evoked an unseen sweetness.

Trained as an architect at Princeton University, Alex Schweder is now a Seattle-based artist. He has exhibited at the Henry Urbach Architecture Gallery, New York, and the Center on Contemporary Art and the Esther Claypool Gallery, Seattle. His commissioned work has been installed in the Museum of Sex in New York and the Tacoma Trade and Convention Center. He was artist in residence at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, in 2001 and 2003. Also educated at Princeton, Dieter Janssen is an architect currently living and working in Toronto. He has worked with Diller + Scofidio, EAR Studio, Mary Bright and Guy Nordenson. Schweder and Janssen's collaborations, including *Yum!* (2004), have been made under the umbrella of Behavior Press.

4. Pamela Kladzyk, Religious building in Grywald, Poland. Part of her installation, Way Off the Grid: Vestiges of European Vernacular Lighting
Photo: Harriet Grindel
5. Pamela Kladzyk's installation, Way Off the Grid: Vestiges of European Vernacular Lighting
Photo: Harriet Grindel
6. Alex Schweder and Dieter Janssen, Still-Life of Beef-Steak and Cheese
Photo: Dieter Janssen

7. Photomontage of Greenwich Street townhouse, Matthew Baird Design
Image: Matthew Baird Design

8. Outdoor shower at the Novogratz house, Amagansett, Long Island, Matthew Baird design.
Photo: Peter Arnold.

9. Restricted Play, exhibition of work by Lewis.Tsurumaki.Lewis
Photo: David Lewis

Matthew Baird, Matthew Baird Design, NYC
New Material / Recent Work
February 14 - March 17, 2004
Glass Corner Series Architecture

This exhibition focused on the material research of Matthew Baird Design, illustrated by photographs, construction details and material samples of two recent projects, a town house in the meatpacking district of New York and a house in Amagansett, Long Island. Baird's interest in exploring new construction techniques inspired the idea to make the entire façade of the town house out of a single piece of steel that could be lifted from a truck and bolted into place in a single day. Secluded behind this steel wall, the house opens itself to the East with a fully glazed three-story curtain wall. In Amagansett he complemented an existing historic house with a series of landscape elements utilizing new materials including poured-in-place concrete, cast resin, copper cladding, rough-hewn, and honed blue stone as well as ebonized oak flooring.

Matthew Baird Design was founded in 1999. Matthew Baird Design is focused primarily on designing contemporary works with a keen interest in the relation between landscape and built form, a focus on the use of natural light, advanced material research, and articulate detailing.

David J. Lewis and Marc Tsurumaki, Lewis.Tsurumaki.Lewis, NYC
Restricted Play
April 11 – 29, 2004
Glass Corner Series Architecture

David J. Lewis and Marc Tsurumaki presented built projects including the recently completed Bornhuetter Hall, a residence hall for the College of Wooster, Ohio, an installation dedicated to re-imaging parking, exhibited as part of the U.S. Pavilion at the 2004 Venice Architecture Biennale, and four restaurant projects in New York City, including Xing, a Chinese restaurant constructed using two tons of 2" acrylic strips, and Tides, a seafood restaurant featuring a ceiling constructed of tens of thousands of bamboo skewers. They also presented a series of speculative projects including "TourBus Hotel" which invents a new hotel type using the logistics of European tour buses, and "New Suburbanism" which rethinks the suburb sectionally, overlapping houses onto big-box stores, and intersecting parking garages with athletic fields.

Lewis.Tsurumaki.Lewis (LTL) was founded in 1993 by Paul Lewis, Marc Tsurumaki, and David J. Lewis. LTL was included in the 2000 National Design Triennial at the Cooper Hewitt Museum, and was selected in December 2000 by *Architectural Record* as one of ten firms representing a vanguard in architecture. LTL has received a number of awards including six International Design Magazine Awards. Their work has been exhibited at StoreFront for Art and Architecture, SFMoMA, Exit Art/First World in New York, and the National Museum of Contemporary Art in Athens, Greece.

Made by Numbers
April 25 - 29
Ideas Lecture and Exhibition Series

Ideas is the Interior Design program's lecture and exhibition series. This show illustrated the results of a research seminar taught by Parsons faculty member Ali Tayar, examining the development and applications of Computer Numerically Controlled (CNC) technology across the design disciplines. Tayar and his students researched the history of operating machines from the music box to rapid proto-typing. Their show illustrated the wide range of ways in which contemporary designers employ CNC technology, from architecture, to product design, to fashion and the graphic arts.

M. Ali Tayar is a Principal of Parallel Design Partnership Ltd. His work has been exhibited at the Wexner Center for the Arts, the Gansevoort Gallery, and Museum of Modern Art. He holds degrees from the Universitaet Stuttgart in Germany and the Massachusetts Institute of Technology.

Clothing and Identity
March 28 – April 8

Under the guidance of Parsons faculty member Calvin Tsao, students from across the Department undertook an exercise to create a garment utilizing all the yardage of a length of cloth without wastage. Students used this design experiment to ask how clothing relates to aspects of one's identity, personality, or character. How do we use clothing to construct an identity for ourselves?

Calvin Tsao is a graduate of the University of California at Berkley, and earned his Master of Architecture at the Graduate School of design at Harvard University. Mr. Tsao has taught at various institutions including Parsons School of Design and Harvard University where he served as the Eliot Noyes Visiting Professor in Architecture. In December 2001, he was inducted into the Interior Design Hall of Fame. He is a founding partner of Tsao & McKown architects, New York, with worldwide projects.

10,11. Made by Numbers, exhibition of research into CNC production by Ali Tayar and students

12. Student work by Tara Lockitch in Calvin Tsao's class, part of an installation entitled "Clothing and Identity."

Photos: Harriet Grindel

public events

INTERFACE Student moderated conversations on current issues in architecture.
New York architects **Michael Manfredi** and **Marion Weiss** of Weiss/Manfredi discussed the intersections between architecture and landscape design in a series of projects including the Museum of the Earth in Ithaca, New York, the Smith College Campus Center in Northampton, Massachusetts, and the Olympic Sculpture Park for the Seattle Art Museum, winner of a Progressive Architecture Award. **Sheila Kennedy** of Kennedy Violich Architects in Cambridge MA talked about her pioneering work in the integration of light, information and tactile controls into fabrics and architectural building materials. She also talked about the ways in which architects might offer leadership in the area of applied design research.
In a controversial lecture, **Robert Bruegmann** of the University of Illinois in Chicago previewed the thesis of his book, Sprawl: A Compact History, arguing that sprawl has

Lewis, NYC, presented their work in terms of "Restricted Play." That is, the way the most exciting conceptual and material leaps of imagination may be prompted by the most pragmatic restrictions on design.

SPEAKING ON LIGHT
Lectures on current issues in lighting design.
Mariana Figueiro of the Lighting Research Center at Rensselaer Polytechnic Institute discussed her research in the areas of energy-efficient lighting and daylighting for productivity, including lighting for older adults and persons with Alzheimer's disease, and lighting for the graveyard shift.
Digital artist **Paul Kaiser** presented projects undertaken with choreographers Merce Cunningham and Bill T. Jones, involving abstracting dance movement by means of motion-capture technology and re-choreographing that movement on the computer. He also presented a

THE MICHAEL KALIL ANNUAL LECTURE ON NATURAL/TECHNOLOGICAL SYSTEMS Sponsored by the Michael Kalil Endowment for Smart Design
Landscape architect **Jaime Lerner**, President of the International Union of Architecture and former Mayor of Curitiba, Brazil, discussed the process through which he transformed that city into an exemplar of sustainable urbanism. As Chair of the Celebration of Cities competition, he also presented prize-winning projects by students and practitioners, all of which aimed to bring sustainable urban solutions to contemporary cities.

OTHER EVENTS In conjunction with the exhibition of the same name at the Museum of Modern Art, the department hosted a two-day symposium on **"Tall Buildings"** at Tishman Auditorium. This event examined three fundamental aspects of tall buildings: technology (especially the sophisticated computer modeling that allows

the architecture school of the University in Porto, the Teachers' College in Setúbal and the recent Serravles Museum in Porto. The projects are discussed in terms of "critical regionalism," or the melding of indigenous architectural forms with international ideas.
In collaboration with the National Design Museum, the department sponsored a lecture by **Alexis Karolides** of the Biomimicry Research Division, Rocky Mountain Institute, 2003 National Design Award finalists in the environment category. In a talk entitled "Biomimicry: Innovative Design Solutions from Nature," she discussed the Institute's research on improving energy and resource efficiency and the enhancement of the earth's limited resources using biomimicry. Joel Towers, Director of Studies in Sustainable Design and Urban Ecology at Parsons School of Design, and Jean Gardner, faculty member of the Department of Architecture, Interior Design and Lighting, were respondents to the lecture. They discussed the incorporation of

1 2 3 4 5 6 7 8 9 10 11

been a feature of urban development since the beginning of urban history, as an expression of a human desire for low-density domesticity.

GLASS CORNER LECTURES AND EXHIBITIONS
Presentations by Department of Architecture, Interior Design and Lighting Faculty.
In a multi-media presentation, Parsons faculty member **Eric Bunge and Mimi Hoang**, his partner in nARCHITECTS, discussed the evolution of their work from early competition entries to more recent built speculations. A series of spectacular animations, accompanied by music, illustrated their 2004 design for a bamboo canopy for the MoMA/P.S.1 courtyard in Queens.
Matthew Baird talked about his education as an architect, from his childhood construction of a tree-house, to his work with Todd Williams and Billie Tsien, to his recent projects as part of Matthew Baird Design, NYC, in which the innovative use of materials continues to drive his work
 David J. Lewis and **Marc Tsurumaki** of Lewis.Tsurumaki.

public art installation, Pedestrian, in which simulations of photorealistic crowds are projected directly onto the sidewalks of a city at night.
The renowned glass designer **James Carpenter** discussed his work from an early project for a "periscope window" in a house in Minneapolis, to his a plan for a prismatic, partially transparent exterior façade for the reconstruction of Seven World Trade Center in New York, made in collaboration with Skidmore Owings and Merrill.
Brenda Brown and **Linnaea Tillett** presented a series of rural and urban projects all based around the theme of the capacity of sound to shape landscape experience.

1. Marion Weiss and Michael Manfredi
2. Ian Keough and Sheila Kennedy
3. Robert Bruegmann, Dominic Griffin and Kip Katich
4. Mimi Hoang and Eric Bunge
5. Davidson Norris, James Carpenter and Peter Wheelwright
6. David Lewis and Marc Tsurumaki
7. Linnaea Tillet
Photo: Harriet Grindel

engineers to design complex structural and energy-efficient buildings), urbanism (the expanding definitions of the contemporary metropolis, skyline, and city boundaries), and program (the notion of the building as a "city within the city"). Sessions were moderated by department chair Peter Wheelwright, Terence Riley, the Philip Johnson Chief Curator of Architecture and Design at MoMA, and Guy Nordenson, Structural Engineer, New York. They included the participation of architects Caroline Bos, Peter Eisenman, Rem Koolhaas, and Ken Yeang, historians Anthony Vidler and Carol Willis, and critics Ardjun Appadurai and Paul Goldberger.
Also in Tishman Auditorium, the Department presented the premiere of **Michael Blackwood**'s latest documentary film on Portugal's renowned architect, Alvaro Siza, with interviews and commentary by the architectural historian Kenneth Frampton. In the film "Alvaro Siza Transforming Reality," Frampton discusses Siza' s most important architectural innovations at the actual sites in Portugal, including his large-scale housing project in Evora,

sustainability issues into design education.
Dean **Paul Goldberger** presented the first in a new series of public dialogues, "At the Parsons Table," with renowned architect **Frank Gehry**. Goldberger discussed with Gehry the influences, inspirations, and evolutions that have characterized his acclaimed body of work, include important early projects, watershed buildings such as the Guggenheim Museum Bilbao and Walt Disney Concert Hall in Los Angeles, and recently completed projects such as The Ray and Maria Stata Center at the Massachusetts Institute of Technology, the Jay Pritzker Pavilion in Chicago, and his first major commission in New York, the cultural complex to be built on the site of the World Trade Center.

8. Paul Goldberger, Carol Willis and Arjun Appadurai
9. Paul Goldberger and Arjun Appadurai
10. Guy Nordenson, Rem Koolhaas, Peter Eisenman and Jorg Schlaich
11. Terrence Riley, Coroline Bos, Anthony Vidler, and Ken Yeang.
Photo: Martin Heitner

faculty news

Esra Akcan participated in the Venice Architecture Biennial, Istanbul Architecture Festival and Urban Flashes Exhibition. Her book *(Land) Fill Istanbul: Twelve Scenarios for a Global City* was presented and published in New York and Istanbul. She also published her essay "World: Open City?" in the special issue on Islam and Architecture in AD *(Architectural Design),* and joined the editorial board of the journal *Cogito.* During the course of 2004, she gave presentations at the College Art Association and Society of Architectural Historians Conferences, UC Berkeley, The University of Pennsylvania, Bryn Mawr, the New York Institute of Technology and Columbia Universities. Akcan will receive her Ph.D. from Columbia University in Fall 2005. She has been offered the Aga Khan Postdoctoral Fellowship at MIT, and received a Postdoctoral Position at Columbia University.

Sunil Bald and his partner in studioSUMO, Yolande Daniels, will complete two projects this Fall. The Museum of Contemporary Art of the African Diaspora, the first cultural facility of the new Brooklyn Art Museum Cultural District will open in October. The 70,000sf Josai School of Management outside Tokyo will be completed in December. SUMO's commissioned manufactured house prototype, MiniMax is currently on display at The Field Museum in Chicago. A collection of SUMO's interior explorations was featured in the *Journal of Architecture.* Their work was also published in *Dwell, Architecture, the Chicago Tribune,* and the *Chicago Weekly.* Sunil Bald's article on the relationship of fashion photography and Brasilia was published in *Aula* no. 4.

Stella Betts of Leven Betts Studio received an AIA Design Award, an ID Annual Design Review award, and a Metropolis Next Generation Prize in 2004. Recent commissions include houses in the Catskills and Columbia County, New York, along with the Mixed Greens Gallery in Chelsea, and an exhibition design for the Cooper-Hewitt National Design Museum.

Laura Briggs was appointed Director of the BFAAD program in July. She is a partner with Briggs Knowles in New York City. Projects have ranged from speculative work on the city to the integration of emerging solar and renewable technologies into building surfaces and structures. Recent commissions include several townhouse renovations in Harlem and a television studio in the Brooklyn Navy Yard. Her work has been published in several venues including *AD, Dwell, Domus and Metropolis* Magazine. Laura has previously taught at Cornell University, Columbia University and the University of Pennsylvania.

Eric Bunge won the 2005 Canadian Professional Rome Prize. His firm nARCHITECTS, together with Mimi Hoang, was featured as one of eleven Design Vanguard firms in *Architectural Record.* Their work has also been published in the *New York Times, A+U, Praxis, Quaderns, Pasajes, Abitare, Metropolis,* and *Frame* magazine. This year they lectured and/or exhibited at Berkeley University, Polytechnic University of San Juan, Kunstwerke (Berlin), MEIAC (Badajoz), Mixed Media (Milan), and the Architecture Center in New York. They are currently building Switch Building, a seven-story apartment and gallery building in the Lower East Side, as well as an interactive installation for the Liberty Science Center in New Jersey.

Carlo Frugiuele's office, Urban Office Architecture, has been selected with three other firms (CR studio, Preston Scott Cohen and Ply architecture) for the second phase of the prestigious "Robbins Elementary School" competition in Trenton, NJ. The first phase was an open international competition in which over 120 firms participated.

Michael Gabellini was named one of three finalists in the sixth annual National Design Awards organized by the Cooper-Hewitt, National Design Museum, Smithsonian Institution. Gabellini Associates also received a 2004 American Architecture Award from the Chicago Athenaeum Museum of Architecture and Design and a design award from the New York Chapter of the American Institute of Architects for its Olympic Tower Apartment located on Manhattan's Fifth Avenue. A book entitled *The New Boutique: Fashion And Design* by Neil Bingham, (Merrell Books, 2005) features three retail design projects by Gabellini Associates, the Jil Sander London store, a boutique for Gianfranco Ferre in Milan and the Giorgio Armani Center also in Milan.

Jean Gardner's course, "Issues and Practices in Modern Architecture and Urbanism," received special recognition from the National AIA Ecological Literacy in Architectural Education initiative in 2005. As Coordinator of the Sustainable Building Initiative at CUNY's Graduate Center, Jean organized and moderated events such as "Transformation of the City: Witnessing New York City Change from Modern City to Global Network," at AIA Center for Architecture in New York City, and created programs such as "The Green Stewards for Labor Unions" to educate their members about sustainable architecture. Jean also published a number of articles including, "Revitalizing New York City: Lessons from Machu Picchu," *Oculus* (April 2005) and "Why We Should Still Engage the Hand in Educating Future Designers," a presentation and publication through the Haystack Mountain School of Crafts, Deer Isle, Maine. Jean Gardner and **Brian McGrath**, also a Parson's faculty member, have received a contract from Wiley to write a textbook entitled *Cinematics: Architecture Drawing Today,* developed from the first year courses that they taught in tandem in the department for many years.

Gisue Hariri received a 2005 Academy Award in Architecture from The American Academy of Arts and Letters, and a Hospitality Design Award for the design of the Juan Valdez Flagship Café in New York City. The work of Hariri and Hariri was published in *Dwell, Metropolis, Surface,* and *Elle Décor.*

Craig Konyk's project, voiCell, a new concept cellphone booth was exhibited at the AIA National Convention and featured in GDR Creative Intelligence Global Retail Innovation Reports. His design for the Manhattan Malin+Goetz store was awarded an honorable mention in *Travel and Leisure's* Design Awards for best Retail Space. A monograph of his work *k0nyk05,* designed by 2x4, is to be published this year by the United Art & Design Cooperative in Beijing, China.

and Continuity" at New York's Ukrainian Museum was highly praised in several critical reviews including *The New York Times.* Morris and Sato participated in the Architectural League of New York's lecture series New York Designs and the 2005 International Contemporary Furniture Fair in New York.

David Piscuskas and **Juergen Riehm** of 1100: Architect, along with Jorge Zapata, were awarded the DeWitt Stern Local Hero Award for their design of the new Dixon Place Theatre by the Alliance of Resident Theatres/New York (ART/NY). The firm completed a library for PS16 on Staten Island as part of the Robin Hood Foundation's Library Initiative to bring world-class, pro-bono design to under-funded New York City schools. 1100 was one of eight architectural and engineering firms awarded contracts by the New York City Department of Design and Construction for whom they will direct the Queens Central Library Renovation. 1100's exhibition, "Détail et Désir," was on display at the Galerie Blanche at La Premiere Rue, Unite D'Habitation Le Corbusier, in Briey-en-Forêt, France from May to July. The firm's Watermill House was published in the New York Times Style Magazine and German Architectural Digest. Their Village Residence will be featured in Alex Gorlin's upcoming book, *Creating the New American Townhouse.*

Derek Porter was appointed Director of the MFALD program in July. Derek is currently a Lecturer at the University of Kansas and the Kansas Art Institute, as well as a principal and founder of Derek Porter Studio, Architectural Lighting Design, with over 16 years of professional practice in the field. He received his BFA in Environmental Design from the Kansas Art Institute in 1989 and has developed an impressive portfolio of work in industrial and furniture design, interior design, architecture, and photography, as well as lighting design. He has received awards from the IES (Illuminating Engineering Society) and the IALD (International Association of Lighting Designers).

Mark Rakatansky's recent design work includes four projects for Queens College (Open (Amphi) Theatre, Fitness and Running Center, Media Studies Production Studies, and School of Music Information Interface and Bandshell), two houses (Guest/Host House and Docking House), *The Open Book: A History of the Photographic Book from 1878 to the Present* exhibit design for the International Center of Photography, and the book design of Catherine Ingraham's *Architecture, Animal, Human* (forthcoming from Routledge Press).

Henry Smith-Miller of Smith-Miller+Hawkinson (SM+H) reports that in addition to two GSA Design Excellence Program Border Stations projects in upstate New York, SM+H has been commissioned to design three Manhattan-based residential projects, a tower on Union Square, a loft building in Soho, and a mixed-use low rise on West 53rd Street. In addition to a large Beverly Hills modern mansion for a Hollywood producer, SM+H is completing the redesign of Louise Nevelson Plaza for the Lower Manhattan Development Corporation.

Thomas Thompson's lighting design partnership, Thompson + Sears LLC, has merged with the Brandston Partnership. Thompson + Sears received a design award for Hospitality Interiors from *Buildings* magazine for Todd English's Blue Zoo, a restaurant in the Dolphin Hotel at Walt Disney World completed in 2004.

The work of Linnaea Tillett and Tillett Lighting Design Inc. will be featured in an exhibition at the Canadian Center for Architecture in Montreal, entitled "Sense of the City." The firm received a 2005 Lumen Citation and Regional Award from the Illuminating Engineering Society for "Icepool" in Lapland, Finland, and a 2004 AIA/COTE Top Ten Green Projects award for the Greyston Bakery in Yonkers, New York. They are also involved in Master Planning projects for Mill River, Stamford, CT, Fountain Square, Cincinnati, OH, and Peekskill Landing, Peekskill, New York.

DEPARTMENTAL PROGRAMS

ARCHITECTURE

Master of Architecture
First-Professional Degree

(3 yrs) For students with an undergraduate degree, this accredite d program explores the design process from concept to construction, focusing on architecture's role in shaping culture.

Master of Architecture
Post-Professional Degree

(1 1/2 yrs) This advanced program offers students who already hold a professional bachelor of architecture degree, or its international equivalent, an opportunity to further develop their analytical and design skills.

Bachelor of Fine Arts
Architectural Design (BFAAD)

(4 yrs) The BFA in Architecture focuses on architecture's role in shaping design and culture. Its interdisciplinary perspective prepares students for careers in many areas, including architecture, urbanism, landscape and information design.

Summer Studies in Architecture

This six-week summer design studio is for students with an undergraduate degree who are interested in drawing and portfolio preparation for a professional architectural education.

INTERIOR DESIGN

Bachelor of Fine Arts
Interior Design (BFAID)

(4 yrs) The BFA in Interior Design prepares students to move a project confidently from a theoretical, visually represented, idea-based concept through detailed resolution. Students work closely with a faculty of top professional designers to create comprehensive building space solutions.

Summer Intensive Studio in Interior Design
This four-week summer design studio is for students for high school and up who are interested in drawing and portfolio preparation for an education in interior design.

LIGHTING

Master of Fine Arts in Lighting Design (MFALD)

(2 yrs) This unique graduate program in architectural lighting integrates technical, theoretical and formal issues involved in lighting design. Students work in close collaboration with the department's architecture and interior design programs investigating and designing for the critical role of light in the formation of social space.

For more information about programs, please see the Department of Architecture, Interior Design and Lighting at www.parsons.edu/architecture or call 212 229 8955

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Stella Betts
Eric Bunge
Dilip DaCunha
Glenn Forley
Paul Freitas
Karen Frome
Carlo Frugiuele
Pablo Garcia
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James Garrison
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Emily Moss
Luc Nadal
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Nat Oppenheimer
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Henry Smith-Miller
John Szot
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Katie Michael
Trudy Miller
Michael Morris
Emily Moss
Sarah Norman

Marco Pasanella
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Gary Paul
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