Constructs

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Yale

Art & Architecture Building, 1963

Architecture

Jonathan Rose

Jonathan F.P. Rose (BA ’74) is the Edward P. Bass Distinguished Visiting Architecture Fellow at the school in the fall. The founder of New York-based Jonathan Rose Companies, he is teaching a studio with Caples Jefferson Architects. He is delivering the lecture “The Well-Tempered City” on Thursday, September 3, 2015.

Nina Rappaport How did you become interested in housing and urban design, and who were your influences?

Jonathan Rose I am very lucky; my work is a calling. I have been interested in community development since I was a small child. And I absorbed a great deal from my father, Frederick Rose, who was a real estate developer, and my mother, Sandra Rose, who is deeply engaged in inner-city education. In the 1960s, Philip Johnson asked my father for his thoughts on the redevelopment of New York City’s Roosevelt Island. My father took me there one weekend, and as we stood among the shells of old hospitals, he asked me, “What would you do with this site?” I have been trying to answer that question ever since.

NR What is the mission of Jonathan Rose Companies?

JR The mission of our company is to repair the fabric of communities.

Development is a transformational act. The world is very rapidly urbanizing, and the speed with which it’s happening is not in sync with the challenges of globalization, rapid population growth, income disparity, and migration. In many parts of the world, the current pattern of urbanism is destroying the Earth’s ecosystems. However, the right forms of urbanism offer the best solutions to the world’s ecological, economic, and social issues. Our goal is to create building models that solve these issues in ways that improve the well-being of human and natural systems and make economic sense—because if they don’t, no one will be motivated to implement them.

NR You often talk about the idea that good business can be a business that does good. How do you envision profitable development in those terms?

JR I believe deeply that all businesses can aspire to make the world a better place. If Ben & Jerry’s can use the making of ice cream to support Vermont farmers and inner-city bakeries, then we can all find a way to use our work well. Our company’s goal is to produce projects that contribute to their neighborhood’s well-being and outperform our competitors on a risk-adjusted return basis. Our projects combine solid thinking in terms of program and culture with low risk in terms of financial structure. Our financing structures are extremely complex; the most complicated project used twenty-three sources, which is necessary in the affordable-housing world; we often spend as much time designing the financing sources as we spend designing the building.

Our company has three areas of activity—building new affordable and mixed-income projects, an investment group to raise the funds, and we have an owners rep/project management group that works with not-for-profits to build the civic, cultural, education, and health-care infrastructure of cities.

NR It is interesting that your company works with cities in public-private partnerships.

JR We often partner with cities and/or with other not-for-profits. It combines the best of an entrepreneurial, for-profit organization and the strengths of community or civic-based organizations.

NR It recalls Sunnyside Gardens, which was developed in the 1920s by the City Housing Corporation and Phipps Houses, a nonprofit developer with which you have recently collaborated on projects such as Via Verde, in the Bronx. How do you leverage all your expertise to do these projects affordably?

JR The affordability of a project is contingent upon its financing, and any affordable housing project built today requires some form of subsidy to make it work. For example, the average affordable-housing unit in San Francisco now costs $705,000 to develop—so it must be subsidized. Unfortunately, there’s no one stop subsidy program for housing, as there is in most European social housing. And, thus we must patch together multiple sources.

When we partner with not-for-profits, they typically contribute the site, the program, and their deep community relations. We bring the development skill, oversee the design and construction, and provide the financial guarantees needed to obtain financing. We often share in the pre-development costs. Phipps Houses is a very high-capacity developer, capable of handling the roles that we often play. In the case of Via Verde, we put together a fantastic partnership that combined both of our strengths, along with those of our two architecture firms, Dattner and Grimshaw.

NR As you mentioned earlier, you are focused on developing model projects that can be reproduced. Do you see Via Verde as representative of your mission to combine sustainability, affordability, and social engagement?

JR Our goal is to make every project a model of the transformation that we seek. Via Verde is a terrific model—it is mixed income, rental, and cooperatives—and we think this diversity is good for communities. It is very green and has a healthy mix of communal spaces, including a children’s play area, an amphitheater, an orchard, community gardens, an exercise room, and a community room. Via Verde used an insulated panelized construction system, which was new for us and worked out very well. The roof gardens and orchard are watered with captured rainwater; the central building’s service electric loads are partially energized by solar panels. We placed the exercise room on the seventh floor and the community room on the top of the building, both connected to outdoor spaces.

And we have duplicated many of Via Verde’s ideas in a different format in Paseo Verde, a project we built with the local nonprofit, APM, in Philadelphia. Yet Via Verde is vertical, and Paseo Verde is a series of five-story horizontal buildings. Each was the right design for its neighborhood, its social and ecological setting.

NR Is there a project that is a good example of how you work to engage New York City’s public housing design and project financing? What lessons did you learn from that project?

JR New York City’s public housing agency, NYCHA, is struggling with insufficient funding to meet its needs, and so it has been experimenting with developing some of its excess land. We have just finished a new model, The East Harlem Center for Living and Learning at Washington Houses, in Harlem. We transformed an underutilized parking lot and play area and upgraded the adjacent play areas. We then developed a school project in a partnership with Harlem RBI, a fantastic community service organization that has been growing a charter school. Twenty-five percent of its seats will go to the NYCHA residents. Above and adjacent to this, we are building a ninety-unit affordable-housing project that also gives a preference for twenty-five percent of its apartments to serve current residents of Washington Houses who want to move up. The main lesson of the project is that most “towers in the park” public housing can be densified in ways that both enhance the public housing and the surrounding community.

NR When you work in neighborhoods with a strong grassroots community-development organization, how do you get involved?

JR The projects usually start with our being invited by an existing and trusted group that has been a part of the community for a long time. They articulate the needs of the population, making a partnership easy and we get to know the leaders so that we can serve existing community goals, rather then impose ours. We may provide solutions that they never thought of, but they are always in response to the community’s needs. Since we have been doing this work for many years with a positive track record, people in the community know about us, want to work with us, and feel a part of the project. So, we are not usually greeted with the same distrust that other developers often are.

NR How does your office work on design issues and solutions? And how do you engage architecture firms?

JR We only work with architecture firms local to the city in which we are working, and that have experience with the building type that we hope to develop. We work with architects who are strong green thinkers. Our team has architects and those trained in real estate development. Everyone in our company who works in development thinks like a designer, because we are design managers. Our goal is to create the conditions upon which our design team can create its best work.

NR When you begin a development project, how do you integrate the sustainability concerns that focus much of your own interests? What are your goals beyond the LEED checklist?

JR The design begins with the formation of a “green” design team, comprising architects, engineers, and other consultants. But it was not always so easy to build green. In 1979, I remember going to a lumberyard and saying, “I want wood that’s been responsibly harvested. Did this come from a rain forest?” The guy working there responded, “I don’t know about the rain forest. I got it from my supplier.” So I asked, “Where did he get it from?” and he said, “I don’t know—it’s not my problem!”

So I created my own system—the “Ten S’s of Sustainable Development”—which includes site selection, developing projects that are walking distance from mass transit, and making building skin right in terms of insulation and solar effectiveness. We now use either LEED or an affordable-housing “Green Community Guideline.” The buildings we are doing today are less bad than those we used to build, but they are not yet truly good from an ecological point of view; they don’t completely recycle their waste, they still use fossil fuels, and they place a burden on the environment. We hope to move from just reducing the environmental impact of our buildings to developing ones that actually restore the health of the ecosystems that they are part of.

NR How have you taken these sustainable goals to the broader concern of urban infrastructure, as well?

JR In 2008 I chaired the NYC MTA’s commission on greening the City’s public transit. I thought very deeply about how to green infrastructure, and we wrote a fantastic report. Unfortunately, the MTA does not have the funds to carry out all of the work, although many ideas in the report would immediately reduce costs. I am currently writing a book called *The Well-Tempered City* [forthcoming in fall 2016], which explores how to make better infrastructure systems to increase the resilience of cities.

NR How did you choose the site and project for your Yale studio, and how will you collaborate on it with Caples Jefferson Architects?

JR The site for the studio is a city-owned property in Harlem, across from the Apollo Theater. We have been working on it with the Harlem Empowerment Zone for many years. The vision for the 125th Street side is for a large restaurant, several local offices involved in culture and media, and a screening room to serve them and the larger community. On the 124th Street side, there will be affordable housing, which we hope to target to retired jazz musicians and rehearsal spaces. It is a really fascinating project in a hot area of the city with a complicated mix of uses. The goal is to make it a green and beautiful building.

NR What do you hope to impart to the Yale architecture students this semester?

JR Half a year is so little time, but the goal is to have the students understand the constraints of the site and its financing and to figure out how to combine the elements into a coherent whole. We have ambitious goals, such as a green and functioning building. We expect the students to design some extraordinary solutions that we will incorporate into the project!

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1. Jonathan Rose Companies, Metro Green Townhouses, Stamford, CT, 2010.
2. Jonathan Rose Companies, Richard Dattner and Nicholas Grimshaw Architects, Via Verde, Bronx, New York, 2010. Photograph by David Sunberg/Esto.

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Sara Caples & Everardo Jefferson

Sara Caples (’74) and Everardo Jefferson (’73) are the Louis I. Kahn Visiting Assistant Professors this fall and will be teaching with Jonathan Rose, the Edward P. Bass Distinguished Visiting Architecture Fellow. Their lecture, “This Particular Time and Place,” will be presented on September 10.

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1. Caples Jefferson Architects, Weeksville Heritage Center, Brooklyn, New York, 2014.
2. Caples Jefferson Architects, Queens Theatre in the Park, Queens, New York, 2012.
3. Caples Jefferson Architects, Louis Armstrong Museum, Queens, New York, 2015.

Nina Rappaport How did you choose Yale for architecture school, and how did your experience there form your approach to architecture?

Everardo Jefferson I went to Pratt and then taught in East Harlem, under the National Teacher Corps program. When I was accepted, I already understood formal principles of design, but at Yale, I learned the intellectual underpinning, philosophy, and grand tradition of architecture.

NR Who did you study with, and what was the atmosphere like?

EJ It was the beginning of Post-Modernism, yet still led by the second generation of the Bauhaus. I studied with King-Lui Wu, from whom I learned the simplicity of making spaces, of seeing spaces in plans that could become sections. I also had John Fowler, an architect from England, Cesar Pelli, who was a motivating force, and Kent Bloomer, who taught a course in how to explore form. But the strongest teacher I had was James Stirling—not because of his critique but rather the force of his personality. He created intricate compositions that were almost out of scale; we didn’t quite understand them, but they had power. I still look at them.

NR Sara, how did you come to attend Yale for architecture, and who were the professors that inspired you most?

Sara Caples I spent my first year at a different architecture school; when Charles Moore sat in as a critic for one of my first studio presentations, there was something about his approach that I found very liberating. I was instantly interested in Yale and flew out a week before applications were due. I got in. Life changed!

Although Yale was just transitioning from its men’s-school past, we women were never denied access to a great studio or teacher. It was ahead of many employers in that respect.

EJ After graduation, I went to work for Mitchell Giurgola until a recession hit, and I got laid off. I then worked in the Yale construction-management department for seven years. Returning to architecture to work for Ed Barnes, I soon decided I should go on my own. It is an odd trajectory: I see it as getting off the pyramid and then trying to get back on, greatly enriched by the construction experience.

NR How did you meet each other?

SC Both of us were in the first studio Cesar taught at Yale. When he was inducted as dean, we came back for the dinner, and Everardo and I discovered that both of us had just broken off relationships. It was the beginning of a long flirtation. I guess we’re still flirting. We did competitions and moonlighting together for years. I think the reason Everardo came back into architecture, and why we eventually started our own firm, was the stimulus of wrestling with architectural ideas. Once we started working on our own, the dialogue intensified and grew with the input of our office colleagues. I think of architecture as unfinished business, which is part of its allure. Whatever your concern is, whether others think it is relevant or not, there is room to explore and enrich the work. That excitement still drives us.

NR A great deal of your early practice was focused on community buildings and buildings that build community. How have you been able to devote yourselves to this mission and carry it forward?

SC When we started, we operated outside of people’s expectations—an office run by a black man and a white woman who were a couple. Our clients had to be open-minded, and that liberated us. We actively chose this path. Everardo’s family immigrated to the South Bronx, and he was educated through the New York City public school system. I’m a military service brat. So, both of us came out of populist traditions of service. Back then, few of our contemporaries were trying to do serious work in the tougher parts of New York’s outer boroughs. Yet, we were struck by how much cultural variety was there.

NR How do you work within the diverse communities you serve? And how is your architecture improving its residents’ quality of life and those who are served by the buildings and their programs?

EJ In our first project, a preschool for medically fragile children, we had to think about the process of treating a kid with AIDS, what the environment should be like, and how architecture can impact the teachers and the children. That is the richness of it. Sometimes, we have ten or twenty stakeholders. We figure out the layers of issues, listen to what they’re saying, and parse it out. Issues of program often get confused with those of class and ethnicity. How do you bring all that stuff together harmoniously? That’s our strong point: taking all this stuff and making it into architecture in which everyone can see themselves.

SC Our process is to try a lot of different schemes, iterating slowly and folding in the input of more people.

EJ Often, there’s something we do late in the process that brings it to fruition in a different way. It’s not a step-by-step process.

NR What was your design and community focus for the Marcus Garvey Houses Community Center, in the middle of a New York City housing project—one of the first of its kind in the city?

EJ Typically, architects would put up a blob here. We decided to construct a space-maker and break it up.

SC The idea behind Marcus Garvey was to reclaim the open space that was then a feral dog run that kept non-gang members away. We found that people were afraid to send their children to after-school programs because of the gangs and cross fire. So, we decided to have the building actively divide up the site, creating distinct, separate zones for different groups and generations so that the whole could no longer be controlled by teenage gang members. We created transparent zones divided by bulletproof glass so people could observe the positive activities of the center and feel safe about sending their children there.

NR You’re applying, in a very direct way, the philosophy that architects can engage in issues of equity and be agents for change.

EJ What is interesting is that, using the power of architecture, we have so many tools to make beautiful spaces to solve all these problems. Delight is important in whatever we do, along with commodity and firmness. We’re old-fashioned about those values.

SC Clearly, we’re Modernist architects, with an added element of populism responding to communities we’ve worked with. They’re so tired of chaos and disorder, and the idea of beauty—their definition, not ours—is very important to them. We design cues that the general public can interpret as beautiful. As Everardo used to say, “Make it so my mother could love it.”

EJ That’s why we use light. My mother was Panamanian, and even if she didn’t understand the texture on the wall or the space, she understood the powerful optimism of daylight. We also hope that architectural cognoscenti take pleasure from our designs. There has to be something for everyone, like a good movie.

NR Which of your current projects are oriented most toward an investigation of the formal, tectonic, and visceral, or experiential, qualities in architecture?

SC All of them, whether they’re charter schools or museums. Take the Louis Armstrong museum. The museum welcomes deep jazz fans from all over the world and celebrates an artist who played hot, not cool, jazz. Situated across from Louis’ house in Corona, Queens, this new building has to respect its unassuming residential surroundings and provide a gradual sense of discovery of the place and the man. From down the street, the structure curves into view with a brass canopy and an undulating curtain wall embedded with mesh. As you get closer, you discover transparencies in what initially appeared as shimmering material. The visceral experience of someone approaching and moving through the building is of paramount consideration.

EJ The sensory, culturally specific cues are an extension of the explorations we started on projects such as Weeksville Heritage Center, where African patterns occur at many scales, in two and three dimensions, and even in the shadows. And at the Queens Theatre, the inverted golden dome is read as celebratory by a broad range of Queens’ ethnic groups; the spiraling curves of our new pavilion responds to the joyous circularity of Philip Johnson’s New York State Pavilion.

NR How are you addressing design issues that combine both the social and the developer’s interests and maybe tweak the normal zoning code, in a recent project?

SC Ninety-five percent of the children attending our new six-story charter school on St. Nicholas Avenue in Harlem are eligible for free lunch; twenty percent are on the autism-Asperger spectrum. We’re trying to create architectural amenities such as taller spaces and plentiful daylight, but also areas of sensory stillness desired by the special populations we’re serving. We have come up with strategies for stealing light from side lot lines and manipulating opportunities within zoning and building codes. On top, there will be twelve apartments with spectacular views to provide the financial engine for the whole deal. It is about working with a responsible, committed developer and finding ways to enrich the neighborhood socially in an open marketplace—and succeeding.

NR How will a project like this inform your program and site for your Yale design studio? How you will work together with the Bass professor, Jonathan Rose, and how was it arranged?

SC Bob Stern was the matchmaker, and we are thrilled. Jonathan’s record of work is truly exceptional: socially committed, sustainably designed projects by some of the world’s leading designers. What a great opportunity for the students!

SC The Mart 125 studio site is in central Harlem, on 125th Street, right across from the Apollo Theater. It’s a dynamically changing neighborhood that is now rapidly gentrifying. There is nostalgia for the former funkiness, which is a big issue of designing in Harlem.

EJ Harlem has a myth—Duke Ellington lived here—but there are few markers. Gentrification is okay but we have to leave signs of the past. The challenge for the students is to deal with both the history and the possible futures. The program is a hybrid, too: partly residential, housing for jazz artists, and partly cultural uses with spaces for several different entities, including film, performance arts, and media arts. The students will be challenged to create sustainable, detailed, and specific designs that explore the richness of these juxtapositions.

Sunil Bald

1. Studio SUMO, rendering of Josai International House, Togane, Japan, 2015.
2. Studio SUMO, Mizuta Museum of Art, Sakado, Japan, 2015.

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Sunil Bald, associate professor (adjunct) at Yale, is teaching a new studio this fall. For the past fifteen years, his New York City–based practice, Studio SUMO, a partnership with Yolande Daniels, has been working on projects in that city and Japan.

Nina Rappaport You have been at Yale for ten years, teaching various studios as well as the visualization class. How has the latter developed since you started teaching it with Kent Bloomer?

Sunil Bald In 2008, the design committee felt there was a need for a supplemental representational class for a significant portion of the second-year student body. I taught this course on short notice that spring to add to their arsenal, and it went well. Concurrently, the curriculum committee decided that visualization should be expanded at Yale, in contrast to other schools where drawing curriculums were being reduced. So we devised the sequence that exists now. The first is a summer course that draws *from* the architecture of the campus for those without a previous background. George Knight and Joyce Hsiang taught this class for many years, and now that Joyce is teaching in Rome in the spring, Trattie Davies has stepped in. The second course is my class with Kent, which is more about drawing *towards* architecture, with the core idea that drawing can be generative as well as descriptive: whether by hand or computer, the act should lead to something unforeseen. In many ways, manual technique became particularly important because, even with freestyle 3-D modeling, you work with fixed coordinates—and sometimes it's much harder to improvise digitally than with a sketch. So, we decided to integrate both digital and manual techniques.

NR How did you collaborate with Kent Bloomer, in terms of both teaching method and his particular ideas about ornament and decoration?

SB It was a shotgun marriage really. Bob just said we would teach together, and I had not met Kent before. It has been amazing, and I have learned a lot from him. Kent's interest in ornament and provocative ways of thinking about geometry resonates with the capabilities of digital fabrication. In the course, we try to instill the significance of Kent's knowledge of the geometric foundations of ornament so that the students are inspired not to cede intellectual control to digital operations. The class has two components—one focused on the geometric and the other about translation, where we do exercises that encourage cognitive fluidity between 2-D orthographic drawing and 3-D spatial thinking.

NR What kind of assignments do you give the students, and how much freedom do they have in terms of goals to be achieved? Would you compare your method to the way Albers taught at Yale in the 1950s, or is it a more free exploration?

SB We think it's quite rigorous, but the students seem to think it's really free, which I guess is good. We begin with a fundamental geometric concept—tiling, compound surfaces, topology, lattices, and so on—and then we are very strict with what they produce, not so much in what they draw but how they draw it. They are not restricted as to whether they use a pencil or a computer, but they're encouraged to have some manual element in every drawing. And the output has to be a black-and-white line drawing on white paper. The basic geometric principles can go anywhere, so the composition and what they draw is up to them.

NR How do you loosen them up to engage the geometries?

SB We begin with something simple and encourage conceptual proliferation. For example, the semester's first assignment starts with tiling. They sketch areas of the York Street façade of the Hall of Graduate Studies, which goes from brick to stone. They capture disjointed moments of this transformation on paper and try to mesh the materials into a new kind of tiling system, treating the paper as a façade. We are starting to hybridize concepts such as topology and symmetry operations to encourage students to create formal models they might not find on the web site *ArchDaily*. The last translation exercise is to seam together fragments of plans by different architects, creating two intermediary plans to join them—not so different from the original tiling exercise. From this, they have to draw sections; they work from two dimensions and then extract a volume. We hope this undercuts the way students work now, beginning with a 3-D Rhino model and 2-D drawings that are afterthoughts cut from a three-dimensional object. In studios now, we are seeing students embrace the beauty of a good plan or section drawing more than before.

NR Does the spring Rome program extend this drawing practice?

SB In some ways, the Rome course takes what is done in Visualization I and II and brings them together. Like Visualization I, there is a lot of intensive drawing from observation but also incredible transformations of both content and technique; like in Visualization II, the result is very much a process of discovery, drawing toward an unforeseen conclusion.

NR Do you include some of the visualization orientation in your advanced studios, or do you shift methods for more experienced students?

SB While the specifics of the assignments are extremely different, the visualization sequence has affected my studio teaching. I now embrace representation as leading the design process, rather than following it. This was especially true when we did the Manga Museum for the 2013 studio; much of it was about imagery, so we did exercises about creating cartoons and fantasizing about entering these other worlds as a way to think about architecture. Even in the Bass studio last semester, with Rafael Birmann, the students did fantasy drawings unbound by any program or site and with no basis in a worked-out design. Interestingly, this is how much developer-driven representation works as a marketing device.

NR Animation, particularly the use of the manga genre, in architecture has become rather trendy, but what does it provide for the architectural field in general? Do you think it relates to your interest in narrative enhancing the design process?

SB It actually helps in articulating both ambition and scenarios. Rather than a design process that begins with the schematic and builds toward complexity, is starts with complexity, even without much basis, and figures out how to get there, which can be very productive. The Japanese manga comic is a useful model for adding complexity through scenario and detail. There have been dueling theories about manga's origin. Some say it formally comes from the traditional *ukiyo-e* woodprints popular in Japan in the late eighteenth century that depicted actors, geishas, famous touristic scenes, and so on. Manga's narrative structure has been linked to the linear narrative of traditional scroll painting. Some feel that modern manga really began with Osamu Tezuka, creator of "Astro Boy," who drew from American comics that came into Japan during the American occupation following World War II. Whatever its origin, manga has now become a global cultural commodity, and I find that students of all backgrounds are much better versed in it than I am. Their literacy in manga should encourage an investigation into its utility for contemporary ways of thinking about and representing architecture.

NR In your advanced studios, you have often engaged the hybridity of the city as well as the positioning of an individual object-building within a very dense and tight urban context—for example, in your studios set in São Paulo, for the World Social Forum, and in Tokyo, for a train station, and the Manga Museum. What exactly are you hoping to impart to the students here?

SB I am interested in looking at architecture as an urban object. There is also this aspect of typological hybridity, which is something that Yolande and I have always explored in our work at Studio SUMO. We call it "typecasting," similar to that related to great character actors, from Peter Lorre to Johnny Depp, whose characters are hybrids of themselves and the roles they play; you can't extract one from the other. In the train station, the other programs that inhabit that program make it much more expansive as an urban project. These hybridizations make architectural types less precious. Everything in the Manga Museum is a reproduction. The World Social Forum was an assignment to design an institutional building for an organization that was completely anti-institutional. I'm interested in those programs as hybrid vehicles to understand places and cultures through products of popular culture, rather than through precious cultural artifacts.

NR In your current projects for Josai University, in Japan, for example, have you been able to incorporate these hybridizations of program beyond your early conceptual or studio explorations?

SB Yes, but I don't think it's necessarily through our design. It's just the way things seem to happen in Japan. In 2012, we finished a small museum for a very precious woodcut collection, the Mizuta Museum of Art. It was only 7,000 square feet, but there were three galleries for objects, from priceless to quotidian. In addition to those displaying the woodcuts, there was a gallery for local crafts and one for student clubs, ranging from flower arranging to cross-country running. Rather than investing in a freight elevator for such a tiny building, we made a museum entry that doubled as a loading ramp.

NR Can you describe the Josai International House, now under construction? Have you been able to hybridize uses in this fairly straightforward project?

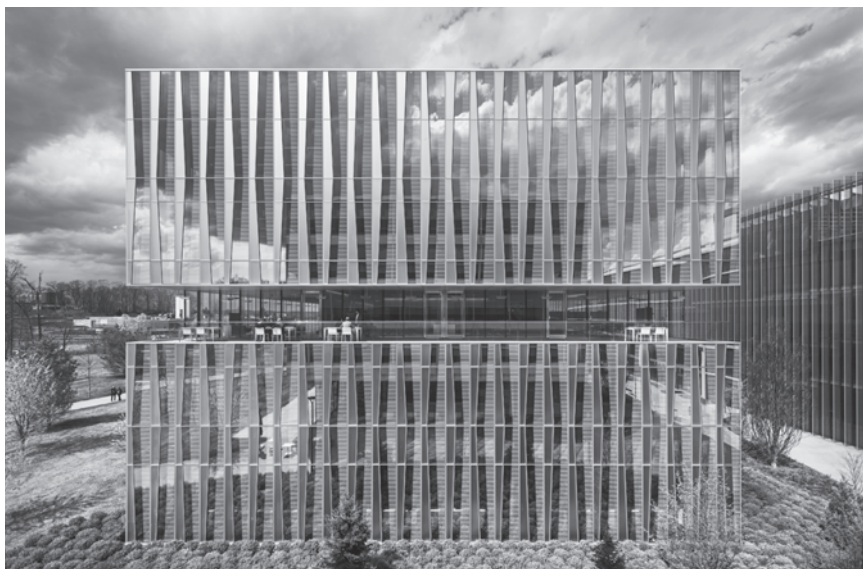
SB Japan is only now beginning to build student dormitories, and they are geared mainly to foreign students. Japanese universities are facing a crisis because of the declining birth rate, so they are opening up to foreign students. The university we work with has been a leader in international education exchange for many years. The dormitory will house diverse international students, which requires equally diverse room types. While kids from Norway can spend $600 a month for a room with a private bath, those from western China can afford only $150 a month and are not unaccustomed to living four to a room. We were asked to design, on average, 90 square feet per student, including sleeping, common, and wet spaces. Curtains subdivide private spaces within the rooms. It is real micro living and an affordable, welcoming option for students who come from rural parts of the world. As for hybridity, the building is next to a soccer field named after a Japanese prince who promoted the World Cup partnership between Japan and Korea in 2002, thus improving Japanese-Korean relations. The base of the building is a museum in his honor, with design finishes suitable for the royal family. Although this is a rather extreme example, this type of hybridization has happened in pretty much every Japanese project we've done.

NR What will you be teaching in the studio this semester, and what is different about it from your past studios?

SB It's different because it is in a rural environment: in Kielder Forest, in Northumberland, England, the country's largest man-made lumber forest. I have become interested in observatory projects around the world and in the importance of sky quality. This relates to my interest in Brasília, which is designed to be seen from the sky, but this is about looking up rather than down. The observatory type has changed today, with the radio-wave technology of research telescopes. Usually machines inhabit one place and researchers inhabit another, where they look at computer screens. The former is really just about the machine, with architecture and infrastructure to support these instruments, and the latter is what happens in office buildings. So, the observatory as an institutional type doesn't really exist anymore. The project at Kielder is geared toward the amateur and is as much about the experience of looking as it is about what is seen. The site has the largest expanse of sky unpolluted by artifical light in that part of the world. In this setting, the observatory is also important as a landscape object, looked at by day and looked from at night. It is like a platform—something that's not too precious.

Marion Weiss & Michael Manfredi

Marion Weiss (’84) and Michael Manfredi are the Eero Saarinen Visiting Professors for fall 2015 and will give the lecture “Public Natures: Evolutionary Infrastructures” on October 15.



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1. Weiss/Manfredi Architects, Novartis Office Building south elevation, New Jersey, 2013. Photograph by Paul Warchol.
2. Weiss/Manfredi Architects, Krishna P. Singh Center for Nanotechnology, University of Pennsylvania, 2014. Photograph by Albert Vecerka/Esto.

Nina Rappaport I met you about fifteen years ago, when you were working on small-scale insertions that combined buildings and landscape, as in the Women’s Memorial in Washington, D.C., and the Olympia Fields Park. How has your work in that vein evolved as your projects have grown? And how has the scale shift changed your engagement with buildings and sites?

Marion Weiss It has always been really important for us to understand a site and its relationship to things that are unseen, such as environmental, cultural, and geologic histories, larger urban systemic patterns, and topographic relationships. While constructing strategies for a site, we postpone the definition of architecture as long as possible so we can open it up to those larger considerations and systems. In the Olympic Sculpture Park and the Brooklyn Botanic Garden Pavilion, the possibility of nature, architecture, and ecology becoming intertwined emerged from shaping the site first and delaying architectural clarity.

Michael Manfredi There is still a tendency to envision architecture on a site and to see the site as a passive, neutral foil to the architecture. We are interested in inverting this paradigm of explicit delineations between building and open space. This position is increasingly critical as we engage important environmental issues. For the Olympia Fields Park and the Museum of the Earth, in Ithaca, we had to think about environmental issues such as flooding, so we constructed these sites for not only formal but also performative reasons. It was a liberating opportunity to test out ideas on a larger field, rather than just within the confines of a purely architectural project.

NR Coming from the architecture rather than the landscape design field, your early projects came before “landscape urbanism” was conceived as a term and concept.

MM We are very proud of that.

NR Do you still find that a useful framework?

MW It’s a rubric that has elevated the understanding of potential reciprocities between urban life and landscape. But, in fact, our work has always been preoccupied with temporal systems valued by the discipline of landscape architecture. We believe that the boundaries between these disciplines are becoming increasingly unimportant. We are interested in the cross-disciplinary terrain that captures architecture, landscape, infrastructure, ecology, art, and urban life. Any time you put a bracket around something, it limits the potential for a larger view. Our work has always counted on looking peripherally, not so much to exit architecture but to bring architecture closer to those considerations.

MM There was a very heated debate around the Olympic Sculpture Park and the emerging definition of landscape urbanism that we found very healthy. Stan Allen said the Olympic Sculpture Park was the iconic landscape urbanism project. We never set out to think of it that way, but the park opened at the moment when landscape urbanism became an important part of theoretical discussions.

NR What brought you together, and how have your individual orientations informed your collaboration and practice as a whole?

MM We met while working for Aldo Giurgola, where we overlapped briefly. I had been there for a number of years and worked on the Canberra competition when Marion joined the office. Our first collaboration independent of the office was The Architectural League’s Vacant Lots competition.

MW At the time, I was working on the Volvo Museum, in Sweden. We are both left-handed and realized our drawing styles matched. I did my board in Sweden, and Michael did his in New York. When the two were placed side by side at The Architectural League’s exhibition, nobody could tell who did which board. But it was winning the Women’s Memorial competition, at Arlington National Cemetery, that started us off; when our client asked us if we had a firm, we very quickly answered yes.

NR So few young U.S. practices at that time could maintain a focus on only public and institutional work. Was this a conscious choice for you?

MM We realize now how unusual our trajectory has been. We had a charismatic client, Brigadier General Wilma Vaught, who, were she to walk into this room, would make us all stand up at attention. She had no preconceptions about established firms, and she wanted a young firm. She loved the fact that it was a partnership that included a woman. My mother was an Army nurse, a captain, so she loved that connection. And all of a sudden, instead of doing lots of kitchen renovations and houses, we were given an opportunity that was unbelievably generous.

NR Marion, how did Yale provide a foundation for your career, aspirations, and approach to design?

MW As an architecture school, Yale has truly embraced a very broad band of sensibilities when it comes to design. It has also had incredible conviction about the value of the built world, which is not so consistent among architecture schools as a whole. That was very attractive to me, and I was fortunate to have Jim Stirling as a critic, who very much embodied this conviction.

NR Yale didn’t teach landscape architecture, so how did you develop this strong interest in the ground? Was it inspired by the topographical and sectional landscape of San Francisco, where you grew up?

MW I was a distance runner and crossed that terrain all the time. I also have an “uncle,” a Danish architect who designed our hillside house. His work was based on shaping sites in topographically charged areas, so that exposure was an education for me.

NR Michael, how does your educational background intersect with Marion’s?

MM It does in an interesting way. I grew up in Rome and thought about going back there. But, at that time, I fell in love with Colin Rowe and Mathias Ungers’s theory and history debates at Cornell. Rowe, who I studied with at Cornell, and Stirling had incredibly intertwined histories, and when Marion and I started talking about formative individuals, they were companion voices. While it might not have been apparent at the time, there were synergies in our education that have become even more evident now, including the study of the topographical intersections between gardens and villas.

NR Your buildings also take on the composition of landscape, the strong idea of cantilever, and the way a building has an internalized topography. How do you make that intersection between topography and building, or is the focus more on flow of people, from which the sectional composition then evolves?

MW These are questions that touch on our interest in sequence and section, where the spatial opportunities of movement naturally invite connections across territories and up and through buildings and occasionally, extend and elevate spaces to amplify the territory of the landscape below and horizon beyond. The Nanotechnology Center at Penn and the overlook at Hunter’s Point South Waterfront Park both simultaneously offer amplified public landscapes and elevated urban vistas.

MM The epiphany for us was the overt relationship between architecture and landscape in projects such as Le Corbusier’s Carpenter Center, where the section drives the topography of the space. We are increasingly interested in the kind of choreography that architecture can frame; the architect’s future is in the section, in the haptic and sensorial experience.

NR How does this heightened experiential space relate to public areas within buildings?

MM We are currently translating programmatic adjacencies into spatial opportunities in our master plan for the U.S. Embassy in New Delhi, where Edward Durell Stone designed a masterpiece. We are developing a hybrid language of gardens and architecture to address security, which is a paramount concern, but also through the introduction of compelling places both inside and out. We invite interaction, which is so crucial to diplomatic missions.

MW The most remarkable question that embassies raise is how to represent democracy in cultures that share a common ground with us, but also an uncommon ground. How do we create a new ground that is shared? The landscape is seminal to hosting spaces outside, but these spaces need to be secure and layered with spaces that are truly public and welcoming. The true act of diplomacy is to welcome both sides to the conversation.

NR Looking back at the formal qualities of your work, one finds repetitions of tropes and materials and a certain continuity. What opportunities and insights in terms of form and materiality are you carrying through from project to project, and how has your approach changed over time?

MW We look at each project as you would a child with its own DNA and try to understand what will allow it to thrive most. We value the range of material territories that stretch from structured earthworks to ethereal building envelopes. For instance, we are drawn to the material presence of glass, as opposed to mere transparency, and have been pursuing the sort of ethereality we love in charcoal drawings. For instance, in the Diana Center, the acid-etched terra-cotta-colored glass changes from dark copper to red depending on the intensity and angle of the sun.

NR How did the topic of your forthcoming book, *Public Natures: Evolutionary Infrastructures,* evolve, and what is the significance of the plural?

MW Our preoccupation with infrastructure first emerged from the early Architectural League and Columbia University’s “Bridging the Gap” competition. Later, the question of infrastructural simultaneity was on our mind when the Olympic Sculpture Park competition was announced. There, we recast three separate contaminated sites—a four-lane highway, train tracks, a forty-foot grade change, and a crumbling sea wall—into one continuous sculpture park. Considering these improbably juxtaposed infrastructures and cultural programs was a perfect litmus test for our experiments in teaching and practice. These questions of infrastructure and opportunity are plural in nature and latent with public potential and triggered our earliest ambitions for the first half of the book.

MM The second half of the book is about social infrastructures as related to building on campuses and in cities, a nascent interest of ours. How does appropriation occur as new models for workplaces emerge? The confluence of public and private is increasingly attenuated, and a new set of social ecologies are emerging that have nascent consequences architecturally. We’re realizing that the monolithic approach to any one problem is no longer relevant, and we can’t afford singular solutions.

NR Why do you both continue to teach, especially now with such a booming practice?

MW I started teaching, in part, because I felt that my education was still thin in both depth and breadth in a number of terrains. Teaching continues to test certain questions and preoccupations at a faster speed and intensity than is possible in a professional environment. I also love the discomfort that teaching elicits, requiring both clarity and uncertainty to become part of a broader discourse. It is a powerful reciprocal environment to be thinking and producing as an architect.

MM I’ve had the pleasure of being a visiting professor at a number of institutions, and the surprise and innovative improvisation you get from bright students keeps us on our toes. It’s not a question of practice or teaching but of each informing the other.

NR What project will your advanced studio explore this semester at Yale?

MW The studio will create the next utopian chapter for Roosevelt Island, recasting the question Cornell NYC Tech is asking as they embark on the invention of a new campus on this slender band of land in New York City. Cornell NYC Tech is currently inventing a campus ideal that invites productive convergence between academicians and entrepreneurs on a site that merges urban identities with more aqueous ecological obligations.

MM We are currently designing “The Bridge,” one of the campus’s first buildings, and have been tantalized by the potential to merge ideas of resilience on a site subject to rising sea levels. The studio will study the southern half of the island, from the bridge to Queens to the Four Freedoms Park, inventing new typologies of urban resilience and academic infrastructures. There can’t be a more magical setting than an island in the middle of a city.

Pedagogy & Place

Dean Robert A. M. Stern ('65), author Jimmy Stamp (MED '11), and Yale exhibitions director Alfie Koetter ('11) discussed with Nina Rappaport the research and writing process for the book *Pedagogy and Place: 100 Years of Architecture Education at Yale,* the history of the School of Architecture, and the upcoming exhibition at Yale's Architecture Gallery, opening on December 3, 2015.

Nina Rappaport The book and exhibition *Pedagogy and Place* could be seen as really having its beginnings in your own days as a Yale student and the research you started then for your 1975 book about George Howe, the chairman of the school from 1950–1954. Would you say you were on the path toward a historical investigation of the school from a very young age?

Robert Stern If you put it that way, it's true. I have been writing about or delving into the history of the school from when I was a student. The Howe book took forever for me to finish because I went from being a student to a young professional, so getting myself organized to concentrate on writing was a struggle. Just before the book was published, Peter Eisenman asked me to write about the history of Yale from 1950 to 1965 for *Oppositions 4,* in 1974. This was motivated by his obsession with Yale and the difference between the so-called Yale-Penn and Cornell-Princeton axes. I was very systematic, and I saved all the correspondence from that effort, which I deposited at Yale. This material has been an interesting resource for the new book.

NR How did you continue this interest over the years, even when you were no longer at Yale?

RS When I wrote *40 under 40* in 1965 and then other iterations of it later, I would keep up with younger architects, giving a special nod to Yale graduates. Over the years, I also taught at Morse College and in the school, so I was able to keep up.

NR In 2001, you organized the university-wide DeVane Lecture Series "Ideals without Ideologies: Yale's Contribution to Modern Architecture," on the role of the school in the history of modern architecture, and it also became a seminar. How did that contribute to your trove of research?

RS Shortly after I became the dean, President Rick Levin asked me to deliver the DeVane Lectures as part of the university's tri-centennial year. I gave six, and the other six were given by important architecture alumni, such as Lord Norman Foster, James Polshek, and Maya Lin, who each taught in a seminar the next day. Bimal Mendis (BA '98, MArch '02), now assistant dean, was my teaching assistant, and Surry Schlabs (BA '99, MArch '03), now a PhD student, helped Yale College undergraduates who elected to take the course. Seminar students did original research, interviewing many alumni architects. At the time, the architecture school had lost a sense of its identity, and this research made students aware of Yale's amazing history.

NR How did the collaboration on the research and writing for the book evolve?

Jimmy Stamp I started as a research assistant exploring the archives but quickly became more involved with the actual writing. I would take notes from a certain period, write a rough draft of a section, and then pass it to Bob with my research. He'd mark it up, adding his observations, and telling me who to talk to or where to dig deeper. I would then incorporate his comments and additions into the next draft. That process continued for four years.

NR I recall that, when I began working for Yale, the archive of architectural records at Manuscripts and Archives had really been dormant. We reached out to alumni to get materials for different exhibitions, such as Eve Blau's 2001 *Architecture or Revolution: Charles Moore and Yale in the 1960s,* and alumni such as Jim Righter ('70) contributed his slides of the period.

RS In fact, Yale shockingly didn't even have a very systematic archive of its own buildings. If you wanted to find drawings for purposes of repair or restoration, they were tucked away in facilities' offices. Val Woods began to codify the archives of Yale's drawings of its buildings when she worked for the facilities department. Then in about 2001, Rick Levin said we should have an archive of architecture at Yale. He could see the power of architecture in conveying the university's values. So with Richard Szary, then Beinecke Curator of Manuscripts and Archives, we set up an archive the content of which would be devoted to the work of those who attended, taught, or built at Yale or were important Connecticut architects. It's ironic, but the late Sixties generation, supposedly so antiestablishment, saved more of their stuff than any other. There was even a proclamation against capitalism signed by students in 1968, including Edward Bass, and it is now in the archives, and will be included in the exhibition.

NR Another moment when a great deal of Yale history was collected was for the conferences, exhibitions, and other events related to the rededication of the Rudolph building.

RS Tim Rohan (BA '91), with a Harvard PhD on Rudolph, has gotten increasingly immersed in Yale's history. He curated the exhibition *Model City: Buildings and Projects by Paul Rudolph for Yale and New Haven,* encouraging us to push our own historical documentation.

NR What new discoveries have you made in the research? Or, to put it another way, how have your perspectives changed as you have delved into the history and looked at original documents, curricula, and lectures?

JS One of the most important things I learned about was the role of Everett Victor Meeks, who graduated from the college in 1900. He was the first chairman of the department of architecture, serving from 1916 to 1945, and, from 1922–1947, also as dean of the School of Fine Arts, which housed the architecture department. Meeks was a passionate and vocal advocate for the school who really shaped its identity as a program based on architecture as an art, as opposed to a polytechnical discourse. He is also responsible for creating and rapidly expanding the use of visiting design critics.

RS Meeks joined the faculty one hundred years ago, when it became a formal program. His commitment was to fulfill the initial ideas of the Yale School of Fine Arts, the first such school in any American institution of higher learning, and to incorporate the intentions of the school's founding director, the painter John Ferguson Weir to include architecture, painting, and sculpture—to be a kind of American École des Beaux-Arts. Yale was really the only architecture school in a major university of any consequence that emerged out of an art school. Weir's brother, J. Alden Weir, a better-known painter, had studied at L'École des Beaux-Arts and had a fabulous experience in its multidisciplinary studio, inspiring Weir's ambition to make Yale into an American version of the French school. But there was no endowment for an architecture professor until the early twentieth century when professor James M. Hoppin offered funds for the school. Hoppin came from a wealthy family and when he died in 1906 he provided a substantial endowment to get the architecture program started.

NR How were undergraduates taught architecture as part of this overall Beaux-Arts approach?

RS Beginning in the 1880s, undergraduates at Yale College increasingly expressed an interest in studying architecture, but, as there were no funds for a program, only a few drawing courses were offered, forcing Yale College graduates to attend Columbia or M.I.T. to get a year or two of preprofessional training before going on to L'École des Beaux-Arts.

NR A tumultuous turning point for Yale and other architecture schools was the shift from the Beaux-Arts to Modernism, in the 1930s. How did this particular moment play out at Yale, with Meeks as a Beaux-Arts promoter, during the early Modernist moment?

JS Meeks had a definite commitment to Beaux-Arts methodology, but he was relatively tolerant with regard to stylistic expression. He was interested in new building types and technologies, and he understood that the Modern Movement was important and that students were curious about it, especially after the crash of 1929, when economic and social issues began to be at the forefront of most people's concerns. So, he helped to cultivate a Modern spirit without fully embracing a Modernist style. When George Howe came to Yale, in 1950, it went fully "Modern."

RS Under Meeks, Modernism was embraced but in a waffly way. Harvard was the great flag bearer. Seeing what was happening with Walter Gropius and Joseph Hudnut at the Graduate School of Design, Yale students agitated for a more Modern approach in the studios. Meeks took it slowly. In the mid-1920s, he brought in Beaux-Arts–trained Raymond Hood—himself moving toward Modernism—to lecture; Hood was one of the few Americans to be in MoMA's International Style show. Hood was then invited by Meeks to replace eminent traditionalist James Gamble Rogers' chief designer, Otto Faelten, as senior critic in 1932. In the 1930s Meeks also brought Le Corbusier, Frank Lloyd Wright, George Howe, and Gropius to lecture, and, at the end of the 1930s, he was persuaded to ask Wallace Harrison to be senior design critic, which was a brilliant move. Harrison was respected as a successor to Hood, with whom he worked on Rockefeller Center, and he was well connected with European Modernism. To teach a studio, Harrison invited Oscar Nitzchke, a Swiss-German who had worked for Le Corbusier. He also invited other Europeans, such as fashion designer Elsa Schiaparelli and artist Amédéé Ozenfant, to offer lectures and seminars. With this influence of Modern art, Yale began to recast itself as a Modern L'École des Beaux-Arts and was able to offer a meaningful alternative to Harvard, which had no art program and was advocating the utilitarian functionalism of Gropius. Yale maintained connections to the art world. After World War II, in 1947, Josef Albers was asked to be on the Yale Corporation's newly created advisory committee and proposed a new curriculum for the Architecture Department with a unifying core, as Meeks had advocated, but modeled on Bauhaus principles, rather than historical subjects. So the students in the arts, including undergraduates, would take the same basic design course. In 1949, Albers was appointed chairman of the Department of Art, at about the same time that George Howe was asked to

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1. Street Hall, architecture studio, designed by Peter B. Wight, 1911.
2. First year architecture students working in Weir Hall. Weir Hall renovation by Everett V. Meeks, following a design by Evarts Tracy and Egerton Swartwout, c. 1926.
3. Temporary drawing studio in Swartwout sculpture gallery, designed by Egerton Swartwout, c. 1946.
4. Architecture studio in the Yale Art Gallery and Design Center, designed by Louis I. Kahn, 1953.

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be chairman of the Department of Architecture, at the urging of Louis Kahn, who was already a visiting critic. Howe was an accomplished traditional architect who had gone on to do some very interesting Modernist work in Philadelphia. At the same time, Charles Sawyer (BA ’29), a museum director who embraced the Bauhaus idea, replaced Meeks as dean. So, suddenly, there was a whole new cast of characters at Yale just as the GI Bill was flooding the school with students.

JS We have photographs showing just how crowded the school got, and the students had to occupy Chapel Street storefronts and the Art Gallery’s sculpture gallery as design studios.

RS After Howe retired, his replacement, Paul Schweikher (BArch ’29), didn’t understand that junior faculty member Eugene Nalle (BArch ’49), who had worked closely with Howe, had been given too much power. Carroll Meeks, Vincent Scully, and faculty members such as King-Lui Wu protested Nalle’s role—and the school blew up, nearly losing its accreditation in 1955. Then, Paul Rudolph arrived, and everybody loved him. He breathed fresh air into the school and its curriculum, and he was given three major commissions by the university within a year—the Greeley Laboratory at the Forestry School, Married Students Housing, and the Art & Architecture Building—which is unbelievable.

Our exhibit and book are not only about pedagogy and personalities but also about buildings. Yale is one of the very few architecture programs that has pretty consistently occupied buildings that were designed with the pedagogy in mind. In 1866, the building now known as Street Hall was specifically designed to combine facilities for both the Art School and the Art Museum, so students involved in making new art were constantly exposed to works of art from the past. Weir Hall (1926) was fitted out expressly for architecture and Kahn’s extension to the Art Gallery brought architecture students in daily contact with museum collections.

NR In terms of the school’s pedagogy, the combination of the Art School, the Architecture School, and the Gallery in Rudolph’s A&A Building created a different kind of culture among the students as well as another shift in the school. How did that moment compare to architectural education elsewhere?

RS There were two stages of dramatic change. When the Art & Architecture Building was constructed [1960–1963], it was meant to be a reification of the Yale ideal, Beaux-Arts or Bauhaus, bringing artists and architects into one building. But, as I reflect on it, the unity of the arts, including the history of art and the makers of new art, may have had their greatest moment in the 1950s, when students walked from their studios in Weir Hall and the top floor of Kahn’s Art Gallery through the Swartwout Building of the Art Gallery as part of their daily comings and goings. So, as an architecture student, you would see, in a totally relaxed way, a recently acquired painting or masterwork from the past that you admired, forming an intimate relationship to art, especially contemporary art.

JS Rudolph’s building brought the artists and architects together under one roof, Bauhaus-like, but the timing was off. Naturally, Rudolph turned to Albers in designing the studios for the art students—but contemporary art was changing so rapidly that they didn’t want to work on small canvases like those of Albers. The boundaries of art and the literal sizes of the canvas were expanding, and the building’s small studios couldn’t accommodate the new kinds of work. So, the relationship between the art students and the building started to get a bit tense.

RS More than a little!

JS So much so that, almost immediately, some of the school’s better-known art students, such as Chuck Close and Richard Serra, decamped to a building on Crown Street that they transformed into their own atelier.

NR How did things change in the architecture curriculum at that time?

RS Rudolph invited studio teachers with a vast range of approaches to modernity in the 1950s and 1960s, such as the formalist Jim Stirling and the functionalist Serge Chermayeff, who was the anti-Christ. Norman Foster (MArch ’62) and Richard Rogers (MArch ’62) studied with Rudolph for one term and Chermayeff another. Rudolph helped them to learn about themselves and about how to be and think like an architect—and how to design buildings. Chermayeff, who never let students draw buildings, required them to study cities and undertake complicated readings in urban planning in a way that became widely known as the “Yale method.”

Long a department in the Art School, architecture was given its independent status in 1969, with then chairman Charles Moore serving for six months as the first dean. Moore’s reputation as a permissive leader is somewhat exaggerated. He was not particularly tolerant of other points of view and loaded the faculty up with people who supported him. Herman Spiegel followed Moore and engineered his deanship brilliantly, putting the place back together after the student unrest of 1969 and the building’s fire in June of that year. Then came Cesar Pelli, who I believe was Herman’s personal choice for successor and had very strong connections to Yale through Irwin Miller (BA ’31) and Eero Saarinen (BArch ’34). Pelli made it very clear from Day One that he was firmly in charge as dean and chairman. Pelli put the school absolutely back on track.

NR How do you discuss Bob’s years at Yale in the book?

JS At first, we thought we would not treat it like the rest of the book. But that didn’t seem right when Bob’s name is on the cover. We thought about doing it as a lengthy interview, but that was a bit jarring and not deep enough. Ultimately, we decided that it would be best to hear the story straight from Bob, so the final chapter is in the first person.

RS It was awkward to write that final chapter.

JS He’s very modest, as we all know, so he has trouble writing about himself. We did a series of long interviews, which we shaped into a text he could build from.

NR Is it a kind of an “autobiography of an educator”?

RS I’m not sure. I will probably be crucified for this last chapter, with some saying I didn’t tell all and some saying I took too much credit. I wrote about the contentious 1998 dean search and how President Levin overrode the search committee and appointed me. From the first, President Levin supported my view that the dean is a spokesperson for the school to the wider world, sending out signals to prospective students, faculty, professionals, and alumni, which Yale relies on heavily for generosity. The alumni had felt completely disassociated from the school; for too long there had been almost no communication.

NR How did you condense so much in-depth research into the exhibition and book, and how does the latter translate into the exhibition *Pedagogy and Place*?

JS Because of Yale’s history of strong chairs and strong deans with thriving practices, the book and exhibition are structured around the succession of leaders and the buildings that have housed the school, which often go hand in hand. Looking at these architects and the periods in which they were leading the school, you find strong correspondences to major shifts in the trajectory of the discipline and its pedagogy. The exhibition has eight separate sections, which coincide with chapters in the book, such as “An American Beaux-Arts,” about the earliest days of the school; “A Time of Heroics,” documenting Rudolph’s tenure, and “Architecture or Revolution,” about the late 1960s, when the pedagogy and the building were both under assault from student-designed installations, including makeshift favelas in the studios. All of these shifts and more are reflected in the students’ work that we are exhibiting, along with historic photographs, publications, and ephemera.

NR What kinds of materials will be in the exhibition? And how is Yale situated in relation to other schools so that the exhibit resonates with the wider architecture community?

RS It is a two-part exhibition: the core, which is Yale, and then ringing the gallery an elaborate timeline that comes out of my seminar documenting important schools of architecture and their buildings, including Harvard, M.I.T., Syracuse, as well as Cornell, with its new Koolhaas building, new projects by Weiss/Manfredi for Kent State, and Nader Tehrani in Melbourne, among others.

Alfie Koetter It is very much about the planetary bodies orbiting Yale.

JS The primary feature of the exhibition is the display of work by alumni when they were students, going back as far as we could. And this will be juxtaposed with other materials such as historic photos, and the work of faculty members. So, for example, there is a drawing by William Huff (BA ’49, MArch ’52) of a church that was strongly inspired by Louis Kahn, but then you see Philip Johnson becoming inspired by that same Huff design for a nuclear research center in Israel. There are also portraits of faculty members, construction photographs of the various buildings that housed the school, original publications produced by the students, and videos featuring alumni and faculty. All of these influences and products of particular moments in time will be displayed.

AK The exhibit is not only to honor the centennial of the school, but also to signal the end of Bob’s eighteen-year tenure, which is producing some anxiety among students about how the school will change. I think it’s important for them to be able to see through the show that, while the leadership of the school has changed, there has also been continuity.

RS I was not planning a memorial, and I hope this isn’t one. Yale is one of the only schools where former deans remain active on the faculty, not just as old gray matter schlumping along the halls. Herman Spiegel, Charles Moore, Tom Beeby, Fred Koetter, and Cesar Pelli were active faculty long after stepping down as deans. Tom is still very active. The school’s continuity is reflected in this approach. In the DeVane Lectures, I used the phrase “ideals without ideology,” and I think that still applies. People have passionate commitment to ideals, but there is no reigning ideology—at IIT they are still wrestling with Mies.

Master of Environmental Design

1. Quinlan Riano, Corona's Plaza from his lecture "Negotiating Polis: Visualize, Organize, Act."
2. Neyran Turan (MED '03), North Sea oil fields from her thesis, "Detecting Latent Landscapes," 2003.

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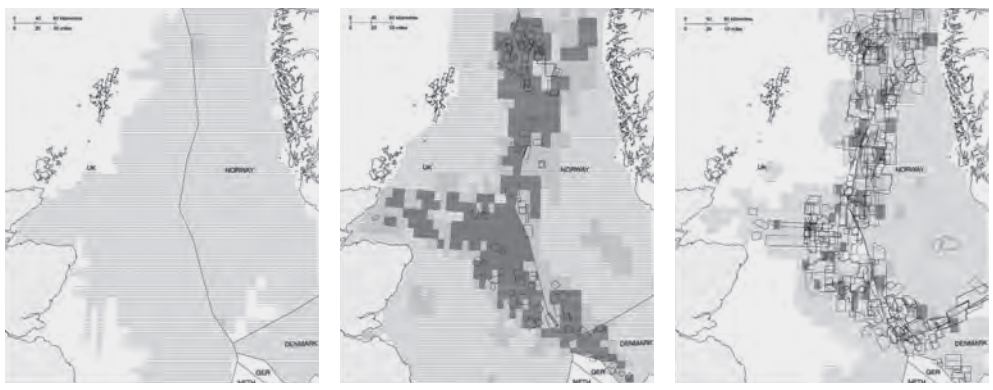

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What Is Environmental Design?

What does it mean to design? The first thing that comes to mind is the sort of object that infests the homes and bodies of well-to-do global citizens—an Alessi teapot, a Swatch watch, a Gucci bag. Yet "design" is a complex term; it implies both a process and an outcome, and it occurs within different contexts under diverse societal influences. The etymology of the term refers to an artistic process based on a clear intent that came to being during the Renaissance. For an architect working at that time, it meant coming up with a building concept that transcended a mere technical approach. Compared to the work of the medieval master builders who approached city planning and construction in a more piecemeal manner, Renaissance architects introduced grids and geometric systems to guarantee that every part of the building fit within a larger system and whole. Even in the biblical sense, an idea of creation by design implies an agent equipped with a more strategic and unified approach and outcome in a system where everything has its place.

The Masters of Environmental Design (MED) program at the Yale School of Architecture was founded in 1967 by Charles Moore to do exactly that: expand the concept of design beyond the emphasis on mere aesthetic objects. As Moore wrote: "Students and faculty have now become involved to an unprecedented extent with the problems of society—the social issues and human use of the environment as a whole rather than the shape of the objects within it." Environmental design here is broadly defined as the study and research of objects and conditions that constitute the constructed environment. The key word is "environment," which refers to a complex entity consisting of man-made and natural objects at all scales, technological and natural infrastructures, and symbolic systems. A study of the environment entails all the forces that shape it—discursive, legal, economical, political, and cultural—as well the way the environment governs our behavior and shapes the lives of individuals and communities. A 1969 report by the Yale University Council Committee on the Schools of Art and Architecture noted the educational void for research activity on "our society's attempts to deal with urban and environmental problems."

The first MED students at Yale understood the "environment" as a large and complex problem. Their research attempted to comprehend the societal issues at hand, rather than propose solutions. The first theses often charted, literally, to new territories, both physical and intellectual. William Mitchell and Steven Izenour, both graduating in 1969, exemplify the speculative legacy of the research conducted under the auspices of the program: the former in the area of early computer-aided design and the latter in the "Learning from Las Vegas" studio. Even the titles of the early thesis projects convey how students sought to grapple with the expanding environment, processes, and frameworks in architectural and urban design: for example, "A Process of Re-Urbanization" (Michael Bignell, Jeffrey Gault, and Leonard Kagan, MED '69), and "A Conceptual Framework for Environmental Design" (Merlin Shelstad, MED '70).

Current students continue to endorse the legacy through their independent thesis research. Many have approached—and, indeed, often pioneered—an ever-expanding notion of what constitutes an "environment" by tackling more specific topics and research agendas, such as architecture as a tool of warfare (Enrique Ramirez, MED '07); the convergence of architecture, technology, and law in America's banking infrastructure (Olga Pantelidou, MED '09); museum "informatics" (David Sadighian, MED '10); the prehistory of complex media environments (Matthew Gin, MED '12); America's invisible security infrastructure (David Sheerin, MED '12); the agency of mapping (Ayeza Qureshi, MED '14); and government housing policies in the Pine Ridge Reservation (Brent Sturlaugson, MED '15).

In addition to the conventional written thesis, the program offers an opportunity to pursue design research and other types of projects. In this spirit, Saga Blane (MED '13) organized a platform called "XS" for interdisciplinary collaboration on campus, which resulted in publications, exhibitions, and happenings taking place over a year. Beyond coursework and independent research, second-year MED students now organize a "Contemporary Architecture Discourse Colloquium" (described in the adjacent article).

Design would have its biggest impact on the future by endorsing—indeed, designing— relationships rather than focusing on objects: relationships, between the natural and the man-made environment, between users and producers, between different scales of operations, and between different locations, user groups, and agents that produce and use the environments, as well as by choreographing the forces that shape the environment, and in turn, our lives. Overcoming the dichotomy of "subjects" and "objects" is part of the task. After all, human beings do not have a privileged position outside the environment; we both shape and are shaped by it.

The current and past student body forms a tight-knit network, as many occupy prominent academic positions. In many cases the MED provided a launching pad for a new area of expertise and a new career. Roy Kozlovsky (MED '01), senior lecturer, Tel Aviv University, emphasizes that his PhD dissertation at Princeton "was made possible by some of the encounters and courses in Yale's MED program." Daniel Barber (MED '05), assistant professor at Penn Design, recalls, "I found myself and my colleagues frequently engaged in productive discussions with MArch students and also developing strong relationships with faculty. Outside the school, no one knew who we were, but that was often an advantage as faculty were curious to engage the innovative framework and ideas coming out of the program." Molly Steenson (MED '07), assistant professor, University of Wisconsin-Madison, remembers that her "original reason for coming to the MED was to study the history of architecture and its relationship to technology. It greatly shaped how I approach my work. The MED reviews were both terrifying and exciting. It was a great thing to sit at the head of the table and have attention and feedback focused on my work."

Many also emphasize the interdisciplinary nature of the program that allowed the freedom to explore ideas outside the box. Iben Falconer (MED '09), now the business development manager at BIG, explains how "the MED program is one of the few that allows and—more importantly—encourages its students to take classes in any department. The MArch programs are so rigorous that they can be a bit hermetic, which is necessary for the undertaking. The openness of the MED program ensures the free flow of information and ideas into the school from outside the discipline. . .and it benefits from being in the school [of architecture]. As all students—especially grad students—become increasingly specialized, there is something quite special about encouraging high-level interdisciplinary exploration."

The program benefits from a loyal group of faculty advisers, among them onetime director and professor Peggy Deamer, who notes how the program has changed in the course of its history, reflecting seismographically, as it were, current debates and interests: "The program has morphed over the course of its existence in both its methods and its thematic aims—from environmentalism early on to history and theory today; from a phenomenologically dominated theory to critical and empirical theory; from loosely defined modes of output to more strictly defined written theses. The MED program fills a gap between thoughts in the studio and work done in the PhD programs, one that needs to stay open to the changing world in which architecture operates."

—Eeva-Liisa Pelkonen (director of the MED program 1998-present, MED '94) with Jessica Varner (MArch '08, MED '12)

Minor Architecture: Destabilizing Major Narratives

In its fifteenth year, the Contemporary Architectural Discourse Colloquium brought together voices from Yale University and neighboring institutions to generate conversations around emerging historical and theoretical issues. Organized by Benyameen Ghareeb, Eric Peterson, Eric Rogers, Andrew Ruff, and Brent Sturlaugson (all MED '15) and attended by students in the MArch I and MArch II programs, this year's theme for the advanced seminar was "Minor Architecture: Destabilizing Major Narratives." Drawing on Gilles Deleuze and Felix Guattari's theorization of "minor literature," the course explored the multiple meanings and possibilities of "minor architecture," broadly conceived as an alternative to dominant modes of architectural practice.

David Gouverneur, associate professor of practice at University of Pennsylvania's Department of Landscape Architecture and Regional Planning, opened the colloquium with a proposition on "Minor Urbanism" from his recently published book, *Planning and Design for Future Informal Settlements: Shaping the Self-Constructed City*. Rather than resist informal settlements, Gouverneur proposed a radical alternative: set up "informal armatures" to capitalize on the benefits of informality (speed, low cost, compactness, and low-energy consumption) while addressing its drawbacks (high risk, poor health, weak infrastructure, and marginal services).

Bill Rankin, assistant professor of the history of science at Yale, contributed to the theme of "Minor Cartographies" with a presentation of material from his forthcoming book, *After the Map: Cartography, Navigation, and the Transformation of Territory in the Twentieth Century*. In the ensuing discussion, Rankin tracked different "geoepistemologies," or ways of knowing geographic space, using a scientific history of geographical information systems. Touring through technologies of point- and route-based navigation systems, Rankin offered an invaluable prehistory of the ubiquitous map software found in many contemporary devices, casting these technologies as contingent and interrelated.

Craig Buckley, assistant professor of art history at Yale, discussed the publication and exhibition *Clip, Stamp, Fold,* an actively expanding catalog of rarely seen "little magazines" written by architects, artists, and institutions during the 1960s and '70s. These publications were often produced informally and rapidly, printed on inexpensive paper, and circulated outside of "major" distribution networks. Buckley argued that these minor, and often "unofficial," magazines, manifestos, and newsletters galvanized new and radical movements in architectural culture and that the intellectual "noise" generated by the minor has the latent capacity to transform the entire system.

Andrew Herscher, associate professor of architecture at University of Michigan's Taubman College of Architecture and Urban Planning and author of *The Unreal Estate Guide to Detroit,* opened his presentation on "Minor Economies" with a critique of contemporary design trends, such as

"public-interest design" and "social urbanism," as mere brands, not movements. For Herscher, these brands "co-opt real struggles, blurred by gentrification." Illustrating an alternative movement, he discussed his observations of three grassroots organizing efforts in Detroit, one of them involving Georgia Street Community Garden, which has claimed vacant space for collective use. Herscher urged architects to be more transdisciplinary, like these collectivities, "in order to understand shrinking cities."

Todd Reisz (BA '99, MArch '03), Rose Visiting Assistant Professor at Yale, presented "Minor Risks," a look at how firms attempted to minimize environmental, social, and financial risk in planning cities in the Middle East. Using the newly remade center of Doha as an example, Reisz showed how engineering firms have usurped architects by promising to deliver readily profitable development projects, managing scale and complexity in both master and business plans "to ensure that grand projects are attainable." For Reisz, this ought to challenge architects to think about how their valuation of knowledge and tool sets have a larger role in shaping development.

Quilian Riano, founder of DSGN AGNC, in Brooklyn, discussed his work in relation to the theme "Minor Labors." In his presentation, "Negotiating Polis: Visualize, Organize, Act," Riano highlighted the social, political, and economic conditions that have informed his projects—ranging from game design in Queens, New York, to collective housing experiments in Facatativá, Colombia—noting how he teaches people "to use design as an activist tool." Moreover, he asserted, "To do political design work is to understand yourself as a precarious worker." Riano concluded his presentation with a discussion of labor, appealing to the advocacy of the Architecture Lobby.

Meredith TenHoor, associate professor of architecture at the Pratt Institute, discussed her work on the relationships between "food, bodies, and technologies" in the session titled "Minor Resources." Her talk revealed how transformations to the built environment are essential to the state's ability to manage populations, or what philosopher Michel Foucault has called efforts to "secure the grain." Plans for the new market center at Rungis, in Paris, France, show how designers remained, through data and diagram stages, subsequently transforming the country's agricultural networks. By focusing on sometimes obscure architects and architectural plans that went on to have major political impact, TenHoor suggests we see the minor as a way of telling alternative stories about the power of architecture.

Laura Barraclough, assistant professor of American studies and ethnicity, race, and migration at Yale, discussed the politics of tourism in her presentation on "Minor Landscapes." A book she co-authored, *A People's Guide to Los Angeles,* provides a critical reinterpretation of landscape by showcasing an "alternative tourism that challenges power." She positioned this evaluation against existing tourism guides that celebrate landscapes defined by three major categories: "consumer spots of corporate America," "individuals (namely, men) and their buildings," and "conventional places of wealth."

Cindi Katz, professor of geography at the Graduate Center of the City University of New York, came to discuss the politics of knowledge during the session "Minor Environments." Drawing on her 1996 article "Towards Minor Theory," Katz critiqued exclusionary intellectual pursuits, otherwise known as Major Theory. In her discussion, she proposed three strategies for appropriating the Major: first, reworking major spaces from within; second, the conscious use of displacement; and third, the importance of revealing hidden spatial and temporal possibilities in everyday environments. For Katz, minor theory gains its agency through an intentional disposition "open to indeterminacy" and an embrace of "not being not at home."

Felicity Scott, assistant professor at Columbia University, discussed her study of the "open land" movement and "code wars" in 1960s and '70s northern California as they relate to her ongoing research into architecture's role in "territorial insecurity." In the session billed "Minor Practices," Scott's discussion of the creation of hippie communes and subsequent battles with law enforcement, often fought on the level of zoning code compliance, "renders visible state regulation as enacted through the built environment." Her case studies offer insight into the ways architecture articulates technologies of power and possibilities for dissent.

At the course's conclusion, students developed projects for a guidebook on minor architecture, an idea inspired by Barraclough's session. The projects ranged from exploring informal economic practices in Bridgeport, Connecticut (Vittorio Lovato, MArch '16, and Eugene Tan, MArch '16) to devising an alternative pedagogy for architectural education (Sofia Singler, MArch '16). The sixteenth installation of the colloquium, next spring, will be organized by Geneva Morris, Shivani Shedde, and Preeti Talwai (all MED '16).

—Brent Sturlaugson, Benyameen Ghareeb, Eric Peterson, and Andrew Ruff (all MED '15)

Spring 2015 Architectural Forum

Organized by doctoral students of the School of Architecture and the Department of the History of Art, the Yale Architectural Forum invites scholars to share recent research projects in Rudolph Hall's Smith Conference Room. This past semester's topics included the concept of error in architecture, the philosophical underpinnings of the late avant-garde, the life and work of Italian-Brazilian architect Lina Bo Bardi, and the design of "transnational" mosques. Each Monday evening was a standing-room-only occasion as students and faculty gathered to listen and engage.

The event began on February 16 with a talk by London-based architect Francesca Hughes. A founder of the interdisciplinary Hughes Meyer Studio, she has taught at the Bartlett School of Architecture, University College London, and the Architectural Association. Hughes spoke about her recent book, *The Architecture of Error: Matter, Measure, and the Misadventures of Precision* (MIT Press, 2014), which asks "the architectural reader to think critically about precision."

Interweaving the ideas of Aristotle and the filmmakers the Coen Brothers, Hughes effectively posits that to critique error is to take a political stance that serves the interests of precision itself. From Robert Hooke's realization of the roughness of his needle under a microscope to the excitement and anxiety produced by early experiments with CAD at MIT, she constructed a nuanced story of architecture's obsession with precision and its fear of error. Juxtaposing architectural representation's tension between material constraints and the work of artists who craft highly precise objects and spaces, Hughes compares the precision of Ludwig Wittgenstein and Adolf Loos to the dynamic rigor of work made without the mediation of drawing, such as Gordon Matta-Clark's cuts and Barbara Hepworth's carvings. Commenting on the contemporary, she displayed an image of a shiny, slippery, sinuous computer rendering to elicit responses from the audience as to what it means for architects to produce shiny things with increasing precision. Professor Peggy Deamer responded by asking how Hughes could psychoanalyze the whole discipline. Hughes replied that she approached the analysis of particular artists with a theoretical distance and the general assessment of architecture from personal experience.

After some delay due to the very heavy snow of the 2015 season, K. Michael Hays, the Eliot Noyes Professor of Architectural Theory at Harvard's Graduate School of Design, came to Yale on February 27 to discuss his book *Architecture's Desire: Reading the Late Avant-Garde* (MIT Press, 2009). Here, he traces the philosophical continuities and distinctions between Aldo Rossi, Peter Eisenman, John Hejduk, and OMA. Applying Jacques Lacan's notion of imagery, the symbolic, and the real, Hays distinguished the idea of encounter that emerges from Aldo Rossi's imagery and fragments from the sense of imposition that Peter Eisenman's symbolic grid creates. He delivered proclamations about "the Peter Eisenman of the 1970s," explaining that he was not talking about the man, the real Peter Eisenman, who was sitting a few feet away from him, but the myth. Explaining that the fourth register, the *sinthome,* is the "obsessive hand-washing" that together binds Lacan's whole complex, Hays argued that Rossi's Modena cemetery is characterized by the repeated drawing of that which has been lost, while Eisenman's Cannaregio project turns the drawing itself into the site of the project and constitutes the origin of all his later grids. Perhaps dissatisfied that this process had led him to OMA, Hays implored the audience to suggest other work to theorize. "Early Frank Gerry would be better," Alan Plattus suggested. Finally, reflecting the conclusion to Francesca Hughes's talk, Anthony Vidler asked if Hays thought he could psychoanalyze architecture. "Yes," he answered confidently, "but it's different from objects as projections of the producer or the self."

Contrary to Hays's broad philosophical project, the next topic was focused on objects as direct reflections of a unique producer. On March 23, Zeuler R. M. de A. Lima, associate professor of architecture at Washington University in St. Louis, presented his book *Lina Bo Bardi* (Yale University Press, 2013). Admitting that he had actually wanted to write a biography, Lima explained that the publishers wanted a monograph, the first in English on the architect. Lima delivered his talk in three parts—Act 1, Allegro; Act 2, Penseroso; and Act 3, Moderato—followed by a short film he and his students had produced about Bo Bardi's work. He invited participants to delve deep into his methodology, showing images of his archival research process, sketches by Bo Bardi, and 3-D models he and his students made to reconstruct her unique adaptive reuse project, SESC Pompéia. In his epilogue, Lima emphasized Bo Bardi's beliefs in purity of expression using simple means, and that beauty should serve the collective good.

1. Kocatepe Mosque, Ankara, Turkey, 1967–87.
2. Lina Bo-Bardi, SESC Pompéia, São Paolo, Brazil, 1977.

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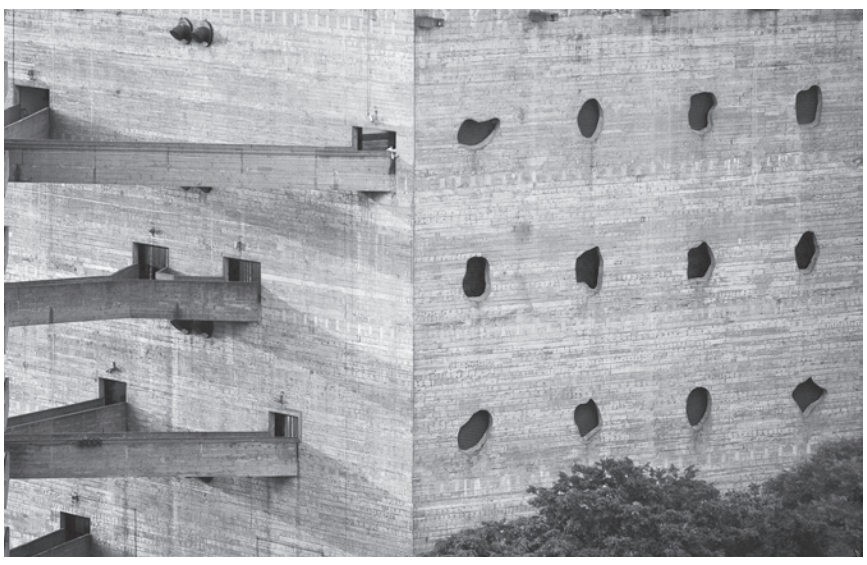

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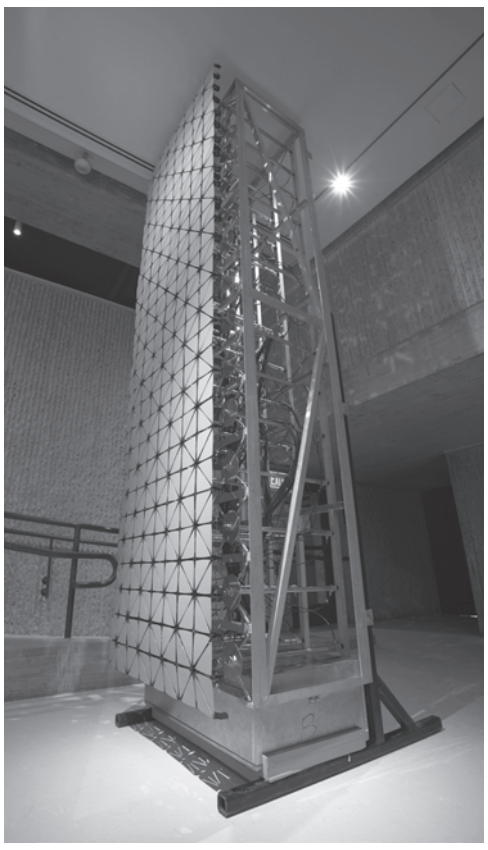
Finally, on April 13, Yale's own Kishwar Rizvi, associate professor of art history, presented her forthcoming book, *The Transnational Mosque: Architecture and Mobility in the Contemporary Middle East* (University of North Carolina Press, 2015). Rizvi explained that these mosques are building projects funded by a government to promote its political agenda at home and abroad. She focused on projects funded by four countries: Turkey, Saudi Arabia, Iran, and the United Arab Emirates (UAE). In Turkey, she explained, mosque building has been seen as a way to counter the country's secularization. Rizvi noted that the kingdom of Saudi Arabia opts for minimalist mosques at home but builds ornately opulent mosques abroad. On the other hand, Iran is keen to export a specific Persian identity to places such as Damascus. Finally, the UAE is distinguished by the construction of mosques that mix and match styles, opening their doors to the general public to promote a more populist image of Islam. Emphasizing that mosques are both memorial and aspirational, Rizvi noted that historicism in mosque design coincided with Post-Modernism in western architecture. When Dean Stern asked about the mosque designed by Paolo Portoghesi in Rome, Rizvi responded, "The Saudi's are astute and always consider the local context in which they build."

—Dante Furioso (MArch '16)

Archaeology of the Digital II : Media & Machines

Archaeology of the Digital II: Media and Machines is the second installment of a three-part exhibition and research project that Greg Lynn is curating for the Canadian Centre for Architecture (CCA). It was on display at the Yale Architecture School Gallery from to December 8, 2014 to May 1, 2015.



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All photographs from *Archaeology of the Digital II: Media & Machines, Yale School of Architecture Gallery, 2015.*

1. dECOi Architects, Mark Goulthorpe, Hyposurface, 2004.
2. Asymptote, Lise Anne Couture and Hani Rashid, Virtual Trading Floor, 1997.
3. Objectile, Bernard Cache, decorative wooden panels, 1998.
4. NOX, Lars Spuybroek, H2Oexpo, 1993–97.
5. Karl Chu, Catastrophe Machine and X Phylum, 1999.

Archaeology of the Digital II: Media and Machines addresses the need for preservation of digital architecture and the unique challenges that it poses. Curator Greg Lynn has identified twenty-five projects for the CCA to archive that represent pioneering ways architects have incorporated digital technologies and methodologies into their work. The overall goal of the project is "to investigate the development and use of computers in architecture, and the first step in the CCA's strategic objective of creating a collection of digital architecture," as well as "how to display and make it accessible to the public and to researchers."

Initiated by the CCA's acquisition of Lynn's Embryological House, his firm's first natively digital project, the effort comes at a critical moment. It will be perhaps among the first historical views of the digital: with a perspective of about thirty years since the first of the projects represented in the series was completed, we have some sense of how the use of digital technologies is shifting the profession. At the same time, the phenomenon is new enough that the innovators who pioneered this shift can discuss what transpired, the file types can be accessed, and the original hardware can be resuscitated.

Since file formats have changed with time and some of this early work employed unique proprietary technologies, the archiving effort includes the software and, in some cases, the hardware through which the work can be accessed or demonstrated, in addition to the project files themselves. As alluded to in the project's title, both the artifacts of digital experimentation and the resulting product are collected. This type of collecting seems intensive in terms of space and technological needs and even somewhat counterintuitive, given the nonphysical quality of the digital as something that only takes up minimal space, which we think of as reliant on hard-drive space only.

Digital resources are, of course, part of the effort: the exhibits and ongoing archiving are supported by several video resources available online through the CCA, including gallery tours by Lynn and, perhaps most importantly, interviews with the architects whose projects are represented. Thus, firsthand accounts are part of the archive and little will be lost of what undoubtedly is a critical moment in the development of the profession. The twenty-five projects establish a broad, loose description of the digital comprising the many ways in which various technologies have been explored in architectural practice. The first installment of *Archaeology of the Digital,* hosted by Yale in spring 2014, focused on four projects from the late 1980s to the early 1990s: the unbuilt Lewis Residence by Frank Gehry and the Biozentrum by Peter Eisenman, Chuck Hoberman's Expanding Sphere, and Shoei Yoh's roof structures for the Odawara and Galaxy Toyama Gymnasiums. These works were cutting-edge in their time for the use and development of digital tools or, in some cases, digital-like methodology—that is, the use of algorithmic logics in establishing a basis for design, even if it was done by hand in anticipation of the computer.

Like the technology itself, the exhibit expands as it moves forward in time, with this latest installment showing six projects spanning from the late 1990s to early 2000s: Asymptote's New York Stock Exchange Virtual Trading Floor and Operation Center, Karl Chu's Catastrophe Machine and X Phylum, Objectile Panels by Bernard Cache, Hyposurface by dECOi Architects, Muscle NSA by ONL (Oosterhuis/Lénárd), and NOX's H2Oexpo. The projects diverge in their focus: some demonstrate process, while others are about the end product; some could be described as rich (physical or virtual) environments; still others explore how the digital interfaces with the material. All projects, however, have data at their core.

In his video tour of the exhibit, Lynn explains that the projects were selected for their challenging nature, in terms of both archiving and exhibiting. This frames the overall project as technical or scientific in nature—that is, it is about establishing a methodology of collecting in a digital age. Collecting is never just a mechanical effort, however, and the selection involved in archiving may be seen to solidify a lineage of sorts. Perhaps this is why Lynn makes the distinction that *Archaeology of the Digital* identifies projects rather than firms, suggesting a didactic stance. Given that audiences may not make such a distinction in their reception of the collection, Lynn's role in defining what will be archived is as important as the techniques employed in the work and the codification of collection techniques. The work will define him as something of a tastemaker, a writer of the history of early digital technology.

A selection based even partially on the difficulty of preservation begs the question: if something is difficult to archive, then is it good or important? What is clear is that a broad spectrum of digital use is represented. While the projects from the first exhibition were mainly at the building scale, here the focus shifts to specific elements. Several projects from *Media and Machines* may be described as a single system or building component; other works, such as Chu's Catastrophe Machine (a drawing mechanism), look more abstractly at how digital techniques can affect the ways we draw and make things. As a whole, the collection of projects addresses key themes that continue to define the digital today: modeling and fabrication, robotic execution of algorithmic sequences or nonsequential input, physically responsive systems, and virtual environments. As individual works considered on their own, the projects vary: some are remarkable, reminding us that truly "futuristic" integration of robotics and architecture, for example, has already occurred, though it may not yet have proliferated; others, such as Cache's milled wall panels, demonstrate how ubiquitous decorative techniques born from digitally driven fabrication now are.

As the exhibit highlights advancements that have already occurred in digitally driven architecture, it suggests a simultaneous look at the past and the future. It also brings to the forefront many critical questions: the role of the "drawing" at a time when data and model are where architecture begins; the role of the archive in preserving the "original" of something when there is, in many ways, no original in the traditional sense, as is the case with digital work; the critical role of collaboration between practices and specialties as well as with the computer. The project also raises the question of what outdated technologies should be retained and what purpose preserving the base file fulfills. If we have access to the results of the work and it is well documented, what is the role of retaining the files going forward? Is it essential for historians? Retaining the files in an accessible state means one could potentially generate new renderings, or go back and manipulate the work. Is this important, or relevant even, after the project is complete? Or does it suggest that the work is never really complete?

The exhibition also explores what is perhaps the most important question for the digital in architecture: how does the physical emerge from and interface with the digital? To this end, one of the goals of this effort, in addition to working with the CCA on standards and methods for archiving digital work, is to collect and bring to light the physical artifacts associated with the projects, thus conserving experiential qualities such as movement and sound. Video is one way that sensory information is conveyed, and some pieces go beyond to demonstrate robotic movement and control, as in samples of Oosterhuis's Muscle NSA, displayed near videos depicting its use. It is in the immediacy and often surprising behavior of these physical, interactive projects and elements that the exhibit is most engaging. For this reason, it was regrettable that Mark Goulthorpe's Hypo Surface could not be animated for its display in this iteration of the exhibition.

Beyond the specifics of any one project, the sounds emanating from the displays were intriguing: the noise of the mechanical movements and air compression that animated the various pieces were audible throughout the gallery. This aspect viscerally communicated the mechanized, data-driven past the projects represent as well as the future they anticipate. They are, however, mere hints at an all-encompassing digitally driven environment of the future, the truly experiential work we know digitally driven architecture is adept at producing.

The exhibition design by Jonathan Hares—adapted for the gallery by the YSoA director of exhibitions, Alfie Koetter ('11)—aims to take a back seat to the work by presenting the projects in simple black frames, furnishings fabricated from welded-steel extrusions, video monitors, and print materials. The clean aesthetic is sensible given the diversity of the projects; however, one wonders if this approach misses the point: shouldn't the exhibition design itself incorporate digital design?

Perhaps Lynn will consider the final exhibit as the twenty-sixth project, an opportunity to expand the experiential nature of the series and usher in recent advancements. The third installment will be the most extensive yet, adding ten more projects to fill out the total of twenty-five. What remains to be seen is what will happen to these things after the three exhibitions are complete. There is a paradox in archiving something: the process gives the entity a kind of immortality while suggesting its disuse, or even death, signifying it as a thing of the past. If this is true, then the question of retaining usable files is intriguing: Will it be a living history that informs other works to create a kind of nonlinear feedback loop, thus shifting and changing the contents of the archive itself?

—Emily Abruzzo
Abruzzo is a critic in the school and partner in the New York-based firm Abruzzo Bodziak Architects.

Fall 2015 Events

City of 7 Billion: A Constructed World

The exhibition *City of 7 Billion,* curated by Joyce Hsiang (BA ’99, MArch ’03) and Bimal Mendis (BA ’98, MArch ’02), will be on display at the Yale Architecture Gallery from September 3 to November 14, 2015.

City of 7 Billion: A Constructed World presents new models, drawings, and animations that reframe the whole world as one city, the culmination of a research project that considers the impact of population growth and resource consumption. Building on contemporary discussions of the so-called, Anthropocene age—the proposed epoch in which the world is profoundly transformed by human activity—the exhibition materializes the implications of global development. Using architectural methods and tools, it considers scientific, social, environmental, and political phenomena to illuminate the roles humans are increasingly playing in shaping the world as designers and constructors.

City of 7 Billion seeks to dispel the conventional definition of the city. Every corner of the earth is arguably urban: beholden to industrialization, extraction, clearing, transportation, and pollution. As an antidote to the understanding of cities as discrete fragments with finite boundaries, the urban edge is understood as extending from the depths of the ocean to the atmosphere and beyond, defining the city not just as a horizontal continuity but as a volumetric bubble that envelopes the world. Thus, the world is cast as the ultimate design problem within an infinitely expansive idea of the city.

The exhibition presents original models and drawings as parallel narratives through six components: “Sphere of the Unknown,” a 14-foot globe of the material and immaterial infrastructures that shape and connect the world; “Figures and Ground,” a 52-foot-long city model that sediments the interrelationship between population growth and topography over time; “Scenes from the Horizon,” a 255-foot-long panorama that explores the edges of urbanization across air, land, water, and space; “Urban Cores,” a series of sectional core samples of the world that examine the depths of human activity; “Drawing Set,” a collection of drawings and animations that illuminate the spatial implications of these global processes; and “Models of the World,” work by leading experts from architecture, anthropology, economics, geography, and philosophy who are among a constellation of contemporary thinkers operating at a global scale.

City of 7 Billion is the recipient of the 2013 Latrobe Prize and is supported by the AIA College of Fellows and the Hines Research Fund for Advanced Sustainability in Architecture, as well as a grant from the Graham Foundation for Advanced Studies in the Fine Arts, Thomas & Beryl Hsiang, Pelli Clarke Pelli Architects, and Gina Tso. The Yale School of Architecture’s exhibition program is supported in part by 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 Publication Fund, the Robert A. M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.

The research, design, and fabrication team, directed by Hsiang and Mendis, includes current students and recent graduates, led by Robert Cannavino (’14), Andrew Ruff (MED ’15), and Miroslava Brooks (’12).

“A Constructed World”

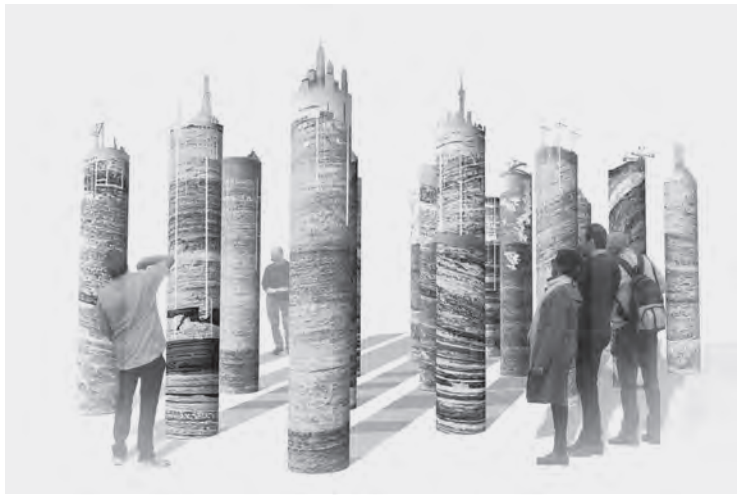
The seventh J. Irwin Miller Symposium, “A Constructed World,” will be held at the Yale School of Architecture from October 1 to 3, 2015. The symposium is organized by Joyce Hsiang (MA ’99, MArch ’03) and Bimal Mendis (BA ’98, MArch ’02), in conjunction with the exhibition *City of 7 Billion.*

The world is constructed; it is the product of material realities, philosophical concepts, and imaginary ideals. No part of the world remains unaffected by the cumulative impact of human activity. Through complex processes of exploration, habitation, cultivation, transportation, consumption, and surveillance, the world has become increasingly interconnected. Scientists, geologists, and environmentalists acknowledge that humans are transforming the world at an unprecedented scale. This assertion begs the following questions: How is the world constructed? What is the role of design?

The 2015 J. Irwin Miller Symposium, “A Constructed World,” will explore how the contemporary world is constructed both physically and conceptually. Leading voices from architecture, anthropology, economics, geography, planning, and philosophy will address the role of human activity in shaping the world and examine the implications of these actions. Using terms of construction as a framework for discussion, the symposium sessions will ask what it means to survey, excavate, demolish, scaffold, frame, and assemble the world. This platform will provide the opportunity to enrich our understanding of the world through common terms of engagement in relation to dramatically changing conditions. As crises and opportunities equally transcend municipal and national borders, the need to operate at a global scale has never been more urgent.

On Thursday evening, October 1, the symposium will begin with an opening address by Hsiang and Mendis, who will present their related ongoing research project. The next morning, the first panel, “Surveys,” will examine cartographic strategies for environmental models, with contributions from William Nordhaus, Kathryn Sullivan, and William Rankin and moderated by Dana Tomlin. The second panel, “Demolition,” with Lucia Allais, Pierre Bélanger, and Adrian Lahoud and moderated by Elihu Rubin (BA ’99), will highlight subtraction as a generative process. The third panel of the day, “Excavation,” will explore the spatial and temporal depths of urbanization, with contributions from Jan Zalasiewicz, Mark Wigley, and Liam Young and moderated by Todd Reisz (BA ’99, MArch ’03). On Friday evening, Peter Sloterdijk, professor of philosophy and aesthetics at Karlsruhe University of Arts and Design, will deliver the keynote address.

On Saturday morning, October 3, the fourth panel, “Scaffolding”—with Nicholas de Monchaux, Clara Irazábal, and Annabel Wharton and moderated by Phillip Bernstein (BA ’79, MArch ’83)—will investigate physical and conceptual armatures that construct the world. “Framing,” the fifth panel, will ask how development infrastructures and theoretical positions affect global structures, with contributions from Neil Brenner, John Palmesino, and Tim Ingold and moderated by Ariane Lourie Harrison. In the final panel, “Assemblies,” with Adam Lowe, Aihwa Ong, and Benjamin Bratton and moderated by Keller Easterling, will interrogate the composition of organizational systems and political collectives. Concluding the symposium on Saturday evening, Hashim Sarkis, professor and dean at the MIT School of Architecture and Planning, will deliver the closing address, “The World According to Architecture.”



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1. *City of 7 Billion,* Urban Cores: The vertical footprints of human activity.

2. *City of 7 Billion,* Scenes from the Horizon: The breath and depth of urbanization from the Ganges to the Himalayas.

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3. Everett Victor Meeks (1879–1954), first chairman of the department of architecture, 1916–1945, and Dean of the School of Fine Arts, 1922–1947. Courtesy Manuscripts & Archives, Yale University Library.

4. Art & Architecture Building, Yale School of Architecture, post June 14, 1969 fire, courtesy of James V. Righter collection, Manuscripts & Archives, Yale University Library.

Pedagogy and Place: Celebrating 100 Years of Architecture Education at Yale

To honor the centennial anniversary of the Yale School of Architecture, *Pedagogy and Place*, an exhibition curated by Dean Robert A. M. Stern and Jimmy Stamp (opening December 3, 2015), traces the school’s evolution through a presentation of alumni work against a background of the buildings designed to house the department. Visitors will follow Yale’s architecture program from its Beaux-Arts beginnings in the basement of the Ruskinian Gothic Street Hall, across High Street to the cloister of Weir Hall, then on to Louis Kahn’s Yale Art Gallery extension, and finally to the spatially complex and historically resonant Brutalist Art & Architecture Building, which, when completed in 1963, embodied the pedagogical views of its architect and then–chairman of the department, Paul Rudolph. Organized around distinct eras of the school’s history in a salon-style installation, the exhibition features original student work dating back to the earliest days of the school, construction drawings and photographs of the various buildings that have housed it, informal photographs of faculty and students, and significant ephemera such as, the first issues of *Perspecta* and *Novum Organum*—all put into historical context with wall texts and short videos.

To further illuminate the relationship between disciplinary training in architecture and the spaces designed to accommodate it, the presentation features an auxiliary installation depicting buildings at more than thirty architecture schools around the world, from the establishment of formal programs of education, at the beginning of the nineteenth century, to the present.

The exhibition catalog (forthcoming from Yale University Press in spring 2016) will serve as the definitive text on the history of the school, examining it in relation to the wider discourse of architecture pedagogy and practice. Featuring both extensive archival research and firsthand accounts from faculty and alumni, the book will be illustrated with many of the images included in the exhibition. Both book and exhibition are prequels to the April 2016 symposium “Learning/Doing/Thinking: Educating Architects,” organized by Eeva-Liisa Pelkonen, which will coalesce scholars, educators, architects, and administrators to evaluate inherited models, discuss current trends, and speculate on future challenges in architectural education.

Over the past one hundred years, as the scope of practice has broadened and deepened, the school’s program has grown from a department within the School of Fine Arts to a fully independent professional program encompassing the interrelated technological and cultural issues surrounding the discipline. From its earliest ambitions to establish an American equivalent to L’École des Beaux-Arts to the brief moment in the 1950s when, combined together with the art school, it can be said to have constituted an American Bauhaus, the Yale School of Architecture has never enforced a singular method, style, or ideology. In presenting the school’s evolving pedagogy in relationship to the enduring testimony of its various physical settings, *Pedagogy and Place* is intended as a testament to Yale’s defining strengths, a celebration of its history, and an inspiration for its future.

The Yale China Joint Studio

1. Project by Ben Smoot and Dylan Sauer ('07)
2. Project by Jason Hwang ('99)

With the Yale China Joint Studio celebrating its sixteenth year, professor Alan Plattus describes the origin and trajectory of the program, as it shifted with changing China.

The Yale China Joint Studio, acting on the suggestion of Leslie Lu ('77), then head of the architecture department at the University of Hong Kong (HKU), was launched in fall 1999 as a three-way collaboration between the Yale School of Architecture, the University of Hong Kong (HKU), and Tongji University of Shanghai. Our partner and colleague at Tongji would be Dean Wang Bowei, an experienced urban designer.

After exploratory visits to Hong Kong and Shanghai, we agreed to kick off the studio with an urban-design study of a large site being considered for redevelopment by planners along Shanghai's Suzhou Creek, a historically important but polluted and relatively underdeveloped waterway flowing from west to east along the northern edge of the rapidly developing city center. As we found it, the site had a characteristic mix of older industrial uses, slated for relocation to the urban periphery, and the typical low-rise residential fabric that had spread over most of the city during its initial period of growth in the early twentieth century but deteriorated and became overcrowded, mostly with recent migrants from rural China, who were part of what was to be recognized as the largest demographic transformation in human history. These and other issues were to become the inescapable backdrop for the studio throughout most of its decade-and-a- half history.

Massive Urbanization

In 1999, Shanghai was certainly ground zero for this explosion of massive urbanization and all its attendant challenges—environmental, political, social, and, of course, architectural. The city was largely neglected, or, in some cases actively repressed under Chairman Mao, who, while he had discovered Marxism in the cultural hothouse of Republican Shanghai, had returned, ideologically at least, to his rural roots and seemed to mistrust the very forces of urban dynamism that give birth to revolution. Shanghai had languished until after the end of the Cultural Revolution, when, in the late 1970s, Deng Xiao Ping changed the course of Chinese history—and, for that matter, the world's— through his policy of economic liberalization, of which Shanghai would eventually be the primary paradigm and first beneficiary. At the end of the twentieth century, the massive construction site that was Shanghai—where over half the world's construction cranes and much of its steel and concrete dominated the landscape—became the spectacle that set the stage for the first decade of the joint studio.

First Joint Studio

The structure of the first joint studio was experimental, like its content, and provided a model that was developed and adjusted in future studios. That first year, the three studios worked on the assignment at their home institutions through the first half of the semester. Just after midterm reviews, the Yale students packed up their projects and traveled to Hong Kong, where they had a quick introduction to the extraordinary site and patterns of contemporary development that were to provide the models for much of the first generation of new development in Shanghai as well as other cities in mainland China. (Remember that Hong Kong had just been returned to China by Great Britain, in 1997.) Then, with Leslie Lu and his HKU students, we all boarded a Dragon Air flight for Shanghai. In those days, one still landed at Hongqiao airport, to the west of the center of the city, so we slogged through already impossible traffic on the new elevated freeways into and through the center and then crawled north on local streets to the campus of Tongji, where we settled into the none too luxurious accommodations of the Tongji Service Center for Visiting Experts. Nonetheless, it was clear that Tongji was already at the top of its game: full of students and visitors from around the world and home to Shanghai's two most important design institutes, which were designing and constructing millions of square meters of new projects under the direction of a distinguished faculty that included former dean Zheng Shiling, the courtly sage of Shanghai architectural history; Lu Ji Wei, the leading Shanghai urban designer of his generation and mentor to the next, including our partner, Wang Bowei; and a fascinating host of rapidly rising young architects, planners, and academics riding the wave of Shanghai's global emergence as an economic capital of the twenty-first century.

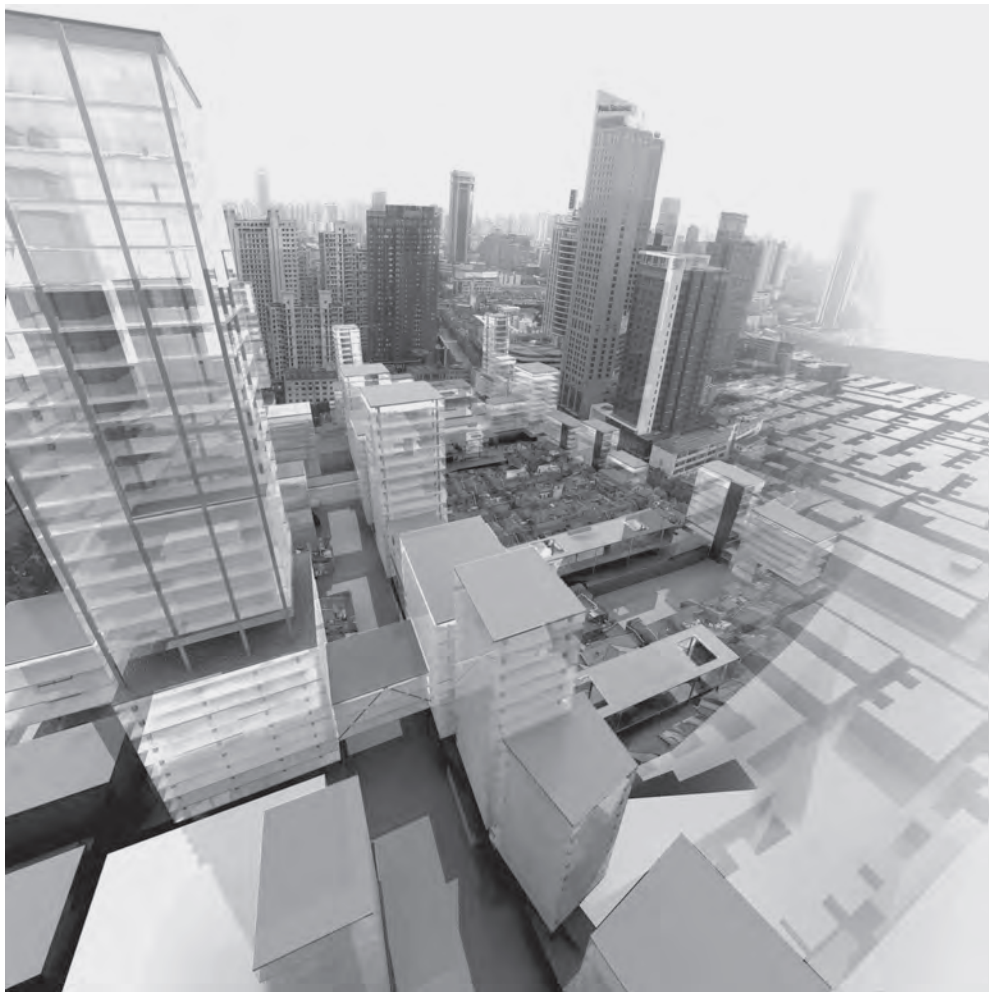
After a second round of midterm reviews at Tongji, we quickly decided that we needed to get our students to China much earlier in the semester, so subsequent studios have made the pilgrimage at the end of September—setting the pattern for what was to become "travel week" for all advanced studios, as Dean Stern expanded the school's global agenda through a travel program. Stern accompanied us on that maiden voyage in 1999, lecturing at both HKU and Tongji, where he was received like a rock star. (I doubt he has signed as many autographs since.) Although the schedule shifted, the focus on sites along the Suzhou Creek remained a theme in the studio until 2007—with the exception of 2001, when we tried out a site in Hong Kong (provocative but not so convenient for our Tongji colleagues); 2004, when we worked on a site adjacent to the area proposed for the projected 2010 Shanghai Expo; and, 2003, when SARS kept us away altogether, and we worked in the Naugatuck Valley of Connecticut, with a field trip to the Ruhr Valley, in Germany.

Shanghai Sites

In 2007 and 2008 the focus shifted to major redevelopment sites in the zone between Shanghai's Broadway and Fifth Avenue, Nanjing Road, the main east-west corridor of the old British Concession, and the main road of the French Concession to the south, Weihai Road. These studios brought us face to face with the dominant patterns of recent commercial development in Shanghai, in which large blocks of traditional residential housing—the famous *lilong,* a hybrid of Western-style terrace housing and the Chinese courtyard house, in a variety of early twentieth-century styles that form a characteristic enclave of narrow local lanes with a commercial perimeter—were being swept away and replaced with equally characteristic superblocks formed by commercial podium development with high-rise towers above. Indeed, the first site was where our colleague Wang Bowei had grown up and where, until recently his mother lived, in a tight-knit community that survived most of China's twentieth-century upheavals but not the onslaught of global capital that meant the sites from the previous spring were demolished by the next fall, when we visited with the students, and completely rebuilt by the following year's visit.

In fact, many of the sites that we considered in Shanghai—and later in Beijing, where we began to work in 2010—already had quite ambitious master plans developed by prominent international firms as well as local planning bureaus and design institutes. The 2008 site along West Nanjing Road—just up the street from John Portman's iconic and highly influential Shanghai Center of 1990, one of the first new developments in this area, and across the street from Kohn Pederson Fox's Plaza 66, the next evolution of the podium mall with towers—had already been designed by KPF as an interesting critique of those earlier models. KPF's lead design architect for the project, Jamie von Klemperer, was to be an active participant in the Yale Joint Studio, presenting his project and discussing student proposals at both midterm and final reviews, the latter of which also hosted students from HKU and Tongji, as had become our custom. (Jamie would go on to lead his own advanced studio in 2011, with his KPF partners, the late Paul Katz and Forth Bagley [BA '02, MArch '05], a veteran of the Joint Studio, and developer Vincent Lo, of Hong Kong-based Shui On Land, assisted by Andrei Harwell [06], also a veteran of the Joint Studio, in 2005, who, by then, was coteaching it.) These circumstances challenged students with the opportunity to critically consider dominant paradigms and patterns of development, as well as the complex economic and cultural dynamics of reproduction, translocation, and reinterpretation of global architectures.

In 2009, the studio moved back to the waterfront, this time along Shanghai's major river, the Huangpu, when development was spreading both north and south from the iconic face-off between the old Bund and the new supertall skyscrapers of Lujiazui. While we were studying a site in the rapidly developing northern Yangpu district, construction was already underway for the Expo, to the south, which had opened by the time the 2010 studio visited Shanghai. Although we did not know it at the time, that studio was to mark the end of an era for the Yale China Joint Studio, much as the Expo itself was intended as a sign not only of Shanghai's precipitous rise to global urban prominence but also, like so many World's Fairs of the past—think of Paris in 1889 and 1900, Chicago in 1893, New York City in 1939—as at least a wishful indicator of a certain urban and architectural maturity. If I were to suggest to Yale students that a visit to Shanghai was as close as they were likely to get to the experience of a city such as Chicago in the years after the Great Fire



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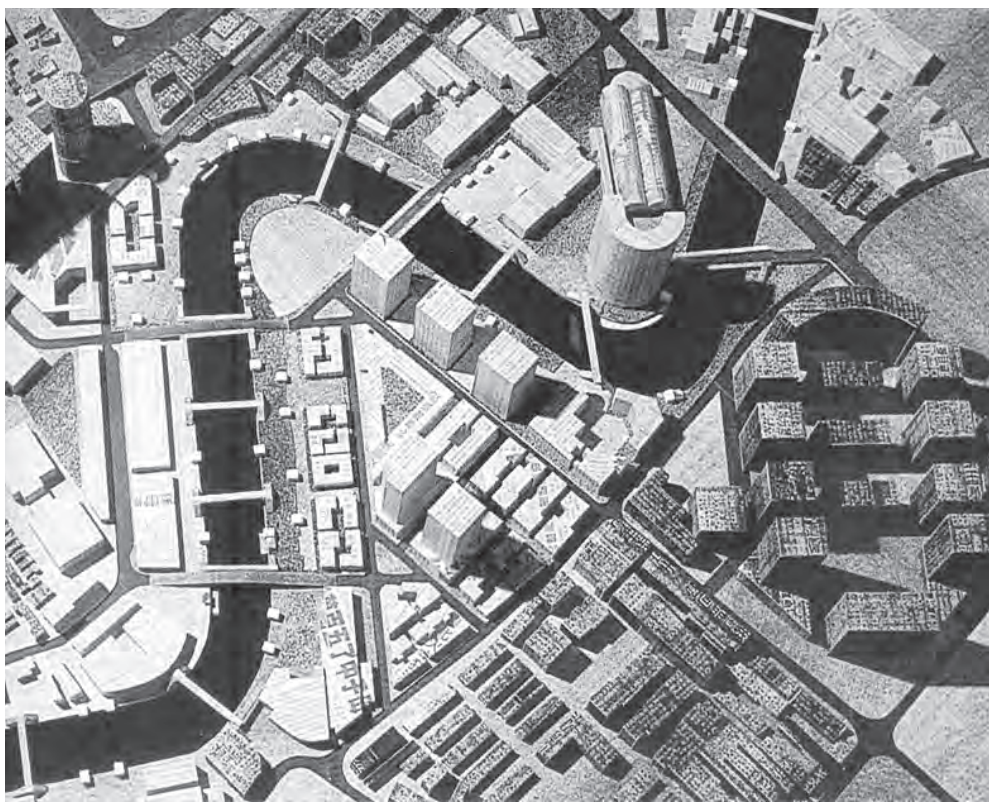

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3. Project by Tom Bosschaert and Isaac Strackbein ('07)
4. Project by Jacob Dugopolski ('10)
5. Project by Forth Bagley, Emily Atwood, and Ben Albertson ('05)

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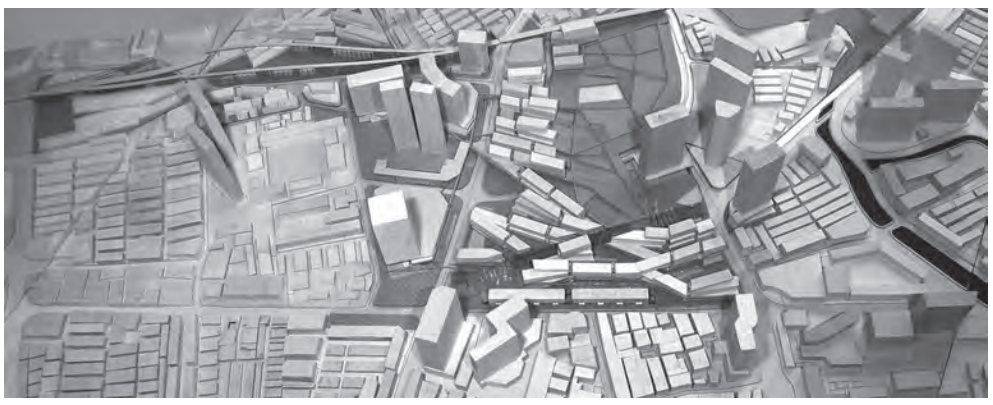

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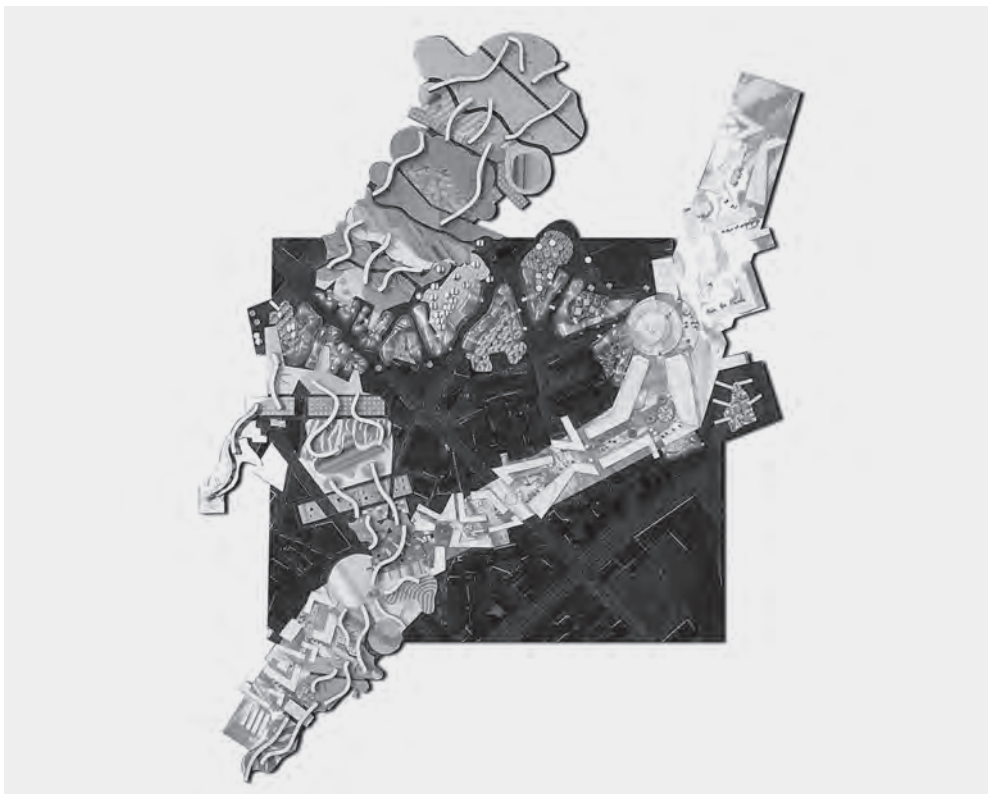

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of 1871, then clearly the 2010 Expo was, *ceteris paribus,* intended as the same sort of punctuation mark for Shanghai and China as the Columbian Exposition was for Chicago and the United States.

Frontier Cities

Indeed things were changing in China both globally and locally. Second-tier cities like Chongqing, where the KPF and Vincent Lo studio was set, were becoming the new frontier of urban development. Considerations such as sustainability and even preservation were beginning to temper the apparently insatiable appetite for massive new development that always favored the tallest and biggest. At HKU, which had always been our generous and welcoming gateway to Asia, Leslie Lu had left to become head of the Hong Kong Institute of Design, and Dean Ralph Lerner had stepped down and would pass away the next year. And so in 2010 we made the wistful decision to accept an offer from Tsinghua University in Beijing to shift the joint studio to the capital city. We entered into a three-year agreement with Tsinghua, among the top of the heap of Chinese schools of architecture along with Tongji, but with a tradition that is more Beaux-Arts than Bauhaus, with then dean Zhu Wenyi and associate dean Liu Jian as our collaborators.

The New Beijing

It was determined that the first three studios, from 2011 through 2013, would explore sites along the considerable length of the historic north-south axis of Beijing, established as early as the Yuan Dynasty. The axis structured the cosmic urban form of the Ming Dynasty capital, from the Forbidden City at the center to the Temple of Heaven in the south and the Bell and Drum Towers in the north. It has since been extended to the Olympic Axis, farther to the north, and will soon be extended far to the south as Beijing develops a new international airport. The 2011 studio, however, started right in the center with the most provocative and sensitive site imaginable—the moat around the Forbidden City itself. Students were challenged to respond to the most iconic, touristic, and, in some respects, the most contested territory in China outside of the Great Wall, to which we made obligatory pilgrimages each year. In view of the new and the new new Beijing, in the form of Tiananmen Square and OMA's CCTV Building, the students were asked to negotiate an already compromised historic area, even as the traditional urban fabric of the *hutongs* was being, like that of the *lilongs* of Shanghai, increasingly commodified.

The next two studios along the axis were thus both easier and more difficult. In 2012, we studied a site north along the axis, just outside the line of the northern walls of the old Yuan capital of Dadu, which had been cleared for the Asia Games of 1990 and was part of the 2008 Olympics, as well. In 2013, we moved south to consider a site just outside the Ming Dynasty walls of Beijing. Neither of those sites had anything like the sensitivity of the 2011 project, but we came to realize that, at the largest scale of development, restrictions and limits are not such a bad thing. In all of those cases—as in the Shanghai studios, but especially in the 2013 and most recent studios—we came to recognize the generative role of new and old infrastructure and the fact that rapid development had not only disrupted the continuous, articulate, and hierarchical quality of the historic urban fabric but also had left in its wake enormous gaps between apparently resolved yet often thoroughly isolated new developments. Perhaps in the shift to the historic venue of Beijing we began to recognize that, all along, we were engaged, together with our Chinese collaborators, in an emergent urban design paradigm of working in those gaps.

New Paradigms

If this has become one of the discovered themes of the Yale China Joint Studio, it has obviously taken its place among others that have already been mentioned. Certainly, the unavoidable condition of rapid and massive urbanization and the dislocations and collateral effects this engenders—shared now by China with other parts of the developing world in a peculiar and highly charged Chinese version—are still the starting point. We and our colleagues may be able to see more clearly now than in 1999 the catastrophic environmental consequences, the cultural trauma and loss, and the architectural cacophony—and of course all that tempers the equally powerful exhilaration of a moment when so much seems possible and the very concept of urban life is being reshaped. It is perhaps at this point that the real value of the joint-studio concept is most evident, as Yale students have the opportunity to experience these challenges and opportunities together with their Chinese peers, many of whom have come from provincial places to the big cities of Shanghai and Beijing for the first time. Comparing notes or aspirations and developing critical positions shapes, circumscribes, and fuels both the reservations and the excitement.

Lessons Learned

Yale students and their collaborators have explored together the simultaneous disappearance and reification of the vernacular urban fabric (the *lilongs* in Shanghai and *hutongs* in Beijing), as well as more recent industrial sites in visits to next-generation developments, such as the reconstituted *lilongs* of Xintiandi, in Shanghai, and the hugely popular reclaimed industrial areas, such as the 798 Factory arts district, in Beijing. We have compared the effects of postindustrial gentrification, tourism, consumerism, and urban spectacle in our own cities with the Chinese and global fascination with urban villages, "creative clusters," UNESCO World Heritage sites, mega-events such as the 2008 Beijing Olympics and the 2010 Shanghai Expo, and the iconic architecture they spawn. We have studied the coarsening of the urban grain brought on by superblocks, podium-based development, and big infrastructure projects, but in many cases students have also engaged with those models to see what their possibilities are when they are reconsidered. In many cases, student teams have broken through to innovative new models: for example, the 2011 project for the carefully incremental and tactical insinuation of a program of "slow tourism" into the district immediately adjacent to the Forbidden City, by Shuo Zhai, Liz Bondaryk, and Nancy Putnam (all '11); and the interstitial filling in of infrastructure and program in the 2010 Shanghai project, by Jacob Dugopolski ('10).

These projects and others are clearly in the mode of research, experimentation, discovery, and collaboration that the joint studio has tried to foster. And, perhaps inevitably, China has really gotten under the skin of many students, from teaching about it to working on projects there. Andrei Harwell has been teaching the studio since 2008, and R. J. Tripodi ('12), stumbled into a small art-based practice on a visit to 798, in Beijing, and returned there after graduation. Indeed, all of us have formed relationships and ideas that will persist. The joint studio has also allowed us to connect with colleagues from both the school and around Yale University who share our fascination with what is happening in Chinese cities: Amy Lelyveld ('89), a colleague at both Yale and Tsinghua; Naomi Darling ('06), an environmental consultant for the 2011 studio; and Deborah Davis, an expert on Chinese cities from the Yale Sociology Department, among them—not to mention longtime collaborators and reviewers from peer institutions.

Future Plans

Beginning in 2014, our collaboration with Tsinghua University has shifted from the itinerary up and down the north-south axis of Beijing to the port city of Tianjin, which is quite different in character and development. While imperial Beijing maintained its relative isolation until the late years of the Qing Dynasty, Tianjin was developed along the lines of other so-called Treaty Ports, such as Shanghai and Hong Kong, opening up to European influence and trade after the Second Opium War, in 1860. And whereas Beijing and Shanghai have pursued a development path of conspicuous deindustrialization, at least in central areas, Tianjin remains a productive port while aspiring to be a global city in its own right. In 2014, the studio took on a large site on the Hai River that was dominated by an important shipbuilding factory. This site gave the students the opportunity to engage directly with the scale and character of large industrial buildings that afford an almost sublime spatial experience, along with a legacy of production and innovation. In 2015 the studios will move even farther out along the river, beyond the gigantic new CBD planned by SOM and currently under construction, to the point where the estuary meets the North China Sea. There, on the site of another huge shipbuilding factory, students will confront the spatial and programmatic issues of redeveloping the waterfront, repurposing gigantic industrial facilities, and confronting the new Chinese city.

—Alan J. Plattus

Plattus (BA '76) has been a professor at the School since 1986 and is the Director of the Urban Design Workshop. His recent design projects include the Fishers Island Plan, the Thames River Heritage Park Plan, and the Jordan River Peace Park plan.

Bimal Mendis and Joyce Hsiang, Sphere of the Unknown: A terrestrial model from the exhibition, *City of 7 Billion: A Constructed World*, on display at Yale School of Architecture Gallery from September 3 to November 14, 2015.

Peggy Deamer

Professor Peggy Deamer has been teaching at Yale since 1992 and will be starting her phased retirement in January 2016. She discussed her work and future projects with Nina Rappaport for this occasion.

Nina Rappaport In your exhibition *Work::Detail,* in 1999, images of your former practice's work were attached to the walls of the Yale Architecture Gallery with pins, forcing a close examination of the details. How did your practice as an architect and focus on materiality lead to your theoretical interests and back to practice?

Peggy Deamer I began teaching critical theory at Yale about twenty years ago and have evolved toward the rethinking of another aspect of critical theory addressing the profession. The work of *Work::Detail* always had embedded within it concern for the maker-designer; it wasn't just about the object but how the detail expresses an attitude held by the maker, one that was possibly critical but could in any case be interpreted critically. Details express a position of the maker. Eventually, I saw that this position was circumscribed by the profession.

NR Even though you're not building as many projects now, do you feel you have moved closer to that topic in a way, as if you've gone full circle?

PD I really appreciate that question. In some ways, it is closer—that is, to really thinking about whether there is pleasure in design. I realize the kind of pleasure you have in making can't be divorced from the situation within which you were allowed to perform, to design. Which is to say you could be perfectly happy about your aesthetic opportunities, but if you're not paid well, it's going to be hard to be a happy worker. So, the move from primarily "designing" to being critical of the professional context in which it happens is about a fuller, more positive approach to designing.

NR How do you imbue that into your teaching? For example, your advanced studio in Iceland last year, with the idea of curtain-wall systems that the students designed for immense programs at the airport, was a great opportunity to explore collaboration.

PD That particular studio was related to the idea that the designing-making had to be a collaboration. Similarly to my own practice, I was dissatisfied when we couldn't have a discussion with contractors and felt satisfied when I was on site. In terms of a studio project like the one based in Iceland, design collaboration gets expanded beyond the architect to the contractor, fabricators and suppliers.

NR Don't you think that collaboration is now kind of a given in architecture? Or is it, rather, something students really need to understand deep down, instead of the perspective that they are the sole designer?

PD I don't think students understand it. I don't think architecture academia understands it. We still teach in a very traditional Beaux-Arts way, pushing the individual author to express him- or herself, and we send people out thinking that's what they're going to be doing in the world. And it's a shock when they actually get out there and see that they are not given the opportunity for self-expression.

NR Do you feel that it is a global issue in architectural education? Does Yale do better because of programs such as the Jim Vlock Building Project, or is there another way to deal with the issue of collaboration in architecture?

PD I do think Yale is good at that. Yale's building project is complicated, however, because of the confines that don't allow for experimentation in prefabrication, new materials, and other modes of procurement. I don't think Yale is better or worse than others in the collaboration department. When Mark Wigley was dean at Columbia, some courses were interesting, such as Scott Marble's CBIT Lab. This studio had a totally different model of how to design because it was about making existing buildings perform better; it wasn't about formal self-expression but about ingenuity. But Wigley's support of other courses previously peripheral to architecture also lost some soul at the center of the discipline.

NR Do you miss practice, or do you prefer having a broad-based view of the discipline?

PD I do miss it, but I also totally recognize that, given my lack of digital skills, the moment has passed for me. I can make a different kind of contribution.

NR It is similar to my interest in the role of the engineer and the collaboration between engineers and architects, from a theoretical perspective, even though I am not one.

PD This might be post-rationalization for both of us, but I actually do think the fact that we're not completely immersed in traditional practice makes us more objective. There is a certain catholic possibility in not trying to be a proponent of your own design-practice ideology.

NR Since co-editing the book *BIM in Academia,* where do you see BIM in practice today?

PD In some ways, BIM is a code word that limits the larger idea that I'm interested in. But I feel that BIM is misunderstood and that when we grasp its full potential, practice could change and become more powerful.

NR So, what is this larger idea?

PD It's that architects have access to technical and material knowledge, to cost and procurement knowledge. For example, when we talk to the client, and they ask, "How long will it take, or how much will it cost?" and we kind of scratch our heads and say, "We won't know that until we put it out to bid," by which time it's too late. I think being smarter and having access to more information comes from collaboration, which BIM allows, but also just real information about sites, schedules, and environmental issues allows us to be smarter, more responsive, and more powerful.

NR Do you find that there are firms who are doing this and that the real problem is that there is a lack of teaching about it?

PD Yes, there are firms that do that, but they are exceptions, and, yes, they are exceptions because they buck traditional education expectations. Kieran Timberlake practices differently and teaches differently. What I proposed in the introduction to *BIM in Academia* is that we learn design in a 2-D sense, as a formal language. We learn how to make a total building with 3-D knowledge and how to procure it in the fourth dimension. So, one element is form, one is building, and one is time.

NR And you prefer the integrated approach?

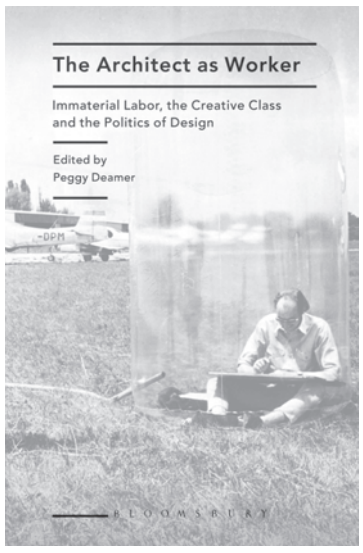
PD Yes, and I often wonder whether this comes from my own particular, perhaps fortunate, experiences as an architect, but everything was better when we could talk to the contractor. There were times when we talked to the contractor too late and wasted time, which meant that we all lost money.

NR Would you create a program in which integrated systems include numerous experts, more along the lines of the technical-school method versus an Ivy League design school?

PD Yes, which means we need to dispense with the snobbery about what "technical" means.

NR Let's switch to the topic of gender and architecture. Where have you seen the position of women in architecture shift over the past few years? Is it different than in others professions?

PD I don't think anything has really changed. It's no worse in architecture, but I think there is a particular intimacy in our profession because of how we design, educate, and work. It would make you think that things could be better than in another profession; we can see each other as people.



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1. Cover of *The Architecture as Worker*, forthcoming book edited by Peggy Deamer.

2. Deamer-Phillips Architects, Montauk House, Montauk, Long Island, New York, 1999.

But, in fact, it's the opposite; the image of the gentleman architect and the presumption that only someone of this gender and class can handle the challenges of building our civilization is too strong.

NR Although design isn't a gender-based profession, it seems that the issues haven't changed in terms of women being partners in firms or working their way up the ladder.

PD I wonder whether our confusion about whether we're designing, which is immaterial labor, or whether we're material workers building a product lies behind the macho-ness. There is still a latent sense that because it's a big product a little woman can't do it. But we're designing; we're not lifting steel.

NR Where would you put your energies in terms of helping women? Is mentoring the best way to go? Why hasn't there been more of a push in the past ten years to do this?

PD I think that as long as the profession and academia are structured the way they are, women will remain in the same place they've always been. As long as there's the trite notion of designers as geniuses, the geniuses will always equal men. I don't think we're going to change that paradigm—so let's get rid of the genius thing. I would put my energy into changing that structure. In a more horizontal system, women will have a better chance. This is why I'm more interested now in the Architecture Lobby than in women's issues per se. The Architecture Lobby is an activist organization that pushes for the value of architects both outside the profession—that is, with the public, with the media, and with clients—and inside the profession, that is, for both firm principals and staff. Architects deserve more pay and more power.

NR How can we achieve this?

PD We can prove our expertise not just self-satisfaction but for our multiple aesthetic, organizational, and humanist skills. People must recognize that. But before others recognize it, we need to believe it ourselves. The lobby is trying to get us to believe it.

NR Have you engaged the AIA in this? And if so, are they embracing it?

PD Yes, on two different levels: I've embraced the national AIA and local AIAs—New York, San Francisco, Philadelphia. AIANY, through the Center for Architecture, is supporting research on the profession and the Sherman Antitrust Act, which was established to ensure competitive pricing fees and salaries. Any discussion about appropriate fees is considered collusion and price fixing and is illegal as per SAA.

NR How does the Sherman Antitrust Act relate to this issue?

PD It's to see whether the AIA is interpreting the Sherman Antitrust Act too conservatively. Or more conservatively than lawyers and doctors. The reason the AIA hasn't done more to advocate for our value is because the organization has been tagged for collusion twice by the Justice Department, with major repercussions.

NR What is next for you, now that beginning in January, you have elected for phased retirement from Yale and then fully retiring in 2018?

PD I will have more time to work on the Architecture Lobby. We're pushing for a union or an alternate way of advocating for ourselves besides the AIA. Also, I have a new book coming out, *The Architect as Worker,* which runs the gamut from practical discussions to abstract issues regarding immaterial labor. I want to do more research on design labor.

NR What would you advise the next Yale graduates, now that you're not going to be there to advise them?

PD Wow, that's an interesting question. I would say to value themselves and expect more from their professional opportunities. A lot of what got me into the Lobby was seeing the posting at the Yale Law School listing the ten most family-friendly law firms. Why is it that we in architecture do not know or care which they are? The firms on that law-school list scramble to be on it because they know it is key to getting the best and the brightest graduates. We don't have that construct, so our students go out thinking, "I can work 24/7, lucky me!" as opposed to, "Tell me why I should work for you. I am from Yale, and I am one of the best and the brightest, and I can contribute to what you're doing, and let me tell you why." It just seems obvious that it should be that way.

Dolores Hayden

Dolores Hayden has been professor of architecture, urbanism, and American studies at Yale since 1991. She will teach her last two seminars as a regular faculty member this fall. She met with Nina Rappaport to discuss her career.

Nina Rappaport In surveying the trajectory of your work, I became interested in how you investigated both the city and suburb. Can you recall a particular moment that guided your selected areas of research?

Dolores Hayden When I was a graduate student at Harvard, in the 1970s, I studied the political and social context of city building and began research that led to *Seven American Utopias,* an interdisciplinary history of nineteenth- and early twentieth-century communitarian socialist towns. Often, these reformers wanted to combine industry and agriculture; often, they held unconventional views of family and child-rearing. I started with the Shakers in Hancock, Massachusetts, and after I finished my MArch, I received a Beatrix Farrand grant from UC Berkeley to travel west to pursue my research in the Amana Colonies, Iowa; Greeley, Colorado; and Llano del Rio, California.

NR How did your interest in planned communities lead to an investigation of women's roles in terms of spatial organization and economics?

DH Over the next few years, I taught at Berkeley and MIT. When I published the communitarian book, it was widely reviewed. *Seven American Utopias* was one of the very first books to investigate the process of building design and use physical evidence to analyze political beliefs and social life.

My next project, *The Grand Domestic Revolution,* documented a long forgotten part of the women's movement in the nineteenth century. I chose the term "material feminists" to describe activist women who wanted to change the single-family dwelling and the city in order to support women's economic equality. They argued that women needed new infrastructure in order to take on public roles as professionals and political activists. While other scholars had traced the history of suffrage or the work of women in architecture, I was the first to document feminist campaigns against gender stereotypes embedded in built space.

That led me to write *Redesigning the American Dream,* a critique of the United States as a nation of three-bedroom dream houses inhabited by two parents, two kids, and a dog. How had the United States adopted this configuration as housing policy between the 1920s and '50s? Why was the federal government subsidizing mortgages for privileged white male owners of single-family houses in segregated subdivisions? The book addressed the general reader as well as architects, planners, sociologists, political scientists, and historians. There were many books about suburbia, but mine was the first to review suburban housing from a feminist perspective and compare U.S. housing patterns with those of other countries, including the USSR, Cuba, and China. I am still involved in these issues. *Harvard Design Magazine* is interviewing me for a special issue on family planning, to be published this fall.

NR How did your next book, *The Power of Place,* focus on social justice?

DH I turned to a more activist approach. In the early 1980s, I was teaching at UCLA and was new to Los Angeles. I wondered how to write a more inclusive urban history around women and people of color, who comprised the majority of the population. I did years of archival research to develop an itinerary of downtown sites that would convey labor, ethnic, and women's histories. The subject was "livelihood in the landscape." The city's economic growth started with vineyards and groves and then moved to oil fields, garment factories, prefabricated-housing factories, a produce market, a commercial flower market, and flower fields.

After completing the archival work. I began doing workshops with community groups. How and where did men, women, and children in Los Angeles make a living? People recognized that their parents and grandparents had struggled as workers and as citizens. Each ethnic group had a different set of problems: many of the African Americans who first arrived in the city were brought there as slaves. Many Latinos were sent back to Mexico with one-way train tickets in the Depression. Japanese Americans experienced internment: 120,000 were sent to various camps. Bitter memories were part of LA's urban history.

NR What were people's reactions to your work?

DH It was extremely controversial. I drove around downtown Los Angeles with the heads of the redevelopment agency and one of the art museums, and they couldn't understand why anyone would want to remember African-American midwives or Japanese-American citrus workers. Others said, "This is the real LA!" Harvey Perloff, dean at UCLA's School of Architecture and Planning, and my colleagues in urban planning were firm supporters of projects that involved citizens and historians—Lonnie Bunch, Vicki Ruiz, and George Sanchez, among them—and artists, including Rupert Garcia, Celia Munoz, Susan King, Bettye Saar, and Sheila deBretteville.

I called these activities "storytelling with the shapes of time" and documented a decade of this work in my book *The Power of Place: Urban Landscapes as Public History.* It made a difference. In recent years, many cities have made preservation and public art more inclusive, more attuned to workers and women. I am speaking at the National Museum of African American History and Culture as part of a conference next year.

NR Your recent work on suburbs is also critical and perceptive. How would you classify the suburb today versus that of the 1950s?

DH In 2003, I published *Building Suburbia: Green Fields and Urban Growth,* an overview of metropolitan growth from 1820 to 2000 based on seven types of landscapes: Borderlands, Picturesque Enclaves, Streetcar Suburbs, Mail-Order and Self-Built Suburbs, Sitcom Suburbs, Edge Nodes, and Rural Fringes. Many previous histories of suburbia focused on the middle-class male commuter and whether he was traveling by streetcar, train, or car. My approach was broader: suburbs were inseparable from cities, and suburban residents of all classes and ethnic backgrounds outnumbered those in urban centers across the nation. I looked at physically and socially diverse landscapes, including working-class suburbs.

The most difficult research involved recent decades of formless expansion on the outskirts of metropolitan regions. Malls were subsidized after 1954 by accelerated depreciation for commercial real estate, provided these projects were on greenfield sites. My sixth pattern, edge nodes growing around malls, appears in places such as Tyson's Corner. Jobs had moved to these nodes off freeway exits, but people who worked there didn't want to live there. Many moved to what they thought was an unspoiled rural location or a village. That was the Rural Fringe, my seventh pattern.

NR Do you find any benefits to the suburb?

DH I'm not anti-suburb. I don't idealize the city or demonize it. Individuals and families chose to seek suburban nature and community for good reasons. People who left the center of the city often escaped very gritty, dense, and toxic environments, but developers often made false promises. While the suburban "growth machines" in each era made money on land division, developers often resisted regulation while lobbying for government subsidies. I defined "sprawl" as unregulated growth expressed as careless new use of land and other resources as well as abandonment of older built areas in urban centers.

After *Building Suburbia,* when I wrote *A Field Guide to Sprawl,* I made an illustrated dictionary out of the slang of planners and developers. Bad building patterns and the subsidies behind them should be understood. Jim Wark did the aerial photographs for *A Field Guide to Sprawl,* which appeared in 2004, and for the traveling exhibition, in 2007.

NR What is your vision for the twenty-first-century residential community, and has it changed over time? Do you return to these communities or to your idea for the Homemakers Organization for a more Egalitarian Society? If you were to design a new community, what would it be like?

DH That's up to a new generation. We've seen shifts in how Americans define family life: the rise of women in the paid labor force, women with children in the paid labor force, single-parent households, gay and lesbian households, single-person households. I ask students, what's the dominant household type in the suburbs? They're stunned to find it is one person, young or old, living alone. Architects who want to design for diverse new household types need developers who have a social vision, and developers need funders with imagination.

NR Do you think De Blasio's initiative for affordable housing in New York is positive?

DH Oh, absolutely. I have a daughter living in New York City, a writer who could use an affordable apartment of a decent size!

NR What has inspired you during your years at Yale, and what are you going to miss most when you retire?

DH I've taught wonderful graduate students in architecture and American studies. And I've taught students from probably two-thirds of the undergraduate majors in a large lecture course called "American Cultural Landscapes," an introduction to the history of the built environment from Native American settlements and log cabins to highways and edge cities.

This fall, I will teach two of my courses for the last time. In my grad seminar, "Built Environments and the Politics of Place," students research and write a paper. Sometimes it's the start of a conference paper or a dissertation or an article. I'm also teaching a seminar called "Poet's Landscapes," which explores sense of place as constructed in literature. As I developed that course, I worked with Josh Chuang and LaTanya Autry in the photography section of the Yale Art Gallery. The patterning that occurs in poetry parallels both photography and architecture.

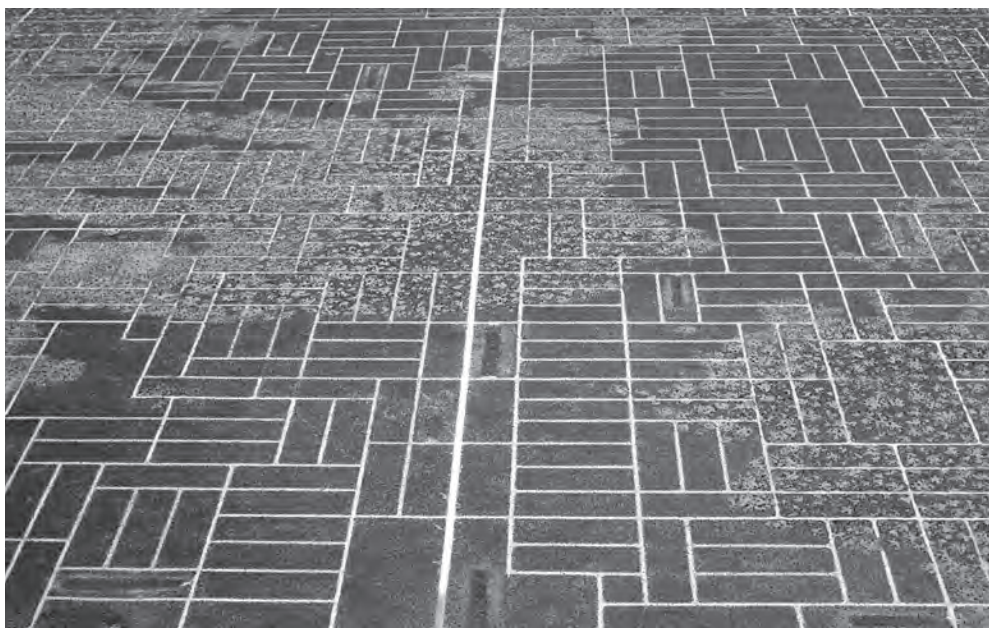
NR In fact, you are a poet. How does that enrich your work?

DH Long ago I decided that poetry should be part of my life, even though I could never earn a living that way. Right now, I'm finishing my third book of poetry, *Exuberance,* a narrative sequence set in the early years of aviation, when pilots and spectators experienced new ways to view the earth and sky.

NR What advice do you have for the next generation of Yale students, and what do you hope they will continue to study in your field?

DH My former American-studies students continue to win awards for a wide variety of exciting dissertations, articles, and books. They study city centers and suburbs together, not separately. Many are doing transnational work to situate the United States in a world context. They use physical evidence from landscapes and buildings to investigate political questions. I've served as president of the Urban History Association, so I'm confident the next generation of urban scholars is thriving.

I hope to see this kind of interdisciplinary urban research more integrated with design studios in the future. Architecture students concerned with housing and urban design need to ask how to support women and men of all classes and ethnic backgrounds who are struggling for livelihoods. There's also important work to be done on gender in architecture. I was heartened by strong interest in my gender seminar over the years from both men and women curious about how different cultures handle gender and space. These are enduring questions.



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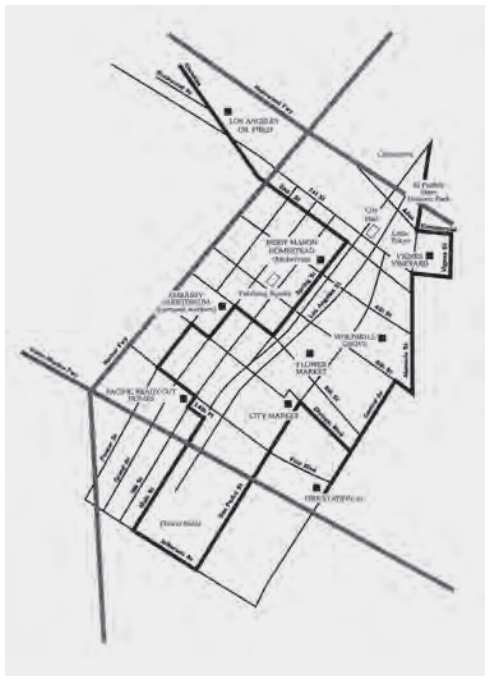

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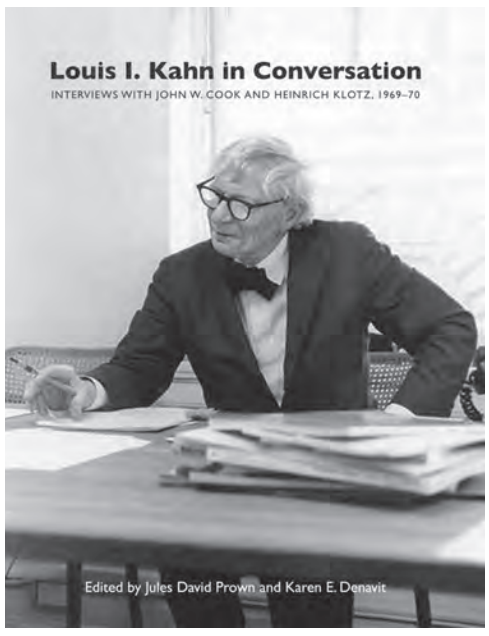
1. Jim Wark photograph in Dolores Hayden, *A Field Guide to Sprawl,* 2004.
2. *The Power of Place,* map of Los Angeles, Dolores Hayden, 1975.
3. Visitors lining up to see J. C. Nichols' replica of Mr. Blanding's Dream House, Kansas City, Missouri, 1948.

Book Reviews



Louis I. Kahn in Conversation: Interviews with John W. Cook and Heinrich Klotz, 1969–70

Edited by Jules David Prown and Karen E. Denavit
Yale Center for British Art, 2014, 287 pp.

A history of American architecture after 1950 can be told through the buildings designed by prominent architects for Yale University. Figures such as Paul Rudolph, Eero Saarinen, Philip Johnson, Gordon Bunshaft, and Marcel Breuer realized significant buildings for the university; those of Louis I. Kahn, in particular, anchor Yale within the larger narrative of Modern American architecture.

Louis I. Kahn's Art Gallery extension (1953) was the first—and many still believe the best—of Yale's Modern buildings. Two decades after its completion, Kahn designed the Yale Center for British Art (BAC), a building Vincent Scully credits as having "marked the return of absolute quality to architecture at Yale." The new book *Louis I. Kahn in Conversation*—a transcription of interviews made in 1969 with Kahn by Heinrich Klotz, formerly a visiting professor in art history, and John W. Cook, an advanced graduate student teaching at the Divinity School—serves as a tribute to the architect's Yale connections. It documents Kahn's reflections on architecture at the time. Planning for Yale's BAC was just getting underway, thus celebrating not only the center but its patron, Paul Mellon, and Jules David Prown, its first director, who proposed Kahn as the architect.

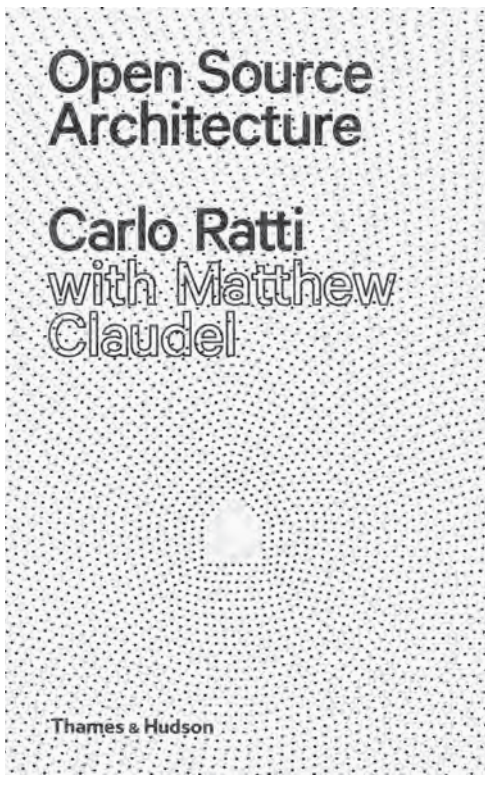
Kahn began teaching at Yale in 1947 and was inspired by the vital artistic and intellectual culture, in which he became immersed. He liked to share with students his views on the existential nature of architecture. Yet in spite of his love of teaching, clarity did not come easily for Kahn. *Kahn in Conversation* documents the way he spoke, in what he called "personal codes." (Even Prown, as the book's editor, alerts the reader to Kahn's inscrutability, warning that he "often seemed mired in abstractions.") Indeed, the reader immediately notices the cryptic nature of Kahn's discourse and familiar themes from his published writings: snippets of ideas, some of them interesting, are embedded in often elliptical musings on topics such as order, truth, beauty, monumentality, nature, silence, light, and geometry. With minimal editing, the reader "hears" Kahn spontaneously offering his binary phrases and tautological maxims to the two young interviewers. The "conversation" thereby reflects Kahn's struggle to convey to his interlocutors the serious philosophical intensity of his work. The transcription presents itself as a text to be scanned for scattered nuggets of insight, rather than read line by line.

Kahn in Conversation manifests a lengthy and tedious process on the part of determined scholars, archivists, and editors, who worked to decipher Kahn's musings from the fragile interview tapes, now held in the Sterling Memorial Library. Reverence for the project is reflected in the book's elegant presentation in a handsome cloth cover with numerous images and a pictorial index of architectural projects, listed by location. Most striking is the painstaking editorial work of Prown and his co-editor, Karen Denavit, who meticulously transcribed every word of the original tapes, documenting in the margins the chronological time corresponding to each of Kahn's statements. The amount of labor is all the more impressive given that a detailed account of Kahn's commission and building of the Center already had been provided in Prown's *The Architecture of the Yale Center for British Art* (2009), and a condensed version was published in 1973, in *Conversations with Architects.* These titles are part of an increasingly long list of recent scholarly articles and publication's devoted to Kahn's BAC including Duncan Robinson's *The Yale Center for British Art: A Tribute to the Genius of Louis I. Kahn* (1997); Robert McCarter's *Yale Center for British Art, New Haven, Connecticut, 1969-74* (2005); and Peter Inskip and Stephen Gee with Constance Clement's *Louis I Kahn and The Yale Center for British Art: A Conservation Plan (2011)*.

Interspersed in the rather prolix dialogues are Kahn's reflections on his own architecture, such as the City Tower Project, in Philadelphia ("A building which personifies how a structural order must have the power to unravel itself not as a design but as a characteristic"). He also considers topics such as the nature of religious places ("Where is the religious place? . . .The religious place is the memory place.") and domestic spaces ("I feel there is a difference between a way of living and a way of life. The way of life asks for a completeness, no matter how humble"). We learn, too, that Kahn did not immediately take to Wright ("Frank Lloyd Wright never inspired me. It was not because I didn't appreciate him later. It is only because Frank Lloyd Wright never hit me with the same finality as did Le Corbusier"). Perhaps one of the most interesting observations is about Paul Rudolph Hall, with which Kahn's two Yale buildings are very much in dialogue: "First, I don't see anything utopian about Rudolph's building, which has in a sense very willful things in it," and "Rudolph's building to me is like a crumpled piece of paper."

Much of the thick philosophical discourse in these interviews brings to mind the young Rem Koolhaas's expressed disdain for Kahn after hearing him lecture at the Architectural Association in London. Koolhaas did not appreciate the atmosphere of the lecture, "the oozing respect for architecture," nor the way Kahn talked about architecture "in an extremely idealistic way." For all the opacity, a revealing moment comes when Kahn compares himself to Hugo Häring and Mies van der Rohe, saying he, too, is "willing to die for my opinions, so it isn't really a matter of being between anywhere. It is really being my own, a feeling about me."

—Karla Britton
Britton is a lecturer at the school. Her recent essays include, "Cultural Horizontality: Auguste Perret in the Middle East" in Sacred Precincts *(Brill, 2015) ed. Mohammad Gharipour and "The Risk of the Ineffable" in* Transcending Architecture: Contemporary Views on Sacred Space *(CUA Press, 2015) edited by Julio Bermudez.*



Open Source Architecture

By Carlo Ratti with Matthew Claudel
Thames & Hudson, 2015, 144 pp.

Architecture has always been a collaborative project. As the complexity and scale of buildings increase, so do the trades, communities, technologies, and industries involved in designing and constructing a building. Although the architect's position as a coordinator of efforts might be considered circumstantial and driven mostly by a desire to ensure the fidelity of design intention, *Open Source Architecture* by Carlo Ratti of MIT's Sensible City Lab and Matthew Claudel (BA '13), an associate there, proposes a manifesto that reverses the significance of this role. Thus, collaboration becomes a process of discovery and experimentation that favors open-ended results. "There is no single trajectory for an open-source project, nor is the outcome really ever anticipated."

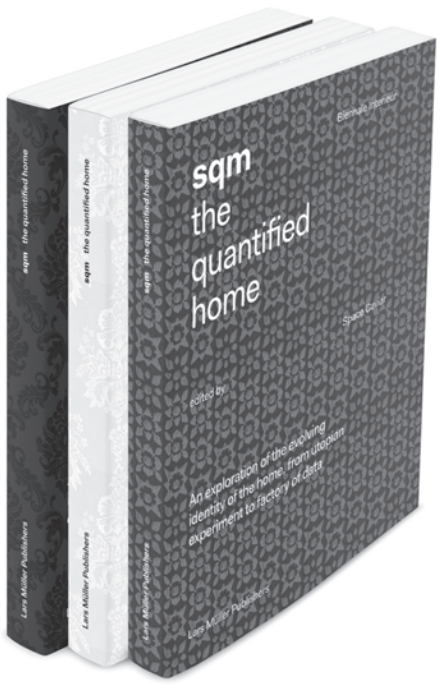
The title of this brief but potent book takes advantage of the similarities between terms used in software development and architecture—so much so that a software engineer might pick up the book hoping to learn about the history of Linux (an open-source operating system mentioned throughout the book). Instead, we read about the Smithsons, Cedric Price, Yona Freidman, the Metabolists, and the mid-twentieth-century architects who confronted the relatively new potential of a networked society. In software development, architects have similar duties to those of a traditional architect: like systems engineers, they make top-level decisions about the development of standards and strategies for the deployment of new software applications. This role is crucial in terms of how the software platform gets used. Accessible modular standards help a platform grow beyond its initial capacity, which is carried out through software developers and, in the best cases, the users.

This model of "open sourcing" is compared to architecture in various ways throughout the book. The authors argue for the expansion of an architect's purview from the design and construction of architecture to determining how architecture is shared, deployed, and consumed. This is not to say that the architect takes oppressive control over more aspects of a project but, rather, becomes more of a curator steering the various networks involved in a much more participatory project. The "choral architect," as described by the authors, is the initiator, coordinator, and executor of an architectural source code that gets distributed not simply for a singular execution, but for adaptation.

Open-source architecture and its heroine, the choral architect, are championed in contrast to the "Promethean architect," as introduced by the authors in the first chapter. The authors describe the latter as an extension of the top-down approach advocated by twentieth-century Modernists. The development of the architect as a singular critical genius has led to the contemporary architect as a celebrity brand. Although this may be true, it is not necessarily unique to architecture and is a product of a general culture obsessed with guarantees, rather than risk. However, I think the framing of an open-ended collaborative practice as a solution to "starchitects" is an unnecessary distraction. There are so many more interesting potentials and pitfalls mentioned in the book that are specific to the practice of architecture, from the preexisting open-source development of vernacular architecture to the promise and lack of momentum of the Oregon Experiment. This objective criticality to the subject gives the book a poignant honesty, which is diluted only by the propaganda-like call to arms against a small group of architects who are easy to despise. There are more interesting hurdles to overcome, such as liability, authenticity, expertise, and authorship (a problem outlined by the authors while publishing this book).

Open-source architecture's immense potential value is not as the "next paradigm" but as a way to end paradigms by eradicating the categorization of styles, types, and modes of practice. A post(n) scenario, in which a network of information and collaborators takes advantage of technology, becomes too fine a grain and adjusts too quickly to distinguish individual desires. Through such a system, a broad network of collaborators would behave as a larger organism, much like a city, creating a kind of radical equilibrium. *Open Source Architecture* began as an article for *Domus* created by multiple authors and grew into a book with a call to action: "Over to You: Go Ahead, Design!" A great primer for the history, problems, and potential of open-source architecture, the book will hopefully launch its readers in different directions. Like the software it references, this concise and accessible book promises an architecture more like an ever-changing platform than a singular act of building.

—Michael Szivos
Szivos, a critic in architecture at Yale, is founder of the New York City-based studio SOFTLab.



SQM: The Quantified Home

Edited by Space Caviar
Lars Müller Publisher, 2015, 304 pp.

The timely and ambitious premise of *SQM: The Quantified Home* is that the home has become a commodity, an instrument purely for making profit. Produced for the Belgium 2014 Biennale Interieur, the editors Space Caviar (Joseph Grima, Andrea Bagnato, and Tamar Shafrir) set out to mine the implications of this new definition of the home as an asset by questioning what "home" means when housing, particularly in urban areas, has become out of reach for many, and when real estate is consumed by the very rich as if it were a commodity on the stock market? With the gap between incomes and home prices continually widening, these are important questions.

This assemblage of essays, case studies, and interviews peppered with infographics and excerpts from works of fiction is held together tenuously by the theme. However, while the book falls short of its lofty goal, it offers some interesting lessons from the past, thoughtful speculations on the present, and enlightening facts to fuel a conversation about the future.

The first section, titled "Radical Domesticities," contains two case studies that are particularly relevant to the discourse around high-density housing in cities. "Bootleg Hotels," by Anna Puigjaner, describes the apartment hotels that populated New York City following the American Civil War until they were outlawed in 1929, partly due to a series of lawsuits filed by the hotel industry. With units ranging in size from a single room to three-bedroom kitchenless apartments, they comprised common spaces with shared kitchens, dining rooms, nurseries, and cleaning services. They were affordable for middle-class families, provided strong support systems, and were more cost-effective for developers to build than traditional apartments with individual kitchens.

In the second case study, Aristide Antonas writes about a related but unsuccessful project in Athens, Greece. Conceived as a residential commune, the student hostel at Athens Polytechnic had small, monastic dorm rooms sandwiched between a rooftop recreation space and ground-floor study lounges, a cafeteria, and a restaurant. The building was completed in 1972, amid significant political and social turmoil. Antonas suggests that the hostel's failure was due largely to the socioeconomic environment in Greece at the time of its completion. Together with the example of the successful apartment hotels, it demonstrates the importance of social and political will in challenging economic norms and generating new building typologies. These two typologies also shed new light on core issues in contemporary discourse about urban dwelling and affordable housing.

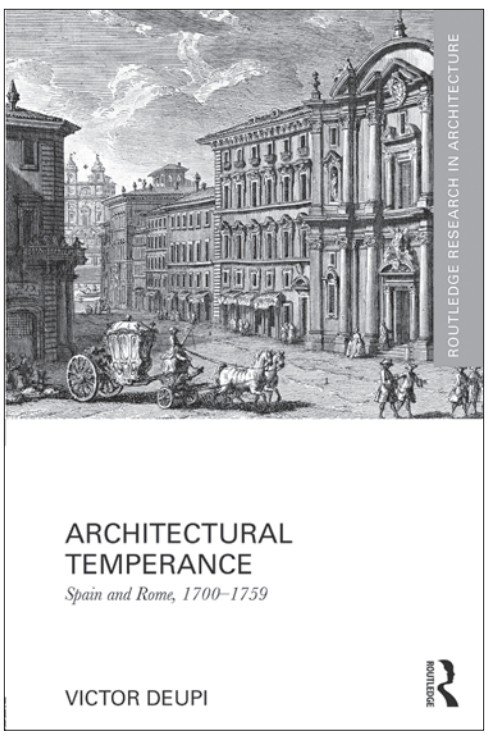
In the second section, "From Dream to Bust," the focus shifts toward an examination of building typology as shaped by the constraints (or opportunities) inherent in zoning regulations. Gabrielle Brainard (BA '01, MArch '08) and Jacob Reidel (MArch '08) tell the story of Brooklyn architect Robert Scarano Jr., who used a zoning loophole and self-certification process (now no longer an accepted practice) to "capitalize on the gap between code and the market." By deploying "storage mezzanines" designed with ceilings that are too low to be considered legally "occupiable" but not low enough to discourage actual occupation, Scarano successfully exploited this gap for over a decade, resulting in thousands of voluminous apartment buildings ballooning across the borough of Brooklyn.

On the other hand, Sam Jacob calls out a similar under-the-radar phenomenon in his playful description of the emerging subterranean world belonging to London's superrich. "The [legally protected historic] exterior of the house remains only as a camouflage for an entirely different kind of interior." There is an inherent conundrum: the history of the London terrace home has the value of "legitimacy, civility, longevity," and yet all but the façades are being sacrificed to achieve the new value of space and extravagance. Having nowhere to go but down, these homes are incrementally being gutted and expanded deep below the surface. What kind of urbanism results from this transformed typology? The urban street façade, once a screen between the private and public realms, now conceals cavernous, bunkerlike spaces turned inward.

In the final section, "The Dematerialized Home," Keller Easterling offers a piece that takes home-as-commodity to its logical conclusion. She manipulates economic theorems to illustrate how the commodification of the home leads to a perpetual state of mediocrity. Like in the Nash Equilibrium from the *Prisoners Dilemma,* players weigh the utility and disutility of a set of choices, and the likely outcome is suboptimal. "With half-closed eyes, one can see the apartment as a calculus of probabilities that consumers will buy things that they don't exactly like but don't exactly hate." This framework allows Easterling to provide commentary across multiple scales, from the individual consumer to a mass television audience watching home-improvement programs from within the very apartments under scrutiny.

Overall, the book could have been half as long and much more focused. While a good supplemental element, the infographics are overshadowed by miscellaneous drawings, timelines of world events, and excerpts from works of fiction that distract from the gems scattered throughout. Where the book gains the most traction is in the historical case studies, which cast light on seemingly new and often controversial urban typologies. For example, New York City's pilot project "My Micro," with apartments ranging in size from 250 to 370 square feet, is set to open its doors in late 2015. Critics of micro-units often ask whether they can work for anyone other than the very young or the very old. However, the successful example of the apartment-hotel, a financial and social structure for young families, suggests that, perhaps, they can. We live in a time when technology allows us to individualize our experience of the world while facilitating a thriving sharing economy. As we reexamine typologies of the past and look to those of the future, do we require a larger cultural shift in order to live collectively?

—Miriam Peterson ('09)
Peterson is partner, with Nathan Rich ('08), of the Brooklyn-based firm Peterson Rich Office. They recently completed a city-wide study of parking on NYCHA campuses through a fellowship from the Institute for Public Architecture.



Architectural Temperance: Spain and Rome, 1700–1759

By Victor Deupi
Routledge, 2014, 232 pp.

Architectural Temperance is an indispensible reference book for studying the relations between Spain and Rome in the first half of the eighteenth century. Author Victor Deupi ('89) analyses that period in contrast to the previous Habsburg reigns, consolidating himself within the tradition of great English-speaking Hispanists such as Yale's George Kubler (1912–1996) and other historians who have contributed to the knowledge of the history of Spain and its colonies.

The War of Spanish Succession was a crucial moment in the country's history. The throne was vacant after the death of King Charles II, the last of the Habsburg monarchs, and two pretenders, Philip, duke of Anjou, and Charles, archduke of Austria, battled for fourteen years. The new king, crowned as Philip V, initiated the Bourbon dynasty that currently reigns. The book recounts this historical moment, along with its architectural implications, with great clarity and thoroughness.

An interesting aspect of this account is the analysis of events from the perspective of what happened in the transitional moment of dynastic change. It is commonly believed that there was a rupture between relations and actions in Rome by the Habsburg kings and those by the first Bourbon kings. Deupi's book proves this vision to be incorrect. It is in that respect that the inclusion of the citations (churches, noblemen, and architects) and the relation of specific events in great detail becomes essential for a proper understanding of the period, which, in the case of Spain, has hardly been studied by historians in the field of architecture.

Seeing that transition in perspective reveals the continuity of Spanish interests in Rome after the arrival of King Philip V. In fact this king—despite being the grandson of Louis XIV, the most powerful European king at that time and an enemy of Spain, became fully integrated into Spanish culture and was extremely loved by the Spaniards—something the other pretender did not enjoy.

Deupi also analyzes the relevance of Naples in reinforcing Spain's role in Rome. He recounts in detail the series of royal representatives, agents as much for the Spanish monarch as for his son, Prince Charles, later king of Naples and of Sicily. The book alludes to visits to Rome by important Spanish architects, painters, and artists from the fifteenth to the seventeenth centuries. Deupi mentions Diego de Siloé, Alonso Berruguete, Pedro Machuca, Diego de Sagredo, Juan Bautista de Toledo, Juan de Herrera, Juan Bautista de Villalpando, Jerónimo Prado, Juan Caramuel de Lobkowitz, José de Ribera, and Diego Velázquez, among others. He continues with visitors in the eighteenth century: Miguel Fernández, José de Hermosilla, Emanuel Rodriguez Dos Santos, Francisco Preciado de la Vega, and Ventura Rodriguez.

The book reflects a process of consolidating the royal patronage of visits to Rome by Spanish artists and those to Spain by Italian artists. Of particular interest is the description of how the Royal Academy of Spain was established, and how visitors to Rome were important in improving the quality of architecture in Spain, which became more Italianate, while retaining a French influence, and more in tune with the European trends of that moment.

Deupi evidences these influences by describing a set of case studies, including the Reales Sitios: Palace of Buen Retiro, in Aranjuez; the New Royal Palace and the Royal Palace of El Pardo, both in Madrid; the Royal Palace of La Granja de San Ildefonso; and the Royal Palace of Riofrío, in Segovia.

Within the rich interrelations between Spain and Rome, the book also focuses on the role of the Spanish Royal Academy of San Fernando in the architectural education in Spain and how it included, beyond French and Italian examples, the proper features of Spanish architectural tradition.

Architectural Temperance is a solid reference for the knowledge of a largely unexplored period of Spanish history showing the continuity of the Spanish presence in Rome since the times of Ferdinand II of Aragon.

—Javier Cenicacelaya
Cenicacelaya is a professor of architectural composition at the University of the Basque Country, in Spain.

Advanced Studios Spring 2015

Numerous spring semester Advanced Studios focused on the development of housing and house design at a variety of scales.

Niall McLaughlin
Norman Foster Visiting Professor, with Andrew Benner

Niall McLaughlin and Andrew Benner ('03) organized a studio to investigate the possibility of designing buildings for three sites in London that would create public meaning in terms of democratic engagement in the context of an autonomous world city. They began by asking each student to extract unfinished business from a past project they wanted to revisit. The students engaged in a series of exercises and obstructions that forced them to confront their preconceptions in order to produce physical artifacts out of their process. The idea was to encourage an ethos of open exploration through making and unmaking, doing and undoing. This culminated in a Portable Parliament, representing a space for public assembly configured to travel to London in the students' carry-on luggage. The studio traveled to Edinburgh to see Enric Miralles's Scottish Parliament and then to London for a joint review with McLaughlin's students at the Bartlett.

Back in the studio, the students selected one of three diverse sites—the City, Whitechapel, or Camden. One student proposed an architectural promenade for the City that strung together services, social spaces, and an assembly chamber for marginalized local residents. Another reconfigured Soane's Bank of England as a public park by "returning" it to its imagined future as a ruin. One student realized a version of Mies's unbuilt tower and plaza at One Poultry, proposing an underground server farm in an unoccupied cooling tower to support public internet access, represented in a series of intensive figurative drawings.

For the Whitechapel site, a student envisioned a scaffold anchored to an adapted row of brick buildings—in the manner of Gothic cathedral construction—which allowed the site to evolve as the immigrant neighborhood continues to change. Another focused on the potential of commercial and public spaces for new immigrants. An assembly building embracing the flow and gathering of differently sized groups was designed for Camden. An even more political project embraced the voting booth as the conceptual and spatial unit of organization, culminating in a large hall.

The students presented their final projects to Pier Vittorio Aureli, Julian Bonder, Frida Escobedo, David Kohn, Alan Organschi ('88), Surry Schlabs (BA '99, MArch '03, PhD '17), Mike Tonkin, and Billie Tsien (BA '71).

Rafael Birmann
Edward P. Bass Distinguished Visiting Architecture Fellowship with Sunil Bald

Fazenda Paranoazinho, not far from Brasília, is a future city in an area of 16 million square meters where over 30,000 middle-class homesteaders have built houses. The atypical project was exciting for this year's Bass studio in which a developer introduces students to the productive possibilities of architect-developer collaboration. The studio was taught by Rafael Birmann and his son, Ricardo Birmann, of the São Paulo company USPA, with Sunil Bald, associate professor (adjunct), at Yale. The students were asked to design an 800-meter long Destination Street surrounded by a dozen blocks as an urban anchor for commercial and cultural activities in the city. They met with the Gehl Architects team to discuss strategies for the site, beginning with the firm's master-plan concept as the basis for their projects. The developers are proposing that the community should contrast with nearby Brasília as a new heterogeneous transit and commercial hub.

After a visit to the site and the cities of Brasília and São Paulo, where projects were presented to local planners, each student was assigned a block for which to design a vibrant mixed-use development. Throughout the semester, the Birmanns encouraged the students to think beyond architectural objects and focus on street life as a city's binding glue. With the iconic architecture and urbanism of Brasília looming nearby, it was a challenge to propose practical urban solutions over polemical city-making strategies. Developing potentially prototypical and replicable designs for urban blocks was equally difficult. Following the midterm review, where the students were asked to confront these issues, the studio focused on the dialectic between building and street and explored designs for hybridized housing types to support the creation of a robust urban place where people would want to live.

At final review, the students presented extremely diverse projects: some embraced superblock bars wedded to the street with a mediating multi-use fabric; others proposed variant town-house types terraced to take advantage of the climate. There were also solutions employing larger tower massing to address the commercial nature of the street as well as a more tranquil block interior. The projects were presented to a jury including Louis Becker, Tatiana Bilbao, Keller Easterling, Martin Finio, Masami Kobayashi, Jennifer Leung, Ed Mitchell, Alan Plattus (BA '76), Sara Topelson, and Sarah Whiting (BA '86).

Tatiana Bilbao
Louis I. Kahn Visiting Assistant Professor, with Andrei Harwell

Tatiana Bilbao and Andrei Harwell ('06) led students through the challenge of redesigning the monotonous 1970s housing developments, nicknamed "suburbanghettos," sprawling throughout regions of Mexico and which lack infrastructure, retail, employment opportunities, and other basic amenities for the residents. These failed developments, some with over 20,000 inhabitants, are being abandoned.

During the students' trip to Mexico, INFONAVIT (the National Institute for Social Housing) representatives and Carlos Zedillo (BA '06, MArch '10) organized visits to five different project sites. They also met with public officials and local residents to find methods to tackle architectural and community development as well as gain insight into the economic and social issues of the regions.

Each team of two students devised strategies for rehabilitation and renovation. One team developed the concept of a distributed university within a housing development that would take advantage of local Mayan and other indigenous knowledge for a site in Cancún. Another group found ways to incorporate musical-performance venues into public spaces and encourage gradual, locally based redevelopment in Tijuana. A third pair sought to develop a city for the most isolated site, in Monterrey, that would include institutions and public spaces from the scale of individual houses and blocks to the entire town. A project for Juárez took advantage of uneven economic conditions and U.S. border laws to create a health-care resort straddling both border and river. For a site in Guadalajara, where sprawl continues to grow, the students proposed a new, edge-defining megastructure to act as a diaphragm between urban and rural that would accommodate higher-density housing, commercial activities, and work spaces along with an integral bus route.

The students presented their final projects to Karla Britton, Jose Castillo, Livia Corona, Frida Escobedo, Terence Gower, Niall McLaughlin, Ed Mitchell, Galia Solomonoff, Mike Tonkin, Sara Topelson, Sarah Whiting, and Carlos Zedillo.

Thomas Beeby

Tom Beeby taught the third in a series of studios on the single-family house in Chicago, still the ideal for the vast majority of people living in the city's old, ethnically diverse neighborhoods. Cultural and religious institutions focused on the community's shared interests comprise the heart of each neighborhood. All city employees are required to reside within the city limits, and the objective of the studio was to provide houses for teachers, firefighters, and police officers to introduce a stabilizing influence while providing opportunities for municipal employees to build personal equity over time.

The students were asked to devise a continuous process and bring every aspect of their small dwelling to complete resolution, including all the assemblies and systems as well as finishes, including colors, furniture, and landscape. Materials for the houses ranged from wood-frame construction with polycarbonate sheathing to poured-in-place concrete insulated with thickly applied felt. The efficient organization of the small house was the preoccupation of most, and one student reoriented a sectional spatial flow from the street to the backyard. For some students the idea of a conventional urban site inspired an investigation into new ownership boundaries as well as the conceptual potential of the house as a typology. Others focused on different living styles in terms of live-work prototypes or idiosyncratic homes for particular clients.

The students presented their schemes to Deborah Berke, Judy DiMaio, Kyle Dugdale (PhD '15), Benet Haller, Steven Kieran, Aric Lasher, Jonathan Levi (BA '76, MArch '81), and Barbara Littenberg.

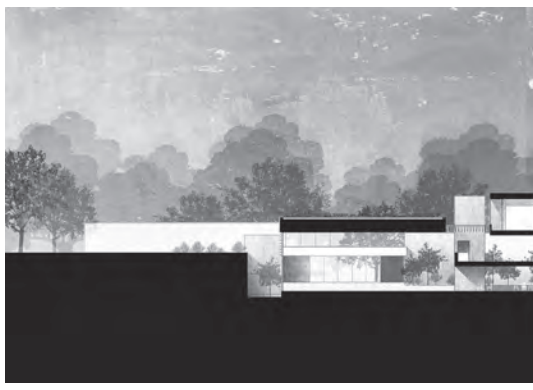
Pier Vittorio Aureli
Louis I. Kahn Visiting Professor, with Emily Abruzzo

Pier Vittorio Aureli and Emily Abruzzo challenged their students to design 100,000 units of affordable housing for San Francisco, which currently suffers from a major housing shortage. Aureli asked the students to make large-scale housing projects as "architecture" while addressing the social and political meanings of housing when resilience and scarcity are the conditions of the economy. They evaluated the concept of affordability and how it reduces standards of living to "less is more," as well as how real estate speculation triggers housing development.

Each student was asked to design a portion of the 100,000 houses that could be deployed at different city sites. To maximize resources and space, the students had to incorporate common spaces that would replace scarcity as the common denominator. The affordable-housing projects were not meant to be subsidized or utopian but simply realistic, and the students were to radically rethink the architecture of domestic space.

The students first looked at the room as a basic unit of space by stripping away labels—such as dining room, living room, or bedroom—and giving the idea of the room expanded and multiple functions, freeing the rooms of purposeful intent. They then conducted precedent research and visited San Francisco-sited alternatives to the single-family house and multi-unit housing—from micro-loft developments to communes, town houses, and SROs, as well as the Mission San Juan Bautista, in San Benito County, an early model of shared housing. Before leaving the city, they presented their research to students working on similar topics at the California College of the Arts.

Most of the students worked independently to analyze public and private space and different uses that require more or less privacy, as well as how to integrate furniture. The resulting projects revolved around the concept of sharing spaces and certain utilities. Some students also looked at how urban space might be shared, particularly streets and overly wide sidewalks. One made a parking lot at the shoreline that flows underground to respond to new zoning regulations. All the projects incorporated bigger and more flexible spaces in exchange for a component of personal space. The housing design and site planning acknowledged the city's



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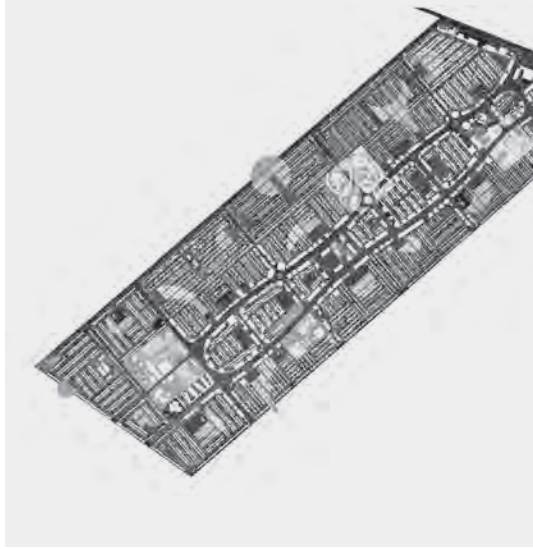

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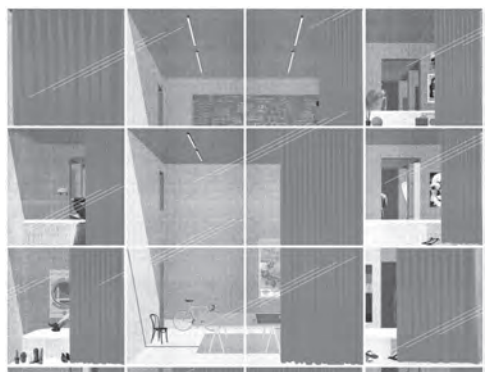

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1. Alissa Chastain, project for Niall McLaughlin's advanced studio, spring 2015.
2. Apoorva Khanolkar, project for Rafael Birmann and Sunil Bald's advanced studio, spring 2015.

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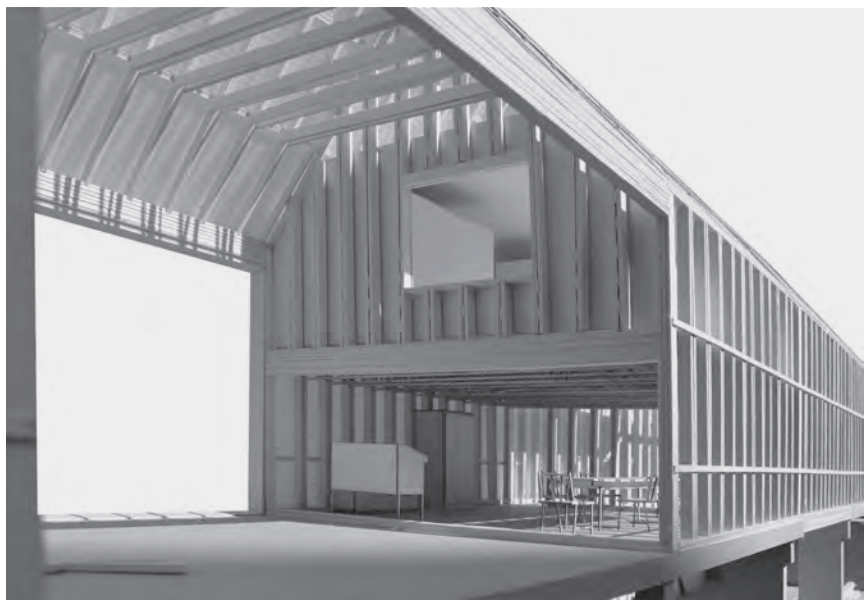

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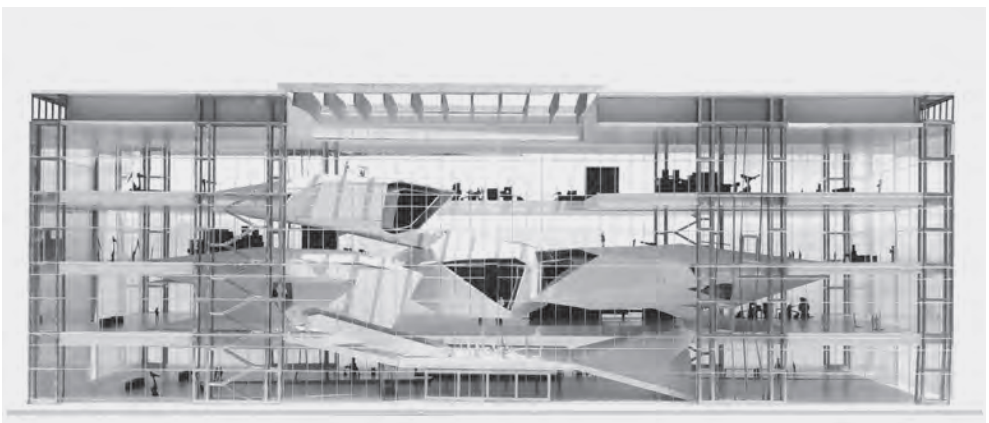

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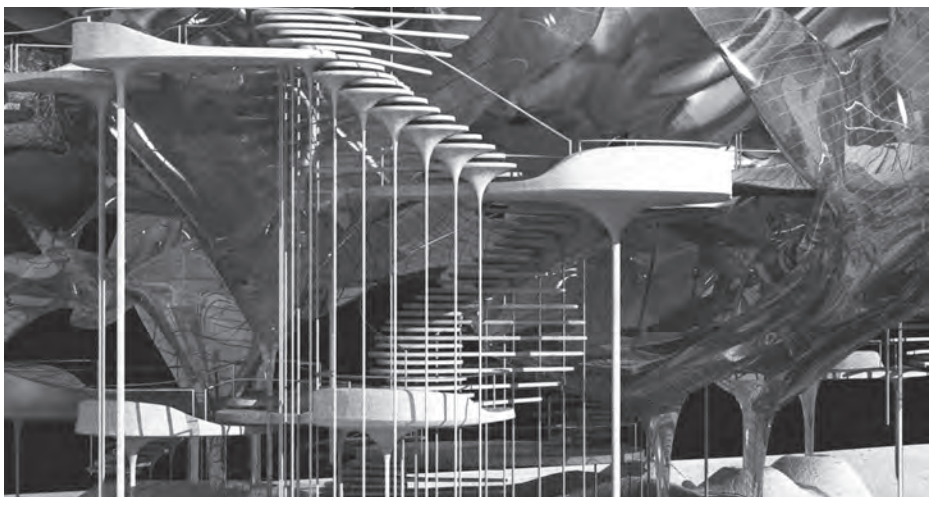

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3. Julsci Futo and Karolina Czeczek, project for Tatiana Bilbao's advanced studio, spring 2015.
4. Benjamin Smith, project for Tom Beeby's advanced studio, spring 2015.
5. Michael Cohen, project for Pier Vittorio Aureli's, advanced studio, spring 2015.
6. Emau Vega, project for Greg Lynn's advanced studio, spring 2015.
7. Stephanie Jazmines, project for Leon Krier's advanced studio, spring 2015.
8. Lauren Raab and Michael Miller, project for Hernan Diaz Alonso's advanced studio, spring 2015.

extreme topographic changes at various scales. The students presented their projects to a jury including Tim Alterhof (PhD '18), Sunil Bald, Neeraj Bhatia, Eric Bunge, Peggy Deamer, Peter Sienman, Maria Guidici, Alan Plattus, and Surry Schlabs.

Greg Lynn
Davenport Visiting Professor,
with Nate Hume

Greg Lynn and Nate Hume ('06) asked the students to design a factory and retail space for the Piaggio Group, the Italian lightweight mobility company that primarily makes motor scooters, in order to help increase its market share with mostly younger consumers. Students were required to embrace the manufacturing model that merges factory and retail brand shop to provide closer contact with the consumer. The challenge was to begin with the factory typology, rather than treating the brand center as a museum that exhibits a corporate legacy, like those of many of Piaggio's automotive counterparts.

After completing factory precedent studies, the students experimented with ways to both connect and separate manufacturing and visitor spaces. They traveled to Italy to visit the Piaggio Group's factories, including Vespa, in Pontedera, and the Moto Guzzi factory, in Mandello, as well as its 3-D printing facility. At midterm, the students merged concepts that would engage visitors in the dynamism of final assembly, testing, training, customization, and tuning of the scooters.

In working toward their final projects, the students built large-scale models and stop-motion films that highlighted the factory's flow. Some designed projects in which the mechanisms for 3-D printed components and the robotics for assembly were scaled to building size and integrated into the structures and volumes of the building. Some projects were multi-storied spaces that incorporated elevator systems as a large moving structure; others animated rooms, floors, and ceilings as part of the factory design. One student created a kind of vending machine for the product, while another incorporated a repair garage as part of the factory process to be observed on the visitor's circuit. The visual and physical relationships between fabrication and assembly functions were addressed in experimental adjacencies between the production and sales spaces. The students presented to a jury including Brennan Buck, Hernan Diaz Alonso, Mark Gage ('01), Florencia Pita, and Richard Schulman.

Leon Krier
Robert A. M. Stern Visiting Professor,
with George Knight

Leon Krier and George Knight ('95) asked their students to design a new waterfront development for New Haven, an area that has been neglected by planners throughout the city's history. The current replacement of the Interstate 95 bridge over the Quinnipiac River is a demonstration of the thoughtless urban and traffic planning that has characterized the city since the urban renewal of the 1950s. The city is located on a spectacular seaside estuary, which is only experienced when driving by or flying overhead. To remedy this lamentable situation, the studio proposed to commemorate the 400th anniversary of the city's founding with a master plan for four new waterfront quarters and a civic center through the construction of a highway bridge traversing the harbor.

The students started by studying New Haven's rich architectural heritage and preparing measured drawings of buildings by architects such as Asher Benjamin, Ithiel Town, Henry Austin, Carrère and Hastings, Tracy and Swartwout, Henry Bacon, Delano & Aldrich, Cass Gilbert, John Russell Pope, J. Frederick Kelly, James Gamble Rogers, and Douglas Orr. Using these precedents, they executed a series of exercises in distortion, recombination, and declination that culminated in a lexicon of architectural elements that were useful in approaching the semester's design problem. The students visited Greece to study urban waterfront architecture, the relationships between Classical and vernacular architecture, and Greek architectural history.

Working from a master plan to Krier's design, the students developed projects within two of the four proposed harborside neighborhoods. Each student was asked to design a public and a private commercial building, along with associated street, plaza, and boulevard elements. Proposed public projects included a new above-grade concourse for Union Station connected to the waterfront and a new capitol building to replace those demolished on the New Haven Green in the late nineteenth century. Others created cultural projects, such as a nautical club and marina adjoining a public plaza and market hall, a municipal plaza bounded by a *bouleuterion* and concert hall, and a new mosque for the city's growing Islamic population. Yet others addressed issues of urban housing, inspired by town-house models and the *palazzine* popular in postwar Rome. The projects were presented to Ioanna Angelidou (PhD '17), Tom Beeby ('65), Kip Bergstrom, Michael Crosbie, Barbara Littenberg, Liam O'Connor, and Anthony Vidler.

Hernan Diaz Alonso
Eero Saarinen Visiting Professor,
with Austin Samson

Hernan Diaz Alonso and Austin Samson asked their students to reexamine the possibilities of form generation as an autonomous entity through the re-creation of the Secessionist Museum, in Vienna, Austria. Distorted reflections, animations, renderings, and biosynthetic replacements provided a catalog of aesthetic techniques for the production of architecture.

The students were challenged with ways to use the techniques of meat butchery as a 3-D modeling tool that would enable them to explore new coherencies in architecture through the reinterpretation of ornament, the interaction of varying forms, and the implementation of more conventional architectural pieces within an unconventional setting. With this technique, they explored the possibility of ornamental architecture parallel to that of nineteenth-century Vienna's.

The students traveled to Vienna, where they visited their site and presented their work alongside SCI-Arc and local students who were exploring the same theme. After midterm, they worked on full animations in a mutant evolution operation, forming new coherencies between ripped flesh, glass bone, torn concrete, and other material qualities created through detail connections in the student's projects. Stairs and columns provided a sense of order to relate more abstract forms to one another and find a structural cue for making new art-display spaces. The students also reinterpreted connections using color and pattern, producing a cinematic relationship between building and context. Some students made hanging gardens that wind between pods of gallery spaces suspended above an open plaza. Others conceived of new sectional configurations for circulating between the volumes using glass structural columns that doubled as light wells.

In addition, the students used animation techniques—such as camera movement, sectioning, and part-to-whole animation—to provide an overall sense of resolution and control to the projects. The students presented their projects—full of seductive colors and surfaces, intertwining forms, and spaces for art display—on two giant flat screens to a jury comprising Jackie Bloom, Miroslava Brooks ('12), Peter Eisenman, John Enright, Mark Gage, Ferda Kolatan, Greg Lynn, Fabian Marcaccio, Florencia Pia, Ali Rahim, Marcelo Spina, and Peter Trummer.

Spring 2015 Lectures

The following are edited excerpts from the Spring 2015 lecture series.

January 8

RAFAEL BIRMANN
Edward P. Bass Distinguished Visiting Architecture Fellowship
"Walking from Site to City"

I was eager to learn the trade. One of my many issues was with architects. Most architecture schools in Brazil would never do something like the Bass Fellowship, bringing in business people to interact with the students. First of all, they despise the real estate business. Only public buildings with a social agenda were considered worthwhile. Young architects there are taught that clients are obstacles in the way of great projects. I remember, back in 1980, when I was starting to develop my first office building and wanted to retain one of the most acknowledged architects in São Paulo: Gian Carlo Gasperini. I started explaining the project, and he said, "Come back in two weeks, and I will have the conceptual design." I said, "But I have some ideas I want to discuss." He said, "Don't worry, I understand the needs. Come back in two weeks." I walked out of his celebrated office and never came back.

Since 1900, São Paulo has had an electrical tramway, and, in 1933 its rail network reached 260 kilometers—that's almost four times what we have in our crowded subway network today. In 1935, Mayor Francisco Prestes Maia's "Avenue Plan" was implemented for all the new cars, and, from then on, it was downhill until 1968, when the tramways were totally decommissioned. I like cars: they are practical, fun to use, and can help your love life. But Brazilian Modernists gave cars too high a priority in their city designs. They went all in for that symbol of modernity. Perhaps we could call it "car-chitecture." This misguided attraction is still with us!

One major problem that I can't blame on Modernism is what I call the "architecture of fear." Crime rates are falling in all big cities in the developed world. Not in Brazil. The concern for security has led to a city of walls and fences in which criminals run free and everyone else dreams of living in a prison. There is a secondary crime in crime: it kills urbanism. Public space is destroyed by fear. Walls steal our perspective and kidnap our mobility.

January 12

DOUGLAS RUSHKOFF
Roth-Symonds Lecture
"Kairos, Chronos, Time, and Space: Designing for Humans in a Digital World"

I definitely mix high with low, and sometimes I get confused about which is which. The concepts of highfalutin Greek ideals such as *chronos* and *kairos* occurred to me when I was watching "The Real Housewives of Orange County" with my wife. I was watching it as a communications theorist, and it was amazing to me how much trouble these women had communicating with each other. Then, I realized they have so much plastic surgery and Botox that they are paralyzed; they cannot make facial expressions that are consistent with the things they are saying.

These women are victims of the technological problem that we, as a society, are falling victim to: they are using technology to try to lock down time rather than to enter fully into the moment they are in. And that's what the ancient Greek notions of *chronos* and *kairos* are actually about. The time on the clock is *chronos*; the human time of interpretation and feeling is *kairos*. When I first encountered the Internet, I saw it as something that was going to make more time.

Now, we live in a state of perpetual emergency that used to be endured only by 911 operators or air-traffic controllers, and they did it only four hours at a time, got paid for it, and took drugs to ameliorate the stress. We do it as a way of life. So, what did we do? We took an asynchronous device that was creating time for us and turned it into something that actually takes time from us, puts us in a sense of perpetual present, a state of constant interruption. The only emergency situations we experienced growing up were when MLK was shot and when Grandma was dying. What does that do to your psyche? Why is that worth taking you out of the stream you are flowing in?

The state of digital interruption is what I call "present shock." It happened at the moment we shifted from a forward-leaning speculist society to a presentist society. I called my book *Present Shock* because my parents had *Future Shock*. . . .It was part of a society that was leaning toward the millennium; we thought we were going to have jet packs and live on Mars.

January 15

ANTHONY VIDLER
Vincent Scully Visiting Professor, Woodruff Memorial Lecture
"The Brutalist Epoch: Histories, Theories, and Criticisms"

I will begin my discussion with my own attempts to make some sense of the period by considering Vincent Scully's thesis, together with those of John Summerson and Reyner Banham, both of whom were active in rethinking the rather flattening narratives received from their teachers—Nikolaus Pevsner, Sigfried Giedion, and others.

Adroitly avoiding a direct critique of Hitchcock and Johnson, Scully begins with a broad consideration of what he sees as the most influential work on architects, Giedion's *Space, Time, and Architecture* (1941)—a work that, as he writes, "presented [architects] with a historical mirror, so adjusted as to reflect only their own images in its glass," offering "space-time" as an "acceptable architectural slogan" that had the ability to mean almost anything but that was historically ambiguous, to say the least. In its place, Scully proposes to write the history not of "modern architecture" per se, nor of the "Modern movement" as self-defined, but rather of the "architecture of democracy," with a bow to Wright, who had been largely rebuffed in the MoMA exhibition of 1932.

In another essay of 1957, "The Case for a Theory of Modern Architecture," Summerson settles on the notion of "program" as the only truly basic principle of Modern architecture. This still leaves him, of course, with the vexed question of expression—the "missing language" that, having rejected that of crypto-neoclassicism, will have to be developed out of whole cloth. Here—and this will be an important aspect of my own thesis—he proposes that we look to the "language" of science—exemplified by the research of Sir Peter Medawar into the forms of DNA and the possibilities of exploring geometries other than Euclidian.

A third proposal for Modern architectural unity, however, had been offered some two years before by Banham, trying to extricate himself from the Pevsnerian narrative of the *Pioneers of the Modern Movement* (1936) and stopping, as if entirely satisfied, with Walter Gropius. Here, in what became an even more celebrated essay, Banham coined a new "ism," the "New Brutalism."

If we seek the continuation of the original "ethic" of Brutalism, we should look to the developing nations in Latin America and South Asia to find programmatic and constructional integrity joined to abstract monumental form.

January 22

NIALL MCLAUGHLIN
Sir Norman R. Foster Visiting Professor
"Origins and Translations"

I am beginning this lecture by speaking about some of my teachers and three of their drawings. I cannot explain the impact these drawings had when I saw them at the age of seventeen. [One] had been designed by a fellow named Shane de Blockham. He had worked at Louis Kahn's office and came back with an extraordinary sense of what architecture was. . . .He felt that architecture became architecture when it could not be spoken about, and much of our teaching was conducted in silence. He believed strongly in the power of institutions and the room as the bedrock of architecture, and these drawings show the Kahnian spirit he brought to the school. That discipline was central to my education, and his notion of the power and mystique of the architect was something he brought to Kahn that proved valuable to my education.

The second, and perhaps most important, drawing was that of my own mentor, Robin Walker, who lectured on the detail of Mies's Lakeshore Drive apartments. He felt exercised about it to the point of distress: for example, the idea that the corner column could be a steel load-bearing column encased in fireproof concrete and then re-encased in steel. The Anglo-American interpretation of Mies, the idea that architecture has a truth-telling capacity, or that there is something transparent about construction, is something I have brought through in my life—the understanding that architecture is always representation in the antecedents of Mies's work in Semper and Böttinger, who came from German idealism.

And, finally, there was the drawing for the Irish Film Institute, in Dublin, by John Tuomey, who came fresh from James Stirling's office and reinvigorated the school. It was an interpretation of the European tradition with strong loyalty to the existing context. This complete reworking of existing buildings in the center of Dublin eventually produced a redesign of the center, led by O'Donnell & Tuomey and other practices.

For me, architecture is always ambivalent and equivocal at its best, with a sense of being open to multiple interpretations and having an unexpressible quality. The sense of skepticism and doubt that is central to my work is not something I share with these individuals.

February 12

STEVEN BURROWS
Gordon H. Smith Lecture
"Today Is the Greatest Time in History To Be an Engineer"

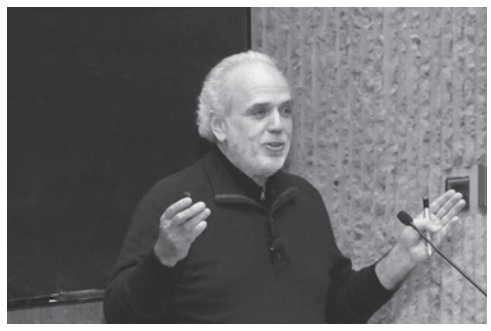
This epoch is the first time in the history of our planet that humankind has learned how to adapt Earth to itself, instead of adapting its environment to Earth. . . .This change is irreversible, and sustainability is no longer a choice for any of us.

Today, we see industry consolidation in the rise of large, integrated firms that are capable of delivering holistic solutions and global knowledge transfer to every locality.

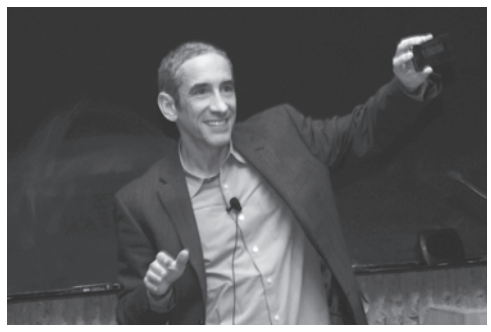
Some things have to change to help us achieve this. Basic things such as building-design loads—for which we have the data to know what floor loads a structure will actually experience, but we still design for far more than will occur because the codes demand it—equal direct added cost. Also, energy demands such as plug loads need to respond to technology changes and consideration of heat loads in the future. And then there are the users themselves, who have local control of much of their lives through mobile devices. "Why can't our space adapt to us?" they might well ask. When will we design for the individual instead of a single average? "Soon," I say in response. "Very soon."

I envisage a future in which buildings last longer because they are higher quality, healthier, and cost less to use; a future in which buildings are part of a city ecosystem and rely upon each other; a future in which examining thousands of options in a heartbeat to find the optimum solution allows more creativity and, in fact more, time to deliver the designs we dream about; a future in which we design buildings that will be loved as much as the Great Pyramids or the Pantheon.

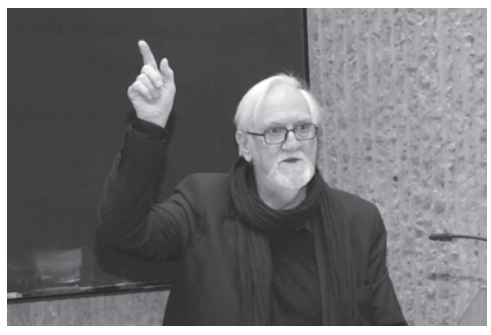
So, I propose that the future is in safe hands because we have the knowledge and the capability to meet the challenges ahead of us. Taken together, that is why now is the greatest time in history to be an engineer.



RAFAEL BIRMANN



DOUGLAS RUSHKOFF



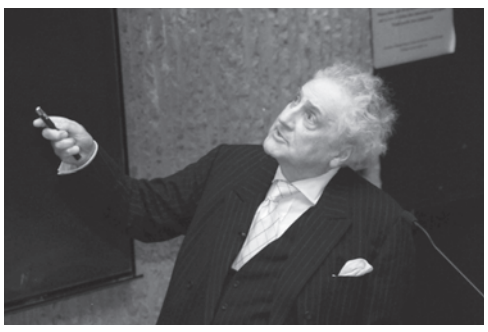
ANTHONY VIDLER

NIALL MCLAUGHLIN

STEVEN BURROWS

HERNAN DIAZ ALONSO


SARAH HERDA


LEON KRIER


JEANNE GANG


TATIANA BILBAO


EELCO HOOFTMAN

February 19

HERNAN DIAZ-ALONSO
Eero Saarinen Visiting Professor
“Shaken not Stirred”

The title of my lecture has to do with a notion, particularly among my generation, about the digital turn in theory and discourse. When James Bond says, “Shaken, not stirred,” why would I give a damn? He is too busy doing stuff, killing people, having sex with women, all the wonderful things Bond does, to waste time on those little details. It is an important statement in the sense that in many ways it has taken me a long time to figure out where the nature of the work is. I really felt like I could fall into any category. When my friends were discussing and embracing object-oriented ontology, I was always more interested in the production of a discourse embedded in the doing, just like film or fashion would do. So that is my issue with “shaken or stirred”—just give me the drink.

Finally, it comes to these points: first, a close reading has always been part of the argument, and I think my own work trades more on the idea of reciprocity than cross-breeding. At SCI-Arc, the biggest contribution digital tools bring to the table is the possibility of new coherences. If you think of the beginning of nineteenth-century German rationalism and Romanticism, the possibility that those ideas could coexist was unthinkable. Computers allow us to be superrational beings and open to the idea that we can be contaminated and produce new coherences. The second part, agents of contamination, is like a “secessionist” digital moment trying to reclaim the sense of individuality in the midst of the Industrial Revolution.

I am also interested in hyperreality. The work is a world that is built to be real, even though it is not the absolute or conventional real; it has to do with the construction of prior reality. We are in an era of shifting paradigms, in the way that our field has been shaken in the past thirty-five years. Some shifts, such as that from representation to simulation, are more important to me than others. I like to think that my work belongs to the tradition of architects in which the relation of representation and the production of the thing are very intertwined. I want to be a maker, and not an architect, and to integrate the two. It has to do with a brutally honest way of working.

March 26

SARAH HERDA
Eero Saarinen Lecture
“A Different Kind of Architect”

While I am not an architect, I am not a scholar, I am not a critic—I am a practitioner. I have approached this talk tonight as a talk about my practice, as the director of architecture organizations.

The Chicago Architecture Biennial is a project I have been working on with the City of Chicago for the past two and half years. It came out of a cultural plan that Mayor Rahm Emmanuel oversaw and that was taken on by Michelle Boone.

The first thing is to start with history. We have a hypothesis that, if you were trained as an architect anywhere on the planet, you studied Chicago; Chicago is the canon, so it is a part of what makes you an architect, and it is the perfect backdrop.

We very much want to engage the issues that the field is dealing with today; we want to convene the world . . . and, hopefully, activate networks around the world in which Chicago becomes a central node. We want to create the biennial as a launching pad into the field. So, projects have to matter to the field, and then to the public.

We want every aspect of the Biennial to produce new knowledge. . . .We did not choose a theme for the Biennial, but the title, “State of Art & Architecture,” is from a 1977 show, organized by Stanley Tigerman, when he invited a version of the world to Chicago—essentially, New York and Los Angeles and two interlopers from Europe, Stirling and Jencks. They were charged with presenting a position in architecture. Stanley often reminds me that it was not necessarily pretty what happened, but we took this as this moment, and we are inviting the scope and spirit of that by inviting the world.

March 30

LEON KRIER
Robert A. M. Stern Visiting Professor
“Le Corbusier after Le Corbusier”

Le Corbusier’s contempt for all forms of “academicism” stood in stark contrast to his will to influence, to mark world architecture and urbanism in irreversible ways. Le Corbusier’s general theory of a new architecture and urbanism is at once inspiring and profoundly flawed. Though recognizing his outstanding artistic and visionary talent, I propose a revisionist reading of his architectural corpus.

The “LC after LC” project is designed to free his work from its utopian “machinism” and, thus, open it for future development and deployment.

The work is intended as an homage to Le Corbusier and demonstrates the potential of his work in the development of post–fossil-fuel economies. I posit a return to traditional architecture and urbanism as a necessity, even if there never existed fossil-fuel scarcity; it should be human scale, not machine scale, which must ultimately define the dimensions, character, and making of the architectural and urban artifacts.

The critique is organized in three themes: “Le Corbusier Corrected,” “Le Corbusier Completed,” and “Le Corbusier Translated,” based on the hypotheses that: if there are Le Corbusier conceptual errors, they must be addressed, corrected, or censored; if there is a Le Corbusier architectural language, it is incomplete and ought to be completed; if Le Corbusier’s architectural work and thinking have ineffable qualities, they are universal and can be delivered by traditional architecture and urbanism.

Le Corbusier’s “Five Points of a New Architecture”—façade freed from support structure, free plan, freed ground floor, roof terrace, and strip window—self-proclaimed as revolutionary, were in fact merely a succinct statement of what the building industry had been practicing for a generation. It was only Corbu’s radical and exclusivist stance that was revolutionary, stating that his “Dom-ino” system had not only to “dominate” but to replace all traditional construction techniques and methods, that industrial production had to replace all craft production, and that there was no choice in the matter.

The projects selected are representative of Le Corbusier’s recurring tropes. They are presented by a number of iconic Le Corbusier images, followed by correction, completion, and translation drawings.

April 2

JEANNE GANG
Paul Rudolph Lecture
“Getting Real”

We are proposing a collective of design thinkers that is diverse and brings together different perspectives. That has been our strength all along, and the diversity in our team is something we draw on, even though ten percent of the office comprises Yale graduates—but you guys are pretty smart. One recently completed project covers a lot of the team’s ideas—attention to concept, materiality of the project, and what it means for people.

The Center for Social Justice Leadership, a project we just opened in October, is on the campus of Kalamazoo College, in Michigan, where most the buildings are traditional. We felt strongly that we needed to dig further into the meaning of social justice and felt uncomfortable associating it with neo-colonial architecture. What is the space of social justice? Often, it is something that happens as an event on the street, and it takes on very organic forms. Sometimes it happens around the kitchen table or in the basement of a church, such as Martin Luther King’s church. These are places that are not seen, so they were not giving us much inspiration, and we started looking at different cultures. One common element is having the space face the center around a hearth or water. One meeting hall in Mali is interesting because of its low ceiling, so no one could get mad and stand up—everyone had to remain seated.

The site is located close to a Savannah oak grove, a residential neighborhood, and the campus. So, we developed three wings connected by these arcs that create landscapes and suggest scale. The smaller meeting rooms and closed spaces could be within a thickened zone along the wall, which can open up and become one big space. In terms of materials, we found an asset in Michigan of white cedar trees, which are resistant to rot and bugs and are harvested sustainably. There was an old tradition with the wood used as masonry to build barns; we wanted to see if there was a way to do this in the twenty-first century. Each tree is unique, just like each person, and it resonated with the idea of social justice. The big discovery is the energy balance and that, by air-drying the wood, we could take carbon out of the picture. Inside, there is nothing but the wood, just skylights. There might be ways to bring back building that could show us where to go next.

April 9

TATIANA BILBAO
Louis I. Kahn Visiting Assistant Professor
“Lessons from Two Gardeners”

These projects are a selection of the ethics of what we do and what we believe is architecture . . . I started to do architecture more analogically and with my hands, more as the architecture I live with.

I think the most important lesson I learned was building the house for Gabriel Orozco. I did not design the house; it was an idea by Gabriel Orozco, one of the most important contemporary artists. It is a funny story, and I think students can learn from it. When we had no work and were out of school, we were doing competitions or work for friends, like the garage of an uncle, and we said, “we need more fun things.” We designed a house on the moon, and then we decided to design a house for Orozco. We decided to show it to him, so we knocked on his door. He laughed, obviously, but he liked it a lot. He liked the idea of three students designing a house for him. Five years later, he arrived at my office with a model: “Tatiana, you need to help me.”

Working with Gabriel for three years was fascinating. But I learned the most from working with Philippe. He was the leader of the community and became the property manager, and we decided to hire the people from the village to build the house through him. These people were not trained; they had never read a plan, so all of our plans sat in my desk drawer for the rest of the construction. Our task was to transform this observatory in India into a house on his land in Mexico. It is simple geometry: a semi-sphere and four rooms, eight walls create the room. It turned out to be very difficult; imagine people who do not know how to read having to build this sphere. But the results were amazing.

I learned that we did not need soul-searching for complex geometries to create an incredible, contemporary, dramatic space. We could work with geometry, with the hand labor we had in Mexico, and do contemporary architecture that is much more rooted in our country and our context. That is when I started to become more honest with who I am and what my architecture wanted to be. Then, we started doing these operations with the skills of the people building it and the conditions of the context. I still believe that architecture is the built environment, and it is very useful to do it in a graphic way, in a written way, but it is not completed as long as it is not a space.

April 16

EELCO HOOFTMAN
Timothy Egan Lenahan Memorial Lecture
“Another Green World”

I think my profession of landscape architecture has something intriguing about it. Two of my heroes are Bacchus and Apollo. Bacchus is all about having parties, about the heat of the moment. Apollo is about rigor, about architecture and a sense of order. I think those two extremes can be reconciled in a world of landscape architecture. The history of landscape comes from painting and transforming poetry into painting. And painting was being translated into real landscapes in my adopted country, the United Kingdom, where we see this combination of the Romantic landscape and a kind of Classical ideal of architecture, a strange juxtaposition of space and time into one narrative. There is this idea of man being superimposed onto, and juxtaposed in, nature. Landscape is foremost a visual discipline.

Holland was the landscape I was responsible for before I went to the United Kingdom. The purity of this landscape was so overwhelming that there was no space to work on it. I was interested in the sublime on a personal level, in the idea that landscape could be romantic, and also about philosophy and physical exploration, so I went to live in the capital of Scotland. In the early days of our practice, we did not have any work, which was fantastic. If you do not have work, you have to write manifestos—you have to make your position clear and fight your way out. We tried to position ourselves in the British context of the landscape of dandies, hermits, and poets, a sensibility that was lost in the twentieth century.

Landscape is a weird profession. The idea of landscape is always a longing for a lost paradise, and we may be dreaming of a return to the rudiments of nature and our origins. Of course, nature is also bizarre; it is about Arcadia and all those things we cannot know. It is also about environments and about subconsciousness; it is a slightly erotic, Freudian experience.

—Excerpts compiled by Nicolas Kemper (’16)

Faculty News

Michelle Addington, Hines Professor of Sustainable Architectural Design, was honored by U. S. Senator Richard Blumenthal and the Connecticut Technology Council as one of Connecticut's Women of Innovation for 2014. She served as technical adviser to the New York City Economic Development Corporation in the endeavor of identifying projects to receive funds from the Community Development Block-Grant Disaster Recovery program as part of Hurricane Sandy rebuilding activities. She served as reviewer and panelist for the Division of Civil, Mechanical and Manufacturing Innovation in the National Science Foundation. Princeton University appointed Addington to the advisory board of the Andlinger Center for Energy and the Environment. She delivered the opening lecture in the symposium "Adaptive Architecture and Programmable Matter: Next-Generation Building Skins from Nano to Macro," at the Material Research Society annual meeting. The recent edition of *SOM Journal* featured her commentary on current SOM project proposals. She participated in a panel on the future of architectural education at Ryerson University and delivered public lectures at the University of Michigan, Princeton University, and a "Green Week" event, hosted by HKS architects in Dallas. Addington was appointed to the steering committee of the undergraduate Energy Scholars Program at Yale.

Sunil Bald, associate professor (adjunct), and Yolande Daniels, of Studio SUMO, were awarded the 2015 Prize in Architecture by the American Academy of Arts and Letters for the work of their office. In early summer 2015, an exhibition of the studio's projects was mounted in the galleries of the Academy, in New York. Bald was appointed by the State Department to a second two-year term on the Industry Advisory Committee, which reviews the designs of U.S. embassies, consulates, and other government buildings abroad. In April 2015, SUMO's renovation of a 1970s-era cafeteria building for Josai University, in Sakado, Japan, marked the fiftieth anniversary of the founding of the school.

Annibal Bellomio, lecturer, began construction on a suburban house, in Tucuman, Argentina. The site is located in a rural area of the Andean piedmont, in the warm and humid climate of the Yungas rain forest. The design reshapes traditional concepts of residential architecture of the region, incorporating local materials, solar panels to heat water, natural ventilation, natural light, and rainwater harvesting.

Deborah Berke, professor adjunct, with her firm, Deborah Berke Partners, recently won an invited competition, hosted by Cummins Inc., and continues to collaborate with 21c Museum Hotels. Cummins awarded her the commission to design a ground-up facility for its global distribution business in late 2014. The project broke ground on April 9, 2015, on a four-acre block in downtown Indianapolis. It includes extensive public green space, a conference center, retail spaces, and an office tower. The tower, sculpted with inflections and projections, will add a striking landmark to the city's new Market East District when completed in 2016. The firm also recently opened its fourth 21c Museum Hotel, in Durham, North Carolina. It is located in the historic landmark Hill Building, originally designed by Shreve, Lamb & Harmon, architects of the Empire State Building. Deborah Berke Partners transformed the building into a contemporary art museum with over 10,000 square feet of exhibition space, an event and meeting facility, and a boutique hotel with a restaurant and spa. It opened in March 2015.

Phil Bernstein (BA '79, MArch '83), lecturer in professional practice, gave a spring lecture at Harvard GSD titled "Alternative Design Values: Re-examining the Architect's Role in Project Delivery." He also facilitated the AIA/NY practice workshop, "New Models of Profit," and gave a talk on the evolution of design technology at TEDx Yale. At this year's AIA Convention in Atlanta, he participated in a panel discussion, led by AIA chief economist Kermit Baker, titled "The Future of Practice: Emerging Issues and Opportunities." His essay "Money, Value, Architects, Building" was published in *Perspecta 47: Money*.

Turner Brooks (BA '65, MArch '70), professor (adjunct), was honored by Yale College with the Sidonie Miskimin Clauss '75 Prize for Teaching Excellence in the Humanities. Nominated by his students and then selected by the Teaching, Learning, and Advising Committee from hundreds of nominations, Brooks was praised for creating a community of learners, for his ceaseless support and patience, and for treating students with dignity and respect. Yale College Dean Jonathan Holloway presented the award at a campus ceremony on April 27, 2015.

Peggy Deamer, professor, gave the closing address at the conference "Architecture, the Critical Project, and the Practice of Negativity," at the University of Canberra in March. She presented a talk at the forum "The Language of Architecture and Trauma," at the Pratt Institute, and at the conference "Code," at Miami University of Ohio. Deamer and Brian McGrath organized the two-day conference "Feminism and Architecture Part 2: Women, Architecture, and Academia," at the New School. Her article "The Guggenheim Helsinki Competition: What Is the Value Proposition?" was published in the *Avery Review No. 8* (Columbia GSAPP), and an interview with her on "Icons" was published in *Arqa: the Journal for Architecture and Art*. Deamer's review of *Educating Architects: How Tomorrow's Practitioners Will Learn Today,* edited by Neil Spiller and Nic Clear (London: Thames & Hudson, 2014), was published in AIA New York's *Oculus*. She received a 2015 Arnold W. Brunner grant to study the negative effects of the Sherman Antitrust Act on the AIA and the profession of architecture at large.

Martin Finio, critic, with his firm, Christoff:Finio Architecture, is currently working on renovations to the Kentucky Museum of Art and Craft, in Louisville, and the renovation of, and addition to, the Commons Building at Bennington College, in Bennington, Vermont. He was quoted in the April 20, 2015, issue of *The New Yorker* in the "Talk of the Town" piece "Hillaryburg," about Hillary Clinton setting up her campaign headquarters in Brooklyn.

Dolores Hayden, professor, published recent work in the journals *Yale Review* and *Ecotone: Reimagining Place*. Her essay on Alice Constance Austin will be posted on the Beverly Willis Architecture Foundation's web site. In April 2015, Hayden gave a reading and workshop titled "Writing the Poetry of Place," at the Public Library of Southbury, Connecticut.

Yoko Kawai, lecturer, with her office, Penguin Environmental Design, won second place in the 2015 CTC&G Innovation in Design Awards in the bath design category. The project "A Window to the Serenity," located in Norwalk, Connecticut, was granted the award for its innovative details and the narrative it conveys. It was also published in the July-August 2015 issue of *Connecticut Cottages & Gardens*.

Leon Krier, the inaugural Robert A. M. Stern Visiting Professor, is currently at work on a master plan for El Socorro, in Guatemala City. His design for a lantern feature on Queen Mother Square, part of his master plan for Poundbury, U. K., is under construction.

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Jennifer W. Leung, critic in architecture, is the guest editor of "Instruments of Service," *ARPA Journal,* issue 04 (Winter 2015), which questions the philosophical and political status of the architectural instrument, and the social and technical status of practice as service. Her recent articles and reviews were published in "Compounds," *The Unmanned* from GSAPP's Studio-X Global Security Regimes, *Art Forum,* the J*ournal of Architectural Education,* and *The Third Rail*. At ACSA 103 in Toronto, she was on the panel "Architecture's Experimental Turn—Models, Prototypes, and Test Beds." She has been invited to present at the SCI-Arc symposium "NOW" in September. In the fall, she will be a guest curator at the Swiss Institute in New York and she will lead workshops on architectural criticism in the Pratt Humanities and Media Studies Department. Her office is designing the renovation of a three-story two-family townhouse in Brooklyn, and a gallery and office in the Lower East Side, New York.

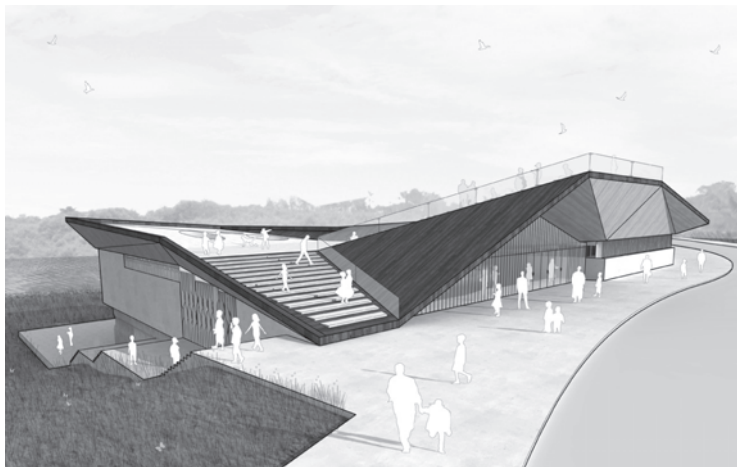
Greg Lynn, Davenport Visiting Professor, became design adviser for Curbside, an app that "makes it easy to find, buy, and pick up products at local stores." His office, Greg Lynn FORM, also designed physical retail objects for the Curbside app. The first of their intelligent structures, which identify and signal to drivers for the hand-off of goods purchased on the app, was built and launched in California. In addition, Lynn became founder and chief design officer of Piaggio Fast Forward, a Cambridge, Massachusetts company that is dedicated to developing new mobility products for people and goods relevant to today's cities and technologies.

Joeb Moore (MED '91), critic in architecture, received the National AIA Housing Award for Bridge House, in South Kent, Connecticut. His firm, Joeb Moore & Partners, also received an AIA Connecticut Design Award for Meadow Pavilion (unbuilt) and Harbor Residence, an AIA Connecticut Drawing Award for Spiral House, and a Boston Society of Architects Honor Award for Stonington Transformation. In March 2015, *Residential Architect* published "Parsing Architecture's Duality," a piece on Moore's practice. Following its AIA National award, Bridge House was featured in the *Huffington Post* and *Architect,* among other publications. In fall 2014, Moore gave the lecture "Architecture in the Expanded Field: Landscape/Art/Architecture" at Clemson University, where he received the Clemson Architecture Alumni Achievement Award for 2014 and was appointed to the board of trustees of the Clemson Architectural Foundation. Moore continues to serve on the board of the Cultural Landscape Foundation.

Alan Organschi ('88), critic in architecture, served in January as a jury member for the U. S. Tall Wood Building Competition, an international development and design-build challenge, organized and sponsored by the U. S. Department of Agriculture, the Binational Softwood Lumber Council, and the Softwood Lumber Board. Organschi's essay on dense urban construction in wood, "Timber City: Architectural Speculations in a Black Market," was published along with the work of his firm, Gray Organschi Architecture, in the book *Timber in the City* (Oro Editions, 2015). In April, U. S. Secretary of Agriculture Tom Vilsack and several environmental officials from the state of Connecticut visited the School of Architecture to meet with Organschi, his partner, Elizabeth Gray (BA '82, MArch '87), and their students in the Kahn Visiting Assistant Professorship Advanced Studio and Carbon Research Seminar. Their firm is completing an independent film-editing collaborative, in Brooklyn, and an artist's house, in Kyoto, Japan. Other projects under construction include the Common Ground High School, an ecological charter school in New Haven; the Henry David Thoreau Bridge, a 135-foot-long, glue-laminated timber and tensile suspension span at the Steep Rock Preserve, in Washington, Connecticut; and the addition of several units of musicians' housing to the Firehouse 12 Recording Studio and Auditorium, designed by the firm in 2004, on New Haven's Crown Street.

Eeva Liisa Pelkonen (MED '94), associate professor, was invited last spring to deliver keynote speeches at the international symposium "Alvar Aalto Beyond Finland," in Rovaniemi, Finland; the HKIA Cross-Strait Architecture Design Symposium 2015, with "Lessons from Aalto," in Hong Kong; and the AREA Conference "Empathy," at the University of Antwerp, in Belgium, where she spoke on the subject of "Learning to See (in) Color." In June, she lectured on Aalto's international affinities at Caixa Forum Barcelona, in conjunction with the exhibition *Alvar Aalto: The Second Nature,* for which she served as an academic adviser. In addition, Pelkonen served as a member of an international jury for the China Cross-Straits Architecture Awards and as the first opponent at a dissertation defense at the Oslo School of Architecture and Design. Her article "Teasing Out the Magic of (Gothic) Architecture" was published in the *Pidgin 19* issue, "Magic."

Nina Rappaport, publications director, published the book *Vertical Urban Factory* with Actar press. The eponymous traveling exhibition, most recently at Archizoom, in Lausanne, Switzerland, is on display at



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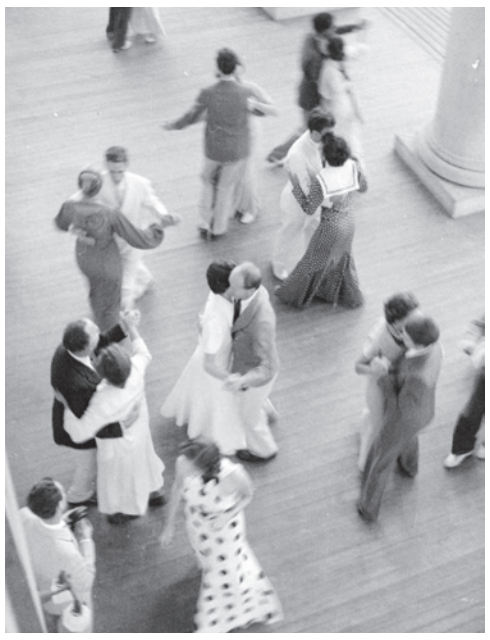

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1. Penguin Environmental Design, "A Window to the Serenity," Norwalk, Connecticut, 2014. Photograph by Carl Vernlund.
2. Joeb Moore & Partners, Bridge House, South Kent, Connecticut, 2015.
3. Joel Sanders Architect, Youth Development Center, Buenaventura, Colombia, 2012.
4. Leon Krier, sketch of part of the master plan for El Socorro, Guatemala City, 2015.
5. Annabel Wharton, Assassin's Creed Jerusalem, 2015.
6. Annibal Bellomio, Suburban House, Tucuman, Argentina, 2015.
7. Black Mountain College: Josef Albers Zeichenkurs auf der Veran-da der Lee Hall, Blue Ridge Campus Frühling, 1936. © Courtesy of Western Regional Archives, States Archives of North Carolina.
8. Josef Albers: Tanz auf dem Portikus der Lee Hall, Blue Ridge Campus, 1934–38. © The Josef and Anni Albers Foundation, VG Bild-Kunst, Bonn 2015.

The Gallery at Industry City, in Sunset Park, Brooklyn, through October 5, 2015. This summer Rappaport's students' show *Made in LIC* was displayed at the Falchi Building, in Long Island City. She will give talks at The New School, in New York; for *MAS Context,* in Chicago; and at the Flanders Architecture Institute, among others. She will also give the Robert Burns Lecture at the School of Architecture College of Design, North Carolina State. Rappaport recently published the essay "Informing Design," in *SOM Structural Engineering* (Detail Engineering, 2015).

Elihu Rubin (BA '99), associate professor, was a visiting scholar in 2014–15 at the University of Texas School of Architecture, where he presented new research for his book project on ghost towns to the Center for American Architecture and Design. His essay "Pilgrimage to Rhyolite: In Search of the American Ghost Town," was published in the spring 2015 issue of *Site/Lines,* the journal of the Foundation for Landscape Studies. In May 2015, Rubin received a Rosenkranz Award for Pedagogical Innovation, from the Yale Center for Teaching and Learning, to support creative uses of technology in the classroom.

Joel Sanders, professor adjunct, with his firm, JSA, received a WAN Commercial Award for the Kunshan Phoenix Cultural Mall, a project designed in collaboration with Yale colleague Brennan Buck, of Freeland-Buck. Profiles of JSA were published in the *Journal of the National Academy of Art* (China Academy of Arts) and the *Magazine of the American Library Association*. The firm's projects were included in the AIA New York chapter's *2015 Residential Review*. Sanders lectured at the "Interiors: 2015 Oberfield Lecture," at the AIA New York; Tongji University, in Shanghai; and China Academy of Art, in Hangzhou. JSA was commissioned to execute a scope development study for the expansion and renovation of the ICA (Institute of Contemporary Art), at the University of Pennsylvania, and to design a comprehensive suite of exhibition display elements for the newly renovated National Museum, Stockholm.

Dean Robert A. M. Stern ('65) participated last spring in a number of events marking the fiftieth anniversary of New York City's Landmarks Law. He was a speaker at the Landmarks50 Alliance celebration at the Four Seasons restaurant and a panelist for the Museum of the City of New York's symposia "Redefining Preservation for the 21st Century" and "Late Modern/Post-Modern Architecture: The New Frontier," both held in conjunction with the museum's exhibition *Saving Place: 50 Years of New York City Landmarks*. Stern also wrote the introductory essay for the book of the same name, and he was honored with the New York Landmarks Conservancy's Chairman's Award. His firm, Robert A. M. Stern Architects, saw through to completion buildings including the new Immanuel Chapel at Virginia Theological Seminary, in Alexandria, Virginia, and the Inman Admissions Welcome Center at Elon University, in North Carolina. Ground was broken for projects including the Pavilions and Raised Courtyard Project, at the Harvard Kennedy School of Government; the College of Business Administration, at the University of Nebraska–Lincoln; and Yale's two new residential colleges.

Anabel Wharton, William B. Hamilton Professor of Art History at Duke University, was the Vincent Scully Visiting Professor of Architectural History in fall 2014. Her book *Architectural Agents: The Delusional, Abusive, Addictive Lives of Buildings* was published in February 2015 by the University of Minnesota Press. Wharton's examples of pathological spaces are taken from museums, hotels, casinos, and video games. She is continuing research for her book *Manipulating Models,* which will consider what scientific models, supermodels, and dollhouses have to do with architecture.

Black Mountain: Ein interdisziplinäres Experiment 1933–1957

Black Mountain: Ein interdisziplinäres Experiment 1933–1957, curated by Eugen Blume and Gabriele Knapstein, is on display at the Hamburger Bahnhof through September 29, 2015, and is organized with the Freie Universität Berlin, the Dahlem Humanities Center, and the German Federal Cultural Foundation.

In light of today's aspirations for a standardized education in the wake of the Bologna Process, a program that allows European students to attend any other European country's universities, an exhibition at Berlin's Hamburger Bahnhof that focuses on the interdisciplinary Black Mountain College is all the more fascinating. The college was launched by twenty-two students and twelve teachers and funded by a donation of $14,500. Josef Albers was soon to join the college, in November 1933, prior to coming to Yale in 1949. The teachers and students shared exceptional concerns, chiefly to value methods and experience over rote memorization of facts. Black Mountain fostered a transatlantic fusion among those who either rejected the rigid education in the United States or had to leave Nazi Germany in the wake of the shuttered Bauhaus. Curated by Eugen Blume and Gabriele Knapstein, the exhibition provides an insightful study of Black Mountain's history. It was designed by Raumlabor, a Berlin-based collective of architects gathered by Jan Liesegang who participated in the "Achtung: Berlin" symposium at the Yale School of Architecture in 2013.

One of the many highlights of the exhibition is a captivating interview with Ati Gropius Johansen, daughter of Walter Gropius. Johansen, who died last year, recalls how she ended up at the college, in North Carolina, which, for her, seemed like the last place on earth to go. Sent by her parents "100 percent against" her will, she had previously only seen pictures of students working with shovels under the hot summer sun, Johansen assumed this place to be a prison. Within twenty-four hours of her arrival, she had changed her opinion. Graduating from a child to an adult, she thought she might never leave again. Life at Black Mountain could be considered holistic, with working in the fields a part of it. Agricultural self-sufficiency was existentially necessary and extended into everyday life, even after the challenging year of 1942, when college funding was cut in half, partly because the United States had entered World War II. Helen M. Post's photos *Plowing* and *Work Truck Flirtation* attest to such bucolic immediacy—nowadays, people book trips online to go on mushroom forages.

Precarious financial circumstances had characterized the emergence of Black Mountain College, from its inception, as showcased impressively through a series of letters between Albers and Theodore Dreier, college treasurer, at the beginning of the exhibition. The prelude is Mies van der Rohe's announcement to the students of the Bauhaus, on August 10, 1933, of the institution's final closure. Albers had taught at the Bauhaus until its end. While Mies eliminated the possibility of reopening Berlin's Bauhaus in this letter, "due to the economic situation," Dreier was able to make an offer to Professor Albers, despite the "simple conditions" under which all Black Mountain members were living. Upon Philip Johnson's arrangement, Albers was offered $1,000 plus room and board, and he accepted quickly in a cable with only the word "YES." His transatlantic passage on the steamer *Europa,* with his wife, Anni, and her weaving loom, was confirmed in a letter dated October 31, 1933. Their departure was delayed for a week, not because of U.S. visa issues but because German authorities couldn't handle the volume of exit visas coming through at once, and the tone of Albers's letter reveals how sorrowful he felt for not arriving on time. From the first to the last political circumstances set the stage: during the McCarthy era, Black Mountain was suspected of Communist leanings, and the National Socialist German Workers' Party had locked the doors to students and teachers of the Bauhaus in Berlin.

Situated in the Kleihues wing of the museum, the exhibition is organized chronologically and divided roughly into the years 1933–40, 1940–49, and those preceding its final dispersal, in 1957. The middle section is initiated with the new studies building by A. Lawrence Kocher, and two images showing earlier designs for a Lake Eden campus, by Gropius and Marcel Breuer. The multimedia installation shows artworks by Anni and Josef Albers (including a room dedicated to their numerous Mexico endeavors), as well as pieces by Black Mountain students Robert Rauschenberg and Cy Twombly. One also discovers a fantastic and somewhat absurd recording of a 1953 lecture called "Spectodrama" by Xanti Schawinsky, and a short silent film by John Cohen showing Albers teaching at Yale around 1955. Surrounded by students seeking to balance their hands and pencils, Albers is "giving an art class as in any given moment" of his life, as Johansen describes in her recollections. Not only art but also the humanities and sciences were considered to be pivotal at Black Mountain, so body and mind were inextricably linked. Albers brought his approach to New Haven, where he became head of the Department of Design, and taught until his retirement. The greatest achievement of the exhibition might be that it conjures up the spirit of Black Mountain, leaving one full of vim and vigor. It also reveals a stirring trajectory: through Albers, the exhibition spans a range of havens, from the Bauhaus at Weimar, Dessau, and Berlin to Black Mountain College and Yale.

—Tim Altenhof
Altenhof (PhD '18) is writing a thesis, "Inside/Out: The Constant Breath of Modern Architecture."

At the Black Mountain College Museum + Arts Center, an exhibition, *CONVERGENCE / DIVERGENCE: Exploring Black Mountain College and Chicago's New Bauhaus/ Institute of Design* will be on view September 4–December 31, 2015. A conference "ReVIEWING Black Mountain College 7: Bauhaus + USA" will be held there September 25–27, co-hosted with the University of North Carolina, Asheville.

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

1950s

Donald Mallow ('52) has completed construction of a residence designed for two musicians and a family on the Maine coast. Watercolors and drawings he produced from 1973 to the present were displayed at the Blue Hill Library, in Blue Hill, Maine, in July 2015. Among them is a recent series of ten watercolors, based on small aspects of a great ledge, which became points of departure for the paintings.

Harold Roth ('57) and his partner, William F. Moore (BA '63, MArch '66), of the firm Roth & Moore, were featured in a recent issue of *Yale Alumni Magazine*. The magazine ran a farewell to the Seeley G. Mudd Library, on Yale Campus, which was designed by the firm in 1984 and demolished in 2014 to make room for new residential colleges. In the tribute, Patrick Pinnell (BA '71, MArch '74) called the library "quietly elegant," with a reading room that was "one of Yale's most pleasant contemporary spaces."

Marion Donovan ('58), known for inventing the first disposable diaper, was inducted into the National Inventors Hall of Fame this year for her waterproof diaper cover. Prompted by the frustrating and repetitive task of changing her daughter's soiled cloth diapers, clothing, and bedsheets, Donovan crafted the Boater to keep her baby and the surrounding area dry.

Robert Kliment (BA '54, MArch '59) and his firm, Kliment Halsband Architects, completed a renovation of the historic South College at University of Massachusetts, Amherst. The firm also renovated the façade of the KHA office, on Eighth Avenue, and is designing a new addition and renovation to a series of buildings at Friends Seminary, on Stuyvesant Square, and has completed a design for the expansion of the Allen-Stevenson School, on the Upper East Side, all in Manhattan.

Herbert Newman ('59) and his firm, Newman Architects, were awarded the 2015 Library Building Award from the American Institute of Architects and the American Library Association for their Slover Library Project, in Norfolk, Virginia.

1960s

Jonathan Barnett (BA '58, MArch '63) recently published the book, *Ecodesign for Cities and Suburbs* (Island Press, 2015), which he co-authored with Larry Beasley. The book describes how ecodesign, in its integration of environmental soundness and resilience with city design and planning, can help resolve the challenges of the stress on the planet.

1970s

J. P. Chadwick Floyd (BA '66, MArch '73), a partner at Centerbrook Architects and Planners, designed the Thompson Exhibition Building for Mystic Seaport, Connecticut. Ground was broken for the building in January and was profiled by Lisa Prevost in the article "New Exhibition Hall for Seaport in Mystic, Conn., Has Nautical Inspiration" (*The New York Times*, May 12, 2015).

Harry Teague ('72), with his firm Harry Teague Architects, received the AIA Colorado West 2014 Award of Honor for Aspen's Bucksbaum Campus, for commercial/institutional design excellence. The project was also featured in the *Denver Post* as one of "5 Best Buildings of 2013." The campus serves the world-renowned Aspen Music Festival and School and the Aspen Country Day School. The second phase of construction for the project commences this fall. Teague was featured in the recent book *30 Years of Emerging Voices: Idea, Form, Resonance,* by the Architectural League of New York (Princeton Architectural Press, 2015).

Ray Kimsey (BA '73, MArch '75) and his Atlanta-based firm, Niles Bolton Associates, proposed a project to redevelop 87 Union Street, in the Wooster Square area of New Haven. In a partnership with Petra Development, the project would bring roughly 285 residential units and several new storefronts to a parcel of land three blocks from the square. It will be presented to New Haven's City Plan Commission in September in an attempt to gain a zoning change.

1980s

Jacob Albert (BA '77, MArch '80), John Tittmann (BA '81, MArch '86), James Righter ('70), and J. B. Clancy ('96), of Boston's Albert, Righter & Tittmann Architects, received an AIA Connecticut Design Award for Lantern House, in North Stonington, Connecticut, and a Preservation Award from the Cambridge Historical Commission for alterations to the *Harvard Lampoon* offices, in Cambridge, Massachusetts.

Thomas A. Kligerman ('82), with his firm, Ike Kligerman Barkley, was featured on the cover of the July issue of *Architectural Digest* with his residential beachfront escape project, in Sagaponack, New York. The issue, highlighting the best country houses, called the project the perfect airy getaway, and traces Kligerman's design process and the mingling of traditional Shingle Style touches with a modern, open floor plan.

Norihiko Dan ('84) was featured in the retrospective exhibition *NORIHIKO DAN: Symbiotic Thoughts of Architecture,* at the Architekturgalerie München, in Munich, Germany, from July 17 to August 29. Dan has been honored throughout Japan and Taiwan for work that seeks symbiosis between geometric-archetypical and organic forms. He writes, "Both City and Nature are analogies to Diversity. . . .I believe that Symbiotic thought [is a] creative power that perceives . . .conflict as a. . .positive energy that transforms harsh chaos into [a] fruitful entity." The exhibition was featured in *ArchDaily, Topos*, and *Architecture Exhibitions International.*

Michael Marshall ('84), design director and principal of Marshall Moya Design, directed an innovative renovation for Payne Elementary School, an institution for special-needs students, in Washington, D.C. With a limited budget, he not only updated the programmatic elements and incorporated sustainable technologies for LEED Gold certification but also integrated supportive educational accommodations and environmental graphics into communal spaces, incorporating curriculum subject matter into the graphics to reinforce the learning experience.

Richard Hayes ('86) published a review of the book *The Sea Ranch: Fifty Years of Architecture, Landscape, Place, and Community on the Northern California Coast*, by Donlyn Lyndon and Jim Alinder, in the March 2015 issue of the *Journal of Architectural Education*.

Julie Shurtz Muyldermans ('86) and her firm, Julie Shurtz Muyldermans Architecte DPLG, of Aix-en-Provence, completed a home in the South of France composed of movable glass panes opening to 59 feet wide. Set in a cherry orchard and truffle farm, the house received a French energy grade of "A" for efficiency in using natural conditions as well as insulation materials, such as aerogel impregnated in carbon fiber.

Raymund Ryan ('87) with Nathalie Weadick, cocurated the New Horizon initiative, commissioned by ID15 (Irish Design 2015). The London segment of the project includes the Yellow Pavilion, designed by Hall McKnight, and the Red Pavilion, by Clancy Moore Architects, Steve Larkin Architects, and Taka Architects, both located in Kings Cross. The Nine Lives Tank, outside the Design Museum on London's Riverside Walk, also part of the initiative, tells the story of the design and occupation of nine workspaces by emerging Irish architects. A Chicago component of the New Horizon initiative will open in early October to highlight the work of three practices, and a final installment in Shenzhen, China showcasing two practices, will open in December.

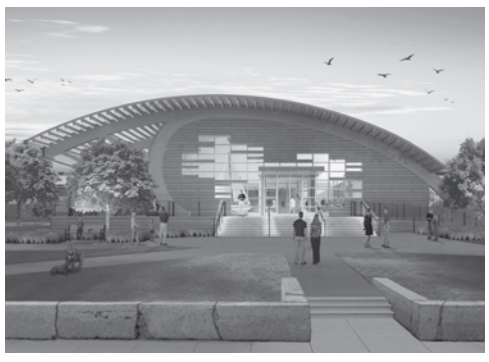
Bryan Bell ('88), along with colleague Lisa M. Abendroth, is coeditor of *Public Interest Design Practice Guidebook* (Routledge, 2015). The book presents public-interest design as a viable profession in interdisciplinary design. It provides clear professional standards of practice, following SEED (Social Economic Environmental Design) methodology, a network cofounded by Bell. It provides design professionals guidance for creating community-centered environments, products, and systems and posits that every human issue is a design issue.

Gil Schafer ('88) and his New York City firm, G. P. Schafer Architect, were featured in *Architectural Digest* (August 2015) for the design of a Lake Placid house inspired by the character and charm of classic Adirondack retreats. The article describes the project as "an oasis," making particular note of the entrance sequence, which reveals the expansive lake view just outside the front door.

Victor Deupi ('89) published the book *Architectural Temperance: Spain and Rome 1700–1759* (Routledge, 2015), which examines relations between Bourbon Spain and papal Rome through the lens of cultural politics. (See review on page 19)

Laura Pirie ('89) and her firm, Pirie Associates Architects, was awarded an AIA Connecticut Design Citation for the Amos Bull House & Butler McCook Carriage House Addition & Renovation, in Hartford, Connecticut. Her Nathan Hale Homestead Addition & Renovation, in Coventry, Connecticut, was awarded an AIA Connecticut Business Design Award, an AIA Connecticut People's Choice Award, a Connecticut Trust for Historic Preservation Merit Award, and a CREW CT Real Estate Design Award.

Claire Weisz ('89), Mark Yoes ('90), and Layng Pew ('98) principles of New York–based WXY Studio, saw the opening of two NYC destinations this summer: the Seaglass, a Carousel at The Battery and the post-Sandy rebuilt Rockaway Boardwalk. Their Brooklyn Strand project received a NYSAIA citation award in urban design, designed with Jacob Dugopolski ('11). Seaglass was featured in the *New York Times* on August 14, 2015.



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1. Centerbrook Architects, Thompson Exhibition Building for Mystic Seaport, Mystic, Connecticut, 2015.
2. Alex Maymind, *Treatise: Why Write Alone?*, Graham Foundation Gallery, Chicago, 2015.
3. C+C Architecture, 3 Family Home, Newark, New Jersey, 2015.
4. Doojin Hwang Architects, Castle of Skywalkers, Cheonan, Korea, 2015.
5. Marshall Moya Design, Payne Elementary School renovation, Washington, D.C., 2015.
6. Julie Shurtz Muyldermans Architecte, home in a cherry orchard, Aix-en-Provence, France.
7. vir.muller architects, Institute of Engineering and Technology, Ahmedebad University, Ahmedebad, Gujarat, India, November 2014.
8. Architecture in Formation, Matthew Bremer, Navy Green Supportive Housing, Brooklyn, New York, 2014.
9. Harry Teague, Bucksbaum Campus, Aspen, Colorado, 2014. Photograph by Tim Hursley.

1990s

Robin Elmslie Osler ('90), with her firm, Elmslie Osler Architect (EOA), had her projects featured in several publications, including the American Retail Environment's (A.R.E.) magazine, *Retail Environments*, as well as *New York* magazine's spring 2015 "design issue." EOA was awarded a RFP for the YM/YWHA in Washington Heights, and Inwood's innovative Senior Center. The firm's design for the Metropolitan Museum of Art store at JFK's Terminal 4, which opened last year, was featured by *Retail Environments* magazine.

David Leven ('91) with his firm, LEVEN-BETTS, received numerous awards for Cornell University Sibley Hall, including an AIA New York Chapter Design Merit Award, an Architecture Podium International Award, and a SARA | NY Design Award, Silver Award of Honor. It was also selected as a finalist for the 2015 Azure Award. The project 36 SML House was part of this summer's AIA Hampton's tour, was awarded an Architecture Podium International Award, and was featured in the magazines *Dezeen* (April) and *Architect* (March). The firm's project HELIOCity was also awarded the SARA | NY Design Award, Silver Award of Honor. The Princeton House was featured this past summer in the *New York Times* and was awarded the SARA | NY Design Award, Gold Award of Excellence.

Alisa Dworsky ('92) completed *Motion-Line-Form,* a seventy-foot-long textile installation constructed in performance on May 9 and installed through June 21, 2015, at the Brattleboro Museum, in Vermont. Her dance installation and weaving piece *Over and Under* was performed at the Vermont College of Fine Arts, in Montpelier, Vermont, on June 21. Dworsky spent three weeks in early 2015 at Yaddo, an artist residency, in Saratoga Springs, New York, developing a series of drawings as charcoal rubbings of ribbons.

Doojin Hwang ('93), of Doojin Hwang Architects, in Seoul, completed the Castle of Skywalkers, a clubhouse and training complex for the eponymous professional volleyball team, in Cheonan, Korea. The project was featured in the second issue of *Documentum,* a new architectural magazine from South Korea.

Douglas Bothner ('96) was named partner of Ziger/Snead Architects, in Baltimore, Maryland.

David Gissen ('96) published the opinion piece "Nature's Historical Crises" in the March 2015 issue of the *Journal of Architectural Education*.

Pankaj Vir Gupta ('97) and his firm, vir. muller architects, of New Delhi, completed a 252,000-square-foot building for the Ahmedabad Educational Society. A new Institute of Engineering and Technology at Ahmedabad University, in Ahmedabad, Gujarat, India, it was finished in November 2014. The project exemplifies the typology of an academic quadrangle, in which a cloister anchors a community of students and scholars.

Peter Mullen ('97) was profiled in *Texas Architect* for his work on Waller Creek, in Austin, Texas. The article, "Nature's Curator" by Ingrid Spencer, describes how Mullen, CEO of the Waller Creek Conservancy, hopes to develop the waterway similarly to his successful work on the High Line, in New York City, for which he served as executive vice president for more than ten years and oversaw the project's design and development.

Forrest Murphy ('97) has been named a principal at CAST Architecture, in Seattle. In addition to a mix of residential and institutional projects, the firm has recently completed several projects related to urban agriculture.

2000s

Frederick P. H. Cooke ('00) and his firm, C+C Architecture, in conjunction with Cor10 Concepts and Community Asset Preservation Corporation, developed a three-family home in the Lincoln Park Neighborhood of Newark, New Jersey, out of shipping containers. The project is an effort to rebuild a distressed community and promote homeownership as well as address the need for quality affordable housing in urban environments.

Gaby Brainard (BA '01, MArch '07) and Jacob Reidel ('08) contributed to the book *SQM: The Quantified Home,* edited by Joseph Grima. Their essay and interview "Where Every Cubic Foot Counts" features Robert Scarano Jr., the discredited Brooklyn architect and inventor of the so-called "mezzanine loft" (see page 19).

Frank Melendez ('06) recently joined the faculty at the City College of New York School of Architecture as an assistant professor. His research and teaching are focused on the advancement of architectural design through the integration of emerging digital technologies within the built environment. This work engages topics pertaining to computation, ecology, fabrication, synthetic materials, physical computing, and robotics.

Thomas Moran ('07) was awarded the 2015 Architectural League Prize for Young Architects and Designers. The exhibition, *Authenticity,* included a display at Parsons The New School for Design, in New York, from June 23 to July 31, of his three shiny aluminum "contemporary caryatids," updating the ancient typology with new postures and materials.

Enrique Ramirez (MED '07) published a review of the book *A Second Modernism: MIT, Architecture, and the "Techno-Social" Moment,* edited by Arindam Dutta (MIT Press, 2013) in the March 2015 issue of the *Journal of Architectural Education.*

Mark Gausepohl ('09) was promoted to associate in the New York City office of Skidmore, Owings & Merrill.

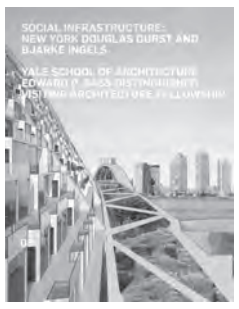
Alex Maymind ('09) was featured in the group exhibition *Treatise: Why Write Alone?* at the Graham Foundation, in Chicago, from January 23 to March 28, 2015. Curated by Jimenez Lai, the exhibition asked fourteen young design offices to consider the architectural treatise as a site for theoretical inquiry, experimentation, and debate. Maymind's contribution, *Revisiting Revisiting*, investigated the disciplinary distinctions normally drawn between history and design.

Jerome Haferd ('10) and K. Brandt Knapp ('10) completed a public art-architecture-sound piece, *caesura: a forum,* in New York's Marcus Garvey Park's Acropolis. A collaboration with artist Jessica Feldman, the piece opened on June 27 and was hosted by the Harlem Arts Festival. The piece is inspired by Harlem's vibrant tradition of activism and rallies and seeks to create a social space by echoing and inverting the form and function of Harlem's absent Fire Watchtower & Bell. It provides a space for congregation, viewing, and listening.

PERSPECTA 48: AMNESIA

Perspecta 48: Amnesia, being released by M.I. T. Press this September, edited by Aaron Dresben, Edward Hsu, Andrea Leung, and Teo Quintan proposes that the loss of memory, often seen as a destructive force, might be understood as productive—that the gaps it creates provide spaces for invention. Contributions from a diverse group of scholars, artists, and practitioners explore the paradoxical nature of amnesia: How can forgetfulness be both harmful and generative? What will we borrow or abandon from yesterday to confront tomorrow? What sort of critical genealogies can be repurposed, suppressed, or manufactured to reenergize current practice? How might we construct counternarratives, rebel histories, and alternative canons relevant to our present moment? This issue considers the uses and abuses of history and ignites a debate about the role of memory in architecture, especially in the context of an impatient century trapped in a perpetual present through a stream of readily accessible information, which has reduced our attention spans to 140-character bursts.

New Yale School of Architecture Books



CULTURAL CUES
Joe Day, Tom Wiscombe, Adib Cure & Carie Penabad
Louis I. Kahn Visiting Assistant Professorship

Cultural Cues is the sixth book to feature the work of the Louis I. Kahn Visiting Assistant Professorship, which brings young innovators in architectural design to the Yale School of Architecture. This book includes the studio research and projects of Joe Day of Deegan Day Design in "NOWplex," a cinema in L.A.; Tom Wiscombe of Tom Wiscombe Architecture in "The Broad Redux," for a new interpretation of the Broad Museum in L.A.; and Adib Cure & Carie Penabad of Cure Penabade in the studio "Havana: Housing in the Historic Center." The studios explore contemporary interpretations of the implications of cinema, the museum, and housing, taking cues from their complex cultural and urban contexts. Along with student work, interviews with the architects about the work of their professional offices and essays framing the themes of the work are combined with insight into the pedagogical approach of these practitioner-educators. Edited by Nina Rappaport and Jeffrey M. Pollack ('14), the book is designed by MGMT.Design and it is distributed by Actar D.

SOCIAL INFRASTRUCTURE: NEW YORK
Douglas Durst and Bjarke Ingels

Social Infrastructure: New York is one of a series that documents the Edward P. Bass Distinguished Visiting Architecture Fellowship at the Yale School of Architecture. This book includes the studio led by Douglas Durst of the Durst Organization, a leading New York City firm known for spearheading sustainable high-rise developments; architects Bjarke Ingels and Thomas Christoffersen of BIG; and Yale faculty member Andrew Benner ('03). The studio explored potential synergies between public and private programs in the design of inhabited bridges crossing major waterways in New York City. The featured projects demonstrate a diverse range of approaches for combining residential, cultural, and commercial activities on complex and dense infrastructural sites in imaginative and productive ways. The book includes interviews with the professors, an essay by Bjarke Ingels, and the studio projects. Edited by James Andrachuk ('13), Nina Rappaport, and Andrew Benner, the book is designed by MGMT. Design and it is distributed by Actar D.

EXHIBITING ARCHITECTURE: A PARADOX?

Exhibiting Architecture: A Paradox? brings together a collection of essays that are an outgrowth of the eponymous symposium at the school, in fall 2013, convened by associate professor Eeva-Liisa Pelkonen (MED '94), with David Andrew Tasman ('13), and Carson Chan who were the book's co-editors.

The ambition of exhibiting architecture entails paradoxes: how to exhibit something as large and complex as a building or a city, and how to communicate something as elusive as an architectural experience that unfolds in space and time. To be sure, architecture poses a challenge to exhibition as a medium. What is it we exhibit when we exhibit architecture? Should we be satisfied with photographs of buildings and sites, or should we aim to display whole buildings or fragments and models of them? These were among the questions the organizers posed to the group of architectural and art historians, practicing architects, and curators who were invited to participate and contribute essays to the book. Their discussions address the exhibition as a medium and challenge the preconceived idea of what architecture is by examining a range of possibilities as to how architecture is made, experienced, and discussed. The book was designed by Amy Kessler to guidelines by MGMT Design with Nina Rappaport as managing editor and it is distributed by Actar D.

ANALYTIC MODELS IN ARCHITECTURE

Analytic Models in Architecture documents Yale School of Architecture student work from the undergraduate studio course "The Analytic Model: Descriptive and Interpretive Systems in Architecture," taught by Emmanuel Petit from 2005 to 2014. The projects are organized according to a set of ten conceptual categories that emphasize varying strategies of formal analysis: aggregation, cinematics, condensation, diagrammatics, DNA, fluid interlocking, fragmentation, morphology, seriality, and thickened 2-D. Five critical essays focus on particular aspects of analysis in architecture: Anna Bokov (PhD '17) illustrates an episode in the history of the Soviet avant-garde. Matthew Claudel reveals agency as the crucial qualifier of formal analysis and discusses the deep fractures in the profession caused by parametric software. Kyle Dugdale (PhD '15) draws an analogy to Homeric analysis, exposing the web of deceit that underlies the ostensibly dispassionate analytic exercise, arguing for analysis as a subversive means of controlling architecture's history. John McMorrough asks what constitutes architectural analysis after close reading is over and finds in the fabricated, the political, the green, and the expressive four impulses to redefine the relation of analysis to the discipline. Emmanuel Petit reviews the different ideologies that concepts of analysis have occupied in architectural theory throughout modernity. Leeland McPhail ('15) was the assistant editor and designed the book to the guidelines of MGMT.Design. Funded with generous support from Elise Jaffe + Jeffrey Brown, it is distributed by Actar D.

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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Yale School of Architecture Fall 2015 Events Calendar

Lectures

All lectures begin at 6:30 p.m. (except where noted) in Hastings Hall (basement floor) of Paul Rudolph Hall, 180 York Street. Doors open to the general public at 6:15 p.m.

Thursday, September 3
JONATHAN F. P. ROSE
Edward P. Bass Distinguished Visiting Architecture Fellow
“Design Like You Give a Damn”

Thursday, September 10
SARA CAPLES AND EVERARDO JEFFERSON
Louis I. Kahn Visiting Assistant Professors
“This Particular Time and Place”

Thursday, September 17
KATHLEEN JAMES-CHAKRABORTY
Vincent Scully Visiting Professor in Architectural History
“The Architecture of Modern Memory: Building Identity in Democratic Germany”

Thursday, October 1
JOYCE HSIANG AND BIMAL MENDIS
“City of 7 Billion”
Opening Lecture: J. Irwin Miller Symposium “A Constructed World”

Friday, October 2
PETER SLOTERDIJK
Brendan Gill Lecture
“Spheres”
Keynote Lecture, J. Irwin Miller Symposium “A Constructed World”

Friday, October 2, 5 p.m.
HASHIM SARKIS
Paul Rudolph Lecture
“The World According to Architecture”
Concluding Address, J. Irwin Miller Symposium “A Constructed World”

Thursday, October 8
SASKIA SASSEN
“Expulsions”
Myriam Bellazoug Memorial Lecture

Thursday, October 15
MARION WEISS AND MICHAEL MANFREDI
Eero Saarinen Visiting Professors
“Public Natures: Evolutionary Infrastructures”

Monday, November 2
M. J. LONG
“Anatomy of a Shed”

Thursday, November 5
Film: *OFFICEUS: “The Architects”* by Amie Siegel
Commissioned by the Storefront for Art and Architecture
Fall Open House

Thursday, November 12
ELIZABETH DANZE
“Space and Psyche”
Roth-Symonds Lecture

Thursday, December 3
PETER EISENMAN AND MATTHEW ROMAN
Charles Gwathmey Professor in Practice
“Palladio Virtuel”

Symposium

J. Irwin Miller Symposium
“A Constructed World”
October 1–3, 2015

The world is constructed. It is the product of material realities, philosophical concepts, and imaginary ideals. No part of the world remains unaffected by the cumulative impact of human activity. Through complex processes of exploration, habitation, cultivation, transportation, consumption, and surveillance, the world has become completely interconnected. According to ongoing scientific research, the world appears to have crossed the threshold of a new geological epoch: the Anthropocene. Scientists, geologists, and environmentalists acknowledge that humankind is transforming the world at an unprecedented scale. This assertion begs the questions: How is the world constructed? What is its shape? Throughout our history, the shape of the world has reflected our shifting perspectives and worldviews, suggesting that world is both malleable and multivalent. Whether flat, round, layered, fluid, or pixelated, these diverse properties inform the multiple ways in which we interpret and construct the world. This continued debate provides an opportunity to enrich our understanding of the world and establish common terms of engagement. The symposium will explore how the contemporary world is being reconstructed both physically and conceptually. Leading voices from diverse fields, such as architecture, anthropology, economics, geography, and philosophy, will offer insight on the shape of the world today and interrogate its behaviors and properties in relation to dramatically changing conditions. As crises and opportunities transcend city and national borders, the necessity for humankind to operate at the scale of the world has never been more urgent.

Exhibitions

The Architecture Gallery is located on the second floor of Paul Rudolph Hall, 180 York Street.
Exhibition hours:
Mon.–Fri., 9:00 a.m.–5:00 p.m.
Sat., 10:00 a.m.–5:00 p.m.

City of 7 Billion
September 3–November 14, 2015

This exhibition is part of an ongoing research project by Yale School of Architecture faculty members Joyce Hsiang (BA ’99, MArch ’03) and Bimal Mendis (BA ’98, MArch ’02) to model the world as a city. *City of 7 Billion* posits a comprehensive approach to evaluate the relationships between resource consumption, population growth, and urban development. Through models and drawings that speculate on how the world is constructed physically, conceptually, and intellectually, *City of 7 Billion* presents the world as a totality of urbanization, drawing upon and extending a lineage of thinking, mapping, and modeling at the global scale.

Pedagogy and Place: Celebrating 100 Years of Architectural Education at Yale
December 3, 2015–May 7, 2016

In an effort to pinpoint the interrelationship between the physical settings of architectural education and its pedagogy, *Pedagogy and Place* presents the development of Yale’s program over the past one hundred years through a presentation of representative alumni work in relation to the buildings designed to house the school itself. An auxiliary installation, which depicts more than twenty other architecture schools and their buildings from around the world, further illuminates the various relationships between the spaces that provide the setting for disciplinary training and the various modes of that training that have evolved over the past two centuries.

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