CONSTRUCTS

FALL 2018

Letter from the dean, Deborah Berke

This year has been a busy but rewarding one for the school as we welcome new faculty and staff, embark on new academic initiatives, and work to reconnect with those outside of Rudolph Hall—our alumni, the architecture profession, and a global audience.

Two symposia this past spring—"Rebuilding Architecture," organized by Peggy Deamer, and "Noncompliant Bodies," convened by Joel Sanders—were both extremely well attended. Each offered a forum on the important work of making the design fields more inclusive and equitable. A pair of major exhibitions—*Vertical Cities,* curated and designed by Marjoleine Molenaar and Harry Hoek, and *The Drawing Show,* curated by Dora Epstein Jones and Anthony Morey—demonstrated that the art of representation can be an effective site for architectural intervention. Our pilot program of three student-curated exhibitions, presented in the new North Gallery, speculated on space elevators, investigated the contemporary influence of Bramante's Tempietto, and highlighted important projects by alumni working in Asia.

While the school draws inspiration from the past, we are also working to prepare our students for a more technologically integrated future. Anna Dyson (MArch '96) has returned to Yale as Hines Professor of Sustainable Architectural Design and quickly established the new Center for Ecosystems in Architecture. This past summer the CEA collaborated with Gray Organschi Architecture to construct a sustainable and affordable housing prototype for the United Nations High-Level Political Forum. In June a conference hosted by the CEA kicked off the new summer program "Futurizing Technology and the Built Environment." Along with "Urban Atlas," a new course led by Alan Plattus and hosted by Chalmers University of Technology, in Gothenburg, Sweden, it joins the intensive Robert A. M. Stern Rome drawing workshop to enhance our already popular summer offerings.

This year has seen many changes in our school administration with the departure of several of our longtime staff members: John Jacobson (MArch '70) has stepped down after twenty-two years as associate dean and will return as a faculty member in spring 2019; Marilyn Weiss has retired as registrar after serving for more than fourteen years in the role; and Monica Robinson has retired from her position as director of development for the School of Architecture. We also welcomed the following new staff members: Phil Bernstein (MArch '83) is our new associate dean; Regina Bejnerowicz has joined us as lead administrator; Jill Westgard has signed on as the new director of development; Tanial Lowe is the new registrar; and Zelma Brunson has accepted the position of operations manager.

It was wonderful to see so many of you at the summer reception in conjunction with the AIA Conference on Architecture in New York City. It was our first such gathering in ten years, and more than three hundred people attended, ranging from the Class of 1962 to this year's graduates—that's over fifty years of Yale School of Architecture alumni in one room! We hope you will join us this fall for our outstanding lineup of public lectures and the *Adjacencies* and *Two Sides of the Border* exhibitions. The new faculty, staff, and an engaged group of incoming students, as well as new opportunities for integrating science and design, will contribute to this year's excitement.

Fall 2018 Calendar

LECTURES

Lectures begin at 6:30 p.m. in Hastings Hall (basement floor) unless otherwise noted. Doors open to the general public at 6:15 p.m.

Thursday, August 30
Michael Samuelian
Edward P. Bass Distinguished Visiting Architecture Fellow
"Civic Engagement in New York City"

Thursday, September 6
Eero Saarinen Lecture
Anab Jain
"Other Worlds Are Possible"

Thursday, September 13
Adjacencies gallery talk
Nate Hume and exhibition participants

Thursday, September 20
Interboro Partners (Georgeen Theodore and Tobias Armborst)
"Oh, the Places You'll Go!"

Thursday, September 27
Brendan Gill Lecture
Christopher Hawthorne
"Unfinished City: The Contentious Rise of the Third Los Angeles"

Thursday, October 11
Lyndon Neri and Rossana Hu
Norman R. Foster Visiting Professors
"Reflective Nostalgia"

Thursday, November 1
Paul Rudolph Lecture
Julie Snow
William B. and Charlotte Shepherd Davenport Visiting Professor
"Invisible Site"

Thursday, November 8
Omar Gandhi
Louis I. Kahn Visiting Assistant Professor
"Defining a Process"

Monday, November 12
Simon Hartmann
William Henry Bishop Visiting Professor
"HHF. Alternative Endings"

Thursday, November 15
Anna Dyson
Hines Professor of Sustainable Architectural Design
"Transforming the DNA of the Built Environment"

Thursday, November 29
Myriam Bellazoug Memorial Lecture
Francesco Casetti
Thomas E. Donnelley Professor of Humanities
"Spectral Visions, Enclosed Public"

The School of Architecture's fall lecture series is supported in part by the Myriam Bellazoug Memorial Lectureship Fund, the Brendan Gill Lectureship Fund, the Paul Rudolph Lectureship Fund, and the Eero Saarinen Lectureship Fund.

Hastings Hall is equipped with assisted-hearing devices for guests using hearing aids that have a T-coil.

EXHIBITIONS

Architecture Gallery, second floor
Monday through Friday
9:00 a.m.-5:00 p.m.
Saturday
10:00 a.m.-5:00 p.m.

Adjacencies
August 30 to November 15, 2018
In this group exhibition of work by fourteen architecture studios, building speculations reflecting a wide range of interests and overlapping tendencies illustrate components of the contemporary architectural zeitgeist, including a reinvestigation of architecture's history, its forms of communication, the embrace of composition, the cultivation of new audiences, and explorations into the act of building. Each office is contributing one project that privileges physicality, surprise, playfulness, curiosity, and pleasure in search of a wider public is represented in drawings, renderings, videos, gifs, apps, photographs, and physical models. Curated by Nate Hume ('06), the exhibition encourages audience engagement with the new and strange visual and tactile aspects of these design proposals.

Two Sides of the Border
November 29, 2018 to February 9, 2019
During spring 2018 thirteen architecture studios in Mexico and the United States undertook an ambitious project to examine shared U.S.-Mexico topics in architecture. The studios investigated the many ways in which the two countries perform as a region with shared economies, infrastructures, languages, and histories, despite the charged cultural connotations of the contemporary border. The exhibition focuses on student work and photographic documentation of the studio sites by Iwan Baan. The studios were each divided into five topic areas: territorial economies, migration, housing and cities, tourism, and creative industries and production. Conceived by Tatiana Bilbao and designed by NILE, the exhibition provides an opportunity to spatially redefine a region that has so often been distorted by politics.

The Yale School of Architecture's exhibition program is supported in part by the Fred Koetter Exhibitions Fund, the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, the Nitkin Family Dean's Discretionary Fund in Architecture, the Pickard Chilton Dean's Resource Fund, the Paul Rudolph Lectureship Fund, the Robert A. M. Stern Fund, and the School of Architecture Exhibitions Fund.

COLOPHON

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

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Ecological Living Module (ELM), UN Plaza, Summer 2018. Gray Organschi Architecture with the Yale Center for Ecosystems in Architecture. The ELM micro house was developed for the United Nations programs on the Environment and Habitat, which was installed at the UN Plaza this summer.

Photograph © David Sundberg/Esto, 2018

Michael Samuelian

Michael Samuelian is the Fall 2018 Edward P. Bass Distinguished Visiting Architecture Fellow, teaching an advanced studio with architect Simon Hartmann. He will give a lecture “Civic Engagement in New York City” on August 30, 2018.

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1 East River Waterfront Esplanade, designed by SHoP Architects, 2011—

2 Hudson Yards development under construction with Related Companies, New York, 2018

3,4 Governors Island Park designed by West 8, 2017, photographs by Trust for Governors Island

NINA RAPPAPORT: How did you shift to studying urban planning at the GSD from studying architecture at Cooper Union, a very different environment?

MICHAEL SAMUELIAN: I chalk it up to one humanities class I took about the social history of New York from 1810 to 1920, which transformed the way I thought about cities and the factors that affect design, including the programmatic, political, financial, and social. I tell my students that, as a designer, you really only see a narrow bandwidth in the spectrum of a project, from inception and financing to site selection and design, but there is also operations and maintenance, and how it evolves over time.

NR: After working for architecture firms for five years, your first foray into planning was in Lower Manhattan after 9/11. How did you cope with the emotional, political, and social issues of rebuilding?

MS: While the events of 9/11 were tragic, it was a historic opportunity to rethink the neighborhood, which was not dynamic, and focus on open space, retail, and housing for a 24/7 live-work environment. I was fortunate to learn so much from City Planning and through my associations with other agencies such as Parks, DOT, and the Economic Development Corporation. We could coalesce around an issue rather than get stuck with the typical Balkanized nature of government where people aren’t really incentivized to work together.

NR: What were the most satisfying outcomes of these projects?

MS: The East River Waterfront Park was an education on two levels. We had more than one hundred public meetings in a year and had to have a proactive plan to build consensus. There was skepticism from surrounding residents about the public improvements, which was an eye-opener for me. I would love for architects to understand empathy more than almost anything else.

NR: When did you feel the project was finished, and why did you leave the organization? Or are planning projects ever finished in continuously changing cities?

MS: When you’re a planner you’re never finished, you just have to know when to leave sometimes. I worked for the city for nearly three years. I had an opportunity to work with Vishaan Chakrabarti at Related on Moynihan Station, a public-private project in 2005. I had never worked for a developer, and I did not want to be developer, but knowing how to work within a public process and manage architects and engineers on behalf of an owner was a natural transition for me.

NR: What was your role when you moved on to the Hudson Yards redevelopment project with Related, and how did you envision it as a new part of the city in terms of projects like Battery Park City?

MS: Related had won the Hudson Yards project, and one of the first tasks was rezoning and overall master planning. There was very loose zoning on the eastern rail yard and no zoning on the western rail yard. I worked on planning and entitlements for both of the yards, focused predominantly on the public space and building the constituency. I worked on community relations and showing the local residents that we were going to build something special: It would be big, don’t get me wrong, but it would be sensitive. The good thing was the recession; this was a point in time when people were just happy that the developer was still there. You have to think about the context and the degree of optimism and faith you need to do something like this in that really terrible time. For a born and bred New Yorker, the idea of resiliency, of spirit, is essential for the future.

NR: When you came to the project, what did you understand in terms of the tenancy and program mix, especially the towers?

MS: We had no idea. And we got it wrong, I would say.

NR: How is that possible as a developer?

MS: The benefit of the recession was that we had time to plan, market, and actually think. So we went through different iterations and had to decide how to brand the place. In the end most of the tenants are financial services companies. This has nothing to do with what’s happening macroeconomically in the city; it is about quality. New York City is burdened with many old office buildings, and the financial services companies are moving to Hudson Yards because they want posh new environments.

NR: So how will the public space and park be used? Is it to be an attractor with the Heatherwick sculptural viewing tower or more of a connector for the Hudson River Park? Would it be a destination for someone who is not working there?

MS: It is true that the success of the project will be determined in terms of how many people visit the space from other parts of the city and not just the workers. One of the factors we took into consideration was definitely connectivity: the High Line to the Hudson Yards Plaza to Hudson Park and Boulevard, which ultimately could extend to 42nd Street. It’s really part of a network of open spaces, not just a destination. I think the success of Hudson Yards will be in the first twenty or thirty feet of the building bases. This is a Bill Pederson as much as a Liz Diller thing—they concentrated on the bottoms of buildings as much as the design of the tops to make it sensitive to the park and the people.

NR: Why did you leave Hudson Yards at the height of the process?

MS: The plan was set, and I felt like my job was done. It was kind of a tipping point: the western yard was going into the heavy design process, and I wasn’t ready for another ten-year commitment. I already felt a real sense of accomplishment on the eastern yard, and the project will happen without me. I see it in the changed skyline, and I know that I’ve affected it.

NR: How did you come to be involved with Governors Island, and what intrigued you about the directorship?

MS: I was involved very tangentially when I worked for the city on Lower Manhattan and was on the board of the philanthropic Friends of Governors Island. When Leslie Koch stepped down I saw an amazing opportunity to help pivot the island into a new era. The first phase of Governors Island was really about park building and activation of the open space. But now we need to find a more sustainable approach to making it a 24/7/365 environment. It combines four of my major areas of interest: urban planning, public open space, real estate development, and marketing. Unlike many other economic-development projects, the aim is not to create income for the city but rather a self-sustaining urban space. It’s a very expensive park to maintain, so it’s a hybrid between a park and a real estate development project.

NR: Unlike a neighborhood plan, there is no constituency there; it is actually the entire city. Do you think there might be a conflict between those who want to maintain it as a cultural park and those who want to see it developed for economic use?

MS: One of the good things about this administration is that they want us to do it right, and not necessarily fast. We’re not going to give it to the highest bidder. We want to find complementary uses that activate the park and real estate development, enhancing the experience. It is an inverse to Hudson Yards, where I worked on the public space of a private development. Now I’m working on the private space of a public development. It is like part of the Hippocratic oath, “Don’t kill the patient.”

NR: That is the dilemma: You bring a great restaurant or a great club and get everybody to come, but there’s a tipping point where it goes to developers and gentrifies. How do you keep that balance?

MS: We get a lot of pressure from constituents to find a master developer to do it, à la Treasure Island in San Francisco. I feel very strongly that, as the public entity, we are the master developer. What is most important is that no single use should dominate the park. That was one of the first things I told the mayor when he asked, “How do you keep it authentic? How do you keep it public?” It has to be about pluralism. The question we ask ourselves is, “Why Governors Island?” You have to identify a nexus of what is unique to the land use.

NR: Why not have a school such as NYU move its dorms there and not overdevelop the Village, for example?

MS: I would be a fan of that. Dorms are a natural because we have buildings sitting there empty. It’s ironic that almost every existing building was housing, and yet we can’t do housing. We need to find a type of residential use such as dormitories, faculty housing, or hotels.

NR: Do you think tourists will want to stay there, so far from the city center?

MS: The new campsite is a version of what a hospitality experience might be like there. We have nearly forty tents now. Where else can you camp in New York City in full view of the Statue of Liberty and the Lower Manhattan skyline? It’s a unique experience that you can’t have anywhere else. We’re not going to have anything like a Midtown Manhattan hotel, but you could imagine a staycation if you just want a weekend nearby. I see Governors Island as giving New Yorkers a natural experience that you can’t get other places in the city.

NR: How will you convey the developer’s perspective to the students in your Yale Bass Fellowship studio addressing the Governors Island site?

MS: What makes Governors Island unique is that it is an island. I see my role as reminding architects that their role isn’t transient—there are long-lasting impacts to what they are doing. We have to operate everything that is designed. Having a full understanding of the environmental impacts of what you’re doing, not just from a LEED perspective but also the broader social and financial impact, is important for design decisions. I want the students to put their heads in the sand a little bit in terms of what our regulatory regime will be, and I would like them to understand not just the financial impact of their decisions as architects but also the operational impacts. I always like to see the outsider’s perspective of Governors Island. I’m going to be very opinionated from an insider’s viewpoint, but I think some of the best ideas come from people who are outsiders who are looking at it with fresh eyes.

NR: What is your personal vision for Governors Island in terms of the big picture?

MS: One of my hopes is to embrace the island as an urban escape. The uniqueness of an island in the harbor is something I don’t want to be lost. It is a car-free escape from the hustle and bustle of New York and an extraordinarily diverse place because it’s not “turf.” It’s not a neighborhood; it’s no one’s backyard. The people who come to Governors Island reflect the complexion of the city in a really deep way, unlike the High Line. It is a New Yorker’s destination, and I want to retain that. I would say our biggest challenge is relevance. From a political standpoint we have to prove that people enjoy coming here and rally people around the fact that Governors Island should remain a great public resource.

Simon Hartmann

Simon Hartmann is the fall 2018 William Henry Bishop Visiting Professor, teaching an advanced studio with developer Michael Samuelian. He will give a lecture “HHF. Alternative Endings” on November 12, 2018.

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1 HHF Architects and AWP, Observatory, Carrières-sous-Poissy, Paris, France, photograph © Iwan Baan, 2017
2 HHF Architects, Baby Dragon, Jinhua, Zhejiang Province, China, photograph © Iwan Baan, 2004–06
3 HHF Architects, Labels II, Germany, photograph © Iwan Baan, 2010
4 HHR Archiects, rendering, Unterfeld, Zug/Bar, Switzerland, 2017

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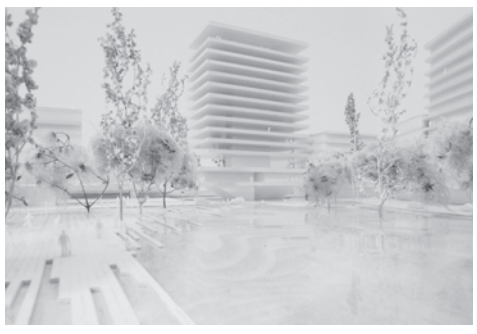

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NINA RAPPAPORT: How did you start your practice HHF with Tilo Herlach and Simon Frommenwiler and what united the three of you?

SIMON HARTMANN: We knew each other before our studies, and after a few years of practice in other offices we had the opportunity to help an older architect with a big contract for a housing project but no professional office structure. We used that situation to set up our own office. We were teaching assistants at ETH, and we wanted to try it on our own even though we were aware that we would earn almost no money for a few years. But we also had no obligations.

NR: What I find interesting about your practice is your collaborations with other architects as well as artists, particularly Ai Weiwei. It seems miraculous that you were able to connect with him and start a group of projects together in China, a country just beginning to boom. How did this come about, and what brought you together?

SH: Jacques Herzog and Pierre de Meuron made a generous offer to a few young offices, including Tatiana Bilbao (that’s how I got to know her), to design some pavilions in Jinhua Architecture Park, in eastern China, in 2007. They were minor structures by new practices. Rem Koolhaas’s OMA and GSD networks were also selected. The rest is pretty personal: Ai Weiwei liked the way we tackled the design of our pavilion, so his assistant asked if we could jump on the next plane to do a project with him—which we did. I went to China forty times to work on these projects. We get along very well, and he is a fantastic person and critic. He has a very precise eye and knows what he likes and doesn’t like. With him, you can also just say, “Hey, I’m here to learn.” He is more accomplished, but we are different, so we collaborate well.

NR: What have you brought from that exotic experience to other projects back in Switzerland?

SH: We never wanted to be bound to Switzerland, so we sent out signals that we were interested in collaborations in a moment of professional freedom. We also didn’t take on competitions in the beginning and spent that energy instead on getting things built rather than building a portfolio of theoretical ideas. In that sense we never understood ourselves as service providers bound to a place and a local market like a butcher. After China we won a competition for Labels 2 Berlin. We also have projects in France and Mexico through these China networks.

NR: Urbanism and density has had renewed attention in Switzerland. Have you seen a different focus in Switzerland than the rest of the world through, for example, your urban-scale projects in Zug, Lausanne, and Geneva?

SH: Maybe for too long I saw the Swiss problems as just reflecting a pure first-world condition. There is an absence of cultural debate in Switzerland. So people care most about how nicely the concrete work is done. And why would anyone from elsewhere find that interesting? But more and more I see that, because of our highly bottom-up system of direct democracy and therefore a deliberately weak state power, we are dealing with topics that other countries seem to discover. In Switzerland, a lot of instruments were always given to individuals and to communes to send back to start any planning process by a simple “No, I do not agree.” Individual rights should be respected; this is not only a first-world problem, and our specific Swiss condition produced some interesting tools to open up the design process to a larger group than just designers and clients.

NR: In that sense, how did your scheme for the housing competition in Zug become more political and controversial with the increasing immigrant populations in Switzerland?

SH: If you want to be an active part of urban life, you have to be connected to public transportation, and this involves an increased density. In Zug this was the question on the table. The competition, which we won, addressed a high-density urban site on the border of two counties. We wanted to do something with the ambition to be a new, third center with a park, cinemas, and other programs for those in transit. After a ten-year process the public voted: one county accepted it, and the other rejected it. So after the millions spent on it, our project did not come to fruition. It’s a sad story, but if in Switzerland you cannot convince those who will live with it, the neighbors, then it fails. They didn’t want to have any more neighbors. But, who has the right to say no to new people? Many places in the world have silent majorities who just want to be left alone; they are not interested in the common interest anymore. I think it is a dangerous issue that architecture should engage, and it’s not a question of being radical as a designer.

NR: It really becomes a political position. Do you think there is a political role for architects in confronting these contentious issues?

SH: Yes. Architecture is always political, as it is about balancing interests. The United States and Switzerland both have the constitutional instruments with checks and balances. We, too, can have the dumbest president. The most important aspect of architecture in that sense is to keep a project in the political realm. Which means, everyone at the table agrees that there is no absolute truth, but that the project has to respond to many conflicting but legitimate interests. Architecture cannot move forward if there is no room for negotiation between conflicting interests. Do we really want a society where a lively city like Barcelona is not possible because of the rules forbidding noise? In that sense, it’s political.

NR: Many of your projects begin with a base building as a fundamental architecture, yet you provide it as an open platform for the people who will live and work there. How do you set up the design in terms of geometries while allowing for change?

SH: Geometry is a basic condition with rules that are sometimes only visual but, most of the time, more than that. We try to solve the basic question of a project with basic geometry. The Ruta del Peregrino has a beautiful landscape, so we felt the structure for the lookout point should be circular, with a view in every direction. A circle does not have any direction or a lot of inertia. We designed combined arches to give it a direction and organized the way through the object as a fluid loop.

NR: For Labels 2 Berlin you had a similar kind of core building with the concrete construction and a series of arches. How did you convince the owner to agree to the sort of general rawness?

SH: We questioned the basic capacity for the building in a slightly different way than was described in the competition brief. We told the owners they needed a building which operates as a recognizable visual background for selfies and fashion shoots. It has appeared in TV series, advertisements, and fashion shows. They love the building because its raw concrete structure provides this visual feature without even being more expensive than a more common structure.

NR: Beyond the design strategy of making flexible projects, what other aspects of practice are important to you?

SH: One topic that I consider under estimated in architectural discourse is problem-solving. This makes me sound like the boring architect who has no vision, but if you want to be relevant, if you want to be political in the sense we discussed before, then you have to bring solutions to the table. It is not enough to just criticize. You have to be able to take something and transform it into a response to a need or a desire, and this can be very broad. I think this clarity is necessary to understanding what requirements a building should fulfill.

NR: How is an architect’s impact made relevant, through collaboration with developers or contractors?

SH: When we start a project we systematically ask ourselves, “What would happen without us?” It’s not that buildings are realized *because* of the architect. They get built because someone has a need and the money, and if that person with the money knows exactly what is needed, there is not much need for an architect. But if someone says, “The standard answer to my question as a client is not okay, because it will not be dense enough or sustainable enough” or “We don’t know what to ask for because there is no standard yet,” then things get interesting for us as architects. And that is also when solving things in an interesting way becomes important. If you’re good, you get the big problems sent your way; if you’re not, you get the easy problems.

NR: The Carrières-sous-Poissy Park project, a socially engaged place in a natural environment for which you designed an iconic tower of stacked huts, has a strong structural backbone but is also a folly. How did you get involved, and what did you find most exciting about the project’s design process?

SH: Poissy Galore was the result of a competition that we did together with our colleagues and friends AWP, from Paris, with whom we have had a few collaborations. The place was beautiful in a shabby sort of way; there are very bad roads, and the landscape was a neglected piece of nature but already used as a park. It was one of these places where people would go fishing on the weekend. We thought it would be great if we could transfer the simple local hut types into a higher degree of complexity. How can you put them on top of each other or make them float or turn them around? The competition brief asked for differentiated designs for a restaurant, a lookout tower, a platform, and a museum. I’m super-happy with the result because the project develops elements we found on the site into a specific geometry for a contemporary public use. We started with the simple hut shape and ended up with a highly sophisticated tower. We had an excellent engineer and an excellent project leader in our office who dedicated so much time to make the structure of the tower work as we intended. It is part of nature to feel a little bit insecure. It is unusual to interact with nature and produce a very clear geometrical concept.

NR: What is the most exciting project you are working on now?

SH: The one that is taking most of my brain power is a collaboration with a French office called Bruther for a 40,000-square-meter mixed-use building complex oriented around music in Paris. It will have a music school, offices, student housing, hostels, and a concert hall. There will be two underground levels with public programs, and the building is divided vertically by storage for towed cars. It is very stimulating to design but very complex. After a month into the project, we could still not figure out the geometry, which organizes the project due to the overload of the given program. Those kinds of projects are the reason why I get up in the morning.

NR: What will you and Michael Samuelian, the Bass Visiting Fellow at Yale, teach in your advanced studio focused on Governors Island?

SH: We are posing a simple question: What can Governors Island be for New York, and what can New York be for the island? It is a great place: so exposed and yet one of the most local spots in New York. The students will do architectural projects that deal with the specific condition of the island with its ban on housing and its ambition to be sustainable. We will also visit similar islands in Toronto, Vancouver, and San Francisco to understand that this is a question that does not only apply to New York.

Julie Snow

Julie Snow is founder of Snow Kreilich Architects and the Fall 2018 William B. and Charlotte Shepherd Davenport Visiting Professor. She will give the lecture “Invisible Site” on November 1, 2018.

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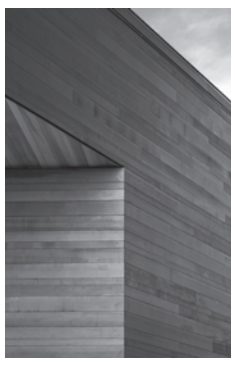

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1 Julie Snow Architects, Short Run Production Facility, New Richmond, Wisconsin, 1990, photograph © Don Wong

2 & 3 Snow Kreilich Architects, Van Buren Land Port of Entry, Van Buren, Maine, 2010, photograph © Paul Crosby

4 Snow Kreilich Architects, Warroad Land Port of Entry, detail, Warroad, Minnesota, 2010, photograph © Paul Crosby

5 Snow Kreilich Architects, CHS Field, St. Paul, Minnesota, 2016, photograph © Paul Crosby

NINA RAPPAPORT: Your recent AIA Firm of the Year Award describes your work as being “distinguished by restrained formal elegance and a refined minimal tectonic sensibility, while avoiding the nostalgic and technical excesses of our discipline.” Does this correspond with your perception of the firm?

JULIE SNOW: I think the work is more approachable than that statement implies: It is about quotidian spaces for people to work, learn, and live in. I think it’s very much about streamlining operations and all of the things that make people happy doing what they’re doing because they’re not fighting the architecture.

NR: After practicing solo for such a long time, why did you decide to bring in Matt Kreilich as a partner?

JS: Because he’s so good. It’s rare to find somebody with both the design talent and the pure enthusiasm that is required to be a leader. Our clients and colleagues all gravitate toward him, and he has great business sense. He was my thesis student, and he went off to work in other offices because, when he graduated, I didn’t have enough projects to hire him. We spent a couple of years working together before discussing the idea of a business partnership.

NR: How did it change the dynamics of your firm to have a partner? Was that a moment of expansion?

JS: The firm grew, and we now have a staff of thirty-three. There is a formula dictating how many hours are in a day and how much work one person can bring in and still do the work. We’re very much committed to a design-led studio, so it’s important that we not only go out and get projects but actually work on them and be a part of the process. With two people the amount of work the firm can bring in doubles, so that investment starts to pay off. We are now also positioning senior staff, so we do not have to do everything.

NR: How do you select and organize your staff to maintain that level of attention to fresh and innovative details?

JS: In a way, the people choose you. We rarely find someone who wants to come in and just design. Everybody in the studio has the attitude of “I want to detail this, too, and stay on the project until the end.” We set up the studio, back in the day, for people to run through an entire project, from design to construction details. It is a process that allows for time to experiment, study, and be attentive to the last 10 percent of what goes into a document set.

NR: Ages ago I wrote about the QMR Plastics factory and the Phillips Plastics Short Run Production factory, and both of them embody what I think is most important in manufacturing spaces: attention to the design of the flow of goods, machines, and people. What was significant for you about the projects?

JS: Phillips Plastics Short Run was our first project with a client who had very pragmatic aspirations. His focus was on breaking down the barrier between engineering, marketing, and the guys on the floor producing. If you’re fulfilling these sorts of higher aspirations, the design just happens. The CEO of the second factory thought architecture could produce better results than investment in management training. Architecture meant something to his employees every day, and that was important.

NR: How have these projects influenced your career, particularly your approach to the design of workplaces?

JS: In many office projects, especially for creative companies, the client wants to foster creativity through the architecture. In general I think quieter spaces are better than animated spaces. Today, offices often have six different kinds of wood, for example, and, to me, that is imposing an aesthetic: You have to give people an open field in which to play, live, and interpret. In a sense, there’s something really counterintuitive about the CHS Field for the St. Paul Saints baseball team.

NR: Interesting. Why is that?

JS: The St. Paul Saints are very zany and irreverent, and they are incredible people to work with. One might have thought that the field should reflect that craziness, but the fact that it’s in a historic district brought the expectation that it would be a masonry building with brick arches like every other old ballpark in the world. So we had two contradictory and odd things that we wanted to integrate: a zany building and a historic district. It became slightly quieter, and we used materials such as steel and wood from the old timber warehouses. It is also very light and transparent, so you can see the historic district from the seats. All you really need to do for a group of zany people is to give them a stage.

NR: Your work has been described as “quiet” and “straightforward.” How does a government infrastructure project such as the Newport Transit Station represent your approach? Is it tough for you to balance a desire to make a design that is elegant but not extravagant?

JS: I often think that designers, particularly in transportation buildings, try too hard to make something extraordinary, so you get wavy grooves and crazy colors. Yet these pragmatic building types can be very quiet and elegantly beautiful if they’re carefully assembled with durable materials. There is an interesting tension between understanding something that’s used on a daily basis and allowing architecture to have transformative qualities.

NR: Do you believe government agencies lack an understanding of the significance of design in spite of the Design Excellence Program? Do you have to convince them of the importance of design for these everyday buildings, as in your Port Van Buren project?

JS: It is true that most of the agencies are more neutral on how the building looks and more interested in its function and durability. Frankly, if you can get all those metrics incorporated, the design metric is pretty much up to you. Customs and Border Protection’s real interest is the safety and security of their officers and streamlining operations so they can reduce wait times at the border. The federal Design Excellence people say a port is equal parts jail, tollbooth, and “WELCOME TO AMERICA” sign. The welcome sign is the one that TSA puts on the project; the CBP is really just about the tollbooth and the jail, but they don’t hold people there. Mostly they’re concerned with getting people through safely and interrupting illegal entry and trade. The Design Excellence program is responsible for raising design as a measure to get more functional, durable and cost-effective building while conveying the “finest in American architectural thought.”

NR: On these border projects you have been able to really transform standard materials to work in your favor. Is there a special moment in a project, when you have been able to do that and surprised yourself as a designer?

JS: One detail grew out of a residence we designed and ended up repeating, modifying, and extending in Port Van Buren. It was all about creating flat wood siding and turning a corner seamlessly, so we ended up making a Y-shaped steel joint that would hold that corner and mitering wood into it so that the wood would expand and contract and the edge would always be very crisp. One colleague says, “Working with you is like designing furniture.” That’s because of the precise use of materials. Van Buren was a little different because we were interested in making something that looked as if it had variation, like tree-bark patterns with a simple material such as aluminum. Aluminum actually comes with variation, so we used three different anodized tones of black.

NR: You are now focusing quite a bit on issues of social and political engagement in architecture. How do you see architecture as a motivator for change in cities, for example?

JS: For us, it is critically important to get public space that is accessible to people of all income levels, even in some private realms. For instance, in the ballpark you can spend as much as you want—$125 for a seat in the club or $5 for a seat in the ballpark—and all the seats are good. If we as a country can come together around a baseball event, it is a proximity that humanizes the people whom we’re usually not so comfortable with. In the new Walker Sculpture Garden, people who would never venture into the museum often enjoy a beautiful day or a winter morning there. The idea that you can bring people together around a number of things, whether it’s art or baseball, is really important. We moved our offices out of the skyway connected to a downtown area called the North Loop, the old warehouse district with a lot of alleys. Those alleys form an amazing pedestrian system, and it’s cold but everybody is outside. Now there is actually some resistance to the skyways, and people are returning to using the street.

NR: How do you deal with issues of diversity in your own firm?

JS: When Matt and I accepted the AIA award we made a seven-minute statement onstage that we think it’s important to bring up other voices in the studio. Unfortunately, architecture still has a culture in which the work of a colleague is measured by how much time is spent at the desk, not by the quality of the work produced. We want people to come in and put their heads down to focus and collaborate and then go home at the end of the day and have a life that makes them more interesting. To get people with a diversity of interests and experience we need to give them a forty-hour workweek. The response was applause, as if we had just invented the forty-hour week. We really have to stop thinking there is only one way to practice and that good architects look exactly like us. They don’t, and I think there is a new recognition of more diverse approaches to the profession as a whole.

NR: What will you teach in your advanced studio at Yale?

JS: I’ve been working with a group in Costa Rica called the Leatherback Turtle Trust, which protects turtle-nesting sites on a beach in Costa Rica. They have a beach-sited marine biology station, which needs to move as lights from beachfront properties discourage successful nesting. They have been given a 14-hectare site in Costa Rica’s Playa Grande. In an interesting strategy for social equity they have trained people in the area to become tourist guides rather than poaching to feed their families. It is good for the turtles and good for the families. In addition to the station, the trust will build a community center where these guides can gather with people who want to go see nesting turtles. Questions the students will address include: how can architecture convey and advance the trust’s values, and how can we build within an unfamiliar social, cultural, and political context? Costa Rica has mandated sustainable design, so the physical context will also be a large part of the studio’s requirement.

Adam Yarinsky

Adam Yarinsky of Architecture Research Office is the Fall 2018 Eero Saarinen Visiting Professor.

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1 ARO, Brooklyn Bridge Park Boathouse, New York, photograph © Elizabeth Felicella, 2018
2 ARO, Tulane University Barbara Greenbaum House, New Orleans, photograph © Elizabeth Felicella, 2018
3 ARO, Knoll New York, photograph © Elizabeth Felicella, 2016
4 ARO and DLANDstudio, *Rising Currents A New Urban Ground* for the MoMA ideas exhibition, 2010

NINA RAPPAPORT: How did you decide on your firm's name, Architecture Research Office—an early example of a firm with a name that is not the partners'—and, after twenty-five years, do you feel that it has fulfilled its ambition as an architecture research office?

ADAM YARINSKY: We chose the name because we wanted to build an organization of people who are focused on deeply engaging the parameters of every project. By framing design as research, we synthesize strategy, including program and process, with the craft of building, encompassing materials and tectonics. Our early focus was on materials and fabrication strategies, and then as we started to do more institutional work our research encompassed how people use space and the relationships between programs. We have a consistent methodology across a diverse range of work, an empirical process through which we engage problems and projects. We did not want to become specialists for any particular type of work; we have always thought of the office itself as a design project.

NR: How did your research methods affect the investigations that led to the Latrobe grant and Rising Currents project and the exhibition at MoMA?

AY: The design and architecture work has explored issues of surface and pattern. Our early laser-cutter work focused on how the fabrication project could transform the qualities of a material with porosity and texture, even in flat components. We think of the vertical surface as something that carries meaning from a practical standpoint—to enclose space—as well as from an experiential standpoint in terms of its performance, such as filtering light or directing views. The Latrobe research and MoMA project explore similar ideas on an urban and regional scale to design the gradient of experience between the city and the water.

NR: How do your material explorations apply to the surface effects of the lighting system at the U.S. Army Recruiting Station, in Times Square?

AY: We used the properties of glass as a fundamental aspect of the design—how the quality of the glass envelope changes at different times of day relative to ambient light so that the building is sometimes transparent and at other times reflective, making it simultaneously distinct from and integrated with its context.

NR: You also incorporated a strategic design process into the project. I recall a chart diagramming the dozens of constituents the way a corporation would for a business deal. Is this a planning method you have developed internally or does it change with each project?

AY: Our process is consistent with every project, and it's a consequence of our research mode: we try not to start with an a priori formal or conceptual approach. The recruiting-station diagram was a way to explain the web of participants in the project, which led to a design strategy conceived to maintain integrity in spite of this complexity. Together with looking critically at the design process itself, we always explore site, program, implementation, budget, and other conditions, analyzing and representing them first internally and then to clients to focus and frame the goals of the project. It is essential to what architects do, but not everyone operates overtly in this mode. It's sometimes thought of as merely a service, but I think it's much more than that because it engages clients as collaborators and helps them to understand their goals.

NR: Is there a project where you changed the client's initial ideas about the concept and brief, and is the process part of your design?

AY: In projects such as our student residence at Tulane University, we developed the program and iterated various test fits that informed how to develop a significant site on the campus. We also advised the client to involve a construction manager during the design process so that the tight schedule could be met. More recently, for the offices of the men's shaving company Harry's, we conducted intensive interviews with many staff members to understand how the company is organized into different business groups and how these groups could be related strategically through physical proximity. Simultaneously, we evaluated multiple potential spaces for the company. Ultimately, we organized Harry's business groups into three clusters corresponding to the corners of a large, triangular floor plate, merging its organizational requirements and space with the goal of an intrinsically seamless operation.

NR: That makes the architecture an essential part of a company's business plan because it relates the space to efficiency and potential profit.

AY: Yes, but more importantly it embeds the firm's culture directly in how the space is used and experienced. When we designed the new Knoll New York City headquarters offices and showroom for a much smaller space than its previous location, we helped the company completely rethink its relationship to the workspace. Our strategy integrated the showroom and offices so that clients could experience the products in the context of Knoll's internal workflow. We did this both spatially and through choreographing the way clients move through the three floors.

NR: In much of your work you use materials in unusual ways, such as corten steel as shingles for the Colorado House, but the Knoll project is your first foray into product design with your original acoustical products. How did you develop these products?

AY: One of our early projects was a showroom for Trina, a women's cosmetic bag company. We designed a stretched-fabric ceiling that was sewn by Trina in its Rhode Island factory. Knoll had recently acquired a felt company, and we had the opportunity to integrate this material into the design of the space. Starting with this project, we began to develop a line of acoustical products for Filzfelt. This has enabled Knoll to expand its offerings with respect to the design of interior environments.

NR: You have also focused on treating design elements as significant objects in a space. How did the staircase become a focus in the early Soho loft, the Knoll headquarters, the Vilcek Foundation, and the new building for Riverdale School?

AY: That's a good question. A stair is an interruption in spatial flow, a moment for a change of the body's position that can also be conceived of as a sculptural element. In the Tulane student residence it's a very simple stair that opens into the lobby to encourage people to climb rather than take the elevator. It has a cast-concrete landing that becomes a built-in bench, expanding the design potential of a functional necessity.

NR: How did you get involved in the Latrobe Fellowship with Guy Nordenson—your structural engineer on the Soho loft stair projects—which considered rising tides in New York City, when your work up to that point was not so urbanistic?

AY: We had designed several tiny buildings on large, high-profile urban sites. We had always thought beyond the boundaries of the site to the project's larger physical and social context. Before this, when I was in graduate school, I received the SOM Traveling Fellowship for a research project I called "The Single Building as Urban Intervention," which considered how one structure could deeply engage and transform its context. In 2006 we won a competition organized by the History Channel called "The City of the Future" with a proposal that imagined Manhattan one hundred years in the future. We posited that the island would be partly flooded in the wake of climate change and created a pierlike building type that occupied flooded streets. Following this, Guy invited us to be part of his team when he was a finalist for the Latrobe Prize, and he and I interviewed with the selection panel. Other team members included Catherine Seavitt, Mike Tantala, and James Smith, a climate scientist at Princeton. As the project developed, ARO focused on Lower Manhattan with studies that both raised the coastal edge and let the water enter in a controlled fashion. The Latrobe study framed the MoMA exhibition *Rising Currents,* and our documentation of the harbor was provided to the design teams. ARO was asked to continue to study Lower Manhattan, and we invited Susannah Drake, of dlandstudio, who had conceptualized "Sponge Parks," to be our collaborator. By thinking strategically over three years of work on several projects, we adapted our design approach to urban climate change from an architectural to an infrastructural solution.

NR: Did you continue on the same theme in other projects?

AY: After Hurricane Sandy we were hired by the New York City housing recovery office, as part of a team with Arup and the Boston Consulting Group, to analyze the housing types damaged by the storm. The city used our research to inform their planning for resiliency.

NR: How have changing technologies informed or shifted your practice, and how do you integrate fabrication technology into the design without making it the focus?

AY: We're opportunistic; we're not a technology-driven practice. We study problems with both physical and digital tools. We design elements—such as the ribbed precast-concrete back wall of the CBST sanctuary, which performs acoustically and creates a play of light and shadow—in a focused deployment of these techniques. For the addition to the Nippert Stadium at the University of Cincinnati, we developed a custom metal panel for the back of the building that was creased to fit the conical geometry of the building form.

NR: You recently won a New York AIA Design Award for the multipurpose boathouse in Brooklyn Bridge Park. What is special about this public space, and how did the context and environment influence the project?

AY: We had a great collaboration with the park's landscape architect, Michael Van Valkenburgh, who we had worked with before. In many respects the park is to our time what Central Park was to nineteenth-century Manhattan. We had previously designed the renovation of a building under the Manhattan Bridge to serve the community and operations functions for the park. Then we were chosen to design a new maintenance and operations building and the boathouse. The boathouse is a deliberately abstract form scaled to the expansive harbor, and poised against the riprap beside the large berm on the site.

NR: Would you say your building projects focus more on materiality than on formal invention?

AY: I think that's correct. I'm intrigued that our buildings connect to normative building culture, recalibrating conventional materials and elements in ways that are not immediately apparent. The goal is to create a deeper connection to how people experience and use space over time. We are interested in subtle qualities such as light and view, and we strive for formal invention with integrity, rather than being simply the outcome of a specific way of modeling or studying a problem.

NR: How do you see the impact of architecture in terms of understanding and interacting with people in space?

AY: Architecture is part of a continuum of experience across multiple scales, from the body to the city. We think of design as entering into and transforming existing relationships between these scales of experience, and we recognize that the boundaries between all of these different conditions are blurred. Also, digital and tangible worlds coexist, and this has implications for how people use and experience physical space.

NR How will this focus affect the brief for your Yale studio for the Rothko Chapel site?

AY: The Rothko Chapel is grounded in rich interrelationships between art, spirituality, and social justice. As both place and program, the chapel embodies both contemplation and action. The students will explore its mission at every scale of experience, informed by Rothko and the Menil's shared vision, which has never been more relevant.

Lyndon Neri and Rossana Hu

Lyndon Neri and Rossana Hu of Neri&Hu Architects are the Fall 2018 Norman R. Foster Visiting Professors. They will give a lecture “Reflective Nostalgia” on October 11, 2018.

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1 Neri&Hu Architects, Design Republic Design Commune, Shanghai, China, 2012, photograph by Pedro Pegenaute

2 Neri&Hu Architects, Suzhou Chapel, Suzhou, China, 2016, photograph by Pedro Pegenaute

3 Neri&Hu Architects, the Garage, Beijing, China, 2016, photograph by Pedro Pegenaute

4 Neri&Hu Architects, Tsingpu Yangzhou Retreat, Yangzhou, China, 2017, photograph by Pedro Pegenaute

5 Neri&Hu Architects, The Waterhouse at South Bund, Shanghai, China, 2010, photograph by Pedro Pegenaute

NINA RAPPAPORT: It’s interesting that after going to high school and graduate school in the United States, you made Shanghai your base. Why was returning to Asia important to you?

ROSSANA HU: We both consider our formative years to have been in Asia. That cultural and ethnic identity and national affiliation formed a personal consciousness of who we are as Asians, particularly Chinese. In many aspects our entry into architecture had a lot to do with our own search for identity. After working a few years at Michael Graves’s office, where Lyndon was design director of the Asian projects, there was an opportunity to work on a project in Shanghai, and we realized this was the missing link between our years of exploring not only our identities and culture but also architectural language, and we really had to be in Asia to fully engage.

NR: Lyndon, do you feel the same way about reconnecting with China?

LYNDON NERI: In a way there was no other choice. I was born in the Philippines but am ethnically Chinese. I went to Chinese schools, and for the longest time my grandmother would always say, “You’re not home. You are going home one day, and that is when I can fully rest.” That kind of thinking is prevalent among overseas Chinese and engrained in the minds of the Chinese diaspora, be it in Singapore, Indonesia, Malaysia, or the Philippines—that one day you will go home. The Shanghai boom started in 1989 with returning Chinese emigrants—billionaires from Hong Kong, Taiwan, the Philippines, and Singapore investing in home. That’s the reason why it grew so fast, based on guilt and obviously opportunity.

NR: Do you see the way young Chinese architects are embracing new local materials and cultural references as a positive change, in contrast to the early developer instant cities? How are you contributing to that change in orientation?

LN: It’s also about appreciating and developing the countryside. Rossana and I made a conscious decision about four years ago to take projects outside of the city. We started reaching out to places farther away from Shanghai and other major Chinese cities. The government has made a concerted effort not just to develop the coastal cities of Guangzhou, Shenzhen, and Shanghai, but also to actually move to the countryside. There is also a new appreciation among the more progressive government officials to embrace not just local materials but also local typologies and culture.

NR: In many of your projects you have adapted historic or existing buildings. How does that approach align with your ideology and practice in terms of incorporating the new within the old as adaptive reuse?

LN: For us, it was a matter of survival. Most clients in China like everything new and shiny, and their brief often includes demolishing older buildings and sometimes entire neighborhoods. We are so taken aback by these requests that we often say we’re not the architects to do the project. At the same time we are concerned that if we don’t do it, someone else will, and they will do exactly what the clients want in demolishing a neighborhood for new development. Rossana and I took a very strong stance, albeit a risky one, seven or eight years ago when we transitioned from interiors to architecture and decided there had been enough demolition in the city. We believe buildings have memories, and we were seeing neighborhoods disappear. It was complete erasure of not only buildings but also memories, which are integral to the city as a whole.

NR: In projects such as he Meridien or the Waterhouse hotels, how were you able to negotiate the complex relationships between new and old?

LN: You have to be clever. If you talk to the clients about exploring issues about old and new or notions of public and private, they won’t understand. They just look at you like you’re crazy. Some of these buildings are just warehouses, so I tell them it will save them money. We can’t be straightforward and talk about our obsessions, whether they are reflective nostalgia, voyeurism, or anything academic. Some developers are even scarier—the replicators, who take pictures of projects in, say, London and ask you to copy it. Next to the Waterhouse there is a butchered version of Mayfair, London. For them, a copy is historical.

NR: But that also occurred with developments in the early 1990s, when developers used a Chinese motif such as the pagoda and used it on top of a skyscraper, totally out of context. How do you combine the Chinese traditions of architecture with your contemporary design aesthetics to convince a developer without making it cliché or even nostalgic?

RH: This is where some of the issues we have been researching and exploring since our architectural studies come into play. We looked at two things: one is the value of history and how the architect uses remnants or urban ruins to formulate a future either for the city or a building. The other is what constitutes cultural identity within architectural design and what it means when you build within a context you are hugely passionate about and want to express but not in a conventional way. Lyndon was in charge of the project called Three on the Bund for Michael Graves, and we worked on it to reconstruct the interior because it is a listed building and you can’t touch the exterior. By then the interior had already been redone in the 1960s or the ’70s. Frankly, there was nothing to salvage, and at the time the pure preservationists would have wanted to bring it back to the “original building.” But you have to re-create that. Our philosophy was that you can’t bring back lost history; it would be fake anyway. If it’s not there, it’s not there.

NR: A major aspect of your practice is designing furniture and objects. How did you begin your product lines with Poltrona Frau and others? Were you influenced by Michael Graves’s attention to designing all types of things, from small to large?

LN: Michael instilled in us the importance of a multidisciplinary practice. When we moved to China we didn’t have any projects and we had three kids. We had a few sketches from our college days of tableware, and I asked a few people if they would be interested in investing in us. For the first six months we made everyday objects and encountered interesting issues such as how do you strip a teapot to its essence and celebrate a particular local material? But we needed to be commercially viable to survive, so we called the collection “Dong-Xi (东西),” which literally means “East and West,” but it also means “objects.” We ere trying to be clever and academic by employing Eastern materials with Western sensibilities, and to our surprise a number of people were interested.

NR: How did you start your own shop, Design Republic, which is very much like Design Research (DR), in Cambridge?

RH: I worked for The Architects Collaborative, but I had no idea there was this Design Research until years later.

LN: We thought we were clever. They already had this whole thing figured out, and if we were smarter we could have modeled it after DR and made our lives easier. We started the store partially because some of the investors said, “It’s great you have all these products, but what are you going to do with them?” We also wanted to design the interior as a project. We started with twelve to fifteen pieces, and they were all the work of other architects, such as John Pawson, David Chipperfield, and Kazuyo Sejima, to name a few. We would not sell for months because we loved those pieces and the store was more like a museum than a retail store. I’m still surprised we survived.

NR: So you eventually hired store managers and grew a business.

LN: We had some marketing people, but they were a bunch of academics, and we just got smarter through the years. We also used it to specify products for our interior-design practice. We started going to Milan during Salone every year, and now we are designing for twenty-odd European brands.

NR: You also now have three hotel commissions from Ian Schrager. How did you make that connection?

LN: Ian called me after visiting the Waterhouse hotel in Shanghai and said, “Mr. Neri, I am Ian Schrager, do you know me? I am in one of your hotels, and I love what you do. Can you fly to New York tomorrow?” When I met Ian in New York, and I was overwhelmed with all the interesting projects he was working with. One thing led to another, and now we’re working on three projects with him.

NR: I noticed that in terms of your design motifs and formalism you repeat the use of a cube. How did the cube—projected inside as punched dimensional surfaces or outside onto the public sphere of the street—come about, even though it is a simple form?

RH: That’s a very accurate formal reading. While we don’t like to define ourselves as pure formalists, we do use form to make a lot of spatial effects. We like to call them boxes.

NR: How do you use materials to delineate spatial organization even in a more neutral space?

RH: In trying to create spaces we also like to set up a stage for the people who come to the space to understand what we’re doing. That is the kind of resonance that, for example, a musician has when they’re performing and the person who’s listening likes it. We like to put in a lot of visual cues, sometimes more hidden and others more apparent, and we use materials in many projects to organize a sequence or to define a space. For example, we designed a small apartment in a high-rise building in Singapore, and we didn’t use walls to partition; we defined a bathroom in all copper, the library in stone, and the living room in wood, which created a very comfortable domestic space. I think that was the first project where we used this strategy in a very dogmatic way. In later projects we used a similar strategy of employing materials for functional definition.

LN: Material is also a way for us to express tectonics, as we learned over the years. Attempts to create a minimal building or to create form without materiality are often badly done in China. We also address the context of a place. Most of our conversations end up with a question: is this buildable? Would the local craftsperson understand how it should be made? If not, we shy away from it, even though we like it or it’s pedagogically in line with what we want to do.

NR: What will you teach in your Yale studio this fall?

LN: The studio will explore how reflective nostalgia may offer a new model for adaptive reuse in the context of China, where the erosion of cultural identity and local heritage has come as a consequence of rapid urbanization.

Omar Gandhi

Omar Gandhi is the Fall 2018 Louis I. Kahn Visiting Assistant Professor. He received the Canada Council for the Arts Prix de Rome in 2014 and was an Architectural Record Design Vanguard in 2018. He will be giving the lecture "Defining Process" on November 8, 2018.

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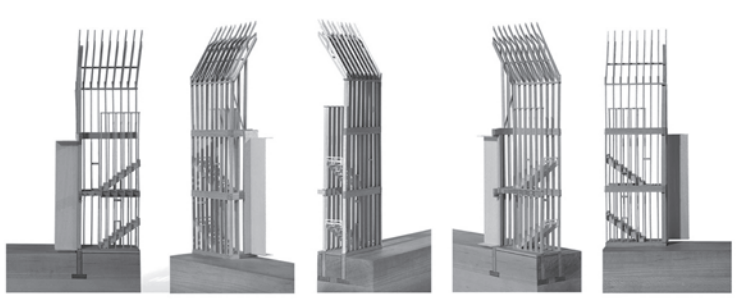

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1 Omar Gandhi Architect, Rabbit Snare Gorge, Cape Breton Island, Nova Scotia, 2015, photograph by Doublespace

2 Omar Gandhi Architect, drawings of Rabbit Snare Gorge, Cape Breton Island, Nova Scotia, 2015

3 Omar Gandhi Architect, Syncline, Halifax, Nova Scotia, 2017, photograph by Ema Peter

4 Omar Gandhi Architect, Sluice Point, Yarmouth, Nova Scotia, 2016, photograph by Ema Peter

NINA RAPPAPORT: As a Canadian architect you are known for your local inspirations. How does the intensity of the natural environment, especially the extremes of weather and terrain, influence you?

OMAR GANDHI: As architects, we are always looking for constraints, and here we are spoiled with them because things are so dramatic. In Nova Scotia we are confronted with really wild landscapes so that each project, whether on a tall rocky cliff line or an inland field, varies quite a bit. Climate and context inform the first moves we make.

NR: What intrigues you about basic architectural forms—one could say, back to the "primitive hut"? How do you translate these vernacular traditions into the contemporary without making them cliché?

OG: Aside from the obvious beauty, it draws on nostalgia, on memories of childhood. I wouldn't know where to start if not for those truths about where materials come from and why the roof is shaped the way it is. Architecture has been shaped by a series of experiments over a long period of time, drawing on the way that it acutely responds to materials and climate and landscape. We have a lot of fun with it after that point, whether it's the way a roof protects the brow like a cap on your head or about protecting a doorway. I remember at one of my first jobs I drew a Modernist long building in northern Ontario. My boss took his pencil and drew a big mound on the roof and asked, "Do you know what that is? It's ten feet of snow on the roof. It doesn't make sense then, does it?" That has always stuck in my mind.

NR: Why did you study architecture, and what have been some of the best moments of your education in Canada and Nova Scotia?

OG: In my family and even in my culture, the arts aren't an avenue that is encouraged, even though the latest Pritzker Prize winner is from where my family is from in India. What's encouraged is sciences and engineering. My father is a microbiologist who has a passion for the arts, and he encouraged me to go down that road. I went to an arts high school and University of Toronto to study art history and visual arts. Architecture was a path that I was attracted to, and I found peace and enjoyment in that process, as well. I was very lucky to go to Dalhousie University School of Architecture and Planning, in Halifax. It was kind of behind the times in terms of technology, so there was an emphasis on making things by hand, whether wood models or an actual building. I didn't have a lot of technical comfort or knowledge, so going out in the field to make things was special.

NR: Craft plays a huge role in your projects, including working with local materials and craftspeople. How did you engage with your contractors, such as Deborah Herman-Spartinelli, and how did you start in this direction with such care?

OG: The craft tradition is rich in this part of the world, and it comes from a culture of pride. The main thing is that our work is not very expensive. We don't have quartz backsplashes and copper roofs in Nova Scotia, which is very different from Ontario, where people spend an enormous amount of money. The beauty comes from the care in the work. Part of finding workers is to understand what they've done previously, but it's really just about sitting down and talking to them about what their own ambitions are. We don't work with large builders that churn things out; we're working with people who want to make a name and attach themselves to our projects because they are excited to be part of something special.

NR: Do you work collaboratively with contractors? Are you often on-site, working with them directly?

OG: Yeah, I used to do that, and now I go maybe once every other time. I miss that aspect. Jeff Shaw, who's been my associate from almost the beginning, and Stephanie Hosein in Toronto work closely with the builders and have an ongoing dialogue. We convince clients that the CA phase of a project, when things are actually being built, is the most important because that's where we form trust and dialogue with the builder toward the end result. Deborah was the first builder I worked with on my own, and she became a mentor. If not for her, I certainly would not have gotten the second job.

NR: I am curious if your Indian heritage influences your architecture?

OG: I've only been there once. My family came to Canada in the 1950s; my parents were raised in Canada or in England. My mom grew up in Montreal and worked at "Man and His World," the legacy exposition at the site of Expo 67. Because our family was always very social and there were always tons of people over, I see the difference from our clients' family lives. I think because it was so different, it almost forces you to pay attention to the uniqueness of family relationships and the way in which families interact. When I was a kid, before people started making more money in Canada, everyone had small houses, but we were a gigantic family and we had a lot of family events all the time. My earliest memories are of everybody sitting on a floor in a circle, and that's how we would eat together. I'm kind of sad about that now because people have bigger houses and they aren't necessarily used to sitting cross-legged on the floor, so everyone's at tables. That dynamic has changed so much.

NR: How does this impact the design of houses. Do you become the therapist for the clients, and is it stressful for you?

OG: I think it is important to be acutely aware of the uniqueness of individual families, and I think that's maybe a strength of ours—the ability to really pay attention to that. I think the work is at the level that it is because we are very emotional people and become invested in these relationships. Often I wish I was a little bit colder and more detached because it's a very difficult thing to tackle and go to bed at night when you want people to be happy. It's a constant struggle with the mind. There is no balance.

NR: How is your firm organized now that you have offices in both Halifax and Toronto, and how do you operate between the two? Do you go to both?

OG: The office started in Halifax in 2010, and at first it was just me in my attic, then I had a small space with one staff person. Over a period of eight years we had five people in Halifax, and two years ago we opened up the Toronto office. For the last three years I have been going back and forth every four days. Often we all jump on one project if there is a deadline. We have stayed small so we can be selective about the kinds of projects and clients we take on. It allows us to be a little bit selfish.

NR: How has your approach to context, differed from one place to another—for example, from the rural to Toronto and visa versa, or is it the same?

OG: I would say that it's exactly the same. It's really just about investigating the context, but in the urban case it's even more zoomed in. It is the contextual background of neighborhoods and their inhabitants, materials and scale, the streetscape and rhythm. Working on a cottage in a field with nothing around it for miles is very different, but the process is exactly the same. Instead of the vernacular agrarian forms in Nova Scotia, we're looking at simple, postwar brick homes that follow a certain datum line and roof shape in Toronto. It might lead to results that are less dynamic because of the stricter relationships with existing buildings. In the noise of urban architecture, especially in a city like Toronto, everyone is constantly trying to come up with ideas that are good for resale, and I'm just not really interested in that. By being quiet in that context, you're almost making a louder impact.

NR: The Rabbit Snare Gorge House was instrumental in your career in terms of its exaggerated proportions, but your new forms are increasingly experimental. What were the design processes for the Syncline and Sluice Point houses, for example?

OG: We spent a lot of time thinking about the general massing, so although Syncline is a very modern house on a fairly traditional street, it's a big lot. The house had different vantage points toward a view right in front of it over a series of houses below. It was about getting up as high as possible and utilizing the maximum outdoor space, but it is one project where we allowed ourselves to be more free of local constraints. The Sluice Point project came from this idea of being as quiet as possible in the landscape; when you squint your eyes it looks like an extension of the landscape, likened to the haystacks used for centuries to dry hay in really marshy landscapes. The idea was to spread out and be as lean and long as possible, but through a dynamic form.

NR: What upcoming project are you most excited about?

OG: We're working on two restaurants in Toronto, something we haven't done before. One of them is for chef Matty Matheson, a big star on a Viceland TV show, and it will be highly crafted, which is very appropriate for Toronto and also ties into our existing body of work. He is a very large man covered in tattoos, and he basically swears nonstop. The intensity of the project seems appropriate for him.

NR: What will you ask the students to design for your Yale studio this semester?

OG: The students will work on an extension of the Rabbit Snare Gorge project. They will design a series of small buildings in a very dramatic and diverse landscape that will respond to both the land and climate. They will use biomorphic, rather than sculptural, architectural installations to respond to specific qualities of the land.

NR: Is it the biological forms or the performance of nature in biomimicry, in terms of integrating nature and the built environment, that you are most interested in here?

OG: I am interested in biomimicry that doesn't necessarily look like nature but is connected to and survives on the land. It is like walking in a field and understanding why certain species of plants are the way they are and where they are located, depending on proximity to the sun or to moist land. It is about architecture at the next level of regionalism. You draw from not only local materials and building methods but also from the immediate resources of the land. Architecture needs water, sunlight, and protection from the wind, just the way plant species do. How does that impact the overall form and the way a building works, in terms of both the smallest details and on a formal level? How does this shape our experience and connection to the land as inhabitants? These are the things I'm really interested in and started to look at as part of my research for the Prix de Rome. It's going to be a lifelong study.

Yale in Venice

Former Yale Saarinen Professors Yvonne Farrell and Shelley McNamara curated this year's 16th International Architecture Exhibition of the Venice Biennale, on display from May 26 to November 25, 2018. Called *Freespace,* it focused on public and common spaces, and included work by Yale graduates and professors displayed at the Giardini, the Arsenale, and in collateral spaces around Venice.

MANY

Global infrastructure has perfectly streamlined the movements of billions of products and tens of millions of tourists and cheap laborers, but at a time when more than 65 million people are displaced there are still so few ways to handle mass migrations triggered by political, economic, and environmental circumstances. The nation-state has a dumb on-off button to grant or deny entry, asylum, or citizenship. At best the NGO-cracy offers detainment in refugee camps—a form of detention lasting an average of seventeen years.

In a spring 2017 experimental design studio we decided to demonstrate the importance of spatial variables in global governance decisions related to refugees (see *Constructs,* fall 2017). We collected the many ways in which urban spaces could be resources for mobile people and discovered many exchange networks for agricultural, industrial, and environmental information. During the design studio we kept wondering why there was no platform for trading spaces, skills, and time to facilitate migration.

The curators of the U.S. Pavilion at the 2018 Venice Biennale—Niall Atkinson, Ann Lui, Mimi Zeiger, and Iker Gil—established a framework, titled "The Dimensions of Citizenship," that explored seven scales of citizenship: Citizen, Civitas, Region, Nation, Globe, Network, and Cosmos. When they asked me to work at the network scale, it made sense to design *MANY,* an online platform facilitating migration through an exchange of needs.

MANY poses the following questions: Can the legal and logistical ingenuity that lubricates trade be applied to a global form of matchmaking between the sidelined talents of migrating individuals and a multitude of endeavors and opportunities around the world? Can another kind of cosmopolitan mobility organize around intervals of time or seasons of life to form a branching set of options that is more politically agile? Could this exchange be anticipated, and even celebrated, as the means to global leadership credentials?

MANY proposes to outwit opposition to migration by more robust short-term networking, project-based visas, and cooperative exchanges for those who want to resettle or keep traveling, never wanting the citizenship or asylum that nations withhold or reluctantly bestow. In other words, the platform also serves people who might say, "We don't want your citizenship or your victimhood or your segregation or your bad jobs. We don't want to stay."

While conceived at a moment of digital ubiquity, the real object of the design is not as an app but as a heavy information system of altered legal and spatial networks. *MANY* connects existing visa-sponsoring networks with spatial projects. Cities can bargain with their underexploited spaces to attract a transformative influx of talent and resources, matching their needs with those of mobile people to generate mutual benefits. There are no haves or have-nots. Needs and issues are raw assets negotiated in non-market exchanges. Groups forming on either side of the exchange comprise a no-tech blockchain to increase security.

Beyond national signals, this group-to-group network has its own visual language designed to engender trust. Each group develops a multi-glyph expression inspired by the work of Fluxus member George Maciunas (*Spell Your Name with These Objects,* 1977), Paul Elliman's typographies, hobo code, and cuneiform. The lumpier and more heterogeneous the expression, the sturdier the exchange.

During the past six months of research and design, almost one hundred representative platform entries were assembled, each of them pointing to thousands of existing visa sponsors in education, agriculture, medicine, and other industries, as well as a strategy for aggregating these networks and strengthening them with spatial variables. Ten iPhones allow users to experience the platform and the many matches between entries, along with the stories attached to these journeys. A video essay—inspired by the collages of Hong Kong artist Ha Bik Chuen and narrated in eleven different languages—assembles twelve topical episodes that reflect on the wealth of existing and potential exchanges.

Although a small cohort of students from architecture, computer science, and graphic design have developed the project to date, *MANY* will be the subject of a Yale University-wide interdisciplinary seminar that brings together professors and guests to consider the project critically and rehearse strategies for its practical realization.

—Keller Easterling
Easterling is a professor at the school and author of the books *Extrastatecraft* and *Enduring Innocence.*

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1 & 2 Keller Easterling, *MANY,* installation in the U.S. Pavilion at the Venice Architecture Biennale

Faculty and Alumni in Venice

Faculty and alumni also were invited to exhibit their projects in Venice including professor Peter Eisenman, and alumni Norman Foster ('62), Marion Weiss ('84), Xristina Argyros ('13), Andrew Berman (BA '84, MArch '88), Louise Braverman ('77), and Jason Carlow ('02). Talks were given by professors Keller Easterling and Peggy Deamer during the opening days.

European Cultural Centre

Eisenman, Gwathmey Professor of Practice, exhibited his firm's project in the *Time Space Existence* exhibition, organized by the European Cultural Centre in the Palazzo Bembo, one of its three off-site exhibition spaces. Eisenman Architects displayed drawings, models, and details for its curvilinear housing project on the Piazza Erba, in Milan. The design proposes the intersection of two genealogies of abstraction and phenomena in a critical dialogue. The materials—a Roman travertine base punched with openings, a grid of metal paneling in the center, and a metal outrigger frame outlining a marble upper course—serve both as syntactical indications of a three-part Milanese typology and as phenomena. Upper-floor urban villas and a shift of the whole to the front suggest an alternate way to frame an architecture of resistance that is no longer a condition of either/or but suspends an easy resolution.

Braverman's installation *Hyperloop Suburb,* displayed in the Palazzo Bembo, comprised projections on screens and posters featuring suburban towns along the futuristic tube transport system. It was an exploration of whether innovative high-speed transportation systems can breathe new life into liminal suburban spaces. Braverman designed the project as a porous prototype to advance aesthetically delightful, digitally driven pluralist communities across a metropolitan and agrarian continuum, raising the critical question: How do we want to live? It could also inspire transportation planners to consider the broader civic implications of current technologies.

Corderie

Marion Weiss was invited to show projects by her firm, Weiss/Manfredi, in the Corderie of the Arsenale, the main venue of the biennale exhibition, *Freespace.* A circular installation featuring films, text, and models, *Lines of Movement* connects iconic infrastructure projects with the firm's work, which grapples with climate change and social concerns in architecture, landscape, and urban infrastructure. The projects include the Olympic Sculpture Park, the Brooklyn Botanic Garden Visitor Center, the Hunter's Point South Waterfront Park, and the Krishna P. Singh Center for Nanotechnology.

National Pavilions

Norman Foster and Andrew Berman were among the ten architects selected by Francesco Dal Co to present a design for a Vatican Chapel for the Holy See. It is the first time the Vatican was invited to exhibit. A densely wooded area on the island of San Giorgio Maggiore was chosen for the chapels. The chapels responded to Gunnar Asplund's Woodland Chapel (1918–20), in Stockholm. The atmosphere of the chapels in the woods reflected a meandering "freespace." Foster + Partner's pavilion is a tensegrity structure of steel masts and cross arms that support thin slated larchwood elements that serve as lattice work for jasmine vines creating a shaded oasis for contemplation. Berman's pyramidal chapel is structured with wood studs and rafters, painted white, and clad in translucent polycarbonate. The interior is lined with black-painted plywood that folds down from the apex of the volume so that light can stream in from a triangular slat. A covered porch comprises a gathering place in the woods where one can think quietly while looking out to the lagoon.

Xristina Argyros, with Ryan Neiheiser and London practice Neiheiser Argyros, designed *The School of Athens,* an installation for the Greek Pavilion, which conveys the idea of a free learning space, with stepped seating taking up the majority of the pavilion forming a space in between for students to learn in an informal environment. During the biennale people could attend lectures there or just enjoy the historical trajectory of significant academic buildings in models displayed on white posts staggered throughout the stepped landscape.

Jason Carlow presented *Vertical Fabric: Density in Landscape,* a tower in the exhibition organized by the Hong Kong Institute of Architects and the Hong Kong Arts Development Council. A brick courtyard and gallery opposite the Arsenale entrance housed one hundred towers designed by architects within parameters dictating white model bases and 360-millimeter-square plan extrusions two meters tall. The numerous unexpected program juxtapositions evidenced the conceptual variety and the dialogue between the towers and the ideas of *Freespace*.

3 Peter Eisenman Architects, *Piazza Erbe* housing in the exhibition at the European Cultural Centre, Venice
4 Louise Braverman, *Hyperloop Suburb* on exhibition at the European Cultural Centre, Venice
5 Weiss/Manfredi, *Lines of Movement* installation in the Venice Architecture Biennale exhibition *Freespace*
6 Andrew Berman Architects, *Chapel for San Giorgio Maggiore* in exhibition of Holy Sea Pavilion (The Vatican)
7 Neiheiser Argyros, *The School of Athens,* Greek Pavilion, Venice Architecture Biennale, photograph by Nina Rappaport
8 Jason Carlow, tower project in *Vertical Fabric: Density in Landscape,* Hong Kong Institute of Architects and Hong Kong Arts Development Council installation, photograph by Nina Rappaport

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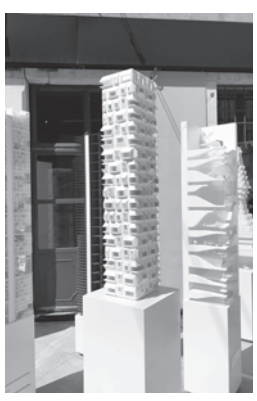

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Rebuilding Architecture

The J. Irwin Miller Symposium, “Rebuilding Architecture,” convened by professor Peggy Deamer, took place on January 25 to 27, 2018.

The symposium “Rebuilding Architecture” explored areas that “affect the construction of architecture’s discipline and profession—the academy, history/theory, practice, and media/representation—in order to structurally rethink and rebuild architecture.” The conference brought together European and American architects, theorists, and journalists to investigate ways to make architecture more socially relevant, politically powerful, financially rewarding, and personally fulfilling as well as to question the status and value of the discipline today.

Dean Deborah Berke introduced the first lecturer of the event, Jane Rendell, of University College London and Yale’s first Sonia Albert Schimberg Honorary Lecturer. Schimberg (’50) and her daughters, Anne Weisberg and Carla Studley, who supported the 2013 Yale Women in Architecture symposium, were honored with the lecture series.

Rendell focused on the history of feminism and psychoanalysis in her performative “Home/Work Displacements,” in which she questioned architects’ ethical responsibility toward housing and the environment, particularly resource extraction. In a series of interwoven narratives, which juxtaposed the visual image with the spoken word, she considered the early Arts and Crafts sensibility of direct expression of structure and intent; early Modernist housing and the optimism expressed in the movement’s marketing materials contrasted with an overarching narrative of nature—moss on former lava fields, rain-soaked furniture in a derelict cottage; and, finally, the gentrification of Modernist council housing in London. At once both disorienting and effective, her talk covered the emancipatory efforts of early Modernism, then considered a contribution to the public good, and the interest of the Arts and Crafts movement in connecting with the natural world.

Rendell’s experience is entangled within this narrative, and her residency in London’s council housing offers a connection to her struggles against the gentrification of the city and the influence of a large mining conglomerate’s donations to Bartlett University. She presented the ethical dilemma facing universities that accept large donations from companies that have the intention of influencing and muting critical positions against their commercial activities. Architecture schools are not immune to these stark choices that underscore the larger trend of gentrification, wealth disparity, and environmental degradation. The lecture offered an unexpected framework for the discussion of issues, for example: How can architecture reorient itself, through education, practice, criticism, and public discourse, and how can architecture reorient itself to an ethical future that is embodied by a new form of discourse and production.

Yale professor Peggy Deamer began the Saturday morning panel by emphasizing the architectural profession’s dire need of repair. She posited the symptoms as being low pay, poor working conditions, and the need to take on projects that aren’t socially valuable or personally rewarding. In addition, architecture schools don’t teach relevant issues and are expensive and elitist, focusing on the one percent rather than promoting diversity. While Deamer acknowledged numerous outside influences, she noted that no one is more to blame than those of us in academia for perpetuating an ideology of elitism. The conference was organized around two main threads of discourse—the academy and the profession.

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1. Jeremy Till, Will Hunter, Fredrick Nillson, Hildigunnur Sverrisdottir, Jonathan Massey, and Keller Easterling
2. Anna Dyson, Phil Bernstein, Reinier de Graaf, Indy Johar, and Pierce Reynoldson
3. Douglas Spencer, Joan Ockman, Pier Vittorio Aureli, Tahl Kaminer, and Manuel Shvartzberg Carrio
4. Giles Smith, Andrés Jacque, Katherine Darnstadt, Anthony Engi Meacock, Chris Stewart, and Eva Franch i Gilabert
5. Ian Volner, Michael Kimmelman, Nancy Levinson, Cathleen McGuigan, and Marianela D’Aprile
6. Deborah Berke
7. Jane Rendell
8. Peggy Deamer

Academia 1: New Models that Change the Economic Equation and Conceptual Relevance of Architecture Education

The morning panel focused on the academy’s and many schools’ efforts to reconsider the exchanges between the institution and students, both conceptually and economically. Jeremy Till, professor at Central Saint Martins and the University of the Arts London, led with a clear salvo at the structure of architecture’s tribalism and rituals, designed to strip students of their identities while transferring no real knowledge. His first and most important target was the architectural jury structure, whereby sleep-deprived students are placed in front of a group of authoritarian figures and trapped in a ritual display of submission. He also engaged a more challenging topic: architecture schools’ economy and exchange of visual imagery, through which schools promote student renderings that unfoundedly imply architecture is in perpetual progress.

The discussion next turned to the direct economic exchange of access to architectural education. Will Hunter, founder of the London School of Architecture start-up, offered a spirited explanation of how an architectural curriculum can be recast within a start-up framework—self-directed, agile, and delivered at a lower cost than at its institutional counterparts. He described his school’s decentralized network of teachers, students, and hosting institutions, focusing on issues that interest students and practitioners rather than offering a less nimble, traditional pedagogy.

Representing the academic establishment, Jonathan Massey, dean of the University of Michigan School of Architecture, made clear that great changes are possible within a large institution. While agreeing with Till’s takedown of the academic structure of architecture, he suggested positioning architecture’s relevance early in education, as early as junior high school, and establishing its value among a broad and diverse population. He also spoke from the perspective of a historian and theoretician about the difficulty of teaching architectural history, which is built on a foundational knowledge dominated by a white male lineage. Even practical efforts to better integrate diversity and multiculturalism in educational institutions struggle with this canon, while the studio culture dominates the broader curriculum. Yet Massey also offered a compelling defense of the architectural studio system, whose familiar features have made their way into other academic disciplines—business-school labs and class structures—that leverage collaboration, higher faculty-student contact hours, and project-based learning.

Hildigunnur Sverrisdottir, Yale Eero Saarinen Visiting Professor, picked up where Massey left off by discussing the importance of the intimate transfer of knowledge while expressing the need to get past the master-and-disciple guild structure as schools become marketplaces. She posed an analogy between the academic crisis and the formation of modern medical schools’ university hospitals to train future doctors. Sverrisdottir also emphasized the importance of the intimate transfer of knowledge for architectural agency, which only grows as students have steady relationships with educators to gather knowledge and mature. Unfortunately, the pressures exerted by capitalism have reduced the amount of time students are engaged in dialogue with educators such that the academic environment loses its effectiveness. She suggested slower and more attentive teaching and giving students the opportunity to teach.

Panel Discussion

Yale professor Keller Easterling moderated a panel discussion among the presenters by positing a few provocative propositions for architectural education. What if students were taught how to design potential architectural outcomes or ways for ideas to travel into culture, leapfrog bureaucracies, and provoke meaningful changes? She likened the idea to a drama school improv class, wherein students rehearse their responsiveness. Easterling asked, what are the things that make you most impatient? What does entrepreneurialism look like in architecture culture?

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Fredrik Nillson, professor at Chalmers University in Sweden, joined the panel to discuss Sweden's weak architectural position, which is an outgrowth of the dominance of large, multinational builders sidelining architects and forcing them to consider other kinds of practice. This sort of conciliatory acceptance prevents the growth of a radical departure from traditional practice. Till suggested abandoning the title "architect" to encourage unorthodox opportunities for education and practice. Another panelist suggested breaking down bureaucracies in academia through entrepreneurial contact, using architects' organizational skills. Massey cited examples of generating parts via 3-D printers to instigate change, like printing parts of buildings that could help propagate new architectural ideas. Easterling inquired how we could go beyond the world of entrepreneurship. Sverrisdottir suggested bolstering the educational process to develop the special skill sets of architects.

Academia 2: The Conceptual Relevance of Architectural Education, History, and Theory

The second morning panel began with a discussion about theorizing spatial planning. Tahl Kaminer, of the University of Edinburgh, argued for the reconsideration of early 1960s social-planning projects that have long been disparaged. He identified the "bound to fail" critiques as self-fulfilling and recast the period's intentions within our current political spectrum. He didn't discount the negative aspects of public-space privatization but foresees a strong counterforce emerging in public participation and urban-space interventions, allowing for a reconsideration of Modernist social projects.

The presentations took a decidedly more theoretical turn when Douglas Spencer, of the Architectural Association, expressed the need for architectural criticism to break out of its self-referential dialogue. He invoked Manfredo Tafuri's observation that architectural dialogue encircles itself within its own language, which in turn disengages architecture from the world of cultural production. He took it further by critiquing Guy Debord's insistence of the absolute spectacle as a misunderstanding of Karl Marx and his theory of fetishism. Spencer argued for a practice of architectural theory that balances the critique of the production of objects with that of their appearance. He used his reading of Zaha Hadid's addition to the BMW factory, in Leipzig, to illustrate how architecture works to serve an image of seamless industrial integration and flat managerial structures that coalesce into ideas of architectural space and cladding. Thus, we might see architecture as a hinge around which the modes of production and subjection are mediated.

Joan Ockman, of the University of Pennsylvania, emphasized that while academic theory is struggling against the commodification of "research," theory is seeing a resurgence in value to architecture students, who are seeking ways to buttress their efforts to address the critical issues that face our world via architecture. However, Ockman's concerns for architectural history are far graver. She explained that history, particularly of the Modernist era, fails to reach students, especially those from cultures disconnected from the Western canon. The heroism of Modernism also has far less relevance today than in previous eras. Ockman illustrated how a historian might reframe the critique of Joseph Paxton's Crystal Palace by looking closely at the circumstances of labor and environmental degradation around the creation of this great proto-Modernist work to re-establish its relevance.

Yale Davenport Visiting Professor Pier Vittorio Aureli joined in to show that architecture's struggle with real cultural relevancy and power began on job sites in Florence during the Renaissance. He used Alberti as the first architect to address the complex labor forces involved in the construction of buildings through the concept of the project or plan as an attempt to assert control over labor and the emergent guild systems that wrestled for organizational control. He showed that this early attempt was the beginning of modern architectural practice—and not much has changed since.

Panel moderator Manuel Schartzberg-Carrio, of Columbia University, pointed out the need to consider the concrete conditions of labor and the complexity and pervasiveness of the capitalist hegemony. Architectural theory needs to directly engage the study of building and its larger context. Ockman countered by returning the discussion to the structural problems within education that may hinder these efforts, such as the fetishization of research and the Balkanization of professional schools. She was quick to point out that objectivity is a myth in terms of history and that Tafuri backed himself into a corner while simply trying to collect the facts, opening up a Pandora's box.

Eyal Weizman and Ines Weizman, of Goldsmiths, University of London and Bauhaus Weimar, respectively, gave the Friday keynote lecture "Documentary Architecture," turning the discussions about objectivity, labor, and the relevance of architectural practice into a stunning study of how architecture can support social justice. They illustrated how the careful consideration of labor, material, history, and science can clarify unexpected truths and challenge untruths posed by state entities. Eyal Weizman walked the audience through a careful documentation process that used architectural tools and organizational skills to collaborate with other scientific disciplines to uncover truths and reconstruct spatial events. They offered a way in which architects can contribute to the social good, including solving crimes, without ceding authority.

Practice 1: Moving Beyond Client-Driven Work

The next group of talks focused on architecture as a professional practice. Looking for ways to get beyond typical architectural practice, Indy Johar, of Project 00, kicked off the discussion by proposing a practice that democratizes craft. The firm looks to technology, information sharing, and open-source practices to disseminate architectural solutions to the public. While Project 00 practices architecture through a social process with an interest in capturing value, the studio has created provocative decentralized projects such as Wikihouse and Opendesk, offering printable plans that allow architecture to do social good by making it more available and affordable. Because the work is not centralized, it can be modified and built upon.

Looking at architectural practice on a larger scale, Rainer de Graaf, of OMA, focused on how architecture serves political states. While working at OMA, he has seen the rise of globalization and the marginalization of the architect's voice in contributing to the social good. He noted that no one prepares architects for the trade-offs and outright corruption at a massive scale throughout the developing world, such as in Angola, the Middle East, and former Soviet-block countries, where non-democratic forces control development. He noted how globalization and neoliberalism have placed architects in the role of legitimizing these regimes. He also questioned whether architects can resist these tendencies, which are so heavily rooted in the process of globalization. According to his book, it's doubtful.

In a more practice-oriented presentation, Phil Bernstein, of Yale, offered a sobering look at the need for architects to gear models to outcome-driven goals in light of new contract structures and ways of quantifying deliverables. He emphasized the importance of these changes for architects to gain a stronger foothold at the stakeholder table, redefine project goals, and offer concrete results while monetizing their value, not only in terms of fees but also the results of their actions. The risk of engaging projects this way has a reward and offers a chance to reverse the downward pressure of a fee-based practice whereby architects undercut one another.

Focusing on quantifiable deliverables, Anna Dyson, of Yale, presented the research conducted at CASE for high-performance buildings constructed in a process that lowers an owner's risk. She illustrated how architects can deliver tangible outcomes and gain concrete, measurable knowledge through collaboration with engineering and construction professionals. She pointed to the example of Modernist innovation in building systems such as Gordon Bunshaft's Beinecke Library, which redefined the curtain wall.

Moderating the discussion, Yale's Pierce Reynoldson questioned the practice of architecture beyond designing buildings, suggesting that we consider how architects engage with other stakeholders. Johar pointed out that we, as architects, are considered agents of capital, so we need to argue for the public good, otherwise we are not going to be relevant. De Graaf suggested that architects support one another rather than be egocentric, which keeps architects oblivious to the larger world.

Practice 2: New Models for Practice

The second panel focused on alternative practices, often entrepreneurial, collaborative, and open-sourced in attitude, and began with a presentation by Chris Stewart, of Collective Architecture, an employee-owned firm with no hierarchical structure. The practice doubled its staff during the financial crisis. This decision seems like a counterintuitive business decision but reflects how the ethics of shared responsibility and goals may outweigh common practice. Everyone in the office is involved with every aspect of the practice, from securing work, budgeting, and design reviews to community engagement, making the practice entrepreneurial and self-sustaining.

Anthony Engi Meacock and Giles Smith, members of another alternative practice, London-based Assemble Studio, discussed their process of learning through engagement with construction and the public, manifesting a sense of play and unexpected results. Similar to a design-build enterprise, Assemble Studio is more entrepreneurial in the sense that it determines the needs of a community and addresses them through architecture. Taking a less practical turn, Andrés Jaque, of Office of Political Innovation, presented a body of work that defies format and scale, reorienting the architectural project as a provocation. The studio's work engages in a nearly farcical challenge to orthodox understandings of architecture. Be it the basement of the Barcelona Pavilion or a critique of the air in architect's renderings, the by-products of their work challenge how architects engage with the world.

Of all the practitioners, the most inspiring was Kathrine Darnstadt, of Latent Design, who presented the history of her practice, which is driven by the desire to do social good, earn a living, and engage the world through architectural practice. What began as an attempt at a conventional practice evolved into a multitude of practices that leverages opportunities to create buildings and spaces serving the community in the role of activist while growing a varied set of skills.

Leading the panel discussion, Eva Franch i Gilabert, former director of Storefront for Architecture, emphasized how these new paradigms of entrepreneurship address urgent issues and needs and asked how we should transmit these new forms of architectural practice. Jaque pointed out the difficulty of doing so in practice, as the approach to each project is entirely situational.

Journalism: Form, Fame, and Social Relevance

The last panel of the day commenced with Marianela D'Aprile presenting a paper by writer Eva Hagberg Fisher, who was unable to attend. Fisher argued for fame as a vehicle to drive capital and reprised the role of writers, editors, and publicists in that ecosystem. She unapologetically defended the role of the media in helping architects, who would rather be designing buildings, get more attention for their work.

Going to the heart of the matter, Nancy Levinson**,** editor of *Places,* web magazine described the difficulty of applying journalistic standards in this new digital environment, given its speed and power. The culture of image production, the ease of photorealistic renderings, and the appetite for news all erode the ability to critically assess built architecture. This condition pushes architecture further from reality, not just against the limitations of the physical world but of critical thinking itself. When measured in terms of digital traffic, fame has a dark side.

Speaking to a larger audience, Michael Kimmelman, of *The New York Times*, talked about the importance of considering the amateur's perspective on architecture. He believes he has a responsibility to speak to a public who might not ordinarily consider the importance of architecture. It's not the built object that the public might find important but the messy details of how architecture gets made within its context. He posited that architects have turned away from the broader context of architecture because of an aversion to risk and a focus on architecture in its final form, often valuing fame over the tangible effects buildings have on the public. The by-product of this perspective is a diminished role in society. What architects might consider to be dumb questions or boring details are often overlooked as potential places for reassessment. He cited Chuck Close's choice to turn away from abstract representation to realism as an illustration of the value of limits. Similarly, architects should consider the tangible and valuable results of their efforts rather than constructing imagery that is fantastic and unreal.

Reporting from the print-media establishment, Cathleen McGuigan, editor of *Architectural Record,* reported that, contrary to the common narrative about the demise of architectural journalism, the publication is thriving. The magazine historically addressed architecture's social relevance by covering affordable housing, schools, clinics, libraries, and so on. Unlike many publications with an online presence, it commissions original stories, rather than reposting those written by architects and their publicists, and eschews the tendency to alter a building's true context via Photoshop. McGuigan's greatest worries concern the lack of diversity in the profession and how public-private partnerships have threatened civic dialogue. Yet she sees a growing segment of the architectural community that cares about the social impact of architecture, and that makes her hopeful for the future of the profession.

Turning the discussion to architecture's isolation from the larger social discourse, writer Ian Volner talked about the #MeToo movement and how it had yet to make its way into the architectural community. At the time, it was not hard to imagine that the issue would soon emerge, as it did a short time after the conference.

As the symposium came to a close, so too did Peggy Deamer's time at Yale. While architectural practice is actively redefining the way its practitioners engage with the public, academia appears to be awakening a desire in students and faculty to knit together theory and practice to create a meaningful engagement with the world—and Deamer's key role in that awakening is undeniable.

—MICHAEL TOWER ('00)
Michael Tower is principal of the firm Michael Tower Architecture, in New York City.

Noncompliant Bodies: Social Equity and Public Space

The symposium, "Noncompliant Bodies," convened by professor (adjunct) Joel Sanders, was held on April 6 to 7, 2018.

In 1943 American psychologist Abraham Maslow proposed, in a seminal essay somewhat blandly titled "A Theory of Human Motivation," a "hierarchy of needs" to help uncover what makes us all tick. He hypothesized that the need for security and safety is second only to the physiological requirements of food, water, warmth, and rest. Today the term *safe space* is heavily freighted with the concept of a physical realm in which its inhabitants are protected from hostility and harm—hailed by some as a triumph of social justice and lambasted by others as the reification of progressive thought run amok. The controversies engendered by these two words raise the question: How does a society provide protection? More elementally, whom do we choose, self-consciously or not, to serve? And how are essential needs and wants—for shelter, safety, and a sense of belonging—fulfilled for those relegated to the sidelines?

Beginning with the contention that "the discipline of architecture tends to overlook or actively exclude persons who fall outside white, male, heterosexual, able-bodied norms," "Noncompliant Bodies: Social Equity and Public Space," convened by Yale professor Joel Sanders and Susan Stryker, associate professor of gender and women's studies at the University of Arizona, sought to answer some of those questions by exploring "the relationship between architecture and the demands for social justice voiced by people who have been marginalized and oppressed on the basis of race, gender, and disability."

Going beyond the historical contextualization of public-space norms, the organizers of the symposium, which broke new ground for YSoA, strongly advocated for more inclusive concepts of access and accommodation. A cross-disciplinary group of practitioners and scholars extended the discourse well beyond the confines of a traditionally defined architecture symposium while conforming to a structure based on typologies; the symposium's three sessions successively focused on the restroom, the museum, and the street. Although the participants tackled a wide variety of topics, from nineteenth-century public restrooms to the American Disabilities Act of 1990 and contemporary "queer curatorship," and pursued different approaches —some historically descriptive, others more polemical, still others more proscriptive— all were united by a belief that Leonardo's Vitruvian Man is not, and should not be, the measure of all things.

Barbara Penner, of the University College London, began the symposium's first session, "Restroom," by describing the entire undertaking as "potentially game-changing." She asserted that "the mere fact that we are opening this symposium with restrooms rather than some grander civic space speaks volumes about the transgressive inside-out approach that underlies it." Throughout the session participants noted that inherited "restroom culture" has been defined and perpetuated not only by communal expectations and behaviors but also by sanitation technologies, building codes, and public-health laws. All of these factors, though largely overlooked by compliant bodies, are often vividly apparent to people with noncompliant bodies and/or behaviors.

Rejecting the widely and long-held idea that bathrooms are chiefly products of plumbing and decoration, not architecture, Penner offered a brief history of restroom design, stressing that private sex-segregated facilities, far from being universal or inevitable, "should be understood specifically as a modern European invention, fundamentally bound up with the rise of industrial capitalism and urbanization." Though the exact date of the type's initial appearance is not known, public restrooms were a common sight on the streets of London and Paris by the mid-nineteenth century. As designed by English sanitary engineer George Jennings, the London model—a subterranean facility with secure partitions, lockable doors, and watchful attendants as well as, perhaps most significantly, separate entrances and staircases for men and women—was widely emulated in cities throughout Europe and the United States. Reflecting a new focus on women as the fairer sex, Jenning's design "gives the game away," according to Penner. She further noted that the design facilitated the separation not just of men and women but also different socioeconomic classes: "Ladies were to maintain their distance from flower girls and vice versa."

Examining social practices through the lens of psychosexual development, Sheila Cavanagh, of York University, delivered "Queering Bathrooms: History, Theory, and Noncompliant Bodies," adding a psychoanalytically informed approach and means of evaluation that was singular among the symposium's presentations. Cavanagh explored the relation between race and sexuation and the difference between inclusiveness and gender neutrality. Cavanagh also discussed the reinforcement of "subject integrity" through suppressing recognition of the sensual dimensions of elimination.

Stryker, Sanders, and Terry Kogan, of the University of Utah, jointly discussed aspects of their project "Stalled!" while encapsulating the symposium's synthesis of historical, legal, and social concerns. Elaborating on the cultural context Penner had provided, Stryker argued that, until the nineteenth century, the entire notion of binary sexuality was absent in Western culture: previously, women were considered to be an inferior variant of men. The binary model developed simultaneously with Darwin's theory of natural selection, with sexual differentiation interpreted as evidence of evolutionary achievement. Thus the binary paradigm, reflected in sex-segregated restrooms, was seen at the time as representative of a progressive view of gender. Racial segregation of restrooms was also based, Stryker stated, on the principle that differentiation constituted biological sophistication and superiority; prior to the civil-rights movement separate facilities were often categorized as "ladies," "men," and the nongendered "colored."

Sanders began his presentation by noting that his involvement with the issue of equitable restrooms began in 2015, when he was invited to design headquarters for a gay advocacy group and found that the building codes stymied the provision of gender-neutral bathrooms, considered essential to the organization's mission. He traced the development of his firm's speculative restroom prototypes, designed to accommodate a wide range of users. Kogan concluded the joint presentation with a discussion of legal initiatives aimed at altering the restrictive International Plumbing Code (ICP), which currently regulates most construction in the United States, in an effort to promote the design and construction of all-gender facilities.

The symposium's first session was followed by a keynote conversation by Stryker and Jack Halberstam, of Columbia University, moderated by Cavanagh. The wide-ranging discussion continued earlier analyses of bathroom design in the context of prevailing norms and raised broader questions including, as Stryker put it, "Why trans? Why now?" Referring to Stryker's work, Halberstam responded with the controversial assertion that "the trans body is heuristic…. The trans body reveals what we can't acknowledge about the systems we inhabit, which is not that we have to get rid of the gender binary, but that it's already gone." Referring to marriage and the conventionally defined nuclear family, Halberstam contended that we as a society are now "living in the aftermath of a number of systems that have actually already collapsed."

Opening the symposium's second session, "Museums," Sanders provided an overview that touched on evolving perceptions of the nature of spectatorship, crowd control, and curatorial inclusion, along with the game-changing invention of the reputedly neutral "white cube" space.

At the outset of her paper "All Museums Are Sex Museums," Jennifer Tyburczy, of the University of California at Santa Barbara, stated: "Sex is not…solely a relationship between human bodies, but also a relation between bodies and objects and the ways in which bodies are invited, coerced, and positioned around and toward particular kinds of things." Based on this definition, Tyburczy argued, "by exploring not only what sexual artifacts populate museums, but also how museums as built environments censure the circulation of certain forms of embodied knowledge that are considered 'noncompliant' (often with charges of obscenity, pornography, or the 'controversial')…we can learn a great deal about the architecture of social inequity." Tyburczy cited the creation of the so-called Secret Museum, in Naples, in the early nineteenth century, following the archaeological excavations at Pompeii and the discovery of myriad erotic images and artifacts, as a watershed. "Before and during that period, sex objects circulated mainly among the white male elite and were only shown to other members of upper-class society in homes, sparsely circulating catalogues, or medical and scientific journals," she said. "After the founding of the Secret Museum, however, many different genres of museums cultivated a particular strategy for sexual consumption largely modeled on the kind of detached viewership that occurred in private display settings."

Tyburczy demonstrated the significance of display techniques as conveyors of meaning by discussing Jacques Lacan


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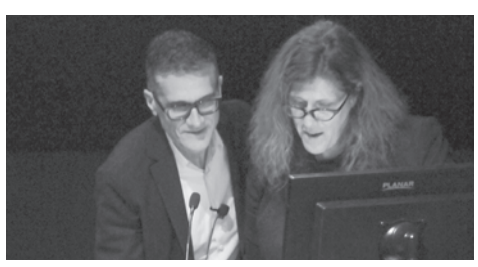
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and Sylvia Bataille's presentation in the 1950s of Gustave Courbet's *L'Origine du Monde* (1866); the presentation featured a depiction of female genitalia hidden behind an elaborate wooden cover designed by Lacan's brother-in-law André Masson. Citing numerous recent exhibitions focused on noncompliance, including her own work as a curator, Tyburczy struck a note of advocacy: "I humbly offer up queer curatorship as one potential mode of resistance and world-making, not in response to the new administration's rise to power [or]…to the rise of the global right, but in refusal and noncompliance to the normalization of [their] terms in museums and beyond."

Mabel Wilson, of Columbia University, delivered "The Smithsonian: Hints at a Racial Architecture," which contrasted the design of three of the constituent museums of the Smithsonian Institution—the Hirschhorn, the American History Museum, and the Air and Space Museum—as well as the East and West buildings of the National Gallery, with those of the Smithsonian's National Museum of African-American History and Culture and the Museum of the American Indian. Referring to the institution's first building, James Renwick's castlelike structure on the Mall, and the organization's initial approaches to the collection and display of artifacts, Wilson argued that design choices can reflect "the racialization of architectural style" and that the establishment of "racial difference as a scientific category was… fundamental to the [Smithsonian's] research and pedagogical project." Robert Adams of the University of Michigan, who supplied the symposium's closing remarks, praised Wilson's analysis for making "a substantial contribution to knowledge by delineating the relational structure of design complicity, tilting the animacy hierarchy…to explore the interior structures where knowledge and power collide."

In "Black Bodies/White Walls: Working the Museum," Columbia University's Mario Gooden addressed the underrepresentation of people of color among museumgoers, seeking to "unpack how the museum is a site of segregation" and examine "the legacy of American segregation laws on today's contemporary museums." Describing the arrest and incarceration of black Le Moyne College students in Memphis in 1960, following their intentional disregard of the public museum's policy of restricting a black audience to "Negro Thursdays," Gooden contrasted spatial and temporal segregation. Exploring the ramifications of each method of control, he hypothesized: "If there had been two collections—or two museums—the 'white' one could no longer make a claim to being universal." Limiting access to a particular time was a "way to guarantee the universality of what was in effect purely white culture. It was not enough to marginalize African Americans; they were required as silent witnesses to their own exclusion by a supremacist culture masquerading as a universal one." Gooden went on to explore the development of the African-American museum, citing the nation's first such institution, the Ebony Museum of Negro History and Art, established in Chicago in 1961, and the International Afro American Museum, founded in Detroit in 1965 and widely known by its powerful acronym, I-AM. He concluded with a presentation of the California African-American Museum's current expansion, designed by Huff & Gooden.

The following speaker, Charles Renfro, surveyed some of Diller Scofidio + Renfro's built work, including the Blur Pavilion Building and the Institute of Contemporary Art, in Boston, as exemplifying ways in which the firm's work has challenged traditional notions of designing and inhabiting exhibition space. Stuart Comer, of the Museum of Modern Art, focused on contemporary artists' exploration of space and nonconformity using Renzo Piano's Whitney Museum and its engagement of the once industrial and subsequently dilapidated Hudson River waterfront as a point of departure for looking at their depictions of the piers, including the structures' function as a gathering place for gay men. Comer focused on the work of Alvin Baltrop, David Wojnarowicz, Andreas Sterzing, Emily Roysdon, and David Hammons. He also examined the nature of the contemporary exhibition space and implied standards of behavior as explicated in provocative performance pieces and installations by Andrea Fraser at the Guggenheim Bilbao, Yves Louis Cohen at the Whitney Biennial, and Park McArthur at the Essex Street Gallery on Manhattan's Lower East Side.

The symposium's third and final session, "Urban Streets and Plazas," explored the most frequently inhabited and widely visible venues among the types discussed. Scholar Jos Boys began the session with a presentation about her "Dis/Ordinary Architecture Project," in which she harnessed the experience and imagination of disabled artists to inspire her students to devise inventive approaches to accessing and navigating built environments. Echoing a theme that resonated throughout much of the symposium, Boys concluded, "Access and inclusion are centrally about social justice. This fact needs to affect our processes as well as our products."

In her talk "Cities in Dust: Historical Perspectives on Urban Exclusionary Spaces," Clare Sears, of San Francisco State University, surveyed a variety of nineteenth- and twentieth-century legal methods employed to manage a public seen increasingly by power elites as intimidating and even menacing. As towns based on personal connections became cities of strangers, a sense of social order was increasingly linked to the creation of ordinances governing both the design of public space and behaviors permitted within those spaces. Identifying such regulations as "spatial governmentality," Sears created a timeline beginning in the 1860s, when the scope of California's existing nuisance laws was extended not only to encompass methods of sewage disposal and the operation of slaughterhouses but also the exclusion of noncompliant bodies considered to be "offensive" on the basis of health, race, and behaviors, such as cross-dressing. Nuisance laws proved difficult to enforce, and zoning laws subsequently became the principal legally mandated means of controlling shared space. Sears pointed out that although New York is generally cited as having established the country's first comprehensive zoning laws in 1916, Baltimore had already instituted zoning regulations based on race. Overtly racist Jim Crow laws prevailed in much of the country for decades. In the 1980s James Wilson and George Kelling's "broken window" theory, which posited that the prevention of minor forms of antisocial behavior would lead to lower rates of serious crime, laid the foundation for the establishment of nationwide quality-of-life policing efforts. Sears concluded with a look at the design of contemporary public spaces and, how they might evolve to promote greater inclusivity in the future.

In one of the symposium's most compelling and illuminating talks, "The Cosmopolitan Canopy: Race and Civility in Everyday Life," Elijah Anderson, of Yale University's history department, addressed the issue of "being black in white space." He noted the widespread persistence of de facto segregation long past the end of the civil rights movement and the realities of "a normative sensibility in…settings in which black people are typically absent, not expected, or marginalized when present." The presence of a "cosmopolitan canopy" that comfortably embraces differences—or at least appears to do so—can be disrupted, Anderson contended, by "behavior that is insulting or disrespectful or racist toward the marginalized person, reminding or informing that person that he or she simply 'does not belong' in this space….Black people call [such events] 'nigger moments.'" No degree of education, success, or acceptance in other realms or situations protects individuals of color from experiencing such moments.

In her thoughtful talk, Yale's Keller Easterling focused on the potential of the street to engender both tolerance and violence: "Power likes to exercise its force in public spaces….So much space being made now has managed to bargain its way out of any legal responsibility that even public spaces have become sites of exclusion and abuse." Acknowledging that changes to a space's physical form can alter its "disposition and temperament," Easterling asked, "How good are we really at changing that chemistry and generating situations of empathy?" She suggested that "the other" could transcend marginalization to become a highly effective agent of change and revision, concluding her remarks with the observation, "The noncompliant body is, as usual, leading the way toward a broad base of tolerance it has never been properly afforded itself."

Rashid Shabazz, of Arizona State University, focused on Chicago between 1890 and 1913, when the city's "vice districts," initially tolerated and even exploited as attractions, became strongly policed and the activities that occurred within them criminalized. During that period the Chicago police set off, in Shabazz's words, "a chain reaction that moved through the exercise of power—policing, surveillance, containment—into the quotidian geography of black South Siders." He contended that containment exacerbated substandard housing conditions, particularly the proliferation of "kitchenettes," a form of slum housing endemic in Chicago, quoting from Richard Wright's 1940 novel, *Native Son,* where the author defined "kitchenettes" as "our prison, our death sentence without a trial, the new form of mob violence that assaults not only the lone individual, but all of us." Shabazz then traced Chicago's cycle of housing construction, noting the replacement of kitchettes by the vast Robert Taylor Houses and Stateway Gardens, castigated by many as "vertical slums," and in turn these failed projects' replacement by market-rate housing. Citing recent efforts of Chicago's black communities to confront the city's historic "spatializing of blackness" and become "the architects of their own destinies," Shabazz delineated the rise of urban agriculture programs and their beneficial impact on the city's low-income neighborhoods.

In the session's last presentation, "The Future of Streets," Quemuel Arroyo, of the New York City Department of Transportation, took a practical approach. Noting that the DOT was traditionally known for its creation and maintenance of streets and highways, he highlighted its recent focus on public space, including fifty-three extant plazas and twenty plazas currently under construction, and the department's efforts to address the needs of underserved populations and noncompliant bodies. Aiming to jump-start economic activity, increase pedestrian mobility and access to public transportation, and promote pedestrian safety, the DOT has enhanced its ties to local communities and increased stakeholders' input in the design process.

Providing trenchant and synoptic closing remarks, Robert Adams spoke to images as diverse as Raphael's *School of Athens* (1511), a microscopic photograph of tissue from a person who died of muscular dystrophy (1972), and documentation of Ai Wei Wei's performance piece *Dropping a Han Dynasty Urn* (1995). Adams acknowledged that he felt "among comrades" and argued, "If architecture is to construct diverse, inclusive, and dynamic social spaces that promote equality and civil exchange among people, then we need more architects and educators" like many of the symposium participants. Adams noted that he was "always interested in the process of becoming interested in something as a form of commitment" and posed a question that was essentially positive in outlook yet left unanswered: "The attractor logics of interest circulating in the room can intercept our lives in unexpected ways. How do we keep the channels open?"

—THOMAS MELLINS
Mellins is an independent curator and co-author of *New York 1880, New York 1930,* and *New York 1960*.


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1 Joel Sanders
2 Joel Sanders and Susan Stryker
3 Joel Sanders, Terry Kogan, Shelia Cavanagh, Susan Stryker, and Barbara Penner
4 Sheila Cavanaugh
5 Terry Kogan
6 Jack Halberstam
7 Jennifer Tyberczy
8 Mabel Wilson
9 Mario Gooden
10 Charles Renfro
11 Stuart Comer
12 Jennifer Tyberczy, Mabel Wilson, and Mario Gooden
13 Joel Sanders, Jennifer Tyberczy, Mabel Wilson, Mario Gooden, Charles Renfro, and Stuart Comer
14 Jos Boys
15 Clare Sears
16 Elijah Anderson
17 Keller Easterling
18. Rashad Shabazz
19. Quemuel Arroyo
20. Robert Adams
21. Quemuel Arroyo, Keller Easterling, Rashad Shabazz, Clare Sears, Elijah Anderson, and Jos Boys

PHOTOGRAPH BY PABLO ENRIQUEZ, 2018

Hide & Seek, designed by Tom Carruthers (’05) and Jennifer Newsom (BA ’01, MArch ’05), of Dream The Combine, collaborated with Clayton Binkey, of ARUP, on the project. The installation received the MoMA PS1 Young Architects Award for 2018 and was displayed in the summer at PS1, Long Island City.

Spring 2018 Exhibitions

The Drawing Show, installation at Yale School of Architecture Gallery, Spring 2018, photograph by Richard House

Not Drawing Conclusions

The Drawing Show, curated by Dora Epstein Jones with Anthony Morey, of the A+D Museum in Los Angeles, was exhibited in the YSoA Gallery from February 22 to May 5, 2018.

For a certain kind of architect, drawing and image making hold an elevated position in the discipline. *The Drawing Show* provides some insight into exactly what kind of an architect that is. Far from demonstrating a tightly focused aesthetic, the work on the walls suggested production by a diverse set of hands, tools, and minds. The elaborate digital density of Michael Young and Kutan Ayata's "Symmetries–No. 7" and "Symmetries–No. 3" against the dark space and lit surfaces of Kelly Bair's "Every Road Will Lead to Nowhere" may not have presented the most drastic opposition in the show, but the colorfully abstract agglomerations of the former and the moody yet clear architectural figures of the latter alluded to drastically different agendas. Where Young and Ayata pointed to the potentials and contradictions of the visual document, Bair staged images of buildings within the compositional frame in a way that maximizes and clarifies conceptual intent. By no means mutually exclusive, these agendas cropped up again and again in the show, including work by Volkan Alkanoglu, Bryan Cantley, David Eskenazi, Stephen Kanner, Siena Koreitem and John May, Sophie Lauriault, Alex Maymind ('14), Kyle Miller, Carrie Norman and Thom Kelley, Sergei Tchoban, Clark Thenhaus, and Thom Mayne with Selwyn Gin and John Nichols Printmakers.

David Freeland and Brennan Buck's four drawings were among the most ambitious: built up of familiar elements (both platonic and specific), they staged nearly scientific examinations of space and objects, setting them up to demonstrate relationships that simultaneously complicate and clarify. They were explicitly figurative yet ushered a dense-line rendering strategy similar to flatter and less figural works in the show, creating a camouflage quality of central object against background, not as an act of disappearing but of describing the one (space) in the features of the other (object). It's a sneaky strategy as much for its own ambitions as for what it illuminates about the equally artificial assumptions and conventions we take for granted in more conventional drawings.

This ability to analyze and create in one image was exemplified by the best work in the show, such as the three small drawings by Carrie Norman and Thom Kelley. Similarly to FreelandBuck, they represent one thing in order to tell us about another, in this case the surface appearance of wood in three different applications. The dryness of this conceit is beautifully countered by the joy of the execution. The incidental features in the three drawings become primary and the primary subjects merely incidental: a wooden figure postures to the heavens in frustration or agony, his graining a faint stain that might as well be dirt; a toy cabin collapses or explodes under dramatic lighting, its end grains washed out by more intense chiaroscuro; a graphically positioned folding table recalls Jupiter or one of its moons, its grain so pronounced and yet its scale undetermined. I did not learn a lot about wood looking at these images, but they conveyed strategies for communicating embedded architectural qualities and ways of opening architectural ambition to different emotional stakes.

As important as drawing has supposedly become for architecture once again, and as well articulated and assembled as the show was, it did not satisfactorily resolve other thoughts about how architecture might function in the world: how it might expose and reveal relationships outside of its immediate disciplinary purview and how it might enlighten and open new relationships between the profession and the even more inscrutable world outside of the profession. Yet this analytic creationism seems a productive enough rubric through which to examine where our discipline is coming from in order to grasp where it might be going.

"Analytic creation" might also describe the strategy of the show's own design, by First Office. The thickness and volume of the display walls supported the explicitly planar faces holding the flatly displayed work. This presence yet blankness was mildly provocative, given the curatorial ambition of the show. A series of white sculptures was organized around the periphery of the gallery space, glowing harmlessly and upping the contextual ante through their sheer superfluity. These chubby, rudimentary light boxes seemed to be in defiance of a strict interpretation of drawing as 2-D or flat within the multidimensional world. White, volumetric, and dumb, they were like "undrawings" in contrast to the framed and articulate work on the walls. As you walked out, the volumes confronted you, not the drawings, nor the text. Maybe that's a reflection of the world we live in, but it's the last impression of the show: open-ended, mysterious, and blank. An architectural education trains a student to represent buildings, structures, desires, effects, conditions, spaces, and ideas. It does not, and should not, tell them which ideas.

—NICHOLAS MCDERMOTT
McDermott ('08) is a critic at the school and partner at Future Expansion, in Brooklyn, New York

Student-Curated Exhibitions

The Yale School of Architecture Gallery has launched a new program for students to curate and install exhibitions in the North Gallery space. Students will propose content that strives to be responsive to current interests and concerns in the school. Often tied to lectures and gallery talks, the exhibitions will be a forum for sharing passionate interests, reflecting on historical and current events, and making connections to broader contexts. Two exhibitions in the spring included *Ten Years of Practice in Eastern Contexts* and *Tempietto Exemplum.*

Ten Years of Practice in Eastern Contexts

Organized by five architecture students at Yale—Kevin Huang, Sunwoo Kim, Iven Peh, Pierre Thach, and Ziyue Lu—the exhibition *Ten Years of Practice in Eastern Contexts* was displayed in the North Gallery from March 1 to April 8, 2018. Designed by Ziyue Lu, with graphic design by Yale School of Art students Dustin Tong and Hyung Cho, the show featured work by YSoA alumni Soo K. Chan ('87), SCDA Architects, Singapore; Choi Jin and Thomas Shine (both '00), Choi + Shine Architects, Boston, London, and Seoul; Norihiko Dan ('82), Norihiko Dan and Associates, Tokyo; Hua Li ('99), Trace Architecture Office, Beijing; Huang Sheng-Yuan ('81), Fieldoffice Architects, Yilan, China; Doojin Hwang ('93), Doojin Hwang Architects, Seoul; Kumiko Inui ('96), Inui Architects, Tokyo; Michael Kokora and Marcus Carter (both '04), OBJECT TERRITORIES, Bangalore, India; Yichen Lu ('08), Studio Link-Arc, New York City; Cyrus Patell and Eliza Higgins (both '10), CollectiveProject, Hong Kong and New York City; Rene Tan ('87), RT&Q Architects, Singapore; and Na Wei ('04), WEI Architects, Beijing.

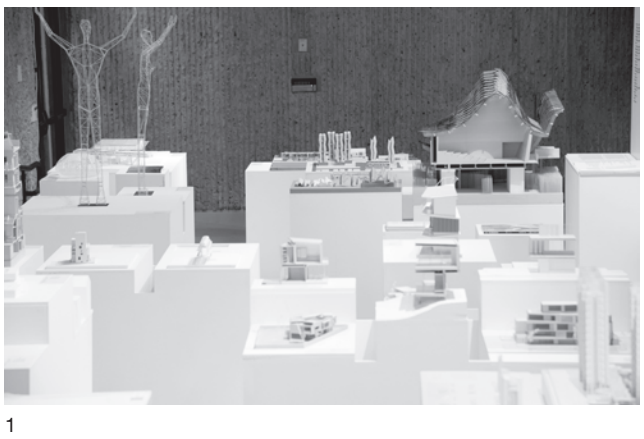
While these architects come from disparate cultures and regions, they share educational backgrounds and similar approaches to local issues and identity, giving their works more regional characteristics than any other universal topics of architecture. The exhibition design fostered a collective identity among the participants, whose works are seldom seen together as a collective. The formation of the student group YSoA East is an outcome of this joint effort. The five organizers of the exhibition are cofounders, while many fellow students contributed to the group and the exhibition through model making, graphic design, fundraising, and other activities.

The exhibition team included Karen Delgado, Daniel Xu Fetcho, Pik-Tone Fung, Varoon Kelekar, Hyeree Kwak, Justin Kit-Sing Lai, Yifei (Audrey) Li, Jewel Pei, Baolin (Paul) Shen, Jeongyoon (Isabelle) Song, Laura Quan, Wei-Shih (Vivian) Tsai, Rukshan Vathupola, Liyang Wang, Xiaohui Wen, and Jingqiu (Sophia) Zhang.

Tempietto Exemplum

Curated by Amanda Iglesias ('18) and Spencer Fried ('18), *Tempietto Exemplum* opened with a gallery talk that included presentations by Elisa Iturbe (BA '08, MEM '15, MArch '15), Nader Tehrani, and Cameron Wu. The show positions Bramante's canonical Tempietto within the contemporary through drawing. Nearly thirty architects and firms contributed original drawings of the Tempietto. The only requirement was to maintain a square format, just as the geometry of the square underlies and universalizes the Tempietto's proportions. The exhibition showcased a wide variety of responses: the drawings and corollary statements ranged from highly analytical to overtly whimsical. Among the mélange were watercolors, a 4-foot-by-4-foot hand-stitched tapestry, precise geometric analyses, a shimmering hologram, investigative field reports, a grid of 144 vintage postcards, and a photograph of a Tempietto wedding cake circa 1996. In an era of exceptionally diverse representational approaches, *Tempietto Exemplum* exemplified current attitudes toward both the joys and the burdens of architectural history.

Contributors included Abruzzo Bodziak Architects, Andrew Kovacs, Cameron Wu and Iman Fayyad, Christ & Gantenbein, Curtis Roth, David Eskenazi, Davies Toews Architecture, Elisa Iturbe, Fala Atelier, FORMA, Jimenez Lai, LCLA, MAIO, Medium Office, NADAAA, NEMESTUDIO, Office, Outpost Office, Pita & Bloom, Sam Jacob Studio, Schaum/Shieh, SOFTlab, studioAPT, t+e+a+m, Ultramoderne, and Young Ayata.



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1 *Ten Years of Practice in Eastern Contexts,* installation at Yale School of Architecture North Gallery, Spring 2018, photograph by Ziyue Lui
2 *Tempietto Exemplum* installation at Yale School of Architecture North Gallery, Spring 2018, photograph by Amanda Igelsias

Academic News

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1 Evan Sale and Davis Butner, *In_We Trust,* installed in Beinecke Library, May 2018, photograph by Mara Lavitt

2 Ecological Living Module (ELM), UN Plaza, summer 2018. Gray Organschi Architecture with Yale Center for Ecosystems in Architecture built for the United Nations programs on the Environment and Habitat and installed at the UN Plaza, photograph by David Sundberg/Esto, 2018

1968@50

The spring semester seminar "1968@50: Art, Architecture, and the Culture of Protest," taught by assistant professor Craig Buckley (history of art) and associate professor Eeva-Liisa Pelkonen (architecture), together with Kevin Repp, curator of modern books and manuscripts at the Beinecke Rare Book & Manuscripts Library, considered the role art and architecture played in the legacy of the 1968 protest movement. The seminar was held in the Beinecke library and drew from its vast and still greatly uncataloged collection of posters, publications, photographs, and other documents. Starting with Atelier Populaire at the École des Beux Arts and other activities unfolding in Paris during May 1968, the students studied groups such as King Mob Echo, Kommune I, the Black Panthers, Black Mask, Up Against the Wall Motherfucker, the Art Workers Coalition, Students for a Democratic Society (SDS), the Guerilla Art Action Group (GAAG), Archizoom, Superstudio, and the Black Workshop through posters, underground journals, and manifestos disseminated by the protagonists. The class considered various types of protest, such as occupation of sites and buildings, peaceful marches, theatrical interventions, and violent confrontations, and discussed their spatial manifestations and the era's legacy in terms of race relations, free speech, and the women's movement.

The interdisciplinary nature of the topic, at the intersection of art and politics, attracted students from the School of Architecture, the School of Art, Yale College, and the Department of History of Art as well as the History of Medicine program. Yale College senior Anna Rose Calzano wrote her final paper about Hugo di Pietra's urban actions; PhD students Mia Kang and Nientara Anderson, from the History of Art and the History of Medicine, respectively, studied the dissemination of imagery related to the Watts riots. Ishraq Khan, a PhD student in the history of art and YSoA, studied GAAG's protests at the Museum of Modern Art, while graphic-design student Rosa McElheny produced a manual for the weaponization of paper during various riots and happenings. Architecture student Evan Sale evaluated the actions of radical architecture group Superstudio against contemporary critical practices, and MED student Shuyi Yin compared the editorial policies of two architecture school journals: the official *Perspecta* and the student-run *Novum Organimum*. Sculpture student Suzanna Zak did a poetic overlay on Jacqueline de Jong's journal *Situationist News,* and MED student Jingqiu Zhang studied various attempts by MoMA and its critics, such as the Art Workers Coalition, to accommodate public art and space within the institution.

A. J. Artemel ('16), YSoA's communications director, discussed the debates that took place at the University of Nanterre around cybernetic theorist Abraham Moles. The students also curated a collection of documents from various university collections; the materials were uploaded to the research website, which was designed and maintained in collaboration with Pamela Peterson, of the Yale Center for Teaching and Learning, and the seminar's teaching assistant, Jolanda Devalle.

The seminar was supplemented with screenings of period films along with a series of lectures and panel discussions at various sites around Yale and New Haven that invited artists and activists from the era—Pulsa member William Duesing (BA '64), Black Mask's Ben Morea, King Mob Echo member Donald Nicholson-Smith, Weatherman Jonathan Lerner, graphic designer Sheila de Bretteville (MFA '64), and architect Tom Carey (MArch '70)— as well as scholars and architects such as Pier Vittorio Aureli (Yale Davenport Visiting Professor), lecturer Marta Caldeira, Yuriko Furuhata (McGill), William Marotti (UCLA), Tom McDonough (SUNY at Binghamton), and Felicity Scott (Columbia). Together, they revisted the events and consider the legacy of the period.

The semester culminated in an all-day student symposium and announcement of the winner of the design competition "Lipstick, Revisited." The jury, comprising Buckley, Pelkonen, Repp, and deans Deborah Berke and Marta Kuzma, chose the entry "In _ We Trust," submitted by second-year architecture students Evan Sale and Davis Butner. Their installation resembled both the sliced-up fluted shaft of a classical column and a stack of golden coins and built on the legacy of Claes Oldenburg's powerful gesture around concerns such as the state of higher education, the instability of facts, the conflicted status of monuments, and the role of money in our public institutions.

Sponsored by Beinecke, the installation was produced at YSoA's new West Campus fabrication facility under the supervision of faculty members Tim Newton ('07) and Adam Hopfner ('99). Originally designed as a temporary summer sculpture to be installed outdoors at Beinecke Plaza, it remained in the magnificent glow of the mezzanine for a week due to permit problems that arose as the area was prepared for the construction of the Schwartzman Student Center.

—EEVA-LIISA PELKONEN
Pelkonen (MED '94) is an associate professor and her book, *Exhibit A: Exhibitions that Transformed Architecture, 1948–2000* (Phaidon, 2018) is reviewed on page 19.

New Hines Professor Anna Dyson

In January 2018 Anna Dyson ('95) joined the Yale School of Architecture faculty as the Hines Professor of Sustainable Architectural Design in a joint appointment at the Yale School of Forestry & Environmental Studies (F&ES), a position held previously by Michelle Addington.

In this role Dyson directs the scholarship and research of a new PhD program in Architectural Sciences/Built Ecologies and oversees the joint degree program with the School of Forestry & Environmental Sciences. She is also starting the Yale Center for Ecosystems in Architecture (CEA) within Rudolph Hall and the New Lab, in the Brooklyn Navy Yard, to accelerate the deployment of transformative scientific advancements in new materials and systems for the built environment. CEA unites researchers across multiple fields, such as forestry, engineering, medicine, and public health, by prioritizing the requirements of living ecosystems to support biodiversity with clean energy, air, and water, material life cycles, and waste management.

Since joining the school Dyson and her team have worked on several projects. This summer CEA collaborated with Gray Organschi Architecture and the United Nations programs on the environment and habitat to demonstrate a micro house, called the Ecological Living Module (ELM), installed at the UN Plaza, in New York City this summer. The 22-square-meter ELM —designed to be energy- water- and waste-independent—is powered by next-generation renewable energy and was unveiled at the UN plaza during the High Level Political Forum on Sustainable Development Goals, in early July 2018. The prototype is intended to initiate discussion and debate on the future of housing and promote thinking on new design solutions, such as construction techniques that use renewable materials and resources, on-site solar energy, water harvesting and purification, indoor-air-quality remediation, and waste management in support of distributed micro-farming. Future iterations of the ELM with the UN will be tailored to the local climate and culture of different regions in Africa, South America, and Asia.

Dyson also initiated a summer workshop for Yale graduate students at the New Lab called "Futurizing Technology and the Environment." The workshop aims to study and investigate strategies for linking energy, water, air, food, and material life-cycle systems to address the urgent challenge brought about by the global housing crisis. Through this summer's micro-house program students analyzed four climate types and experimented with innovative ways in which new materials, devices, and integrated systems could generate fundamentally different infrastructural models for distributing resources at the module, urban, and district scales. Their work contributed to future design concepts for the regions of Nairobi, Cairo, and Quito and were also displayed during the ELM exhibition at the United Nations, in New York City.

Prior to joining Yale, Dyson was professor of architecture at Rensselaer Polytechnic Institute, where she cofounded the Center for Architecture, Science, and Ecology (CASE) in New York City with Skidmore, Owings & Merrill in 2006. CASE hosted the PhD program in Architectural Sciences/Built Ecologies, which has received multiple honors, including an Award of Excellence in pedagogy from the United States Green Building Council and the award for most innovative academic program from the Association for Computer-Aided Design in Architecture.

Recipient of *Architectural Record's* 2015 Innovator Award, Dyson holds international patents on building-system innovations for clean energy, water, air quality, and material life cycle. Her work has been exhibited at the Museum of Modern Art, the World Future Energy Summit, and the Center for Architecture. Dyson's designs for innovative systems have been recognized with more than twenty awards, including first prize from the American Institute of Architects for the Integrated Concentrating Solar Façade and Climate Camouflage systems as well as multiple Architect R&D awards for systems such as the Solar Enclosure for Water Reuse and the Active Modular Phytoremediation System.

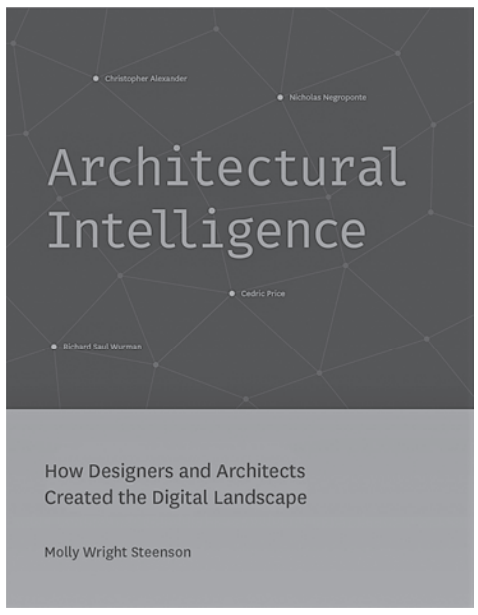
PhD Program News

This spring the Yale Architecture Forum programs analyzed the treasures of the Mediterranean region starting with Greece and heading west. Andrew Szegedy-Maszak, of Wesleyan University, discussed the representation of ancient Greece through the lens of mid-nineteenth-century daguerreotypes. Kristin Triff, of Connecticut College's department of art history, took us on a tour of the Orsini Palace at Monte Giordano, in Rome, and Melissa Katz and María J. Feliciano unearthed the secrets of the burial rituals of the Castilian court during the Middle Ages.

The Yale School of Architecture, in conjunction with the Department of the History of Art, is pleased to announce the continuation of the Yale Architecture Forum this year with a new proposal from Aaron Tobey and Ishraq Khan. Continuing the interdepartmental collaboration with Sara Petrilli-Jones and Mia Kang, new members from the History of Art department, the Yale Architecture Forum seeks to bring together junior faculty and disciplinary experts, ranging from architecture and urbanism to classical studies. Along with the PhD Dialogue Series, the forum bring these conversations to a larger audience.

Additionally, the PhD program saw its largest cohort graduate this spring, with successful thesis defenses from Tim Altenhof, Anya Bokov, Skender Laurasi, and Surry Schlabs. Hearty congratulations are due to Altenhof for receiving the 2018 Theron Rockwell Field Prize for his dissertation, "Breathing Space: The Architecture of Pneumatic Beings."

Book Reviews



Architectural Intelligence

By Molly Wright Steenson
MIT Press, 2017, 328 pp.

Architecture is rapidly becoming a subset of a larger, yet unnamed practice that is concerned with much more than the design and study of built form or even the spatial environment. Algorithms alter urban policy, devices shift traffic flow, and signage displays shape the attention and behavior of bodies in space. In a 2008 essay titled "What Do We Mean by 'Program'?" Benjamin Bratton writes: "My hope is that as points of contact between complex systems are necessarily both physical and virtual, and as each creeps further into the domain of the other, a combined agenda of architecture and interaction design will emerge called perhaps simply 'interface design.' "[1]

If the idea of subsuming architecture into interface design seems fueled by historical irreverence and disruption-hungry contemporary tech culture, Gordon Pask, cybernetician and collaborator on Cedric Price's Fun Palace, wrote only a half a century ago: "It follows that a building cannot be viewed simply in isolation. It is only meaningful as a human environment….In other words, structures make sense as part of larger systems that include human components, and the architect is primarily considered with these larger systems; *they* (not just the bricks and mortars part) are what architects design."[2] Understanding architecture as an interface or as a system has a long history within the architectural canon.

In *Architectural Intelligence,* Molly Wright Steenson examines four architects who shared an understanding of architecture as an assemblage of complex social, material, and spatial systems, involved software and computation in their practice, and, in turn, influenced the history of technology: Christopher Alexander, Richard Saul Wurman, Nicholas Negroponte, and Cedric Price. The book is divided into four main sections, one dedicated to each architect, and takes a primarily historical perspective that frames the architects' research within their historical, social, and academic contexts. Throughout the book Steenson focuses on the linkage between architectural thinking and software intelligence, and how architecture has originated many of the ideas and practices used in software and technology practices.

"Software design patterns," a software engineering concept for a set of strategies to common problems, comes directly from Alexander's *A Pattern Language: Towns, Buildings, Construction* (1977). Alexander understood architecture in terms of modeling space as a network of interconnected influences. How would a city and its complexities be modeled logically with diagrams or with software? Alexander eventually reached the notion of patterns, or heuristics, to describe spatial problems ("Intimacy Gradient," "Light on Two Sides of Every Room"). In the late 1980s and '90s software engineers began to draw on Alexander's patterns and began to create software patterns ("Factory Method," "Singleton"), making him in some ways more influential and popular within the field of software engineering than in architecture.

The term *information architect* was coined and popularized by Wurman, best known as the founder of the TED conference. After working for Louis Kahn and starting his own practice, Wurman was chair of the 1976 AIA conference, themed "The Architecture of Information," involving information design, computation, mapping, and data—essentially a proto-TED. Continuing this practice, he eventually started the first TED conference in 1984.

Initially trained as an architect, Negroponte founded the Architecture Machine Group, which led to the creation of the MIT Media Lab—to this day incorporated within MIT's School of Architecture. Negroponte's early work involved creating cybernetic feedback loops between living beings and machines—designers and computers, gerbils and robots. An "architecture machine," as Negroponte put it, is an intelligent learning environment between the human and the computer—"a partnership… of two associates that have a potential desire for self-improvement."[3] An architecture machine was thus ideally sensory, bodily, tactile, human, and conversational as well as spatial.

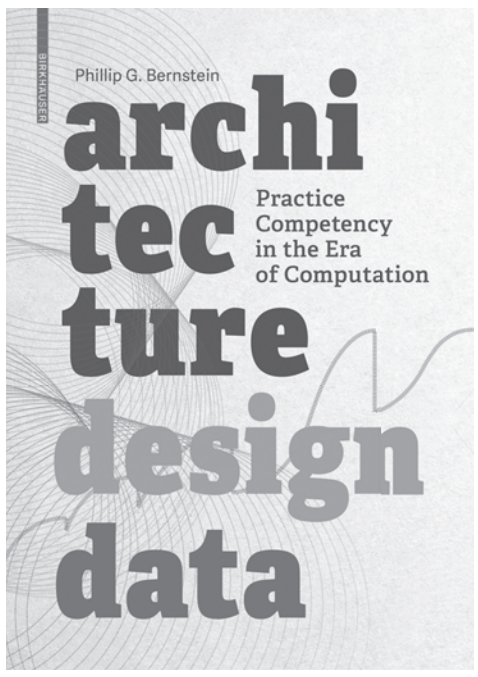
Price's (unbuilt) *Generator* project incorporated an early artificial intelligence machine created by John and Julia Frazer, both architects and technologists. The artificial intelligence was intended to be perceptive enough to know itself, become "bored," and move elements of the space around. In many ways *Generator* represents the spirit of Price's playful stance toward architecture as a system of interactions and spaces that intelligently push back on their users—that is, dynamic enough to participate explicitly in the act of defining a cybernetic spatial system.

Steenson's research is articulate, comprehensive, and fascinating; the work described firmly connects the history of architecture to the recent history of computation, artificial intelligence, information architecture, and systems thinking. While there is a vast amount of research and knowledge on display, the book does leave us craving for Steenson's thoughts on what the future of architecture should lead us toward in light of this history.

In many ways what *Architectural Intelligence* really needs is an equally fascinating sequel: a contemporary, perhaps more opinionated and speculative, follow-up. Who is continuing the practice of these architects now? What might complex intelligent architectural systems look like in the future? Is the future of architecture as a discipline essentially entwined with interface design? Should architects reclaim titles and become information architects, working with bits and atoms? Or should they become architects of emotional and social affordances, creating relationships in space? What *Architectural Intelligence* makes clear is that a desire to understand space as a system is hardly new. How might architecture continue to design and compute spatial systems in the future? Perhaps it's time for architecture to learn more from architecture.

—DAN TAEYOUNG
Taeyoung is an architect and technologist, an adjunct assistant professor at Columbia GSAPP, and a member of Prime Produce, the NYC Real Estate Investment Cooperative, and The Cybernetics Library collective.

1. Benjamin Bratton, "What Do We Mean by 'Program'?" *Interactions* 15 (2008), 20.
2. Gordon Pask, "The Architectural Relevance of Cybernetics." *Architectural Design* (September 1969), 494.
3. Architecture Machine Group, *Computer Aids to Participatory Architecture* (Cambridge, MA: MIT Press, 1971), "Preface."



Architecture | Design | Data

Practice Competency in the Era of Computation

Phillip G. Bernstein
Birkhauser, 2018, 256 pp.

This persuasive new book by Phillip Bernstein (BA '79, MArch '83), the school's new associate dean who teaches professional practice, is a wake-up call for emerging architects and their mentors. As an architect who works at the intersection of computation, design, law, and business, Bernstein is fluent in the technological adaptations and emergent practices discussed throughout the book. It is through this lens that he explores the ways technology has been used in the profession recently and frames the past as evidence for why the ways architects work should be fundamentally changed in the future.

Bernstein describes the backdrop of socioeconomic forces acting upon the profession while pointing out how the design culture has persisted in maintaining its rearguard mind-set, regardless of how many novel technological tools are used. For example, he notes that "the computerization of design in [its] early stages felt important and disruptive…[but implementation] relied strongly on long-established analog methods: drawing things, direct face-to-face communication, moving physical artifacts like disks and computer plots. Strategies for delivering projects remained largely the same." The consistency with which projects have been delivered has not led to good results; or rather, it has consistently led to poor results. The architecture, engineering, and construction (AEC) industry has the unfortunate notoriety as being the world's laggard in productivity and innovation. Architects in particular seem to have a poor grasp of profitability and efficiency, and those most revered for their design talent, often willing to work for long hours at low pay, are rarely admired for their business acumen.

Bernstein gives a clear-eyed and notably empathetic evaluation—considering his experience as an architect in the new technology industry—of this sorry state of affairs and then offers a way out. He imagines a future in which an architect's expertise becomes essential to managing an information-rich AEC industry that has transformed into a highly effective model. In Bernstein's future, "[u]nderstanding and prediction is precedent to making business commitments and structuring the architect's agency, and compensation based on predicted outcomes—rather than commoditized promises of limited fees—changes the very value proposition of practice itself."

This future is far from guaranteed, and it will take hard work to get there. Bernstein explains the opportunities offered by the newest technological advances in terms of recent frameworks proposed for understanding technology's effect on societal change. His text and diagrams eloquently explain what Mario Campo calls technology's "second turn"—cloud-based, predictive, and not limited to geometry (which is the basis for the "first turn"). But the path Bernstein charts to achieve this imagined future is essentially cultural and strategic, not technological. The framework he constructs targets the aspect of current architectural practice that is most responsible for its problems: risk aversion. Bernstein notes that we are "a generation of practitioners who instinctively partitioned themselves from any activity—cost estimating, schedule design, remediation—that might increase liability exposure….We may have avoided the risks, but we have missed enormous opportunities to better serve clients, deliver value, and enhance profits."

Others in the AEC industry have also pointed out that the architect's avoidance of risk limits responsibility, which in turn limits control over projects. When architects who have shed responsibility complain of not having a seat at the decision-making table, I've seen my colleague and legal expert Howard Ashcraft shrug and paraphrase Spiderman: "With great responsibility comes great power." Technology in its "second turn" is exactly the platform architects need to have the confidence to claim responsibility. Bernstein maps out how this leads to great power.

This book asks architects to embrace a new way of thinking, an approach that is less about new technology and more about changing our attitude toward risk. Bernstein promises rewards: "This changes the fundamental value of architecture itself in a social context by creating insights and protocols connected to the performative outcomes of buildings and a stronger provable correlation between the assertions of a design and the actual results created by the use and experience of the building itself." Since the end result of these changes is a more valued (and profitable) architectural profession that keeps its roots in design's experiential qualities, who can say no to this future? Not me.

—RENÉE CHENG
Cheng is professor and director of the Master of Science in Architecture, Research Practices concentration at the University of Minnesota. Starting in January 2019, she will be dean of the College of Built Environments, University of Washington in Seattle.

Exhibit A

By Eeva-Liisa Pelkonen
Phaidon, 2018, 288 pp.

There are two tedious assertions one constantly hears about architectural exhibitions: architecture is too difficult, or too niche, for the public to understand or enjoy in the exhibition form; also, architects speak an esoteric language and are not good at communicating their ideas. Eeva-Liisa Pelkonen's accessible new book on an exciting period of architecture exhibitions sweeps away these nonsensical ideas through a cornucopia of inspiring and genre-bending shows, any one of which I would rush to see if I had half the chance. These exhibitions were fully expressive works of architecture, creating spaces and experiences that thrilled audiences, changed political opinions, inspired and undermined canons, and made stars out of their creators.

Although Pelkonen is a formidable historian, *Exhibit A* has a breezy and concise style, beginning with the compact introduction on many of the canonical exhibitions of prewar Modernism. The meat of the book is a series of chronologically organized chapters that are broken down into descriptions of individual exhibitions. Some are brief and strictly factual, but important historical moments receive deeper examinations, either through longer articles by the author or researchers with specific expertise. There are also extracts from historical texts by curators and architects, along with articles characterizing critical reaction to the exhibitions. *Exhibit A* takes a colloquial approach—a sort of less chaotic version of Buchloh, Foster, Krauss, and Bois's *Art Since 1900*—to a topic that suits a bite-size format.

The book charts a semi-canonical path through the history of architecture exhibitions. The usual story is there (world fairs, pro-Modernist building exhibitions, MoMA and the International Style, avant-gardism, biennials, Po-Mo). Pelkonen's canny choice for the starting point of the chronology allows her to flesh out a convincing thesis, positing postwar architectural exhibitions as more critical and open-ended than those organized by the prewar Modernists. The book includes exhibitions at the boundaries of what is normally defined as architecture, highlighting social or spatial consequences. Two 1970s projects from Stockholm's Moderna Museet, *ARARAT* and *The Model,* are considered in few other architectural histories, yet they provide thrilling precedents for many contemporary architectural projects.

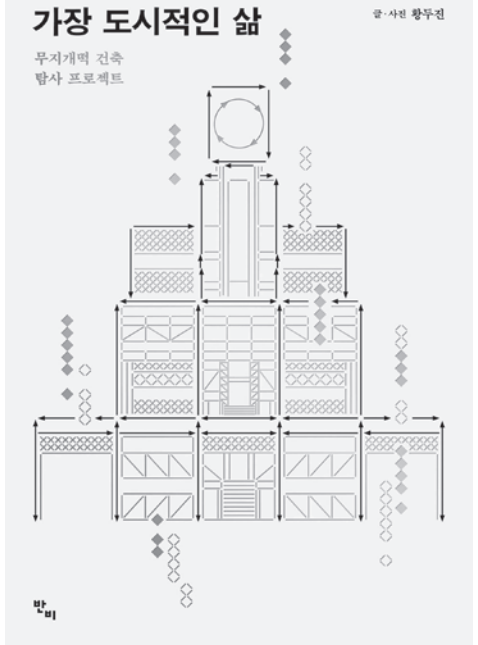
This inclusion of paradigms from the margins foregrounds the lack of exhibitions about the history of architecture. Only toward the end of the book's timeline do we discover exhibitions that are historicizing in their intent. *Vistara: The Architecture of India* (1986), a monumental show curated by Charles Correa in Mumbai, is the only historical survey covered. Thus, major museums are largely missing from the narrative (except MoMA, which is omnipresent). Pelkonen chose not to include the Victoria & Albert Museum's *Destruction of the Country House* (1974), curated by Roy Strong and credited with saving rural architecture in Britain from wholesale demolition in the 1960s and early 1970s. Also absent is *Foster Rogers Stirling,* shown at the Royal Academy in 1986, perhaps because it was an all too orthodox example of exhibition making. Larger institutions are an important part of the history of exhibitions, not because they are always innovative or challenging, but because they mark the entry of outsiders into the inner sanctum of respectability.

Pelkonen's history focuses on two polarities that characterize the period's architectural exhibition making. At one end, avant-garde voices generated independent projects in small galleries that produced extraordinary and often outlandish spatial experiences. At the other extreme, architecture was the setting for gigantic expositions (such as the Osaka Expo of 1970, which had 46 million visitors) that were inevitably aligned with the forces of politics and finance. The most compelling texts in the book give a real sense of the atmosphere that accompanied these events, particularly the one describing the famous 1968 face-off at the Triennale in Milan between Giancarlo de Carlo and the protesters who went on to occupy the Triennale's building and destroy his exhibition. These essays evoke what is particular to the exhibition format as a space where public life is enacted. This engagement can be choreographed or subverted, but it always happens in a room full of objects and warm bodies. Pelkonen's narrative shows how extraordinary that encounter can be.

The large-format book, designed beautifully by Jesse Reed/Order, contains pictures that make you wish you had experienced these ephemeral, compelling expositions. A ravishing photo of Lina Bo Bardi and Martim Goncalves's exhibition at the 1959 Bienal de São Paulo shows the gallery floor strewn with leaves among hanging curtains and suspended walls. An image of Pierluigi Nervi's Palazzo del Lavoro, the setting for *Italia '61,* inspires deep nostalgia for the noble hopefulness expressed by exhibitions of the past.

Exhibit A is a beautiful book that rewards browsing. And unlike many publications of the genre, it is a unique and useful catalog of many precedents that are worthy of attention, all described through the lens of Pelkonen's profound knowledge of the period.

—KIERAN LONG
Long is the director of ArkDes, Sweden's national museum of architecture and design.



The Most Urban Life

By Doojin Hwang
Banbi Publishing, 2017, 520 pp.
In Korean

Doojin Hwang's *The Most Urban Life* features extensive research on the unexplored mixed-use buildings, in Seoul, South Korea, an urban housing typology built in the 1960s and '70s. Although the typology is very common in many other cities, Seoul's strict Euclidean zoning codes, separating residential from commercial areas to form monotonous districts, served as a deterrent. Hwang has named the mixed typology "rainbow cake," referring to the diverse uses in a single building.

After the Korean War, between the 1950s and '60s, Seoul initiated a fast urbanization process in its population and economy. During that time the new "apartment" typology emerged to accommodate the city's increasing density and newly urban lives. Hwang dives deep to describe the development of the mixed-use apartment buildings in this period, most built as individual projects. Although they had a strong potential to become the city's new urban housing typology, they were soon overshadowed by mass single-use housing in the 1980s and '90s.

Driven by the government's top-town policies, these mass housing developments, or apartment complexes—which often had thousands of units—dominated the city's housing market, so that not only the cityscape but also the urban population became homogenized. Hwang criticizes this typology as isolated and disconnected from the city fabric. He argues that the unrecognized mixed-use typology has a stronger relationship with the city and enhances urban life. Today, Seoul's population is in a decline similar to that of Paris and Boston, but Hwang proposes that there is the potential for people to migrate once again from the suburbs to the city center, where the rainbow-cake housing typology could be reintroduced to accommodate the most urban life in the city.

A Seoul architect who graduated from Yale in the Post-Professional program in 1993, Hwang calls himself a "neighborhood architect." He has been continuously interested in the local and traditional architecture of Korea in his own design projects, such as Mumu-heon and Gaheo-heon. For him, local traditions include the more recent history of the city as well as the ancient past. This perspective has led him to define a new urban housing typology through the vernacular buildings of the 1960s and '70s. A significant aspect of the research is the discovery of projects that have been overlooked because they were initiated by developers' projects rather than designed by name architects. These buildings "emerged" in the city to accommodate market demand. However, this architecture reflects instinctive needs, living trends, and the demands of people and the city at the time. Therefore, Hwang also focuses on their relationship to the urban fabric and the programmatic composition of the buildings, rather than the architectural styles. The architects had to find ways to make the individual, standoffish buildings coexist within the urban fabric, unlike large apartment complexes that exist as standalone islands in the city without integrating into the urban fabric.

Most of the projects Hwang analyzes were designed in close relationship to their surroundings, such as Yoojin-Sanga, which follows the curve of a nearby stream and allows for a meaningful presence within the city, in contrast to apartment complexes that required reconstruction after thirty years. These rainbow-cake buildings provide clues to an urban housing typology that can once again enhance sustainable urban living. In short, this book is not a case study of historic projects but, rather, a proposal to return urban living to Seoul, both morphologically and socioeconomically.

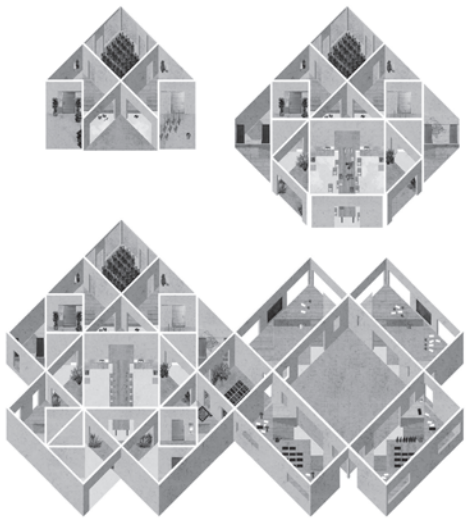
—DONGWOO YIM
Yim is principal of the firm PRAUD Architecture, based in Seoul and Boston.

Spring 2018 Advanced Studios

Yale's spring advanced studios were varied with many focusing on ideas of community. The following students were nominated for the Feldman Prize in each of their studios.

JOLANDA DEVALLE ('18) AND
ALISON ZUCCARO ('18)
Pier Vittorio Aureli, the William B. and Charlotte Shepherd Davenport Visiting Professor, with Emily Abruzzo Advanced Studio, spring 2018.

The studio "Shed No Tears for a Colonial City" focused on the Roman Agro, the sprawling suburban region surrounding Rome that was filled with *borgate* (spontaneous settlements). The students, after studying and visiting the sites and regions around Rome, imagined a new civic space, or common, along with a ritual in a territory that has been exploited for centuries.

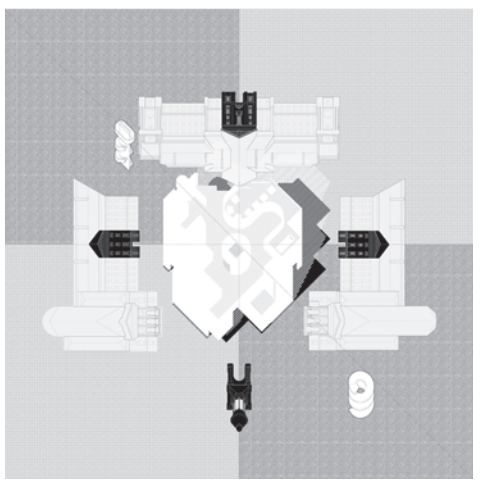


ISABELLE SONG ('18)
Tatiana Bilbao, the Norman R. Foster Visiting Professor, with Andrei Harwell ('06) Advanced Studio, spring 2018.

The studio "The Green Prison Complex" focused on the ramifications of NAFTA on Mexican industrial agriculture and the revitalization of tomato farming using high-tech methods that exploit labor and the environment. After visiting sites in Mexico, the students were challenged to design new centers for food production and integrated community uses.

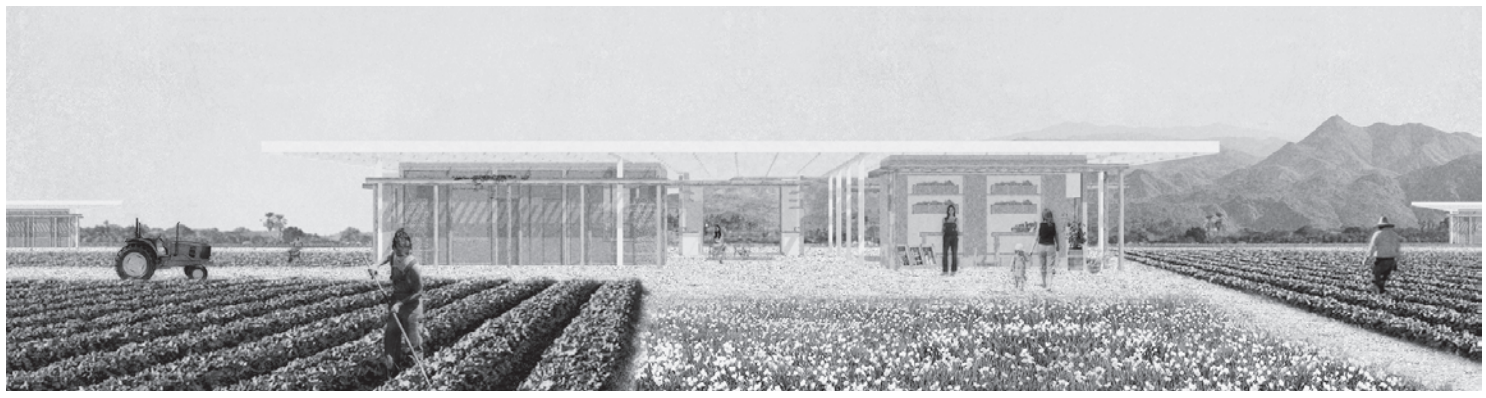
GUILLERMO CASTELLO ('18) AND
DANIELLE SCHWARTZ ('18)
Julie Eizenberg, the William Henry Bishop Visiting Professor, with Amina Blacksher ('10) Advanced Studio, spring 2018.

In the studio "Launch at Newtown Creek," the students imagined the new workplace for the urban waterfront with Newtown Creek Alliance and Riverkeeper, two environmental organizations. Focusing on sustainable systems after visiting industrial waterfronts in Rotterdam, students designed projects that recycled or produced in innovative ways while including public waterfront access and a community interpretive center.



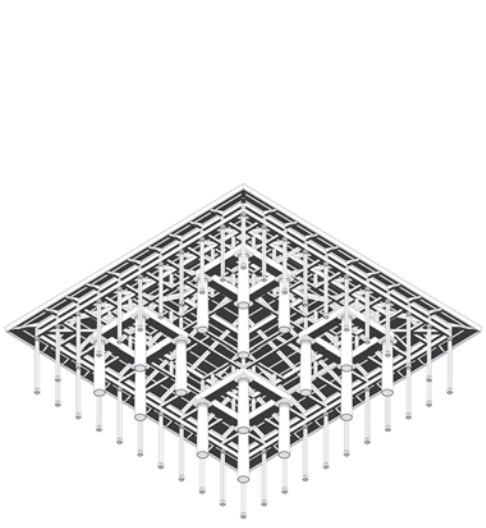
VALERIA FLORES ('18)
Róisín Heneghan and Shih-Fu Peng, the Louis I. Kahn Visiting Professors, with Eugene Han (PhD '20) Advanced Studio, spring 2018.

This studio explored the need for a more public area at the edge of Trinity College, Dublin, with the potential for a new student center combined with the Trinity Science Gallery, which exemplifies Ireland's interest in improving science education. The students visited London and Dublin and created tectonically rich projects on a spatially rigid site.



MEGHAN ROYSTER ('18)
Steven Harris with Gavin Hogben Advanced Studio, spring 2018.

In the studio "The Inland Empire" students were asked to reinvent the house for the areas along Los Angeles' periphery, designed and built by developers. After visiting the region to see primarily single-family houses, the students came up with inventive solutions to rethink the house in general and expand upon technological potentials for the future.



DIMITRIS HARTONAS ('19)
Elizabeth Moule, the Robert A. M. Stern Visiting Professor in Classical Architecture, with George Knight ('95) Advanced Studio, spring 2018.

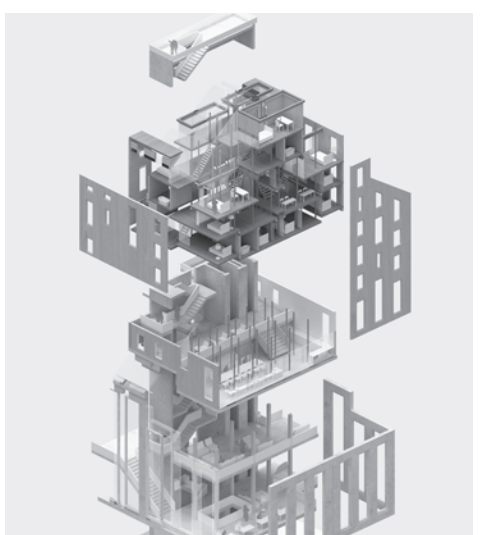
In teams, the students created a neighborhood plan for the Olympic Village area in Rome, and then, inspired by their visits to Rome and Venice, each developed housing projects for the refugee and immigrant populations in the city.

SHIYU GUO ('19)
Alan Ricks, the William B. and Charlotte Shepherd Davenport Visiting Professor, with Nicholas McDermott ('08) Advanced Studio, spring 2018.

In the studio "Africa U." the students addressed the dire need for more schools due to accelerating population growth through a direct engagement with technology. After visiting schools in Rwanda—where they worked on a design-build primary school—they designed an academic campus and developed their own curriculum with an interdisciplinary pedagogy.

CLAIRE HAUGH ('18)
Florencia Pita and Jackilin Hah Bloom, the Louis I. Kahn Visiting Assistant Professors, with Miroslava Brooks ('12) Advanced Studio, spring 2018.

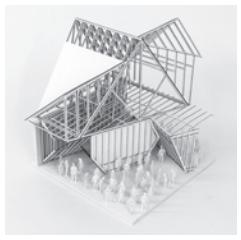
In "Easy Office," the students worked with appropriation, technology, and color in the design of an "easy" office in Culver City, near Los Angeles. The students used methods of embossing, plastic vacu-forming, and casting along with ideas of collage to design from the inside out.



ISTVAN VAN VIANEN ('18)
Hildigunnur Sverrisdóttir, the Eero Saarinen Visiting Professor, with Kyle Dugdale (PhD '15) Advanced Studio, spring 2018.

In "House of Grace," the students designed housing as a space of reconciliation on a dense, city-owned site in Reykjavik, Iceland, that interconnects with the web of infrastructure and community. As part of the C40 initiative the students met with city planners on their studio trip and presented a wide range of projects that sparked interest in the future of resilient housing.

Fall 2018 Exhibitions



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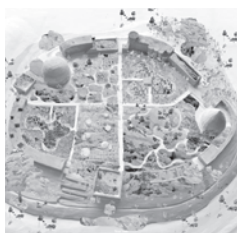

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1 Besler & Sons, Roof Deck model, 2015, from *Adjacencies,* fall 2018
2 Student project, Garden of Redemption by Hyeree Kwak ('18) on exhibition in *Two Sides of the Border*, fall 2018
3 Housing in Mexico, from *Two Sides of the Border,* fall 2018, photograph Iwan Baan

Adjacencies

Curated by Nate Hume ('06) and on display at the Yale Architecture Gallery from August 30 to November 15, 2018, *Adjacencies* is a group exhibition of building speculations by fourteen architecture studios: Bair/Balliet, Besler & Sons, Endemic, First Office, LADG, Mall, Medium, Millions, Mira Henry, Norell Rodhe, Sports, T+E+A+M, Open Workshop, and Young & Ayata. These projects represent a wide range of interests that, rather than culminating in one central position, form a series of overlapping tendencies that illustrate new turns within the field of architecture. These trends include reinvesting in architecture's history, investigating forms of communication, embracing composition, cultivating new audiences, and exploring the act of building. The building proposals resist an obsession with technology, defining the work not through specific tools or techniques but through operations that eclipse the generic label of "digital architecture." This does not mean that the architects reject technology; instead they absorb it into the design process by working seamlessly between physical and virtual platforms. Thus technology is embedded as part of the process rather than as the driver of the project, allowing the work to shed the field's recent technophilic tendencies, which have driven the pursuit of novelty and alien forms emanating from digital software.

The work presented in the exhibition displaces those inclinations in the interest of the vaguely familiar. Forms, materials, and organizations are recalibrated and cast against type to develop strange qualities and relationships that allure an audience, rather than overwhelming it through excessive surface effects or intricate complexity. Each office's project privileges physicality, surprise, playfulness, curiosity, and pleasure in search of a wider public and is represented in drawings, details, renderings, videos, gifs, apps, photographs, and physical models. The exhibition will transform over the course of the semester into six different configurations, each time changing the audience's relation to viewing the work and the physical adjacency of the projects to each other. The drawings and models are all a working document that communicates the desires of the project. The documents exist in a beautifully strange territory, building from the known conventions of architectural representation to become something more, with each artifact presenting a world rather than an output marked by its tools of production.

The engagement and production of new desires and audiences is crucial to the exhibiton and reflects its ambitions to instigate culture and question our perceived notions and understandings of reality. New, alluring worlds come forth through a multitude of scales and types including a bathtub, eave detail, a museum, a bay window, and a library, illustrating that there is no single genre or scale for this work. Likewise, there is no overarching style or metanarrative but rather an affinity for flirting and opportunistically mixing high and low, old and new, and familiar and unfamiliar to forge unique architectural experiences and relationships with audiences through cultural, formal, and material *Adjacencies*.

—NATHAN HUME
Hume ('06) is a Partner at Hume Coover Studio, editor of *Suckerpunch,* and a lecturer at PennDesign.

Two Sides of the Border

The exhibition *Two Sides of the Border* will be displayed at the Yale School of Architecture Gallery from November 29, 2018–February 9, 2019.

During the spring 2018 semester Tatiana Bilbao's office collaborated with thirteen architecture schools in Mexico and the United States on an ambitious project that examined, researched, and introduced architectural issues related to the United States and Mexico. At a moment when issues of migration are at the forefront of political discourse and NAFTA is being renegotiated, this overdue examination is an urgent challenge to architectural education. In almost every way the two countries perform as a region, and although the economy, infrastructure, languages, history, and cultures are shared, the current political climate emphasizes sharp differences across the border. To redefine and reimagine the region as an integrated whole is a critical project for architectural, political, and cultural institutions today.

The exhibition will focus on selected work by students from all the studios. The academic initiative is organized into five overall topics: territorial economies, migration, housing and cities, tourism, and creative industries and local production. Within those themes each studio professor selected a line of investigation. The show features models, maps, collages, and conceptual drawings that convey the breadth of the architectural issues and challenges. Construction models for a catalog, urban plans for downtown Monterrey, and conceptual border scenarios in El Paso will all be presented in various student projects.

As the centerpiece of the exhibition, photographer Iwan Baan was commissioned to travel to each of the studio sites to capture the changing landscapes and architecture's role in culture. These photographs reinforce the academic research by documenting the conditions of life for the people on both sides of a border and reflecting the architectural opportunities offered by these scenarios.

Coordinated by Tatiana Bilbao, Yale's former Saarinen Visiting Professor and Kahn Visiting Assistant Professor, the exhibition is designed and curated by NILE, the design office of Nile Greenberg, who taught with Bilbao during the spring semester at GSAPP.

These studios are included in the show:

- Tatiana Bilbao and Andrei Harwell's studio on reinvigorating rural Mexico, at the Yale School of Architecture;
- Tatiana Bilbao and Nile Greenberg's studio on Remittance Homes, at the Columbia University Graduate School of Architecture, Planning, and Preservation;
- Jorge Eduardo Galvan Salinas's studio on downtown Monterrey, at the Universidad de Monterrey;
- Juan Pablo Serrano Orozco's studio on development outside of Mexico City, at the Universidad Iberoamericano;
- Karolina Czeczek's studio on producing a food hub in the Ohio Valley, at the University of Cincinnati;
- Ana Paula Ruiz Galindo's studio on food production in Ulysses, Kansas, at The Cooper Union;
- Derek Delekamp and Rozana Montiel's studio on reconceiving the Tijuana–San Diego border, at Cornell University;
- Raveevarn Choksombatchai's studio on conceptual border strategies, at University of California, Berkeley;
- Stephen Mueller's studio on border dust, at Texas Tech University;
- Ersela Kripa's studio on cross-border pollutants, at Texas Tech University;
- Kathy Velnikov's studio on border water conditions, at Taubman College, University of Michigan;
- Juan Miro's studio studying Monterrey and Austin, Texas, at the University of Texas at Austin;
- Robert Hutchison and Jeff Hou's studio on urbanism in Mexico City, at the University of Washington.

—NILE GREENBERG
Greenberg is director of the design firm NILE and is and designer and curator of *Two Sides of the Border*.

Building Project 2018

This year's iteration of the Jim Vlock Building Project is the second of a five-year partnership with Columbus House, a New Haven nonprofit working to end homelessness. Our class was tasked with the design of a two-unit house for this target group. The collaboration with Columbus House provided social engagement that was valuable to project design research. Visits to its shelters and conversations with residents throughout the semester helped us to understand the social aspects firsthand.

In the winning proposal a single envelope matching the scale and profile of the surrounding houses joins together two discrete units —one a studio and the other a single-family apartment. An array of scissor trusses decouples the interior ceiling from the exterior roof profile, both in-creasing the house's height on the exterior and decreasing the ceiling height on the interior to comfortable proportions. Within this shared envelope, an uninterrupted surface comprising donated cross laminated timber (CLT) panels, acting in both plan and section, separates and differentiates the interiors of the two units. The CLT panels were cut and finished off-site at Yale's West Campus facility before being delivered to the site and craned into place. A shared meandering wall defines the shape of each unit so that each feels the presence of the other. The line of the CLT partition continues in the exterior landscape via a retaining wall, creating a side yard for the studio and a backyard for the family unit while matching the datum line established by neighboring porches. The house will be completed in the fall.

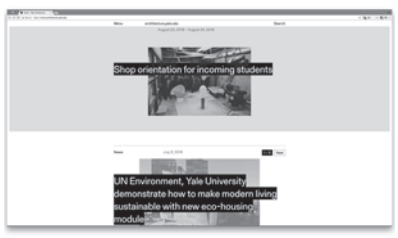
Jim Vlock Building Project 2018 under construction, photograph by Deo Dieparine ('20)

After visits to Columbus House and volunteer opportunities, we entered into a dialogue about issues concerning homelessness and affordable housing. During the semester the underlying complexity of the issues very quickly expanded beyond the scope of the studio.

As an additional collaboration with Columbus House, the class organized a public exhibition, providing context for the underlying issues that informed the choices made in the design of the house. Installed as part of this summer's International Festival of Arts and Ideas on the New Haven Green, the pavilion originally designed and built by last year's class was modified for new content, including local organizations working on issues of homelessness and housing. Workshops and events were held in the pavilion to provide the community with information about how to tackle these issues and prompt discussions about the meaning of home. Participating organizations included Mothers (and Others) for Justice, the Connecticut Fair Housing Center, the New Haven Legal Assistance Association, the Partnership for Strong Communities, the Connecticut Coalition to End Homelessness, and Hill Central School.

—CAMILLE CHABROL and GENTLEY SMITH ('20)

YSoA's New Website



www.architecture.yale.edu

Launched this past spring, the school's redesigned website opens a new era for our online communications. With an entirely new database and updated design language, it will allow the school to better communicate with students, faculty, alumni, and prospective students as well as host more information on current and upcoming events, display archival images and documents from the school's history, and serve as a conduit for all members of the school's community.

Visitors to the new site are greeted by a video loop of various scenes from the school along with a selection of upcoming events, timely news and announcements, recent publications, and selected student work. Courses and events are now listed by semester, and course-related pages can host a flexible array of content, from class descriptions to photos from the advanced-studio trips and images of final student work. The intuitive content-management system allows the web editors to keep MED and PhD program pages current and design a more useful and engaging alumni page. The new site also complies with current best-practice guidelines for web accessibility for visitors with disabilities.

The New York City-based graphic and web design firm Linked by Air designed the site. The company has completed many high-profile projects, including websites for Museo Jumex, the Whitney Museum, ICA Los Angeles, and the New Museum. Partners Tamara Maletic and Dan Michaelson are alumni of the graphic-design program at the Yale School of Art, and Michaelson designed *Perspecta* 34 (2003). This background allowed the team, which included designer Christopher Roeleveld and programmer Dylan Fisher, to quickly grasp the school's needs and develop a highly original and institutionally relevant design.

Conceptually, the site takes many cues from Paul Rudolph Hall, combining clean Modern design (type and color blocking) with playful formal gestures (size changes with a hovering mouse and a giant spinning wheel). A paprika-colored line at the bottom of the browser window simulates the school's famous carpet and, when lifted, reveals the navigation menu. Navigation is diagrammed in section, inspired by the building section. The design situates the school in the wider Yale Campus with a diagrammatic map on the home page to link it to the other arts schools and the museums. The typography and colors also relate to the posters designed by Pentagram's Michael Bierut since 1998. We hope you will enjoy using the new website and provide us with feedback.

—A. J. ARTEMEL
Artemel ('16) is the communications director of YSoA.

Spring 2018 Lecture Series

January 11

RÓISÍN HENEGHAN AND
SHIH-FU PENG
"CALIBRATION"
PAUL RUDOLPH LECTURE

Róisín Heneghan and Shih-Fu Peng considered the various ways their projects are "calibrated" during design development in terms of structure or material requirements, sites or geometries, or the forces of history and culture related to the project sites. Material selections for their Egyptian Museum and Giant's Causeway Visitors Centre posed strict structural challenges (they featured indigenous onyx and basalt, respectively), which were solved by formulas and algorithms that informed the rest of the buildings' site strategy and façade design. At a smaller scale, their bench for the Irish Pavilion at the 2012 Venice Biennale had to be tuned within an acceptable range of elastic deformation for steel.

"There is always an abstract underlying grid that organizes the building…you don't really see it, but it affects everything that is visible. Fundamentally we don't believe in the random. Everything we do that is random has been recalibrated into extreme precision."

The Palestinian Museum site is "an amazing landscape. The landscape is very, very worked. Every place has these amazing agricultural terraces that dot the hills. Italo Calvino talks about how the city tells its history through its physical markings, and we were interested in the way the landscape, through the physical markings, tells how that place has been inhabited. The site is on a hilltop, and it had these agricultural walls that we wanted to reuse."

January 18

DAVID BENJAMIN
"NOW WE SEE NOW"

David Benjamin, founding principal of The Living, adjunct professor at Columbia's Graduate School of Architecture, Planning, and Preservation, and director of its bio-incubator, discussed shifting the paradigm of architecture away from the pursuit of perfection and toward what he calls "the biological outlook." Through its output, topics, and methods, his work illustrates new possibilities for building at the intersection of biology, computation, and design. New research in biology yields new ways to build—from bricks grown of mycelium to structures modeled on the branching form of slime mold—and new approaches to architectural production.

"Design with a black box. Design with forces outside our control. Design with a certain amount of uncertainty….This biological outlook is different than an outlook associated with computational thought and practice. The biological notion of a good solution that is evolved in random variations is opposed to a computationally optimized solution. I think it asks us to leave any pretension to universal perfection aside."

January 25

JANE RENDELL
"HOME/WORK DISPLACEMENTS"
SONIA SCHIMBERG HONORARY LECTURE

Jane Rendell explored themes of responsibility, home, and work in her deeply personal and peripatetic lecture. Organized as a series of captioned episodes, it considered the roles of the architect as historian, memoirist, critic, urban explorer, homeowner, academic, administrator, and engaged citizen—all roles that Rendell plays. One part of the lecture examined the legacy of social housing by comparing several Modernist housing estates throughout London with a modest bungalow in the countryside that was built for the campaign "Homes Fit for Heroes." The seemingly disparate sites were tied together by a set of photographs she discovered in the decaying bungalow and her own search for a flat as a homeowner. Another part of the talk recounted her "critical action at work" as professor and administrator at the Bartlett, opposing the institution's acceptance of a corporate gift that might have undercut its reputation as an impartial research institution.

"I'm not sure Modernism has failed… rather the aspirations for social community and progress it embodies have been driven out in England, at least by governments keen to promote an ideology of homeownership. If everyone is weighed down by a hefty mortgage, the capacity for dissent is drastically reduced. There's a lot at stake when the social estate of the Modernist project is sold off as a good opportunity for investment on primelocation.com."

"I look forward to what we can suggest together that might make the architecture profession and associated fields take a greater ethical responsibility for the challenges of our time, of which there are many—housing, education, the environment, and resource extraction."

February 1

FLORENCIA PITA AND
JACKILIN HAH BLOOM
LOUIS I. KAHN VISITING ASSISTANT PROFESSORS
"EASY WORK"

Architects based in Los Angeles, Florencia Pita and Jackilin Hah Bloom traced several themes through projects of their design partnership, Pita & Bloom. The idea of an "extracted curve"—an edge or line picked out of an everyday object—informed the design of ballooning space frames in an installation conceived for MoMA PS1 and the vinyl graphics developed for the entry façade of the Princeton School of Architecture. The notion of "2.5D"—volume implied by line—drove designs for the Mexicantown Plaza, in Detroit; Harvey Milk Plaza, in Los Angeles; and a project for the L.A. riverbed. Finally "color as materiality" characterized many of the projects, most notably the affordable-housing prototypes commissioned by the Mexican government agency INFONAVIT, inspired by the "sensibility and imagery of the context."

"In today's image-saturated climate, it's not radical any more to defamiliarize, copy, and resignify in design processes, especially in architecture where these operations are ubiquitous. In our projects we work through methods of appropriation, 2.5D, and images. We aim for the manipulation of geometry or image…calling attention to the apparatus that produces something other than the image, that yields a new backstory to the image, a new sort of citation. Color is fundamental for us, and we look at it not as a code but as a materiality, shifting the notion of flat color to three-dimensional elements. We coalesce form with color in a way that is innate to the project and the process that produces it. This allows color to be seen as an attitude and a material condition rather than an application that has symbolic reference."

February 5

JUSTIN GARRETT MOORE
"URBAN FIELDS AND DESIGN TOOLS"
EERO SAARINEN LECTURE

Justin Garrett Moore, executive director of New York City's Public Design Commission, assessed the practice and tactics of urban design in his lecture. Drawing on work he has done as a public servant and private citizen, he offered examples of design that relied on research, delineation, inclusion, interdisciplinarity, strategic action, and vision. He offered historical lessons about community building, citing the work of Flanner House (a peer-led Indianapolis community organization to which his grandfather belonged) before turning to his own work. His plan for Hunt's Point, in New York City, and the Urban Design Playbook comprise a series of ways to involve community members in the formative stage of the planning, design, and review process, focusing on social equity and inclusion. He concluded by considering a housing rehabilitation and tree-planting project initiated by his family's organization, Urban Patch, which addresses needs arising from vacancy and disinvestment in inner-city Indianapolis.

"So these are three young black men walking down their street, and because there is not a sidewalk someone in a truck is allowed to hit them, and they get criminally charged. That is a policy decision based on policing laws, et cetera, but it is also a design decision. We talk about a space and decisions and responsibility, but these are the kinds of questions that need to be more embedded in our thinking as designers. We need to constantly challenge the combination of skill sets in planning and how designers operate—what are the effects on people, communities, bodies, and space?"

"The Flanner House mission states: 'What is it about? About people. About their needs. Their abilities. The land they live on. The land they till. The food they grow. About the cities they live in. About the jobs they do. How they do them. And about the houses in which they live. About what people know. And don't know. And what they ought to know. Ought to know to help make American still greater.' Much of our work and responsibility is about trying to figure this out."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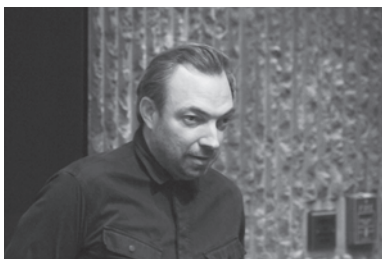
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1. Róisín Heneghan and Shih-Fu Peng
2. David Benjamin
3. Jane Rendell
4. Ines Weizman
5. Eyal Weizman
6. Florencia Pita and Jackilin Hah Bloom
7. Justin Garrett Moore
8. Julie Eizenberg
9. Luis Callejas
10. Alan Ricks
11. Craig Buckley
12. Liam Young

February 26

JULIE EIZENBERG
"URBAN HALLUCINATIONS"
BISHOP VISITING PROFESSOR

Julie Eizenberg, principal of Konig Eizenberg Architects, discussed reality and perception in the twenty-first century by considering work featured in her recent publication *Urban Hallucinations.* The projects, ranging from typological studies of the housing stock in Santa Monica to plans for market-rate and affordable-housing complexes, offered lessons about the forces that shape the city. Eizenberg advocated for taking a fresh look at place making and community building in urban areas whose residents are ambivalent about development and conscious of regional issues like sustainability, affordability, and housing shortages. Working under the assumption that opportunities hide in plain sight, her firm tackles the context of increasing regulation, differing opinions on responsible growth, and priorities for quality of life to extract unexpected and compelling approaches to the making of architecture in the city today.

"Complex issues of displacement and gentrification must be weighed against sustainable benefits, like transit-linked density and alleviating the housing shortage. Though imperfect, the mechanics of developing housing are more rigorous and participatory than many claim. The challenge to realize today is that the structure to imagine is not just that of the building but also of the extended place in which we live and work. The more you can get people to bump into it, the more muscle a building has to do things socially for a community."

March 29

LUIS CALLEJAS
"IMAGES OF MANY NATURES" OR
"THE NATURE OF IMAGE"
TIMOTHY EGAN LENAHAN MEMORIAL LECTURE

Luis Callejas, a landscape architect and principal of LCLA, discussed the role of image making in landscape and architectural design. He traced how many designers use tools and techniques from art—such as photography, painting, drawing, and collage—to document landscapes, particularly when they don't have access to the tools of architectural representation. Photography allows Callejas to capture and collect landscapes in his travels and provides the source material for his original collages. He discussed the interrelationships between producing work for competition, practicing, and teaching in Bogota.

"What you see here is an iconic landscape. The wax palm is the national tree, the symbol of Colombia. These are the tallest palms in the world and only exist here. But what you see in this space, which is considered one of the most beautiful landscapes in Colombia, is also one of the most serious ecological disasters in Colombia. This is a story of violence that actually has little to do with drugs. It has to do with cattle and lan ownership. These landscapes, which used to be jungles, started to be clear-cut when the cattle business replaced agriculture. Essentially these palms were competing for light when this was a jungle (that's why they grew so tall), so they only become visible—objectified—once the jungle is cut. So the landscape, which has a dramatic history, is also a symbol of the country.

"We were interested in drawing palms, trees, and general plant material with the same intensity that you would draw architecture. We thought it was a cool experiment, but there is a humorous element because the competition would be judged by architects, so we thought it should be drawn with strict codes of lines and axonometrics. These projections don't make a lot of sense in terms of drawing landscape, but we thought it was necessary to convey plants as architecture to that kind of jury."

April 5

ALAN RICKS
"JUSTICE IS BEAUTY"
DAVENPORT VISITING PROFESSOR

Architect Alan Ricks, a founding principal of MASS Design Group, focused on how architects can make positive change in the world through self-initiated work and alternative project-delivery methods. Ricks and his team at MASS have brought architectural health-care solutions to several developing countries, including Rwanda, Congo, and Haiti. Drawing on the lessons of early health-care pioneers Florence Nightingale and John Snow, the firm has developed buildings that heal rather than spread disease. Attuned to local conditions and indigenous customs, the facilities accommodate patients and their families seeking treatment for cancer, cholera, tuberculosis, and many other diseases. Using examples of the firm's work, Ricks illustrated how the firm's mission (achieve a simple, legible, and transmissible way to improve lives), methods (design not only the building but the process by which the building will be created based on a business modeled as a 501c3 nonprofit organization), and metrics (the educational, environmental, and emotional outcomes of the project) contribute equally to the firm's success.

"Why this project? It shows how we might think systemically, how we might think differently about how we fight diseases like cholera. Are temporary responses appropriate? More broadly, can we think differently about how we respond to the types of crises where 99 percent of the money goes into disaster relief? What if for every dollar spent on an emergency scenario we invested a dollar into long-term resilience? That's what we're seeing here with a facility that continued to deliver care and actually builds capacity rather than just providing a temporary Band-Aid. And lastly, how do we think about the future of our municipal systems? Do we think they will ever raise the millions of dollars that the Haitian government said they needed to build municipal water and waste systems? It's hard to imagine. But what if we thought of a more community-based, disaggregated model of delivering waste treatment and clean water—it might be built on some of this technology placed into some of these communities. These are all things we can improve by thinking systemically. And this gets us back to our mission, which is to build, research, and advocate for architecture that promotes justice and human dignity."

April 12

CRAIG BUCKLEY
"GRAPHIC ASSEMBLY"

Yale Department of Art History assistant professor of modern and contemporary architecture Craig Buckley offered his thoughts on the emergence of photomontage in architectural representation after the Second World War. By examining canonical and new images from practitioners in Europe and the Americas, he drew out the trends, meanings, and interrelated global affairs that photographic elements can signify. He offered a distinction between photomontage, which combines photomechanical elements produced with optical machines, and collage, which is concerned with material texture, color, composition, and relief. Photomontage, he argued, creates a new technical image that can be further reproduced and circulated.

"I'm interested in the long history of photo montage as a conceptual technique. Why did such a conceptual technique become so pervasive during the postwar period in architectural culture, and what role did it play in the international network of architectural practice that emerged in the 1960s? At a moment that cut-and-paste has been assimilated into the interfaces for manipulating digital information, I think it is worth returning more carefully to the history of such a composite image-making technique…and mining it to see what kind of cultural work architects were doing with it at that time."

April 16

LIAM YOUNG
"CITY EVERYWHERE: STORIES FROM THE POST-ANTHROPOCENE"
DAVID W. ROTH AND ROBERT H. SYMONDS MEMORIAL LECTURE

Futurist Liam Young led us on a tour through a near future informed by the current and emerging technologies that are shaping the world today. Drawing on the work of his cooperative and nomadic documentary firm, Unknown Fields, he charted what is happening in sites around the world to power and produce today's technologies. In this speculative future city, "City Everywhere," landscapes are endlessly remade, reshaped, and engineered by, through, and for our machines. We visit lithium mining fields in Bolivia where mining excavations are visible only to "the eyes of a drone"; black-market gem fields in Madagascar where it is cheaper to pay an allowance in rice than to fuel and operate a mechanical conveyor belt; and a radioactive lake in Inner Mongolia created from the production of three products: the iPhone, MacBook, and Tesla electric battery. His provocative near-future scenarios eerily resemble our present—an epoch where technology is the dominant force shaping our world.

"The speculative architect doesn't design buildings but works between documentary and fiction to tell stories about the global and urban implications of new technologies. In our work we borrow from the technologies of fiction and performance to collect and visualize stories of cities and landscapes, both real and fictional, and to engage audiences about the ways technology is changing the world. We site our work within the digital geography we title the Anthropocene.

"We brand our technologies with terms like Cloud, Air, and Featherweight, but in reality they are violently wrenched from the earth. And as our personal electronics tend toward the invisible, they conjure in their shadows an undeniably visible gray mountain, a one-kilometer-deep pit, a ten-square-kilometer radioactive tailings lake, or landscapes that are a counterweight to the apparent immateriality of computing, communications, and electric energy. The infrastructures of the digital world have an extraordinary influence on material experience.

"Could we imagine redesigning our gadgets not according to how they slide into our pockets or how they feel in our hands but for the networks they set in motion? Could we collapse landscape design and product design into one move? What could alternative design criteria be for design that wasn't engineered around cheap labor costs and material availability?"

—The lecture summaries and excerpts were writen and compiled by BENJAMIN OLSEN ('19).

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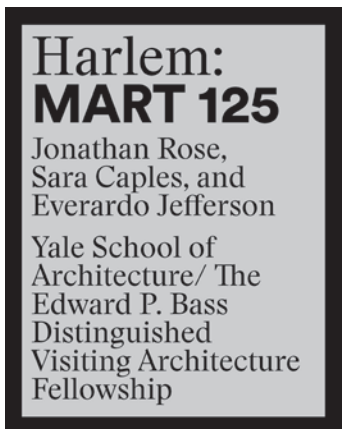

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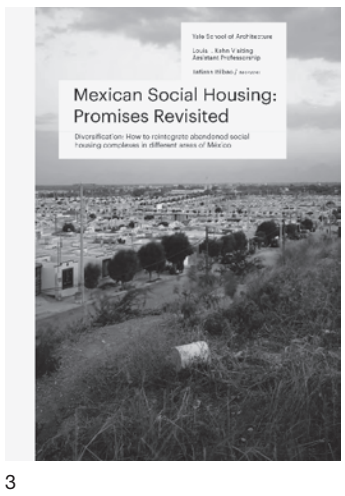

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YSoA New Books

The following books were recently published by the Yale School of Architecture and distributed by Actar D.

Please check our web site to order and to see our offerings of on-demand books www.architecture.yale/publications

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1 FUTURE REAL

Future Real, a Kahn Visiting Assistant Professorship book, features the studios of Michael Young, Kersten Geers, and David Erdman. The book includes interviews with the professors and essays on their specific studio topics. Michael Young investigates the past from the future in "Aesthetics of Accelerationism: The Icelandic Infrastructure. 2036–2056." Kersten Geers analyzes visions for agricultural ensembles for communal living in "Architecture Without Consent 19: Almost Classicism," and David Erdman looks to the potential of building on top of housing estates in Hong Kong in "Objects and Qualities." The book was edited by Nina Rappaport and Aymar Marino-Maza ('17) and designed by MGMT. Design.

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2 HARLEM, MART 125

Harlem, Mart 125 features the Edward P. Bass Visiting Distinguished Architecture Fellowship studio with developer Jonathan Rose and Kahn Visiting Assistant Professors Sara Caples and Everardo Jefferson. They set the students on the task to design a new building across from the Apollo Theater on 125th Street, in Harlem. The students designed a sustainable mixed-use residential and cultural building, with housing for retired jazz musicians, restaurants, and media spaces on the last city-owned parcel. The studio questioned issues of cultural representation versus the mutability of the site's ethnic anchorings and the viability of mixing uses. The book features interviews with the studio teaching team and those on the studio juries, including Robert A. M. Stern, Alexander Garvin, and Vincent Chang. The book was edited by Nina Rappaport and Jenny Kim ('15) and designed by MGMT.Design.

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3 MEXICAN SOCIAL HOUSING: PROMISES REVISITED

Mexican Social Housing: Promises Revisited focuses on the Louis I. Kahn Visiting Assistant Professorship studio of Tatiana Bilbao. The students were asked to reintegrate abandoned social-housing complexes, and the studio was organized in conjunction with INFONAVIT (Institute of the National Fund for Worker's Housing). In response to the aggravating abandonment rates in Mexican social-housing complexes, the students analyzed the specific environmental conditions of housing complexes in different areas—Monterrey, Tijuana, Ciudad Juarez, Guadalajara, and Cancún—and made proposals that could architecturally reintegrate these spaces as a positive catalyst for their surroundings. The book includes essays by Tatiana Bilbao, Karla Britton, and Carlos Zedillo (BA '06, MArch '11) and was designed by Sociedad Anónima.

Faculty News

EMILY ABRUZZO, critic, with her firm, Abruzzo Bodziak Architects, designed Storefront for Art and Architecture's summer-long exhibit, *Architecture Books: Yet to Be Written.* The firm's design of the Clinton Hill Townhouse was featured in *New York* magazine in June 2018.

VICTOR AGRAN ('97), lecturer, and senior associate at Architectural Resources Cambridge, completed construction of the Bentley Multipurpose Arena, which received LEED Platinum certification from the USGBC. Agran is also working on a new STEM building for the Eagle Hill School, in Hardwick, Massachusetts; an innovation center for the Cardigan Mountain School, in Canaan, New Hampshire; a rowing training facility for Dartmouth College; and a new music building for Phillips Academy, in Andover, Massachusetts.

SUNIL BALD, associate dean, with his New York City-based office studioSUMO, received a 2018 Design Award from the German Design Council as well as an International Architecture Prize from the Chicago Athenaeum. SUMO's work was exhibited at the United Nations and the Center for Architecture, in New York City, as part of the group show *Say it Loud.* The University of Tennessee mounted a solo show of SUMO's work in the spring 2018 semester.

DEBORAH BERKE, dean, was interviewed by *The New York Times* about Deborah Berke Partners' design of 40 East End Avenue, a new boutique condominium building under construction by developer Lightstone Group. The firm's designs for The Rockefeller Arts Center at SUNY Fredonia and the Cummins Indy Distribution Headquarters received American Architecture Awards from the Chicago Athenaeum Museum of Architecture and Design. NXTHVN and the Hotel Henry at the Richardson Olmsted Campus received design awards from the New York Society of American Registered Architects. The Hotel Henry also received an award for Excellence in Historic Preservation from the Preservation League of New York State. The firm's project for the most recent 21c Museum Hotel in Kansas City, Missouri, and the Residence Hall at Dickinson College, in Carlisle, Pennsylvania, both opened this summer.

KARLA CAVARRA BRITTON, lecturer, was on sabbatical in the spring at the Center of Theological Inquiry at Princeton University to participate in an inquiry on global migration. Addressing the spatial issues of immigration, she co-convened the symposium "Displacement and Architecture," at the University of Miami School of Architecture. In June, Britton spoke at a conference on migration at the University of Toronto. She was a panelist for a roundtable on teaching religion and architecture at the annual JSAH meeting in Minneapolis where she presented a paper on the architecture of Carlos Mijares Bracho. During the summer Britton taught an interdisciplinary seminar on theories of place and landscape at the University of New Mexico School of Architecture and Planning. She will lecture on the architecture of John Gaw Meem at the University of New Mexico Southwest Research Center in September. Britton will join the arts and humanities faculty to develop a new BFA program and assist in the creation of a center for the arts at Diné College, North America's oldest tribal college, located on the Navajo Nation.

TURNER BROOKS (BA '65, MArch '70), professor adjunct, completed The Loft, a new facility for the arts, at the Burgundy Farm Country Day School, in Alexandria, Virginia, with his firm, Turner Brooks Architects. The four-year project was carried out in collaboration with former employees MARK PETERSON ('15), CAITLIN GUCKER ('13), and Tessa Kelly. The firm recently completed a house in Lake Placid, New York, and is now designing a residence in Bridgewater, Connecticut, as well as a food hub initiated in the Yale fall 2017 senior design studio for the New Haven Land Trust, City Seed, and New Haven Farms. Turner Brooks Architects' work was exhibited in *Hovering Creatures and Other Spatial Occupations,* at the New York storefront office of Trattie Davies (BA '94, MArch '04) and Jonathan Toews (BA '98, MArch '03), of Davies Toews Architecture.

BRENNAN BUCK, critic, and FreelandBuck's finalist proposal for the MoMA PS1 2018 Young Architects Program was on view in the main lobby of the Museum of Modern Art, in Manhattan (see page 27). In June the firm opened its Urban Cabin project for MINI LIVING, at the Los Angeles Design Week, and completed construction on three houses in Los Angeles over the summer. The firm was selected as one of ten international firms for the *Architectural Record* 2018 Design Vanguard Award.

TRATTIE DAVIES (BA '94, MArch '04), critic, and JONATHAN TOEWS (BA '98, MArch '03), of Davies Toews Architecture, were selected as one of ten international firms for the *Architectural Record* 2018 Design Vanguard Award, and their work was featured in the June issue of the magazine. Their recent collaboration with Frank Gehry on the residence of artist Cai Guo Qiang was featured in *GA Houses* 155. In addition to the completion of several residential projects, the firm celebrated the opening of the University of Chicago Charter School Woodlawn Campus, a 70,000-square-foot middle through high school on Chicago's South Side. Upcoming projects include a 40,000-square-foot furniture showroom, in New York City; interior design for the Powerhouse Project, in Brooklyn; and strategic consulting and preliminary design for the One Humanity Institute, in Auschwitz, Poland. In the spring Davies Toews hosted exhibitions of the work of faculty member Turner Brooks and graduate Shayari De Silva (BA '11, MArch '16) in their storefront studio space, in Manhattan's East Village.

PEGGY DEAMER, professor, spoke at the University of the Arts London, Central Saint Martins symposium "Fundamentals: The Way We Work" in February. In March she gave the lecture "The Architect as Worker: The Worker as Activist" at UC Berkeley and spoke on architectural work at the ACSA Denver Annual Convention. She was interviewed on the Curry Stone pod-cast "Social Design Insights: Can Design Education Promote Social Justice," with DAVID LANGDON ('18). In March and April, Deamer was guest researcher at Unitec, in Auckland, New Zealand. In May she hosted three workshops on "Borders, Immigration, and Labor" at SPUR, in San Francisco, and Palazzo Widmann and the U.S. Pavilion in the Giardini, both in Venice.

ALEXANDER FELSON, associate professor, serves as a core team member of San Francisco's Resilient by Design Permaculture (RBD) + Social Equity team. In cooperation with RBD, he led a student team to address coastal adaptation and resiliency planning in Marin City, California, using a social design process to solicit and incorporate residents' ideas and feedback. Results from the collaboration have led to a so-called People's Plan of locally generated short- and long-term solutions for addressing critical issues facing the city, placing Marin on the forefront of cities that are addressing bottom-up multi-factor resilience stress. This project builds on Felson's experience working with the state of Connecticut as a member of State Agencies Fostering Resilience (SAFR) organization, acting as the lead designer for the HUD National Disaster Resilience Competition (HUD-NDR), and in his core role in Rebuild by Design, Resilient Bridgeport. Felson is currently collaborating on an economic planning tool for coastal adaptation with East Haven and West Haven.

MARTIN FINIO, senior critic, gave the keynote lecture "What Are We Talking About When We Talk About Architecture?" at Cranbrook Academy of Art, in Bloomfield Hills, Michigan. A private house on Shelter Island, New York, recently completed by his firm, Christoff:Finio Architecture, was featured in the July issue of *Architectural Digest*. Finio is partnering with structural engineer Erleen Hatfield, lecturer at Yale, in a new interdisciplinary start-up firm, The Hatfield Group, focused on changing the way architecture and engineering intersect.

ALEXANDER GARVIN (BA '62, MArch '67), professor adjunct, published the article "An Extraordinary Plan," in *Shelby Farms Park: Elevating a City,* and the article "Revive Harlem Lane," in *Onward: Mobility in the Next New York*. Garvin's most recent speaking engagements were at the Atlanta History Center, in Atlanta, Georgia; the Ferguson Library Central Library, in Stamford, Connecticut; and the AIA Center for Architecture, in New York City. In the spring he taught the course "What Makes a Great City," at the Yale Club of New York, and the eponymous book has been shortlisted for the National Design Awards. In July, Garvin gave the talk "Megacity of the Future: New Space for Living," at the Moscow Urban Forum 2018.

STEVEN HARRIS, professor adjunct, of New York City-based Steven Harris Architects, completed the restoration of a Modernist house, in Palm Springs, designed by Donald Wexler and landscape architect Garrett Eckbo. The office has also designed several residences in Manhattan and Brooklyn as well as a retail project on Via Condotti, in Rome. Other recently completed projects include a historic house in Boston, houses on Long Island and in Hudson, New York, and an apartment in Lima, Peru. The firm's renovation of a fifteenth-century villa in Croatia was published on the cover of *Stone Houses* (Rizzoli, 2018) and selected for *T Magazine*'s "Room of the Day" feature. Current work includes residential projects in California, Florida, New York, and Croatia and a retail project in New York. Recent articles on the office have appeared in *Esquire, Elle Décor, Architectural Digest, Galerie, The Wall Street Journal,* and *Interior Design.* The firm has been included in the 2018 AD100 list, *Elle Décor* A-List, *Luxe Magazine* Gold List, and the Interior Design Hall of Fame and honored as an eight-time winner of the *Interior Design* Best of Year Awards.

DOLORES HAYDEN, professor emeritus of architecture and American studies, spoke in the "Intellectual Trajectories" series at the Yale Koerner Center and participated in a panel on "Poetry and American History" of a Connecticut poetry conference, with Marilyn Nelson and Martín Espada. Recent and forthcoming architecture articles include "Alice Constance Austin," in *Pioneering Women of American Architecture,* and "The Grand Domestic Revolution," in *Japanese and English in Gender Studies* and *The Property Issue: Ground Control and the Commons;* the latter essay will also be part of the touring exhibit *An Atlas of Commoning*. Recent poetry publications include "Bird Woman, 1910," in *Ecotone: Reimagining Place*; "For Rent," in *Fire and Rain: Ecopoetry of California*; and the forthcoming "Tomboy Stories," in *Naugatuck River Review*.

YOKO KAWAI, lecturer, delivered the talk "Designing Mindfulness: Spatial Concepts in Japanese Traditional Architecture," at the Japan Society, in New York City, in May 2018. She also moderated the panel discussion "Redefining Infrastructure: Workplace and Innovation," at the Williams Club in New York City, in January 2018. Kawai is principal of Penguin Environmental Design.

JESSE LECAVALIER, Daniel Rose Visiting Assistant Professor, was a runner-up in the 2018 MoMA PS1 Young Architects Program. His proposal, "SHELF LIFE," redirects the physical stuff of logistics to make an immersive environment out of elements from this significant, but often remote, realm of everyday life. The project concept was on display in an exhibition at MoMA this summer (see page 27).

JOEB MOORE, critic, was recognized with his firm, Joeb Moore & Partners, as the "Best High-End Residential Architecture Firm in the New York Metro Area" by the Build Architecture Awards. The Stonington/Lincoln Residence also garnered a Build Architecture Award for "Best Modern Northeast USA Residential Project." Moore was honored with the *Serendipity Magazine* 2018 Design Market excellence award for his thirty years of excellence in architecture and commitment to innovation. He is on the

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1. Turner Brooks Architect, The Loft at Burgundy Farm Country Day School, Alexandria, VA
2. Davies Toews Architecture, University of Chicago Charter School Woodlawn Campus, Chicago, IL
3. Christoff:Finio, Private House, Shelter Island, NY
4. Pirie Associates Architects, Yale Law School Baker Hall Terrace, New Haven, CT

board of the Clemson University School of Architecture, and in that capacity he visited the university's Charles E. Daniel Center, in Genoa, and the Barcelona Architecture Center (BAC) to review program directives.

EEVA-LIISA PELKONEN (MED '94), associate professor, had her book *Exhibit A: Exhibitions that Transformed Architecture, 1948–2000* published by Phaidon in June (see page 18). She contributed to several anthologies, catalogs, and exhibitions, including "Aalto's Entangled Geographies," in *Aalto beyond Finland;* "Reima Pietilä's (Postmodern) Morphologies," in *Mediated Messages;* "Alvar Aalto c. 1930: Between Modernism and Avantgardism," in *Cultural History of the Avant-Garde in the Nordic Countries 1925–1950;* and "Discovering the Negative," in the catalog for the major retrospective *Josef Albers: Interaction,* at Villa Hügel, in Essen. Her piece on MET museum director Thomas Hoving's 1976 trip to King Tut's burial chamber will be included in the exhibition *Images of Egypt,* at the Museum of Cultural History of Oslo in fall 2018. In March, Pelkonen delivered the lecture "Elective Affinities," at the Manchester School of Architecture, and in June she moderated an open session as a scientific committee member at the European Architecture History Network conference, in Tallinn, Estonia.

LAURA PIRIE ('89), lecturer, and her firm, Pirie Associates Architects, won LAGI Willimantic, a design competition facilitated by the international competition organization L and Art Generator Initiative: Rio Iluminado—an energy-generating, place-making sculpture and urban green space—is located in Willimantic, Connecticut. Projects that opened this past summer include the firm's design for Yale Law School's 130,000-square-foot Baker Hall, a residential, social, and academic building; Dos Luces, in Denver, Colorado, a brewery and community gathering place that serves modern versions of ancient Mexican and Peruvian beverages; Denali, at Brown University, an experiential retailer that is featuring Pirie's new biophillic design prototype; and phase-one renovations to the Cold Spring School, based on the firm's master plan. Pirie moderated a panel on innovation at the Construction Institute's Women Who Build Conference in February; served on the real estate and land use committee of south-central Connecticut's five-year comprehensive economic development strategy; joined the Connecticut Main Street Center's board of directors, where she will focus on innovative urban place making and economic development strategies. She is also on the University of Florida School of Architecture advisory committee, where she is leading a faculty strategic planning initiative.

NINA RAPPAPORT, Publications Director, gave keynote talks for the University of Rome/Sapienza symposium, "Fabbrica Icona/Urban Factory" and for the i2a Biennale, in Lugano where her exhibition, *Vertical Urban Factory* was exhibited this spring. She participated in three panel discussions at the Venice Architecture Biennale for the Politecnico Torino, in the Dutch Pavilion, and at the Dark Side Club. She provided foundational research and contents for Moscow's Strelka KB study on the future renovation of industrial Monotowns, *Guidelines for development of urban environment of monotowns* (Moscow: Strelka KB, 2018). This summer she advised a KU Leuven architecture studio in Brussels for the revitalization of a former manufacturing site.

PIERCE REYNOLDSON ('08), lecturer, read his contribution to the *OfficeUS Manual* at an AIANY Book Talk and spoke at the BuiltWorlds Projects Conference, Professional Women in Construction Tech Forum, and New York Build's panel on "Women in Construction." Reynoldson and his colleagues delivered an eight-week program of digital design and fabrication for the Boys and Girls Club of Queens, at the club's new Skanska-sponsored maker space.

ELIHU RUBIN (BA '99), associate professor, delivered the Richard Saivetz '69 Annual Memorial Architectural Lecture at Brandeis University on the topic of "Insuring the City: The Prudential Center and the Postwar Urban Landscape" and gave the keynote lecture "Ghost Town: Urban Landscapes in Public Memory" at the Embodiments of Space conference at Concordia University. He also spoke at the Connecticut Statewide Historic Preservation Conference about the community-based project "Excavating the Armory" (see *Constructs,* spring 2018). In June he organized a public walking tour for the International Festival of Arts and Ideas on the theme of "Industrial Heritage and Urban Futures." Rubin received a faculty research grant from the MacMillan Center for international and area studies at Yale for his project "Postindustrial Futures in Comparative Perspective."

JOEL SANDERS, professor adjunct, with his firm JSA, continues to developed Stalled!, a project that has undertaken a multi-pronged national plan that is aimed at designing new, inclusive public spaces, changing the International Plumbing Code (IPC), and educating the public. Stalled! Online was launched as an open-source website that would be accessible to designers, students, institutions, and municipalities. Sanders has conducted lectures at the 2018 AIA Conference on Architecture, the Center for Architecture, Vassar College, University of Utah, Pratt Institute, University of Michigan, UC Davis, and University of Virginia. In addition, Stalled! has been featured in *Urban Omnibus, Architectural Digest,* and a video produced by *Metropolis* magazine. Sanders also published the essay "The Future of Cross-Disciplinary Practice," in *Shaping the American Interior: Structures, Contexts, and Practices*. JSA recently completed the New Canaan Residence, featured in *Architectural Record* as the March House of the Month and as an honoree at the *Interior Design* Best of Year Awards. Capsule Loft received the *Interior Design* Best of Year Award, the SARA (Society of American Registered Architects) Design Award, and honorable mention from *The Architects Newspaper* Best of Design Awards.

ROBERT A. M. STERN ('65), J. M. Hoppin Professor of Architecture, will give the keynote address at a symposium, organized by the Paul Rudolph Foundation, to celebrate the centennial of the architect's birth at the Library of Congress, in Washington, D.C., in October. In November he will accept the Award for Architectural Excellence in Design from the Society of Architectural Historians at the Arts Club of Chicago. Earlier this year Stern presented the keynote address "Recuperating Urbanism: Situating Seaside," at the Seaside Institute, in Seaside, Florida. He also participated in the panel discussion "Building Culture" at 92Y's City of Tomorrow: Real Estate, Architecture, & Design Summit, in New York City, with fellow panelists Daniel Libeskind and Billie Tsien, and in a lunch conversation at the Harvard Club of New York City with moderator Lynn Thoman. His firm, Robert A. M. Stern Architects, celebrated the opening of a few buildings, including The Alexander, a residential tower in Philadelphia; Pezet 561, the firm's second residential tower in Lima, Peru; and the residential Tom and Mary Ward Hall at Marist College, in Poughkeepsie, New York. The firm's two residential colleges at Yale, Pauli Murray College and Benjamin Franklin College, were honored with the Institute of Classical Architecture and Art (ICAA) New England's Bulfinch Award, ICAA New York's Stanford White Award, Traditional Building's Palladio Award, the American Institute of Architects' Housing Award, the Society for College and University Planning's 2018 Excellence in Architecture Award, and the 2018 SARA NY Design Award of Honor. The firm's renovation and addition project at Newell Hall, the University of Florida, won awards from AIA Florida/Caribbean and the Florida Trust for Historic Preservation; the firm's Downtown Hartford Campus for the University of Connecticut won a Charter Award from the Congress for the New Urbanism and a 2018 Connecticut Preservation Award.

DANIEL SHERER (BA '85), lecturer, curated the second retrospective of Aldo Rossi (1931–1997) in the United States since 1976, *Aldo Rossi: The Architecture and Art of the Analogous City,* at the Princeton University School of Architecture, from February 5 through March 30, 2018. Highlighting the role analogy played in Rossi's approach, the exhibition examined domains that are connected by this concept and the wide variety of media they presuppose. The show presented different phases of Rossi's career—chronologically and thematically—with an emphasis on the period from 1967 to 1990 and his relation to other protagonists of theory and practice, as well as critical responses to his work as they unfolded over time and their institutional and cultural contexts. The show is currently under negotiation to travel to Europe in the next two years. In May, Sherer discussed its implications at Yale in a roundtable at the invitation of Peter Eisenman. Other recent academic work includes a lecture on the Bohemian Baroque architect and follower of Borromini, Jan Santini Aichel, at the Academy of Art and Architecture (UMPRUM), in Prague; an interview of the contemporary Swiss artist Tobias Spichtig, at the AA in London; and publication of the essay "A Taste for Synthesis: Osvaldo Borsani as Architect and Interior Designer," in the exhibition catalog for the Triennale of Milan. Sherer's essays, "Panofsky on Architecture: Iconology and the Meaning of Built Form, 1915–1956" will be published in the next two issues of the *History of Humanities* journal. UMPRUM in Prague invited him to write an essay for a forthcoming book on Adolf Loos's Villa Winternitz.

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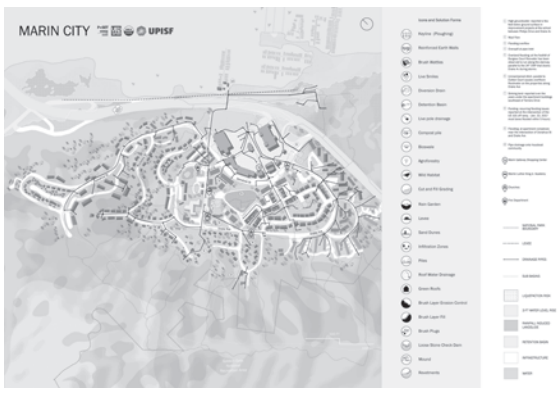

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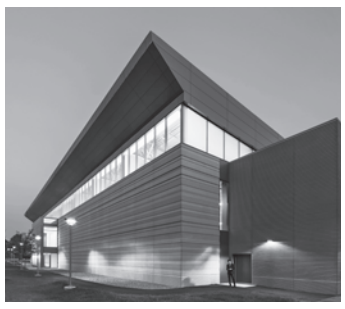

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5. Steven Harris Architects, Boston Residence, Boston, MA, photograph by Scott Frances / OTTO
6. Alexander Felson, Marin City Map, Marin City, CA
7. FreelandBuck, Urban Cabin for MINI LIVING at Los Angeles Design Week, Los Angeles
8. Victor Agran, Bentley University Multipurpose Arena, Waltham, MA, View from the northwest, photograph by Jeff Goldberg / ESTO
9. Abruzzo Bodziak Architects, *Architecture Books–Yet To Be Written* at the Storefront for Art and Architecture, New York City, photograph by Naho Kubota
10. Robert A. M. Stern Architects, University of Connecticut, downtown Hartford Campus, Hartford, CT, photograph by Peter Aaron / OTTO

The Urban Atlas

This summer ALAN PLATTUS and ANDREI HARWELL ('06) led the first intensive summer seminar in Gothenburg, Sweden, for twelve YSoA graduate students. A collaboration between the Yale School of Architecture and the architecture department at Chalmers University of Technology, the program introduced students to the rigorous study of urban forms and their social uses in relation to the context of historic and contemporary architecture in northern Europe.

The course began with a week of preparatory exercises in New Haven, where the students studied methods and techniques of urban analysis, including modeling, graphic approaches, understanding the interface between building typology and patterns of urban movement. On June 23 the students reassembled in Gothenburg for a month-long residency at Chalmers where they made analytical drawings of three urban districts of distinct historical periods of urban transformation in Gothenburg.

During their stay the students interacted extensively with urban-design faculty at Chalmers and met with local politicians, policy makers, planners, developers, architects, and the press to learn about and discuss different viewpoints on the city's evolution.

During the third week of the course, the students traveled to Stockholm, Malmo, Copenhagen, and Hamburg to study comparative contexts that would inform their analysis of Gothenburg.

At the conclusion of the course, students presented their work to Yale and Chalmers faculty. The review became an occasion for a roundtable attended by fifty people about the future of the city and was covered in the local press.

The ultimate goal of the program is to contribute to the building of a new "Urban Atlas of North American and Northern European Cities," which will be an ongoing project of the Yale and Chalmers collaboration.

—ANDREI HARWELL
Harwell ('06) is critic and project manager at the Yale Urban Design Workshop.

PAUL RUDOLPH's 100th Birthday Celebration in Washington, D.C.

On October 26 from 8:30 a.m. to 4:30 p.m. the Paul Rudolph Foundation and the Library of Congress will host a daylong symposium in the James Madison Building to celebrate the 100th birthday of architect Paul M. Rudolph. It will be presented by the Center for Architecture, Design, and Engineering in the Prints & Photographs Division and the Paul Rudolph Foundation. Former dean, Robert A. M. Stern will present the keynote address, and other speakers will share perspectives on Paul M. Rudolph and his archive, housed at the Library of Congress. For further information, see: www.paulrudolph.org/programs-events

In addition, two exhibitions will be held in his honor, one at the Modulightor Building, 246 East 58th Street, New York City, from October 4 to November 18, 2018, titled, *Paul Rudolph: The Personal Laboratory,* and the other, opening November 29, 2018 through early March 2019, *Paul Rudolph: The Hong Kong Journey* will be displayed at New York's Center for Architecture.

Alumni News

Alumni News reports on recent projects by graduates of the school.
If you are an alumnus, please send your current news to:

Constructs, Yale School of Architecture
180 York Street, New Haven, CT 06511

By email:
constructs@yale.edu

1960s

NORMAN FOSTER (’62) was awarded the American Prize for Design for lifetime achievement from the Chicago Athenaeum Museum of Architecture and Design and the European Centre for Architecture and Urban Studies. An exhibition of Foster’s industrial-design products will be held in fall 2018 at Contemporary Space Athens, in Athens, Greece.

1980s

STEPHEN HARBY (BA ’76, MArch ’80) was featured in the article “The World Is Your Studio/Stephen Harby—A World of Architectural Wonder” in the August issue of *Watercolor Artist Magazine.* This spring he was asked to write a column for Artists Network’s publication *Artists Magazine.* The column, “Prime Voyage,” follows Harby across the globe as he visits inspiring places to paint each month—York Harbor, Maine; Rome, Italy; Santa Barbara, California; Puri, India; and Squam Lake, New Hampshire.

ELISABETH MARTIN (’83) and MICHAEL DUDDY (’85), of MDA Designgroup Architects & Planners, in New York City, are designing eight public library renovation projects, including the Massapequa Public Library, the Manhasset Public Library, Floyd Memorial Library, Great Neck Library’s Parkville and Station branches, the Rye Free Reading Room, the Garden City Library, and New Orleans Public Library’s Allie Mae branch (with Verges/Rome). Martin is an adjunct professor at the School of Visual Art’s BFA interior design program and at New York City College of Technology. Martin and Duddy recently hosted a mixer for YSoA alumni during the 2018 AIA National Convention, bringing together more than three hundred alumni from fifty-six years of graduating classes.

ENRIQUE LARRAÑAGA (MED ’83) published *Transiciones* (Caracas: Fundación Arquitectura y Ciudad, Ediciones de la Facultad de Arquitectura y Urbanismo de la Universidad Central de Venezuela and Lugar Común Editores/El Estilete, 2018), a book elaborating on a variety of architectural, urban, cultural, political, economic, and social changes that have marked the city of Caracas over the past 150 years. One of the essays in *Transiciones* won an award in a competition to celebrate Caracas’s 450th anniversary.

MARION WEISS (’84), cofounder of Weiss/Manfredi, celebrated the recent phase-two opening of her firm’s Hunter’s Point South Waterfront Park. The design was created in collaboration with SWA/Balsley and recently featured in *The New York Times* and *Architectural Record.* Weiss/Manfredi was awarded the National Design Award for Architecture from the Cooper Hewitt, Smithsonian Design Museum.

MARY BURNHAM (’87) was elevated to the 2018 AIA College of Fellows and honored in June with an investiture ceremony at St. Patrick’s Cathedral, where her firm, MBB, had completed an award-winning restoration. New projects to be completed this fall include the 97,000-square-foot PS19, a rooftop gymnasium for Grace Church High School, and the headquarters for the Mertz Gilmore Foundation, all in New York City. Burnham recently completed a single-family house, in Bridgehampton, and the Eli M. Black Center for Lifelong Learning for the Park Avenue Synagogue. The firm won a SARA-NY Award of Excellence for PS330, a new school building in Queens.

VICTOR DEUPI (’89) published *Transformations in Classical Architecture: New Directions in Research and Practice* (Oro Publishers, 2018). Based on his recent work and a series of design studios at the University of Miami School of Architecture, the book redefines the new classical discourse in terms of popular, professional, and academic appeal.

1990s

CHARLES BERGEN (BA ’85, MArch ’90) and his practice, Charles Bergen Studios, are celebrating many recent successes. The firm received a $50,000 grant from the D.C. Commission on the Arts and Humanities for the completion of the Rhode Island Avenue NE Call Boxes and is installing the Centennial Sculpture for Bowie, Maryland. Titled *Past, Present, Future,* the artwork tells the history of the city and its agricultural past, its start as a railroad station, its present success, and its hopes for the future. Charles Bergen Studios is working with Studio 39 Landscape Architects to design four gateways to the Adams Morgan neighborhood, in Washington, D.C.

JUAN MIRÓ (’91), cofounder of Miró Rivera Architects, was awarded an AIA Austin Award of Merit for the design of Hill Country House, in Wimberley, Texas. The private residence, virtually independent of municipal water and energy, earned a four-star rating from Austin Energy Green Building; an 8-kilowatt solar array provides 80 percent of annual energy use and a 30,000-gallon rainwater collection system can meet the annual water needs of four full-time residents. At the AIA Austin Design Awards Celebration, Miró Rivera Architects also received a Design Award for W Dock.

WENDY PAUTZ (’91), JOHN CHAU (’93), STEPHEN VAN DYCK (’04), MARK TUMISKI (’14), and RUSHYAN YEN (’15), of LMN Architects, in Seattle, are celebrating a variety of recognitions: the firm’s Sound Transit University of Washington Station received the 2018 AIA Honor Award for Interior Architecture; the Voxman Music Building at the University of Iowa, designed with Monson Architects, received the 2018 Education Facility Design Award of Excellence form the AIA Committee on Architecture for Education; and Pautz was elevated to the 2018 AIA College of Fellows, inducted officially at the 2018 National AIA Conference.

TIM DURFEE (’92) and Mimi Zeiger co-edited *Made Up: Design’s Fiction,* an exhibition catalog published by the Pasadena Art Center Graduate Press and distributed by Actar in 2018. The collection of essays, interviews, and narratives question the initial discourses around “design fiction”—a broad category of critical design that includes overlapping interests in science fiction, world building, speculation, and futurism. Durfee also contributed the essay “Aspirants to Reality” to the catalog.

LOUISE HARPMAN (’93) and SCOTT SPECHT (’93) were featured in *The New Yorker* article “Two Design Geeks Crazed for Coffee-Cup Lids” for their new book *Coffee Lids: Peel, Pinch, Pucker, Puncture,* which includes photographs and original patent drawings for more than two hundred unique lids.

2000s

GHIORA AHARONI’S (’01) installation *The Road to Sanchi,* on display in the exhibition *The Future,* at the Rubin Museum of Art in Manhattan, was featured in Holland Cotter’s *The New York Time*s exhibition review, published on August 10, 2018.

DAEWHA KANG (’04) designed a floating pavilion for the art exhibition *Odyssee on Möhnesee Lake,* in Arnsberg, Germany. Organized by the Kunstverein Arnsberg Museum, the show featured twenty-four artists who were asked to make pieces on the lake, under the water, or at the lakeside.

OLIVER PELLE (’04) and JEAN PELLE (’05), cofounders of the Brooklyn firm PELLE, were interviewed in the article “Four Designing Couples on What It’s Like to Work Together,” in the July issue of *Architectural Digest*.

BRADY STONE (’04), associate at Pirie Associates Architects, is currently managing the construction of Yale Law School’s Baker Hall. Stone oversaw the design of the project, which is a 130,000-square-foot comprehensive renovation of the university’s former swing dormitory. Academic program space will be added to the building, returning the law school to the residential college model.

DOREEN ADENGO (’05), principal of Adengo Architects, delivered a talk at the Munich Exchange conference; the event followed seven exchanges across Africa and the diaspora that were a major part of the preparation for the exhibition *African Mobilities,* at the Architekturmuseum der TUM, in Munich. Adengo spoke alongside Ilze Wolff, William Monteith, Patti Anahory, and César Schofield Cardoso in the series “Prototype: Design as Critical Intervention.”

MATT HUTCHINSON (’05), AYUMI SUGIYAMA (’07), and STEPHEN VAN DYCK (’04) organized a panel discussion on fabrication and prototyping at the AIA 2018 National Convention, in New York City, based on their individual experiences with projects at PATH, SHoP Architects, and LMN Architects, respectively.

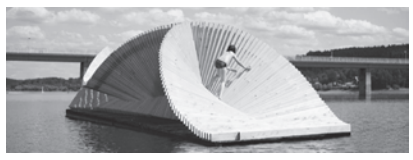
NATHAN RICH (’08) and MIRIAM PETERSON (’09), with their firm, Peterson Rich Office, were named 2018 Design Vanguards by *Architectural Record.* The practice has numerous projects in the pipeline, including two mixed-use residential buildings.

2010s

STEPHANIE JAZMINES (’15) was selected as the winner of the 2018 Rieger Graham Prize and a three-month Classical Design Fellowship at the American Academy in Rome. She currently works as an architectural designer at Walt Disney Imagineering, in Los Angeles.

NASIM ROWSHANABADI (’17) is the 2018 recipient of the Soane Foundation Fellowship Award and will complete her project “From Memories of Architecture to Architecture of Memory” at the Sir John Soane Museum, in London.

TIM ALTENHOF (PhD ’18) won the Theron Rockwell Field Prize for his dissertation “Breathing Space: The Architecture of Pneumatic Beings.” It is the second architecture dissertation to win the prize, awarded annually for a poetic, literary, or religious work of scholarship.



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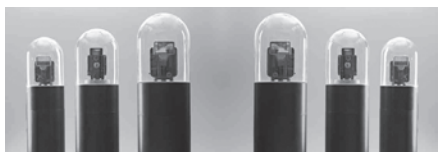

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REMEMBERING CONSTANCE ADAM

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It is with great sadness that the Yale community acknowledges the death of alumna Constance Adams (’90), whose innovative design research and spatial understanding led her to work as a designer for Lockheed Martin, following stints at Kenzo Tange and Josef Paul Kleihues, as an architectural designer. Under contract to NASA for the Mars Transit Habitat of the International Space Station, she designed the habitation chambers for the BioPlex project, in Houston. The TransHAB “was a cross between Bibendum (the Michelin man) and a Fabergé egg”—that is, basically an endoskeleton that folds up like a house of cards. Her compact, flexible furniture was based on what she called “socio-ergonomic analysis,” an understanding of beings in a closed habitat. While only prototypes were built, the concepts were incorporated into Bigelow Aerospace’s projects and became an inspiration for habitation on Mars. With her own company, Synthesis International, Adams consulted on other projects, such as the design of Spaceport America. She was a featured speaker at numerous conferences and had her work published in books such as Lance Hosey (’90) and Kira Gould’s *Women in Green: Voices of Sustainable Design* (2007). She worked with Hosey to develop a closed-loop water system for a new educational center, using bio-regeneration inspired by the Space Station. At Yale most recently, Adams was a speaker at the Yale Women in Architecture Symposium in 2013.

1 Daewha Kang, Floating Pavilion, Mohnesee Lake, Germany
2 LMN Architects, Voxman Music Building at the University of Iowa, Iowa City, Iowa
3 Miro Rivera Architects, Hill Country House, Wimberly, Texas
4 Weiss/Manfredi, Hunter’s Point South Waterfront Park, New York City, New York
5 MDA Designgroup Architects & Planners, Garden City Library, Garden City, New York, rendering
6 Louise Harpman and Scott Specht, *Coffee Lids: Peel, Pinch, Pucker, Puncture*
7 Ghiora Aharoni, *The Road to Sanci,* Rubin Museum of Art, New York City, New York
8 Tim Durfee and Mimi Zeiger, *Made Up: Design’s Fiction*
9 Constance Adams

In the News

James S. Polshek Receives AIA's Gold Medal

1

I entered Columbia University's graduate architecture program as neighborhoods burned amid New York City's downward spiral. I discovered a school where debate flourished, no orthodoxy prevailed, and saving cities united us. We took this for granted, only vaguely aware that James S. Polshek (MArch '55), a student of Eugene Nalle at Yale, our dean, had put the school back on track after several rough years.

In these and subsequent years I came to appreciate the pragmatic idealism, social consciousness, and incisive design talent (qualities rarely found in one person) that would earn Jim the 2018 AIA Gold Medal, the most prestigious award the institute bestows. In conjunction with the medal, the Center for Architecture hosted an exhibition designed by Pentagram Design and curated by 9th Street in his honor. The exhibition featured significant architectural projects representing the four principal threads of Jim's experience—formative, academic, practice, and civic engagement—expressed in a studio culture of collaboration and informed by values of social responsibility and environmental stewardship.

Work on display from decades ago remains fresh today, including 500 Park Tower (1984), which plays nice with Gordon Bunshaft's Pepsico prism, and the glass-cube–wrapped sphere that is the Rose Center for Earth and Space at New York's Natural History Museum (2000). In Jim's work the new persuasively and optimistically asserts its identity in conversation with the old.

The hemicycle addition to the Brooklyn Museum (2004) is only an entrance, but every detail invites visitors into this severe Beaux Arts building. That humanistic attention extended into the passion that allowed Carnegie Hall, once threatened with demolition, to be restored, in 1986. Polshek aimed the William J. Clinton Presidential Library (2004) at a haunting, abandoned river bridge to ground the center into its place and evoke Clinton's humble roots.

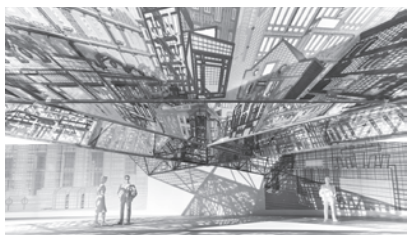
Along the way he co-founded Architects/Designers/Planners for Social Responsibility, which has inspired today's rediscovery of architecture's social impact.

The uniting of three extraordinary but hermetic buildings that spanned two centuries into the consolidated Yale Art Galleries was an act of high architectural diplomacy. The project coincided with his transition into an emeritus role at Polshek Partnership, handing the reins of the firm (now called Ennead) to younger principals.

Though Jim is as sharp as ever at 88, he managed the wrenching process of succession with a grace that has been characteristic of his entire career.

—JAMES S. RUSSELL
Russell is an architecture journalist and critic as well as a consultant on strategic urban projects.

MoMA PS1 Young Architects Program



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TOM CARRUTHERS ('05) and JENNIFER NEWSOM (BA '01, MArch '05), cofounders of Minneapolis-based Dream the Combine, collaborated with Clayton Binkey, of ARUP, on the project *Hide & Seek,* which won MoMA PS1's Young Architects Program in 2018. The installation was displayed in summer 2018 at PS1, Long Island City, Queens. *Hide & Seek* is a kinetic urban environment that comprises intersecting horizontal structures and vertical surfaces. Mirrors create dynamic sequences throughout the courtyard in spaces that seem to move and shift toward a runway surface, a large communal hammock in a side court, a small bench in a quiet sanctuary, and an elevated platform that becomes a stage. Mirrors suspended from a butterfly-like frame reflect the sun as it bounces between spaces when the afternoon's breezes or visitors trigger movement. The horizontal steel trusses double as periscopes, opening up the walled courtyard with views through to the street corner. The upper register of the steel structure emits a mist and has lights that respond to the music during events.

Carruthers joined a Minneapolis metal fabrication business two years ago, and in summer 2017 he produced Jenny Sabin's installation, which familiarized him with the construction and installation processes. For *Hide & Seek* they hired a general contractor, a large-scale rigging company for the overhead work, students from different programs at the Dunwoody School of Technology and the Minneapolis Community and Technical College, and two women welders. The steel, 95 percent recycled, was prefabricated in Minneapolis, with spot finishing done on-site in New York. The technology to build the project may be reminiscent of the 1950s, but the ideas behind *Hide & Seek* relate to the use of public space today. As a platform for various scales of engagement it creates an open, rather than scripted, system as objects unfold through each individual's experience and interpretation, encouraging a reconsideration of public space as a place of ambiguity and chance.

The other finalists on display at MoMA this summer included two Yale faculty members: Jesse LeCavalier, with *Shelf Life,* and Brennan Buck, with *Out of the Picture*. *Shelf Life* redirects the physical stuff of logistics to an immersive environment made out of industrial pallet racks and industrial fixtures. The concept includes 140 industrial pallet racks grouped in a dense, gridded framework that encloses open ground in a forestlike canopy. *Out of the Picture* has enormous fabric banners stretched across a central courtyard that is decorated with distorted images of the surrounding buildings, reinterpreting the neighborhood from a transformed but still readable perspective.

Collapse

5

From June 12 to 29, 2018, Global Design of New York University (GDNYU) hosted the exhibition *Collapse: Climate, Cities, and Culture,* overseen by Peder Anker, Louise Harpman (MArch '93), and Mitchell Joachim. Through drawings, models, and videos from thirty-three participants, the exhibition highlighted the design community's focus on improving the health of our fragile planet and all its inhabitants. Numerous Yale graduates and faculty were invited to participate, including Anna Bokov (PhD '18); Alexander Felson, associate professor; Mark Foster Gage ('01), assistant dean and associate professor; and Claire Weisz (MArch '89), with WXY Architecture and Urban Design.

Collapse "is not a dystopian future-scape but is in fact our 'right now.'" "Right now" design thinking is enduring, as proposed by MIT's Site 4, a comprehensive case study for planning and investing in large-scale building for a one-hundred-year life span. "Right now" design thinking is immediate, embracing innovation, as in Yale Hines Professor of Sustainability Anna Dyson (MArch '96) and her team's work on building integrated phyto-remediation systems, a scalable solution for substantial energy savings in extreme climates and polluted areas. Dyson collaborated with SOM, Columbia Lamont Earth Observatory, NYU, ANL, and RPI on an interdisciplinary model that exemplifies the larger aim of GDNYU. Climate-resilient thinkers are multidisciplinary.

Collapse was not all case studies. It aimed to provoke by setting exhibited projects against empty cages, into which viewers could project their participation within the larger dialogue. The message is dire: Our physical environment is in collapse, and our metaphysical world is caged emptiness. Our response and actions must be resilient, both impactful and calculated, for our time is up—and time is of essence.

As Ghiora Aharoni (MArch '00) and his design studio rightly pointed out, this message is in dialogue with the human spirit. "In Judaism, text is regarded as a sacred medium," said Aharoni. The fragile text and its traditional physical container, "the juxtaposition of two metaphorical 'models' of parallel universes or realities—one orderly, the other fragmented—evoke the extremities of the human condition." Yet Aharoni reminds us of "the irrepressible nature of the human spirit, even when it appears to be in a fractured state, beyond repair."

—MALAIKA KIM
Kim ('04) is an architect and writer based in New York City.

Concrete Utopia and Yale

6

The exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* is on display at The Museum of Modern Art, in New York City, from July 15, 2018, to January 13, 2019. Organized by Martino Stierli; MoMA's Philip Johnson, Chief Curator of Architecture and Design, and Vladimir Kulić, associate professor at Florida Atlantic University, with Anna Kats, curatorial assistant in MoMA's department of architecture and design, the exhibition included participation from current candidates and graduates of the Yale School of Architecture PhD program. Theodossios Issaias (PhD '19), who was a member of the curatorial team as the Andrew W. Mellon Foundation Museum Research Consortium Fellow, and Anya Bokov (PhD '18), who worked with Cooper Union students to fabricate the architectural models, were also involved. We spoke to Issaias about his role in the exhibition during the 2017–18 academic year.

NINA RAPPAPORT: What did you contribute to the MoMA exhibition *Toward a Concrete Utopia,* both in terms of the content and your essay contribution to the catalog?

THEODOSSIOS ISSAIAS: In our essay for the exhibition catalog, "Gender and the Production of Space in Postwar Yugoslavia," Anna Kats and I attempted to unravel the relationships between constructions of gender and the architectural profession, within the self-management socialism of Yugoslavia. The official political discourse proclaimed that all social injustices and alienating conditions could be eradicated with the establishment of the socialist system. As such, gender inequality was not recognized as an autonomous issue but was subsumed under the general discourse of class struggle. Nevertheless, reactionary presuppositions about gender roles persisted not only in the profession, but also within the household and the labor market.

NR: One architect in the exhibition, Georgi Konstantinovski, attended Yale and was very influenced by Paul Rudolph. What were the other Yale connections, and why did this academic exchange take place at that time?

TI: A former dean of the faculty of architecture in Skopje, Macedonia, Konstantinovski obtained his master's degree from YSoA in 1965. He studied with both Rudolph and Chermayeff, and he experienced the initial operations of the Yale Art and Architecture Building. Konstantinovski's educational trajectory was indicative of Yugoslavia's open-border policy: a great number of Yugoslav architects studied or worked abroad, but many architects from both sides of the Cold War divide worked in the country.

NR: What surprised you most about the work shown in the exhibition, in terms of "global modernism" and a change in its interpretation?

TI: Attempts to expand architectural historiography and escape the Eurocentric hubris of scholarly practices are being labeled with misnomers such as "global modernism." This term often obscures the political and cultural specificities of such productions, reverting to formalist comparisons of architectures and reinforcing a schema wherein everything emanates from a center to multiple peripheries—this-and-that-looks-like-that. Yugoslavia belonged in a domestic and international network of multidirectional exchange. Subsequently, architecture not only materialized the ambitions of the state but also reciprocally redefined the political and cultural imaginary. Maybe this is what is truly global about this case.

1 James Polshek, during opening of the Center for Architecture exhibition, New York City, photograph by Nina Rappaport
2 FreelandBuck concept for *Out of Picture,* PS1 MoMA Young Architects Program nominee, June 2018
3 Jesse LeCavalier, concept for *Shelf Life,* PS1 MoMA Young Architects Program nominee, June 2018
4 Dream the Combine installation, *Hide & Seek,* PS1 MoMA Young Architects Program 2018 Award, summer 2018, photograph by Pablo Enriquez
5 Installation of the exhibition *Collapse*, New York University, June 2018
6 Janko Konstantinov, Telecommunications Center, Skopje, Macedonia,1968–81, view of the southwestern block façade. Photograph by Valentin Jeck, commissioned by The Museum of Modern Art, 2016

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Yale student Rhea Schmid ('20) working on the Jim Vlock Building Project, summer 2018, photograph by Deo Dieparine ('20)

FALL 2018