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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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Deborah Berke

With Dean Robert A.M. Stern’s retirement after eighteen years at the helm of the Yale School of Architecture, we introduce Deborah Berke, founder of the New York City-based architecture firm Deborah Berke Partners as the School’s new dean. Over the past few months, she has been meeting with current and prospective students at various school events and “Open House.” In those meetings, and with *Constructs*, she shares ideas and goals she has for the school, which she will direct beginning in July.

Nina Rappaport One of the pedagogical approaches of past deans, from Everett Victor Meeks, in 1916, to Bob Stern, has been pluralism in the selection of professors and the types of architecture students are encouraged to explore. What does pluralism mean to you as you take on the school’s leadership?

Deborah Berke I think the term *pluralism* is used at Yale today with a capital *P*, as a way to define how the school sees itself—meaning, it is neither Notre Dame nor a trade school, nor does it have a particular stylistic point of view, be it Modernism, Post-Modernism, parametricism, or whatever. But I would posit that pluralism is not just about style. Twenty-first-century pluralism includes an expanded understanding of the issues and forces that shape architecture and that are shaped, in turn, by architecture. Yale’s pluralism is a great tradition to build on, for twenty-first-century pluralism involves a broad engagement of architecture with other cultural, social, and scientific disciplines. The topics in the long list include urban design, landscape, climate change, urban equity and access, local cultures and climate, building information modeling, advanced building technology, advanced digital technology, sustainable design, resiliency, rapid urbanization, and architectural history and theory. Architecture is inextricably linked to all of these fields and practices; it is what makes architecture so exciting and so important.

NR How do you define architecture? Many academics don’t acknowledge that the study of architecture provides an amazing knowledge base, similar to law and business. Do you see a way to enhance its foundation as a broader realm of study? Even the definition of an *architect*, outside of the field of architecture, is someone who can invent an idea or a policy, for example.

DB I think architecture is a way of thinking; it is maintaining parallel, disparate, and often complex pieces of information simultaneously in four dimensions, and coming to a holistic resolution. The thought process, the ability to think like an architect, is good for doing lots of things. Yes, one can be an “architect” of a piece of legislation or of the internet. The word is used to describe a multisided, simultaneous way of thinking.

NR Today at Yale there are cross-listings of courses along with joint degrees between architecture and the Schools of Management, Forestry, and Department of American Studies. Recently, you have talked about other ways to encourage transdisciplinary studies in a more expansive way. How do you envision a change in the direction and broadening of curriculum for both undergraduate and graduate programs in light of an already burdensome program of study?

DB I do think the undergraduate and graduate experiences are different. On the undergraduate level, I want to rethink the major so that more students choose to take it—it’s that simple. I would like it to appeal to people who don’t want to be architects in the traditional sense, to attract students who want to engage a way of thinking that they can learn at Yale and then apply in law school, public service, business school, the arts, and so on. The way it’s structured now is so intimidating, and the word among students is that it is overly daunting. Yale College offers so many opportunities for extracurricular activities, but it is perceived that, if you study architecture, you can’t do anything else or take advantage of the many other things Yale offers. We need to be much more a part of Yale College.

NR What do you envision on the graduate level?

DB The situation for the graduate school is completely different, in that it is an accredited degree program; we are training future professionals. There, I just think lifting one’s eyes from the desk a little more often would be a benefit. It is ideal if a student comes to the school with an undergraduate degree in architecture and can opt out of some of the required classes to study Shakespeare or film—or take a law class about federal low-income housing programs. But that strikes me as something to solve on an individual basis rather than saying, “We used to have fifty courses in the curriculum and now we have added ten more.” That is cool; that would be a great thing to do too. But I’m much more interested in making the environment feel more porous. So we could have a digital fabricator who’s making building parts come in, and maybe somebody from biomedical engineering who is making replacement valves or joints. My first goal is porosity in both directions through collaborations, lectures, and events and finding ways to engage across disciplines throughout the university, be it working with the School of Art, the Yale Art Gallery, the School of Public Health, the Departments of Film and Media Studies, Philosophy, Divinity, and Biomedical Engineering.

NR You went to RISD, which is art-oriented, and then to New York’s City College, an economically diverse public university. How do you think these two schools influenced your formulation of an architectural pedagogy?

DB Being part of a broad and diverse community has contributed to how I think. Studying architecture at RISD, we often got criticism of our work from painters, sculptors, filmmakers, and fashion designers, which was fantastic because they brought in points

of view that we didn’t have as architects. At City College, I got a master’s in urban design in an incredibly diverse environment; the valedictorian the year I graduated was the child of Vietnamese boat people. He gave his speech first in English and then in Vietnamese because his parents didn’t speak English; he grew up in a two-room apartment in Queens. I experienced both the diversity of the schools and working with artists. I also took statistics and law-related classes, which enhanced my urban studies.

NR Who has influenced you intellectually, both in your education and as a practicing architect? How do you imagine making students understand their roles in culture and society as more than just architectural?

DB When I was lecturing at Tulane recently someone asked what I thought about the long hours students spend in the studio. I replied that after working on a project for twelve hours in one day, the project doesn’t get any better by hour fourteen. Leave your desk, go listen to some music, go to the theater, read a novel, walk through a park—get away to learn more, go back, and be better. Yes, I read about architecture. I have to—it’s part of my job description. But I also read outside of architecture: I go to art museums, I go to the theater, and I read journals from other disciplines. My husband is a doctor, and I occasionally read the weekly *JAMA* publication. I think it’s good to know lots about other things; I think it makes you a better architect.

NR How does teaching inform your practice and vice versa?

DB Teaching has always informed my practice, and I see an interweaving of practice and teaching. Students ask good questions. I often hire students, not necessarily my own, but those I’ve met through teaching. I’ve been teaching architecture since I was twenty-two years old, literally my entire professional life. It is so wholly embodied in my DNA that I can’t conceive of being any other way. To me teaching is a dialogue. I’m not the kind of teacher who says, “It must look like this” or “It must look like it’s mine.” My goal as a teacher has always been to make students be the best possible critics of their own work, to move it forward and represent what they believe. I think I run my office the same way. I like to think the people in my office are largely their own best critics and are encouraged to do their best possible work—within the vision and values of what we do, of course.

NR How has your teaching evolved over the years in terms of issues you think young architects need to learn?

DB My approach has been consistent since I started teaching options-level studios



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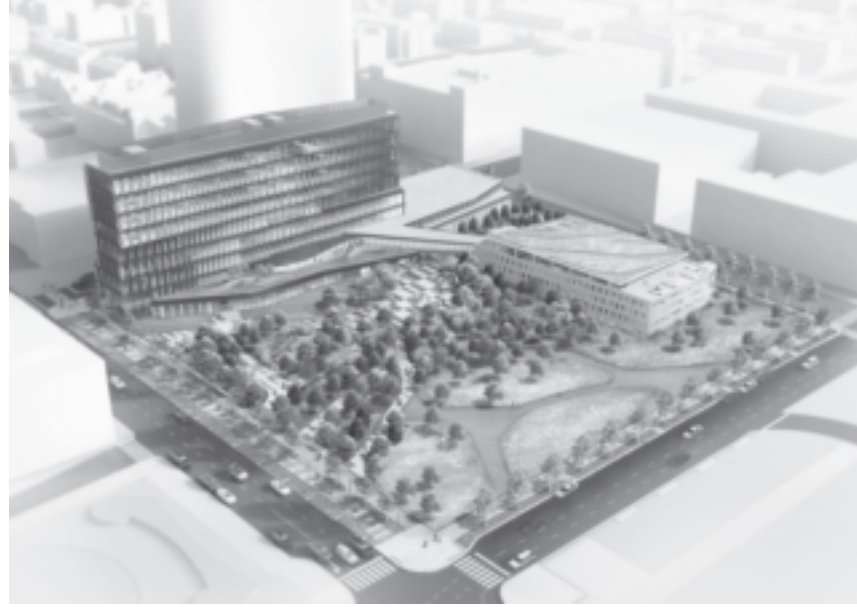


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1. Deborah Berke being presented to the school as the new dean, with Dean Robert A.M. Stern and President Peter Salovey, September 2015.
2. Deborah Berke
3. 2012 Spring Advanced Studio travel to a distillery in Louisville, Kentucky, photograph courtesy Deborah Berke Partners, 2012.



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4. Marianne Boesky Gallery New York, New York, photograph by Eduard Hueber, 2007.
5. Cummins Indy Distribution Headquarters, Indianapolis, Indiana, rendering courtesy Deborah Berke Partners, 2015.



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6. 21c Museum Hotel Louisville, Louisville, Kentucky, photograph by Catherine Tighe, 2012.
7. Yale School of Art, Holcombe T. Green Jr. Hall, New Haven, Connecticut, photograph by Victoria Sambunaris, 2000.

terms of both faculty and student body, is the mandate and mission for my tenure as dean. It is my goal that Yale take the lead on this under my deanship, and the Yale University president, Peter Salovey, agrees with me. Equity and access are priorities for Yale, as well as urgent issues within the profession of architecture, whose diversity problems are well documented but not intractable.

NR How do you plan to address these issues?

DB If you are accomplished scholastically and have enough talent and drive to get out of a limiting environment, the chances are you are going to choose something that guarantees economic security and status in society—law, medicine, business, technology—or something that you believe will allow you to give back to your community. You're probably not going to choose architecture. If you are destined to be an architect, if you were born to be Julia Morgan, then you're going to go after it, God bless you. So we need to find those people, and we need to make Yale accessible to them. We also need to recruit from the schools with greater socioeconomic diversity. From big state schools and small liberal-arts colleges, from anywhere and everywhere in the world, including City College, Howard University, and Berkeley. Quite frankly I couldn't believe how diverse my upper-level studio was at Berkeley, never mind the undergraduate student body. Yale needs to reach out. We are building a more inclusive culture in which people of all racial, ethnic, and socioeconomic backgrounds and genders can be successful and have an impact on the discipline, the profession, the discourse, and the built environment. And perhaps most important is to provide a lot more scholarship money because many are not choosing architecture because they cannot afford to take on the debt. I have large fundraising goals for financial aid. Merit scholarships should go to all who deserve them so that nobody chooses one of our competitors. No one should say no to Yale if that they can't afford it, if they're qualified to get in.

NR What about funds for faculty research and projects in architecture, urbanism, material studies, and symposia?

DB I want to strengthen the visibility of what I call "ongoing faculty," rather than guests. To the extent that they should be supported to have book launches and give meaningful papers at meaningful symposia, I will do that absolutely. I see that as showing off the strengths and depth of the school. We have great people teaching, and the world needs to know about them.

at Yale. No matter where I have taught—at Yale, Berkeley, or RISD—I have always very consciously chosen what I would call an atypical studio project. For instance, when we did the Iceland studio at Yale in spring 2014, we asked what internet privacy and freedom meant. Some answers to those questions are embedded in Icelandic laws, so we met with the member of Parliament who had put that legislation forward. It is also about teaching architecture. Back before motels were chic, I assigned the design of a motel. Who knew I would end up designing hotels as part of my practice? I have tried to do studios on subjects that force an engagement of bigger, non-architectural issues while teaching architecture and through teaching architecture.

NR What current architecture projects are you and your firm most engaged in, both in terms of forming an individual approach to design and collaborating with a client?

DB We have a lot of interesting work in our office right now. We are well underway on the new distribution headquarters for Cummins, in Indianapolis, and we've spent a lot of time understanding the company's work culture and how it will function in the future. It's an extremely flexible space without assigned desks, so we've created lots of different kinds of individual and group workspaces. It incorporates a large urban park that will be an amenity not only for Cummins employees, but also for the public, and will provide an anchor for downtown Indianapolis.

The key to the success of our ongoing relationship with 21c Museum Hotels is a close collaboration with the client. We have recently transformed buildings by Shreve, Lamb & Harmon and McKim, Mead & White and are currently working on a building originally designed by Albert Kahn, converting them into new hotels with art collections, bars, and restaurants. We're getting a lot of satisfaction out of understanding how these buildings were originally put together by these notable architects and repurposing them, from the inside out, for contemporary life. Designing residences also requires a lot of trust and understanding with the client. Houses are very personal and direct, and they bring you back to the fundamental concerns of architecture.

NR You are also very involved in nonprofit urban and architectural organizations in New York, such as the Design Trust for Public Space and the Urban Design Forum. Why have you dedicated time to these activities, and what have been some of the rewards?

DB The importance of giving back was part of my upbringing. I'm from a middle-class family, but my parents were very involved in community service. My father was on the local school and planning boards. My mother was an FIT professor and taught sewing in what were, back then in the 1960s, somewhat economically challenged neighborhoods in western Queens, so that women could make nice clothes to wear to

work. And since I don't have deep pockets, it's more about being directly involved than giving money.

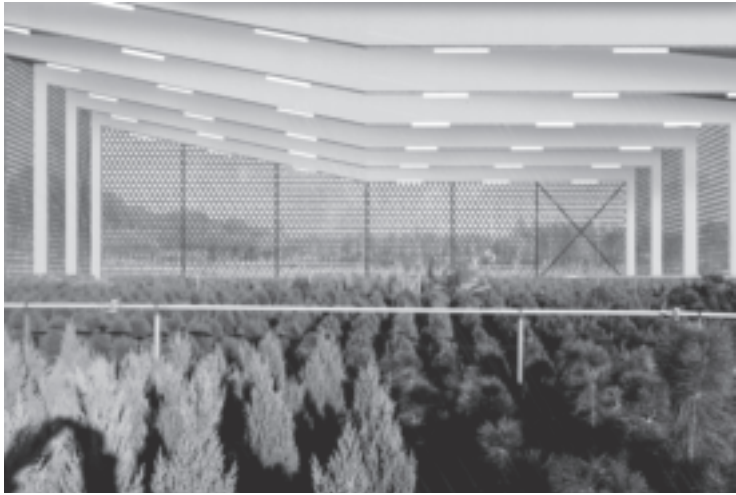
NR I remember when you were appointed as teaching assistant to Charles Gwathmey in 2000. How did you negotiate that studio, and how have things changed in terms of women in architecture at Yale since you started there in 1987?

DB When I was first at Yale it was not so good. I had been an assistant professor at the University of Maryland and was recruited by Tom Beeby to apply for a position at Yale and got the job. At the first committee meeting I attended, I was the only woman. I sat down at a table of six people and one of them said to me, "Can you go get everybody coffee?" When I told my daughter that story she couldn't believe it happened. I was also the first YSoA professor to have a baby while on the faculty. Things have definitely changed for the better.

NR How do you envision changing the involvement of women professors?

DB Currently the vast majority of women faculty teach in the core curriculum. So although there are a lot of women, we are less represented in the options studios. I think that reinforces stereotypes, and it seems relatively easy to change. I would not diminish the number of women who are teaching in the first and second years, but I could increase those invited to teach options studios. So that seems pretty straightforward. Diversifying the school, in

Kersten Geers



1. OFFICE KGDC, Arbor Drying Hall, Herselt, Belgium, 2013.
2. OFFICE KGDVS, RTS building at EPFL Lausanne, collage, 2015.

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Kersten Geers is the Louis I. Kahn Visiting Assistant Professor in spring 2016. He founded his Brussels-based firm OFFICE KGDVS in 2006 and is working on projects in Belgium, Switzerland, and France.

Nina Rappaport Your office in Brussels has greatly expanded in the past few years, how did you begin the firm with David Van Severen, and what initially brought you together?

Kersten Geers We both share a fascination with Los Angeles, something we realized on a trip to that city together in the late 1990s. A few years later we made a very small project—a mirror-glass room for a notary office. This project became an early manifesto. In the following years, a few competitions for a border crossing and a new city in South Korea helped us to further define what we thought architecture should be about.

NR Recently, you and David have been focusing on the idea of “architecture without content.” One interpretation would be that you are looking to basic shelter, or the idea of the “primitive hut,” to construct buildings. But you are also making places with inspiring spatial qualities. How do you address this desire to design things while keeping a focus on the basics?

KG The basics and making good spaces are not in conflict. From our very first project, David and I have been trying to find out what the basic tools are that one has as an architect, not just for ourselves but also for the architectural community. I think you cannot ignore that context. When we started our practice, OFFICE, in the early 2000s, we were upset with what surrounded us. It was all very diagrammatic, and very simple schemes were sold as buildings. As representations of a schematic idea, these buildings often also presented solutions to problems.

NR What led you to this stripped-down approach to designing buildings in an era of overproduction?

KG There were two things we wanted to address from the very beginning: (a) architecture doesn't solve anything, and (b) architecture always stands in the way. And, of course, these were provocative positions. It's simply a mistake to make a rendering of

a transparent volume and claim that it would make your building more democratic. We tried to go back to simpler ideas, because for one thousand years, architecture was what it was, and then all of a sudden with the echo of late Modernism it was something that was solved in a functionalist, diagrammatic way. Then, with the idea being embraced by the media, everything was more simplistic.

NR You also say that you're not functionalists, in terms of the program driving the form of the building, and that you allow for the inhabitant to create the spaces they need. Is this achieved in your idea of the “big box,” where you provide a shell in which people can do what they want spatially?

KG That's right. Again, we think this is something that architecture has always done, not just two thousand years ago but also two hundred years ago—if you look at Brussels, Paris, or anywhere else. The big houses had plans that had been endlessly transformed, whereas the architecture stayed the same. It was a big deal for us to understand that you don't have to define spaces functionally but, rather, sequences, relationships, sizes, proportions, and perhaps materialization. That can be a big space—a set of rooms with very peculiar spatial relationships between one and the other, through the perimeter, through the corridor, through the corner.

NR And, with that, you try to show how “architecture is architecture”? Indeed, many of your first projects were like artworks or set pieces.

KG We cannot avoid knowing where we are today as cultural producers. As such, you are always somehow making only a representation of what you want to make. There is an aspect of fiction to doing what you want to do because the world simply does not function that way. Referring to artworks, you are right in the sense that every piece of architecture that you make holds the narrative of what it would like to be.

NR Because it changes over time.

KG Yes, but I would even argue something that wasn't that clear to me ten years ago: in the Renaissance—with Bramante, for example—you see architecture that is trying to represent what it would like to achieve. It accumulates elements of what it sees as its main reference but is totally aware of the fact that it is unable to make what it would like to make. There is the idea of ideal

architecture, and there is the idea of the world—and somehow these two things don't fit together.

NR Once you've delivered architecture to the world, it becomes its own thing. The architect has to let go of the design.

KG It is also the experiential side of architecture. There is a certain fiction involved, despite all your good intentions, in the balance between what it would like to be and what it is. And it finds a solution that is neither one nor the other.

NR You and David seem to be able to put your projects forward while maintaining a critical distance.

KG Yes, and I think a common problem of architects in general is that they can be utterly uncritical.

NR Do you say that because only twenty percent of a design project becomes architecture? Architecture is built with a context, a client, a site, a budget, and a series of zoning and building regulations—an entire set of parameters—but this doesn't seem to bother you.

KG I think that is the beautiful thing about architecture: the moment you acknowledge the limitations, you can start to design quite a bit. I see this on two levels. If you work on a specific house for a very particular client, you can still design a lot. But you cannot design the client's life, so you organize the space in a certain way. You are very rigid as to how the architecture is translated into matter, but somehow you convince these people that a house can be used in many different ways. Maybe they don't know if they want one room or two rooms, one kid or two kids, and in five years the kids are gone. These things are fundamental in architecture. Increasingly, we are designing more industrial buildings, for which the envelope is often the only place where there is room to design.

NR It must be interesting to work in the area between high-end design and non-design, which few architects are engaging. How are you able to design a generic shed with architectural intrigue or specificity in projects such as the Arbor Drying Hall in Herselt.

KG That is very much what we try to do. It isn't easy, but we try to figure out the fictions in the existing envelope. When we did the Arbor Drying Hall, the client already had a design in a standard box. It was a huge tree nursery that was fulfilling big urban plans—for example, they might need five thousand of a certain kind of tree at once. They transport the trees in a truck, but they need to dry them first so they don't rot. The company had a standard box, with a pitched roof and a couple of grills for the wind to pass through. Our landscape designer, Bas Smets, with whom we often collaborate, convinced the client that it was a good moment to do architecture—and he loved architecture, so he allowed for ten percent additional construction costs for “good” architecture, which is not very much. We had to persuade him to use corrugated perforated metal-panel facades, rather than wood, because he couldn't afford the wood anyway. We peeled off the standard layers of the box because the wind has to blow through it, and we made the building a bit too big so that the rain and the wind could enter. So, we built it for only ten percent more money. The material was the same price; the difference was that it was highly technical and precise, like furniture design.

NR As you cultivate new scales of work in housing developments, can you still focus on this precision and pragmatism? How will you be able to stay grounded with an economy of means?

KG It is a big challenge for us. There is a danger that we could start to repeat ourselves, but we have developed an interest in collective housing because it is possible to define individual concepts and fields of inquiry. In collective housing, there is a place where you have to do something because you are building a city with it. Of course, this is the latent presence of Colin Rowe. Since we are always lost between Koolhaas and Kollhoff, we thought it was time to find our own agenda in the house by providing a rigid framework that the residents have to negotiate.

NR How did you win the competition for your new project for Radio Télévision Suisse (RTS) on the EPFL campus in Lausanne, adjacent to SANAA's student center?

KG We were invited to be part of a competition, in the first phase of which we had to send a sketch plus a micro-portfolio. Then,

we were selected along with seven others. We got very lucky. It was a unique competition formula. They gave us six months, with three presentations in total—one every two months. After two months, we presented a general idea; after four months, we had to show how we responded to their feedback.

NR It's like a studio review process.

KG It was. And we were, by far, the youngest team involved. I think we had a chance because of that. The jury said it was clear that we were listening to their comments and were professional. I had the impression that it also had a lot to do with the twenty percent argument. We were very reduced in terms of what we wanted to define; we essentially designed a complex of five boxes. We understood the RTS building, which is a building for radio and television production, as a big, open workspace, as a continuous interior carried by four big boxes. The volumes are structural; they carry the “field” of the production landscape. They contain either big halls for recording studios or a set of floors for offices. With these spatial types, many decisions were made, but, at the same time, the precise use and infill was kept open and flexible.

NR Of great interest to many is your drawing technique, which could be considered very prescriptive, along with the use of collage and rendering. Who were the main influences, besides Superstudio, on your technique?

KG In the early 2000s we were influenced by Superstudio's perspectives and plans and the idea of composing. It felt like a fascinating discovery. We were also influenced by how David Hockney paintings and Bas Princen photographs are composed, as well as by our time in Los Angeles. We don't have computer-rendering programs in the office, so we only make two or three views with a hierarchical system—and the rest you don't know. We have to decide what is important. For the early competition involving the border crossing in Mexico, two perspectives had to tell the entire story.

NR How does that translate into your teaching methods?

KG We try to make students understand this simple technique, but they try to mimic a certain aesthetic. They use SketchUp. Instead, we ask them to compose the image so they understand how to draw. I don't like it when students try to emulate a professor's architecture. At the same time, of course, what you share as a teacher is a way of looking. I've been teaching with Andrea Zanderigo for the past eight years, and we share a total love for architecture. We like to look at buildings and to understand them. We feel that this generation of students doesn't really look at buildings—they Google things.

NR What are you teaching in your studio at Yale this semester?

KG When I teach in the States, I try to salvage the possibility to do architecture in a world that isn't ready for it. There is architecture for the city, and there is architecture for the countryside. But is that really true? In the studios we did recently in Europe, we worked around the idea of “the even covered field,” a condition in which the distinction between city and landscape is annihilated, but hierarchies are very much needed. Perhaps, in the U.S., distinctions between field and city are bigger, but the challenges are similar. Also, we have to re-introduce something to share, a “commons,” which is something that I believe is central to cultural production and to architecture. It defines its *raison d'être*. At Yale, we will work on “the village.” The argument is that, perhaps, with a mild Classicism, it is possible to awaken Venturi's dream of North Canton, Ohio by way of Kevin Roche's and Scamozzi's simplified architecture, which a precise architecture might have the ability to create. It's a gamble, but I think it's worth a serious try.

NR It seems that you are on a mission with this process.

KG What we try to regain, as architects, is the ability to decide about the hierarchies of the building—that you can achieve maximum effect with minimal things. You can focus on the role of the joint, the plan, the section, the perspective. Ultimately, we want to make people understand that architecture is about taking responsibility, about intentionality.

Hans Kollhoff



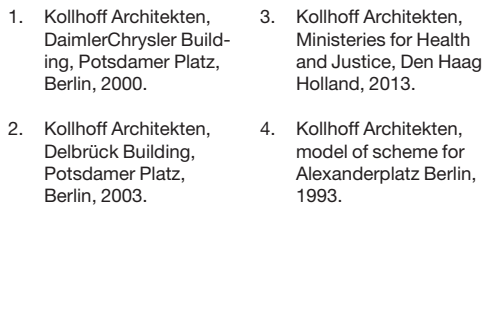
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1. Kollhoff Architekten, DaimlerChrysler Building, Potsdamer Platz, Berlin, 2000.
2. Kollhoff Architekten, Delbrück Building, Potsdamer Platz, Berlin, 2003.
3. Kollhoff Architekten, Ministeries for Health and Justice, Den Haag, Holland, 2013.
4. Kollhoff Architekten, model of scheme for Alexanderplatz Berlin, 1993.



4

Hans Kollhoff is the Davenport Visiting Professor this spring. He founded his Berlin-based firm, Kollhoff Architekten, with Arthur Ovaska in 1978 and since 1984, has been in partnership with Helga Timmerman. He has taught at ETH Zurich and the Berlin University of the Arts.

Nina Rappaport Do you still feel the influence of Mathias Ungers and Colin Rowe, with whom you studied at Cornell in the 1960s? What continues to inspire you from their teachings?

Hans Kollhoff Ungers and Rowe took on the city more and more as the basis for architectural practice and theory. I frequently mention Ungers and Rowe as a couple, and, of course, they had a lot in common, which is why Ungers invited Rowe to Berlin and why Rowe invited Ungers to Cornell. There was a time when they didn't get along very well, but, basically, they were talking about the same thing. They had a critical attitude toward Modernism, especially in terms of urbanism. They thought morphologically, and they saw the performative and technological possibilities of architecture and the city as a

continuum controlled by the architect. The architect had to have a repertoire and be curious about the direction in which various forces at work would push a project, as well as architecture and urban form. And this is what I still enjoy today.

NR How did you apply that in terms of the relationships between architecture and the city, the individual building and the streetscape, as well as how the city functions as a social space?

HK Thirty years ago, after treating the city with Post-Modern strategies, the term "European city" became a strong basis. Until that time, architects were designing objects that were dropped somewhere either in the city or the countryside. For my generation of architects in Berlin in the 1970s, new construction was primarily in the peripheries, except for the IBA. Then, when the Wall came down, suddenly, the center of the city was the issue. East Berlin architects were, of course, much more concerned with the capital of East Germany, so they were thinking more organically. West Berliners, like myself, suddenly woke up and were forced to look at traditional urbanism and conventional architecture.

NR How did the rebuilding of Berlin with Hans Stimmann, the head of city planning and the idea of Critical Reconstruction become an opportunity to create a new city, with both continuity as well as change? How do you decide what to build toward in terms of city reconstruction, and how was this time a potentially new opportunity for you in an historic continuum?

HK After 1989, one had to grasp an idea of urban development, which is not just architecture but, rather, the tradition of urban life translated into architectural form. Urban space became more important. In the beginning, we thought we could proceed in an ambiguous way and work with modern objects that, at the same time, created urban spaces, as with Rowe's ideas of urban ambiguity. Then we understood that Berlin's rapid development, from the end of the nineteenth century to the early twentieth century, was overly technocratic in terms of building modern infrastructure, such as sewer, water, and electricity systems. These defined the street network. *Stadtbaukunst*, the art of building cities, was to be added later or limited to how the street is defined with a specific height line and how the urban block, composed of individual buildings, is facing the street. The addition of those buildings, became what you might call "public space." Up to that point, it had nothing to do with artistic approaches and was quite boring. Today, it works well and has a certain atmosphere, but it can still be quite dull. *Stadtbaukunst*, however, as we know it since the Renaissance, was to turn this technocratic structure into a joyful repertoire of urban spaces.

NR What were the main concerns of urban development at that time?

HK When Josef Paul Kleihues was the director of IBA, before 1989, social housing was the means to create urban quality and space. Initially, there was a critical discussion about the role of housing in the inner city and that it no longer should be built on the periphery, so it was brought back into the center. After 1989, the issue became even more important, especially in the blighted areas of East Berlin.

NR How did this become a part of Critical Reconstruction, post-1989, and how did your own projects relate to the parameters set out by Stimmann, who established building heights and material uniformity?

HK We had been trained to design modern, sculptural, freestanding buildings, largely situated in park-like settings, and, of course, we were already critical about that idea. Rowe said that "the city in the park" had become the "city in the parking lot." That had a certain relevance to us at the time. Instead of focusing on freestanding architecture, you look at the texture of the city, made of parceled blocks, then the sculptural activities would be on the building façade, instead of the building being a sculpture that you can walk around. We looked at how you create a façade with depth. Suddenly, we were back in Renaissance theory and became interested in Brunelleschi. This was a change of paradigm.

NR Is this how you designed your Friedrichstrasse project, with its stone relief and textures?

HK Exactly. At that time, we were building five- to six-story office buildings that needed a certain representative quality. This could be done with stone more easily than with any other material. A few years later, we were much more interested in plaster or stucco, with which it is easier to create a monolithic expression. The language of the façade was established by these stone slabs to create a tectonic approach in connection with the small-scale, single-building plot. And the treatment of this physiognomy changed our interest in architecture.

NR How do you transfer that detailed language to high-rise projects in Den Haag?

HK I think a high-rise is nothing more than a vertical extrusion of the urban fabric. The height doesn't make a big difference. Recalling the early American skyscrapers, along the street, after a while, you don't look at the tops anymore, and the street functions like any European street. On the street level, you need a base, entrances, and storefronts, so building height is not so important. I learned from New York and Chicago that, above a certain height, you don't need to indicate the roofline. In Chicago, Sullivan started to neglect the roofline. Entrepreneurs and architects became much more interested in the idea of verticality, so they pulled the building into the sky—thus, the skyscraper.

In Europe, there was not a single skyscraper; they were high-rises, but they were all modern high-rises—clumsy, heavy, and a bit dull. And they didn't have the excitement of the American skyscrapers, so it was clear one had to follow the American model, even in Berlin.

NR Is your 1993 proposal for Alexanderplatz, sometimes called "Little Manhattan," still being developed coherently? What key elements are being maintained from the proposed series of high-rises and the lower-rise perimeter-block buildings from which they grow? Is the project obsolete now that the city has grown and changed so much since it was conceived?

HK In European cities, even the skyscraper has a spatial significance, especially how it meets the street and defines public space—it is not just an isolated object. The number of towers at Alexanderplatz has been reduced to eleven from twelve, because two East German buildings have been made historic landmarks, so we had to develop strategies to keep them. However, the general idea of the urban design is the same.

NR Do you believe more iconic buildings are appropriate since the core city has been reconstructed? Do you think Berlin can support these kinds of individualistic, new projects when the rest of the city is filled in with more contextual projects? I understand there is a new glass-and-steel Frank Gehry skyscraper proposed by Hines Europe for Alexanderplatz—is that going ahead?

HK I have to confess, I'm not happy about it. Gehry's project is quite the opposite of what I would do. Our concept is not just a number of high-rises or objects that would usually be on the periphery. But, of course, there are other decision-makers. I think Gehry's building will go ahead. The foundations have to be below the subway, so that it is quite an issue for engineering. There have been long negotiations with the city's public transportation office and other agencies.

NR Looking back, do you think Critical Reconstruction succeeded, and would you do anything differently?

HK In principle, I wouldn't do anything differently because I know the alternatives, and there were disastrous ones that, fortunately, were not built, starting with urban highways and gigantic projects in the middle of the historic center of Berlin. You should not forget the inhabitants of Berlin: with this gigantic building boom, they still wanted to recognize their city. It was supposed to be their Berlin and not just a playground for architects. In that sense, the building construction after 1989 succeeded in focusing primarily on urban scale, the scale of public spaces, and the complexity of small-scale development. Berlin is a very young city, and, in addition, it was heavily destroyed. Today, you feel like you are walking through a European city again. There is enough left of what you recall from the historic images, but along with new functions. It was not just rebuilding the historic quarters but recalling what the city was, how the city has been growing, and what the individual quality of the city is and trying to match that with our needs today and the duration of urban life.

NR I know architects don't like to be pinned to a style, but would you say you have a characteristic one?

HK I don't talk about style. I talk about architecture, and I think there's a lot to do today to bring architecture back to the ground again—it has become quite futuristic. We have lost our *métier*.

NR What are you teaching in your studio at Yale?

HK I will address Alexanderplatz on the basis of our urbanistic project. It is a good moment in the development of our project because it has just gone through certain transformations. It hasn't changed much, but I would like the students to design individual high-rises that we can show and discuss in Berlin. We will study the way the high-rise goes together with this tradition of building European cities that can be learned from Chicago and New York. We will look at Hugh Ferriss's renderings, which feel as if the buildings are created from the earth, from the urban texture, and pulled toward the sky—in the same way Le Corbusier's sketches of the Acropolis make it look as if it were an extrusion of the earth. Of course, the students will also get a good idea of how politics and urban design work in Europe.

Kathleen James-Chakraborty



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1. Fiat Tangliero Building in Asmara, Eritrea, Giuseppe Pettazzi, 1938, photograph by David Stanley.
2. Petersdorff Store in Breslau, Germany (now Wrocław, Poland), Erich Mendelsohn, 1928, photograph by Myriam Thyess.
3. Henry Austin, Train Station New Haven, 1848, Henry Austin Papers, 1851–1865 (inclusive), Manuscripts & Archives, Yale University.

Kathleen James-Chakraborty is the Vincent Scully Visiting Professor in the history of architecture. She taught two seminars this past fall.

Nina Rappaport You may be the only Vincent Scully Visiting Professor who actually studied with Scully! How did he influence you when you were a student at Yale? And what is your approach to teaching his subject of the Shingle Style—is it revisionist interpretation or a continuation of his trajectory?

Kathleen James-Chakraborty Scully's class was certainly one of the things that made me want to be an architectural historian, rather than a historian of painting. Moreover, I realized that architecture mattered because it was public art for everybody and was very different from just looking inside a museum. I took Scully's seminar, and then he was my adviser on a thesis focused on the Boston Public Library. I started this semester's seminar with his book on the Shingle Style as a point of departure. If you're interested in the domestic architecture of New England, particularly the resorts and suburban houses of 1870 to 1910, you start with this monument in the history of American architecture. Then I asked the students, where are we today? How has the story changed, and what other things do we look at? That gave us the opportunity to look at the role of women, the place queer identity has in this, the place of African

Americans in the resorts, as well as to keep returning to the buildings that continue to look as strong as when Scully explained why they were important.

NR You have traveled to teach at many schools. How did you end up in Dublin?

KJC I ended up in Dublin very straightforwardly: my husband is Indian and teaches in Germany, so I was teaching half the time at Berkeley and living half the time in Germany. My son was starting first grade, and we couldn't continue these parallel lives. I was lucky enough to get a job in Dublin, where the architectural scene is unique for the degree to which women play a major role, as they do across the visual arts in Ireland. Last summer, I even worked on the planning permission for a major new building by Grafton Architects and helped to convince the officials that the design should be accepted.

NR Regarding your research, I'm interested in your expansion of the scope of Modernism both in terms of what it is and where it landed and flourished. How did you begin to focus on Modernism and then follow its trail around the world?

KJC My master's thesis was on Louis Kahn's buildings in Ahmedabad, for which I used his archive at Penn, and this sent me to India. I took classes with Renata Holod on the history of colonial architecture, which was really inspirational. My dissertation was on Erich Mendelsohn, who moved from

Europe to British Mandate Palestine and became a fervent Zionist and then came to the United States. Modernism was supposed to have been mostly about social goals, but Mendelsohn was a very successful commercial architect. He designed cinemas and department stores, and these were new and exciting buildings, including in the way that they doubled as advertising. He also worked very well on urban sites, without devastating them. I've always taught a history of Modernism that was inclusive in terms of geography and in terms of gender and diversity. I've taught apartheid and its relationship to Modern architecture in terms of the control of space. I also find that, in Latin America and Asia, Modern architecture is much more pervasive and indeed, popular than in many Western countries.

NR I think you've also found an interesting synergy in the evolution of Modernist architecture in tropical climates such as Africa and Brazil, where vernacular systems for air circulation—shutters, verandas—were absorbed into the movement's projects. In fact, how do you see the vernacular inspiring Modernism, and vice versa, in terms of expanding into those urban societies?

KJC If you're looking at Modernism through the corpus of a couple of big stars, then, clearly, you've got a European-to-American story. But if you're looking at Modernism as it became the architecture of middle-class people, it goes both ways in some of these other places in the world. Modernism has to engage vernacular traditions, also, in the relationship between interior and exterior space, even in a cold climate such as Japan's. Kahn was an interesting example of going to South Asia and engaging issues of climate when air-conditioning was not affordable—opening up many different ways to look, even at ancient Rome, while also borrowing from India.

NR How has the dialogue between the vernacular and Modernism differed in terms of colonialism imposing a style on a place like India? And have you reflected on that in terms of power and control of a local architecture?

KJC That is a really an important question, and I don't think the Modernists were necessarily any better than the colonial architects; they, too, came in and imposed their style. Kahn was better, but Corb was not, although a lot of Indians were very happy with Chandigarh because he looked at very sophisticated Indian buildings—the Red Fort, in Delhi, and the Jantar Mantars, in Jaipur. I think there is a basic tension in architecture between those who have agency; the architect and the client have agency but so, ideally, should the people for whom the buildings are made.

NR How did Modernism become imbued with different political meanings as it evolved or landed in different places? Did it hold meaning everywhere the way it did in Europe, or was it evasive because of its universal purity?

KJC Modernism was celebrated as a utopian project. But in cities like Asmara, the capital of Eritrea, it boomed under the Italians while they used the city as a staging ground to capture Ethiopia. You can hardly imagine anything more ugly—besides World War II—than the Italian colonization of Ethiopia, complete with gas warfare. Nevertheless, it produced buildings that are very compelling to those of us interested in Modernism. These are, quite exceptionally, buildings that were designed mostly by architects, although, in these parts of the world, there is often a rich vernacular architecture of Modernism coming out of builders working closely with clients. But, in Asmara, there is a really interesting group of buildings by good Italian architects for all the wrong political reasons.

In India, it's about a fresh start after independence. Indians listened to traditional music and reinvented Indian classical dance as something for their daughters, not just for girls who had no alternative but to grow up within the temple. In the 1950s, Indians who

wore traditional clothes or the Nehru jacket were also extremely interested in Modern architecture, partly because the British had made such good use of India's earlier architectural heritage. There's a wonderful essay, published in Delhi just about at the time of independence, that talks about the New Haven train station—not the one we see today but the one by Henry Austin. It says that if Indian architecture can be turned into a New Haven train station in the middle of the nineteenth century, why shouldn't Indians be building Modern buildings? So, you get both a political association with independence and excitement about the new in this particular place, as opposed to other forms of cultural production in which the British had made fewer inroads. You get the sense that you can have a new world here.

NR Then there was the ubiquitous use of concrete, which was inexpensive, and Modernism became an international architecture.

KJC After World War II, in the West, you can no longer pay Italian stone carvers what you paid them to build the colleges at Yale, for example. And concrete is the perfect material to use in the third world because it's cheap and labor-intensive. You get amazing work in concrete from a builder-vernacular level all the way up to good architects experimenting with what can be done with it. It has been used by indigenous elites in places like Thailand as well as by people who clearly had an Italian or Classical European heritage.

NR You also studied with William Jordy before you went to UPenn for your PhD. How was he influential in terms of your expansionist history of Modernism?

KJC At Brown, I took two seminars with Jordy. I was also a slide librarian and, two or three mornings a week, worked very closely with him to get together his lectures. Then, I went to Penn and studied with David Brownlee and Renata Holod and, later, at Bryn Mawr, with Barbara Miller Lane. I think one of the really important things about having studied with so many of the major figures writing about architectural history across those years is that everyone told a different story—and so you had to write your own story out of the intersection of their sometimes contradictory ones.

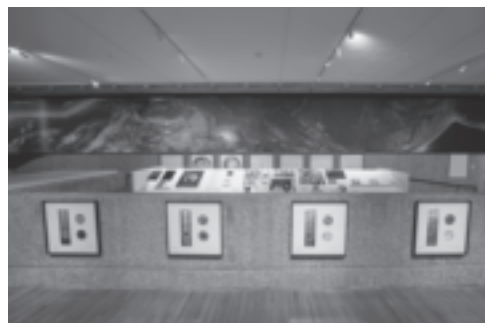
NR What's your next project, and what are you captivated by now?

KJC There are several different things I am working on, including a book on Louis Kahn. I'm also very interested in doing a project focusing on women—not just architects but also designers, painters—and the topic of migration, and how the possibility of moving around in space is potentially even more important for women than drawing from the life model. I am looking at the way Linda Nochlin talked about why there have been no great women artists. I want to go back to the late sixteenth century and begin by comparing Lavinia Fontana's and Peter Paul Rubens's depictions of Eleanor de' Medici and, then, bring it up through the twentieth century and beyond.

NR Why are you looking at this particular topic within feminist studies?

KJC There are several different things. The 1970s was a decade in which opportunities for women changed so dramatically in ten years, and, as a young woman, I thought they would continue to change at that pace. In fact, they haven't changed very much, and, as a feminist, I've always incorporated women—as designers, clients, builders, and laborers—into my classes, but I hadn't written very much about them until recently. Lately, I've spoken at recent conferences about Lilly Reich, Sonia Delaunay, and Margaret McDonald Macintosh. Since there has been much less progress than I anticipated, I would like to weigh in on creating a history that I know is there but is not appreciated enough.

City of 7 Billion



Installation of *City of 7 Billion* at the Yale Architecture Gallery, photographs by Richard House.

City of 7 Billion, an exhibition organized and designed by Joyce Hsiang (BA '99, MArch '03) and Bimal Mendis (BA '98, MArch '02), was on display at the Architecture Gallery from September 1 to November 21, 2015.

City of 7 Billion, an exhibition by Joyce Hsiang and Bimal Mendis, continues a modern tradition of projecting the dissolution of urban borders. Frank Lloyd Wright's Broadacre City (1932–1959) and Superstudio's Continuous Monument (1969) both offered scenarios for the endless expansion of urban infrastructure and development. Jean Gottman's *Megalopolis* (1961) conjured a city stretching all the way from Boston to Washington, D.C., and Henri Lefebvre theorized the "complete urbanization" of society (1970). More recent contributions to the idea of a world-metropolis include Saskia Sassen's *Global City*, the Urban Age Project's *Endless City*, and Neil Brenner's *Implosions/Explosions: Towards a Study of Planetary Urbanization*.

Hsiang and Mendis, who are instructors at the Yale School of Architecture and founding partners of Plan B Architecture and Urbanism, portray the world-city not as a metaphor or a prospect but as an existing reality. Their models and drawings, realized with the help of a team of students and inspired by the ideas of Peter Sloterdijk, define the city as a "volumetric bubble" that includes the mineral depths below, the gaseous heights above, and the watery margins offshore. Here, their vision of the world-city surpasses antecedents that dealt primarily with surface phenomena. *City of*

7 Billion shows a city without a face, either architectural or human. It contains no sign of buildings or architectural design as we usually think of it. It has no form apart from systems of geology, hydrology, infrastructure, resource, and energy flows. Most jarringly, the city contains no people, but only abstractions of population data and the systematic traces of modern civilization.

This conurbation is less an entity or a place than a collection of large-scale systems that govern the circulation of energy, minerals, gases, water, bodies, data, and human-made objects. Hsiang and Mendis's world-city takes the environment itself as a kind of megastructure that seamlessly blurs natural and technical systems. All this recalls something of Reyner Banham, but without the sense of a protected architectural envelope. Their planetary city is inseparable from the shifting land and the swirling clouds. Indeed, *City of 7 Billion* depicts the city not as an overlay upon the earth but as integral and coterminous with it. It takes for granted the epoch of human-driven environmental change, the Anthropocene, itself the subject of an architect-led research project and exhibition, *Anthropocene Observatory*, curated by John Palmesino, on display in Berlin and London in 2013.

City of 7 Billion almost seems postarchitectural, for it supersedes the traditional scale of architectural operations. Or it might be prearchitectural, in the sense that it prepares the terrain for an architecture yet to come. The exhibition set aside questions of urban form and cultural life in order to reveal the material and energy basis for urban civilization. Seen from the distance of outer space, individual buildings and

persons vanish into mere pixels of surface texture. Yet, this world-city is not devoid of architecture, even if it contains no trace of architectural form. Hsiang and Mendis transform the whole planet into an architectural field through disciplinary techniques of representation. Their sections, plans, axonometric projections, scale models, and perspective views reintroduce us to our own world as an architectural construct. Drawing does not grant autonomy, however: on the contrary, the human-made elements of the world-city are utterly interdependent with naturally occurring ones.

City of 7 Billion received the 2013 Latrobe Prize from the AIA College of Fellows. The prize came with a \$100,000 research grant, and the exhibition was displayed, in part, at the 2013 Shenzhen-Hong Kong Biennale of Urbanism and Architecture. Its 2015 installation at Yale School of Architecture was supported by grants from the Hines Research Fund for Advanced Sustainability and the Graham Foundation. The centerpiece of the six-part exhibition was a 52-foot-long model of the Earth's continents arranged into a single, sprawling supercontinent, as in Buckminster Fuller's Dymaxion map. Extruded vertical bars represented current and future population density, forming a secondary topography of peaks and valleys atop the physical topography. Clusters of needlelike extrusions marked the teeming "epicenters" of population, or what most people would call the world's largest cities. They formed something like a global skyline, but they did not represent buildings. These abstractions of data are the closest the exhibition came to showing the human beings who inhabit the titular city of seven billion.

The other three-dimensional component was a 14-foot-diameter globe titled "Sphere of the Unknown," suspended from the gallery ceiling. Part world-image, part network diagram, it could have been a trite piece of iconography if not for the rich information modeled all over its surface: transmission lines, shipping lanes, air routes, rail and road systems, topography, and bathymetry. The weblike striations seemed to suggest full territorial control, but Hsiang and Mendis invited viewers to draw the opposite conclusion. There remains "a tangible limit to human knowledge," they wrote in the exhibition notes, drawing a parallel with cartographic efforts from centuries past. They invoked the 2014 disappearance of Malaysia Airlines flight MH370 to suggest that human omniscience is only evidence and notes that Google Earth's seamless presentation, in fact, results from a "hybrid quilt" of images taken at different times. They might have added that some of today's surveys and virtual models of the world contain pockets of terra incognita in the form of blurred or obscured sites of strategic vulnerability.

One of the most fascinating parts of the exhibition was "Urban Cores," which sought the essence of the city far from cultural or commercial centers. In this case, the "cores" comprise cylindrical geological sections that are virtually extracted from far-flung mines, wells, nuclear-weapons testing sites, and petrochemical storage caverns, up to 30,000 feet below ground. The curators' argument is that "all urban centers are inextricably tethered to these unknown underworlds." There is no doubt that metropolis and hinterland fuel each other's development, though there does remain room to doubt the total conflation of the two. Hsiang and Mendis evidently conceived "Urban Cores" as a three-dimensional exhibit of cylinders over ten feet high. For lack of funds or time, they converted the concept into drawings. Even in a two-dimensional state, these studies beautifully reveal latent geological signatures of urban civilization.

The fourth piece, "Scenes from the Horizon," was a continuous 255-foot-long banner of landscape imagery wrapped around the perimeter of the gallery. Its format was reminiscent of old-fashioned scroll paintings, while its scenery recalled sci-fi

films and *Cosmos*-style documentaries. It portrayed a voyage through undersea mountain ranges and outer-atmosphere cloud formations—or what the curators call "a vertical gradient of urbanization." The imagery of this thickened horizon, though alluring, was a little facile, except for an amazing 12-foot-tall section view through the Earth's crust and atmosphere showing different activities occurring at different altitudes—for example, oil wells several thousand feet below sea level, commercial airplanes at six miles above sea level, and low-orbit satellites at 440 miles up.

The bread-and-butter of the exhibition was the "Drawing Set," in which Hsiang and Mendis converted large amounts of geodata into representations of architectural systems. The framed black-on-white prints, evoking fine architectural ink drawings of a bygone era, pictured the settled Earth as a giant work of architecture seen from outer space. For example, a "plumbing elevation" showed rivers and lakes, an "electrical elevation" indicated infrastructure of fuel extraction and production, and a "mechanical elevation" depicted typhoons that push and pull vast amounts of pressured air as if they were a gargantuan HVAC system. The implication is that self-organizing climatic systems are all but interchangeable with human-made infrastructural systems and that architecture and urbanism should be understood in terms of such systems.

In the sixth section, "Models of the World," Hsiang and Mendis returned properly to the role of curators by assembling a collection of other perspectives from the field: texts, drawings, animations, and other media from various thinkers and practitioners, many of whom participated in a symposium held at Yale in October 2015 (see review page 8). In contrast to the sections exhibiting the curators' own work, this one included an eclectic variety of materials, sometimes feeling more like a bibliography than an exhibition. Nonetheless, Hsiang and Mendis deserve credit for attempting to both gather an intellectual conversation and contribute to that conversation with a wealth of original content.

The exhibition's resolute emphasis on data made a strong case for urbanization as a systematic phenomenon but left unresolved the role of architecture within these systems. The revival of systems thinking also calls for a reminder of the criticism that the architects of Team 10 leveled at CIAM in the 1950s: that the city consists of important factors beyond schematic "functions" such as circulation. How do large-scale systems relate to everyday life and culture? The *City of 7 Billion* does not address such questions, but that does not necessarily mean that Mendis and Hsiang intend to exclude them from consideration. The looming threats of climate change and international conflict are prodding a new generation of architects to focus on extradisiplinary fields such as geoscience and geopolitics, calling into question the scope and nature of architectural design. Hsiang and Mendis's exhibit ventured into these fields and came back not with an answer but with a provisional strategy for engaging with global systems: in short, territory plus data can be turned into potential architecture by virtue of superscale representations. Their meticulous investigation confirms the tenuousness of the Anthropocene epoch. The ad hoc world-city of the twenty-first century is probably more vulnerable than its predecessors to environmental and geopolitical catastrophes. *City of 7 Billion* did not quite make the case that the world today constitutes one big city, but it beautifully illustrated the connections that bind the world together.

—Gideon Fink Shapiro
Shapiro is a postdoctoral associate at the Yale Digital Humanities Lab. He earned a PhD in architecture from the University of Pennsylvania.

The We and the World:

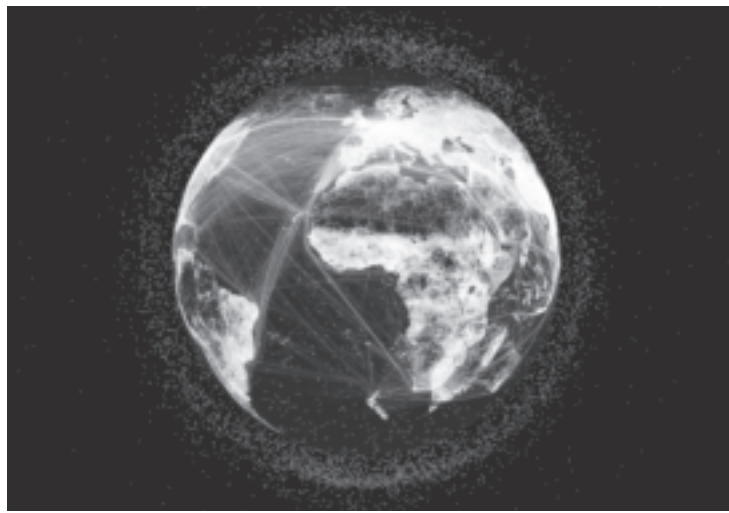
The J. Irwin Miller symposium, "A Constructed World," was held from October 1 to October 3 and organized by assistant professors Bimal Mendis and Joyce Hsiang, in conjunction with the exhibition *City of 7 Billion*, on display in the Architecture Gallery.

In his landmark 1966 essay "The Economics of the Coming Spaceship Earth," Kenneth Boulding, a pioneer in the field of environmental economics, began by claiming that "we are now in the middle of a long process of transition of the nature of the image which man has of himself and his environment." He went on to assert that a dramatic change was taking place: a shift from the "cowboy economy" and the image of an endless frontier—where there was always somewhere to go if resources ran out or social structures failed and where there was no reason to be concerned about potential limits impacting social patterns—to a "spaceship economy" in which, as he wrote, "man has been accustoming himself to the notion of the *spherical* earth and a closed *sphere* of human activity," the world as a closed system "without unlimited reservoirs of anything."

Two relevant issues stand out from Boulding's essay, both of which were evident at "A Constructed World," a conference held at the Yale School of Architecture on October 1–3, 2015, and organized by assistant professors Joyce Hsiang and Bimal Mendis. First, are there real physical limits to material resources and economic expansion, and, if so, what can be done about them? In his own time, Boulding's premise of the closed system came under much analysis and criticism, even in the period when he worked for the think tank Resources for the Future, a group of economists and scholars that, since the mid-1950s, has been looking at how difficulties in resource extraction could impact global economic and political systems. Boulding's viewpoint was not the dominant one; another economist, Harold Barnett, had proposed, in 1959, that "the threat of economic resource scarcity," though in itself illusory, is an important driver for the technological innovation leading to the more efficient use of fossil fuels and other limited resources. In other words, the image of a closed system was an important instigator to technological innovation, which would keep pushing those frontiers further into the future.

As the convening of "A Constructed World" suggests, these debates have returned around the emergence of the new Anthropocene, a geological epoch, which is characterized by humans operating as a geological force on the planet. Architects are increasingly implicated in questions related to the carrying capacity of the Earth and, perhaps even more so, the potential for human activities to remake an ecological world so that it is more amenable to existing social and economic patterns. A recent "eco-modernist manifesto," authored by scholars and environmental activists including Linus Blomqvist, Stewart Brand, Ted Nordhaus, Michael Shellenberger, and Rachel Pritzker, operates on the premise that "human prosperity and an ecologically viable planet are not only possible, but also inseparable." "Humanity's extraordinary powers," the authors insist, can be used in "service of creating a good Anthropocene." This is in contrast to much scholarship in the sciences and humanities that has seen the Anthropocene as a discursive intervention that can raise awareness of and quicken the process toward reducing ecological footprints, slowing consumption and economic growth, and generally changing social patterns to mitigate their impact on an already damaged planet.

Architecture has become increasingly invested in both the technologies of energy efficiency—and, thus, of stretching out the viability of existing resources—and the articulation of cultural attitudes in the context of persistent environmental threats. It is beyond technologies of efficiency that the design fields have gained some purchase on recurring debates between neo-Malthusians and their detractors, between the "good" and the "bad" Anthropocene. To some, architects



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have long resisted the appeal to lead in the realm of both material and speculative engagements with environmental pressures; however, as these pressures become more acute—if the "Constructed World" conference is any indication—it becomes increasingly clear that some architects have been here all along, and a fertile field for the discourse has been laid.

Parallel to the symposium was the exhibition *City of 7 Billion* (see page 7), also curated by Mendis and Hsiang, who opened the conference with a presentation of their research, which had formed the framework for both exhibition and discussion. Most compelling in their discussion of data-rich imagery of global ecological and economic systems was the intersection between architectural capacities to produce speculative images about "the relationship between man and environment" and the imperative to strengthen engagements across fields. The imagery portends an urgent situation in which architects are called on to examine their discipline in new ways—not just to make cooler images, though why not, but also to inform those images with more precise data, with a better understanding of media and its effects, and with careful consideration for how images of possible futures can facilitate or resist the material changes that they imply.

The conference took on these issues directly, with presentations from a range of different fields—from economics to cartography—all concerned with understanding the import of recognizing the world as a constructed entity that is subject to, and now, perhaps, even more available for human intervention. The first panel, "Surveys," was one of the richest. William Rankin, a Yale historian of science, in "Coordinating the World: Graticule, Grid, and GPS," presented a fascinating history of the transformation of mapping systems from an abstract system of coordinates to the all-over data of GPS and the "embedded subjectivity," as he called it, that these new means of understanding geographic contours and differences imply. The material resonated across the subsequent discussions in the panel. Kathryn Sullivan, Under Secretary of Commerce for Oceans and Atmosphere and NOAA Administrator, in "Resilient by Design: The Role of Environmental Intelligence," explored the pressures of the Anthropocene from a multi-planetary perspective, full of familiar platitudes about the need for immediate social change, but reframed according to an insistence that careful attention to biotic systems will lead to new knowledge. Aleh Tsyvinski, of Yale, in "The Constructed World of Economics," managed to make amusing the bare fact that no one wants to pay the price entailed by a real reduction in carbon emissions. By making the audience hypothetically commit to paying according to how much we cared about the environment, a number of us faced the reality of a hypothetical multi-thousand-dollar flight to California—should we want to not only offset emissions but also compensate for other passengers and other particulates. At the end of this first panel, important questions from the audience framed the discussions of the next two days: Where do politics lie in these accounts? How do we encounter environmental threat and economic inequity simultaneously? What is at stake in refining our views of the world, our

understanding of biology, and our economic models? Who is this "we" that is being invoked, and to what end?

A number of compelling histories followed in the sessions "Demolition" and "Excavation." Lucia Allais, an architectural historian from Princeton, in "Designs of Destruction," explored the terms by which ancient monumental architecture was an important medium for the elaboration of global bureaucracy and dependent upon the formalization of standards. The League of Nations and the United Nations, which grew from the first, were both essential to, and dependent on, the organization of temporality in both the abstract sense and the bare condition that a major innovation of these institutions was the coming together of global leaders. Constructing a world, indeed, in the face of the decay of ancient monuments. Pierre Bélanger, associate professor of landscape architecture at Harvard's GSD, with "Deterritorialization: Postmodern Ecology and the Emergence of Urbanism after 1993," followed with an idiosyncratic presentation of 1993 as a year in which something significant changed. He referenced a range of important publications on infrastructure and architectural theory—remarking, in particular, on the importance of Keller Easterling's work and the establishment of a number of women in prominent positions in the field. Bélanger identified the increased acknowledgment of the city as a system of systems, corporations that have GDPs larger than countries, and increasing importance of soft infrastructure, and argued that the scale of architectural operations has approached the regional without adequate assessment of how this shift transforms the practices and principles of the field.

Bélanger's presentation also reiterated, if not reified, the parochial sense of the architectural "we." He repeatedly insisted that "we" misrecognized, took the wrong opportunity, or inadequately interpreted some phenomena—from 1993—as if all architects emerge from a similar background and aspire to a similar future. This struck an odd chord in a conference that was explicitly extra-architectural. On a wider scale, the question of the "we"—in Boulding's formulation, the *anthropos* in the "Anthropocene"—and the implicit return to species showing, after decades of careful arguments regarding the unevenness of modernity and its effects, a need to make the imperative of the Anthropocene more specific.

The conference was ambitious in its pursuit of fruitful interconnections and new kinds of knowledge directed at architects but not proscribed by the traditional limitations of the field. In this context, the presentation by Mark Williams, a paleobiologist from the University of Leicester and one of a handful of scientists, along with Jan Zalasiewicz and others, who has sought to popularize and normalize the Anthropocene thesis. The seminal point in his talk, "Cities Considered as Trace Fossil Systems," was that the city of seven billion, or any other city, is the means through which human life can register across a geological time scale. Introducing the concept of the "technofossil," Williams sought to clarify that urban agglomerations leave traces across millennia and that these signals brought the human species into contact with a scale of systemic effects—a capacity, as he put it, to dominate the



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biosphere that far exceeds any other biotic system. The city is our crucible: a test and an opportunity not only for the present but also as a record for millennia to come. All the same, there was an unspoken imperative embedded in his comments: because humans have produced cities that will leave geological traces, Williams argued, cities operate as geological beings. So what opportunities does this portend?

Historian and Columbia GSAPP dean emeritus Mark Wigley also sought to operate across time scales in his discussion in "Excavating the Future," of the radio as a sort of antithesis of architecture that helped designers and others to see the world on completely new terms—or at least to hear it and extrapolate a visual model of time, space, and atmosphere that would have been insensible before the communication revolutions of the twentieth century. As usual, Wigley's presentation was as entertaining as it was erudite, drawing not only on Buckminster Fuller, the subject of his most recent book, but also on *2001: A Space Odyssey*, the blue marble images in the *Whole Earth Catalog*, and the architectural visions of Constant and Friedman. Along the way, he helped the audience recognize that architectural attempts to not only see but design the world were essential to the late-twentieth-century expansions of Modernism. Closing the panel, Liam Young, of the Architectural Association, presented a self-absorbed video dream sequence in "City Everywhere: Kim Kardashian and the Dark Side of the Screen," which was a low point of the event. It represented a kind of imagistic excess and collapse into entertainment-derived production values that felt, despite his facility with an iPhone, much more twentieth than twenty-first century. It might have gone down better after the evening's round of martinis.

Closing Friday's discussions, the keynote lecture was by renowned German philosopher Peter Sloterdijk, of the Karlsruhe University of Arts & Design, whose formulation of a philosophy of cosmopolitanism around the figures of spheres, bubbles, and forms suggested a provocative set of interconnections with the conferences topics. He has been introduced to architecture, in part, through his imperatives that "the world must itself be construed as having the character of a house" and that the relationship of people in the West "to the world as a whole is that of inhabitants in a crowded building called cosmos." (Kenneth Boulding, "The Economics of the Coming Spaceship Earth.") Sloterdijk has been well read and discussed at Yale, and his comments resonated across a number of the day's discussions. The force and complexity of his theory was, however, a bit lost in the humility and gentleness of his demeanor. He projected a number of images to suggest different ways in which the image of the world, and human knowledge of it, has transformed since the Classical period and how these images have suggested new alignments between ethics and practice.

The second day started with the same level of energy as the first in another diverse and compelling panel, "Scaffolding." Nicholas de Monchaux, an architect from U.C. Berkeley, presented, in "Local Code," his research on the spacesuit and excerpts from a forthcoming account of codes, data, and the realities of living simultaneously in the real and virtual territory. As much as the

“A Constructed World”



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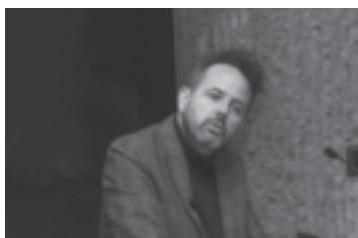
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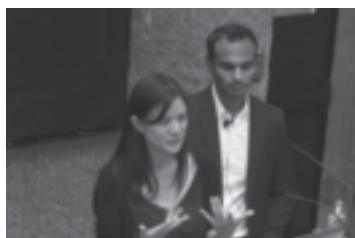
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1. William Rankin, networks of the globe.
2. Town of Shimabara, Nagasaki Prefecture, Kyushu, SW Japan, buried by the volcano on the island of Kyushu in 1991, courtesy Mark Williams.
3. Kathryn Sullivan, William Rankin, Aleh Tsyvinksi, with Dana Tomlin at the podium.

4. Mark Williams
5. Peter Sloterdijk
6. Nicholas de Monchaux, Clara Irazabal, Annabel Wharton with Phillip Bernstein
7. Neil Brenner
8. Tim Ingold

9. Lucia Allias and Pierre Bélanger with Elihu Rubin at the podium.
10. Mark Wigley
11. Clara Irazabal
12. John Palmesino
13. Aihwa Ong

14. Adam Lowe
15. Liam Young
16. Benjamin Bratton
17. Hashim Sarkis
18. Bimal Mendis and Joyce Hsiang

spacesuit served as a technology allowing for a different way of inhabiting the universe, so humans, he proposed, remade themselves in order to live in space—an important reflection of the embedded assumptions of a “constructed world” that also necessarily constructs new humans. The first spacesuits were bespoke products that intensified a universe of systems knowledge. Clara Irazabal, of Columbia’s GSAPP, followed with an intricate description of the work she and her colleagues have been doing in Latin America in her talk “Transbordering Planning.” Following on her work questioning the role and effectiveness of urban-planning models in the global south, the project brought conceptual frameworks into real-world conditions, exposing costs and benefits. Her community partnerships, self-build communities, and other, similar practices are constructing worlds with intricate attention to gender and economic inequity. Annabel Wharton, professor of art history at Duke University, argued for a more nuanced understanding of “scaffold” and “model” as conceptual frameworks for producing scholarship and design. Both terms were seen to be provocative for their multiple meanings, though, in the end, it seemed that the latter was privileged for its inevitable nature of process and for its capacity, as both object and figure of thought, to be deployed tactically. A vibrant discussion followed in which Wharton’s intervention was debated for the ways in which these different figures re-cast the past and future of designed interventions, rescripting possibilities for infrastructural engagement that had been on the table since the previous day’s sessions.

Saturday’s second session, “Framing,” was another high point. John Palmesino, of London-based design research firm Territorial Agency—whose project “The Anthropocene Observatory” was one of the richest outcomes of the elaborate “Anthropocene Project” at

the Haus der Kultur der Welt, in Berlin, in 2014—presented a recent project about the coast of Europe. Reframing our perception of European geography through images that disrupt familiar viewing methods—including torqued globes and data-driven mapping perspectives—the project makes an important gesture toward opening up the social and material basis of territoriality to new forms of intervention. This was followed by Neil Brenner’s presentation of the work of his research lab at Harvard focusing on “Planetary Urbanism.” How do distinctions of urban and non-urban continue to serve fields in which the visualization of constructed worlds is paramount? What other forms of visualization are possible? Brenner’s proposal was quite straightforward: Countervisualization can allow for more precise analyses of the accelerated geo-economic restructuring that has been taking place over the past few decades, especially with regard to the broad diffusion of the urban around the globe. But, of course, there is much more at stake: Treating the planet as an urban construct threatens to integrate the “good Anthropocene” discourse into that of the technofossil, where a critical capacity to understand human impact on the globe is minimized, if not discouraged. Brenner avoided this trap, arguing that the analytics he proposed could prove useful to ongoing struggles for collective engagement.

Anthropologist Tim Ingold of the University of Aberdeen closed the panel with an engaging discussion of humans as “exhabitants” of the Earth’s fragile crust. Using the chalkboard(!), he diagrammed a number of ways to visualize the world, from children’s drawings to scientific images, and contrasted the planetary with the earthly to indicate the difficulty of seeing humans within our standard conception of the globe. This was an urban architectural argument—recognizing ourselves as exhabitants, distinct from earthly life but not removed

from it, occupying an interstitial space both above the earth and implicated in the movements and management of the earth and its systems.

The final session, “Assemblies,” sought to establish a ground for a more creative approach to the knowledge of consequences pervading our historical moment of the Anthropocene. Artist Adam Lowe, a member of the interdisciplinary group Factum Arte, presented a number of innovative means of visualizing globes. Harkening back to the revolution inspired by Buckminster Fuller’s Dymaxion project, Lowe’s presentation brought to the fore an aspect of the symposium that was as much about seeing as it was about constructing the globe. Inverting the dynamic relationship between land and sea—and the projections and interventions this entails—leads to a method for engaging with the processes, as Lowe put it, through which our understanding of the environment has been constructed. Aihwa Ong, an anthropologist from Berkeley, in her talk, “City of 1 Billion,” discussed her research on Beijing in which she used visual tools to understand complex changes in citizenship, identity, and biology and to critique the premise of the global city.

Benjamin Bratton, a historian and theorist from UCSD, developed the compelling thesis from his forthcoming book, *The Stack: On Software and Sovereignty*, which proposes the “stack” as a figure for understanding the multilayered structure of the seemingly all-over nature of software platforms. Focused on the planetary scale of computation, Bratton argued that a new understanding of space is needed to encompass both the physical and the virtual, as well as the frameworks of program and code, border and wall, and other seeming anachronisms that influence how we think through spatial possibilities. Filled with provocative insights, the talk interwove design aesthetics with projective ethics and sought to

disentangle, for the purpose of analysis, geopolitics, information, and material threats, if only to recognize the absolute nature of their entanglements. Bratton’s contribution was a welcome reminder of the complexity of the symposium’s project: how to consider a new means for design in a world that is increasingly reliant on it.

A closing address presented by Hashim Sarkis, dean of architecture at MIT, elegantly brought the conference back to some of its central themes: the capacity for architects to see the world; why it is important for architects to do so; and the complexity of negotiating between heterogeneous and homogenous perspectives in the field and on the practices—images, buildings, and technologies—that it produces. Sarkis carefully led a discussion of Le Corbusier’s early images, which approached a world-view in a period when such visions were constrained both by data, or the lack thereof, and by the need to invent new methods of representation. His presentation helped to clarify that architects have tended—at least since early Modernism, if not long before—to design the world on terms that are always deeply enmeshed in the priorities and principles of concerns articulated outside and alongside the field. The architectural capacity to see the world is tantamount to the ability of a new human species, redefined amid the pressures of the Anthropocene, to find effective ways to reconstruct it.

Sarkis’s presentation also made clear that the importance of the symposium was not only in questioning the role of the architect in socioenvironmental change but also what new forms of architectural discourse will emerge as the ambiguities in the constructed nature of the world—between the good Anthropocene and the threats of species decline—come to the forefront even more. Indeed, debate over the future of cities as a means to engage the plight of humanity is certainly a growth industry. The organizers of the conference must be congratulated for their boldness in bringing together such a diverse range of scholars and practitioners. At the same time, the precise relationship between economic knowledge, astronomical detail, and prospects for the future city remained a bit vague. We do not, of course, rely on symposia to “solve problems”; rather, they often reveal the aporias that drive future research: in this case, developing more effective means of communication between architecture and its new, adjacent fields—economics as much as art history, climate science as much as cinematography—seemed to be the goal, and a worthwhile one.

Some virtual programs that accompanied the event were also compelling. Over the fall semester, “A Constructed World” was supplemented by the conferences “Conflict Shorelines,” at Princeton, and “The Scales of Environment,” at Columbia GSAPP—demonstrating a wave of interest, perhaps even a sea change, in the willingness for architecture to take the climate-change issue head on. All three of these conferences combined educating architects as to the complications the building industry faces in adjusting to climate change—the stark realities—and the cultural transformations that are possible and already underway, either at the scale of the planet or the community center. All of this reinforces the importance of reaching out to other fields, as this Yale symposium did, to expand upon both the “we” and the worlds constructed in architectural discourse.

—Daniel Barber
Barber (MED ’05) is an assistant professor at the University of Pennsylvania School of Design, the Currie C. and Thomas A. Barron Visiting Professor in the Environment and Humanities, Princeton Environmental Institute (2015–16), and the Alexander von Humboldt Foundation Research Fellow, Rachel Carson Center for Environment and Society.

Celebrating 100 Years at Yale



Pedagogy and Place on display at the Yale Architecture Gallery, photographs by Richard House.

Pedagogy and Place

Pedagogy and Place: Celebrating 100 Years of Architecture Education at Yale is on display at the Yale School of Architecture Gallery through May 7, 2016.

Mother Love

Rudolph Hall is currently the setting for a fascinating exhibition on the history of the architecture school, *Pedagogy and Place: Celebrating 100 Years of Architecture Education at Yale*. Curated by Robert A. M. Stern ('65), Dean and J. M. Hoppin Professor and Jimmy Stamp (MED '11), an architectural writer, the show unpacks the distinctive story of Yale's take on how to educate architects. For this enlightening and upbeat survey of architectural learning at one of the country's most important design schools, the curators amassed a formidable array of archival material. As a result, the exhibition is nothing short of a revelation.

Designed by the curators in collaboration with exhibition director Alfie Koetter ('11), the display occupies the central space of the Architecture Gallery and is composed of four freestanding walls, each presenting a chapter in the school's history, from the origins of the program, modeled on the French *École des Beaux-Arts*, through the influence of the Bauhaus and continuing on to postwar Modernism, Brutalism, the rise and waning of Post-Modernism, and concluding with themes of rebuilding and renewal during Stern's nearly twenty-year tenure as dean. Visitors experience the installation in a clockwise spiral, a subtle pathway alluding to the diagonal vistas Rudolph introduced into his orthogonal interior volumes. The concentric spiral sequence also gives the impression of progressing ever more deeply into the school's history. Surrounding the central panels are four long vitrines that present supplemental archival material, in addition to continuous timelines highlighting significant events and personalities over the years. The curators took great pains to present student work—largely drawings—from the school's ten decades, and the selection of designs highlights the diversity of the work coming out of each period. Short videos and brief wall texts presenting the major themes are excellent models of how to convey dense information concisely. In tandem with the main exhibition, the gallery's side trays hold a secondary survey of thirty schools that emphasizes the importance of physical settings in architectural education, with drawings of the school's buildings, by graduate students researched during Stern's seminar "Pedagogy and Place."

The exhibition *Pedagogy and Place* embodies three separate intentions. The first is to present the history of architectural education at Yale as a consistent narrative. The second is to embed this story in the succession of physical settings in which teaching and learning took place to make the case that school buildings are "built pedagogy." The last is to argue for a distinctive set of principles that has characterized

architectural education at Yale, making it unique among design schools.

As a history, the exhibition is an unqualified success. The curators filled a significant void in scholarship by clarifying the story of architectural education at Yale. Previously, information on Yale's program was available only in pieces, such as a few pages in Stern's 1975 monograph on George Howe and his 1974 essay in *Oppositions* 4, "Yale 1950–1965"; essays in *Perspecta* 29; Eve Blau's research for the school's 2000–01 exhibition *Architecture or Revolution: Charles Moore and Yale in the Late 1960s*; research on Robert Venturi, Denise Scott-Brown, and Steven Izenour's "Learning from Las Vegas" studio; the 2001 exhibition *New Blue*; the rededication of Rudolph Hall in 2008; and various articles in *Constructs*. Even the 2012 volume *Educating Architects: Three Centuries of Architectural Education in North America*, edited by Joan Ockman, includes only scattered references to Yale. The origins and early years of the program seemed particularly shrouded in mystery, a fact I came across while researching my book *The Yale Building Project: The First 40 Years*. Consequently, the compelling documentation and persuasive interpretation presented by Stern and Stamp form a scholarly milestone that will be further illuminated in a forthcoming volume with Yale University Press with the same title.

Under the rubric "An American Beaux-Arts, 1916–1947," Stern and Stamp show how the school began as a department within Yale's School of Fine Arts, which had opened in Street Hall in 1869. It was the country's first art school to be affiliated with an institution of higher learning. The director of the School of Fine Arts, painter John Ferguson Weir, was a "fierce advocate" for teaching architecture alongside courses in painting and sculpture, setting the theme of the union of the arts within a humanistic university that would characterize Yale in the forthcoming decades. In 1916, the university formalized a degree-granting department with Everett Victor Meeks as chairman, a position he would hold for thirty years. A graduate of Yale College and the *École des Beaux-Arts*, Meeks saw Yale's program as an American successor to the French academy and was keen to hire French-trained American architects as instructors. In this section the exhibit includes Beaux Arts-style drawings by student Leslie Cheek Jr., in addition to renderings and designs by Eero Saarinen that adumbrate the stirrings of Modernism within the school. While Meeks personally and professionally preferred academic historicism, he nevertheless invited Modernist practitioners such as Raymond Hood and Wallace Harrison to teach, setting a precedent for pluralism, which the curators highlighted as Yale's central contribution to architectural education.

The next section, "An American Bauhaus? 1947–1958," is equally informative and even more provocative. From 1949 to 1950, Charles Sawyer, the dean of the School of Fine Arts, hired two important educators: the early Modernist George Howe, to lead the architecture department, and former Bauhaus master Josef Albers, as

chairman of the art department. The arrival of Howe and Albers marked the beginning of the university's ascendancy in the visual arts, and the curators asked whether Yale, and not Harvard, should be considered the American Bauhaus. With Albers tailoring a version of Johannes Itten's renowned *Vorkurs* for Yale, the school cultivated a culture of making, with strong parallels to the Bauhaus. I was not finally convinced by the proposition, however, in light of the fact that a central tenet of Vincent Scully's teaching was a critique of Bauhaus pictorialism in favor of the more humanistic, bodily-based architecture of Le Corbusier. Nevertheless, the curators make their case well, showing how "Yale was poised to take on the legacy of a European school ravaged by war." Albers shaped Yale's Basic Design curriculum along Bauhaus lines, while Howe brought three important architects into the school: Philip Johnson, Louis Kahn, and Eugene Nalle. One of the revelations of the exhibition was the display of construction drawings prepared by students under Nalle, including stunning details of the assembly sequence of a wood pavilion and cross sections of timbers indicating the milling of individual wood members. Nalle's hands-on constructional pedagogy contrasted with the erudite historical knowledge of Johnson—another example of Yale's pluralist teaching. The section also discusses Kahn's 1953 design of the Yale University Art Gallery and Design Center, which originally included studios for architecture students on the fourth floor and printmaking studios in the basement. It was a building that seemed to fulfill Weir's hope that all the arts could be taught under one roof at Yale.

The following section, "A Time of Heroics, 1958–1965," is the exhibition's fulcrum, for it focuses on Paul Rudolph's dual role as educator and designer of the Art & Architecture Building of 1963, the fullest manifestation of the curators' themes of "pedagogy" and "place." Describing the corduroy concrete building as "a poured-in-place pedagogy," Stern and Stamp explain how Rudolph sought to foster "a common understanding" among artists, sculptors, and architects by housing their studios and classrooms in one building. Reality, of course, turned out to be complex and contradictory, as many artists objected to the often cramped spaces allotted them, and some found Rudolph's masterpiece off-putting, if not authoritarian. Following this line of criticism, the exhibition includes a shocking interview with M. J. Long, who described how Rudolph and Johnson, playing off each other at reviews, would sometimes make snide comments that she found "poisonous" to students, some of whom were "scarred for life." Such a negative assessment threatens to undermine the very project of an exhibition devoted to the theme of teaching. By contrast, in an interview that reasserted the role of pluralism in the school's teaching, a positive appreciation of Rudolph as an educator was conveyed by Allan Greenberg, who acknowledged how Rudolph made him aware of the beauty of James Gamble Rogers's courtyards at Yale. The student work on display in this section—including drawings by Stanley Tigerman, Norman Foster with

Richard Rogers, and Marshall D. Meyers—showed the high quality of design during Rudolph's tenure. A 1963 photograph of architecture students at their drafting tables in the double-height volume of Rudolph's A&A Building, the sculpture of Minerva presiding off-center, presented the single most compelling image of a space for architectural learning in the entire exhibition. A generously proportioned space and, amply illuminated by daylight, Rudolph's central volume allows for both individualism and community in an optimistic and confident way.

After heroics came antiheroics, as shown in the next section, "Architecture and Revolution, 1965–1971." Focusing on the era of student activism in the late 1960s and early 1970s, the section is, literally, bursting with archival material. A lot happened during Charles W. Moore's tenure as chairman and, later, as the program's first dean, once the architecture department became a graduate school independent of the art department. The wall panel and vitrines are packed to capacity with photogenic images from "the most tumultuous period in the school's history," an era capped by the 1969 fire that severely damaged Rudolph Hall, "leaving wounds that would take more than thirty years to heal," according to the curators. In a video interview, Turner Brooks emphasized what the Post-Modernist Moore was opposed to in Rudolph's building, but what I found missing in this section was a statement of the positive principles that undergirded Moore's teaching. Fuller information on Moore and Kent Bloomer's revamping of the first-year design curriculum would have been helpful, tying Moore to the founding of the first-year building project as part of a pedagogic continuum. "Building as a verb" was Moore and Bloomer's pithy motto for their new ethos. The section is, nevertheless, a visual high point of the show, not just for the photographs of protests and demonstrations but also for the level of graphic experimentation in student work, such as Doug Michels's snappy design for TRACK Housing and Daniel Scully's groovy supergraphics for the elevator cabs in the A&A Building.

The school lost some steam after the intensity of the Moore era, but that was true of the country as a whole after the late 1960s. The years that Herman D. J. Spiegel, Cesar Pelli, Martin Gehner, Thomas Beeby, Alexander Purves, and Fred Koetter served as deans are covered in sections characterized by precise documentation of their various mandates and achievements. What is perhaps most notable during those years is the continued visual skillfulness of the student work, manifested in outstanding drawings by Marti Cowan, Brian Healy, Marion Weiss, and Roberto de Alba. Stern and Stamp also observe that it was a largely student initiative that led to the renewed appreciation of Rudolph's design, a conceptual breakthrough that preceded efforts to repair and restore the structure.

The exhibit ends on a high note, with the concluding section devoted to the past eighteen years, during which Stern, as dean, has presided over another important era in the school's history. The timeline in this section is especially full of milestones and achievements, ranging from the exemplary restoration of Rudolph Hall, the building of the Loria Center for Art History, the founding of a doctoral program, funding for digital initiatives, and an exponential increase in scholarships, publications, and faculty appointments, all of which suggests that energy, as well as pluralism, is in the Yale mode. "Ideals without Ideology" is Stern's own update of the school's longstanding inclusive style of teaching. At its best moments, the exhibition made clear how Yale has been a stalwart defender of pluralism in architectural education; curiously, however, this commitment to pluralism seems to have been most evident in educators with the strongest personalities or clearest positions. The abundance of compelling material on display give visitors a cohesive portrait of a distinctive school, notable for its vital role in the most significant events in architecture for the past century. The affection the curators have for their subject is evident and, presumably, will be apparent in their forthcoming book.

—Richard W. Hayes
Hayes ('86) is a New York-based architect and author of *The Yale Building Project: The First 40 Years*. He is currently working on research about Charles Moore's years at Yale.

Symposium



Yale students in the fabrication laboratory, 2015.

Learning/Doing/Thinking: Educating Architects in the 21st Century

The J. Irwin Miller symposium “Learning/Doing/Thinking: Educating Architects in the 21st Century” will be convened from April 14–16, 2016, to celebrate one hundred years of architecture education at Yale. It will bring together scholars, educators, architects, and administrators to evaluate inherited models, discuss current trends, and speculate about

future challenges of architectural education. Acknowledging that architectural education exists at the crossroads of disciplinary, technological, and social changes, the symposium will explore the following issues: What are the major historical models and formats of educational methods? How have disciplinary shifts changed architectural

education at various historical moments? What is the ideal balance between critical thinking and learning essential skills and information for practice?

The symposium, organized by associate professor Eeva-Liisa Pelkonen (MED '94), with PhD candidates Anya Bokov and Surry Schlabs, will open with a keynote lecture by the School of Architecture's departing dean, Robert A. M. Stern. He will discuss the research for his new book *Pedagogy and Place: 100 Years of Architecture Education at Yale*, coauthored with Jimmy Stamp (MED '11), which is the basis for an eponymous exhibition that will be open through May 8, 2016 (see review, page 10).

Bradley Horn (NYIT) will moderate the first panel discussion, with educators Pier Vittorio Aureli (Architectural Association and Yale), Mabel Wilson (Columbia), Robert Somol (University of Illinois at Chicago), Ranya Ghosn (MIT), and Liam Young (Architectural Association) who will discuss their ideas on the subject. In the afternoon, attention will shift to dominant models and institutional frameworks, with Barry Bergdoll (Columbia), Antoine Picon (Harvard), and Lara Shrijver (University of Antwerp) discussing, respectively, the École des Beaux-Arts, the idea of the polytechnic, and the Bauhaus, moderated by Yale's Alan Plattus. The following panel, moderated by doctoral candidate Anya Bokov, will debate different models and institutional frameworks for teaching architecture, such as the apprentice-master class model and the institute-think-tank model, as well as ways of using exhibitions as educational platforms. The presenters will include Martino Stierli (MoMA), Kim Foerster (ETH),

and Nikolaus Hirsch. Anthony Vidler, the Vincent Scully Visiting Professor in the History of Architecture, will deliver Friday night's keynote, “Architecture in an Expanded Field.”

Saturday morning will open with a panel focusing on different “turns” that have broadened our understanding of what architects do at critical historical moments as well as the scope of architectural education. Tom Avermaete (TU Delft) will discuss the urban turn; Daniel Barber (UPenn) will focus on the environmental turn, and Mark Jarzombek (MIT) will discuss the theoretical turn, moderated by Marta Caldeira (Yale). The final session will include Pekka Heikkinen (Technical University of Helsinki), Anna Dyson (Rensselaer Polytechnic), and Eve Blau (Harvard), who will discuss innovative ways to integrate design-build, technology, and travel into contemporary architectural education.

The symposium will be concluded with a discussion, moderated by Yale professor Michelle Addington, among deans Amale Andraos (Columbia), Monica Ponce de Leon (Princeton), Mohsen Mostafavi (Harvard), Hashim Sarkis (MIT), Brett Steele (Architectural Association), and Jennifer Wolch (UC Berkeley) on the challenges facing architectural education in the twenty-first century. Deborah Berke, newly appointed dean of Yale School of Architecture, will offer the final remarks.

—Eeva-Liisa Pelkonen
Pelkonen (MED '94) is an associate professor has directed the MED program since 2002. She is editor most recently of the book, *Exhibiting Architecture: A Paradox?*.

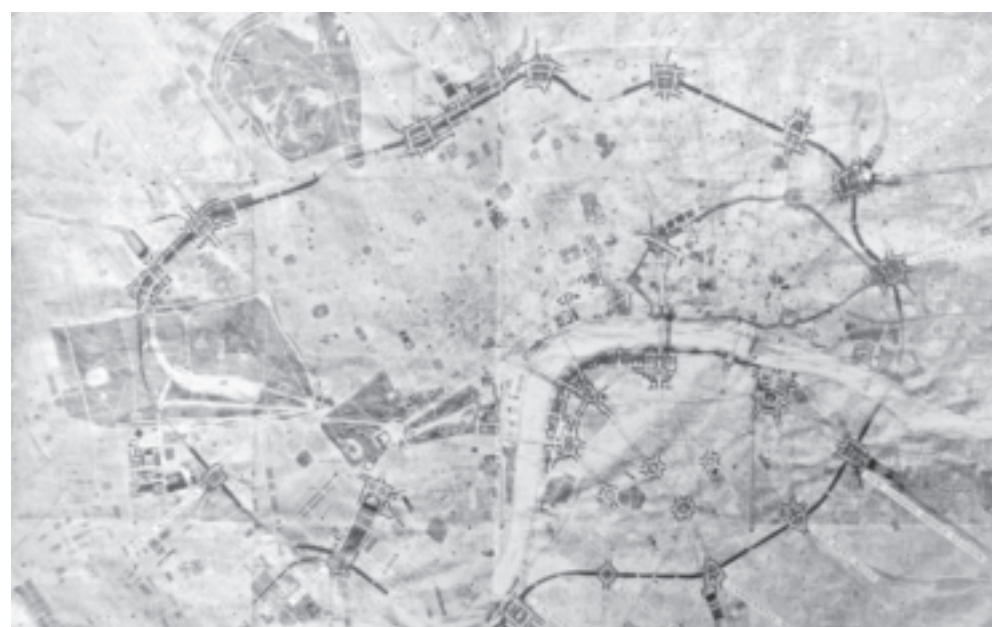
PhD Dialogues Fall 2015



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1. Collage of images by Mark Linder

2. Map of London 1940s courtesy of David Lewis



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The school's lecture series, which features prominent visiting faculty and international architects, allows students to engage with scholarship around the world. By contrast, the Monday-night PhD Forum and Dialogue series can be seen as zooming into the lifeblood of arts and architectural research at Yale, closely reading the intellectual process among an intimate group of supportive and critical colleagues. Hosted in the Smith Conference Room by the Department of the History of Art and the School of Architecture's PhD students, the forum talks last fall brought together forgotten places, the rebuilding of London, and debates over phenomenology and the New Brutalists—disparate topics pursued obsessively with one common goal: to elucidate issues of the contemporary condition of architectural and urban thought and practice.

Elihu Rubin (BA '99), associate professor at the School of Architecture, opened the series with an enthusiastic presentation of his project “Pilgrimage to Rhyolite: In Search of the American Ghost Town.” From crossing deserts to collecting maps, the adventurous off-road project quickly moved beyond the romantic, popularized kitsch of the Western ghost town toward the heart of the social and economic reasons for their becoming deserted places decaying in the elements. The remains of the town of Rhyolite are phantoms, and Rubin's powerful images of its half-collapsed buildings and spectral atmosphere inspired a postlecture discussion about the recent history and current state of nearby New England towns and the implications of his study for small-scale American cities today.

In the second talk, David Lewis, postdoctoral research associate at the Yale Center for British Art, presented his work on the rebuilding of London following World War II in “Should St. Paul's Be in the Middle of a Roundabout? And other Planning Questions from 1940s London,” when the conflict between the vision of Modernism and the pragmatism of the social sciences came to a dramatic confrontation. The city of London is a potent historiographical study for the issues raised in designing for density and transportation today.

The dialogue session, “A Conversation with George Baird and Peter Eisenman,” pit the two theorists against each other in a debate centered on poststructuralism and phenomenology and their relevance today. Baird, professor emeritus at the University of Toronto, delivered the opening salvos, accusing Eisenman, the Charles Gwathmey Professor in Practice, of behaving as a phenomenologist before moving on to defend his

own understanding of the term and presenting specific architectural examples. Quoting Saussurean linguistics, Baird suggested that poststructuralism's construction of the relationship between the “signifier” and the “signified” is an arbitrary one and, therefore, Eisenman's reliance on such a framework is more slippery than he might purport. Baird explained that, on the other hand, phenomenology simply means that “there is no autonomous intellect independent of the experience of the individual in situ in the world,” a claim that fully acknowledged this contingency as not at odds with the human experience. He referenced the balustrades of Alvar Aalto as evidence of a space that activates a subjective human situation, allowing for either a retreat from the world or a projection out toward it, depending on the psychic disposition of the subject.

Eisenman rebutted the claim, arguing that poststructuralism is not an arbitrary situation and that the nature of his “signifier” is not relativistic, as Baird suggested. Tracing the Derridean argument, which differentiates architecture from the other arts as a “locus of the metaphysics of presence,” Eisenman reaffirmed that the architect's role is to see past the physical and access this locus, just as a composer can hear music by reading a score. He described again his “grand tour” of Italy with Colin Rowe, in the summer of 1959, and reiterated his practice of formal analysis of the Casa del Fascio, in Como, by Giuseppe Terragni, and Palladio's Villa Pisani, in Montagnana. Much to the delight and surprise of the crowd, Eisenman proceeded to illustrate his point further by reading an unpublished parable that he wrote in 1986.

Rounding out the forum series, Mark Linder (MArch '86, MED '88), professor at Syracuse School of Architecture, presented *The New Brutal: Images, Mies, and the Smithsons*, posing the question, “What might architectural practice become if its primary means and ends were images?” Locating the early 1950s as a “knot” of transdisciplinary work for an alternative, ambivalent architecture, Linder traced Reyner Banham's theories and the work of Alison and Peter Smithson as attempts to integrate Modernism into the post-war period, proposing that the Smithsons' reading of magazine photographs is evidence of an obsessive pursuit of the “Mies Image” in their work. Linder's research pertains to the oversaturation and hyper-stimulation of image in contemporary practice and was a perfect conclusion to the series.

—Gary He (PhD '19)

In the Field

The Master Series: Michael Bierut

Michael Bierut, critic at the Yale School of Art, understands how big an idea must be to be memorable. He is one of the last of the Big Idea designers, the legacy of Paul Rand, Seymour Chwast, and Massimo Vignelli (with whom he worked before joining Pentagram, where he is a partner). And while we still see it in Stefan Sagmeister, Paul Sayre, and a few other New York City designers, the desire and ability to communicate outside of design circles is increasingly rare. In a funny way Bierut is a designer's designer—and oddly he is because he does not give a shit what other designers think. It is design in the service of communication, not other designers.

When I first came to New York City years ago, I was lucky to meet with Bierut and get his advice on how to make it as a designer. Curiously relaxed, he looked at my work, taking the time to see everything and commenting on a few details here and there. I told him I wanted to design books, and he said, "That's great, but you'll need to do some work to make money, too." True words. That honesty and generosity of spirit is also visible in Bierut's work: bold and expressive type, frequent use of words as triggers, reductive color schemes, the importance of drawing as a thinking tool, and, most significantly, a broad but dry humor running throughout. He combines seriousness and playfulness in a way that is simply classic.

The exhibition *The Master Series: Michael Bierut*—shown at SVA's Chelsea gallery to coincide with the release of the designer's manifesto—monograph *How To* (HarperCollins, 2015)—is divided into four thematically organized rooms: "Design and the City," "The Design Process," "How Architecture Can Be Represented on Paper," and "The Search for Graphic Identity." Each room is connected by a hallway graphic made from a vast array of arrow types that guide one farther and farther into the exhibition. Bierut's Pentagram partner Abbott Miller carefully edited the exhibition to show the greatest hits, from clients such as *The New York Times*, Saks Fifth Avenue, the Jets, and so many more—but two aspects

of the exhibition stand out, mostly because they break away from a simple monographic format and offer us a chance to see the work differently.

A series of vitrines in the second room contain more than one hundred of Bierut's sketchbooks, which have been kept in a consistent format for what seems like his entire career as a designer. It's a project of almost conceptual proportions. They show his incessant obsession with connecting ideas to graphic expression—you can see Bierut's consciousness spilling onto every page. And so many pages! This addition to the show makes us think about the stamina required to produce work of this volume and caliber. It confirms that virtuosity can be found simply in practice.

A labyrinth of Yale School of Architecture events posters is featured in the section "How Architecture Can Be Represented on Paper." According to a brief from Dean Robert A.M. Stern that highlights the pluralism of Yale's pedagogy, each poster emphasizes heterogeneity and inventiveness through its typographic solution. The posters were all designed using two major constraints: only black ink and a 22-by-34-inch format. If part of the designer's task is to develop variety, we can see how seriously that can be expressed over many, many iterations. In that way we can also see in Bierut's work the patience and confidence required to stay on something year after year, knowing that the next idea just has to be found, explored, and embodied. The series was published in the 2007 book *Forty Posters for the Yale School of Architecture*, and, of course, there are many, many more by now.

In 1969, there was an East London graffiti that read "CLAPTON IS GOD," referring to the effortless virtuosity of the guitarist. It seems to me that we could just go ahead and say it: "BIERUT IS GOD."

—Luke Bulman

Bulman is principal of the New York-based graphic design firm, Luke Bulman—Office and teaches the seminar Books and Architecture at Yale.

Neuromancing: The Fine Romance of Ideas and Architecture

Certainly, the Boyarsky years (1971 to 1990) at the Architectural Association, in London, were a heady time. Alvin Boyarsky (1928–1990) created an intellectually rich experiment, one that may not occur again for a very long time, if ever. The pursuit of new ways to think about architecture for no other reason than the sheer delight of it was very much in evidence in the exhibition *Drawing Ambience: Alvin Boyarsky and the Architectural Association*, displayed at the Arthur A. Houghton Gallery in the Irwin S. Chanin School of Architecture, Cooper Union, from October 13 to November 25, 2015. The works on paper, by some of the most voraciously productive theorists of the 1970s and 1980s, were stunningly seductive and felt surprisingly contemporary. The forty-three works selected constitute a small sampling of the output of that decade, but, taken together, they outline what was a powerful and exclusive cultural movement that characterized a brief moment in time. The show embodied the intense period of infatuation with the inventive potential of architecture as drawing.

What comes through these periods of serious thinking about architecture, as opposed to building, is a rich record of possibility, a romantic courtship with the architectural idea. For better or worse, without these "in-between" building periods, we would not have Broadacre City, *Delirious New York*, or even parametric design. A fun parlor game to play with the exhibition is to trace the origins of built projects in unbuilt schemes. Rem Koolhaas's *Boomjes* (1980) and Daniel Libeskind's *V-Horizontal* (1983) seem to be diagramming their later built work. Bernard Tschumi's studies for the folio *La Case Vide: La Villette* (1985) maintain his filmic and event-based theses. Zaha Hadid's three-point accelerator perspective, *The World (89 Degrees)* (1984), is a clear precursor of her later built parametric works. The tiny pen-and-ink sketch by Frank Gehry of the *Goldwyn-Hollywood Library* (1983) seems no

different from the one for the IAC Headquarters Building (2003). John Hejduk's studies for *Berlin Masque* (1983) remind us just how potent a sketchbook drawing can be. Even more interesting for the current generation of young architects is the exhibition's "Who's Who of Who's That?" Jeremie Frank, Michael Gold, Franco Purini, and Alexander Brodsky have all remained nearly anonymous in current practice, even though they have some of the strongest experiments in the exhibition: Frank's *The Macrophone* (1981), Gold's *Millbank Project* (1981), Purini's *La Terra* (1984), and Brodsky's *The Intelligent Market* (1987).

Yet what is most striking about this exhibition is the sophistication of image creation in the era before computer-generated complexity. The allure of a handcrafted drawing, with its carefully considered treatment of line and color, transports these architectural sketches into the realm of art. The love and devotion required—the intensity, time, and focus—to make a single drawing seems unfathomable to us today. These practitioners seem to have enjoyed the great luxury of time and attentiveness to the task. It is something that one does only when one is truly infatuated with the gestation of the architectural idea. It was a fine romance.

The exhibition was coproduced by the Rhode Island School of Design Museum and the Mildred Lane Kemper Art Museum, at Washington University, in St. Louis. Made possible by a grant from the Graham Foundation for Advanced Studies in the Fine Arts, it was curated by Igor Marjanovic, associate professor of architecture at Washington University's Sam Fox School of Design and Visual Arts, and Jan Howard, chief curator and Houghton P. Metcalf Jr. Curator of Prints, Drawings, and Photographs at the RISD Museum.

—Craig Konyk

Konyk is an architect and assistant professor of architecture at the newly formed School of Public Architecture at the Michael Graves College of Kean University in New Jersey. He designed the New York installation of Perfect Acts of Architecture, at the AXA Gallery, curated by Jeffrey Kipnis and Terence Riley in 2001.



The Master Series: Michael Bierut, School of Visual Arts Gallery, New York, photographs by Stan Narten, 2015.



Drawing Ambience: Alvin Boyarsky and the Architectural Association, Cooper Union, 2015. Photographs by Anita Kan, courtesy The Irwin S. Chanin School of Architecture Archive of The Cooper Union.

“Is This for Everyone?” On Architecture’s Social Responsibility

As part of the panel “Is This for Everyone? Design and the Common Good,” at the Museum of Modern Art (MoMA) on October 21, 2015, Raphael Sperry ('99) spoke about architecture’s ethical imperative. Moderated by Paola Antonelli, senior curator of the Department of Architecture and Design, the speakers challenged the universalist promise of MoMA’s tandem exhibition *This Is for Everyone: Design Experiments for the Common Good* (through January 31, 2016), which displays “humble masterpieces” from the collection in the form of everyday products and graphic-design objects with contemporary social relevance.

Sperry, a sustainability consultant for Urban Fabrick Inc. and president of Architects/Designers/Planners for Social Responsibility (ADPSR), was among three panelists who focused on spaces of ambiguity that represent both design for the common good and violence. Laura Kurgan, director of the Center for Spatial Research at Columbia University’s GSAPP, spoke about conflict urbanism and her information-graphics project “Million Dollar Blocks” (2008), which links incarceration and public housing via prison geographies. Marta Gutman, professor of art history at The Graduate Center at CUNY and the Spitzer School of Architecture at CCNY, talked about spatial appropriation and the design of Harlem’s I. S. 201, the windowless middle school built in the late 1960s that became a battleground for community control of public education.

Sperry used the infamous Pelican Bay State Prison, in northern California, as a case study exemplifying the supermax prison typology. He cited the psychological damage inflicted by solitary confinement, explaining the design principles that induce these effects and positing that, if architecture represents society and circumscribes community, supermax prisons constitute “anti-architecture” aimed at erasing communal life. For more than two years now, ADPSR has petitioned the AIA to amend its Code of Ethics and Professional Conduct to bar members from intentionally violating human rights through the design of supermax prisons. While certain AIA chapters have adopted the amendments, widespread reluctance—from the New York chapter, among others—persists, due to the

perceived risk of losing out on government contracts. Sperry concluded that universal human rights should act as the touchstone of ethical architecture “If we want to pursue the dream of universality, of design for everyone; we must recognize that some objects, like supermax prisons, should never be designed for *anyone*,” he said.

The panel discussion that followed touched on the curious relationship between schools and prisons, not least the school-to-prison pipeline. Declines in funding for higher education have corresponded to increased spending on corrections, and Sperry suggested that there is also an architectural relationship at play here. Both schools and prisons are disciplinary institutions, elements of Michel Foucault’s “carceral archipelago” in the societal infrastructure of surveillance and social control. Thus, educational and judicial typologies are informed by common security concerns and subjected to similar standards of efficiency. Later, in response to a question from the audience about design pedagogy and its tenuous stance toward social issues, Sperry noted that, while awareness of public-interest design has increased in the past decade, it remains a marginal subject in architectural education. He appealed to architectural education to set the future standards for ethical practice.

—Tyler Survant

Survant ('15) is working at New York-based SHoP Architects on the Botswana Innovation Hub and involved in the Architecture Lobby.

Pedagogy and Diversity: Amber Wiley and Jessica Varner

Jessica Varner (MArch '08, MED '14), who is an architect and PhD student at MIT focusing on the history of building material toxicity in eighteenth and nineteenth century England and America, met with Amber N. Wiley (BA '03) to discuss her current work on issues of diversity and pedagogy. Wiley is an assistant professor of American Studies at Skidmore College and was the inaugural H. Allen Brooks Fellow of the Society of Architectural Historians in 2013. She received an MA in Architectural History from the University of Virginia and a PhD in American Studies from George Washington University.

Jessica Varner I understand that this past fall you presented your work at the “Black in Design” conference at Harvard’s GSD.

Amber N. Wiley Yes, I was asked by the student-led initiative to talk about black pedagogy, which I did, primarily through discussing courses I taught at the Tulane School of Architecture. Many of my courses there were meant to address cultural engagement and global (i.e. non-Western) connections. I did this within the architecture history survey course and also taught place-based classes, including one on writing on architecture focused on New Orleans. The course asked students to examine everyday spaces as a way to talk about our relationship to design. For me, it is important to place people within accounts of architectural history.

JV How did you get involved in the “Black in Design” debate?

AW The conference was initiated by students, just as the “Yale Women in Architecture” conference was organized by alumnae—and pushing the conversation forward from behind is how it has to happen.

JV Much of the conference conversation was about how to change the atmosphere and pedagogy within design schools. Why do you think this discussion is happening now?

AW In New Orleans, these conversations emerged in the post-Katrina moment, when Tulane was involved in building recovery, but most of the students were not from the area and needed to learn the history of the city before they could find solutions for the future. Design-school students want to be problem solvers, but they don’t always know how to even articulate issues around social inequality. New Orleans was a great place to begin those discussions.

JV Can social inequality even really be addressed in design?

AW Yes, these issues can and should be addressed, and some can even be solved, but not by design alone.

JV In fact, your own practice reaches beyond the design school to engage public policy at the institutional level. How does that inform what and how you teach?

AW I ask myself questions like that all the time. I just returned from back-to-back board meetings. One was the Vernacular Architecture Forum, where we talked about how to increase diversity, including regional representation, gender, and race. The other was the National Park System Advisory Board Landmarks Committee. Both activities allow me to engage public policy in different ways, and that influences my teaching.

JV Back to current issues at Yale, including the recent student-led protests related to faculty diversity.

AW I will say that the announcement of the new dean of the School of Architecture, Deborah Berke, was very exciting to me. In terms of diversifying the faculty of Yale, recruitment is a part of it, but the student demonstrations bring up another good point: How do you get them to stay? In the past, Yale has brought new people in with differing perspectives without thinking about how to sustain these relationships within the established hierarchy. Faculty and students need to be able to thrive, not just survive, and I think that is what the students are asking for now.

JV How did your time at Yale change your career path?

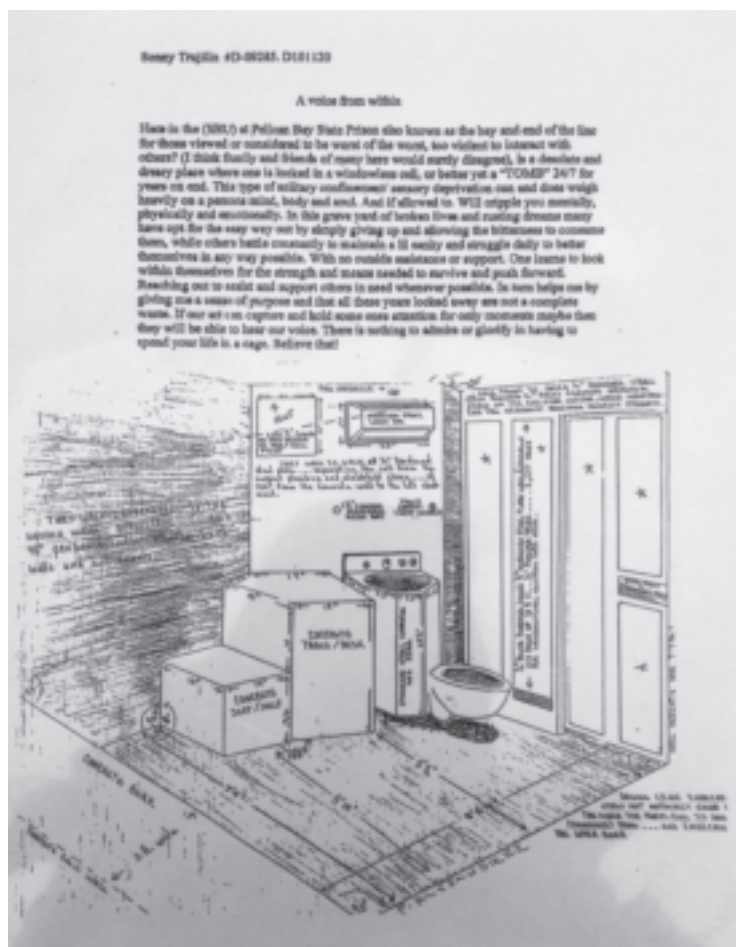
AW When I was an undergrad at Yale, I remember taking Christy Anderson’s architecture history survey. She didn’t look at buildings just as objects; she understood them as cultural products of the societies that created them. I thought this could also work in terms of looking at African-American neighborhoods and how they have changed over time. That is what I do now.

JV So you did not start off wanting to be a historian?

AW No, I wanted to be an architect. But I learned how the history of the built environment could address so much more. Schools of design deal with so many important issues. Even NAAB accreditation requires students to learn advocacy, ethical responsibility, cultural awareness, and global diversity. These concerns are not outside the realm of architectural education. And issues of diversity and inequality are complicated topics that effect so many schools.

JV Institutional change is complicated. The question is, how can we make the current debates productive?

AW One of the challenges for design schools is how to integrate all these social issues with the professional requirements. There is only so much time—in terms of course loads and credit hours. We can talk about social and cultural issues in studios, history courses, and seminars. Architecture schools should be integral to the discussions around inequity precisely because buildings are a part of how inequity shapes our environment.



Pelican Bay State Prison, interrogation cell of the Supermax prison in Crescent City, California, drawing by F. Alejandro & Sonny Trujillo, courtesy of ADPSR.



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1. New Orleans parade, photograph by Amber Wiley

2. Studio review at Tulane University, from right Kentaro Tsutaki and Amber Wiley



Josef Albers in his studio in New Haven, 1954-55. Courtesy Yale University Library, Manuscripts & Archives.



Art & Architecture Building as a "favela," 1970s.



Studio painting class in Street Hall c. 1900.



Louis Kahn and George Howe with a model, c. 1950, courtesy Yale University Library, Manuscripts & Archives.



Yale Women in Architecture Conference, with Jennifer Newsom



Post-professional students installing a pavilion on the New Haven Green, 2012.



Zaha Hadid advanced studio, pictured with Joseph Giovanni, 2010.



Charles Moore (1925-93) chairman of the school from 1965-70.



Yale School of Architecture Gallery with the exhibition *Model City: Buildings and Projects by Paul Rudolph*, 2008.



Eugene Nalle (BArch '48) and students in Weir Hall c. 1951.



Rome seminar with Alexander Purves (BA '58, MArch '65).



Foam house designed by Yale School of Art and Architecture students on the Yale Golf Course, 1968. Courtesy Yale University Library, Manuscripts & Archives.



Students playing badminton on the fourth floor of Rudolph Hall.





Judith Chaffe ('60) studio review with Vincent Scully (left), Philip Johnson and Henry Pfisterer in the background, 1960.



Dean Robert A.M. Stern ('65).



Frank Gehry's advanced studio review, 2010.



wsom (BA '01, MArch '05), 2012.



Drafting room on the fourth floor of the Yale University Art Gallery and Design Center, c. 1953. Courtesy Manuscripts & Archives, Yale University



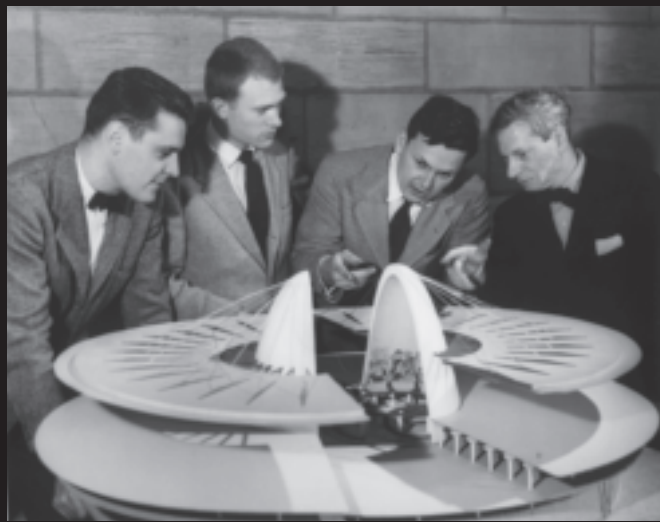
Hastings Lecture Hall



Dean Everett V. Meeks (1897-1954, BA 1901), courtesy Yale University Library, Manuscripts & Archives.



Rudolph Hall and the Loria Center for the History of Art renovation and addition designed by Charles Gwathmey ('62), 2008.



Bliss Woodruff (M.Arch 1949; third from left) discussing A National Center of UNESCO, with Louis Kahn. Courtesy Yale University Library, Manuscripts & Archives, c. 1949.



Yale Women in Architecture conference gathering, Fall 2012.



John Ferguson Weir inaugural director of the Yale School of Fine Arts, c. 1910.



The Art & Architecture Building after the fire in 1969. Photograph by James Righter, courtesy Yale University Library, Manuscripts & Archives.



Advanced Studio Lottery 2013



Building Project crew including Turner Brooks (BA '65, MArch '70), in Kentucky, 1968. Photograph by James Righter, courtesy Yale University Library, Manuscripts & Archives.



Dean Paul Rudolph, 1963, courtesy Library of Congress, Washington, D.C.



Opening of a Jim Vlock Building Project house in New Haven, 2014

Book Reviews

The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design

Edited by Peggy Deamer
Bloomsbury, 2015, 256 pp.

Peggy Deamer's new book is a critically compelling collection of fifteen essays that are a call for the discipline of architecture to create a "new model for architectural practice." She has assembled an interdisciplinary group of thoughtful academics and architects to examine the complex relationships between labor, education, and practice in architecture as it operates within the neoliberal capitalist context. In her introduction she reminds us that, as proposed by Marx, labor is a social issue most of all because it infiltrates all aspects of life. The book is organized into five broad themes: Part I provides a brief yet essential history of design and creative immaterial labor; Part II compares the concept of architectural work to other forms of labor; Part III presents case studies illustrating the increased use of legal parameters to define and further distance the architect from social and political responsibilities within building practices; Part IV discusses the co-option of architecture within the neoliberal project as another means of production within the creative economy; and Part V concludes with ideas for drastically redirecting the discipline's future, including radical changes in architectural education and the architect's scope of services, and expansion of the discipline's perceived value.

There are three particular issues that contributors raise as systemic to the architect as worker. First is the discipline's delusory tendency to not identify what we do as work. This conveniently brackets out broader economic and political dynamics that architecture must engage, including how value is accessed and compensated and under what conditions people produce architecture (from theory, to design, representation, construction, and management). Not surprisingly these attitudes are inculcated from early on in architectural education, so that what is instilled and practiced as a student is reinforced in professional practice. Second, the neoliberal game defines the population "as essentially entrepreneurial" and our architectural "creativity" within certain contexts is "working at greater rates toward the actualization and dissemination of neoliberal space and logics," as described by Manuel Shvartzberg in "Foucault's 'Environmental' Power: Architecture and Neoliberal Subjectivation." Third, the historical professionalization of architecture and the evolving limitations this distinction creates perpetuates exclusionary hierarchies. However, as technology becomes ever more affordable and accessible, this democratizes who can design, how design manifests itself, and where design can take place. Thomas Fisher, for example, sees great potential in this new economy to spark innovation and the use of design talent in far more expansive ways.

As Deamer and many of the other contributors make clear, most authors are working within a Marxist critique of capitalism and capitalism's effects on the evolution of the discipline. Franco Berardi's essay, "Dynamic of the General Intellect," discusses the implications within the academy as our educational systems continue to move toward knowledge as an economic reward for a neoliberal ideology, and questions where it leaves intellectual pursuits. In the book's foreword Joan Ockman writes about architectural production as not merely being about objects but also social relations. As Pier Vittorio Aureli mentions in "Form and Labor: Toward a History of Abstraction in Architecture," the discipline of architecture emerged along with commodity exchange. The book highlights the interconnectedness between architectural education and practice in the neoliberal capitalist context—one reinforces and reifies the other.

What is missing from the book is a critique of gender relations in architectural

education and practice. Given how much attention gender issues have received in the mainstream and academic media, as well within the architectural community, the omission is significant. As political theorist Silvia Federici has written, one critical omission by Marx was women's unpaid domestic and reproductive labor, which was required for capitalist accumulation yet not acknowledged because it was not commodity producing. (Silvia Federici, "A Feminist Critique of Marx," in *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle*). This unpaid labor remains vital for the neoliberal project, where the absence of women precludes opportunities for radical transformation.

Many contributors provide alluring possibilities for change. With regard to education, Neil Leach, Mabel Wilson, Jordan Carver, and Kadambari Baxi suggest looking closely at the Bauhaus, where interdisciplinary collaboration engaged new technologies; Leach asserts rethinking the nation-based accreditation so that young graduates become better prepared for twenty-first-century possibilities that reflect mobile and globally focused student and practice trends; and reconsidering, as Paolo Tombesi argues, the "dangers of creativity as opposed to critical knowledge." In terms of practice, several contributors echo suggestions from earlier generations proposing that fixed-fee compensation be completely eliminated as it deeply undermines the intellectual labor integral to design work and places priority on the built object. Additional suggestions include integrating project-delivery models with collective information sharing and project responsibility, using incentive-driven wages as in the tech industry, provide more expansive service models, and having architecture take more responsibility for construction outcomes.

The prescient predication that all architects do is work, anytime and everywhere, was cleverly demonstrated in Hans Hollein's 1969 TV performance "Mobile Office." That we continue to live out that scenario is a chilling reaffirmation that architects must embrace and promote their work as labor. Only then will it be possible to drastically reorganize the discipline. Architects must become collectively informed, engaged, and organized to fight for better work conditions. Like it or not, we are all workers, and that requires that we let go of the myth of the creative genius. The academy and the mechanisms of capitalism have exploited this illusion for far too long at the detriment of all of us who do the work.

—Lori Brown

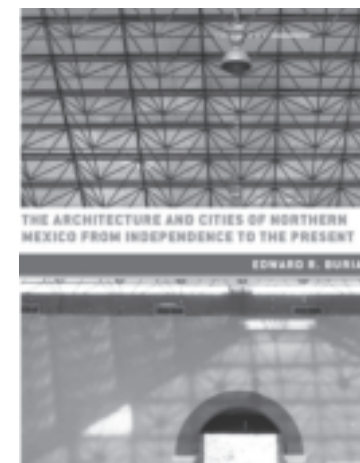
Brown is an associate professor at Syracuse University School of Architecture and author of two books focusing on social spatial relationships.

The Architecture and Cities of Northern Mexico from Independence to the Present

By Edward Burian
University of Texas Press, 2015, 350 pp.

The vast arid territory of Northern Mexico that borders the United States—El Norte—has long been a place of legend. In the popular imagination the region conjures up images such as the border town in Orson Welles's *Touch of Evil*, the vaqueros of the scattered cattle ranches on the sparsely populated high plateaus of the Sierra Madre Occidental, and the harsh climate of the vast Sonoran and Chihuahuan deserts. Extending from Baja California to the Gulf of Mexico, the territory shares much with the desolate Southwestern United States, including an association with drug-related violence and poor, voiceless immigrants—issues brought to the fore by Pope Francis's visit to Ciudad Juárez, in February 2016.

This popular vision of Northern Mexico's identity is challenged by Edward Burian's ('89) admirable new book on



the architecture and development of its cities since the country's independence from Spain, in 1821. Burian's intention is to uncover the region's rich and largely unknown architectural legacy—the nineteenth- and early twentieth-century monuments, alamedas, plazas, and gardens shaping cities. He eschews focusing on architecture's relationship to the politics of the United States–Mexico geopolitical frontier: there is little discussion of the maquiladora or the border patrol's transformation of large swaths of the landscape into a security zone. Instead Burian addresses the region's largely undocumented buildings and urban planning, with special attention to the powerful industrial city of Monterrey, which has long been overshadowed by the cultural dominance of Mexico City and its well-known legacy of modern art and architecture in the twentieth century.

A native of Los Angeles, Burian studied architecture at Yale, deepening his interest in Mexico through study with professors Vincent Scully, Mary Miller, and George Kubler. In this book he tackles the daunting task of documenting architecture where there has been scarce previous discussion in either Spanish or English. While he pays attention to works by well-known Mexican architects such as Luis Barragán and Ricardo Legorreta, his particular interest is in works by largely forgotten nineteenth-century architects such as Refugio Reyes and Alfred Giles, and twentieth-century figures such as Rodolfo Barragán Schwarz of Monterrey, Carlos Gómez Palacio of Torreón, and Gonzalo Garita of Hermosillo. (The book helpfully includes a section of short biographies of each architect mentioned.) The result is a surprising far-reaching collection of relatively unknown buildings, ranging from Spanish colonial churches and Beaux-Arts theaters to Modernist houses, vernacular storefronts, and recent work such as Tatiana Bilbao's Biotechnology Park Research Facility, in Culiacán.

Burian gives us what one of his colleagues described as a "gazetteer" of the region's architecture. Each chapter focuses on a particular state, moving systematically from east to west across the jurisdictions of the region, identifying and setting in context each major city's principal architectural monuments. To do so he makes creative use of limited inventories, oral histories from taxi drivers, ephemera, and other fragmentary documentation—including illustrations from local sources, historic photographs, and postcards. The book thus makes a valuable, and even seminal, contribution to recent scholarship interested in shaping a more balanced history of Mexican architecture.

In his short concluding summary, Burian describes lessons learned and possible future directions for the region's architectural culture. With an emphasis on the "liberating" possibility of the border, Burian points to Gloria Anzaldúa's 1987 book, *Borderlands/La Frontera*, which described a mythical lost land marked by displacement where a fierce environment demands a radical reconsideration of self and the very concepts of space in the Americas. Echoing Anzaldúa, Burian observes that in Northern Mexico there is a hybrid nature that offers myriad unforeseen possibilities. Given his focus on the fixed and static rather than the dynamic dimensions of the region's contemporary identity, the book can only point ahead to difficult social issues, such those as seen in Bilbao's recent studio at Yale on low-income housing in Tijuana, Ciudad Juárez, and Monterrey. In any case, Burian's astonishingly useful overview of

the built environment of the region invites us anew into a place of "shifting crosscurrents and contested ground."

—Karla Cavarra Britton

Britton is a lecturer at Yale and author of *Constructing the Ineffable and the forthcoming, Middle Ground/Middle East: Religious Sites in Urban Contexts, among other writings on modern architecture.*

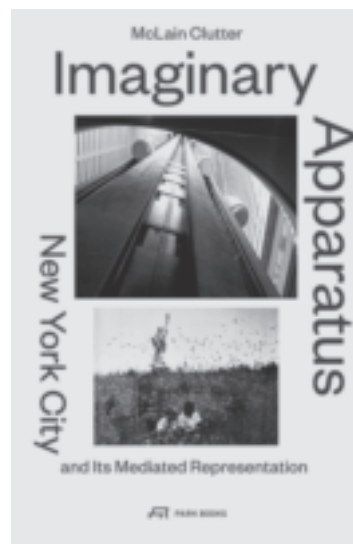
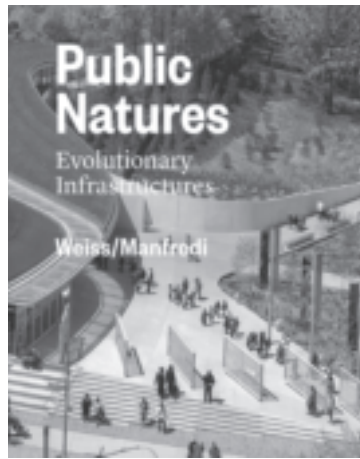
Public Natures: Evolutionary Infrastructures

By Marion Weiss and Michael Manfredi
Princeton Architectural Press, 2015,
380 pp.

Christian Caryl's recent book, *Strange Rebels: 1979 and the Birth of the 21st Century*, has finally defined the historical identity of my generation, which followed anonymously in the shadow of the children of 1968. In 1979, Margaret Thatcher, Pope John Paul II, Ayatollah Khomeini, and Deng Xiaoping marked a counterrevolution away from the secular socialism of the twentieth century toward resurgences of religion and capitalism in the twenty-first century. Like me, Marion Weiss and Michael Manfredi are children of 1979, and, in their recent book, *Public Natures: Evolutionary Infrastructures*, they provide evidence of maintaining a critical practice that falls under Caryl's new world order while neither abandoning the ideals of the 1960s nor compromising the public ideal of architecture, in order to catch the wave of private global development.

Weiss and Manfredi's book, designed by Project Projects, is a design object in itself, comprising 376 Matcha-color edge-cut pages, hardbound and wrapped with a gray-tone photograph of their Brooklyn Botanic Garden Visitor Center. The green-tea edge enclosed in gray binding reflects the authors' interest in architecture that is critically situated between nature, society, and infrastructure, but it also hints at an affinity with the environmentalism inherent in Japanese Metabolism. The book is a diptych of two folios, each containing five examples of the firm's work. Richly illustrated, the folios allow for a deep understanding of the conceptual, structural, functional, material, constructed, and experiential dimensions of the featured projects. Framing and separating this twin portrait of Weiss/Manfredi's work are essays by the authors and edited transcripts of discussions with colleagues from studio reviews printed in black ink on subtly plum-hued pages.

The first half of the volume locates Weiss and Manfredi's architectural practice within the "public natures" they say should be situated between the "evolving infrastructures" of the megalopolis, which emerged in the mid-twentieth century and the old industrial metropolis. This first folio contains powerful projects in Seattle, Toronto, Seoul, and New York City that harken back to earlier eras of great public works, while the second presents new institutional environments for education and work campuses that adapt to new societal demands and fiscal challenges. In the second half of the book, "social infrastructures" are addressed in the firm's projects for Barnard, Cornell, University of Pennsylvania, and the Novartis Corporation. In campus sanctuaries, cultural and institutional spaces provide contemplative retreats from both the fragmented metropolis and the commercialized megalopolis.



In a transcribed conversation between the two folios, Preston Scott Cohen, Felipe Correa, Keller Easterling, Paul Lewis, Hashim Sarkis, and Nader Tehrani discuss the “terms and conditions” of form (scale, composition, arrangement, image, grounding), position (inclusion, lamination, economy, proliferation, utopia), and conduct (connection, synthesis, multiplication, valency, evolution). This section provides a glossary for students of architecture rather than a public language commensurate to the publicness of their vision. To build a common understanding around the future societal necessity for a publicly minded yet evolutionary infrastructural architecture in a world of market-driven real estate and public fiscal authority requires Weiss/Manfredi to engage in a more policy-driven debate with the multiple actors and agencies needed to construct their work.

This monograph of recent work places the firm’s projects within both a historical trajectory of infrastructure and the architectural ambitions of the world’s great cities. The importance of New York City as a model emerges in evocative black-and-white line drawings and thumbnail images of Rockefeller Center, Grand Central Terminal, the Guggenheim Museum, the Highline, the Brooklyn Heights Promenade, and the George Washington-Alexander Hamilton Bridge connector through Upper Manhattan. Tokyo also figures in the authors’ imagination as they reverently describe a pilgrimage to Fumihiko Maki’s Hillside Terrace, concluding the volume by musing with Kenneth Frampton about the unfulfilled promise of Kenzo Tange’s Tokyo Bay Project. Weiss also describes the Tange project and Paul Rudolph’s study for the Lower Manhattan expressway as promising a “systemic coexistence of infrastructure and inhabitation [which] has still gone largely unfulfilled.” Clearly, they have assembled this book of projects and voices in order to lead in the fulfillment of that promise, during the second half of their careers.

There is much that remains to be said about the public and institutional spirit of the work itself and the many challenges involved in the realization of such seminal projects within the context of architectural production dominated by private development. The authors clearly have gained substantial knowledge from the construction of important, public-spirited work within the constraints of a neo-liberal era. The concise texts by Weiss and Manfredi made this reader long for a greater exegesis in the architects’ own voices beyond the short essays framing each work folio. Not content to ride the market-development surf created by the strange rebels of the twenty-first century, the work in *Public Natures: Evolutionary Infrastructures* could be framed as a manifesto from the 1979 generation, staking out a position that is critically different from the current limited discourse on landscape urbanism, with its origins in Bernard Tschumi’s Parc de la Villette and the big architecture of Rem Koolhaas’s OMA and its progeny.

—Brian McGrath
McGrath is the dean of the School of Constructed Environment, Parsons the New School of Design, in New York City, and principle of Urban Interface, a design firm specializing in sustainability and cities.

The City That Never Was

By Christopher Marcinkoski
Princeton Architectural Press, 2015,
256 pp.

Christopher Marcinkoski’s (’04) *The City That Never Was* explores the role of urban designers and planners in the making of “speculative urbanization,” the rampant building of infrastructure and settlement for the purpose of economic growth. This discussion is conducted through a study of urban development in Spain in the decade before and the years after the 2008 economic crash. The book attempts to question and explain the ways in which design professionals are implicated in ever-expanding and intensifying modes of urban development and to illustrate new possibilities for design practice.

Marcinkoski opens with a discussion of the history of real estate speculation. He cites historical examples from the United Kingdom, France, and the United States. He then elaborates on recent cases, including American Sun Belt housing, Irish housing estates, and Dubai’s city building, as well developments in Panama, Turkey, a number of African countries, and China. It is a collection of stories of grandiose plans and urban superlatives. The second chapter illustrates the trajectory of Spain’s post-1998 boom and bust, along with its connection to urban growth, focusing on land regulation changes, housing production, and infrastructure expansion. The third chapter provides case studies from the Madrid metropolitan region, with photographs, diagrams, and maps richly documenting both completed and unfinished residential districts and transportation infrastructure.

The book draws tantalizing connections between Spain’s rapid city-making and worldwide economic restructuring, the 15-M Movement (anti-austerity), and the rising popularity of global city metrics and rankings. Marcinkoski traces Spain’s recent unconstrained building forays to its historical underpinnings, a “collective forgetting” forged out of the post-Franco regime period and manifested in the impulse to look ahead—in ways partly optimistic, perhaps partly reckless.

Design played a central role in Spain’s urban growth. Renowned architects such as Zaha Hadid, Jean Nouvel, and OMA all had major commissions in the country during this time. Young Spanish architects landed high-profile projects. Interestingly, the practice of awarding public housing projects by design competition resulted in architecturally exuberant social housing projects among the staid, market-driven developments. Indeed, the relationship between design and marketization could have been explored further here. How did the involvement of the world’s best designers—and the making of critically acclaimed projects—change the way urban design was complicit in the political strategizing and economic development in these regions? What becomes of design in a world where everything is driven by economics? The book ends by discussing the potential of urban design practice in the context of speculation. The author points to recent discourse in architecture and landscape urbanism that proposes cheapness, speed, and disposability in architecture, as well as the interdependency and flexibility of infrastructure. He praises the potential of designing a built environment that anticipates externalities, the practice of what he calls “dynamic operating systems.” These

pathways are interesting and provocative for the design professions.

The book addresses a clear disciplinary gap between design practice—and our understanding of it—and scholarship on the political economy of city making. The author makes two broad, key points. First, the condition of speculative urbanization, although not new, is an increasingly critical part of economic development and is expanding in scale and intensity. Second, urban designers, planners, and architects play central roles in these endeavors. To the extent that these developments are likely to fail, with the ensuing negative effects that such failure entails, shouldn’t the design professions be more responsible for their roles in them?

The book ends on a somewhat compliant note. The design strategies the author outlines are apolitical solutions to what he acknowledges are political problems. He rues the fact that designers are instruments of politics and economics but does not propose ways in which designers might become political agents. The key question about the complicity of the designer is left unanswered. The author might have plumbed, for example, literature that critiques the role of urban design and planning in the political economy of cities and nations, such as work by James Holston and James Scott or more recent discussions about insurgent urbanism.

Finally, the book also might have made a stronger claim on urban and planning theory. The author briefly cites Henri Lefebvre and David Harvey on capitalism and urbanization but does not pursue the theoretical implications of this study. One of the possibilities raised by works like this is a stronger research relationship between the social sciences and design practice and theory. But for that to happen, scholarly works arising from the design fields must be both precise and ambitious about their theoretical objects and categories. This is a tall order—but a necessary one given—as the book suggestively illustrates, the complex worlds that designers now negotiate.

—Kian Goh
Goh (’99) received her PhD from MIT in Spring 2015 and is an assistant professor of urban landscape at Northeastern University School of Architecture.

Imaginary Apparatus: New York City and Its Mediated Representation

By McLain Clutter
Park Books, 2015, 200 pp.

Imaginary Apparatus opens with a comparison of “New York City’s mediatic emanations” in celluloid to that of the “ecology of the city itself, its systematic interconnections between built form, flow, population, environment, economics, subjective affect, and more.” McLain Clutter’s (MED ’07) objective is to describe the manifold relationships between these “two complex objects of sublimity, between New York City and its mediated representation,” by tracing “one series of developments through which New York City and its mediated representation become intertwined.” While much of the writing is convoluted in style, the points and comparisons in the book are insightful and deserve attention as another worthwhile perspective on the relationship of media and the city.

The text is organized into two parts: “The Apparatus” and “The City.” The first section explores the relationship between the New York City Planning Commission’s “Plan for New York City, 1969,” and a film version of the plan produced the same year, entitled “*What Is the City But the People?*” The author’s analysis of the Plan is illustrated with film stills, and a DVD of the movie is thoughtfully included as a primary resource for the reader. A new type of planning document, the “Plan for New York City, 1969” came at a time when the city was at a crossroads. By the late 1960s, despite decades of large-scale rebuilding, the city seemed to be in even worse physical shape than before. Crime was up, tax revenue was down, infrastructure was aging and overburdened. Neighborhoods, pushed and pummeled, would no longer put up with top-down planning schemes. It was the end of the era of Robert Moses and European Modernist planning, yet the ideas of critics like Jane Jacobs were still just theories.

Taking us beyond the Moses/Jacobs dialectic in Part 1, Clutter writes in great depth about the relationship of the planning department of Mayor (1965–73) John Lindsay and the creation of the Mayor’s Office of Motion Picture and Television, which brought film production to the streets and studios of the city. Clutter examines the cinematic techniques used by the planning commission to communicate to the citizenry as well as to analyze the city in an innovative way, noting that during the same period of crisis and instability commercial media began to shape a fresh, more realistic understanding of the city.

In “Part 2: The City,” a wide-ranging study of the media and the mediation of New York City is organized into three sections; Chapter I: “Spectator,” Chapter II: “Desire,” Chapter III: “Ecology.” It is here that we are taken on a journey through the theories of Walter Benjamin, Siegfried Kracauer, Christine Boyer, Christian Metz, Rem Koolhaas, Michel Foucault, among others. The author finds the Foucauldian “apparatus” instructive in “discerning the complex network of relationships between policy and design during the Lindsay Administration, and the seemingly unrelated developments in the media industries and urban culture at large.”

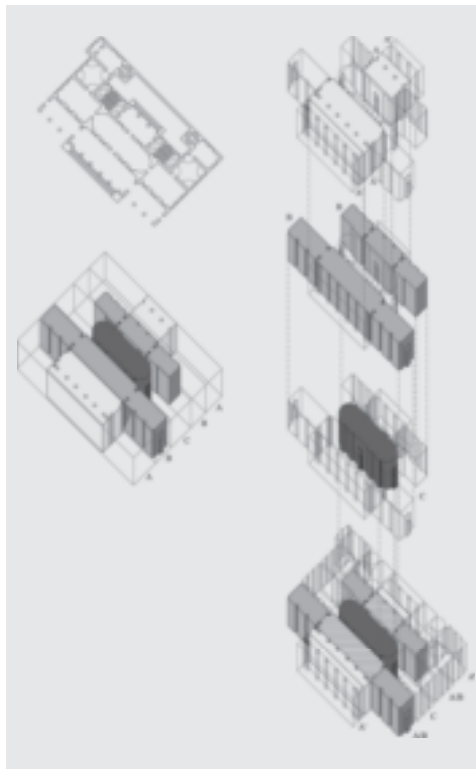
For architects and planners, Chapter III offers a tangible example in which the wide-ranging theories of media and the city of the previous chapters intersect. Clutter shows that the redevelopment of Times Square combined economics and city planning with the idea of integrating an urbanity that is derived from a media version of itself.

The book concludes on an optimistic note: “We might broaden the discipline’s aesthetic range through the critical appropriation of the communicative and affective qualities of media, allowing such appropriations to tutor traditional aesthetic categories like form and space. In this way, architecture and urban design might be newly significant in its capacities to consolidate an urban public that is now fully habituated to all manner of media.” If the abstruse language used in this book were as communicative as the media the author so insightfully analyzes, this hope might more readily be realized.

—John Kriskiewicz
Kriskiewicz is an architect and architectural historian of New York City and is an assistant professor at Parsons School of Design, The New School.

Palladio Virtuel

By Peter Eisenman with Matthew Roman
Yale University Press, 2015, 304 pp.



Palladio's Villa Chiericati from the *Four Books on Architecture*, drawing by Peter Eisenman and Matt Roman, 2015.

Palladio and Eisenman Redux: Outside-In

In my review of the *Palladio Virtuel* exhibition in these pages three years ago, I wrote that the space then allotted did not allow me to examine any of Peter Eisenman's close readings of Palladio. Invited back to fulfill that promise now that the book version has been published, I find it difficult to pick just one building, given that Eisenman's contribution to Palladian studies (and historical studies in general) proposes a close reading of not just one villa but of a transformative sequence of trans-villa modalities through multiple Palladio projects.

I suggested previously that Eisenman's own design development outward into the landscape provided a lens through which to perceive Palladio's villa extensions by means of "the *barchesse*—literally large estate barns—which were conveniently ignored by Wittkower and Rowe." This lens was a way to link and relate twenty projects, not only the most dissipated structures such as Villas Repeta and Sarego, but, more significantly, the unsettling tensions in the stand-alone buildings. Villa after villa, Eisenman demonstrates the multiple and mutable ways Palladio's porticos and loggia disturb, push into, or pull out from the mass of the main structure, disrupting prior notions regarding the "perfect" idealized symmetries and stabilities in Palladio's work.

In this manner Eisenman evokes his own version of what he considers a Derridean indeterminacy, which suggests not the impossibility of any reading, but rather of a mapping of cross- and counter-determinations that allow for multiple readings. But there is another Derridean concept that may be said to be pertinent here, even if it is not cited by Eisenman: the "Parergon," Jacques Derrida's discussion of those aspects of art that Immanuel Kant, in *The Critique of Judgment*, stated were extra (*para-*) to the real integral work (*ergon*) of art. Kant provided three such examples: frames around paintings, drapery on sculpture, and "colonnades around magnificent buildings." Derrida's seminal insight was to note how these seemingly extrinsic supplements to the work were, indeed, integral to the very intrinsic epistemological structure of the work. In other words, a painting is just pigment on some surface until its physical and cultural boundaries are demarcated by framing its edge condition, whether in a gilded elaboration or a wrapping and stapling of the canvas. Drapery in sculpture, rather than extraneous, has been a means to depict its subject's integral social and psychological

state (Bernini was particularly adept in this regard). As for the architectural category of colonnades as outside of and supplemental to the buildings they engage—as certainly seems to be the case with Palladio's *barchessa* colonnades and arcades—it should be stated that in many architectural traditions (the Western in particular) an array of columns surrounding a central institutional space defines and structures the very ordinary moment of built magnificence. Thus, the seven types of temples discussed by Vitruvius all have columns that are integral as thresholds to a central *cella*, either in the form of porticos or as single or double rows of columnar surrounds, with the most elaborate one having (inside the *cella*) "columns set away from the walls creating ambulatories all round like those in the porticos of colonnaded courtyards." In other words, there is no way, according to Vitruvius, to separate columns and colonnades from the real architectural work that is culturally constituted as a Temple (and equally so in his discussions of the Forum and the Basilica). So, the extraordinary transformative insight of Eisenman's triptych organization of the book is that it utilizes the "conveniently ignored" *barchessa* projects with their seemingly supplemental "colonnades around magnificent" villas as the central means to reveal, on the one side, certain agitated and syncopated complex coordinates that structure the "classical" villas and, on the other, the very dissipation of the villa type.

There is one building chosen by Eisenman ("The one that was the most difficult for me and remains so is Chiericati") for the symposium "Recombinant Palladio" held at Columbia University six years ago, which I will discuss as to why I seem to invert the title ("Inner Agents") of my previous review. Palazzo Chiericati, was among the many villas Eisenman's teacher Colin Rowe positioned him in front of, and told him to draw what he couldn't see. The clue to the strange hybrid form of this palazzo-villa, however, is actually a very pertinent visible detail mentioned by Eisenman, the "doubled column: one column literally pressed into another," expressive of the conjunction wherein out of the continuous loggia across the entire front of the building—a feature itself unique in Palladio's non-*barchessa* projects that suggests its potential to extend out past the main mass into the landscape—there is the figuration of a portico, nearly compressed into the loggia. This feature provides the clue to another unique aspect of the building, another doubled compression: "The inward compression of both the front portico and the internalized rear portico produces an

elongated, central figured space that in turn is narrower than the volumes surrounding it."

In the first section of the Palazzo Chiericati chapter, the three-toned physical model prepared for the exhibition represents the relational overlapping and compressive conjunction of these spaces as well as the virtual emergence of what would be a "proper" full portico figure. In the second section, the analysis of the palazzo's plan using overlapping ideal squares runs the risk of all those forms of analysis that find alignments of quasi-mystical sections and squares wherever they look. However, Eisenman clearly states here that this traditional methodology is being used to demonstrate the opposite—the lack of correlating stabilized alignments. The most persuasive and valuable technique occurs in the third section through his sequencing of volumetric modeling, the clearest Eisenman has yet developed, to illustrate these unique compressive layering, superposition, and conflicting alignments. Also included here are his diagrams that push the premise of an ideal villa to the extreme through a demonstration of what a symmetrical building would look like—which in Palladio's case is as absurdly mechanical as those fabricated views of perfectly symmetrical human faces, losing the character of distinguishing features.

Regarding the self-avowed formalistic methodology of this book, it is worth recalling Rowe's statement on the limitation of a purely formal analysis in the 1973 postscript to his essay, "The Mathematics of the Ideal Villa": "A criticism which begins with approximate configurations and which then proceeds to identify differences, which seeks to establish how the same general motif can be transformed according to the logic (or the compulsion) of specific analytical (or stylistic) strategies, is presumably Wölflinian in origin; and its limitations should be obvious. It cannot seriously deal with questions of iconography and content. . . .and because it is so dependent on close analysis, if protracted, it can only impose enormous strain upon both its consumer and producer," which nevertheless "might still possess the merit of appealing primarily to what is visible and of, thereby, making the minimum of pretenses to erudition and the least possible number of references outside itself. It might, in other words, possess the merits of accessibility—for those willing to accept the fatigue." After 1973, Rowe himself was not willing to accept the fatigue, and his descriptions of buildings became exceedingly brief and elusive. Not that they were considerably sustained prior to that time, in sharp contrast to Eisenman's, as evidenced here and in his

books *Giuseppe Terragni, House X*, and *Ten Canonical Buildings*.

Any singular form of analysis (formal, social, economic, political, material)—any reading purely intrinsic or extrinsic—does tend to produce fatigue, and Eisenman is at pains always to hold in abeyance what he considers to be aspects extrinsic to "architecture" (program, material, actual construction, patron influence, socio-historical shifts, biography, and so forth). Nevertheless, I guarantee that many readers of this book will come away with a new awareness of the oft-overlooked complexity in Palladio's work. What makes Eisenman's sustained analysis valuable is the rare degree to which its direct approach compels one to read closely along with him in a way that few forms of criticism do. Any work of historical analysis should make you look, look again and yet again, at the object under consideration to observe and continually test its hypotheses.

The limits of the deliberate—and indeed, polemical—isolationism of his sustained form of abstract analysis have already been noted by Rowe. This extends to the *sui generis* way Palladio is portrayed in the book, isolated from or situated merely in contrast to his own historical genealogy, which leads to some questionable schematic characterizations of history. Eisenman has always lobbied for architecture as an autonomous condition, but what is missed in his analysis is the complex interplay of form and meaning, the play between syntax and semantics, such as is evident in the very novels and films, that over the years, Eisenman has regularly cited as exemplary. And thus what remains unexamined is the productive tension of corroborative or conflictive evidence, the way syntactic tensions can provide clues to reveal certain cultural or social semantic tensions and vice versa.

This was evident at the symposium, where Eisenman's Chiericati presentation drew forth incisive responses from Palladio scholars Guido Beltrami and Charles Hind, who noted that as the building's shallow site was at the outer edge of the city, the patron negotiated with the authorities to extend into municipal land by allowing public access through his ground-level loggia. These corroborating pieces of evidence to the formal properties noted by Eisenman—who still deems them extrinsic to some inner autonomous condition of architecture—do not in fact "explain" or worse yet, explain away the building's form. Rather these "outside" aspects only underscore their intriguing and complex "inner" manifestation in this hybrid building: at once a villa set before an open expanse and a city palazzo, a "magnificent" building expanded as colonnaded passage and compressed as portico front in relation to municipal ordinances, simultaneously "private" to the family and "public" to others (not unlike the *barchessa* villas). As with the "Parergon," there is no way one can separate intrinsic from extrinsic conditions, as each "side" is constituted only through its other. In terms of analysis, plotting the relations of form and content, and tracking their mutual constitution and conflict reveals the ways the historical plot always thickens, becoming more critically significant.

But that has never been Eisenman's mode when it comes to architectural analysis, so the crucial clues contained in this book will be left for others to pursue. And I suppose it is too much to ask of Eisenman, given the contribution of this work, to spend another decade producing another eight hundred drawings—the number he said that were involved in developing this book—for a follow-up volume exploring the transformative sequencing of the palazzi not included here, as well as the churches and civic works, such as Palazzo Valmarana, where Palladio's two-dimensional representational techniques manifest as compressed multilayers onto the building surface—like so many Eisenman projects. Or Il Redentore, where Palladio's superimposed outer structures again push into the surface of the façade (as multiple temple fronts) and then emerge as colonnades inside the church, outer agents now inner agents—like so many Eisenman projects.

—Mark Rakatansky
Rakatansky, principal of Mark Rakatansky Studio, is an adjunct associate professor at Columbia's GSAPP. He is the author of *Tectonic Acts of Desire and Doubt* (Architectural Association, 2012).



Palladio's Villa Pisani, Montagnana, Italy, 1552

“Architecture and the Loss of Authority” Peter Eisenman

December 3, 2015

The Charles Gwathmey Professor in Practice, Peter Eisenman delivered a lecture at Yale on the occasion of the publication of his book *Palladio Virtuel*, with his coauthor Matt Roman ('06). The lecture is printed in full below.

I want to use the work Matt Roman and I did on *Palladio* as an introduction to what I consider the loss of authority within the pedagogy of architecture. This idea goes back to my earliest experiences of teaching and traveling. I first saw a Palladian building, the Villa Pisani, in Montagnana, in 1961. That summer, I traveled with Colin Rowe after my first year of teaching, between 1960 and 1961, at Cambridge. Rowe instructed: “I want you to stand in front of this villa until you can tell me something about it that you cannot see.” And I thought, “What does he mean by ‘cannot see’? What is he talking about?” This would become a seminal moment for me. I must have spent about an hour looking at the building, and I did not know what to do or what the lesson was.

Upon my return to the States in 1963, I still did not understand what that lesson was. Today, I realize that it was to read architecture as if it were a musical score. Composers don't need music to be played in order to hear it; they can hear the notes on a staff. Architecture is the same: one can know it by seeing not what is on the façade but, for example, seeing only the plan. An architect sees differently than does an art historian or critic. Architects look for how buildings teach them to see through their facture. For example, *Palladio Virtuel* is clearly a book by an architect, not a historian or a critic. I wrote about Palladio in order to elaborate my own pedagogy in architecture and, perhaps, to reaffirm the necessary authority of Palladio. The book is also an attempt to open architecture to investigations that promote change from the status quo and propose a theoretical matrix from which to understand those changes.

In *Palladio Virtuel*, the “virtuel” refers to architectural aspects that are implied by a condition of presence and that exist beyond the literal or the ideal. These characteristics of Palladio's villas are not necessarily “visible” in any one space; their indeterminate qualities can be revealed through a

close reading of the relationships between articulated architectural elements, such as porticos, arcades, cortiles, and staircases.

Part of the authority that has been lost in architecture today deals with this idea of how to see as an architect, how to see what cannot be seen, as opposed to the visualization of the digital. In its literalness and its capacity for ever-increasing detail, computation has taken away much of the possibility of thinking about something that one cannot see. It also has affected how architecture is taught and practiced today.

The United States is an example of the evolution of authority within the pedagogy of the architecture school. Unlike other Western countries in the nineteenth century, the United States did not have an established tradition of education and practice. The first university schools of architecture were opened in the 1870s and modeled their curriculum on the French Academy, the *École des Beaux-Arts*. Beaux-Arts pedagogy was the authority in American schools of architecture, until MIT and Harvard introduced some modernist ideas in the 1920s and 1930s. One of the earliest authorial voices reacting against the Beaux Arts was Walter Gropius and the Bauhaus. There were other teachers who had come from Europe to the United States, to places like Harvard and Chicago, where the Bauhaus teachings and curriculum were being practiced. Another significant authorial voice from the Bauhaus was Mies van der Rohe, who headed the new school at IIT. In this context, it is impossible for me to think of pedagogy without some form of authorial condition inherent in it.

The two curriculums, the Beaux-Arts and the Bauhaus, which were often mixed into a rather bland form, became the dominant pedagogies well into the 1950s. Then, the disciplinary authority began to change. While certain Beaux-Arts terms remain to this day, like “charrette,” “esquisse,” “poché,” and “rendu,” a new kind of authority—based not on a Classical curriculum but on the voice of an individual architect—came into being. This was not so much a shift from the Beaux-Arts to Modernism as one from a systematic disciplinary authority to the authority of an individual architect. Then, slowly, by the middle of the 1960s, even the authorial voice of the individual architect changed.

From one individual to another, from Frank Lloyd Wright to Le Corbusier, from my own experience in the 1950s and 1960s, and from Cornell to Cambridge to Princeton, there is an interesting barometer of the changes in authority within the pedagogy of architecture. In 1960, when I began teaching

at Cambridge, the authorial voice shifted from Wright to Louis Kahn. But, for me, the important change in this context was my PhD dissertation, written in the void of the early 1960s, before Aldo Rossi, Manfredo Tafuri, Robert Venturi, and Jacques Derrida. Looking back, I see it as an important attempt at a different disciplinary authority, swerving away from the authorial legacy of the individual. It is this difference that is attempted in *Palladio Virtuel*—it is not your potted view of his work.

My interpretation of the events of the early 1960s did not become conscious until Venturi's book *Complexity and Contradiction* (1966), which precipitated quite conscious reactions within architecture circles in the United States. While those thoughts on a revised disciplinary authority might have subconsciously powered my earlier dissertation, it did not, at that time, interrupt the sequence of the Corbusian authority of the individual. His authorial voice was so virulent and persuasive that students and faculty alike would converse in shorthand in the schools where these ideas flourished, such as Princeton and Cornell. In fact, many students' desks were stacked with the five volumes of his *Oeuvre Complete* for quick reference. It was only after Venturi's book that it was possible to articulate two differing disciplinary authorities—American pragmatism and Modernist ideology—putting to rest the notion of an individual dogma for the ensuing years.

These differing authorities spawned people like Aldo Rossi, who brought a new idea of architecture from continental Europe, called the *Tendenza*—an idea about the organization of the urban in relation to what he called “urban artifacts.” We were fascinated by Rossi's work from the Milan Triennale (1973) and his book *The Architecture of the City*, first published in Italian in 1966. Next came James Stirling's early projects, such as the Churchill College competition and the iconic Leicester Engineering Building (1963). Again, this is something that came to the United States with a great flourish because Stirling was a visiting professor here at Yale, in 1959, staying until 1983. He was one of those figures who taught, built, and thought about architecture. He was one of the last individual voices of authority at the time.

By 1980, things began to change again, and Post-Modernism, as a style if not an ideology, became the new authorial voice within architectural pedagogy. Its most prominent manifestation was “La Strada Novissima,” the first international Architecture Biennale, in Venice. This exhibition radically changed the idea of the façade

and what constituted the architecture of the street, of the “new street,” or *strada novissima*. The *Deconstructivist Architecture* show at The Museum of Modern Art, in 1988, hastened the end of Post-Modernism as an authorial idea, but what is important is that it did not replace it.

Thus, near the end of the last century, the idea of an internal disciplinary authority began to erode in academic circles. There could be several reasons for this situation. One would be the demise of disciplinary giants. While the media named and then expanded the influence of “starchitects,” few of these architects had any ideological or pedagogic project to compare with people such as Rossi, Tafuri, Venturi, or O. M. Ungers. The demise of the influence of these figures, coupled with the proliferation of increasingly sophisticated computation and software, created a seemingly unbridgeable gap between a younger generation and their older mentors and colleagues. This new phenomenon has often contributed to a generational disregard for any disciplinary authority and has prioritized software as a driving force in architecture.

Whether this generational divide ultimately has any validity, only the future will be able to judge. Unmoored from any disciplinary concerns, not to mention the loss of authority, the digital software explosion has led to a cacophony of work without a corresponding critical apparatus to assess this production. Moreover, the idea of a critical matrix seems more necessary today than ever before, since popular software is able to produce an infinite number of singular iterations without any value system in place, other than personal aesthetics or expression.

In a concluding paragraph to his book *The Alphabet and The Algorithm*, Mario Carpo says, “The modern process of architectural design and the architects' authorial role in it may not survive the digital turn. Yet, as architecture preexisted both the invention of the Albertian author and the rise of mechanical copies, neither may be indispensable to its future. The post-Albertian architecture of our digital future will have something in common with the pre-Albertian architecture.” Understanding the changes prefigured by Carpo will begin to help us to shape a possible future for architectural pedagogy.

Palladio Virtuel begins with Leon Battista Alberti's implication of homogeneous space in his *De Re Aedificatoria* [“On the Art of Building,” 1452], which originated the discourse about how to conceptualize space. After Bramante much of what is known as architectural mannerism, including Palladio, is in fact a questioning of Albertian spatial principles. An important aspect of Palladio's work is the shift from the Albertian idea of homogeneous space to what might be called heterogeneous space. In *Palladio Virtuel* the evident conceptual transformation from homogeneous to heterogeneous space is variously referred to as the dissipation of a supposed “ideal” toward “virtual” spatial conditions. This brings us back to seeing the unseen and my first architectural lesson after encountering a Palladian villa in Italy. Although computation promised heterogeneous, singular instances, space is understood today in terms of parametrics, spatial or temporal, which translate into homogenizing data.

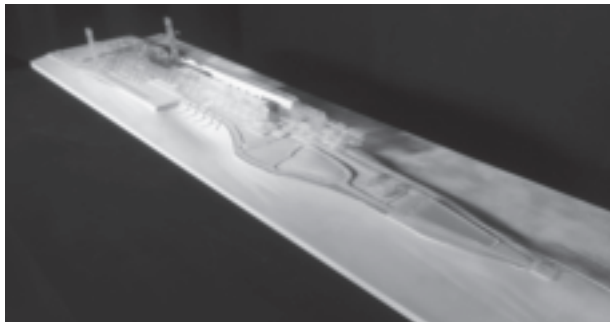
This is an interesting moment for you, as students, to come into the world as architects because there is no authorial script. If I asked you, “What are you reading? What are you doing?” the answers would be a multiplicity of things. There is no one voice that tells you that you are on the right or the wrong track because there is no right track or wrong track anymore. This is the problem we face as teachers, too. But one thing is certain: without an authority, there is nothing to react against.

I want to leave you tonight with a sense that, although the authority within the architecture pedagogy may have been lost—and, therefore, architecture as a discipline as opposed to a practice, may have lost the capacity to be critical of authority—in understanding and facing this loss, one can rethink and recalibrate what authority means today.

Advanced Studios Fall 2015



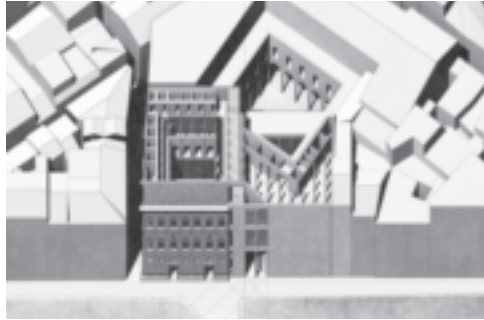
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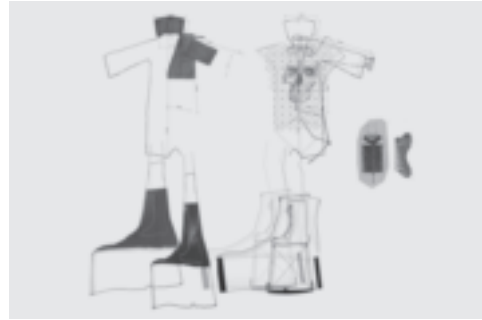
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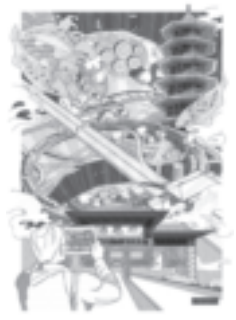
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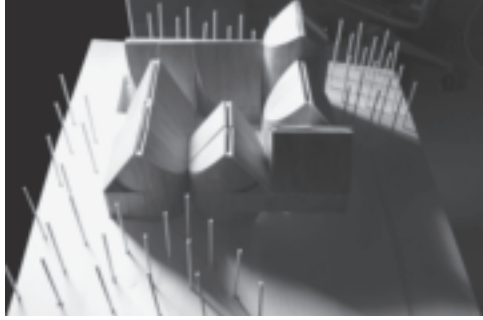
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1. Xinyi Wang, project for Jonathan Rose, Sara Caples, and Everardo Jefferson advanced studio, fall 2015.
2. Anne Householder and Clarissa Luwia, project for Marion Weiss and Michael Manfredi advanced studio, fall 2015.
3. Andrew Dadds, project for Elia Zenghelis advanced studio, fall 2015.
4. Sarah Kasper and Dima Srouji, project for Peter Eisenman advanced studio, fall 2015.
5. Justin Oh, project for Demetri Porphyrios advanced studio, fall 2015.
6. Heather Bizon and Patrick Kondziola, project for Edward Mitchell and Aniket Shahane advanced studio, fall 2015.
7. Anne Ma and John Wan, project for Alan Plattus advanced studio, fall 2015.
8. Luke Anderson, project for Sunil Bald advanced studio, fall 2015.

The Fall 2015 Advanced Studios focused on the unique urban textures of Thessaloniki, New York City's Harlem and Roosevelt Island neighborhoods, postindustrial towns near Boston and Beijing, and a palazzo in Italy. Two studios centered on dramatic landscapes that required the rethinking of two typologies—the observatory and the art gallery.

Jonathan P. Rose, Sara Caples, and Everardo Jefferson

Bass Distinguished Visiting Architecture Fellow Jonathan P. Rose (BA '74) along with Sara Caples ('74) and Everardo Jefferson ('73), Kahn Visiting Assistant Professors, led a joint studio focused on the developer as driver of an architectural project, asking students to design a mixed-use building across from the Apollo Theater on 125th Street in Harlem. The midrise complex would provide housing for retired jazz musicians, cultural and creative work spaces, a film screening room, a public meeting room, a restaurant-café, and a visitors' desk for the Harlem cultural district.

Working according to the parameters for a project owned by the Upper Manhattan Empowerment Zone (UMEZ), the students were asked to integrate a complex program into a tight site that would provide both economic and social-cultural returns on the UMEZ's investment. The students thus addressed questions beyond architecture, including issues of cultural representation versus the mutability of the site's ethnic anchoring, especially given the distinctive qualities of tragedy and hopefulness in Harlem's great cultural past. The students made frequent trips to New York City, where they studied Harlem's historic context, met with the UMEZ, and presented their ideas to restaurateurs such as Derek Fleming and Danny Meyer.

The students were each given not only the program but also the zoning envelope for two towers with a central lower-rise landscape volume, tasking them to tease out the significance of the project elements. While this caused some initial skepticism, each student approached the problem with a unique formal design and organization, with variety gained from program organization and diverse configurations for a lower-rise, mid-block public space. Some students

focused on urban layering, with through-block development that connected views and created architectural experiences for residents both above and below the street. Other students questioned the housing program's rigidity, essentially dictated by affordable-housing lenders, proposing, instead, alternate forms of more flexible housing that promote communal interactions between non-nuclear family households.

The brief also demanded high standards of sustainable design, headed toward net zero, to support a more satisfying occupant experience with maximal use of controlled daylight and natural ventilation. The students investigated cladding systems and window shades that provided shade or reflected light, depending on the orientation and planned spaces that could be manipulated according to the season. One student used the façade as a projection screen to flash images of films relating to the interior program.

At the final review, students showed how the building could be a cultural anchor on the main street of America's most famous black neighborhood and how to depict its significance through architecture that manifests both its rich history and ongoing cultural production. They presented the final projects to Vincent Chang, Sharon Davis, Alex Garvin (BA '62, MArch '67, MSU '67), Lisa Gray (BA '82, MArch '87), Angela Howard, Julie Iovine, Kenneth Knuckles, Steven Lewis, Alan Organschi ('88), Terence Riley, Verdery Roosevelt, and Madelyn Simon.

Marion Weiss and Michael A. Manfredi Marion Weiss ('84) and Michael A. Manfredi, Eero Saarinen Visiting Professors, with Britton Rogers (MED '14), critic, asked students to design a new type of incubator campus at the southern end of New York's Roosevelt Island that is being developed by Cornell University and Israel's Technion Institute of Technology. Focusing on the impact of rising water levels and on interrogating the term "innovation space," the 250,000-square-foot studio project includes an R&D center with live-work spaces, dry labs, classrooms, a conference center, and incubator spaces for start-up tech companies on an island in the middle of a global city.

The students researched Modernist corporate campuses and traveled to Silicon Valley to see contemporary versions, such

as Facebook's and Google's headquarters, as well as creative enterprise spaces such as IDEO and Stanford's Institute of Design. While visiting these sites, they evaluated issues of worker satisfaction and productivity; the intersections of, or buffers needed between, academia and industry; and how a space can encourage innovation and collaboration. The precedent studies fused projects with conceptual frameworks and organizational approaches for structure and form. Some took cues from precedents in terms of scale, circulation patterns, programmatic compartmentalization, or archetypal form, such as the monument on a plinth or the mat-building.

In terms of ecology, some of the projects embraced the East River and the reality of rising water levels by including canals, tidal wetlands, docks, and promenades, while others simply floated megastructures above the fifty-year flood plain. Most of the projects proposed the use of water transportation, with new ferry stops and kayak launches, and bridges to western Queens. A few transportation schemes proposed burrowing under the island to reach the subway train below; several connected to pedestrian and vehicular traffic on the Queensboro Bridge.

Some of the projects were clearly phased, sequenced linearly or in nodes in village-type settings. Most of the schemes optimized Manhattan views and capitalized on sun exposure, allowing light into courtyards, internal streets, and canals. Many of the projects transcended the distinction between architecture and infrastructure. The students presented their final projects to a jury including Felipe Correa, Joyce Hsiang (BA '99, MArch '03), Florian Idenburg, Paul Lewis, Thom Mayne, Hilary Sample, Joel Sanders, and Alison Wicks.

Elia Zenghelis

Elia Zenghelis, Andrew Benner ('03), critic, and Ioanna Angelidou (PhD '18) led a studio in Greece's second city, Thessaloniki, asking students to redesign and densify a vast area of the center as an active municipal park. A waterfront town, the plan of Thessaloniki has been likened to that of a butterfly, with the park as its body. In addition to the collective park design, each student focused on one of seven public areas and programs that contributed to the life of the park.

The students first designed a conceptual exercise as an "image manifesto" to represent their position in response to precedent studies. This emblematic image—a technique that Zenghelis developed and refined—generated provocative imagery, from collage to innovative drawing methods, guiding their thought processes.

Prior to the studio trip, the students worked collectively on a comprehensive design for the formal, landscape, and programmatic organization of the site as a kind of master-plan framework that would continue to receive input from local architects, historians, and planners during the visit to Thessaloniki. Over the course of the studio, they negotiated their individual portions without a "master hand" in the project, with new programs, including a museum, a hotel, housing, a research institute, a theater, and a school.

After the trip to Thessaloniki, what emerged from the student's collective efforts was a series of principles and mutually held regulating geometries, which they developed either individually or in small teams toward more focused architectural proposals. The planning principles included returning housing to the center; providing lateral connections from the mountains and the upper city down to the sea, against the grain of the linear city; continuing the existing streets into the municipal park as connective tissue between the historic center to the west and the residential fabric to the east; and adapting old buildings from the expo site as well as inserting new buildings to reinforce a cultural zone within the park.

Students adapted their "emblematic image" to envision aspirations for the future life of the park. Issues such as the edges, new urban programs, open-space access, courtyard typologies, dimensions of a block, connectors, parking, and pedestrian infrastructure provided necessary insertions into the city. Some students concentrated on developing a conceptual underpinning for the park and elaborating on the more tangible design of the western edge—one of the key lateral paths to the waterfront. In another scheme a variety of planted plots were manipulated to create path edges and "rooms" (clearings) in the park. One student designed a pedestrian path to reveal an archaeological site beneath. Along the street she designed a series of pavilions, providing park infrastructure as well as a new hammam.

Other students focused on designing a variety of housing types and scales at the edge of the park, introducing a new mixed-income neighborhood and mediating between the university and a busy thoroughfare to the north. The addition of commercial and student gathering spaces culminated in a sports hall. The students presented their projects to Ross Adams, Marta Caldeira, Preston Scott Cohen, Peter Eisenman, Kenneth Frampton, Theo Issaias (PhD '17), Alan Plattus, Demetri Porphyrios, Brett Steele, Dimitra Tsacharelia, and Marion Weiss ('84).

Peter Eisenman

Peter Eisenman, the Charles Gwathmey Professor in Practice, and Miroslava Brooks ('12), critic, challenged their students to use the site adjacent to Palazzo Rucellai, in Florence, Italy, as a base from which to investigate the design of a structure with a binary opposition—that is, a diptych. The students worked individually before their studio trip with Pier Vittorio Aureli, to Italy, where they visited the site and various other buildings, emphasizing diptych façade compositions. For the midterm, they worked in pairs to create a diagrammatic parti presenting various possibilities of a diptych. Through endless sketching, drawing, and modeling, one project achieved a highly articulated yet subtly complex diptych composition in which the multiple spatial readings and the architectural nature of the hinge—arguably the most critical yet elusive component of a diptych—came closest to the poststructuralist idea of a reading of the internal wall that oscillated between a permeable edge, a solid object, and a void separating two courtyards.

Another group of students presented an urban scheme in which the existing façade of Palazzo Rucellai was left untouched yet radically reconceptualized by the proposed addition of a bent-bar parti, which was seamlessly incorporated into a newly formed urban ensemble. This triggered a discussion among the jurors about whether this project was actually a diptych at all. A third group of students designed

an extensive façade matrix that allowed for a systematic review of multiple variations within a clearly defined set of rules. From there, they produced a façade parti. Another project approached the problem through part-to-whole relationships, referencing Alberti's idea of homogeneous space, which resulted in a unique ground plan.

One team early on established key urban connections between the triangular piazza, the diagonally positioned building across the square, and the adjacent loggia through an investigation of Palazzo Rucellai's vertical surface and its surroundings. The diptych composition was carried through the entire project in section, plan, and program. It presented a radical "peeling away" of the existing façade, which could be seen as a critical commentary of the palazzo, ultimately exposing it as a Renaissance version of a decorated shed.

The jury of Michelle Addington, Preston Scott Cohen, Harry Cobb, Cynthia Davidson, Palmyra Geraki, Jacqui Hawkins ('10), Ingeborg Rocker, Matthew Roman ('06), David Salle, Brett Steele, Anthony Vidler, and Guido Zuliani, debated the projects with intensity.

Demetri Porphyrios and George Knight Bishop Visiting Professor Demetri Porphyrios and George Knight ('96) challenged students to design a gallery for a collection of contemporary sculpture, including works by Jeff Koons, Louise Bourgeois, Damien Hirst, Fernando Botero, Dennis Oppenheim, Kiki Smith, and Charles Ray. They first studied the history of the gallery typology in buildings, such as corderie, basilicas, stoas, arsenals, lazarettos, corridors, urban arcades, archaic temples, libraries, and diverse industrial buildings. Expanding upon these studies, the studio researched the evolution of the salon of the Venetian palazzo from a working space to an exhibition hall as seen throughout the Venetian empire and, specifically, Dalmatia, the site of the proposed project. The students also researched the Croatian towns of Dubrovnik, Korula, Trogir, Hvar, and Split, creating detailed models by hand and computer to examine their history and topography, which they further investigated on studio visits there and to Venice.

The students' final schemes included the restoration and expansion of Dubrovnik's arsenal; two projects in or near Korcula, including a reclaimed island gallery comprised of loggias and plazas whose plan recalled the exemplary urban pattern of the city; a gallery set in a wooded site that drew inspiration from lazaretto buildings; and a gallery sited on an undeveloped monastic settlement in Hvar featuring a stoalike structure as a market building and using a cloister as an organizational device for the exhibition spaces. The students presented their projects to a jury of Tom Beeby ('65), Kyle Dugdale (PhD '15), Melissa DelVecchio ('98), Judith DiMaio, Ann Morrow Johnson ('MBA '14, MArch '14), Barbara Littenberg, Alec Purves (BA '58, MArch '65), David Schwarz ('74), and Ellis Woodman.

Ed Mitchell and Aniket Shahane Post-Professional Design Studio Ed Mitchell, associate professor (adjunct), and Aniket Shahane ('05), critic, led the Post-Professional students in analysis and design for the redevelopment of three former Massachusetts mill towns—Lowell, Lynn, and Haverhill—which have rich textile and shoe manufacturing histories. The concept was to reimagine these sites not as bedroom communities accessible by commuter line to Boston but as new cities for living and working that build on their industrial legacies and recent immigrant populations within the framework of a redevelopment scenario. After performing some conceptual exercises, the students visited the communities and met with city officials and representatives of MassDevelopment, the sponsor of the redevelopment studies. Highlights included tours of the operating mills: a self-created shopping street in one mill, inspired by the Marseilles Unité d'Habitation; an exhibition of Theo Jansen's Strandbeests; and the start of the Haunted Happenings in Salem.

These fabulous chance encounters sparked the imaginations of the students, who worked in teams to redesign the urban character of the towns. Several students imagined an intricate development for a public riverfront in Haverhill. Another group created a complex of community gardens and green public "rooms" framed by housing.

One team focused on public venues and a new courthouse for Lowell. Another reimagined the towns of the Merrimac River Valley as a "linear city" comparable in size to central Boston, replete with a 100-mile-long nature trail, river-restoration landscapes, public amenities, and new intercity government agencies. One team created a "honky-tonk" waterfront reconnecting the oceanfront in Lynn to downtown, another team designed a "Shoe Parade," binding Lynn's manufacturing heritage and its new ethnic communities in a ritual of architectural interventions, costume designs, a street-long community picnic table, and an inflatable cultural center to house local festivals.

The projects enthralled the jury, which comprised Tim Love, Kim Poliquin, Brian Healy ('81), Na Wei ('04), Carie Penabad, Peter de Bretteville (BA '63, MArch '68), and Andrei Harwell ('06), along with Anne Haynes ('94), Noah Koretz, and Joe Mulligan of MassDevelopment. The student work will be exhibited in the communities to promote a public dialogue.

Alan Plattus and Andrei Harwell Professor Alan Plattus and Andrei Harwell ('06), critic, taught the sixteenth China Studio as the fifth year of collaboration between Yale and Tsinghua University School of Architecture, in Beijing. As in the 2014 studio, they examined the development corridor created by the high-speed commuter-rail connection from Beijing to the port city of Tianjin. The students were asked to consider the reuse of a historic shipbuilding factory complex on 130 acres east of the new Beijing CBD, where the Hai River flows into Tianjin Harbor and the Bohai Sea, forming an island. They grappled with ways to accommodate dense mixed-use development in a complex linear site that borders the southern, less desirable area. Students traveled to China, met with local planning officials, and collaborated with graduate students at Tsinghua to develop preliminary site analysis and design concepts.

Working in teams, students designed a variety of complex projects, many of them responding to the linear site by proposing connections via bridges, elevated roads, and tunnels. One group located a string of sites on the Tonghui River in water villages with high-density towers, a workers' canal village, and rural farms, which included a method for river pollution remediation. Another team designed an elevated infrastructure to connect the sites to the north and south of the river with an armature system that could occupy an area from Beijing to the countryside. Some schemes looked to enhance local programs in an adaptive reuse project of, for example, the historic railway yard, for artist housing, or in a future sports complex, for the 2022 Winter Olympics. The reduced city bike usage served as a focus for a team that tapped into old-fashioned bike production with the design of a cycle-culture hub for making, repairing, and testing bicycles.

In an innovative presentation method of comic books, graphic novels, and posters, one team postulated new ways for urban design to negotiate the relationship between conventional top-down strategies and local community desires in the form of experimental design proposals for "insurgent" spaces on the site. The students presented their complex projects, together with the students from Tsinghua, to a jury including Naomi Darling ('06), Alexander Felson, Liu Jiam, David Korris, Ed Mitchell, Carie Penabad, Dai Songzhou, David Tseng, David Waggoner ('75), Na Wei ('04), and Zhu Wenyi.

Sunil Bald Sunil Bald, associate professor (adjunct), with Nicholas McDermott ('08), critic, led students in a project intended to reclaim the stargazing experience through the expansion of an observatory and building complex in a man-made forest, in Northumberland, England. They asked the students to design individual proposals to enhance the mission and ethos of the Kielder Forest and Observatory, which is by day a part of the landscape and at night becomes an instrument for both amateurs and professionals to view Northern Europe's largest swath of unpolluted night sky. Initial design exercises simultaneously explored the ephemeral and the material in terms of the architecture's relationship to darkness. The roof plane was identified as the architectural element open to invention, in the way it engages the landscape as a mediator between day and night skies.

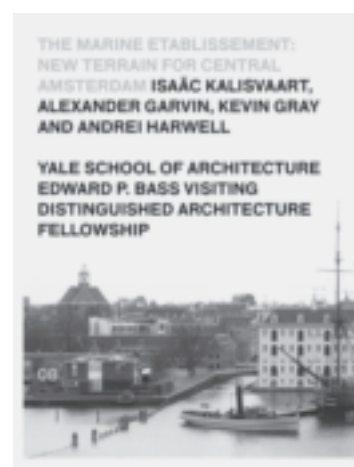
During travel week, students visited historic and contemporary buildings in Edinburgh and Glasgow, and traveled to the site to experience the observatory's program and to see the sacred and secular vernacular architecture at the English-Scottish border. Upon returning to Yale, students focused on qualities of the sphere and the circle as primary elements, as well as on the technical accommodation of telescopes. In many ways, they were developing representational techniques for the celestial.

In focusing on the observatory's exterior roof surface, some projects took on horizontal orientations. Only two projects were vertical, one of them a tower comprising stacked spheres. Other students considered a low-tech observatory for local visitors. In an exploration of the surfaces and clearings of the rigidly planted forest, building columns resembled a tree canopy, and

dormitory rooms for visitors were included. The typologies of the village, castle tower, and Cistercian monastery inspired one student's project that merged the clustered-town geometry with the cubic and spherical disjunction of the observatory. Some students reinforced the assumed elements of the program; others reinvented a combination sphere and undulating roof that merged with the ground. A sphere embedded in the forested site allowed for a vista that emulated being in the heavens.

A jury of Kenneth Frampton, Anthony Vidler, Anya Bokov (PhD '17), Susannah Drake, Joyce Hsiang (BA '99, MArch '03), David Lewis, Michael Manfredi, Billie Tsien, and Michael Young engaged in the ethereal qualities of this exploratory typology.

Yale School of Architecture Books



THE MARINE ETABLISSEMENT Isaac Kalisvaart

The Marine Etablissement: New Terrain for Central Amsterdam presents the studio of the ninth Yale Edward P. Bass Distinguished Visiting Architecture Fellowship taught by Isaac Kalisvaart, CEO of MAB Development, with Alexander Garvin (BA '62, MArch '67, MSU '67), Kevin D. Gray (lecturer in real estate at the Yale School of Management), and Andrei Harwell ('06) of the Yale faculty. The studio proposed designs for the Marine Etablissement, Amsterdam's historic closed military installation for over 350 years, which is currently undergoing an urban reintegration plan for varied and public uses. The students' projects imagine numerous approaches with schemes for housing, schools, tech centers, performance spaces, public parks, sports facilities, museums, and infrastructural links to the city's core. The book includes interviews with the professors, and essays by Alexander Garvin introducing the studio; Kevin D. Gray, outlining the broad economic environment and financial feasibility of each design proposal; by Erik Go, head of Studio MAB, and Hans-Hugo Smit, a senior market analyst at MAB; describing the nature of collaboration between designers and developers; and by Liesbeth Jansen, project director of Marineterrein Amsterdam with Maarten Pedrol of Linkeroever describing the latest developments on the site. Edited by Owen Howlett ('14) and Nina Rappaport, the book is designed by MGMT.Design and 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 (BA '13) 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. 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, the book 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 coeditors.

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.

Fall 2015 Lectures

The following are edited excerpts from the fall 2015 lecture series

September 3

JONATHAN P. ROSE
Edward P. Bass Distinguished Visiting
Architecture Fellow
“Design Like You Give a Damn”

My lecture tonight is called “Design Like You Give a Damn,” and the title comes from a book published by Architects for Humanity that describes socially responsible architecture from around the world. I love this phrase because it alludes to the fact that the work we do provides key DNA to the evolution of cities. By 2050 eighty percent of the world’s population is going to live in cities. And the difference we make with each building we design—actually each room, each structural nuance—contributes to what this overall DNA is going to be, the “metagenomics” of cities. And we can do that well or we can do it poorly. . . . We’re seeing a growing middle class, and one of the issues is that, although it brings many positives, as we get to a population of ten billion people the amount of resources we’re going to consume is huge. The Earth doesn’t really have the capacity to provide at that scale unless we move from linear systems, in which we mine and make stuff, consume it, and then throw it out, to a cyclical system. That is a whole lecture that I’d love to give another time. We really need to think about how we make our buildings and cities in a cyclical system.

My father was a great developer, and toward the end of his life he said, “The best buildings that have been done were really about partnerships with the architects.” In the last weeks of his life, he turned to me and said, “I want to do something special for architects.” So, we cocreated the Rose Architectural Fellowship, a national program that takes young architecture graduates who want to do socially responsible architecture and puts them in community-development groups, where for three years, they collaborate as designers with all sorts of developers. They learn to put together the building and the financing to produce amazing community-based work.

September 10

SARA CAPLES
EVERARDO JEFFERSON
Louis I. Kahn Visiting Assistant Professors
“This Particular Time and Place”

Everardo Jefferson This particular place, Yale, is where it started for us. And this seems to be a particularly good time to review the concepts and principles that created our body of work. Three core values remain with us today: First, we strive to perform at least fifty percent of our work for the community, for the broader public, especially those underserved by designers. Second, we base each project on intensive research that uncovers deep layers related to an individual place, encompassing issues from physical space and site analysis to philosophies underlying a client’s endeavor. Finally, we look at these multiple layers to fulfill connections between the conceptual and the physical that seal in the unique potential of a place. Four projects have involved these principles: a nonprofit in Harlem, a community center in a tropical area, a theater on the old World’s Fair grounds, and a museum in Brooklyn.

Sara Caples When we started we imagined, naively, that all we needed was the formal skills and design perspectives we developed over fifteen years working in some of the nation’s leading design firms. But we soon found that almost every project required a retuning of our design approach, in terms of a community’s values, visual and spatial cues, history, events and emotions—making each project specific to its particular time and place. A project typical of our beginnings was a renovation for a nonprofit in Harlem. The client said, “It’s on a midblock here in a funny

part of central Harlem.” They had acquired a garage and a social club and had workers training to perform the construction. . . . We thought no one would find the agency in the garage, so we decided to put a new facade on it. However, they didn’t have the money for that, so we came up with the idea of working with a wonderful artist, Nathan Slate Joseph, who worked with distressed metals. . . . We find that programs change in response to dialogues with the community. Because we often have to present them to so many different publics, we don’t always talk about them frontally. . . . The question is, how do we find a voice, one that makes the project specific to a particular community?

September 17

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

This evening I want to tease out the relationship between multiple pasts, including Modernism’s own history, in a series of German buildings whose occupation with precedent reinforces how right Andreas Huyssen was in two assumptions that pervade the enormous literature on memory and on Berlin. The first is that there is something specifically Post-Modern about the palimpsest; the second is that Berlin is the paradigmatic place where public-memory spaces based on this approach have been created.

I want to challenge these accounts. First, there was nothing specifically new about this strategy, which had been used in West Germany and West Berlin, first in churches and then in museums, since immediately after the war. Second, within the debate over the architecture and planning of the center of Berlin following reunification, its ongoing engagement with Modernism was in conscious opposition to the strategy of “critical reconstruction,” which followed New Urbanist principles; it was certainly not a purely Post-Modern position. Furthermore, what I term the “architecture of modern memory” was not originally used to confront but rather to evade accepting responsibility for the horrors unleashed by National Socialism. A relatively consistent approach to representing the Federal Republic—that is, West Germany and more recently a reunified Germany—at first obliquely but, increasingly, overtly; its purpose, however morphed over time. Finally, the architecture of modern memory has been supported consistently by the right-of-center Christian Democrats, while German Social Democrats have often patronized a more orthodox Post-Modernism. The simplistic equation of Modernism with progressive politics and Post-Modernism with a neoliberal reaction against it falters here.

October 1

BIMAL MENDIS
JOYCE HSIANG
Opening Lecture: J. Irwin Miller
Symposium
“City of Seven Billion”

Joyce Hsiang The work in the exhibition *City of Seven Billion*—primarily models and drawings—represents the ways we approach our curiosities and questions, many of them quite simple or innocently asked, to explore and discover new problems. To that end, we always saw the exhibition in conjunction with the symposium as a project in and of itself. While the exhibit suggests a framework for looking at the world as one city, as a constructed entity, it was just as much a framework for the accompanying symposium and its conversations. The collective experience is a very important platform for our research. . . . There are fables about May 23, 2007, when a woman left the fields and entered the city of Shanghai and single-handedly tilted humanity toward an

urban majority.

Bimal Mendis And the authors—such as the United Nations, the source for the story in this case—lent the story credibility. We were captivated but also skeptical of these fables of one woman in the fields or one man on a camel, single-handedly tipping the scales of humankind toward an urban majority. Such fabrications are entertaining at best and deceptive at worst when they evoke a mysterious urban-rural divide. What is this divide? Where does rural end and urban start? How can one even begin to define urban versus rural? This great shift from a rural to an urban majority is often cited yet completely opaque. . . . What if, instead, we consider what it means to be urban in terms of all its people, wherever they might be, and not in terms of walls, limits, or boundaries? What if the fundamental building block of the city were quite literally the individuals who comprise it? Could we not understand urbanization as a topography of people, aggregating and accumulating over time, all seven billion of us and the billions before—that is, the world as a city of people? . . . Our project, “The City of Seven Billion,” is not simply a proposition for us. It’s a reflection of an unrelenting reality. The resultant topography is a continuity of people, a model of us, and yet we are not in control.

October 2

PETER SLOTERDIJK
“Architecture as Spatial Immune
Systems: Toward a General Theory of
Topo-Immunology”
Keynote to the J. Irwin Miller Symposium
Brendan Gill Lecture

What I want to do tonight is deliver a short and informal introduction into a very good, but rather ominous, enterprise—the *Spheres* trilogy. All together, these books represent, especially the second volume, something that Sigmund Freud would have called *Errinerung*—the labor of mourning for metaphysics. It is a long meditation about the necessity of abandoning all kinds of world pictures based on this spherical “totalitarianism” of the monospherical worldview and to replace these visions with new concepts. I have proposed the term *foam* to make clear, from the very beginning, that we are now dealing with spatial multiplicities, and there is no longer an idealism of an all-uniting space available to us.

The last word is addressed to those among us who still feel the urge not to dive into totalities. That leads me back to my introductory remarks about modernity as a farewell to monospherical construction. The promise of totalitarian insight grows in tandem with the foment of the immersions of incorporating units. Today it is obvious that people living in the second half of the twentieth century had no regard for empire-building. This is obviously perceived from a European point of view. They seem to have lived according to the motto “No more grand success stories.” They prefer to assemble those elements from home-improvement centers or do-it-yourself markets, which help to build immunity against totalitarian forms of immersion. . . . The moral of the story is obvious: Dwell in your own place and refuse immersion in false connectivities. Do not dwell in racial totalities. Do not engage in super-collectivizations. Choose your furniture from your own supplies. Take responsibility for the micro-totalitarianism of your dwelling circumstances and never forget that, in your home, you are the infallible perpetrators of your own bad taste.



JONATHAN P. ROSE



SARA CAPLES AND EVERARDO JEFFERSON



KATHLEEN JAMES-CHAKRABORTY



BIMAL MENDIS AND JOYCE HSIANG



PETER SLOTERDIJK



HASHIM SARKIS

October 3

HASHIM SARKIS
 “The World According to Architecture”
 Closing remarks to the J. Irwin Miller
 Symposium
 Paul Rudolph Lecture

In *Hamlet*, Act II, Scene II, when the prince of Denmark describes his mental ability to break through the confines of Elsinore, boasting to his old friend, “I could be bounded in a nutshell and count myself the king of infinite space.” . . . Hamlet goes on to qualify: “were it not that I have bad dreams.” . . . I am here this evening to correct this mistake and bring the bad dreams back into our discussion.

We cannot have an architectural approach that is not constructionist. There is no other way. This is my response to Sloterdijk’s critique of constructionism. Architects construct new worlds and encourage new forms of inhabitation or habits in these worlds. This is not bad. There is a welcome tension between the internal world that the architectural object represents and the world outside it. From this constructionist approach, one can also infer that these smaller worlds, through which architecture rehearses a world, are predicated on the fact that we inhabit these new contexts with new eyes, shaped partly by the architecture and making habits of seeing. The new habits of living also encourage new forms of representation, which, in turn, help achieve another level of significance in architecture. But we have to constantly remind the world and ourselves that these habits are acquired, rather than imposed. They are encouraged rather than dictated.

But it is time to start thinking more like Shakespeare than Hamlet. Here, Shakespeare is highlighted as someone who had “negative capability,” meaning the ability to be able to act without full certainty. But then again, it was Shakespeare who invented *Hamlet*, a tragedy of inaction haunted by ghosts of certainty. Hamlet could not get out of the nutshell. This, by the way, is a globe—or maybe it’s not a globe. Thankfully we have no choice. In a nutshell, and between the monospherical monsters and the seven popes of kitsch we heard about last night, there is an infinite space of action for architects to explore.



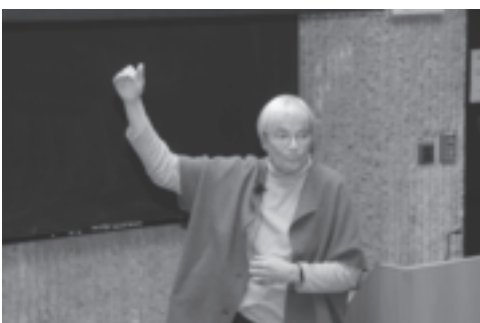
SASKIA SASSEN

October 8

SASKIA SASSEN
 “Expulsions”
 Myriam Bellazoug Memorial Lecture

I want to talk briefly about my book *Expulsions*. In many ways what I try to do is interpolate the category “inequality.” Everybody is talking about inequality. I have been talking about inequality for thirty years. But inequality by itself is just a distribution that you have to interrogate with something, so I’ve done that with many questions of social justice. When does inequality become profoundly socially unjust? And when is it manageable? Any complex system is going to have inequality. In this particular book I want to understand the moment when the familiar—not the monstrous—becomes so extreme that our categories, conceptual and statistical, of the imaginary can almost no longer capture them.

This “zone of expulsions” is very specific, and I think it’s growing. But if you think most of our cities, for instance, are becoming more beautiful, redone, and built up, a lot of people are also being expelled and becoming invisible. If you look at the mainstream zone of our current world, you might ask, “Hey, what’s wrong?” New York looks more beautiful and cleaner, and has more high-rise buildings—out with the little old buildings (I hate that part). As I say in the book, I don’t want to talk “climate change”—my God, it sounds beautiful. No, it is “dead land” and “dead water.” And so in its full materiality it becomes invisible. We don’t go there. A long unemployed thirty-three-year-old black man of Harlem who never held a job: Can you capture that with “long-term



M. J. LONG



ELIZABETH DANZE

unemployment”? No, we’re on the other side of a curve. This is a radical situation that is not that simple.

In my research practice, I expose. I would call it the “zone before method,” to give it a name. Mind you, I’ve done whole lectures on this subject, and now a publisher has asked me to produce a little book titled *Before Method*. It is not called *After Method* because it is really the notion of two things, and one is the more interesting “zone” of the paradigm, whatever paradigmatic knowledge you are dealing with. This would hold for architecture as well, as actually this is the place where a paradigm becomes weak at the edges. I work at the fuzzy edges of paradigmatic knowledge. At these edges we can interrogate, interpolate, do away with, and say something else is coming up here. To do that, I engage the social sciences, where the imaginary plays a far smaller role than it does in architecture and design. You have to use analytic tactics to clean it up a bit . . . but what you can do is sort of destabilize it. Or you can ask, “What don’t I see when I invoke this?” In the social sciences, the economy, and the middle class, you can think of a whole range of terms that are invitations to not think.

October 15

MARION WEISS
 MICHAEL MANFREDI
 “Public Natures: Evolutionary
 Infrastructures”
 Eero Saarinen Visiting Professors

Paul Rudolph’s Art and Architecture Building is a Piranesian paradox, with a topographically charged section that insists that architects must be exposed and be exposed to unfamiliar territories. The subliminal subtext of the building is that architectural education is, indeed, public in nature.

Our new book and the title of our talk this evening, *Public Natures, Evolutionary Infrastructures*, shares this conviction and we believe that “public natures” can be created in improbable settings—ranging from the nano-scale to the territorial, and equally shaped by yet-to-be-discovered ecological and social infrastructures.

If infrastructure has become the byword of so many practices that blur the boundaries between architectural and landscape practice, it is because it encapsulates the challenges of scale and complexity that are the preconditions of meaningful public design work today. Increasingly, we designers are operating in a global environment and discovering that the public realm is becoming heavily privatized and specialized, with short-term ambitions shaping long-term effects. And as the amount of public open space decreases, we must become increasingly inventive with compromised or orphaned sites.

If new forms of ecological and social systems are a hallmark of contemporary debates, both within the density of cities and at the fragile edges of natural realms, we believe the stakes of this debate resist oppositional clarity—nature versus city, individual versus collective—but instead suggest evolutionary forms of public nature.

November 2

M. J. LONG
 “Anatomy of a Shed”

I graduated from this school over fifty years ago. I thought it might be interesting to look at some of the ideas that interested us as students then, and how those ideas have persisted or changed over time. . . . The British influenced students in our day. My early work (with Colin St. John Wilson) is now classified as part of the “School of Cambridge.” From the mid-1990s, however, when my firm won a competition to design a Maritime Museum in Cornwall, I have been largely engaged with buildings along the Cornish coast. This has taken me back to sources like Vincent Scully’s “Shingle Style”

and studies of the vernacular, especially “Big House Little House Back House Barn.” Using a single material, big variations in size and scale reflect the patterns of use on the interior. . . . This work has also raised questions about architectural authenticity, especially in areas where the new industry is the tourist trade. The simple shed, built as it always has been, can be manipulated to create working spaces hugely varied in their qualities of light and space. This search for a direct and real response to current architectural challenges in Cornwall is seen in my projects such as the Maritime Museum, Charlestown Harbour, and the Studios in St. Ives. . . . Aalto has been a particular inspiration. At the Villa Mairea, he incorporated a vernacular sauna seamlessly into a clearly Modern building. His ability to quote directly from other architectural sources and from the vernacular produces a form of inclusive modern architecture—honest and authentic to the core—that makes Post-Modernism unnecessary.

In Cornwall and elsewhere in this world of limited resources, I find myself increasingly engaged in making use of existing buildings—finding ways of transforming them to new uses without losing their individual architectural quality. At Porthmeor Studios in St. Ives, we found ourselves working on a building with a long history of serving both fishermen and artists. We managed to transform the building and give it new life while keeping its historical aura intact. We spent five years and several million pounds in the effort—and my favorite (and very un-Yale) comment was, “But you haven’t done anything.”

November 12

ELIZABETH DANZE
 Roth-Symonds Lecture
 “Space and Psyche”

The room we are in is a special one. It’s orange, it’s dark, it’s narrow, it’s tiered, it’s windowless; it once was new, and then old, and then new again. It is at once familiar and easy and also terse and uncomfortable. Sometimes it is too big, and sometimes it is too small. It is remarkable for being underground, and there is a seven-story building weighting heavily above us. To arrive here we descend. . . . When we cross the threshold of the room, we are not immediately aware of an exit. This room is unlike any other room; it holds powerful suggestive associations. It is somehow chapel-like yet simultaneously feels like a cave or an underground bunker for safe refuge. The physical manifestation of this room taps into our psychological feeling states and evokes memories of other places. I associate this place with the pleasure of being a student. When I recall the thoughts and feelings that I had while in this room, they are always connected to the explicit and specific qualities of this room. This room embodies some of what I will talk about today; that is, the effect architecture has on our psyche, on the way we feel in the world, and on the way we navigate the world. As architects and designers we have a crucial role to play in how people experience the world, and, hence, in their well-being and very identity.

I have frequently cited the photographs that psychiatrist Sebastian Zimmermann has taken of analysts in their offices. As an architect, I have long been fascinated by this sanctum. And the photographs capture the richness and complexity of the connections and links between these two worlds. . . . I consider the role of the room neither tacit nor passive but, rather, active in the creative work of analysis. It is an amalgamation of office, examination room, confessional, and nest. Each conveys a sense of sanctuary, protection, and safety, but it need not be neutral or inactive. It may advocate for, and even provoke, introspection, awareness, and growth as well as be a supportive participant in the therapy that occurs within its walls. . . . The bounded space of the room makes clear the dialectics of inside and outside that permeate our human experience.

—Excerpts compiled by David Langdon (‘18)

Faculty News

Michelle Addington, Hines Professor of Sustainable Architectural Design, delivered keynote lectures at the Design Modeling Symposium, held at the Royal Danish Academy of Fine Arts in Copenhagen, and at the South Dakota AIA Annual convention in Sioux Falls. She also gave a lecture at the University of Manitoba in Winnipeg, and spoke in symposia at both the Yale Schools of Architecture and Management. She wrote the chapter “Smart Architecture, Dumb Buildings” for the book *Building Dynamics: Exploring Architecture of Change* (Routledge, 2015), edited by Branko Kolarevic and Vera Parlac. Addington’s essay “im-plastic” appeared in the book *Plastics Now*, edited by Billie Faircloth, and her chapter “The Unbounded Boundary” was published in *Thermodynamic Interactions* (Actar 2015) edited by Javier Garcia-German, and is being featured on *urbannext.net*. She served on the jury of the Storefront for Art and Architecture competition to design the “Closed Worlds” exhibition and was appointed to the advisory board for Bilkent University, in Ankara, Turkey.

Karla Cavarra Britton, lecturer, published an essay on Le Corbusier’s sacred architecture, “Pavement, Piety, and Prophetic Art,” in *Marginalia* (July 21, 2015). Her essay “Robert Damora and the Mission of Architectural Photography” will appear in the *Journal of Architecture* issue on Modern architecture and photography, in spring 2016; it was presented as a talk at the RIBA symposium “Building with Light,” in London in November 2014. Britton’s piece “The River and the Point,” about landscape and contemporary sacred architecture, will appear in *Faith and Form* January 2016; it is based on her paper for the annual “Symposium of the Forum for Architecture, Culture, and Spirituality,” held in June 2015 at Ghost Ranch, New Mexico. She participated in the first of an ongoing series of interdisciplinary “Conversations on Place,” convened by the Collaborative for Southern Appalachian Studies (University of the South and Yale) in Beersheba, Tennessee, and supported by the Paul W. Mellon Foundation with students and faculty from Yale’s Schools of Forestry and Medicine.

Brennan Buck, critic, and partner David Freeland, of FreelandBuck, recently displayed a drawing series in the exhibition *Surface Tension*, at NYIT’s Gallery 61, in Manhattan. Their firm was a finalist in Florida International University’s Emerging Architect Competition last summer. FreelandBuck’s urban infrastructure proposal for Detroit is featured in *Bracket 3: At Extremes* (January 2015), and the duo contributed a series of short essays and drawings to *Possible Mediums*, a book forthcoming with Syracuse School of Architecture. Their Second House project was included in the inaugural exhibition of the Architecture + Design (A+D) Museum’s new home in downtown Los Angeles, *Shelter: Rethinking How We Live in Los Angeles*, displayed from August 6 to November 20, 2015.

Trattie Davies (BA ’94, MArch ’04), critic, and her partners Frederick Tang (BA ’98, MArch ’03) and Jonathan Toews (BA ’98, MArch ’03) in the firm Davies Tang + Toews, recently completed the Hudson Linear Park with the PARC Foundation, in Hudson, New York. Construction on a second park with the foundation began in December in Memphis, Tennessee. In fall 2015 the firm produced the book on the history of the Arts & Crafts movement, as part of preliminary design for the Powerhouse in Gowanus, Brooklyn. The firm is developing the design of the UCCW Charter School with the University of Chicago, scheduled for construction in fall 2016.

Peggy Deamer, professor, published the article “Parametric Schizophrenia,” in *Politics of Parametricism* (eds. Manuel Shvartzberg and Matthew Poole, Bloomsbury Press). Her essay “Globalization and the Fate of Theory” was published in *Global Perspectives on Critical Architecture* (ed. Gevork Hartoonian, Ashgate); and her “Architects, Really,” appeared in *Can Architecture Be an Emancipatory Project? Dialogues on Architecture and the Left* (ed. Nadir Lahiji, Zero Books). She wrote the introductory essay “Letter to the Editors,” in *Volume 45: Learning* (Fall 2015). Deamer presented the work of the Architecture Lobby at SOM’s New York office; led the panel discussion “The Entrepreneurship Question” at Columbia’s GSAPP; and helped organize the Architecture Lobby exhibition at Co-Prosperity Space, in Chicago (October 28–November 1, 2015) as an alternative biennial. In October she and Joanna Merwood organized the conference “Feminism and Architecture Part 2: Women, Architecture, and Academia,” in Wellington, New Zealand—the Antipodes version of the same topic held at Parsons, the New School last spring. Deamer also presented the paper “Architecture, Labor, and Subjectivity” at the AA in London for the conference “Architecture and Labour,” organized by Pier Vittorio Aureli, in November 2015.

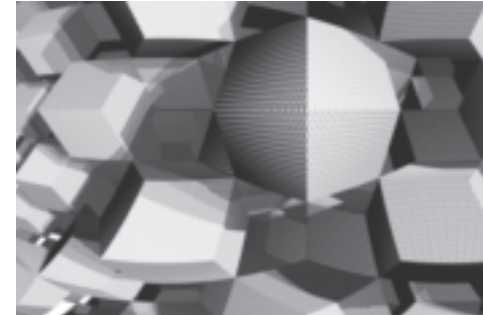
Kyle Dugdale (PhD ’15), critic, has received a Scott Opler Emerging Scholar award from the Society of Architectural Historians. His book *Babel’s Present* will be published with Standpunkte in 2016. His article “They Too Were Silent” was published in Yale’s *Perspecta 48: Amnesia*, and the essay “Odyssean Analyses” appeared in the Yale School of Architecture book *Analytic Models in Architecture*, edited by Emmanuel Petit. He will speak on the panel “Pre-Modern Architecture and the Shift of Historiography,” at the 2016 meeting of the European Architectural History Network in Dublin in June.

Keller Easterling, professor, received a fellowship from the Velux Programme of the Royal Danish Academy in Copenhagen to research material related to global migration, spatial assets in new climate-change bargains, and other spatial variables in global governance. She has recently delivered talks about her book, *Extrastatecraft*, at numerous international academic venues and conferences. Recent articles include “An Internet of Things,” reprinted in Brian Kuan Wood, Julieta Aranda, and Anton Vidokle, eds., *e-flux journal: The Internet Does Not Exist* (Sternberg Press, 2015); “Uses of Extrastatecraft,” in *Volume 8* (Autumn 2015); “The Dispositions of Theory,” in James Graham, ed., *2000+ The Urgencies of Architectural Theory*, (GSAPP Books, 2015); “KOH-wa-ee,” in *Simon Denny, Products for Organizing* (Serpentine Galleries and Koenig Books, 2015). Easterling’s exhibition *Gift City* opened on January 23, 2016, at the Henry Art Gallery, in Seattle, Washington. She will deliver a keynote lecture at the LafargeHolcim Forum on “Infrastructure Space” in April 2016.

Alexander Felson, assistant professor, together with the Urban Ecology and Design Lab (UEDLAB), secured a patent (March 2015) and a three-year National Science Foundation (NSF) grant (2014–16) for the thermo green wall (tGW), which transforms modular green walls into active heat-rejection technology. The UEDLAB coauthored the first Community Coastal Resilience Plan in Connecticut for Guilford (April 2015). Felson led the design on the HUD National Disaster Resilience Competition and served as a core member of Rebuild by Design. Governor Malloy selected Felson to serve on SAFR, the twelve-member “State Agencies Fostering Resilience Council.” The UEDLAB led an NSF-funded land-planning program with the



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| 1. Alex Felson, Rebuild By Design, Proposal for Southend, Bridgeport, Connecticut, 2015. | 4. Office of Architecture, Watermill House, Watermill, New York, completion scheduled for summer 2016. | Center for the Arts, Pittsfield, Massachusetts, November 6, 2015. |
| 2. FreelandBuck, Dodecahedron Parallel, drawing, 2015. | 5. StudioSUMO, Josai International House, Togane, Japan, 2015. | 7. Keller Easterling, <i>Gift City</i> , installation at the Henry Art Gallery, Seattle, Washington, 2016. |
| 3. Mark Foster Gage Associates, The Residences on Bond Street, New York City, 2015. | 6. Tessa Kelly, Hawthorne Studio, The Mastheads, Lichtenstein | |

Ecological Society of America in Baltimore—with graduate students, scientists, landscape architects, and city officials—to bridge research with community-based planning. Felson participated in the NSF’s SESYNC with hydrologists, ecologists, designers, and social scientists modeling green infrastructure. He spoke at Columbia, Cornell, UPenn’s “Simulating Natures” symposium, AIA’s Center for Architecture “Extreme Heat” conference, WNPR’s “Where We Live,” and an ASLA symposium. The UEDLAB completed its fifth year of research on Million-TreesNYC’s long-term urban forest project.

Mark Foster Gage (’01), assistant dean and associate professor, with his New York-based firm, Mark Foster Gage Architects, is working on the design of a performance-arts studio building at Bard College, projects for the fashion company Diesel, and the Fort Dickerson public park in Knoxville, Tennessee, which is currently

under construction. Gage recently became part of the new fashion line Nicopanda—as director of design for products and accessories with Nicola Formichetti, after designing their stores—which launched at the 2015 New York Fashion Week. He published the essay “Killing Simplicity: Object-Oriented Philosophy in Architecture,” in *Log 33*, and “Architecture, Branding, and the Politics of Identity,” in *Routledge Handbook Architecture: Established and Emerging Trends*. Gage was on the panel discussion at the “NOW” symposium at Sci-Arc and gave lectures this fall at the University of Pennsylvania, Marywood University, and the Pratt Institute.

Alexander Garvin (BA ’62, MARCH ’67, MSU ’67), professor adjunct, has continued his ongoing work as a consultant with Google’s Project Sidewalk. He has given talks at the Urban Land Institute in Boston, the American Planning Association in Atlanta, and the International Business and Wine

Society in New York, and was on a panel discussing affordable housing at the New York Public Library. Garvin's sixth book, focusing on the public realm in the international context, *What Makes a Great City*, will be released by Island Press in summer 2016.

Andrei Harwell ('06), critic, recently completed design and construction for Four Flours Baking Company, a commercial bakery and storefront retail space on Chapel Street. At the Yale Urban Design Workshop, Harwell's planning work for the development of a Thames River Heritage Park in Groton and New London has led to a successful bid for two surplus U.S. Navy launches to be used as part of a new water taxi system connecting Fort Trumbull, Fort Griswold, and the Submarine Force Museum with downtown New London beginning in summer 2016. It will be Connecticut's first state heritage park.

Dolores Hayden, professor, spoke on Alice Constance Austin at a panel at the Guggenheim Museum, in New York, in October. Her essay on the same subject will be part of the NEH-funded archive of early women architects, sponsored by the Beverly Willis Architecture Foundation. In November Hayden gave the talk "How It Would Be If Some Ladies Had Their Own Way: Feminist Perspectives on Housing and Urban Design" to the school's student group Equality in Design. In May she will speak on urban preservation, gender, and ethnic history at the inaugural conference at the new Museum of African American History and Culture, in Washington, D.C. Hayden's poetry appears in the current issue of *Ecotone* and is forthcoming in *The Common: A Modern Sense of Place* and the *New Haven Review*.

Kathleen James-Chakraborty (BA '82), Vincent Scully Visiting Professor of Architectural History, recently published "The Bauhaus Has No Place," in *Bauhaus News—Contemporary Remarks*; an "Editorial," in *ABE Journal: Architecture Beyond Europe 7*; and the essay "Ausstellungen erleben. Lilly Reichs Produktdisplays 1927–31," in Jörn Schaff and Benjamin Wihstutz, *Sowohl als auch dazwischen. Erfahrungsräume der Kunst*.

Tessa Kelly, critic, and Chris Parkinson exhibited *The Mastheads* at the Lichtenstein Center for the Arts in fall 2015. The show presents designs of five writing studios for a new residency program in Pittsfield, Massachusetts, a project supported by the NEA. The studios are based on a literary network of five American Renaissance authors who produced work in and about Pittsfield in the mid-nineteenth century: Herman Melville, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Henry David Thoreau, and Oliver Wendell Holmes.

Eeva-Liisa Pelkonen (MED '94), associate professor, gave the keynotes "Aalto's Entangled Geographies," at the European Architecture History Network's biennial thematic conference, "Entangled Histories, Multiple Geographies," in Belgrade, and "In the Zone between Theory and Practice: Three Exhibitions by Reima Pietilä, 1960–1972," at the conference "Research on Display: The Architecture Exhibition as a Model for Knowledge Production," which she cochaired at the Second Annual Conference of the Jacob Bakema Study Center, hosted by the TU Delft and Het Nieuwe Instituut, in Rotterdam. Pelkonen also gave a Rewald Seminar at the CUNY Art History Department on her new book project, *Architecture, Exhibited: A Documentary Anthology of Architectural Exhibitions that Mattered, 1951–1990*. The book, *Exhibiting Architecture: A Paradox?*, which Pelkonen coedited, with Carson Chan and David Andrew Tasman (MArch '02), was published by Yale School of Architecture last fall. In addition, she published two essays: "Reading Aalto through the Baroque: Constituent Facts, Dynamic Pluralities, and Formal Latencies," in *Baroque in Architecture Culture, 1890–1990*, Andrew Leach and Maarten Delbeke, eds., (Ashgate, 2015), and "Plastic Imagination," in the new online magazine, *Forty-Five*. She also served on the jury for the Society of Architectural Historians 2016 Alice Davis Hitchcock Prize, the top book prize in the history of architecture.

Nina Rappaport, publications director, recently published her book *Vertical Urban Factory* with Actar. In the fall she presented her research in lectures at the MAST Fondazione in Bologna, the Public School

of Architecture in Brussels, University of Delft, and the Michael Graves Public School of Architecture at Kean University in New Jersey, where the East Asian version of her *Vertical Urban Factory* show is on display through March. The entire version of *Vertical Urban Factory*, will be installed permanently in the Industry City Innovation Lab, in Sunset Park, Brooklyn, in February. She is giving talks this spring at MIT, Harvard, University of Michigan, Cornell University, and in Berlin. She is on the program committee of the Design Trust for Public Space and is a Vice President of Docomomo New York/Tri-State.

Elihu Rubin (BA '99), associate professor, joined the board of directors of the Society of American City and Regional Planning History (SACRPH) at its biennial conference in Los Angeles in November. While at the conference, Rubin presented new research on his Ghost Town project.

Joel Sanders, professor adjunct, and his New York City-based firm, JSA, completed the first phase of renovation of the exhibition galleries at the National Museum of Fine Arts Stockholm, whose collection includes fine art and design from the Middle Ages to the present. The firm also completed a scope development study for the expansion and renovation of the Institute of Contemporary Art (ICA) at the University of Pennsylvania. JSA also designed the national headquarters of GLSEN (Gay Lesbian Straight Education Network), a non-profit committed to making K-12 schools safe for all American youth. The firm's projects were published in the *Financial Times*, *House & Home*, *Architect's Newspaper*, *The Magazine of the American Library Association*, and the *Journal of the National Academy of Art* (China). Sanders lectured at the Aula Medica in Stockholm, for the Swedish Association of Architects; Tongji University, in Shanghai, China; the China Academy of Art, in Hangzhou, China; and Hartford University, in Hartford, Connecticut. He also delivered the AIA NY Interiors 2015 Oberfield Lecture.

Aniket Shahane ('05), critic, with his Brooklyn-based practice, Office of Architecture, is currently working on several commissions in the New York City area, including a 6,000-square-foot house in

Watermill, New York and a Brooklyn row house that was featured in *Architectural Record* and *ArchDaily*. His entry for the "Axis Civitas" competition, which engages the future of the Gowanus neighborhood, received an honorable mention and will be displayed in an exhibition in Brooklyn. The work of the office was featured in *Architect* and *The UPress* magazine.

Robert A. M. Stern ('65), Dean, gave talks last fall at the Yale Center Beijing and the New York School of Interior Design. He also participated in a panel discussion organized by the University of Houston's Hines College of Architecture in celebration of developer Gerald D. Hines's ninetieth birthday. In spring 2016 he will be honored with the College of Charleston's Simons Medal of Excellence and the Innovator Award from *Connecticut Cottages & Gardens* magazine. His firm Robert A.M. Stern Architects saw the completion of Correll Hall for the Terry College of Business at the University of Georgia (Athens); early 2016 will see the completion of 30 Park Place, an 82-story hotel and residential tower in lower Manhattan, a residential building and an office building in Washington, D.C., and Schwarzman College at Tsinghua University in Beijing. Stern is a coauthor of the recently published *City Living: Apartment Houses by Robert A.M. Stern Architects* (The Monacelli Press). His book *Pedagogy and Place: 100 Years of Architecture Education at Yale*, which he coauthored with Jimmy Stamp, will be released with Yale University Press in April 2016. Having served as Dean since September 1998, Stern will step down at the end of June 2016.

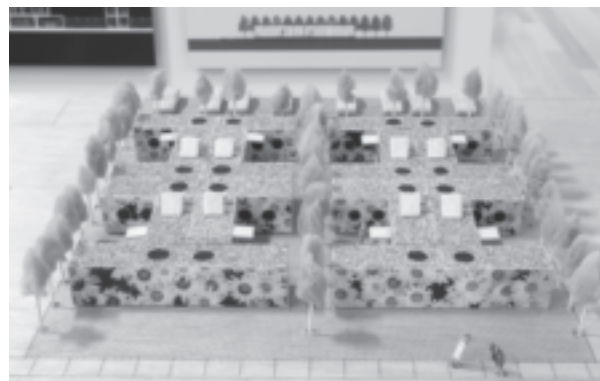
Carter Wiseman (BA '68), lecturer, published the essay "Rekindling the Dream," in *The United Nations at 70: Restoration and Renewal* (Rizzoli, 2015), on the occasion of the 70th anniversary of the founding of the United Nations. The book was celebrated with a public conversation at the UN on October 14, 2015, between Wiseman and Martti Ahtisaari, a former president of Finland and winner of the Nobel Peace Prize, who contributed a companion essay on his experience as a UN diplomat.



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1. Stanley Tigerman, *The New Titanic: Epiphany*, 2015.
2. 821 Stanley Tigerman Sketches 821, Volume Gallery, Chicago, fall 2015.
3. Stanley Tigerman Margaret McCurry, "Cluster Container Housing for the Disabled," exhibited in *BOLD*, at the Chicago Architecture Biennial, fall 2015.

Tigerman and Chicago's Biennial

The Chicago Architecture Biennial, "The State of the Art of Architecture," directed by Joseph Grima and Sarah Herda, was an especially significant occasion for Stanley Tigerman (BArch '60, MArch '61), as both contributor and enthusiastic supporter in numerous articles in the architecture press. Throughout the fall 2015 citywide festival, he was enthralled and honored by the attention focused, not only on his own work, but also on the city. Tigerman, who was part of the Chicago Seven group of Post-Modernist architects, said, "Personally I thought it was fabulous and that it included the younger generation, from across all six continents. The venue, the Cultural Center, looked better than those of the Venice Architecture Biennale. A quarter of a million people saw the exhibition in three months, whereas Venice gets that number in six months." Chicago, he continued, "is always up for the game and looms large on the landscape of actualizing and shaping history."

Parallel to the main exhibitions were gallery shows featuring Tigerman's work. For example, *821 Stanley Tigerman Sketches 821*, curated by Sam Vinz at the Volumes gallery, reprinted sketches and "Architoons" from 1976 to the present, tracing his design projects and personal stories. Recalling Tigerman's 2011 retrospective, *Ceci n'est pas une reverie: The Architecture of Stanley Tigerman*, displayed at Yale's Architecture Gallery, however this displayed an array of sketches on the walls like wallpaper.

In October Tigerman's photomontage *The Titanic* (1978) was displayed in the exhibition *Celebrating a Chicago Icon*, organized by the Chicago Architecture Club, at the Chicago Architecture Foundation. One evening Tigerman unveiled a contemporary response in, 2015 *New Titanic: Epiphany*, a photomontage created for the occasion, explaining: "I have been antagonistic to icons because they become diluted, such as the Miesian icons of Lakeshore Drive, of which the buildings on Sixth Avenue in New York are watered-down reflections. So for my new version I use an example of Crown Hall and the Guggenheim Bilbao with a bomb

descending on a moonscape after the world is over. I have a problem with the making of icons." Reproductions of the original photomontage were auctioned off by the club in a closing event on December 5.

Tigerman was also asked to participate in an installation at the Cultural Center, titled *Bold: Alternative Scenarios for Chicago*, curated by Iker Gil who selected eighteen projects by Chicago-based architects that evoked speculative design concepts relating to public issues. Tigerman and his partner, Margaret McCurry, were included in David Brown's project, "Available City," which invited architects to postulate an idea for one of the 15,000 city-owned vacant lots with communal spaces. Tigerman's proposal, "Cluster Container Housing for the Disabled," which he completed with Jessie LaFree, would provide flexible and accessible housing units along with room for caregivers constructed around courtyards, using shipping containers as building blocks.

Tigerman was also a member of several design juries, one for IIT's Burnham Prize and the other for the Chicago Architecture Foundation's ChiDesign Competition

for a comprehensive center for architecture, design, and education. Additionally, Mayor Rahm Emanuel honored Tigerman's contribution to arts in the city with a Fifth Star Award—alluding to an additional star on the four-star city flag.

Tigerman admitted that not everyone liked the Chicago Architecture Biennial: "Who is Patrik Schumacher? That is the question. And why didn't he like it? The fact that it was social instead of formal is terrific because that is part of the architects' charge—to take care of the good of humanity. I am optimistic about the future of architecture in the city. Now we have the beginnings of the third 'Chicago School,' if the first was in the 1880s and second in the 1930s. The result is that I have recast myself as Gertrude Stein, and once a month Margaret and I have a salon in our apartment, where we invite some members of the younger generation to digress about what is happening."

—NR

Alumni News



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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

Hugh Jacobsen ('55), with his Washington-based firm, Jacobsen Architecture, was inducted into the AD100, *Architectural Digest's* list of the top one hundred architects and designers in the world. The firm has a number of new projects on the boards, including homes in the Cayman Islands, Martha's Vineyard, and Nantucket, Massachusetts.

Marc Goldstein (BA '58, MArch '59) passed away this September in San Francisco at 80 years old. Goldstein was a design partner at SOM, leading many of the firm's most prominent projects over his thirty-year tenure, including the Mauna Kea Beach Hotel, in Hawaii; the 52-story Bank of America building, in San Francisco; and the Crocker Center, in Los Angeles. After leaving SOM in 1991, Goldstein taught an architectural theory seminar at the California College of Arts.

1960s

Brent Brolin ('68) has recently published an eBook titled *Architectural Ornament, Old and New: Practical, Social, and Visual Uses*. In addition to text, it contains photographs and short animated films, designed for anyone interested in how we see architecture and design.

1970s

Buzz Yudell ('73) and his architecture and planning firm, Moore Ruble Yudell, received four AIA Awards in 2015. The firm won the AIA CC Merit Award in Urban Design for the Providence Saint John Phase 2 Master Plan and the Ocean Avenue South project, both in Santa Monica, California. The AIA Los Angeles Next LA Competition was also awarded to the Providence Saint John project, and for the Dublin City Library and Parnell Square Cultural Center, in Dublin, Ireland.

Andrés Duany ('74) and **Elizabeth Plater-Zyberk** ('74), together with their firm, Duany Plater-Zyberk & Company (DPZ), were awarded the Transect Codes Council's Code Innovation Award in 2015. In March 2015 the firm outlined recommendations for changes to Charleston, South Carolina, listing a set of guidelines for future development that respond to the city's urbanism and architecture.

David Waggoner III ('75) and **Mac Ball** ('78), of Waggoner & Ball Architects, participated in the Rockefeller Foundation's "Rebuild by Design" competition with "Resilient Bridgeport." The project team included Yale's Urban Ecology and Design Laboratory, along with alumni **Derek Hoferlin** ('08), **Carl Pucci** (BA '73, MArch '76), and **Don Watson** (BA '59, BArch '62, MED '69). Their Bridgeport proposal includes incremental changes through catalytic projects, integrating urban development with natural systems, facilitating more resilient forms of urban living to confront damage caused by sea-level rise and storm systems. The project was published in the book *Rebuild by Design* by the Rockefeller Foundation (June 2015).

Peter Calthorpe ('76), principal of the urban design, planning, and architecture firm Calthorpe Associates, was featured in the film *A Time to Choose*, by Academy Award winner Charles Ferguson. The movie provides a compelling overview of the many dimensions of the climate-change challenge, highlighting sustainable cities as key to a low-carbon future, along with other issues.

1980s

Jacob Albert (BA '77, MArch '80), **James Righter** ('70), **John B. Tittmann** (BA '81,

MArch '86), and **J. B. Clancy** ('96), all of Albert, Righter & Tittmann Architects, won the Marvin "Architects Challenge" Best Remodel/Addition award for their Adirondack Camp, in Indian Lake, New York.

Scott Ageloff ('81) and his firm, Ageloff & Associates, have recently completed the redesign and decoration of a duplex apartment on Park Avenue, the redesign and interiors of an East Hampton home, the renovation and redesign of a historic country house in Westchester County, the restoration of a Bing & Bing apartment building lobby, and the expansion of a cooking school in the Flatiron District, both in Manhattan.

Aaron Betsky (BA '79, MArch '83) was named dean of the Frank Lloyd Wright School of Architecture, at Taliesin West, in Scottsdale, Arizona, last year and has begun a huge funding development campaign. Betsky was also cocurator of the 2015 Shenzhen Biennale of Architecture and Urbanism this past winter.

Michael Winstanley ('83), with his Alexandria, VA-based firm, Michael Winstanley Architects & Planners (MWAP), was awarded a National Design Award from the Society of American Registered Architects (SARA) for the Bay Harbour Waterfront Community Master Plan, in Provincetown, Massachusetts. This is the third national award MWAP has received in the past three years. The Bay Harbour project proposed a luxury development at the site of a former beach hotel, established a uniform plan to be implemented by the developer and individual property owners, and issued design guidelines for both architecture and landscapes in the development area.

Ken Boroson ('84), with his firm, Kenneth Boroson Architects, is designing "DISTRICT," a \$20 million technology incubator center planned for the former Connecticut Transit bus depot at 470 James Street, in New Haven, as reported by the *New Haven Independent* on November 5, 2015. Boroson's firm will be joined by Studios Architecture for the design of the project, which will be developed by David Salinas and Eric O'Brien. This partnership will build the tech center, along with a kayak launch and riverfront beer garden and bakery, and the complex will house mixed-use office space, too.

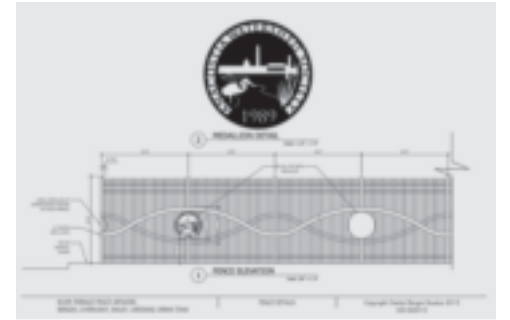
Scott Merrill ('84) principal of the Vero Beach, Florida-based firm Merrill, Pastor & Colgan Architects received the 2016 Richard H. Driehaus Prize of the University of Notre Dame. He will be honored in a ceremony on March 19 in Chicago. His recent projects include multi-family housing and mixed use buildings in Alys Beach, a campus design for a residential school, and private homes, all in Florida.

Richard W. Hayes ('86) was one of ten recipients of an Independent Projects grant from the New York State Council on the Arts. He also received his fifth fellowship to the MacDowell Colony. Hayes published an essay on Charles W. Moore and affordable housing in *Scroope 24: The Cambridge Architecture Journal* and a chapter on Joseph Papp and the Public Theater in *Setting the Stage: Perspectives on Twentieth Century Theatre Architecture* (Ashgate, 2015). He presented a paper at the Construction History Society's annual meeting in Queens' College, Cambridge. In 2016 Hayes will return to the U.K. as a visiting scholar at Cambridge University's department of architecture.

Cary Bernstein ('88), and her San Francisco-based firm, Cary Bernstein Architect, won five design awards for the project Hill House, in San Francisco. The awards include the 2014 AIA SF Merit Award, 2015 AIA East Bay Exceptional Residential Merit Award, 2015 IIDA NC Merit Award, 2015 Remodeling Magazine Grand Award and Best of the Year. The house was published in the May 2015 issue of *Dwell* and presented at Dwell on Design LA that month. Bernstein also presented it to the AIA



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- Merrill Pastor & Colgan Architects, rendering of North Somerset Street, Alys Beach, Florida, 2015.
- smithmaran architecture + interiors llc, Insight Venture Partners, New York City, 2015.
- Ashley Klein, MDFG's showroom, Williamsburg, Brooklyn, June 2015.
- Charles Bergen Studios, Perimeter Fence Artwork, History of the River Terrace Community, Washington, D.C., April 2015.
- Miró Rivera Architects, Observation Tower at the Circuit of the Americas, Austin, Texas, 2015.
- DRAW architecture + urban design, Gillham Park Row, Kansas City, Missouri, 2015.
- Jacobsen Architecture LLC, The Night Watchman, Nantucket, Massachusetts, completion date 2016.
- Oliver Freundlich Design, One Girl Cookies, Brooklyn, 2015.

East Bay. Upcoming projects include a new commercial building with a restaurant and a yoga studio in San Francisco; single-family and multi-unit residences in San Francisco, Marin, and Sonoma counties; and a brewery-restaurant in Los Gatos, California.

Dale Cohen ('89), with her firm, Dale Cohen Design Studio, was selected as a finalist for the 2015 New York Cottages and Gardens Innovation Award in the category of interior design. She was presented this award for an apartment interior in an historic Emery Roth building, with a particular nod to the "flow" of the space and "design layers" in the apartment.

Erik Maran ('89) and his firm, smithmaran architecture + interiors llc, were featured in the September 2015 issue of *Interior Design*. The magazine featured the firm's corporate interiors project for Insight Venture Partners, in New York City, highlighting its walnut-paneled walls and custom workstations.

Claire Weisz ('89) of WXY Studio was noted in a *New York Times* article by Michael Kimmelman (December 21, 2015) praising the NYC Department of Sanitation's new garage and salt-shed complex in TriBeCa, designed by Dattner Architects in association with her firm.

Charles Bergen ('90) has recently submitted proposals for a number of public art commissions and grants including "Perimeter Fence Artwork, History of the River Terrace Community," commissioned by the D. C. Public Schools for the River Terrace Special Education Center, in April 2015. The artwork includes a series of thirty-inch-diameter painted steel medallions connected with four-inch metal "waves." Other recent public artwork includes *New Forms of the Southwest*, in Tattnell Square Park, Macon, Georgia; and *Pair of Great Blue Herons*, in the JCC Sculpture Garden, in Tucson, Arizona. Bergen had a solo exhibition at the Capitol Hill Arts Workshop, in Washington, D. C., in January 2016.

Lance Hosey ('90) is principal and the first chief sustainability officer at Perkins Eastman. He was elevated to the AIA College of Fellows in 2014, and in 2015 the U.S. Green Building Council-elected him a LEED Fellow. He is among only two dozen people in the world who are fellows with both organizations. Hosey's latest book, *The Shape of Green: Aesthetics, Ecology, and Design*, was a 2014 finalist for "Book of the Year" in the U. K. 's Urban Design Awards and has been Amazon's No. 1 bestseller for sustainable design.

Juan Miró ('91) was appointed associate dean for undergraduate programs at the School of Architecture, University of Texas at Austin. A founding partner of Miró Rivera Architects was recently honored by the university with the 2015 Regents' Outstanding Teaching Award. Last spring, the firm received design awards from the Texas Society of Architects (TSA) for three projects: the Chinmaya Mission in Austin, the Observation Tower at the Circuit of the Americas, in Austin, and Vertical House, in Dallas. The TSA also recognized Miró with a 2015 Honor Award for Outstanding Educational Contributions for "his talent, dedication, and enthusiasm for teaching."

Dana Tang ('95) was made partner at Gluckman Tang Architects in September 2015, prompting the firm's change in name from Gluckman Mayner Architects. She joined the practice in 1995 and has helped the firm to expand its portfolio into new typologies and places, including China. Gluckman remarked that the promotion "acknowledges Dana's deep experience and significant contributions over the last twenty years."

Alex Barrett ('97) celebrated the ten-year anniversary of his firm, Barrett Design, on December 15. The firm's most recent project is 4Downing, ten condominium residences, in Clinton Hill, Brooklyn.

Lori Mazor ('99) graduated from NYU Stern Executive MBA program in January 2014 and launched Synthetivity (a portmanteau of synthesis and creativity) to provide strategic and real estate planning services to institutional clients, primarily hospitals and universities. She also launched FIT+LOVE, an economic-development marketing company aimed at connecting brands, nonprofits, and consumers around a shared passion for health and wellness. In 2015 it mounted NYC's largest fitness festival, the Union Square Sweat Fest. Mazor advises small creative companies in the start-up and scale-up phases of business. She also joined the board of directors of Enstoa, a systems-integration technology company that has been listed as one of Inc.'s 500 fastest growing companies.

2000s

Dominique Davison ('00), founding principal of DRAW Architecture + Design, is the upstart CEO of PlanIT Impact, maker of the eponymous interactive tool to help designers, planners, developers, and students better understand the impact of a project at the early stages of its planning and design process. Davison and PlanIT received a grant from the Gigabit Community Fund through Mozilla and KC Digital Drive, and participated in the 2015 Global Cities Team Challenge, bringing the firm into the sphere of national civic tech innovators trying to change the way cities function.

Ron Stelmarski ('00) has been working for the past four years at Perkins+Will as design director for the three-office Texas practice. The regional office has won numerous design awards from the AIA, including the AIA Dallas Design Honor Award, for the Richards Group Headquarters; the AIA National Healthcare Design Award, for Vitenas Cosmetic Surgery; the AIA Dallas Unbuilt Design Award, for Dallas Fire Station No. 27; the AIA Houston "On the Boards" Category and AIA Dallas Unbuilt Design Award, for One-Forty Retail Center; and the AIA Dallas Unbuilt Design Award, for Preston Royal Branch Library. Stelmarski was recently profiled in the article "A Cultural Shift," in *Texas Architect* magazine. His current projects include the Louisiana State University College of Engineering, University of Dallas School of Business, and a health and wellness building at the Dallas Cowboys' new practice facility.

Oliver Freundlich ('01) and his New York-based firm were featured in *Remodelista* in September 2015 for the design of a third space for One Girl Cookies, in Industry City, Brooklyn.

Ashley Klein ('08) recently began a new business, MDFG, with her husband, Jeffrey Gaetsch, which focuses on Modern and midcentury French design, including pieces by Le Corbusier, Pierre Jeanneret, Charlotte Perriand, and Jean Prouvé and works by other Modernist furniture designers. Klein also owns and manages Booth Ceramics, a store selling collectible ceramics and glass, ranging from ancient Roman ceramics and Venetian glass designed by Picasso and Carlo Scarpa to midcentury French ceramics and contemporary Japanese stoneware. Klein

also produces Tibetan hand-knotted rugs. Both MDFG and Booth Ceramics are located in Williamsburg, Brooklyn.

Jessica Varner (MArch '08, MED '11) is currently pursuing a PhD at MIT, focusing on the history of environmentalism and architecture from the eighteenth century to the present, with a particular interest in material toxicity, environmental law, and construction industries. Varner recently received a travel grant to research building materials resource distribution in Uzbekistan, India, and Qatar. She is presenting a paper on chromium and Mies at the Society of Architectural Historians conference this spring and cotaught a studio last fall semester at MIT with artists Gediminas Urbonas and Tobias Putrih, about islands in the Charles River.

2010s

David Bench ('12) and Jonathan Chesley received a Storefront for Art and Architecture Special Prize, in 2013, for their competition proposal "Taking Buildings Down," which calls for proposals for the production of voids and the demolition of buildings and structures and will be launched this year.

Class of 2015 Update

Leah Abrams is working at Robert A.M. Stern Architects, in New York; Maya Alexander is working for Davies, Tang & Toews Architecture, in Brooklyn; Elena Baranes is working at Walker Workshop, in Los Angeles; Emily Bell is at Anmahian Winton Architects, in Cambridge, Massachusetts; Amanda N. Bridges is at Woods + Dangaran, in Los Angeles; Suhni Chung is at Studio AHA, in Seoul; Michael R. Cohen is the Bass Scholar at the University of Cambridge Department of Architecture; Karolina Czezczek works with Only If - Architecture, in New York; Thomas Day and Tom Friddle are at Robert A.M. Stern Architects, in New York; Raphael de la Fontaine is studio leader at Oppenheim Architecture Europe, in Basel; Julcsi Futo works for Studio Gang Architects, in New York; Tamrat Gebremichael is at Beyer Blinder Belle, in New York; Bruce Hancock is at WRNS Studio, in San Francisco; Stephanie Jazmines is on a Fulbright scholarship for a year in Helsinki; Julie Kim is working at Robert A.M. Stern Architects, in New York; Hyeun Jason Lee is at Walt Disney Imagineering, in Glendale, California; Peter McInish is at Steven Harris Architects, in New York; Minu Lee is at Pelli Clarke Pelli Architects, in New Haven; Mengran Li is at Ayers Saint Gross, in Baltimore; Daniel Luster is working for Tod Williams Billie Tsien Architects Partners, in New York; Ross McClellan is at Robert A.M. Stern Architects, in New York; Olen Miiholland works for Weiss / Manfredi, in New York; Michael Miller is at HOK, in New York; Nicholas Muraglia is at Sou Fujimoto Architects, in Paris; Philip Nakamura is at Takenaka Corporation, in Tokyo; Andrew Ruff is a visiting assistant professor at Wesleyan University and a research associate at Gray Organschi Architecture, in New Haven; Benjamin Smith is working for Gray Organschi Architecture, in New Haven; Sarah Smith is at Olson Kundig, in Seattle; Ian Spencer is at Robert A.M. Stern Architects, in New York; Brent Sturlaugson is teaching design history and theory at the University of Kentucky; Jonathan Sun has started his PhD in urban studies at MIT and is continuing his comedy work on Twitter as @jonny_sun; Emay Vega is working for FXFWLE, in New York; Adam Wagoner is at Tatiana Bilbao Estudio, in Mexico City; Perry Wexelberg is at 450 Architects at Pier 9, in San Francisco; Matthew White is working with the Capital Projects Real Estate team at Goldman Sachs, in London; Jack Wolfe is at Gray Organschi Architecture, in New Haven; Kin-Tak Yu is working for Nava Companies, in New York; Boyuan Zhang is at Robert A.M. Stern Architects, in New York; and Sheena Zhang is at BKSK Architects, in New York.

Current student notes:

Anya Bokov (PhD '17) was awarded a Citation of Special Recognition by the Graham Foundation for her research "Teaching Architecture to the Masses: VKhUTEMAS, 1920-1930."

Xiao Wu ('16) and Xinyi Wang ('16) won first prize in the Shelter International Design Competition in Tokyo.



Jim Vlock Building Project, 2015.

Jim Vlock Building Project 2015

Since 1967, first-year students at the Yale School of Architecture have worked collaboratively to design and build a structure as part of their graduate education. Unique among architecture schools, the Jim Vlock Building Project is a required component of Yale's curriculum. In recent years, the Building Project has focused on the design and construction of houses in New Haven's economically distressed neighborhoods.

For the second consecutive year, the school partnered with NeighborWorks New Horizons, an organization dedicated to developing high-quality, affordable housing. This year's brief targeted a 1,000-square-foot house on a corner lot at 193 Winthrop Avenue, in New Haven's West River district. The students were challenged to develop a cost-efficient and flexible design prototype, with a total construction budget of \$130,000, that could be adapted to similar sites in New Haven and other urban environments across the country. In 2015, the project was honored by the Connecticut Green Building Council for its environmental efficiency and economic affordability.

During the first half of the spring semester, the students worked individually to develop a prototype for the dwelling. Eight of these initial schemes were selected for further development, and the class was divided into teams, each tasked with creating a final design proposal. At the end of the semester, one project was chosen, and the entire class worked together to refine the selected design and begin construction.

The winning proposal this year centered on the idea of a multifunctional core, consolidating stairs and utilities into a central spine and leaving the remainder of the first floor open and able to connect graciously to the site. On the second floor, the core opens onto a study area that accommodates two desks and an ample window seat. Surrounded by the living quarters, this communal space is flooded with natural light from a skylight and a large corner window. Windows in each bedroom look out to expansive urban vistas along the two intersecting street grids of the corner lot. The house is pushed to the apex of the triangular lot, shielding the large backyard from the exposed corner while claiming a prominent position in the urban context.

The core design addresses the proposition of a replicable and flexible housing prototype. Its position is not prescribed: the urban context of future build scenarios would determine the location of the core within the volume of the house to both shield and reveal space. At 193 Winthrop, the core is deployed at the highly exposed street corner, providing privacy and protection for the kitchen, living room, and outdoor space.

The corner property at 193 Winthrop presented a formidable design challenge that had an impact on the site strategy and landscape design. Low-lying walls along both Winthrop and Scranton streets define the backyard as a private space while preserving connection to the urban context. The canopy of a sycamore tree on Scranton Street defines active outdoor space through its natural shading. An American elm was planted parallel to the existing tree, on the south side of the house. Both trees are visible through transparent slots in the façades, establishing a strong axis across the house and property. An outdoor patio was constructed underneath the newly planted elm. A border of low bushes starts along the patio and wraps around to the street side, creating a visibly permeable barrier across the front yard. Kousa dogwoods were planted in the front yard to define the formal entry space.

After the class of 2017 disbanded for summer vacation, fourteen summer interns from the first-year class, along with four teaching fellows from the classes of 2015 and 2016, worked through August to complete the house, resolving finish details, selecting paint colors, and fine-tuning the landscaping strategy along the way. As a result of the rapid timeline of the project, the design process continued on the construction site. Project director Adam Hopfner ('99) and assistant director Kyle Bradley ('02) worked through design decisions with the students, explaining everything from the intricacies of waterproofing details to the appropriate thickness for planting mulch. The success of the Building Project also depends on corporate and local sponsors who donate a range of materials and services.

A few months later, with a fully completed and purchased house, the benefits of the project have only become clearer. As in any participatory, hands-on program, there are countless intangible lessons learned from a fully immersive experience. We saw a project through from design to construction in less than eight months. We participated in all of the design decisions and contractor negotiations; we poured concrete and grouted tile, installed millwork and flooring and windows, painted and then painted again and again. The Building Project provides students with the opportunity to work through design issues in the field and to see their drawings and models realized at full scale for the first time, in most cases. The richness that this experience adds to our understanding of architecture at this stage in our education is inestimable.

—Tess McNamara and Alexander Kruhly ('17)

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Constructs Spring 2016 Events Calendar

Yale School of Architecture
www.architecture.yale.edu/constructs

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, January 14
WOLF PRIX

Lord Norman Foster Visiting Professor
"The Himmelh(l)au Project"

Thursday, January 21
EUGENE KOHN

Gordon H. Smith Lecture
"Under One Roof: Mixed-Use"

Thursday, January 28
KERSTEN GEERS

Louis I. Kahn Visiting Assistant Professor
"Architecture Without Content"

Thursday, February 4
JUSTIN HOLLANDER

Eero Saarinen Lecture
"The Promise of Neuro-Architecture"

Thursday, February 25
"EERO SAARINEN: THE ARCHITECT
WHO SAW THE FUTURE"

Produced and Directed by Peter Rosen

Monday, March 28
STIG L. ANDERSSON

Timothy Egan Lenahan Memorial Lecture
"Empowerment of Aesthetics"

Thursday, March 21
FRANCINE HOUBEN

Paul Rudolph Lecture
"People, Place, Purpose"

Thursday, April 7
OPEN HOUSE FOR
ADMITTED STUDENTS
ZAHA HADID

Lord Norman Foster Visiting Professor
"Current Work"

Thursday, April 14
ROBERT A.M. STERN

J.M. Hoppin Professor of Architecture
Dean, Yale School of Architecture
"Pedagogy and Place: Celebrating 100 Years
of Architecture at Yale"

Opening Lecture to the J. Irwin Miller
symposium, "Learning/Doing/Thinking:
Educating Architects in the 21st Century"

Friday, April 15
ANTHONY VIDLER

Vincent Scully Visiting Professor of
Architectural History
"Architecture in an Expanded Field"
Keynote lecture to the J. Irwin Miller
symposium "Learning/Doing/Thinking:
Educating Architects in the 21st Century"

Symposium

J. Irwin Miller Symposium
"Learning/Doing/Thinking:
Educating Architects in the 21st Century"
Thursday, April 14 to Saturday, April 16

This symposium, convened by Eeva-Liisa Pelkonen, brings together scholars, educators, architects, and administrators to evaluate inherited models, discuss current trends, and speculate about future challenges of architectural education. Acknowledging that architectural education exists at the crossroads of disciplinary, technological, and

social changes, the symposium will explore questions in a manner that is historical, theoretical, and critical in nature: What are the major historical models and formats of educational methods? How have disciplinary shifts changed architectural education at various historical moments? What is the ideal balance between critical thinking and learning essential skills and information for practice?

Fertile institutional settings will be explored, along with pioneering educators and their methods. Special attention will be paid to alternative platforms and settings for architectural education, as well as key paradigm changes in how architecture is thought about, taught, and practiced. While the main focus will be on contemporary and twentieth-century developments, nineteenth-century foundations also will be addressed.

Participants include: Robert A.M. Stern, Pier Vittorio Aureli, Anya Bokov, Rania Ghosn, Bradley Horn, Surry Schlabs, Robert Somol, Mabel Wilson, Barry Bergdoll, Anya Bokov, Kim Foerster, Nikolaus Hirsch, Eeva-Liisa Pelkonen, Antoine Picon, Alan Plattus, Lara Shrijver, Martino Stierli, Anthony Vidler, Tom Avermaete, Daniel Barber, Eve Blau, Marta Caldeira, Anna Dyson, Pekka Heikkinen, Mark Jarzombek, Edward Mitchell, Michelle Addington, Amale Andraos, Deborah Berke, Monica Ponce de Leon, Mohsen Mostafavi, Hashim Sarkis, and Brett Steele.

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.

*Pedagogy and Place: Celebrating 100
Years of Architecture at Yale*
Through May 7, 2016

In an effort to pinpoint the interrelationships between the physical settings of architectural education and the pedagogy itself, this exhibition, curated by Dean Robert A.M. Stern ('65) and Jimmy Stamp (MED '11) and designed by Alfie Koetter ('11), presents the development of Yale's program over the past one hundred years through a presentation of representative alumni work set against a background of the succession of buildings designed to house the school. An auxiliary installation that 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.

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.

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Spring

Celebrating 100 Years