
CONSTRUCTS



FALL

2016

Fall 2016 Events Calendar

LECTURES

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

Thursday, September 1
JONATHAN EMERY
Edward P. Bass Distinguished Visiting Architecture Fellow
“Leading Urbanism: Place and the Future of Cities”

Thursday, September 8
ŁUKASZ STANEK
“Socialist Architecture Goes Global”
Brendan Gill Lecture
Keynote lecture for the symposium “Transit Point: Mitteleuropa”

Thursday, September 15
ALLISON WILLIAMS
“Implicit Social Action”
Paul Rudolph Lecture

Thursday, September 22
CLAIRE WEISZ
“The Urban Experiment: WXY Recent Work”

Thursday, October 13
ELAINE SCARRY
“Building and Breath: Beauty and the Pact of Aliveness”
Opening lecture for the J. Irwin Miller Symposium “Aesthetic Activism”

Friday, October 14
JACQUES RANCIÈRE In conversation with MARK FOSTER GAGE
“The Aesthetic Today”

Thursday, November 3
KELLER EASTERLING
“Things That Don’t Happen and Shouldn’t Always Work”
Fall Open House

Thursday, November 10
ANDY ALTMAN
“London’s 2012 Olympic Legacy: The Power of Design to Shape a City’s Trajectory”
Eero Saarinen Lecture

Thursday, November 17
MARIANNE MCKENNA
Norman R. Foster Visiting Professor
“Urban Good”

Thursday, December 1
SERGIO MUÑOZ SARMIENTO
“Law Ends”
Myriam Bellazoug Memorial Lecture

SYMPOSIA

“Transit Point: Mitteleuropa”
Thursday, September 8 to Friday, September 9

This symposium, convened to celebrate the opening of the exhibition *Oskar Hansen: Open Form*, explores Mitteleuropa and its strong multicultural, intellectual, and artistic legacy. The symposium highlights that the region has historically served as a transit point for people of different cultural backgrounds and nationalities, providing a fertile ground for the convergence of different artistic media as well as intellectual and interdisciplinary exchanges.

Participants include Aleksandra Kedziorek, Lucas Stanek, David Crowley, Vladimir Kulic, Eeva-Liisa Pelkonen, Kevin Repp, Alina Serban, Marci Shore, Nicola Suthor, and Gabriela Switek

J. Irwin Miller Symposium
“Aesthetic Activism”
Thursday, October 13 to Saturday, October 14

This symposium, convened by Mark Foster Gage, explores emerging positions that cast aesthetics as the primary discourse for social, ecological, and political

engagement. In contrast to commonly held opinions that these issues are antithetical to the aesthetic, recent work in aesthetic theory across multiple disciplines suggests that such political and ontological problems may be best addressed as aspects of aesthetic experience. An interdisciplinary group of philosophers, scholars, media theorists, artists, curators, and architects will speculate on how a re-ignited discourse on aesthetics is prompting new insights into our relationships with not only objects, spaces, environments, and ecologies, but also with each other and the political structures in which we are all enmeshed. Philosophical viewpoints foregrounding aesthetics, including accelerationism, Afro-Futurism, Dark Ecology, Extro-Science Fiction, Immaterialism, Object-Oriented Ontology, and Xenofeminism, will be explored and discussed through a series of lectures, presentations of work, and interdisciplinary roundtable discussions.

Participants include Jacques Rancière, Elaine Scarry, Hernán Díaz Alonso, Diann Bauer, Gregory Crewdson, Peggy Deamer, Keller Easterling, Mark Foster Gage, Nettrice Gaskins, Lydia Kallipoliti, Ariane Lourie Harrison, Graham Harman, Catherine Ingraham, Ferda Kolatan, Jonathan Massey, Timothy Morton, Jason Payne, Caroline Picard, Charles Ray, Roger Rothman, Rhett Russo, David Ruy, Michael Speaks, Tom Wiscombe, Alben Yaneva, and Michael Young.

EXHIBITIONS

The Architecture Gallery is located on the second floor of Paul Rudolph Hall, 180 York Street.

Exhibition hours:
Monday – Friday, 9:00 a.m. – 5:00 p.m.
Saturday, 10:00 a.m. – 5:00 p.m.

Oskar Hansen: Open Form
September 1 – December 17, 2016

Oskar Hansen: Open Form traces the evolution of Polish architect Oskar Hansen’s “theory of open form” from its origin in his own architectural projects to its application in film, visual games, and other artistic practices. The open-form theory proposed parting ways with the model of the all-knowing expert. Hansen’s theory is aimed at participation, process, and changing the hierarchy between an artist and viewer, embracing art

as process and engaging the viewer, recipient, and user.

The exhibition at the Yale School of Architecture is the third edition of the show curated by Soledad Gutiérrez, Aleksandra Kędziołek, and Łukasz Ronduda, previously shown at the MACBA in Barcelona (2014) and the Serpentine Museum of Contemporary Art in Porto (2015). It is organized and produced by the Museum of Modern Art in Warsaw in collaboration with Culture.pl as part of the Campus Project. The original show was organized and produced by the Museum of Modern Art in Warsaw and the Museu D’Art Contemporani di Barcelona (MACBA).

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.

Letter from the Dean, Deborah Berke

To the Yale School of Architecture community:

I am delighted to be writing to you for the first time as dean and pleased to report that the School of Architecture is as filled as ever with the excitement of a new year and the enthusiasm of an incoming class.

Transitioning to the position this year, I embarked on a listening tour with all the faculty, as well as the staff and students, to listen and learn from everyone in order to form as complete a picture as possible of the school’s present and begin to chart a course toward a stronger future. Since taking on my deanship in July this process has continued in meetings across the campus and within Rudolph Hall, with everyone from Yale president Peter Salovey to Gloria Colon, our building’s security guard. The goal has been to immerse myself in the life of the school and the larger university. Though I have taught here as an adjunct faculty member for many years, these conversations have given me a finer-grained understanding and a deeper appreciation of the school and the Yale community.

I now have an apartment in New Haven and am happily learning the rhythms of life that our incoming students will soon come to know. For those of you who have not visited in a while, I encourage you to return to see the school and the many architectural marvels of the campus, both new and old. I think you will be surprised by the vital turnaround in New Haven as the city works to build a more equitable, active, and appealing core. And as we increase our engagement with the city, we are positioned to have a positive impact on its future.

As we settle into the new semester, we will begin updating the public face of the school, starting with a new website, an expanded exhibitions program, and more forums for participation among students as well as visitors.

I look forward to getting to know all of you and encourage alumni to continue being involved in building the future of the school. And I heartily welcome your comments and feedback.

COLOPHON

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

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KPMB Architects, Mike & Ophelia Lazaridis Nano Center University of Waterloo, interior stair, 2012, photograph by Maris Mezulis

Marianne McKenna

NINA RAPPAPORT: What brought you to Yale from Canada, by way of Swarthmore College? And how did your experience at a Quaker school in the late 1960s and '70s influence you?

MARIANNE MCKENNA: I graduated from high school in Montreal in the late 1960s and came to Swarthmore as the wild social and political change was sweeping college campuses in full acceleration. On my trips home, my father would refer to me as the “mythomaniac”: he thought I was making everything up, but the transformation in culture and mores was really happening. The Quaker influence was fundamental to my sense of community, and my need to give back is rooted in those years of study in a bucolic setting, notwithstanding the turmoil. It was several decades before I realized the connection between these early influences and my projects which are focused on community outreach in the interest of cultural, academic, and social change.

NR: When did you decide that you wanted to study architecture or that you wanted to be an architect?

MM: I decided to become an architect after college. Canadian author Robertson Davies said, “Life begins when you make a commitment”—and that was certainly true for me. Architecture focuses your attention and is entirely fulfilling since it involves so much of the world we live in, the one we imagine, and the one we have the ability to change.

NR: What made you decide to come to Yale?

MM: I came to Yale because Peter Rose, who was a family friend, said to me, “Apply to Yale.” I asked, “Where else shall I apply?” and he replied, “Don’t apply anywhere else.” In those days, as I say to my kids, getting into grad school wasn’t as tough. I came down to New Haven and met anyone I could, and it was a good strategy because, after looking at a couple hundred applications, I imagined that the admissions people remembered my questions and said, “Oh, that’s that woman from Montreal, let her in!”

NR: What was the atmosphere like at Yale, and who were your main influences there?

MM: It was still rather raucous. The A&A Building had been burned, and the art students were holed up, living in their studios on the upper levels, with the female students tattooing their makeup on. The architects seemed pretty straight by comparison. The quixotic Charles Moore was the dean my first year, followed the next year by engineer Herman Spiegel, who heralded in a nonpartisan eclecticism. Having made the commitment, I was ready to get serious about professional practice, yet in my first year I was designing “guru palaces” with Charlie. It was a little challenging and kind of delightful, but not what I expected. In my second year, I had the wonderful Ray Gindroz, who did a very intense city-building studio, based in Pittsburgh, where we modeled in clay. Vince Scully was at his most exuberant then, and I had Robert Stern for a seminar on the Beaux-Arts, red-carpeting in Post-Modernism, which I really didn’t want to be caught up in.

MARIANNE MCKENNA, a founding partner of the Toronto-based firm KPMB, is the Norman R. Foster Visiting Professor this fall. She will give the lecture “Urban Good” on Thursday, November 17, in Hastings Hall.

Once I was out of “foundation,” I kind of morphed under the influence of Modernists Harry Cobb and Jim Stirling.

NR: Who else made memorable professors?

MM: The most compelling figures were Stirling and Michael Wilford, his partner, who was a really great teacher. Because they came in from the U.K., they spent plenty of time in New Haven. I invited them to dinner, and, if you remember New Haven in those days, they were delighted to come and eat well, even if they had to sit on the floor. Getting Stirling up from the floor was one of the evening’s highlights! And the Rudolph building was amazing to work in—strong Brutalist spaces with a sense of narrative. Everything about it, from the rough encounters with concrete to a real collegiality, was unique.

NR: After school, you worked at Barton Myers Associates (BMA) for seven years and met your future partners and fellow associates there. How did it happen that he left you the firm to continue in Toronto?

MM: It was a total gift. Imagine being able to launch a well-equipped, fully functioning firm employing sixteen people! On February 1, 1987, we took over the payroll. We had won three competitions, and Barton decided that he would move to L.A. to do the Phoenix Municipal Center. We wanted to stay in Toronto, and he was happy to transfer all of his contingent liabilities for various ongoing projects to our firm. For the first few years we executed those projects with his name on them while scrambling for others, and we were the architects of record.

NR: How did you make the transition to starting on your own projects without him?

MM: Barton did not change the phone number for a few months, which gave us a head start. We also had the confidence of Stephen Hassenfeld, CEO of the Hasbro toy company, for which I, as an associate of BMA, had done New York City showrooms and offices on West 23rd Street. Stephen liked us, and he liked the idea of us launching our practice, so he promised us the Hasbro headquarters design in Pawtucket, Rhode Island. Ironically, that didn’t come through for three years, but it was a great carrot; with four of us as partners, all active on projects, we created many opportunities very quickly, and we began winning important competitions for large projects, like Kitchener City Hall.

As Kuwabara Payne McKenna Blumberg Architects for twenty-five years, from 1987 to 2012, we were a total anomaly in practice: two men and two women as partners, a mix that didn’t happen in those days. We had worked together as associates for almost a decade; we shared common values and imagined a practice in tune with the changing economy and prominence of Toronto. As the recession of the 1980s was ending, the Canadian government created funding for universities and cultural institutions, and we had incredible opportunities to expand beyond the “hairshirt” architecture of skimpy budgets and tight programs to an idea-based architecture that was more accessible, more outward-looking, and more glamorous and engaging in many ways.



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1. Grand Valley Institute for Women, Kitchener, Ontario, Canada, 1996, photograph by Steven Evans.
2. Joseph L. Rotman School of Management, University of Toronto, Toronto, Canada, 2012, photograph by Maris Mezulis.
3. The Royal Conservatory TELUS Centre for Performance and Learning, 2009, photograph by Eduard Hueber.
4. The City Room at Orchestra Hall, exterior, Minneapolis, 2014, photograph © Nic Lehoux.
5. The City Room at Orchestra Hall, interior, Minneapolis, 2014, photograph © Nic Lehoux.

NR: One of the early projects for which you created a new prototype and vision was the Grand Valley Institution for Women, a groundbreaking approach to prisons with small houses linked by shared common spaces. Did the design develop out of working with the client, or was it something that you brought to the table?

MM: This was very early in our practice, and it was a fascinating challenge for which we competed aggressively. The women's prison was part of a federal initiative based on an enlightened and inspiring brief from Correctional Services Canada called "Creating Choices," which advocated for an environment of rehabilitation, rather than punishment, for federally sentenced women. It was a unique program with classrooms, skills-development programs, and spaces for spirituality and conjugal visits. We focused on creating a healing, learning, and active environment for inmates. This became a model for five new regional centers across Canada, and the government closed the infamous 1835 Kingston Penitentiary—the single prison to which women from across the country were moved to serve their sentences. Many of the ideas of our practice—such as layering of social spaces, transparency, movement and flow, and inside-outside considerations—reside in that project. Although few people really get to see it, we did win both a Governor General's Award (Canada's highest design honor) and an AIA Award for Justice.

NR: How did you devise the village concept for the prison's spatial organization, and how did the client react to the unusual scheme?

MM: We showed them three alternative schemes—a Jeffersonian model, a resort, and a "village green," knowing they'd probably choose the latter. The concept layered from the green spaces and walking paths to the porch of the house and on to the private space of individual rooms, and each woman had an opportunity to go through these layers. Many of them had never had a room of their own or the opportunity to form a community.

NR: You say that the layered space became a motif in later urban projects. How have you actually achieved that inside-outside approach with so many of your Toronto projects?

MM: Climate and openness both support this thinking. In Canada our university and other cultural buildings remain quite open, without the hyper-security we see elsewhere. There are shortcuts through the public and semipublic spaces in Canadian cities, and they make urban life more seamless and lively. In response to winter, we carve out great interior spaces as public forums for dialogue and performance. You see these in the civic rotunda at Kitchener City Hall, the atrium at the Royal Conservatory, Quantum Nano at the University of Waterloo, and, most recently, at the University of Toronto's Rotman School of Management. This was a design competition—the big idea was to lift the auditorium—for which we made a convertible event space up to the piano nobile, with a fully glazed west façade facing onto the street in dialogue with the city. These are important rooms for continuing the civic conversation. For the project I just finished in Minneapolis, where we renovated HHPA's orchestra hall, we completely remade and expanded the lobbies, opening them to the city. We created a generous and virtually transparent new "city room" that pushes out into Peavey Plaza and makes what is happening inside part of the outside, or public, realm.

The glass wall of the east side of the City Room slides open so that the room becomes part of the public space of Peavey Plaza, physically engaging inside and outside. These kind of spaces that extend into the public realm dramatically change the conversation in cities. What was formerly an opaque and impenetrable fortress for music becomes part of the city and that makes for much more interesting face-to-face encounters—a critical element in almost all of our projects. It began with one of our very first university projects, Woodsworth College at the University of Toronto, whose heart is a long espresso bar that quickly became a magnet for students and faculty before coffee bars were as common as they are today. You have to find a specific draw for each environment and at Orchestra Hall it had to be music. Concerts happen in the City Room and people listen both inside the room and standing outside. It is very cool. This kind of programmatic outreach is a

strategy that has endured throughout the course of our practice.

NR: What is your approach to designing new buildings in tight historic settings in terms of using the buildings as palimpsests or making them appear to have grown organically within the new context but still maintain their character?

MM: These projects allow us to juxtapose contemporary architecture with the heritage of our cities without compromising either. Often, it is literally a friction fit, like at the Royal Conservatory, where it was impossible to fit the footprint of a 1,000-seat concert hall into the heritage site unless we demolished the smaller south pavilion at the rear of the 1890s building. We've had to argue compellingly at the city of Toronto's heritage board that these sites won't survive unless they are adapted, and that means some demolition. The challenges abound: touching lightly on the heritage façades and making the old-new combination do more than just fit the program to become vital, integrated pieces of urban fabric. We are good at this.

NR: Have you been engaged with civic initiatives such as the new park on Toronto's waterfront, and with civic improvement or governmental agencies?

MM: Yes, I'm on the board of Metrolinx, which is the provincial agency responsible for delivering a massive expansion of transit initiatives in and around Toronto. I began as a board member, and am now chair of the Customer Experience Committee. It has been my mission to introduce design excellence to the agency mandate as it matures from an almost purely engineering-driven organization to one that must consider the urban impact of whole new lines of light rail moving through and around Toronto. The jury is still out on whether large design/build consortiums can deliver the design quality that is justified by the billions of dollars of expenditure. It has been very interesting to bring the board to the understanding that design excellence and thinking do not necessarily cost more if you get the qualified architects and teams driving the initiatives. But there are so many challenges along the way. Both of my partners sit on agency boards or design review panels. We all feel it is so important for architects to play these roles beyond their own practices.

NR: What else have you taught besides design studios?

MM: I taught the professional practice at University of Toronto for three years. I developed a course that I would have wanted to take—with a roster of speakers and office and site visits—everything I would have liked to have known before entering practice. I brought in clients, psychologists, consultants, communications people, accountants, and other practicing architects to talk about the many facets of practice. It was really very snoop of me, as I got other practicing architects or those working with architects, to talk to every aspect of practice, from design, management, promotion, publication, and communication. I was trying to expose students to how multifaceted professional practice is and how, as an architect, you need to work with so many different specialists in order to do your best work. I also wanted to explain that, as an architect, you need to learn how to work well with colleagues and how to have consultants do their best work for you, from engineers to various specialists; how one builds relationships over time that go beyond contracts and fees.

NR: What is the assignment and challenge that you are giving your students at Yale?

MM: The studio concept is to rehouse Toronto's premier experimental theater company on a mixed-use site at the heart of the city's historic Front Street, where a range of architectural styles and green and public spaces are in play. I have invited Charcoalblue, a firm that works globally doing the most interesting contemporary theaters, as specialized studio consultants. This is a real practice studio. I am unabashedly a practicing architect and aim to expose students to a real-world challenge, the sort of experience I would have liked in grad school.

Michael Young

MICHAEL YOUNG, of the New York City-based practice Young & Ayata, is the fall 2016 Louis I. Kahn Visiting Assistant Professor. He discussed his projects and theories with Nina Rappaport for *Constructs*.



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1. Young & Ayata, Bauhaus Museum design competition, park view, 2015.
2. Young & Ayata, Wall Reveal Corners A & B, SCI-Arc Gallery, Los Angeles, 2016.
3. Young & Ayata, Wall Reveal, Reveal Catalog, 2016.

NINA RAPPAPORT: How did you gravitate to the philosophers Graham Harman, Viktor Shklovsky, and Michael Fried and make their work relevant to your ideas on the aesthetics of architecture and realism?

MICHAEL YOUNG: It stems from a couple of things. First, it is an incredible responsibility we've been given as architects for what I like to call "the aesthetics of the background of reality." This requires a direct engagement with questions of aesthetics, specifically the aesthetics of realism. In terms of realism, one of the recurring debates in my aesthetics seminars is the misunderstood relation between abstraction versus realism. We wanted to look at realism in a different light. Graham Harman argues for a philosophy of a speculative realism that focuses on the estrangement of the background and the ways in which one becomes attentive to qualities in the world. Another person of interest to us is Russian Formalist poet Viktor Shklovsky and his questions of defamiliarization, estrangement, and poetry and the ways in which one can problematize the steady flow of language in order to become attentive to it. Michael Fried is also interesting in terms of his writing on photography and on Courbet's realism; he was basically defamiliarizing the French Realism. He pointed out just exactly how abstract and strange realism was as an aesthetic.

NR: But realism was never about painting exactly what is there. The thing itself is

removed already to the painted surface—it is the same with photography—and it becomes something different, manipulated. Where do those philosophies intersect with your work? Is it about using your own realism, or is it more about how to teach an aesthetic theory in architecture schools?

MY: It is more commonly talked about in art schools than in architecture schools, and it is something we'd like to change. Jacques Ranciere, who is interested in politics that are a result of aesthetics—not the other way around—sees the aesthetic transformation to allow different communities, constituencies, and people to come together and give rise to a political possibility. Ranciere's argument is that one of the major transformations in what is commonly labeled Modernism began with the aesthetics of realism in the nineteenth-century France of Courbet, Zola, and Flaubert, who focused on details and descriptions of the everyday. Fredric Jameson's recent book, *Antinomies of Realism*, is about modern questions of affect rising at exactly the same time as realism. He notes that realism produced emotions that could not be named, thus the experience of effective bodily states that didn't fit within different kinds of Classical hierarchies of understanding those aesthetics. I think that is an interesting link because there has been so much talk about affect over the last twenty years. The discussion is usually related to novelty or exuberance, but the roots of affect are actually in realism of the everyday.

NR: How can this be interpreted or used by architects while it still seems abstract?

MY: What we are trying to do is make the background of reality important. For a design we did for a gallery show about contemporary detail in architecture at SCI-Arc, we created a wall reveal, just like Fry Reglet's products, only ours did different things. If the normal reveal allows the white gypsum-board wall of modern interiors to float as if it's never connected, just a shadow line, our reveals tried to show just how abstract and ornamental that is. It has tremendous impact on the aesthetics of a room.

NR: The other concept you refer to is "representation." Your drawings and renderings are representations of buildings, but the representation is still something in itself. How do you work with that as a topic in your own work and teaching?

MY: Architects are always proposing alternate near futures that speculate about reality, so it is always a bit of science fiction, but more realism than fantasy. The questions of representation are fundamental to all propositions of architecture. So, we are trying to think about the status of rendering and drawing today, as well as materiality in relation to architecture, digital fabrication, photography, and photorealism. Architecture is not a medium-specific discipline but, instead, one of medium promiscuity.

NR: How do you teach representation in your classes at Princeton and Cooper? What have you taught at Yale before?

MY: Previously, at Yale, I taught some representation in the first semester of the second-year studio sequence. I tried to show that all aspects of architecture allow for the possibility, and plausibility, of it becoming real. The ways you handle the program and structure and organize the relationship to the site are different aspects of adjusting the architectural proposition. Those things allow buildings to function as the background and can be addressed in a very direct manner.

NR: Your Busan Opera House competition project is an interesting example of duality in which you took the constraints—the need for individual boxes—and extruded them to elaborate on the audience's needs.

MY: That project started with the inside, and, rather than being tiered, each opera box was to be its own object. That presents a problem: once you nest them all together, it would become twenty floors when you only need five. In a geometric and formal construction problem, we wanted bridges that connect into five floors, so that each one of them has a sensible means of circulation and egress. It led from there into foyers, then stairs, then the lobby, out into the courtyard ambulatories and, finally, out into the site. It was really a linear extrusion of a cluster of singular opera boxes out into the circulation of the site.

NR: Your object-making is part of the discourse on "the context as the building itself." So, how do you relate your buildings to their context? Is your aim to design a self-contained object, rather than an integral element of its surroundings?

MY: Our discussion between context and stand-alone buildings goes back to Walter Benjamin, who said, "Architecture is consumed in a state of distraction by the masses." At first, I didn't want that, but I've come recently to realize that the aesthetic power of realism is, by and large, not noticed, operating subtly and allusively.

NR: Some of your works appears to be autonomous objects, like the Bauhaus Museum competition proposal for Dessau last year. But what you're describing is almost the opposite.

MY: A museum for the Bauhaus in Dessau comes with an enormous weight within the discipline of architecture. It was important to defamiliarize the dominant understandings of the Bauhaus associated with Walter Gropius and, instead, focus on the aesthetics of the Bauhaus workshops. This was an aesthetic revolution exploring everything from textiles to theater, from graphic design to wall painting. The museum is to house the lineage of aesthetic experiments between craft, technology, and reproduction, which came into friction with each. The work with color theory is one pedagogical example. The museum proposal is also sited in an urban park, not within the typical property divisions. We thus proposed a cluster of singularly complete, repetitive figures—small conjoined pavilions in a park. These vessels

touch the ground only intermittently, allowing the park to flow continuously under the building. If you can insert a building into a site and make people see that site in a different way, defamiliarizing it and elongating their aesthetic involvement, they will think about their relationship to that place in a different manner. Ultimately this is political. It creates the possibility of living in the world in a slightly different way than you thought of before.

NR: Why do you think art changes one's perspective better than architecture does—is it the immediacy or freedom?

MY: Swedish architect Sigurd Lewerentz built some extremely weird things. He is typically discussed in architecture in a phenomenological vein, in terms of material, tectonics, and light. But if you look at his approach to typical, everyday details, there is an architecture engaged in the estrangement of realism. For example, in the church complex of St. Marks, he detached all of the rainwater leaders from the gutters so that the water has to jump from the gutter into the downspout, making you think about rainwater systems in ways you'd never thought of before. In another project, windows set outside as a single sheet of glass are held with a couple of metal clips and glued with silicone to the outside of the heavy brick. Viewed from the exterior, for a moment, all of the material is gone in the frameless reflections of the glass—it abstracts out. And then, from the inside, it looks like there is no window at all because there is no frame. It just looks like a big hole in the wall. That kind of architecture creates estrangement out of ordinary situations, yet it does not scream "novelty."

NR: You don't talk about the visceral in your writings, but if you were to inhabit your renderings, they would be visceral. Are you interested in that aspect of aesthetics?

MY: We are interested in questions of sensation and affect and the way in which the body's senses can be triggered. We are not interested in the "truth" of materials but, rather, in the effects they produce. Can you do one thing and have its material effect be very different than you would expect? Some artists do this, such as Dutch artist Harmen Brethouwer, with whom we just collaborated on a piece. He only makes two shapes, cones and squares. The cones stand in for sculpture and the squares for painting, but he articulates them in every possible material technique and ornamental style throughout the cultural history. This project produces a disconnect between form, craft, technique, and ornament. Traditionally, ornament and form are interconnected as an organic mastery of craft and material, but Brethouwer is creating a huge gap between all of those things. It is a conceptual art project, but it is focused on ornament and craft. It makes you question what is real, what is artifice, and what is a technique or an expression. This is one of the things we are trying to do when we talk about the articulation of the building ornament.

NR: How did you meet Kutan Ayata and start your office together? What led you to start a studio, rather than work on theoretical projects through teaching?

MY: Kutan and I went to Princeton together in the early 2000s. He currently teaches at Penn and Pratt. I've been teaching at Cooper and Princeton and at Yale on and off. We started the office in 2008. We shared enough similarities in design sensibility, but we also had complementary differences in our strengths and weaknesses. We believe in architectural design as a collaborative process, and the discussions that we have with each other continually challenge us to change and develop.

NR: What will be the subject of your studio this semester as the Louis I. Kahn Visiting Assistant Professor?

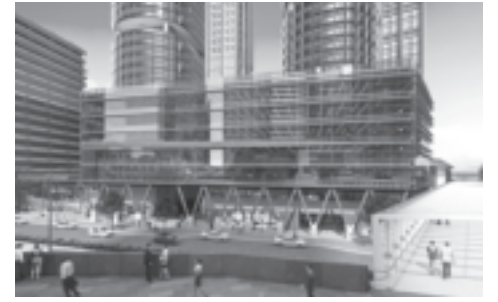
MY: It will explore ideas of abstraction in contemporary architecture. It will look at how architecture as a material artifact becomes influenced by, resistant to, critical of, complicit with, or progressively engaged with the acceleration of abstraction. The students will look at the effect of this acceleration on London, Hong Kong, Dubai, and New York City and will be asked to identify and then speculatively document an architectural reality in one of these cities as it will have occurred in the year 2041.

Jonathan Emery

JONATHAN EMERY is the Edward P. Bass Distinguished Visiting Architecture Fellow. He will deliver the lecture, "Leading Urbanism: Place and the Future of Cities," on September 1, 2016.



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1. Lendlease, Melbourne Quarter, showing the Skypark, Melbourne, Australia, Fender Katsalidis and Denton Corker Marshall architects, rendering, 2015.
2. Sydney International House, Barangaroo South, Tzannes and Associates architects, developed by Lendlease, Sydney, Australia, rendering, 2016.
3. Darling Harbour civic building, developed by Lendlease, Kengo Kuma architect, Sydney, Australia, rendering, 2016.

NINA RAPPAPORT: How did you become a developer and find your trajectory from England to Australia?

JONATHAN EMERY: I was working in the construction industry on a very large regeneration site in the city of London and became interested in participating on the creative side, rather than the delivery side, as I was doing. Then, my CV landed on the desk of the chief executive of a major property company on the day they started a new project in London. They hired me, and that was the start of my career in development, and, particularly, urban regeneration. My path from the U.K. to Australia was equally serendipitous. I worked for nineteen years in Europe and the United Kingdom and, in those final years, became increasingly curious to see what would happen if I stepped out of the world that I had become comfortable with and looked to a completely different country and culture. The opportunity to shape something from scratch, to put myself in a different market with different cultures and cut off the umbilical cord of my country of birth inspired me. One company poached me, and after a year of due diligence my wife and I decided to move with our two babies to explore Dubai. I undertook projects in some of the most amazing places I could ever have imagined: Damascus, Beirut, Cairo, Jeddah, and Yemen, all trying to find a way to devise large development solutions relevant to the market, the customers, and the communities and navigate the risk and economics required to build them. Again, after five years in the Middle East, I was beckoned farther afield and landed in Australia, where I have spent the past two years.

NR: In each of these places that have their own, "mythical character," as you have called it, how do you get to know each place. Is there a streamlined development process, or does your organizational structure allow for a flexibility?

JE: There are a number of different layers. In terms of organization, the process of development is very transferrable. It is important to be willing to adapt to the particular circumstances of a project, country, and culture. At the base of my approach is a foundation model that is pretty robust, but it also provides the flexibility to be agile and respond to specific markets. There is definitely a blueprint and an organizational capability required to deliver major projects. I think that, increasingly, there is also a global concept of what makes a good office, apartment, retail experience, and public space in major cities around the world. Each needs to respond to the context of the city and specific uses driven by market economics and customer desires—and, of course, to the clients, which,

given the scale of these projects, are generally government agencies. How the mixed-use jigsaw works—the spaces in between and the architecture—all are unique to each place and therefore set each project apart.

NR: As head of urban regeneration for Lendlease in Australia, how do you define the term *urban regeneration*, which is not generally used in the United States? What are the developer's stakes in these kinds of projects versus those of the city government?

JE: First, regeneration encompasses a technical definition of the state of a project: for example, large billion-dollar projects with a full range of uses that take over ten years and are densely urban. In many countries in the Middle East, there is no urban regeneration—it's just generation. The other part of the definition is really a philosophy about continual exploration of how cities work and how to improve the lives of the people who live in them.

NR: In some situations Lendlease could be seen as the city's developing arm—what are the different types of collaboration in your government partnerships?

JE: In some cases, there is a very broad brief for an urban regeneration vision. The city or state provides the land, and we fund and continue to develop the vision with the government and the community. In other cases, we think of the public-private sector as more of a joint venture where the government sits at the table and shares the risks and rewards. Sometimes the public sector will design the master plan for the infrastructure and sell individual asset plots to the private sector to develop individually. The government approach can range from a light touch to very heavy involvement, and we play whatever role is required to make the partnership work. Since we have a strong sense of social infrastructure and community engagement, we are selected to help shape the vision, not just execute it.

NR: For the area of Sydney called Barangaroo, a six-billion-dollar project, how were you selected as the developer? How do you even begin to approach a project of such a vast scale?

JE: The selection was undertaken through a competitive design process; there are varying processes dependent upon the level of government—city, state, federal—and the state or territory that you are in. If the government is going to provide a piece of the city to the private sector, they need to be sure they choose the right one in terms of the ability to fund, execute, and be accountable for the outcomes. And how do you eat an elephant? One bite at a time.

NR: There is a great deal of public investment, from transportation infrastructure to the nature reserve. How do those requirements impact your own vision or contribute to it?

JE: It is best to start with a clear vision and agree on a master plan and certain technical deliverables. When everyone understands from the beginning what is required, then that shared vision enables a clearer plan of execution. Saying that, due to the time-frame of these large projects, which can be ten to fifteen years, you need to be flexible and adapt to not only the client's needs but to the changing needs of the customers, such as office workers, retailers, residents, and visitors. It is also important to be able to respond to the varying property cycles that will inevitably be experienced over such a long time period.

NR: How do you select architects?

JE: I start to envision an architect's style, and I have reference buildings. But I also consult many people and look to new architectural talent. We might hold a limited competition on a certain aspect of a project, or we might decide to speak to a few architects or only one, if there is a clear sense of who is right. Part of what you have to think about is capacity. You might go for innovation and smaller practices or practices that haven't worked in that asset class before, both local and international. There is a challenge with international architects, and there is tyranny in the distance, understanding context and sometimes culture and language. But they also bring global experience and a courage that can sometimes be mistaken for arrogance. Depending on the vision, local architects always bring a greater understanding of the local context and culture.

NR: In my past discussions with Bass Fellows, it has been interesting to understand at what point a project becomes collaborative. How far along into a development master plan do you assign the architectural team? And do you ever let them diverge from the brief?

JE: It has to be collaborative on all levels. A shared vision and understanding of how to deliver that is what makes a project successful. We bring in architects, master planners, landscape designers, and various creative consultancies very early in the bid stage. It is a collaborative process. They are there to add value, not just to draw what they are told. Our expectation is that we are all providing a brief, a degree of context and constraint, and most creative people will push the boundaries. At this time, we also talk with the local community, stakeholders, future tenants, and the like as they are the ones that will live and breathe this project long after we have handed over the final set of keys.

NR: Is there a particular project for which collaboration brought unexpected results?

JE: A relatively small building within a larger master plan that we are doing in Sydney started off as a cultural facility on the edge of a large public space, and we had a couple of ideas about the uses we wanted to incorporate in the structure, specifically a community space of some sort and possibly some child care. We decided early on to make the building iconic. New civic buildings are rare, and it was only fitting that this one would need to live up to the other well-known public places in Sydney. I had worked a while ago with Japanese architect Kengo Kuma, and I started to think about his work in terms of marrying stimulating, exciting architecture with a range of interesting uses. Through the course of the collaboration, Kuma came up with an amazing building with a fascinating timber skin enveloping a market, a library, a child-care center, and a restaurant. The local city council was thrilled with the result and plan to include Sydney's new library and tech start-up space in the building. That is an example of architecture being the catalyst for an amazing outcome.

NR: What would you say makes your mixed-use buildings different from those of other developers? What is the strength of these developments, and how do you determine the best mix?

JE: Many developers have one core asset-class skill in their DNA—such as building apartments or shopping centers—that they work into larger mixed-use projects but probably overdo it, and the rest of it is average. If a developer understands each asset class deeply, has the ability to balance out the dominance of those uses without a

preference, and can understand each customer, then this mix can work. Or they can work with other developers to ensure that someone is prepared in the primacy of that asset class and that it doesn't become just a failed adjunct.

NR: How did you work with Hammerson to bring in Urban Splash as a residential partner in Birmingham?

JE: For the Rotunda building, which is the circular structure that forms part of Bullring, we planned to have the entrance around the side because the front of the building is on the retail high street, and we saw value in maintaining the continuity of retail to our new scheme. Urban Splash asked, "How can we have the best residential project in Birmingham, when you've tucked the residential entrance around the side, next to the service-bay entrance?" We replied, "Well, you know, the retail is more important," and they answered, "Not on this occasion." So we moved the entrance back around to the high street so that the residential entrance suddenly had the primacy to support the residential value proposition. Then they said, "You can't put a McDonald's next to it." And they started getting interested in the retail mix on the ground plane because of the residential value. You need experts on each component to negotiate these small issues that make everything work. One of the key drivers is that each asset class has a protector within the client body that understands the risk profile in delivering the best to those customers. My job is to facilitate the negotiation, listen to the arguments of each asset class, and then try to work out the right blend in that negotiated outcome to maintain the optimal office, residential, and retail facilities.

NR: Why do you want to teach architecture students at Yale?

JE: About eight years ago, I was invited to an architecture studio crit at another American university and found the process fascinating. I also realized that I had something to give; I was genuinely humbled by the interest of students in my work, and, in turn, I was really impressed with their innovative and creative ideas that were aspirational and unencumbered by the often harsh reality of project delivery. I have an inherent admiration for creative talent in architecture and appreciate its importance in place-making. I can form a bridge to translate development intent to those starting out in their careers. Hopefully, some of it will resonate and stick or just help students to see an important part of what they will be doing. Of course, I also learn and am inspired by the talent at Yale.

NR: How have your ideas about architecture and community changed over the years as you have worked in different cultures?

JE: At one point, I felt very strongly that architecture could raise the spirit of a place through its aesthetic practice. But I am increasingly interested in the "people" aspect of architecture and what the physical can do to improve the health and well-being of a community. Beauty is not just in the eye of the beholder: it is also in what we feel, hear, smell, and experience about a place. It's that holistic experience that makes us love a place and makes us want to see it again and again.

NR: How do you integrate the needs of lower-income communities in your projects?

JE: We know that the best social outcomes for lower-income communities are through integration into mainstream society—in terms of living, education, working, and everything that makes them feel a welcome part of the city. It is something we increasingly need to be aware of. The gentrification of large areas of inner cities, the decanting and cleansing, is a real issue. Projects such as Elephant and Castle in London are heavily based on working with a community in which many can't afford the apartment rates. Governments have provisions for different social housing models, and they are increasingly mandating social or key worker housing in regeneration projects. I think this trend will only increase as our cities become more densely populated. I think that diversity of population and energy is important, otherwise a place becomes sanitized.

Zaha Hadid: Teacher, Mentor, Muse, Architect

Before Zaha Hadid passed away suddenly on March 21, 2016, she was teaching, with Patrik Schumacher, an advanced studio as the Norman R. Foster Visiting Professor this spring semester. She previously taught studios at Yale as the Eero Saarinen Visiting Professor in 2000, 2002, 2004, and 2007 and as the Foster Visiting Professor in spring 2013. She often lectured at the school. The student work from the 2000 studio for a contemporary art center was published in the book *CAC Hadid Studio Yale* (The Monacelli Press 2001). Subsequently, as a way to vigorously investigate design problems, she focused her teaching on themes that were experimental but also related to her own work. Yale acknowledged her with an honorary Doctor of Fine Arts degree in 2006. Hadid was the first female architect to be honored with the Pritzker Prize, in 2004. She was made dame commander of the Order of the British Empire by Queen Elizabeth II in 2012, and she received the RIBA Gold Medal in 2015. Below are recollections and tributes to a great and beloved professor at Yale.

MATT JOHNSON ('00), is principal of Logan and Johnson Architecture.

"I have never known anyone whose reputation provoked more terror yet whose actual presence was more fun than Dame Zaha Hadid's." — John Seabrook

In the winter of 2000, I was part of a group of twelve students admitted to Zaha Hadid's studio at Yale. We'd been placed in the studio through a weighted random lottery and had no idea what to expect. Her enormous persona preceded her—she'd been described as stylish, witty, fearsome, capricious, and difficult. And the studio was far weirder (and more fun) than we could have anticipated.

Zaha arrived at the architecture school that first day with an entourage of black-suited assistants in tow. She was wearing her famous black Issey Miyake cape, and the jury room where we met had only one chair (was it planned this way?). She settled into the chair; the twelve of us eased down on the floor in front of her like schoolchildren, level with her fishnet stockings. As she spoke, she smoked cigarette after cigarette, ignoring pleas from administrative staff that it was a nonsmoking building.

On that first day, she renamed each of us: Goldilocks, Kulfi, Tom (x2), Basket, Ron, Don, Dingdong, and so on. Though she never learned our real names, the new appellations felt strangely affectionate. It was already clear that she wanted to choreograph a circus atmosphere for the semester. Hundreds of models, drawings, and ideas covered every surface of the studio. Some of us took the experience too seriously, and others saw it for what it was: a high-wire act of intense production, activity, and bemused humor.

After a grueling three weeks of initial production fueled by coffee and fear of humiliation, we flew to meet her in London. We started off in her Clerkenwell office, moved in the early evening to her apartment (white carpet, red wine, the famous paintings covering the walls), headed to a dim-sum speakeasy where we seemingly ate everything on the menu, and then ended the night at 2 a.m. at a rooftop nightclub called the Rumpus Room, leaning on a rail overlooking the Thames beside the great architect.

From there, Zaha sent us to Basel, Switzerland, to see two of her built projects, the Vitra Fire Station and Landscape Formation One. Yet one of the most poignant moments in the studio, oddly, was ascending through falling snow to Le Corbusier's Chapel of Notre Dame Du Haut, at her suggestion. Inside the freezing-cold chapel, candles flickered as in a primeval cave, and a woman wearing a large black cape knelt in prayer. From the back, she might have been Zaha.

In the years since, she won the Pritzker Prize and built scores of beautiful projects. Her office grew. I've often contended that no one has had more of a lasting influence on the geometries and forms of contemporary architecture than Zaha. Way back in 2000,

we could already see the ghostly image of Zaha's future city in the paintings on the walls of her studio—the "Suprematist geology" of the Peak, floating above Hong Kong, or the excavated subterranean skyscrapers of her proposal for Leicester Square, strung together by bridges and passages. Her best work still lies in wait in those paintings.

CARA CRAGAN ('00) is a Studio Leader at New York-based Rockwell Group.

In spring 2000, as a Yale graduate student in architecture with a background in painting and sculpture, I didn't want to be part of a dusty, old, rigid architectural canon. Zaha Hadid was different. She was all female power, fierce and proud, beautiful and challenging, dynamically carving and painting a world that I wanted to inhabit. She made quite an impression at Yale—beyond the dramatic streaks of her work, her irreverent Issey Miyake numbers, and her entourage of dotting employees. She had demanding expectations, a snarky dark humor, a contagious cackle, and a joyful twinkle in her deep brown eyes. She pushed our buttons, found our soft spots, and made us tougher.

I was with David Rockwell, my boss, when I learned of her sudden passing. He got a text. I felt the loss of her sisterhood immediately. I had never reflected upon how important it was for me to have a dynamic woman as an inspiration and a teacher until she became a candle in the wind.

Beyond a profound appreciation of her work, the value of our conversations, a trip to her Vitra Fire Station in Germany (her only built project at the time), a visit to her apartment in London (filled with blown-glass vases and a larger-than-life portrait of her over the toilet that left the men speechless), and the memory of her declarations that my curly hair would be an intriguing concept model, I gained from Zaha the confidence to follow my gut, embrace and assert my point of view, and appreciate the value of difference. She taught me by example to celebrate being a strong woman and that I could play with the big boys while creating my own world, setting my own rules, and using my own voice. She catalyzed transformation in the world of architecture, and her spark lit me up. Zaha is sadly gone, but her flame will continue to light my path.

NIZAM KIZILSENCER ('00), is principal of New York-based Strata Architects.

When I think back to my memories of Zaha, I remember most the studio, Contemporary Art Center, she led as visiting critic more than a decade ago. The best word I can use to describe the experience is "intense". Published later, the studio book was the end product of that very intensity inked on paper,



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1. Zaha Hadid at her studio review, 2013.
2. Zaha Hadid and Patrik Schumacher presenting at the Yale lottery, January 2016.
3. Zaha Hadid with Joseph Giovannini on her studio review, 2007.

Photographs by John Jacobson

depicting the immensely creative design work produced in the studio. So many intelligently explored form-program integration studies show clearly that, despite reaching a certain threshold mentally and physically, great things came to life. What Zaha's office produced over the last sixteen years, after I was her student at Yale, demonstrates the high level of intensity that she and her office maintained to not just raise but also push the bar to the cutting edge. She embodied a 24/7 creative thought process, undivided ambition, and formidable determination. What has been most remarkable and encouraging is to see that her studio's designs didn't stay on paper forever or only get displayed in an exhibition hall in model form, but they came to life as successful built architecture. As the next generation of designers seeking to design creative built architecture that is not just another four-walled space but rather a powerful, expressive, and provocative form, we can count ourselves fortunate that Zaha paved the way. We owe a great deal to Zaha when we stand by a design that not only relates genuinely to a program but also enhances its spatial experience through a more intelligently synthesized symbiotic relationship. We also owe her for all the marvelous creations she left us in this world—the now tangible intensity that kicks the bar. Farewell, great architect. Farewell, Zaha.

IRENE SHIM ('00), is director of exhibitions at the Philip Johnson Glass House.

Almost six months later, I am still at a loss to express my feelings about Zaha Hadid's sudden death. She was role model, teacher, mentor, and muse. I first became aware of her work as an undergraduate at Barnard College: across the street at GSAPP, when Tschumi was dean, deconstructivism, both as aesthetic style and architectural theory, was de rigueur. Although Zaha had won the Peak competition more than a decade before, in 1982, it was unbuilt, so the design and construction of the Vitra Fire Station was a source of excitement. I loved her paintings and drawings. I found her creative process to be compelling.

I finally met Zaha as a graduate student at Yale. If I am brutally honest, I must admit that Yale was a struggle for me. Architecture school was painfully difficult and grueling. I was often filled with self-doubt, until the advanced studio with Zaha. At first, I was openly nervous in her presence. I have no idea why, but she took a shine to me; and like a flower to the sun, I turned to her and opened up. Her encouragement and support gave me confidence in myself and in my work. Maybe I just needed to see a strong, confident woman owning her space. She was fearless and opinionated. She dressed fabulously and had beautiful highlights in her hair. I loved that she loved clothes and makeup like I did. At the end of the semester, I held a party in her honor at my apartment, printing two sets of invitations: on the front of one was "DIVA" and on the other "DONNA."

Perhaps my favorite recollection of studying with her was that she would fly from London to New York City on the Concord and stay at the Mercer Hotel. One particular visit she asked the studio to meet in her New York. By that time I was "over" Metro-North New Haven. I hated its decor: the alternating blue and maroon vinyl seats and the dark brown faux-wood-panel walls offended me. Moreover, the seats were lumpy and uncomfortable, and the thought of spending two hours of my life on that train was unbearable, so I rented a car with a classmate. The following day, before returning the car, we decided to "go for a ride" and visit the Glass House. David Whitney threw us off the property, and the rest is history, from trespasser to curator.

Zaha and I kept in contact over the years, and I would send notes updating her about my work. Notably, in 2010, at my request, she created and donated an artwork for "Modern Views," a fundraising project I was organizing at the Glass House. She was an inspiration. I really loved her.

DAEWHA KANG ('04) is principal of the London-based firm DaeWha Kang Design.

I worked with Zaha for ten years before starting my own office, and I think of her often when I hit difficult patches. But I also think of her when celebrating the small successes—it

was in my first experience leading a competition team at her office that we emerged as winners in Istanbul, and the Turks toasted us with *sherefe*, meaning "honor and glory."

She had a ferocious temperament and an enormous force of will. And yet I learned from her not only perseverance and resilience but also the importance of personal warmth and lighthearted celebration. She had a mix of focus and frivolity that struck the magic balance for creating good results. She taught by example and put so much trust in so many young people.

Now, ten years later, in my own office I still toast *sherefe* when we win competitions, and I think of Zaha with a warm feeling in my heart. Her sudden departure left me without a chance to say a proper goodbye, but I hope she knew how much gratitude I always felt for the times we spent together.

DEREK BROWN ('13) works at New York-based Morris Adjmi Architects.

From my time as a student of architecture there are a few remarkable events that truly shaped my love of the practice. Like most aspiring architects, I have assembled a small group of mentors who have steered my growth as a designer. Among them, Zaha Hadid's ability to invoke conviction in my work, and what she meant to me as a student, will always be unique. As a professor, Zaha inspired a pursuit of wonder and admiration for her ability to extract latent genuine ideas from each of her students. Her expectation that we exhaustively pursue the best possible designs for our projects forced us to bypass uncertainty in our competence and to focus unconditionally on every project.

From the first day in the studio there was an understanding that we, even as relatively inexperienced designers, were fully capable of grasping a way of seeing the world that she had cultivated over the course of a career. I believe Zaha expected the maximum from us because she knew that it would engender a faith in ourselves would cultivate in each of us the dexterity to explore our own unlimited potential. I will always value the time I spent studying under Zaha as one of the one of the reasons I continue to feel a sense of wonderment in architecture.

TEGAN BUKOWSKI ('13) worked for three years as a designer at Zaha Hadid Architects. These are excerpts from her *New York Times* article of April 1, 2016.

When I was still an architecture student at Yale, I got stuck in New York City traffic with one of my professors, Zaha Hadid, and her chauffeur. I asked her whether she had any advice for me, a young female architecture student graduating into a depressed market dominated by men. She simply said, "Come work for me." I told her, "OK, but only if I get to design shoes." She replied, "If you work for me, you can design anything."

Zaha did not want to be defined by her gender, and she didn't define anyone else that way, either. In her studio, she offered my female colleagues and me a chance to prove ourselves equal to our male counterparts. She quietly created an environment where I could look around and see women in positions of power next to men, not in spite of them. She showed us how gender could fade into the background if it was systematically taken out of the equation in favor of an appreciation of sheer talent. There are no token women at Zaha Hadid Architects.

Arriving at the office on Friday, the day after her death, was like returning to a campaign office the day after the candidate has suddenly withdrawn from a race. All the excitement of the day before, the joy you feel when you're united behind a single leader with a single purpose, was replaced by shocked silence.

What happens next? Her work will continue for years in the form of buildings that are under construction or just starting construction, products that are designed and ready to begin, and plans that have been mapped out but not executed. But her presence, that woman who turned to me in the middle of Manhattan rush hour and told me I could make it? It's an irreplaceable loss, not just for those of us in her studio but for an entire generation of architects—men and women alike.

100 Years of Architecture Education at Yale

The following excerpts are from Dean Robert A. M. Stern's lecture that he delivered at the J. Irwin Miller Symposium "Learning, Doing, Thinking: Educating Architects in the 21st Century," at Yale School of Architecture on April 4, 2016.

It's a great honor for me to speak to you today, although it pains me that this will be one of the last opportunities I'll have to hold court at this lectern as dean. This talk grows from research I have conducted with Jimmy Stamp (MED '11) for our book on the history of architecture education at Yale, *Pedagogy and Place*.

Yale's architecture program was the first in the country to develop within a school of fine arts. Founded in 1869, our School of Fine Arts was the first in an American institution of higher learning. As founding director, the noted landscape painter John Ferguson Weir modeled the school on the *École des Beaux-Arts*, adopting the name "School of the Fine Arts" as a literal translation of the French. From the beginning, architecture at Yale was seen as an artistic pursuit, rather than a technical discipline. The new department was intended as a school of painting, sculpture, and architecture, as well as an art museum.

Weir, whose brother had attended the *École des Beaux-Arts*, believed that the greatest benefit of the French school's methodology was the studio system, which, in his view, encouraged both healthy competition and camaraderie. In contrast to many other architecture programs, often housed in retrofitted spaces built for other purposes—for example, for many years, the studios at Penn were housed in a former dental clinic—Weir's newly established art school was situated in a building designed specifically for its pedagogical purpose and incorporated studios, a library, and a gallery space.

A lack of funds initially prevented the establishment of a full architecture program, but, in the late 1870s, as post-Civil War Yale evolved from a provincial college dominated by religious studies into a multidisciplinary research university, courses in drawing and architecture history began to be offered to undergraduates. However, would-be architects in Yale College—such as James Gamble Rogers, Grosvenor Atterbury, and William Adams Delano—were nonetheless forced to supplement their studies elsewhere to prepare for the rigorous entrance examinations of the *École des Beaux-Arts*. A larger course of study in architecture was established at Yale in 1908, thanks to the testamentary bequest of Professor James M. Hoppin, but it was not until 1916 that the program developed into a full department within the school, hence today's centenary celebration.

From the beginning, its location inside the School of the Fine Arts made the Yale architecture department different from other American programs because it physically enabled collaboration between artistic disciplines, exemplified by the introduction of the "Correlated Design Problem," which required an architecture, a painting, and a sculpture student to work together on a single design—an innovation likely modeled on a similar studio at the recently founded American Academy in Rome. The term *collaborative* would be adopted later as the program became a hallmark of the school from the 1920s to the late '50s.

In 1916, Everett Victor Meeks was named the first chairman of the newly formalized architecture department. A graduate of Yale College and the *École des Beaux-Arts*, Meeks had worked for Carrère & Hastings in New York City and taught at Cornell University. In addition to serving as the first architecture chairman, after 1922 he served as dean of the School of the Fine Arts and was for more than twenty years a powerful force at Yale and the leading advocate of the Beaux-Arts system in America. He was convinced that the *École des Beaux-Arts* would not recover its glory in the aftermath of the First World War, and that Yale, as the only American school to combine multidisciplinary

training in the arts, could become not just the American equivalent of the French school but its successor.

Under Meeks, Yale adapted French methods to American practice and quickly established a reputation for excellence. Recognizing that New Haven was not exactly a major center for architectural discourse but near enough to New York to draw the best talent on a short-term basis, Meeks established an early and informal version of the visiting critic system, that by the 1940s, would become one of the defining characteristics of Yale's pedagogy. While many peer institutions such as Harvard and University of Pennsylvania imported French graduates of the *École des Beaux-Arts* to serve as design professors, Meeks believed that these "resident Frenchmen" had little understanding of American practice and preferred to hire American graduates of the *École* who were active as practicing architects. As a result, Yale, perhaps more than any other school, intertwined artistic and professional leadership as a pedagogical goal to be pursued under the leadership of practicing architects.

Meeks, who maintained a small practice in New York, was initially in charge of the advanced design studios, but when he became dean he surrendered this responsibility to Otto Faelten, head designer in the office of James Gamble Rogers and the man generally credited with the design of Harkness Tower. A graduate of MIT and the *École des Beaux-Arts*, Faelten proved to be both a brilliant teacher and a colorful character, beloved as a bibulous gentleman who, according to students, was "best in his cups," which may have led to his departure from Yale in 1933.

With Faelten's departure, Meeks brought in Raymond Hood, a surprising but inspired choice. Hood was one of the most open-minded and stylistically progressive architects in America. Meeks found in Hood a perfect response to the increasingly vocal student requests for a more modern approach, but his Beaux-Arts training put the conservative Meeks at ease. Hood, the first established American architect to take Le Corbusier's work seriously, in particular his ideas about urban design, brought to Yale a Modernism grounded in American pragmatism.

Regrettably, Hood died in 1934, aged 54, forcing Meeks to search for someone of comparable stature who could respond to student demands for a curriculum that addressed a rapidly changing culture, exigencies brought about by the Great Depression, and the dramatic pedagogical changes taking place after 1936 at Harvard, which abandoned its Beaux-Arts curriculum in favor of a Modernist program led by Walter Gropius. Meeks was personally reluctant to embrace antihistorical Modernism as Harvard had, but he understood the need for change. After a few lackluster interim appointments, in 1938 he found the perfect successor to Hood in Wallace K. Harrison, who brought with him Oskar Nitzchke, a German-Swiss architect who had worked for Le Corbusier. Harrison and Nitzchke, who were in close contact with French Modernist artists, brought a welcome cosmopolitanism to the program and encouraged innovative thinking in design.

When Meeks became chairman in 1916, Street Hall, home of the art school, was fifty years old and hopelessly overburdened. As a result, he immediately began to lobby the university for funds to expand the school's facilities according to a master plan developed as a thesis by student Hyman I. Feldman, class of 1920. As a result of Meeks's lobbying, the university agreed to relocate the architecture department into an unfinished building, the so-called Miller Property,



which was completed and renamed Weir Hall in honor of the school's founding director. An expansive new art gallery, also called for in the Feldman plan, was partly realized in 1928, freeing Street Hall for the exclusive use of painting and sculpture students. Yale College graduate Egerton Swartwout developed a grand Romanesque-inspired scheme for a building spanning an entire block.

In the department's early years, many of its students came from Yale College, such as the multifaceted George Nelson. Yen Liang, class of '31, was the school's first Chinese student and he went on to become Frank Lloyd Wright's first apprentice at Taliesin.

World War II pretty much ground the department to a halt. When Meeks reached mandatory retirement age in 1947, Charles Sawyer was appointed dean. Though Sawyer came from the museum world, he had good instincts regarding art and architecture education and secured the services of George Howe as chairman of the department of architecture and former Bauhaus master Josef Albers as chairman of the department of art. Howe was an ideal choice to help Yale with the transition from the Beaux-Arts era to architectural Modernism because he had made the same transition himself. Trained at the École des Beaux-Arts, Howe began his career designing widely admired traditional country houses before partnering, in the late 1920s, with William Lescaze to design the Philadelphia Saving Fund Society Building, a landmark of twentieth-century Modernism.

Albers and Howe became great friends and comrades-in-arms, each helping the other to transform their respective departments after those found at the much admired Bauhaus, the German school of arts, crafts, and industrial design founded by Walter Gropius. At the time Howe and Albers embarked on reforming Yale's curriculum and the profession, the public had come to regard Harvard's Graduate School of Design, led by Gropius, as the American Bauhaus, despite the fact that Harvard had no programs in painting, sculpture, or design. Yale, on the other hand, with programs in all the arts, actually seemed better suited to take on the mantle of the distinguished but defunct German school.

In the wake of World War II, GIs flooded into Yale, and temporary architecture studios were established in the art gallery's sculpture hall and in nearby storefronts. Searching for a more permanent solution, it was decided to expand the art gallery—not according to the originally intended design but with an entirely new, entirely Modernist addition designed by a relatively obscure faculty member whom Howe had mentored: Louis Kahn, a classically trained Modernist from Philadelphia. The art-gallery extension was Kahn's first substantial project; it was also the first modern building on Yale's campus. Opened in 1953, it provided gallery space and classroom, workshop, and studio spaces for both art and architecture students, who could study in a building that significantly contributed to the redefinition of Modern Architecture.

In shaping Yale's new architecture program, Howe relied on three very different architects: Philip Johnson, the designer-historian; Louis Kahn, the artist-philosopher; and Eugene Nalle, the primitivist-builder. In the 1950s, all three men had an extraordinary influence on students. Johnson, though perceived to be an arch-Modernist, introduced issues of the past, famously shocking students with the admonition "You cannot NOT know history." Kahn was a guru-like teacher who was fond of opaque aphorisms but, as a former student of Paul Cret's, also thoroughly imbued with Beaux-Arts pedagogy. Nalle, class of 1948, was a talented draftsman who originally trained to be a cabinetmaker. He favored natural materials like stone and timber, and students were often required to show how trees would be cut down and processed to realize their designs. Howe worked closely with Nalle in preparing a new core curriculum, eventually empowering him with control over the first two years of the program.

Howe not only invigorated and transformed the curriculum, he also founded *Perspecta: The Yale Architectural Journal*. From the publication of its first issue in 1952, the journal's student editors have gathered together historical and contemporary material in an ongoing effort to shape architectural discourse. As Howe famously put it, "To all architects, teachers, and students, *Perspecta* offers a place on the merry-go-round." Howe was forced to retire in 1954. His handpicked successor, Paul Schweikher, lacked the charm and leadership capabilities to maintain harmony among the opinionated faculty. A small committee was formed to find a

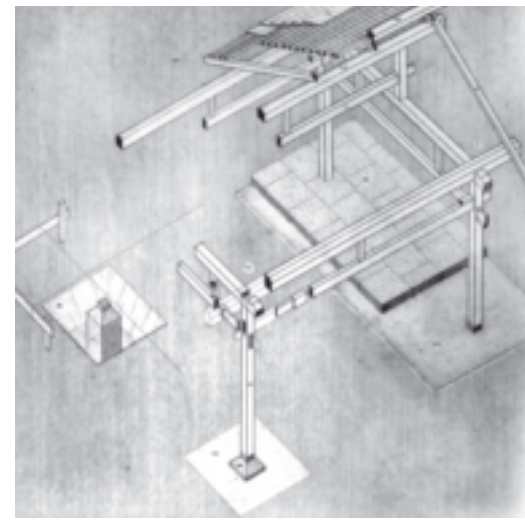
replacement who possessed a strong design vision, with charismatic young art historian Vincent Scully playing a key role. Forty-year-old Paul Rudolph immediately impressed the selection committee with his clarity of vision and dedication to architecture. Both as an employer and a teacher, Rudolph was an exacting taskmaster, alternately feared and loved. His dedication to architecture was total. Arguably the most dynamic, challenging, and important architectural educator at the time, Rudolph led Yale to international acclaim, regularly gathering diverse visitors to serve as studio teachers and design jurors, selected for their unique and often conflicting points of view. But it was Rudolph's own work that set the course for students, who saw him as a hero-architect struggling to move architecture forward by synthesizing the lessons of the great Modern masters while also holding contemporary architecture up to the standards of the past.

Rudolph's greatest legacy was his masterpiece, the uncompromising Art & Architecture Building, for which he was both architect and client. Reviving the pedagogical vision of John Ferguson Weir to teach all the fine arts under a single roof, the structure housed a complex spatial array of studios crafted to accommodate the various disciplines and arranged in a composition of interpenetrating volumes intended to foster an interdisciplinary exchange of ideas among students. Rudolph hoped the proximity of the arts would bring about a "common understanding." Unfortunately, it had quite the opposite effect, leading a group of student artists to exile themselves to a satellite studio location.

At the building's formal dedication on November 9, 1963, German-born English architecture historian Sir Nikolaus Pevsner gave the keynote address, delivering a not so thinly veiled attack on the design and on Rudolph, beseeching students to avoid imitating the new building and its architect. Rudolph was deeply hurt, and at that moment he decided to leave the school—indeed, to quit teaching altogether.

Rudolph left on June 30, 1965, and was succeeded by little-known West Coast architect Charles Moore, whose appointment coincided with rising student activism that resulted in a disciplinary shift from heroic form-making toward a historically and contextually referential approach that would come to be labeled Post-Modernism. Amid the tumult of the late 1960s, Moore was, depending on whom you ask, either the best man for the job or the absolute worst. Certainly his was a very different sensibility from Rudolph's. Moore had little love for the Art & Architecture Building, which he deemed to be overbearing and a symbol of the architect as social oppressor. Moore permitted students to construct their own workspaces, transforming the architecture studio into a virtual favela, as seen in the pictures by Roy Berkeley that sent shock waves through the profession when published in *Architectural Forum*. When asked why he allowed students to treat the building so poorly, Moore replied dryly, "It has seemed to me for some time that an architecture school was a place where people were trying to be architects."

Yet Moore did more than just combat Rudolph's building. He also redirected the curriculum in recognition of a broader definition of architecture and the role of architects in society. He encouraged students to pursue experimental design, research, and construction methods. He initiated several key programs that are still central to the school, including the MED program, which in its formative years was largely shaped by students like William Mitchell, who would help to organize at Yale one of the first symposiums on the use of computers in architecture and go on to become dean at MIT. Donald Watson, another key member of the first MED class, would later lead the program before becoming dean at Rensselaer Polytechnic. Moore focused principally on the core studios, encouraging students to experiment with new building materials, such as the foam houses, built under the direction of Felix Drury, one of his first faculty hires. Drury's experimental projects were embraced by many students still imbued with the department's traditional emphasis on form-making and the importance of building, but some believed that their time would be better spent on more socially relevant design and planning projects. In response to these growing concerns, Moore introduced what is now known as the Jim Vlock First-Year Building Project, which takes students and faculty out of the classroom and onto the job site to design and construct real projects that address pressing community needs.



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The late 1960s was tumultuous. Architecture students, who were particularly vocal in challenging authority, staged various protests in opposition to a lack of financial aid. Incendiary rhetoric tragically gave way to a literal fire on June 14, 1969. No one was hurt and the fire was quickly controlled, but the damage was significant. Because of the rebellious mood of the times, arson was suspected but never proven. The fire left the building with wounds that would take more than thirty years to heal. Until repairs could be made, students were spread out across the campus, a situation that chipped away at the school's cherished cohesiveness.

Equal in significance to the socially responsive First-Year Building Project was the replacement of the “masterpiece” design theses of the Rudolph era with theme-based advanced studios. These studios can be attributed to the influence of Serge Chermayeff and to the succession of three studios led by Robert Venturi and Denise Scott Brown—most famously, 1968's “Learning from Las Vegas,” which challenged students to analyze the desert city as if it were Rome, an unorthodox assignment that offered students a way to see the world as it is, not as hero architects would wish to remake it. The unrest of the late 1960s initially pointed to a reexamination of the prevailing architecture pedagogy, but at Yale, as at most other radicalized architecture schools, these reforms were never fully implemented by the time the harsh political and economic realities of the 1970s dampened the radical exuberance of the previous decade.

In addition to their many contributions as leaders of the school, our more recent deans, many of them still involved with Yale, each brought a particular focus to the role that expanded the program's traditionally pluralist pedagogy, without imposing any strict ideology. Herman Spiegel, an engineer, got the school back on track after what many saw as the chaos resulting from Moore's permissiveness. Working with very limited resources, Cesar Pelli gave the school a new identity and focused on strengthening the visiting critic system, increasing diversity, and adding new theory courses to the curriculum. Tom Beeby concentrated on creating a more rigorous core while introducing new courses and studios that focused on architecture history, including Classical architecture. Fred Koetter's professional interest in urban design and community issues helped to repair the relationship between New Haven and the university while helping to start an extensive renovation of the entire arts area, including the Art & Architecture Building.

Koetter stepped down from the deanship in 1998. After a contentious search for a replacement, I was appointed dean of the school, and the fur began to fly with fears of an imposed traditionalist agenda. Nothing was further from my intentions. The only tradition I was dedicated to reinvigorating was the school's time-honored commitment to design diversity and the revival of the school's role as a crossroads of ideas that it had enjoyed during my time as a student in the 1960s.

In 2000, the School of Art vacated the A&A Building for Holcombe T. Green Jr. Hall, an existing building with a façade credited to Louis Kahn that was renovated by faculty member Deborah Berke, whom I am happy to say will succeed me as dean. With the art students in their own home—and thanks to the promise of funds from Yale college alumnus Sid Bass—the school was able to make plans to comprehensively overhaul the Art & Architecture Building for its exclusive use. Ultimately Charles Gwathmey, class of 1962, was selected to oversee the restoration of the A&A and the design of a new adjacent building, the Jeffrey A. Loria Center for Art History, which would provide essential

services that Rudolph's building couldn't accommodate. In my view, a Yale education in architecture is not complete without the challenge and inspiration of this building.

In November 2008, almost exactly forty-five years from the day of its dedication, the school celebrated the completion of the restored Art & Architecture Building, renamed Paul Rudolph Hall at the request of Sid Bass.

As the A&A building was restored, so too were some forgotten or neglected cultural and academic traditions. A significant growth in endowments has made it possible to increase financial aid, expand the visiting-critic system with new chaired professorships, support student travel, and put other programs, such as symposia and publications, on solid financial footing. Courses and study opportunities for undergraduates were also strengthened, and the school's curriculum evolved to include interdisciplinary joint programs and, in 2008, a PhD program, distinguished by the requirement that candidates be trained architects with at least two years of professional experience.

Today, as throughout its history, Yale seeks to balance core competence with artistic experimentation and the steadfast belief that the primary purpose of an architecture school should be training for leadership in the practice of the art of architecture. In many architecture schools, theory is more prevalent than history, while hand-drawing and physical models have been abandoned in favor of digital methods that encourage, even demand, speculative investigations into radical forms that are divorced from tectonic authority. New ideas and technologies are exciting and important to the future of the discipline. But in this new landscape it can be easy to lose sight of the fact that the principal purpose of an architecture school is to prepare students for the diverse disciplinary realities of architecture entailed in the art of building.

The Yale School of Architecture is the place where the Beaux-Arts model of an integrated school of fine arts first came to America; where, for a short time, the interdisciplinary dream of an American Bauhaus flourished; where the cult of heroic form-making reached an apotheosis, and where the seeds of Post-Modernism and New Urbanism were planted. But the measure of the school has never been in the regimented uniformity of any single style, method, or ideology. This is not to say that, because it embraces contradictory points of view, Yale is rudderless—far from it. It means that by exposing students to different ideas and by testing their own ideas against those of the past, Yale has encouraged and, I believe, continues to encourage students to think for themselves as they master the skills they need to pursue a life in architecture.

While most of the leading schools of architecture have careened from one “ism” to another, Yale has always been receptive to the simultaneous promotion of contradictory ideas while adhering to a set of core beliefs, even ideals. We believe in the value of making things. We embrace theories that are rooted in practice. We believe that tradition can inform new ideas and that encouraging collaboration is just as important as fostering individual talent. We believe in the idea of the singular masterpiece, yet we strive to create buildings that can shape a community. Above all, we have an unwavering belief in architecture as a deeply humanist pursuit.

I am grateful for the opportunity to have shared this history with you today and honored to be a part of the first hundred years of architecture education at Yale. As we celebrate its past, let us also salute its future.

— ROBERT A. M. STERN, Dean

Hold on to that Feelin': “Learning, Doing, Thinking: Educating Architects in the 21st Century”

You just had to be there. It was the architectural version of the season finale of an esteemed and beloved TV series—say, *The Sopranos* or *Mad Men*. And like those shows, the last episode combined the expected and the unfamiliar, the resonant and the quizzical, leaving a mixture of elation, gratitude, and confusion among the fans. I am of course alluding to the spring conference that marked the end of Robert A. M. Stern's eighteen-year tenure as dean of Yale's School of Architecture. Viewing—or, more appropriately, attending—was imperative for those of us who have steadfastly followed the trajectory of the school for the past two decades.

Convened by Eeva-Liisa Pelkonen, associate professor of architecture, the Irwin J. Miller symposium brought together thirty-four prominent architectural educators under the rubric of “Learning, Doing, Thinking: Educating Architects in the 21st Century.” Hastings Hall was filled to capacity during each of the forum's three days while instructors from fifteen schools discussed how to educate architects. Alternating historical case studies with speculative and theoretical presentations, the conference was ambitious in its sweep, nearly global in its purview, and all-encompassing in its interrogation of the three gerunds in its title. This Dewey-esque trio loaded the dice in favor of an American pragmatist perspective that proved somewhat at odds with a few of the presentations delineating European schools and with the never-never lands of architectural theory. Nevertheless, the very diversity of viewpoints served to reinforce the point that Yale has been and continues to be a mainstay of pluralism.

The cardinal explanation of Yale's pluralist history—and the *point de départ* for the conference as a whole—was Dean Stern's Thursday evening address, titled “100 Years of Architecture Education at Yale.” The talk was based on the recently published book *Pedagogy and Place*, written by Stern with Jimmy Stamp (MED '11). Their exhaustive research was on display in an exhibition of the same name in the A&A Gallery. Introduced by Yale president Peter Salovey, Stern fused conceptual clarity with nuanced details in his description of how architectural education at Yale followed a distinctive path that set it apart from peer institutions.

The school began as a department within Yale's School of Fine Arts, which had opened in Street Hall, in 1869, as the first art school in the country affiliated with an institution of higher learning. The art school's director, painter John Ferguson Weir, believed in teaching architecture alongside painting and sculpture, setting the theme of the union of the arts within a humanistic university that would characterize Yale in the decades to come. In 1916, the university—a theme that 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 esteemed the French academy and was keen to hire French-trained American architects as instructors.

Yale thus shows the global influence of the French academic system, the École des Beaux-Arts, founded in the seventeenth century as the Académie des Beaux-Arts. It was one of three educational models mentioned by Stern, along with polytechnic schools and apprenticeship combined with formal training. The Beaux-Arts exerted a wide influence in the United States, in part because of the

many Americans who studied at the school in the nineteenth century, including several instructors who would play key roles at Yale. However, as Michael J. Lewis has noted, the German polytechnic model was more influential when American architecture programs and schools were first founded. What distinguished architectural programs in America from their European antecedents was their location within the context of large research universities, an institutional structure anomalous to France's independent art schools.

Yale stood apart from its American peers when Weir placed architectural instruction within an art school (albeit an art school within a university), more closely following the French union of the plastic arts. The Beaux-Arts paradigm was reaffirmed when Meeks conceived of the Yale school as the American successor to the French academy and he strove to adapt French methods to American practice. While Meeks maintained a personal preference for academic revivalism, he nevertheless invited Modernist practitioners such as Raymond Hood and Wallace Harrison to teach, establishing the visiting-critic system as central to Yale's pedagogy. Furthermore, by combining Modernists and Beaux-Arts instructors on the same faculty, Meeks set a precedent for pluralism, which Stern underlined as Yale's central contribution to architectural education. Stern carefully traced this strain through the school's ten decades in a compelling presentation that focused simultaneously on the influence of important teachers and administrators and the experiences of students.

Stern's update of Yale's pluralist tradition is the maxim “ideals without ideology,” which he described as a commitment to making things, a preference for theories rooted in practice, an appreciation for how tradition can inform new ideas, and a balance between collaboration and individual talent. Stern concluded his talk with a stirring affirmation of the importance of an architectural education “that seeks to balance core competence with artistic experimentation” as part of an “unwavering belief in architecture as a deeply humanist pursuit.” This powerful statement of principles by a lifelong educator comprised a cogent epilogue to Stern's deanship.

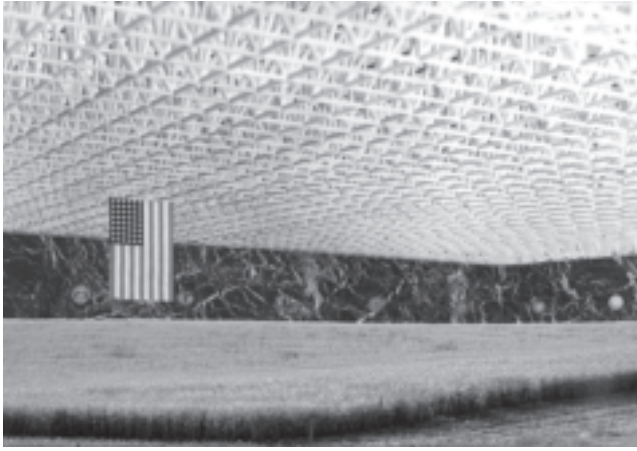
The clarity of Stern's scholarship was matched by only a few of the speakers in the days that followed, most notably the three scholars in the session chaired by Professor Alan Plattus on Friday afternoon, titled “Dominant Models and Institutional Frameworks in Flux.” Barry Bergdoll, the Meyer Schapiro Professor of Art History at Columbia University, spoke on the École des Beaux-Arts, while Antoine Picon, the G. Ware Travelstead Professor at Harvard University, discussed polytechnic schools; Lara Schrijver, of the University of Antwerp, offered a lively take on the Bauhaus. All three speakers gave rigorous yet accessible presentations that amplified important themes introduced by Stern.

Setting the bar high for those who would follow, Bergdoll presented with the venture-some paper “Global Beaux-Arts.” His two opening slides encapsulated the worldwide influence of the Parisian academy: Harvard's Robinson Hall, original home of the university's architecture department, and the Escuela de Bellas Artes in Rio de Janeiro—buildings that demonstrate the global diffusion of the French academic system into the New World. As Bergdoll unpacked the story of the far-reaching influence of the Beaux-Arts,

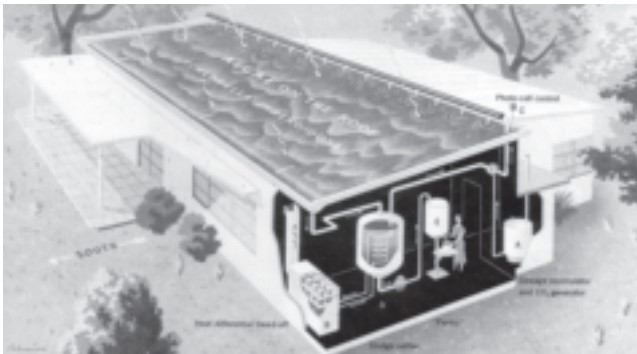
Captions pages 8–9

1. Dean Robert A. M. Stern, April 2016.
2. The 1938 “Conference on Housing” held in the Yale Art Gallery.
3. Temporary drafting studio in the Swartwout Sculpture Gallery. ca. 1946. Photograph courtesy Yale University Manuscripts and Archives.
4. A team of Yale art and architecture students presenting their design for “A National Center of UNESCO,” a collaborative studio project led by Louis I. Kahn. From left to right: Robert T. Riley, painting; Geraldine Lewis, sculpture; Herbert L. Bogen, architecture, 1949.
5. Philip Brodrick ('56) assembly isometric drawing for Eugene Nalle's ('48) studio, c. 1955.
6. Construction of the first Building Project in New Zion, Kentucky, 1967. Photograph courtesy Yale University Manuscripts and Archives.
7. Mock funeral organized by art and architecture students to protest inadequate financial aid (May 8, 1969). Photograph courtesy James Richter ('70), Yale University Manuscripts and Archives.
8. Paul Rudolph (center) meeting with students organizing an exhibition of his drawings, 1988. From left to right: Dale Cohen ('89), Alan Organschi ('88), Roberto de Alba ('88), Randy Wilmot ('89), Robert Young ('88), Aubrey Carter ('88), Gilbert Schafer III ('88), and Bennett Cho ('90).
9. *Pedagogy and Place* exhibition, Yale Architecture Gallery, 2016. Photograph by Richard House.
10. Jimmy Stamp (MED '11) co-curator of the exhibition *Pedagogy and Place* giving a gallery talk during the April 4 symposium.

The J. Irwin Miller symposium “Learning, Doing, Thinking: Educating Architects in the 21st Century,” was held at Yale from April 4 to 5, 2016 and organized by Eeva-Liisa Pelkonen. Richard Hayes describes the event which brought together architectural educators from around the world,



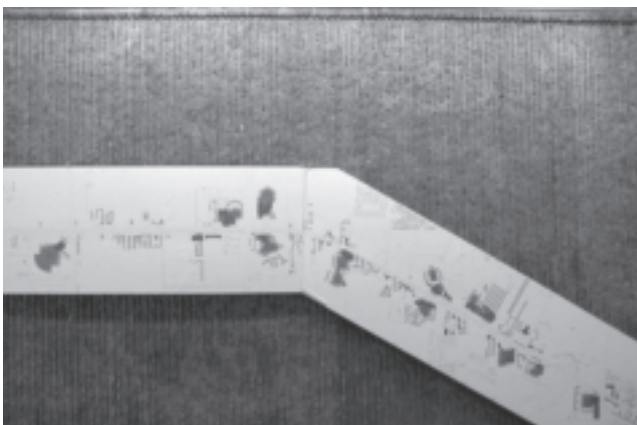
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1. Rania Ghosn, *The Corn Belt under the roof of Mies van der Rohe's Convention Hall Project in Chicago*, collage, 2015.
2. Antonio Petrucci, “A Not so Utopian Future,” illustration for Eric Hodgins’ article, “Power from the Sun” in *Fortune*, September, 1953, from Daniel Barber’s talk.
3. Students at Ladovsky’s studio at VkhUTEMAS, *Vertical Rhythmn*, late 1920s, from Anya Bokov’s talk.
4. Robert Venturi and Denise Scott Brown, (with Steven Izenour) *Learning from Las Vegas Studio at Yale*, exhibited in the Yale Architecture Gallery, 1969, from Martino Stierli’s talk. Courtesy of Venturi, Scott Brown and Associates, Inc.

he specified what was unique to the system and how it lent itself to hybridization. For example, when American schools set up architecture programs, they adapted the Beaux-Arts model significantly in its transatlantic transfer. Since, as Stern had noted, most American architecture departments were lodged within research universities, Yale stood as the exception by housing architecture under one roof with painting, drawing, and sculpture. The Beaux-Arts model proved so attractive to Americans that New York City architect Ernest Flagg proposed a national style of architecture for the United States based on its principles. Limited by time constraints from fully detailing the reach of the French academy into Latin America, Bergdoll concluded with the *Ciudad Universitaria*, in Caracas, Venezuela, the masterwork of Carlos Raúl Villaneuva, a graduate of the Parisian school. While the Modern design initially might seem to manifest a clear rupture with Beaux-Arts precepts, it was Villaneuva’s integration of art and architecture that showed the persistent influence of the school.

Another European educational model that proved adaptable overseas was the polytechnic, discussed by Picon. Author of *French Architects and Engineers in the Age of Enlightenment* (Cambridge University Press, 1992), Picon described how the polytechnic model developed in tandem with the most advanced political and philosophical projects of the eighteenth century. The two foremost schools were the *École Polytechnique*, founded in Paris in 1794, and the *Berlin Bauakademie*, created in 1799. According to Picon, “The polytechnic model is inseparable from the rise of the notion of progress and the belief that science and technology are essential to this progress.” Polytechnic schools were technocratic in character and attracted to progressive social theories, such as Saint-Simonianism and Positivism. These forward-looking institutions were driven by the belief that science and technology benefit society. Consequently, teaching emphasized the application of science to a wide variety of practical domains.

Within this model, however, architecture, as a practice combining art and science, might seem precarious. According to Picon, the artistic side of the discipline “presented a challenge for the polytechnic curriculum.” Furthermore, the ingrained tendency within architectural education to look to history for exemplars was in conflict with the polytechnic commitment to progress. Nevertheless, the polytechnic’s model eventually proved to be compatible with architectural instruction, largely because of its analytic approach. While this preference for analysis originally manifested itself in an embrace of descriptive geometry, it also formed the underpinnings for the teaching of composition. As Picon stated, “The underlying analytic attitude promoted through the curriculum” consisted of “the proper identification of problems and their decomposition into simpler problems.” Such an analytic mind-set was compatible with Beaux-Arts principles of composition, as most of us who have walked through functionally lucid Beaux-Arts public buildings can attest. Picon concluded that the polytechnic model embraced variations, ranging from the predilection for abstract thought at the *École des Beaux-Arts* to the more practical engineering programs founded across Europe and the Americas. Perhaps Picon could have expanded on the German polytechnic, in light of its direct influence on American schools. Nevertheless, his talk was a high point of the conference for its productive and non-simplistic way of moving from conceptual analysis to relevant questions, avoiding operative history yet remaining accessible.

The afternoon session, “Innovative Platforms and Alternative Settings,” was chaired by Yale doctoral student Anya Bokov and featured papers by Martino Stierli, of the Museum of Modern Art; Kim Förster, of the Canadian Centre for Architecture; and Nikolaus Hirsch, of the Frankfurt Städelschule. The first two papers spotlighted innovative experiments in architectural teaching and had particular relevance to Yale: Stierli discussed the trio of studios taught at the school by Robert Venturi and Denise Scott Brown during the 1960s and ’70s, while Förster shared his research on the Institute for Architecture and Urban Studies (IAUS), where faculty member Peter Eisenman was a leading figure.

Stierli took as his departure point the establishment of the William B. and Charlotte Shepherd Davenport Visiting Professorship in 1966, during Charles W. Moore’s tenure as department chairman. The inaugural recipients were British architect James Stirling,

already hired by Rudolph in 1959, and American architect Robert Venturi, who, like Moore, was a graduate of Princeton’s School of Architecture. Stierli tied the Davenport Professorship to the visiting-critic system at Yale, an important theme in Stern and Stamp’s book *Pedagogy and Place*. For Stierli, the Davenport Professorship derived from the traditional idea of a master class, an ideological structure that Venturi and his future wife and architectural partner, Denise Scott Brown, proceeded to subvert when they taught three distinctive studios in the volatile context of the late 1960s: on New York’s Herald Square subway station in 1967, on Las Vegas in 1968, and on Levittown in 1970. According to Stierli, Venturi and Scott Brown reformulated the idea of a master class in these studios by teaching as a team, pursuing an interdisciplinary approach, emphasizing a research-based methodology, and focusing on the contemporary American scene.

While Stierli’s observations were insightful, I was not convinced that Venturi and Scott Brown’s central motivation was to undo Yale’s master class. The idea seemed like a MacGuffin—Alfred Hitchcock’s term for a plot device that sets a movie going but is of little consequence otherwise. Indeed, it remained unclear whether Yale’s earlier master classes were as *retardataire* as Stierli assumed. For example, in 1963, Venturi taught with Paul Rudolph a master class on precast concrete in an early example of team teaching. Unquestionably, Venturi and Scott Brown were provocative, anti-heroic Young Turks who enjoyed giving the raspberry to establishment windbags and simpatico with progressive social trends that characterized the mid-to-late-1960s. Stierli’s conceptual framework of subversion seemed too constraining for the wide-ranging implications of Venturi and Scott Brown’s teaching, a pedagogy that involved evolution as well as shocks to the system.

During the question-and-answer period, alumnus Daniel V. Scully, a member of the class of 1970 and also one of the fourteen students in the 1968 “Learning from Las Vegas” studio, shared his memories of Venturi and Scott Brown as pedagogues. He posited that Venturi could have gotten all he needed from the desert oasis by a few drives up and down the Strip; it was Scott Brown who formulated the numerous analytic studies of the glittering auto-centric resort, later published to such powerful effect in the 1972 and 1977 books on the studio. An exchange with the audience also helped to flesh out Förster’s presentation on the IAUS, where Eisenman played a key role. Eisenman and Stern took turns one-upping each other to elaborate on points made by Förster, bringing a sharper focus to his conscientious archival research.

Friday’s panels concluded with a keynote address by historian and critic Anthony Vidler, currently the Vincent Scully Visiting Professor in Architectural History at Yale. Entitled “Architecture in an Expanded Field,” the talk was the fulcrum of the symposium: Vidler deftly summarized one strand of architectural education in a way that tied up the loose ends among the conference’s five different sessions. The talk was an update Vidler’s 2004 *Art Forum* essay in which he borrowed the phrase “expanded field” from art historian Rosalind Krauss to characterize practices that combine architecture with non-architectural domains, such as landscape, biology, and data. For the conference, Vidler applied the phrase to the “multiheaded curriculum” now prevalent in most architecture schools, with particular focus on the incursion of history and theory courses into architectural education since the 1960s. “The field that I wish to consider,” Vidler stated, is composed of “extra-, inter-, or intra-disciplinary areas that are engaged in increasingly specialized research.”

Vidler’s pellucid talk discussed how history reentered many architectural curricula after being banished by leading avatars of Modernism. The context for this reentry was the resurgence of historical allusion in the work of late Modernists such as Philip Johnson, Eero Saarinen, and Paul Rudolph during the 1950s. Opponents of this trend included, surprisingly enough, a number of European architectural historians, including Nikolaus Pevsner, who, in a 1961 address to the RIBA, blamed historians—such as himself—for having seemed to encourage practitioners to look again toward history. At a 1962 conference at the Cranbrook Academy of Art, Bruno Zevi, Sibyl Moholy-Nagy, and Reyner Banham were also taken aback by the rebound of what was colloquially called “historicism” in contemporary architecture. Lambasting “all this histrionic antihistoricist posing on the



FRIDAY MORNING PANEL DISCUSSION IN THE GALLERY



MABEL WILSON



EEVA-LIISA PELKONEN, SURRY SCHLABS



ALAN PLATTUS



SURRY SCHLABS



BARRY BERGDOLL



ANTOINE PICON



LARA SCHRIJVER



MARTINO STIERLI



NIKOLAUS HIRSCH



MARTINO STIERLI, NIKOLAUS HIRSCH, ANYA BOKOV, KIM FOERSTER



TOM AVERMAETE



MARTA CALDEIRA



DANIEL BARBER



MARK JARZOMBEK



MARK JARZOMBEK, TOM AVERMAETE, DANIEL BARBER, MARTA CALDEIRA



EDWARD MITCHELL



EVE BLAU



PEKKA HEIKKINEN



ANNA DYSON



EVE BLAU, ANNA DYSON, PEKKA HEIKKINEN, EDWARD MITCHELL



MICHELLE ADDINGTON



AMALE ANDRAOS



MONICA PONCE DE LEON



HASHIM SARKIS



JENNIFER WOLCH



DEBORAH BERKE

part of historians.” Vidler presented a positive alternative in the figure of Venetian historian Manfredo Tafuri, who cast a critical eye on “gullible historians” who “actually believed in the Modernists’ claim of an escape from history.” In contrast with historians who “over-identified” with the subjects of their study, Tafuri articulated a clear distinction between history and operative criticism.

Vidler turned to Tafuri’s 1968 *Theories and Histories of Architecture* as the progenitor of the expanded scope of current architectural pedagogy. The book opened up “a new field of intellectual speculation for the historian of architecture.” Tafuri’s “measured assessment” of theoretical tools, derived from poststructuralism, proved “salutary,” according to Vidler, establishing a model for how intellectual disciplines outside of architecture could be introduced into the curriculum. Mingling personal anecdotes from his experiences at Cambridge and Princeton, Vidler concluded on a solidly positive note, stating that history and theory courses are most fruitful when pursued in conversation with other areas of study. Fostering such exchanges and interconnections is especially relevant with the shift of architectural education into the university context, a theme emphasized in Stern’s introductory talk.

Thus, Vidler’s speech nicely framed Stern’s paper while forming a bridge to speakers such as Mabel Wilson, Rania Ghosn, and Liam Young, whose presentations on Friday morning may have initially seemed so “non-architectural” that they were beyond the pale. Viewed from the perspective of Vidler’s overview, however, their non-architectural content adhered to a tradition within contemporary pedagogy of pushing the boundaries of our ever-expanding field. By bolstering such linkages, Vidler’s talk acted as the ideal keynote as well as a fitting segue for the reception that followed in Rudolph Hall, where participants could study the wall panels and vitrines documenting the role at Yale of Charles W. Moore, one of the first graduates of Princeton’s architectural PhD program.

Participants returned on Saturday morning for sessions entitled “Paradigm Shifts” and “Platforms,” followed by a conversation among five heads of prominent architecture schools. Then, Yale’s incoming dean, Deborah Berke, spoke briefly on her plans for the school before giving Dean Stern a smart and touching farewell.

The afternoon session with the deans and school leaders was one of highlights of the conference, leading convener Michelle Addington, the Hines Professor of Sustainable Architectural Design, to declare, “I don’t want the day to end.” The panel was notable for its diversity of viewpoints, each elaborating themes broached earlier in the conference. Vidler’s privileging of the “expanded field” perhaps proved most resonant since, as Addington observed, almost all the speakers seemed to grapple with how to define center and periphery in today’s architectural curriculum. Schools are under pressure from two directions: internally, as their disciplinary purview has expanded exponentially, and externally, as the research universities that house architecture programs enforce greater scrutiny and demands for accountability on studio-based teaching. Difficulties in navigating these demands could be detected in the margins of several presentations.

Amale Andraos gave an upbeat presentation on Columbia’s Graduate School of Architecture, Planning, and Preservation that made the school seem like the ne plus ultra of forward-thinking globalism. Will Hunter offered a lively and succinct account of his intentions in founding the London School of Architecture as a peripatetic, independent institution which is still less than a year old. Monica Ponce de Leon, in her first semester as dean of Princeton’s School of Architecture, reflected on current trends in architectural education while sketching out a few tentative suggestions. Hashim Sarkis, of MIT, used the architecture program’s location within a powerful engineering school to discuss how architecture educators can respond to scrutiny by the physical and social sciences. Finally, Jennifer Wolch, of Berkeley, outlined her mission as dean in terms of the school’s noteworthy history.

The session’s most pronounced contrast was between the presentations by Andraos and Ponce de Leon. Columbia’s GSAPP is clearly on message with university president Lee Bollinger’s extensive efforts to globalize the school through the creation of overseas centers, the introduction of international issues into the curriculum, and the confident projection of the university as a worldwide

brand. Andraos recounted, for example, how the school recently changed a central component of its curriculum that has prevailed for forty years: the second-year housing studio. Previously focused on the school’s hometown of New York City, students now design housing for sites around the world. Columbia’s global ambitions could not have been brought into sharper relief than by Ponce de Leon’s modest ruminations on the limits of architecture’s bailiwick. She expressed anxiety over the tendency at many schools to see architecture as a means to solve large-scale social problems or to assume that architects can wield expertise in fields outside of design. Taking what she called a more humble approach, Ponce de Leon also expressed reservations about the trend to recalibrate design as a form of research in order to be taken seriously by the larger university. She called for a return to the design studio as the center of the architectural curriculum, but one that dispenses with the traditional concept of the master studio in favor of more collaborative teaching.

Through its independence, Hunter’s free-range London School of Architecture escapes from the pressures exerted on the departments at America’s eminent research universities, a theme Sarkis addressed head-on. In the case of MIT, it is the dominance of the technological and business-model approaches to education that places extra scrutiny on the architectural program. With MBA programs now fascinated

Two Opinions:

Michael Cadwell

During a break in the symposium “Learning, Doing, Thinking: Educating Architects in the 21st Century,” a friend directed me to an exhibition of prints at the Sterling Hall of Medicine. Among them was a caricature of cholera remedies depicting a hapless patient covered in rubber, plaster, and flannel, with special attention to his legs (water jugs), ears (camphor-soaked cotton), nose (a vial of vinegar), teeth (a branch of *acorus*), and heart (a copper plate and warm sandbag). The range of presentations at the symposium was admirable, yet it seemed to reflect architectural education in its frenzied approach. We careen between casting the globe and honing tectonics, demanding autonomy and advocating agency, championing computation and insisting on direct experience, adhering to pedagogical precedents and

Jessica Varner

As the multiple-gerund conference name suggested, one anticipated conversations about what educating the future architect means in the twenty-first century and beyond. While always on the tip of one’s tongue during each panel, the question was rarely addressed directly during the three-day symposium; rather, what came forth was an overwhelming sense of nostalgia for the past remembered and gone again. Perhaps it was the strong presence of Dean Robert A. M. Stern in the room, the paprika-colored carpet in Rudolph Hall, or the old guards standing watch in each uncomfortable row, but the conference did not take a stand on how to move forward. Instead the many panelists and moderators looked back for answers.

There were several hopeful moments touching on what it means to educate architects now and in the years to come. In the Friday morning panel, “Contemporary Educators in Dialogue,” given in the middle of the *Pedagogy and Place* exhibition, the participants addressed, as moderator Bradley Horn (City College of NY) noted, “a new set of issues in the landscape of architectural education: economic, global, ecological, disciplinary, and otherwise” in the sea of today’s perpetual crisis. Professor Mabel Wilson (Columbia University) brought to the table a way to educate students about the changing global landscape in Africa. Within Columbia’s Global Africa Lab, students develop spatial expertise while immersed in the African context of power grids, communication networks, and natural-resource sites. Professor Rania Ghosn (MIT) addressed new ecological paradigms in her students’ work on the Midwestern Corn Belt. In her view, geography becomes a political position to embrace in an architect’s changing

by the studio culture of design schools, their instrumentalist conception of design as leading to a marketable consumer product is disconnected from the more humanistic position of an educator like Sarkis. He called for architecture schools to foster “negative capability”—English Romantic poet John Keats’s phrase for artistic pursuit in the face of uncertainty. Jennifer Wolch stood out for her description of the day-to-day responsibilities of contemporary deans at high-profile schools—even at Berkeley, three thousand miles away from the East Coast epicenters of prestige and power. One of the most effective of the conference, her talk forcefully conveyed what it is like for an administrator and educator to be in the thick of things: running a school with a significant history; managing a high-achieving, free-thinking faculty; responding to the needs of outspoken students; budgeting repairs for a fifty-year-old building; and finding ways to introduce new initiatives, such as the Berkeley-Rupp prize for promoting gender equity. Wolch seemed to take on all of the above with admirable forthrightness and alacrity.

The conference’s last act was a short speech by the incoming dean, Deborah Berke. In a master stroke of self-presentation, Berke sat at the center of the discussion table, eschewing the authority and formality of the podium, as she detailed her initiatives for the school. In a plain-spoken manner characterized by calm determination and professionalism, Berke described her

embracing non-Western cultures, bemoaning the demise of criticality and celebrating the proliferation of practices, warning of environmental collapse and offering fantastic imaginings of that collapse.

If these swings seem feverish, the conference’s historical bias evoked them as symptomatic of ongoing concerns, rather than as a recent malady. Indeed, twentieth-century practices offer many examples of architectural expertise applied to social, environmental, and technical concerns in ways that expand, rather than diminish, the discipline—and often depend on non-Western examples to do so. So, the increasing constraint of sustainability is accompanied by the potentials of digital technologies, global connectivity, and untapped talent.

Therefore, incoming dean Deborah Berke’s concluding call for an emphasis on the environment and diversity is eminently practical. After all, these are issues that architectural education can address, rather than struggle with those better negotiated

education. Alternatively, Dean Robert Somol (University of Illinois at Chicago) questioned how to educate the current architecture student not as a here-and-now case in the context of the social crises of the moment but, rather, as an opportunity to readdress the architectural object. Professor Pier Vittorio Aureli (Yale) took a similar but slightly different stance to welcome the cultural, social, and political aspects within architecture that the young architect-in-training be educated to find a “project within a practice” that addresses history, design, drawing, and writing. Finally, professor Liam Young brought forth fiction, narrative, and exaggeration as a way to educate architects in the “disguised, ignored, or forgotten” aspects of architecture in the globalized world. Each panelist and moderator accepted the reality of change in the contemporary landscape, and each vision proposed a slight shift or radical redefinition to educate and prepare new architects for the real world.

Other pedagogical reconfigurations were suggested in the Saturday morning session, “Paradigm Shifts.” The panelists and moderator Marta Caldeira (Yale) chose to address not only the historical stakes of educating architects but also how world issues change the focus for the architecture profession as a whole. Professor Tom Avermaete (Delft University of Technology) addressed the urban shifts of the 1960s in Europe and America as a moment that turned architecture’s attention to the city. Professor Daniel Barber (University of Pennsylvania) analyzed Eric Hodge’s Sludge House in which biological-waste processes and energy production became part of the house’s standard systems—an example that prepared architects for ecological crisis as a matter of domestic necessity. Professor Mark Jarzombek (MIT) pleaded emphatically for architects and

plans to broaden Yale’s pluralist traditions into the twenty-first century by focusing on sustainability, expanding cross-disciplinary initiatives with other departments, addressing the condition of rapid urbanization within a global context, and, above all, amplifying efforts to diversify the school. With equity and access as priorities in a mandate that is fully supported by President Salovey, Berke intends Yale to be a leader in diversifying the profession.

Finally, in a swift change of tone, Berke read a piece of doggerel she prepared as a salute to Dean Stern. Gently mocking, her verses satirized well-known aspects of the dean’s persona, from his Gucci loafers to his vanity license plate. Her teasing yet affectionate ode evoked the spirit of camaraderie conveyed in early photographs of Stern and Bergdoll’s Beaux-Arts students at their celebrations—a motif also brought up, surprisingly, by Will Hunter’s invocation of London’s Colony Room as a locus of art-world conviviality. Of course, it all ended with the audience on its feet, giving the Dean Stern a standing ovation. He seemed to be carried out of the room on the metaphorical shoulders of the hundreds wishing him well. You just had to be there.

— RICHARD W. HAYES

Hayes (’86) is a New York-based architect and author of *The Yale Building Project: The First 40 Years*.

through legal and political means. Yale’s legacy of enlisting distinguished and emerging practitioners is also an asset. Inasmuch as architectural education was dominated by criticism at the close of the twentieth century, practice has gained ascendancy in the twenty-first. Those of us within academia might remember that academics often lagged behind, rather than led, practitioners in the most significant advances in Modern architecture and that Modernism was revised largely through disciplines other than our own. After a considerable period of rethinking architecture before constructing it, we might consider construing architecture again as a mode of thought. Cholera’s remedy is simply clean water; learning architecture may also be simpler than we think.

— MICHAEL CADWELL

Cadwell is the Director of the Austin E. Knowlton School of Architecture at Ohio State.

educators alike to address the “global turn,” both in how we understand history and theory and how we educate architects in an increasingly globalized world. The overall sentiment of the panel was clear: today’s architects need to address new paradigms of urban, ecological, and global jostling as never before. Education, in turn, must shift from its comfortable position in the realm of buildings toward new disciplinary, historical, theoretical, and ecological frameworks.

In these two panels, the discussion about educating the architect amid these shifts brought to light how the Yale School of Architecture might move forward in this century.

Professor Anthony Vidler (Yale University) in his keynote, “Architecture in the Expanded Field” outlined the historical momentum toward just this end. The conference considered how “alternative platforms and settings for architectural education” and “paradigm changes in how architecture is thought about, taught, and practiced” have changed the educational system. However, Vidler’s talk challenged not only the attendees of the symposium but also architectural education as a whole, addressing the expanded field through shifts in curriculum, diversity, interdisciplinary reach, interaction, and new forms of collaboration both at Yale and elsewhere. The expanded field, in turn, will be the place for innovation and change—past the nostalgia, paprika, and guards of yesterday toward a bright future for educating architects in the twenty-first century and beyond.

— JESSICA VARNER

Varner (MArch ’08, MED ’11) is a PhD candidate in architectural history in the MIT HTC program. Her research focuses on the toxicity debates in eighteenth- and nineteenth-century building materials in America, Great Britain, and related colonial lands.

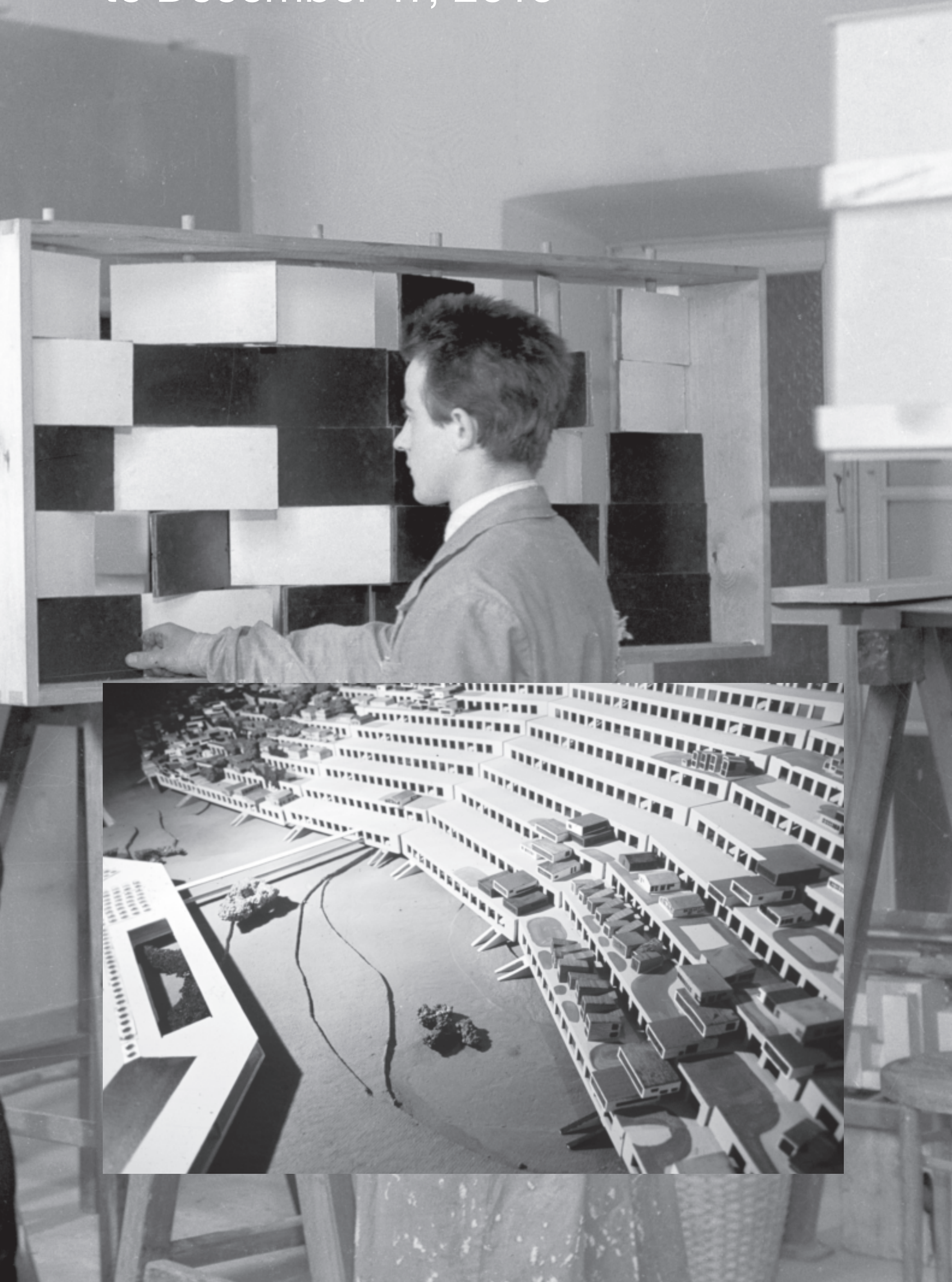


Background image:
Students in Oskar Hansen's studio with apparatuses for
"Rhythm" exercise, 1960s, courtesy the Warsaw Academy
of Fine Arts Museum.

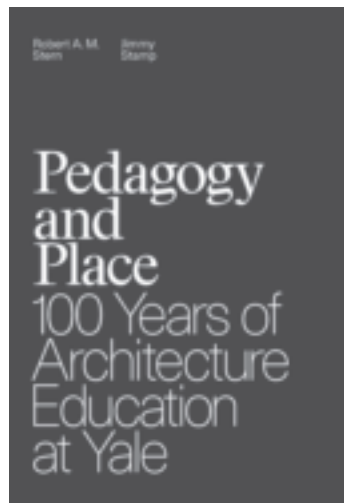
Overset image (left):
Oskar Hansen at the AICA congress in Wrocław,
photograph S. Stępniewski, 1975, courtesy Igor Hansen
and the Warsaw Academy of Fine Arts Museum.

Overset image (right):
Oskar Hansen and the team of the Art and Research Unit
of the Warsaw Academy of Fine Arts, *Linear Continuous
System: Western Belt II. Lubin*, 1976, courtesy Igor Hansen.

Oskar Hansen: Open Form is on exhibition at Yale from September 1 to December 17, 2016



Book Reviews



Pedagogy and Place: 100 Years of Architecture Education at Yale

Robert A. M. Stern and Jimmy Stamp
Yale University Press, 2016, 654 pp.

It is a rule of thumb that the more time a document spends in a university public-relations office the less interesting it is to read. Although one hardly expects controversy in a history of an architecture school written by its dean, there is plenty of it in *Pedagogy and Place*, Robert A. M. Stern and Jimmy Stamp's startlingly candid account of the Yale's architecture program. For more than half of the school's one hundred years, Stern has been involved in one way or another—as student, visiting critic, curious observer, or dean (1998–2016). The result is a highly idiosyncratic book that begins as institutional history and ends as personal memoir, and it works mostly because its authors find people at least as interesting as buildings.

Stern writes from the enviable position of somebody with nothing to lose. His book is delightfully uncensored, particularly when he cites private correspondence concerning the selection of new deans. In our age of guarded and oblique letters of recommendation—when an accidental “reply all” can torpedo a friendship or a job—it is bracing to remember how utterly unbuttoned letters of recommendation once were, addressing matters of age, temperament, professional status, and future promise. Stern does not suppress unflattering comments, even about himself, including Vincent Scully's ambivalent 1971 evaluation of his qualifications for dean: “young, smart, semi-OK.”

For any discipline that is taught by personal mentoring, personality is policy. Stern certainly has a genuine gift for drawing deft character sketches of his subjects, enlivened by choice anecdotes. *Pedagogy and Place* shows how much the quality of Yale's architecture school owes to adroit appointments of gifted department chairmen—and rapid expulsion if they failed to perform, as happened in 1955 and 1997. There is nothing like Yale's track record of hiring brilliant designers who are also capable administrators, and all are made wonderfully vivid here.

The decisive figure was George Howe, whose appointment came in 1950, the heyday of militant Modernism. The very opposite of a purist, he enjoyed debating architectural ideas with his students and founded *Perspecta*, Yale's student-run architectural journal. Howe assembled a diverse visiting faculty, much more so than that of Gropius-led Harvard. The result was

a relaxed eclecticism where an architect like Philip Johnson could assign the floor plan of a house and ask students to work up three different variants, in the styles of Mies van der Rohe, Le Corbusier, and Frank Lloyd Wright. The implication that architecture was mere haberdashery grated on Louis Kahn, who would complain, “That is Yale—no system, all freedom.” (Howe had mischievously assigned Kahn and Johnson to teach a studio together.)

In truth, Yale always offered both system and freedom, even if succeeding deans might favor one over the other. None was tougher than Paul Rudolph (1958–65), who changed the culture of the design jury from a “low-key gentlemanly pursuit into an intense, competitive blood sport.” Thesis students were routinely subjected to public humiliations that had the distinct whiff of sacrificial rites. Rudolph also brought his idiosyncratic architectural language, a humorless lantern-jawed Brutalism that offered an appealing alternative to an international Modernism that had hardened into a formula. If his labyrinthine A&A Building was distinctly unlovable—with a plan so inflexible that one wag called it “a teaching program that has been poured in place”—it also presented an optimistic vision of the unity of the arts at Yale, where architecture had begun as a branch of the School of Fine Arts (unlike schools in which it had been considered a technical discipline, as at Columbia, where it was integrated in the School of Mines). Moreover, the sheer physicality of the A&A was firmly in the Yale tradition of making buildings that are emphatically buildings and not mere illustrations of theoretical ideas.

That tradition was carried on by his successor, Charles Moore (1965–71), who was in many ways Rudolph's antithesis (his first design problem was “A Center for Your Ego in the Universe”). Yet Moore instituted the Yale Building Project, a collaborative hands-on construction project that remains a centerpiece of the Yale program. Thus, Stern declares that Yale is “the last architecture school that actually teaches architecture.”

Stern's remarks on his own tenure are a fascinating case study of someone who is a product, a reformer, and a historian of the same institution. After Yale's president selected him in 1998, following a long and unsuccessful search, Stern was

widely criticized. *Architecture* magazine, for example, lamented the appointment of “a suede-loafed sultan of suburban retroculture” (a charge that must have made Stern beam). He paints an evocative picture of the dispirited educational program he encountered at the school: students gave “sloppy, inchoate, amateurish” presentations; visiting lecturers “would come up the steps into the school and encounter the faculty leaving” and suffer through receptions with “beer and wine served in little plastic cups that looked like those used for urine samples in doctors' offices.”

Stern does not say so explicitly, but it is clear that he modeled his deanship after Howe, the subject of one of his first books. Just as Howe summoned an eclectic array of architects as critics, Stern found the widest possible variety of voices, from Frank Gehry (who had previously taught at the school) and Daniel Libeskind to Léon Krier and Demetri Porphyrios. He also brought back one of Howe's original instructors, ninety-two-year-old Philip Johnson. Stern devoted as much thought to the “internal culture” of the school as to its curriculum. Faculty attendance at guest lectures was compulsory, and a series of publications and programs, including highly acclaimed exhibitions, was instituted. Stern replaced the tepid reception drinks with martinis and instituted a program of private dinners where visiting architects, faculty, and students could mix. Among the long litany of deans and department chairmen, Stern was the only one who volunteered for the task of chief morale officer.

It is always easier to talk about pedagogy than about place, but this book makes a strong case for Yale's enduring ethos toward architecture—one rooted in place, tradition, and other unseen currents—that continues on serenely, undisturbed by superficial changes of pedagogy. One does not have to agree that Yale is “the last architecture school that actually teaches architecture” to recognize that this is a remarkably good book, perhaps the best ever written about the teaching of architecture.

— MICHAEL J. LEWIS

Lewis is the Faison-Pearson-Stoddard professor of art history at Williams College and the author of numerous books and essays.



Learning from Logistics

Clare Lyster
Birkhauser, 2016, 220 pp.

The Future of Cities Is Flow

A number of forces are reconfiguring global urbanism in fundamental ways. The network has taken over—the world is now enmeshed in an invisible web of shipping routes, data transfers, capital flows, and human migrations, all of which are happening at the urban scale, as well. The old strategies for designing cities primarily through 2-D orthographic drawings are increasingly limited in an age when real-time data can provide traffic information (through GPS systems such as Google Maps or Waze), on-demand delivery of goods (through Amazon, Ebay, Alibaba), instant networks of flexible transportation (through Uber or Lyft), and increasingly decentralized energy networks (through smart metering and micro-grids).

In her incisive book *Learning from Logistics: How Networks Change Our Cities*, Clare Lyster ('00) gives an account of how these logistical systems are already radically transforming urban space. Underlying her argument is the idea that these forces have always influenced urbanism, from the earliest trade routes through the age of air travel, but, until very recently, we've lacked the representational framework to understand how and why. In her book, she provides that framework.

As architects, we maintain the conceit that buildings are the most important element in the development of cities. Lyster argues, however, that in many ways architecture has already moved into a supporting role for larger flows of data, goods, people, and services that rely heavily on infrastructural networks. These forces are proving to have far more power to shape the urban realm than

a single building ever could. Yet the impact of this ongoing cultural shift will have fundamental consequences for the profession of architecture: Do we maintain our traditional role as champions of the architectural object, or do we acknowledge and embrace more open-ended possibilities as diagnosticians of the urban realm—as thinkers who organize what Manuel Castells described as the “space of flows”?

Lyster argues that this would involve a conceptual “shift from ‘figure’ to ‘flow,’ generating new configurations of urban space born out of the networks that increasingly dominate our lives.” Later, she says, “The design disciplines (architecture, landscape architecture, and planning) ... are only just beginning to comprehend the shifts that emerging systems of flow impose on the built environment, a lag that results, perhaps, from the lack of interpretive frameworks to make such an examination possible.” The question raised in her book—which she attempts to answer in a series of chapters titled “lessons”—is, what are those interpretive frameworks, and how can they be used by architects to integrate buildings, infrastructure, and flow simultaneously? Each chapter addresses a common trope of architectural production filtered through the logic of networks. Chapters titled “Site,” “Plan,” “Zone,” “Circulation,” and “Architecture” deal, in turn, with the geophysical, the organization of space, the manipulation of time, supply and demand, and a new approach to the urban ground plane.

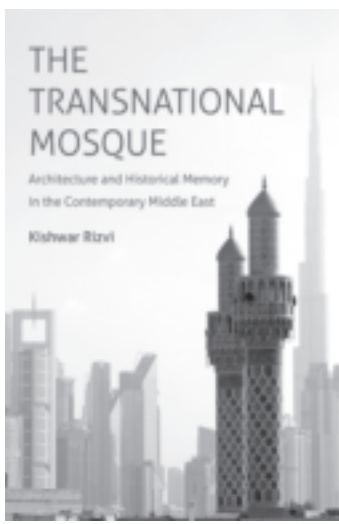
Lyster builds these arguments empirically through a series of case studies. For instance, she examines how ultra-low-

budget Irish airline Ryanair used logistics to remake the map of Europe by selecting small to medium-size cities with cheap and empty airports as terminals. In minor cities, Ryanair services suddenly saw an influx of tourists and tourist dollars, leading to a surging need for amenities such as airports, transport, and services. Suddenly, cities that were never fully connected to global networks found themselves acting as new and essential nodes for travel and tourism. She also looks at FedEx and its global shipping network, Amazon and its increasing ubiquity of almost-instant goods, and a host of similarly disruptive companies.

She ends with a chapter dedicated to design proposals that follow through on the lessons proposed in the book—for example, a mixed-use development that acts as a large-scale “integrated domestic delivery machine” incorporating storage warehouses, a delivery loop, and multifamily residential towers into one urban system. Alas, these proposals comprised only the thirteen-page conclusion to the book and were addressed all too cursorily—I found myself wanting more. Ultimately, the book serves to challenge the design professions to expand both their engagement and the interpretive frameworks through which they interact with the larger world.

— MATTHEW JOHNSON

Johnson ('00) is an associate professor at the University of Houston College of Architecture and Design and a principal of LOJO: Logan and Johnson Architecture.



While contemporary Middle Eastern architecture has attracted growing scholarly and general attention, the region's modern mosques have been largely neglected as a result of their perceived lack of originality. Renata Holod and Hasan-Uddin Khan's *The Contemporary Mosque* (1997) long remained the only comprehensive study of this category of building. It is now joined by Kishwar Rizvi's *The Transnational Mosque*, a timely and important work that investigates the numerous motivations and meanings underpinning mosque architecture in the contemporary Middle East and beyond.

As Rizvi explains in the introduction, her project is about much more than just the buildings themselves. Her book aims to establish "a comprehensive new interpretation of religion, modernity, and public space," using the mosques serving as case studies to examine "the Middle East, Islam, globalization, and their relationship to contemporary architectural history" (p. 26). "Transnational" in this context refers to the complex visual, political, and confessional connections at play both within the Middle East and between the region and the wider world; accordingly, the mosques under investigation are all state-sponsored enterprises. Rizvi—one of a growing number of Islamic art historians to turn their attention to the contemporary visual culture of the Muslim world—is well placed to investigate the quality that most connects these mosques: their use of historical models. This traditionalism is the main reason that such mosques have been denigrated as uninspired, but in Rizvi's reappraisal, the buildings' effectiveness is predicated on their evocation of the past in reference to present and future aspirations. Relating this phenomenon to the rise of conservative, state-sponsored expressions of Islam, Rizvi seeks to demonstrate how patrons and designers use architectural historicism as a pliable, intelligible system by which to convey certain messages both at home and abroad.

The book is divided into four chapters each of which deals with a different regional power and its spheres of influence. Chapter one examines the revival of the "Classical" Ottoman aesthetic in mosques built by the Turkish government, whether in Turkey or other regions of Europe and Asia. Domestically, such architecture harks

back to Turkey's glorious imperial heritage; internationally, it gratifies the nostalgia of Turkish expatriates and shows the far-flung political reach of the modern Turkish state. Ottoman models also feature in the second chapter, which discusses the mosques of Saudi Arabia. Those funded abroad often co-opt the Ottoman mode, with all its imperial and caliphal associations, as a visual complement to the Saudi project of championing orthodox Sunnism. In the kingdom itself, however, the official Wahhabi ideology promotes a more austere architectural style, so Saudi-sponsored mosques exhibit distinct strategies, depending on their context. Chapter three, which focuses on Iran, presents a Shi'i counterpoint to the rest of the book, augmenting the scope of Rizvi's discussion. As with Turkey, the Iranian approach refers to a religio-political golden age, in this case the Safavid period, on which Rizvi has extensively published. The resultant structures, which include shrines and outdoor prayer spaces, are thus explicitly rooted in a Shi'i identity—it was under Safavid rule that Iran converted to Shi'ism—and their recognizable otherness is particularly important abroad, where Iranian-funded buildings provide Shi'i communities with their own distinctive spaces. Fittingly, the book's final chapter investigates the most complex of its geographical subjects, the United Arab Emirates, where a host of historical styles from across the Islamic world are freely combined to forge a visual culture for the young federation and demonstrate its cosmopolitanism to global audiences.

In its range as well as its argumentation, Rizvi's study is an impressive achievement. Her case studies are complementary yet diverse, highlighting common threads while dispelling any notion of a monolithic Islamic approach. The book's epilogue, which discusses the role of architects and considers the mosques in a global context of burgeoning religiosity, underscores the multiplicity of readings that the buildings engender and the different ends to which similar models can be used. Rizvi's points are well supported by a good number of maps, plans, and photographs, some in color and many taken by the author herself.

As with any study covering so much material, certain topics are more fully dealt with than others, and some of the

buildings—particularly the Saudi-funded Islamic Cultural Center, in Rome and the UAE-funded Khalifa bin Zayed Al Nahyan Mosque, in Jerusalem—perhaps warrant greater consideration. So, too, does the question of how the mosques are actually experienced by those who worship in them. While Rizvi begins each chapter with her own first-person response to a particular site, the mosque-goers themselves are relatively absent from her descriptions of the buildings, whose features, including their epigraphy, are discussed in evocative but sometimes abstract terms. Moreover, it may have been relevant to mention the much longer history of revivalism in Middle Eastern mosque architecture, if only to underscore the distinctive conditions of Rizvi's modern case studies.

That the book raises such additional questions is, however, a testament to its substantive and thought-provoking content, and Rizvi herself points to further avenues of inquiry in the epilogue. As it stands, the book is already a far-reaching study that covers much geographic and thematic ground. Not only does it shed new artistic, semantic, and political light on a set of buildings whose aesthetic and scholarly worth has been overlooked, but it also meaningfully situates modern Middle Eastern architecture in its historical and global contexts. Cogent, informative, and insightful, Rizvi's book will no doubt establish itself as an indispensable work on a topic poised to gain more and more interest.

— ÜNVER RÜSTEM

Rüstem is an assistant professor of Islamic art and architecture at Johns Hopkins University.

The Transnational Mosque

Kishwar Rizvi
The University of North Carolina Press,
2015, 296 pp.



By Their Factories You Will
Know Them

Last year, I was involved in a graduation project for a student at the Delft University of Technology, addressing the loss of blue-collar jobs in Wales and England, both historically and more recently. The central issue was whether the third industrial revolution could be of any help to this region in terms of new small, customized modes of production that require smaller spaces for production. The student's idea was to develop a do-it-yourself system of local materials with which people could extend their tiny row houses to incorporate ateliers. This student was one of a few who were reflecting on the opportunities of the third industrial revolution and the reevaluation of craftsmanship in society.

Author Nina Rappaport has been one of the first to consider the topic in her seminars and design courses as well as in essays, starting in 2008, when she and Michael Tower ('00) addressed a very specific typology that called the "vertical urban factory." Rappaport has expanded her research and theories about factories in an extensive study on the Modernist history, the current state, and the future prospects of the urban factory and its environment in the book *Vertical Urban Factory*. This impressive tome, filled with rich imagery and diagrams, should be disseminated around the world to places where issues around contemporary industry are coming to the fore.

As Rappaport proposes, current industrial development, while marginalized in what she calls "process removal," can reveal the narrative behind the products we buy, and, as philosopher Hannah Arendt argues, it could also affect our attitude toward the world we all have in common. Urban factories might offer an opportunity to reintroduce the distinction Arendt made between "labor" and "work." The first produces consumer goods, or impersonal mass production, while the latter makes objects that affect our lives. For Arendt, a world-of-things that has staying power and personal qualities is important for political life, too. Politics maintains and

sustains the world, but in a world where everything has a short life span and no individual value, an attitude of sustainability makes little sense.

Rappaport addresses the prospects of contemporary factories in a very smart and humble way. She stays close to the factory's architectural aspects, its form, and materiality, rather than falling into the trap of making architectural conclusions from the largely intangible issues mentioned above. She shows how social issues, such as unemployment, sustainability, and the lack of community, are difficult to address in relation to blue-collar work today. The project is in contrast to the plethora of media images that often showcase "nice" production spaces such as those appreciated by the "creative class" or for "makers" who may have quit school to start a local craft brewery. However, Rappaport stays close to the assignment given by Czech philosopher Vilém Flusser, cited on the first page of the book: mankind is rather *Homo faber* than *Homo sapiens*. Man is a maker of things, he states, so "by their factories you will know them." Thus, Rappaport's concentration on factory buildings allows for the presentation of a broad range of topics: the history of labor, the horrific situations of the earliest industrial plants, the introduction of machines and mass production, the anxiety of laborers toward mechanization, mass customization, protests and revolutions, disasters in Bangladesh, and tax-free industrial zones.

Rappaport discusses the factory as a way to illuminate stories of the few factory owners who have utopian ideas for the social life of laborers and of the architect's openness to experimenting with forms, technology, and materials, which offered the opportunity to introduce the vertical organization of the factory (by the invention of gravity-flow mechanisms and later the elevator), in turn helping to construe factories not only as space-consuming entities concentrated at urban peripheries but as urban elements that can be dispersed around the city. Many examples are investigated in descriptions and diagrams, offering

a history of manufacturing, a narrative on the unprecedented changes in (our) working life, from material to immaterial and from mass production to customization. A series of key examples of industrial architecture from the Modernist period, such as Van Nelle in Rotterdam, Le Corbusier's Usine Claude & Duval, and Fiat's Lingotto factories, to the present, such as Lafayette 148 and recycling facilities by Ábalos & Herrera, identifies useful categories for contemporary factories, including the Spectacle, the Flexible, and the Sustainable.

Moreover, the book closes with a section on the future of the factory, drawing on the materials of her design studios and speculative concepts she has developed, including that of a hybrid factory-residential scenario. The urge to rethink the factory building model is clear: new ways of production and issues of sustainability and job creation push the factory toward retrieving its place in urban society. Through stimulating examples, one sees that the difficulty of this topic is not without regard to newer types of production but rather older ones that will still exist for at least the near future. What can be done to maintain these outmoded factories that are the locus of blue-collar work?

Allow me a small comment on the title: *Vertical Urban Factory* doesn't cover the content of the book by far. It is much more than a plea for vertical urban factories. As Rappaport says, it is a metaphor for more, as becomes clear in the final section of the book. I would suggest something else, since the book is no more and no less impressive: *The Architecture of the Factory: Modern Past, It's Contemporary State, and It's Urban Future*.

— HANS TEERDS

Teerds is an architect and a PhD candidate at the University of Delft working on Hannah Arendt and the issue of the commons. He is editor of OASE.

Vertical Urban Factory

Nina Rappaport
Actar Publishers, 2015, 480 pp.

Spring Events In the Field

PhD Forums and PhD Dialogues Spring 2016

Throughout the academic year, students in the PhD program organize a series of lectures and events that include topics stemming from a range of research interests. Forum events are a collaborative effort between the Schools of Architecture and the History of Art and offer an opportunity for invited speakers to participate in the larger discourse of the PhD programs. Continuing on the fall term's PhD Forum series, students in the School of Architecture and the Department of the History of Art organized two lectures to complete the series for the year. Spring lectures turned to topics that predated the modern period. Mimi Hall Yiengpruksawan, professor of history of art at Yale University, commenced the series with her presentation of her findings on the historical singularities that surround the Phoenix Hall, in Uji, Japan. From the project's commission by the order of the statesman Fujiwara Yorimichi in the eleventh century to its unconventional structural particularities, the monument privileges bold unconventionality over its conception as a paradigm of classical Japanese orders, according to Yiengpruksawan. Zeynep Celik, professor of architecture at the New Jersey Institute of Technology, concluded Forum with a presentation of research on the political implications of the excavation, acquisition, and ownership of antiquities. Her work sought to uncover the implications by which narratives of archaeological endeavors positioned the Ottoman Empire as a crossroads of culture in the developing modern world. Throughout the year, the series resulted in discussions traversing a range of topics that crossed disciplinary boundaries between architecture and art history, underlining the common problems encountered in the reconstruction of histories within contemporary modes of thought.

In addition to Forum events, the program organized Dialogues, a series allowing candidates to invite guest interlocutors to discuss common topics of interest as a way to reflect on the progress of their own pending doctoral research. Commencing

the term's events, third-year candidate Skender Luarasi invited Anthony Vidler, Vincent Scully Visiting Professor in Architectural History, to share his thoughts on the historically pliable concept of geometry and its implementation in architecture, centering on Le Corbusier's *Le Modulor* as the conceptual fulcrum by which contemporary notions of the parametric can make sense today. A visiting PhD candidate from Duke University, Lidia Klein presented her ongoing research with a response from professor Alan Plattus, and together they challenged the definition of the "Post-Modern" in light of seminal works of architecture and urban planning in Poland during the latter part of the twentieth century. Continuing a dialogue over their common concern over historical and contemporary pedagogies in architecture, fifth-year candidate Surry Schlabs and Dean Robert A. M. Stern discussed seminal movements and paradigmatic institutions that have shaped the structure and motivations of architectural education throughout the past century. Concluding the series for the year, Vidler returned to join fourth-year candidate Tim Altenhof to discuss "breathing" in architecture, both as a figurative device to conceptualize the idea of a building and its historical role in shaping practical strategies for the built environment. The Dialogues allowed candidates to receive critical feedback on their ongoing work and served as an opportunity to showcase a comprehensive sampling of the topics that constitute the program's current oeuvre. Students in the PhD program would like to extend their gratitude to all the guest speakers who took part in both the Forum and Dialogues throughout the year and to those in the YSoA community who attended the events.

— EUGENE HAN (PhD '18)

Equality in Design Spring 2016

Equality in Design is a coalition of students committed to expanding access to the profession of architecture and to critically



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engaging with the sociopolitical context of architecture and its implications for the school. The group's aim is to make architecture a more inclusive and equitable field as well as to interact with related disciplines and better understand architecture's place in fostering a more ethical and just world. Supported by a grant from the Office of the Provost, the group has hosted a wide range of discussions about issues of inequality, including a Brown Bag Lunch Series, cohosted by Outlines, YSoA's LGBTQ student group, this past spring.

On February 20, J. Phillip Thompson, professor of urban planning and political science in MIT's Department of Urban Studies and Planning, delivered a powerful lecture about the political and spatial history of segregation in the United States and the implications of its legacy for planners and designers. He argued that displacement and continued segregation of communities of color is one of the most pernicious threats to democracy and must be studied, criticized, and advocated against by the planning and design disciplines. During the lecture and subsequent discussion, Thompson drew upon his extensive experience working with planners and organizers to critique traditional real estate development models with examples of alternative community-planning processes. He proposed divestment from real estate institutions that facilitate community dislocation in a salient way.

On February 24, Jilaine Jones, a New Haven-based sculptor, provided a rich and inspiring depiction of her process and her work's relationship to art history and theory in her talk "Sculpture and Liberating Conditions." Her use of industrial and architectural materials to explore their relationships with the body creates compelling plays of perspective. Jones focused on her artistic evolution and the implications of her study as a reexamination of sculpture traditions, an arena traditionally occupied by men.

On April 6, George Chauncey, the Samuel Knight Professor of History and American Studies at Yale, presented issues of public space and sexual culture in a talk cohosted by the student group Outlines. Focusing on the urban geography of New York City, he



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drew on his work as a cultural historian to interrogate the role played by the built environment in the formation of minority enclaves and safe havens. The question-and-answer session pressed architects to develop greater awareness of the neighborhoods and demographics they affect—and often displace—with their work.

On April 15, Graeme Reid, director of the Lesbian, Gay, Bisexual, and Transgender Rights Program at Human Rights Watch and a lecturer in Women's, Gender, and Sexuality Studies at Yale College, presented another talk cosponsored by Outlines, "The Political Use of Homophobia." Reid led an interdisciplinary discussion on the political use of homophobia in the contemporary political landscape, citing examples of ruling elites in Gambia, Indonesia, Egypt, and Russia employing anti-LGBT crackdowns for short-term political gain. He outlined how the strategic marginalization of LGBT populations can be used to bolster a sense of non-Western identity in nations in which LGBT rights are viewed as an unwanted Western export. In a lively question-and-answer session, he drew powerful connections between homophobia and Islamophobia.

Chloe Taft, postdoctoral associate in American studies, gave the final lecture of the semester on April 20. She discussed her new book, *From Steel to Slots: Casino Capitalism in the Postindustrial City*, which uses the example of Bethlehem, Pennsylvania, to explore the implications of casino developments, such as the one at the former site of Bethlehem Steel and its complex and fraught relationship with city regeneration. Taft detailed the urban and architectural implications of the casino as well as the diverse perspectives of disparate stakeholders. She also took questions relating to other casino developments as they interface with government regulations and community resistance, a subject that is particularly relevant to the second-year MArch I study of Bridgeport, Connecticut.

— JACQUELINE HALL ('17) with MATTHEW ZUCKERMAN (BA '11, MArch '17) and DAVID LANGDON ('18)
Hall is the coordinator of Equality in Design.



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Yale and The 2016 Venice Biennale

This year's Venice Biennale was an occasion for numerous YSoA alumni and faculty to gather, contribute, and participate in an event that contrasted markedly with the exhibition of 2014. Two years ago, the national pavilions shone and the general exhibitions at the Arsenale and Giardini disappointed. This year, the national pavilions lacked focus and urgency, while the general exhibitions—which left out any U.S. participation beyond the Rural Studio—were profound, elegant, and deeply architectural in their materials and construction explorations.

Yale School of Architecture graduates and faculty had work displayed, essays in catalogs, or attended the opening days to observe and be observed. Alumni whose work was on display included Ghiora Aharoni ('01), of New York City-based Ghiora Aharoni Design Studio. His two sculptures in *Divided Waters* were part of an international exhibition

commemorating the 500th anniversary of the Jewish ghetto. He participated in the temporary installation *GER/The Stranger*, on the Grand Canal, and *Shalem/Chaser* "Whole/Hole," which was installed in the main square of the ghetto a few days before *Divided Waters* opened. Louise Braverman ('77) displayed the project *Active Voice* in the Global Arts Affairs Foundation exhibit *Time Space Existence*, at Palazzo Bembo. The three-dimensional audio-video installation explores a six-year conversation with the Staten Island Community Charter School, culminating in a series of architectural interventions that addressed pressing community needs. She was also selected by Joan Locktov to write an essay about her experience in Venice for the book *Dream of Venice Architecture*.

Daniel Scherer (BA '85), a lecturer at Yale organized the exhibition *Adolf Loos: Our Contemporary*, with Yehuda Safran, of Columbia GSAPP, and Marco Pogacnik, of IUAV, at the Bibliotheca Marciana. The publication *Climates: Architecture and the Planetary Imaginary*, published by Columbia's GSAPP as part of *The Avery Review*, was launched at the Central Pavilion in the Giardini on May 27. It includes three essays by Yale alumni, including "The Form and Climate Research Group, or Scales of Architecture History," by Daniel Barber (MED '05); "The Appearances of the Letters of the Hollywood Sign in Increasing Amounts of Smog and at a Distance," by David Gissen ('96); and "Evolutionary Infrastructures," by Marion Weiss ('84) and Michael Manfredi, the fall 2015 Saarinen Visiting Professors.

Eric Peterson (MED '15) and I were part of the editorial team for the Architecture

Lobby's booklet "Asymmetric Labor: The Economy of Architecture in Theory and Practice," which launched on May 27 at the New Zealand Pavilion, in Palazzo Bollani, and had a celebration at the "Now/Next" series, at the Palazzo Widmann.

Finally, Zaha Hadid, who taught seven Advanced Studios at Yale, was honored in the exhibition *Zaha Hadid*, at the Palazzo Franchetti. On display were original paintings, bas-reliefs, models, and prints—a stunning accumulation of work that made clear what a great talent she was.

— PEGGY DEAMER

Deamer is a professor at Yale and, most recently, editor of the book, *Architect as Worker*, Bloomsbury Press (2015).

The EAHN Meets in Dublin

Yale faculty and alumni were well represented at the fourth international meeting of the European Architectural History Network, in Dublin, from June 2 to 4. The conference chair, Kathleen James-Chakraborty, of University College Dublin International and Yale's Vincent Scully Visiting Professor of Architectural History, organized the event into five-session periods. Associate professor Eeva-Liisa Pelkonen (MED '94) was a co-organizer (with Mari Lending, of Oslo School of Architecture and Design) for the session on "Time Travel." Joseph Clarke (PhD '15), assistant professor at the University of Toronto, organized the session "Formalizations of Ambience since the Eighteenth Century." Tijana Vujosevic (BA '02,

MArch '02), assistant professor in the School of Architecture, Landscape, and Visual Arts at the University of Western Australia, co-chaired the session "Beyond Constructivism: Soviet Early Modernist Architecture Revisited," with Alla Vronskaya, of ETH Zurich. Roy Kozlovsky (MED '01), assistant professor at Tel Aviv University, and Lutz Robbers (MED '07), professor at RWTH Aachen University, organized the session "The 'Work' of Architecture: Labor Theory and the Production of Architecture."

Other Yale graduates and faculty gave presentations within various sessions: Daniel Barber (MED '05), assistant professor of architecture at the University of Pennsylvania, discussed "In the Shadow of the Slum: Towards a Prehistory of Neoliberalism and Architecture"; Kyle Dugdale (PhD '15) gave the paper "Shift-Return"; and my talk was on "The Missing Unions of Architectural Labor."

The conference was not limited to the discussion of scholarship. Dublin provided an extraordinary venue that made architectural history palpable. This fourth annual edition of a symposium known for intellectual generosity and good will fulfilled its mission of munificent historical and critical exchange.

— PEGGY DEAMER

1. Anthony Vidler with Theodossis Issaias (PhD '18) at the PhD Dialogues program.
2. Phil Thompson lecturing in the Equality in Design series.
3. Louise Braverman's installation, *Active Voice*, in *Time Space Existence*, Palazzo Bembo, Venice, 2016.

Fall 2016 Events

Oskar Hansen: Open Form

The exhibition *Oskar Hansen: Open Form* will be on display September 1–December 17, 2016.

The exhibition *Open Form* is devoted to the practice of architect, urban planner, theorist, and pedagogue Oskar Hansen (1922–2005). It traces the evolution of his theory of open form from its origin in his architectural projects to its application in film, visual games, and other artistic practices. The installation at Yale is the third venue for the show, curated by Soledad Gutiérrez, Aleksandra Kędziorek, and Łukasz Ronduda. It has been organized and produced by the Museum of Modern Art, in Warsaw, in collaboration with Culture.pl, as part of the Campus Project, which fosters exchange between Poland and the United States. Designed by Centrala, the show was exhibited at the Museu d'Art Contemporani de Barcelona in 2014 and at Porto's Serlvalves Museum of Contemporary Art in 2015.

A student of Pierre Jeanneret and Fernand Léger, Hansen presented his open-form theory at the founding meeting of Team 10 (of which he was a member), the CIAM congress in Otterlo in 1959, and continued to develop it through projects on various scales: from exhibition designs, temporary pavilions, and housing estates to his Linear Continuous System, a project for decentralized cities—akin to Constant's "New Babylon" and Yona Friedman's "Megastuctures" that he imagined would run throughout Poland and the European continent. Regardless of the open form's scale, its main goal was to develop strategies of indeterminacy, flexibility, and collective participation.

For Hansen, the role of the architect in shaping space was limited to the creation of a "perceptive background." Architecture was supposed to expose the diversity of events and individuals present in the space. Focusing on the process, subjectivity, and creation of contexts for individual expression, architecture was expected to become a tool to be used and transformed by its users and adapted easily to their changing needs.

The exhibition is divided into seven sections that develop the open form concept. First, "Architect as a Curator" addresses Hansen's dual role through a series of projects and photographs presenting display designs that became a testing ground for the theory. The exhibition refers to Hansen's 1957 solo show in Warsaw, which had a "choke chain" structure that stretched throughout the gallery space to embrace paintings, sculpture, and visitors. "Politics of Scale" includes a model, designs, and photographs of Hansen's urban planning and housing estates that tested Team 10's ideas within the specific architectural culture and the political and economic realities of state socialism. "Counter-Monument,"

dedicated to an unrealized spatiotemporal monument in Auschwitz-Birkenau, explores one of the first public discussions centering on the application of open-form principles to memory, monument, and sculpture. The theme "Architecture as Events" presents Hansen's research in the field of cybernetics—liaisons of architecture and the media—as well as mobile architecture. "House as Open Form" investigates Hansen's sculptural concept of "active negative" through a house and an apartment he designed with his wife, Zofia. "Art and Didactics" looks at Hansen's teaching methods at the Warsaw Academy of Fine Arts, presenting his didactic apparatuses along with photography and film documentation of the exercises. In "Tradition of Open Form," various approaches are presented through the films of Grzegorz Kowalski, Artur Zmijewski, Paweł Althamer, KwieKulik, and Paweł Kwiek, among others. Its intertwining sections, leaving the narrative of the show largely dependent on the viewer, make the exhibition itself a kind of open-form experience.

Transit Point: Mitteleuropa

The symposium "Transit Point: Mitteleuropa" will be held September 8–9, 2016, at the School of Architecture, in conjunction with the exhibition *Oskar Hansen: Open Form*.

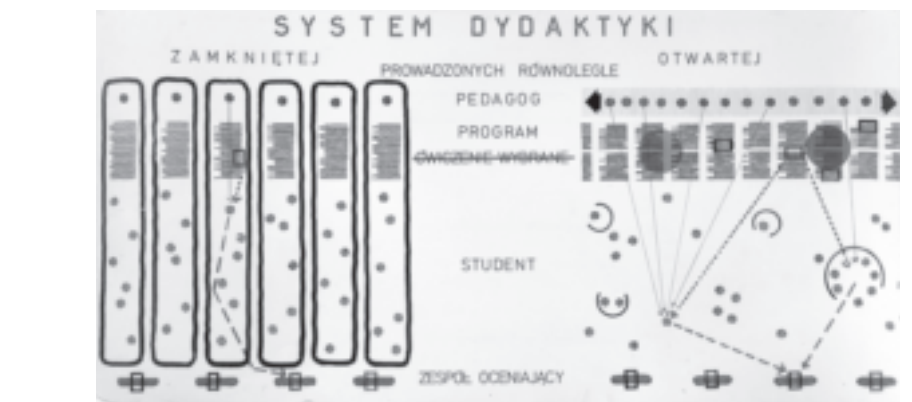
"Transit Point: Mitteleuropa" celebrates the opening of the exhibition *Oskar Hansen: Open Form*, which will be displayed at the Yale Architecture Gallery from September 1 to December 17, 2016, and features the career of the prolific postwar Polish architect, artist, and educator. The symposium places Hansen in both the geographic and the broader intellectual and artistic context of Mitteleuropa's strong multicultural and artistic legacy. The symposium highlights the role the region has historically fulfilled as a nexus for people of different cultural backgrounds and nationalities, providing fertile ground for the convergence of different artistic media as well as intellectual and interdisciplinary exchanges.

The conference will kick off with Aleksandra Kędziorek's lunchtime tour of the exhibition on September 8. A keynote, as the Brendan Gil Lecture, will be delivered by Łukasz Stanek, of the University of Manchester, titled "Socialist Architecture Goes Global," in the evening. His talk will focus on the international work done by architects from socialist countries, particularly in Africa during the 1960s and '70s.

The first panel on Friday morning, "Transnational: Politics and Networks," moderated by Kevin Repp, senior curator at the Beinecke Rare Books Library, will focus on various transnational ideas and identities

scales, the symposium will aim to address architectural problems through the lenses of form, race, gender, political affiliation, identity, and the ecological crisis.

This subject of "aesthetic activism" remains controversial in architecture, owing largely to the intellectual residues of critical theory, defined by K. Michael Hays as a "coupling of Marxian critical theory and post-structuralism with readings of architectural Modernism." Concepts of "the critical" have dominated architectural discourse for so many decades that architects, students, and instructors alike seldom encounter other ways to architecturally engage intellectual or philosophical concepts. These critical ambitions in architecture have rendered the profession capable of, at best, occasionally revealing an already known social construct visually and, at worst, being utterly incapable of connecting theoretical discourse with its physical production, allowing architecture to be a merely complicit pawn in the ongoing pageantry of neoliberal capitalism. The symposium seeks to counter this trend by addressing how a re-ignited discourse on



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1. Oskar Hansen, Scheme of Open and Closed Form didactics, c. 1981, courtesy Warsaw Academy of Fine Arts Museum.
2. Oskar Hansen in his summer house in Szumin, date unknown, courtesy Igor Hansen.
3. Oskar Hansen and the team of the Art and Research Unit of the Warsaw Academy of Fine Arts, Linear Continuous System: Masovia Belt, photograph of a model, 1968, courtesy Igor Hansen.

conceived by various groups of regional architects in different historical moments and cultural settings. The panel will include presentations by Yale historian Marci Shore, associate professor Eeva-Liisa Pelkonen, and David Crowley, of the Royal College of Art, London. Ideas about cosmopolitanism and the global city will be addressed.

The second panel, "Transmedial: Architecture and Art," will be moderated by Nicola Suthor, a professor in Yale's Department of the History of Art, and will focus on transmedial encounters between art and architecture in Poland and its neighboring countries in the decades following World War II. The talk will include presentations by Gabriela Switek

(University of Warsaw), Vladimir Kulić (Florida Atlantic University), and Alina Serban (Bucharest, Romania). The role of abstraction as a transmedial "hinge" will be discussed.

Supported by the Adam Mickiewicz Institute, the symposium has been convened by Aleksandra Kędziorek, coordinator of the Oskar Hansen project at the Museum of Modern Art, in Warsaw, and associate professor Eeva-Liisa Pelkonen (MED '94).

Aesthetic Activism

The eighth J. Irwin Miller Symposium, "Aesthetic Activism," organized by Mark Foster Gage ('01), will be held October 13–15, 2016.

This symposium explores emerging positions that cast aesthetics as the primary forum for social, ecological, and political engagement. In contrast to commonly held opinions that these issues are antithetical to aesthetic discourse, recent work in aesthetic theory—across multiple disciplines, ranging from philosophy to architectural and ecological theory—suggests that such political problems may be best addressed as aspects of aesthetic experience.

Philosophical viewpoints foregrounding aesthetics—such as accelerationism, Afro-futurism, dark ecology, extro-science fiction, immaterialism, object-oriented ontology, and xenofeminism—will be explored both individually and within the context of underlying collective aesthetic ambitions. By discussing these topics in terms of macro and micro

aesthetics may prompt new possibilities for action by redefining our relationships not only with objects, spaces, environments, and ecologies but also one another and the political structures in which we are all enmeshed.

The conference will begin on the evening of Thursday, October 13, with an opening address by Elaine Scarry, author of *On Beauty and Being Just* and *Thermonuclear Monarchy* and the Walter M. Cabot Professor of Aesthetics and the General Theory of Value at Harvard University. On Friday morning, Mark Foster Gage will deliver an introduction to the philosophical positions and focus of the symposium. The first session will address the large-scale aesthetic aspects of neoliberal capitalism and ecology through presentations and a roundtable discussion with Timothy Morton, Keller East-erling, Catherine Ingraham, and Jonathan Massey. The second discussion will address the philosophical implications of aesthetic theory for architecture, with presentations by Graham Harman and David Ruy, as well as a roundtable discussion with Harman, Ruy, Scarry, Tom Wiscombe, Ferda Kolatan, and

Ariane Lourie Harrison. Friday's events will end with an evening discussion with Jacques Ranciere, author of *The Politics of Aesthetic*, *The Emancipated Spectator*, and *Aesthesis: Scenes from the Aesthetic Regime of Art* and professor emeritus of the University of Paris, Saint-Denis.

On Saturday, October 15, the symposium will begin with a morning session addressing the relationship between aesthetics and activism, including Nettrice Gaskins, Diann Bauer, Peggy Deamer, and Jonathan Massey. A midday roundtable will follow to consider the aesthetic aspects of architectural practice; moderated by Michael Speaks, it will include Alena Yaneva, Jason Payne, Hernán Díaz Alonso, Lydia Kallipoliti, and Rhett Russo. The afternoon session will address the aesthetics of estrangement and alienation, including presentations by artists Charles Ray and Gregory Crewdson, followed by a roundtable discussion with the artists and Michael Young, Caroline Picard, Bettina Funcke, and Roger Rothman. David Ruy will provide the concluding remarks.

Spring 2016 Lectures

January 14

WOLF PRIX
Lord Norman R. Foster Visiting
Professor
“The Himmelb(l)au Project”

I will start with a short introduction about what I mean when I talk about architecture. I learned the term *double decaf espresso* in Los Angeles a long time ago. It was very astonishing to me, as a Viennese. Double decaf espresso is the most perverse thing you can imagine. “Double espresso” means a very strong espresso, but decaf takes away all the strength. So, I found this to be a good explanation for some architecture. I’ve discovered that there is decaf architecture that looks and smells like architecture but has no strength.

The discussion about architecture reminds me of an iceberg. You know, if we talk about architecture, we are only talking about the visible part, but we should note that the invisible part of the iceberg is the most dangerous one. It should remind you of the *Titanic*.

The visible architecture in the discussion is the building. The invisible part is politics, economic issues, constraints, codes, rules, and tasteless clients. We know that this pyramid is architecture, but look at the program. The black one is architecture. If you go to a client nowadays and say, “This is the program and this is my architecture,” they would say that your commission is passé. But, on the other hand, we should be able to build architecture like that.

The architecture in today’s society is very, very curious, and we think we can walk over water and save the client. And we think we can bear the whole world on our shoulders.

We are planning for a very complex society. Compare a Stone Age hunter who is following the trail of a deer with a person today who is trying to find their flight’s gate in an airport. It’s much more complicated. We have to think about that when we are designing buildings. One of my slogans is: “Everybody is right, but nothing really is correct.” This is a description of a complex system. Complex society causes complex problems, and complex problems ask for complex solutions. Opposed to that is the simple solution, which is simple to understand. Complex solutions are not easy to understand, but they are always new. Simple solutions are never new.

In twenty years, whether we want it or not, we will have ten million refugees because we architects are not able to take care of the problems right now. We are reacting to problems, instead of solving them in advance. It’s a planning issue. What they are doing—trying to build Arabian villages out of containers and painting them in Arabic colors—is stupid. They think they will be “integrated.” We have to solve the problems in advance. This is our profession. If we don’t do that, then we are lost. I am very pessimistic about our profession.

January 21

EUGENE KOHN
Gordon H. Smith Lecture
“Under One Roof: Mixed-Use”

I have a connection to Yale. I’ve never really lectured or taught here, but one of my very first professors was Paul Rudolph, who played a big role in this building and at Yale. I was one of his first students at Penn. Later, I had Lou Kahn, who came to Yale, as well. I feel the strong connection between Kahn and Rudolph and Yale.

Our firm started on July 4, 1976, so it was a good-luck charm. In 1973, one of the

worst recessions had begun, and by 1976 we were pretty much at the bottom, with more than sixty percent of architects unemployed in New York. So, we could have built a firm with pretty much any architect we wanted at that point. Many people discouraged me from starting the firm, but I believe it was the best time; looking back through history, firms that started in the Depression actually did quite well because, as the economy improved, obviously the firm grew with it.

We work in some forty-one countries across the globe in six offices, with a staff of more than 550. It’s been quite a challenge to manage a firm that works in so many different countries with so many rules and regulations. But it’s been very exciting. I think what’s been important, for me, is what we’ve been able to learn from doing every building type, including airports and office buildings, hotels and schools, labs and hospitals, and museums, from 60,000-square-foot structures to as much as five million or ten million square feet. We’ve learned a tremendous amount and thus have greater sensitivity to building types. Solving problems and being creative has exposed our staff to enormous opportunities for their own growth and future.

January 28

KERSTEN GEERS
Louis I. Kahn Visiting Assistant Professor
“Architecture without Content”

I am talking about architecture, but also, perhaps, about what we feel that architecture could still be about.

For that reason, the rather preposterous title “Architecture without Content” speaks to the way we increasingly start to see the possibilities of architecture and how to express what we are doing in the office.

“Architecture without Content” started as a set of reflections on the architecture of the big box. In many different studios, we had been thinking over the past couple of years whether it is possible to take seriously the big box as a phenomenon, a very big building, and a container of many things. Could we actually research together with the students in different places if we could find a possible track or scenario through economy of means?

While working on these different projects, we understood the argument for making an architecture about the perimeter, rather than all the intricacies of the varied plans. Nevertheless, starting from the plan was also very much a train of thought that we had been following before, during the past couple of years and up to today.

Implicit in this argument has always been that, if you make architecture, you cannot avoid making a form, and that form-making, to some extent, can contain many things. At the same time, what is at stake in architecture, is a sense of commons as a set of principles as well as another argument implicit in the architecture and performance that ambiguity is the core of architecture’s cultural production.

So, you could argue from that perspective that architecture, in all its simplicity and technicality, has a very specific tectonic originality and is also about what it contains implicitly, as perhaps suggested in “Architecture without Content”. So, if “Architecture without Content” contains many things, it somehow leaves that aspect of it in a relative disconnect.

The first couple of projects deal with this idea of an architecture that we started to call the “even covered field.” It’s certainly not a term we have invented, but it’s something we had been playing around with a bit. In a way, it depicts nothing more than the acceptance and idea of making architecture as what you

The following are edited excerpts from the spring 2016 lecture series.

could call “non-subsidy realized.” Everything is urbanized; everything is somehow something else. Everything is in a way exterior and interior, and whether you consider this an argument about the current Instagram, Twitter, or whatever phenomena, we know little about it. We also realized that everything is so closely related that housing, or at least living, is almost trying to negotiate the interior of that very space.

February 4

JUSTIN HOLLANDER
Eero Saarinen Lecture
“The Promise of Neuro-Architecture”

When I was a graduate student in New Jersey I needed a place to live, and my wife and I went from community to community looking for the perfect place: affordable with easy transit access. We discovered Robbinsville Town Center, a New Urbanist development that was two-thirds finished. I had been studying planning and working as a planner, and here was a brand-new community that worked along the lines of New Urbanism.

Kay Young and Jeffrey Saver wrote *The Neurology of Narrative*. What they found was that the telling of stories was the inescapable frame of human existence. Does anyone remember when you were one year old? No, we don’t. It’s called childhood amnesia. The reason for it is that the part of our brain that processes narrative hasn’t been fully developed. People with certain brain injuries lose their sense of place. Neuro-architecture provides us with a new outlook to understand previous successful places, or places that we may have presumed were successful, and to understand why. It really comes back to evolution. We evolved to have the filters in our mind to experience places as we do now. So designing places without understanding that is shortchanging your client, who is experiencing a place.

March 21

FRANCINE HOUBEN
Paul Rudolph Lecture
“People, Place, Purpose: Be Prepared for Unpredictable Change”

Before I begin, I want to say some words about Zaha, because it was shocking news today. I was on the jury that gave her the commission for the aquatics center for the London Olympics in what I think was a very important moment in her life. What I am absolutely amazed by, and very much respect in her work, is that while one can make all these amazing spatial forms in drawings, she was able to realize them in reality. With the MAXXI in Rome, she made the dream come true, materialized the building, and made good details. I have a great deal of respect for Zaha, who has passed away much too young.

Most of the Netherlands is below sea level. But I was born in the south, where we have some hills. The highest is a little more than 325 meters high. There are many kinds of trees there. In Rotterdam, there is a very flat landscape, so I call the buildings “Dutch Mountains.”

I call my firm in Delft my “symphony orchestra.” We have every expert in architecture, restoration, interiors, landscape, model building, moviemaking, graphics—so that, for every commission, I can work with the people I need to make good music.

It may seem strange that my architecture is not form-based because that is often what is taught in schools. But, for me, that doesn’t make sense. Our buildings make for

beautiful things. In my current book, there are ten statements that I think are absolutely essential to architecture.

Every library is different. In Birmingham, we had the city archive and a museumlike space as part of the library, as well as a children’s library. At Mecanoo, we are always trying to observe the city, the lights, the climate, and to understand how people walk. Birmingham has many identities, and it is one of the youngest cities in Europe, so it was important for our building to bring coherence to the city. I had a dream that I wanted to bring all of these people along the way into our library; I wanted it to be a journey.

I was dreaming of a sequence of tall masses connected by escalators. And I looked to the materials of the city, which went through all these periods of history. You could see the craftsmanship of the industrial city—red and blue bricks, steel, and also a period of international city building. Birmingham is known for jewelry, which is still active in a nearby district. More inspiration came from the windows of a nearby cathedral, which cast beautiful shadows on the floor. I work to make a building fit into the architectural rhythm of the city.

March 28

STIG ANDERSSON
Timothy Egan Lenahan Memorial
Lecture
“Empowerment of Aesthetics”

Exactly thirty years ago I graduated and then moved to Japan. It was my first time in Japan, and I was very inspired by being there, so I stayed three years. One day I was meeting a friend of mine who was a monk and a sand artist. He had just raked the garden, and I asked him, “Why do you rake around the stones?” After a while he answered, “after nature.” This became an interesting point in a garden like this, which at first glance doesn’t look like a garden at all. But I’ll try to explain what he actually meant.

This garden is only 266 square meters and is very close to the golden section, conceived one thousand years before we invented the golden section. A clay wall defines the boundary, and you can observe what is inside the enclosed space from a wooden porch. The pebbles are gathered from the local mountain, and the garden faces south, at its foot. There is one group of five rocks, two groups of three rocks, and two groups of two rocks.

The plan drawing shows a balance between form, which is the five objects, and emptiness, which is the white surface. At the same time, you see that it is very clearly measured, so, in our rational way of “measured” we think we can see what this is all about. And with the plan drawing, you can very easily count those fifteen stones and see how they are arranged in relation to each other. This is comparable to what we see in Chinese ink drawings from the same period. The boat as an object is placed together with stems in a conversation where they create a balance to the untouched parts of the sketch paper. It is organization that is based on intuition by the maker, who was a Zen monk 1,500 years ago—an intuition founded on aesthetics, on the inside, which you can transform into form and void to create a powerful tension between the parts.

The groups of rocks are mutually restrained by dynamic forces in the same manner as atoms in a molecule or particles in an atom—a dynamic balance created by power fields. A Danish scientist introduced the idea in 1820 that molecules are not solid matter with stability but an empty space where the atoms are linked together in a dynamic field of power. Before 1820,

scientists were fully convinced that all things in nature, in the universe, are made up of atoms held together by a structure in which they lay completely motionless. Then, it was discovered that matter, like the rocks in the garden, are made of charged particles held together by fields or forces, and are something that we can't see but we can sense. It is the balance between the empty space and the objects that constitutes a conception of wholeness.

This is only half of the total understanding of the phenomenon. The other half is the sense experience. These two parts, together, are the entire and complete description of the garden. It is the rational and the factual listing of parts, a scientific explanation of the material structure, and a sense, or a perceived, felt, or subjective feeling, that give us a deeper insight into the phenomenon. What we sense is not describable in the same language as rational documentation. It is not a language that we can speak, and it relates to the method used for the physical layout of the garden. It is a method based on intuition that balances form and emptiness.



WOLF PRIX

April 7

TRIBUTE TO ZAHA HADID WITH
FRANK GEHRY, DEBORAH BERKE,
AND PETER EISENMAN
Open House

The following excerpts are from a discussion that took place in honor of Zaha Hadid, the Spring 2016 Lord Norman R. Foster Visiting Professor. She died the week before she was scheduled to deliver a lecture at the school.

FRANK GEHRY: It's hard to do this, to talk about her. I think all of us loved her very much, and she was a good friend. And one of the things we shared was teaching at Yale. I was doing the Vitra Museum, in Basel, Switzerland, and Rolf Fehlbaum, being very open and generous and intellectually stimulated by the likes of us, was open to talking to Zaha about doing the firehouse, even though, at that point, I don't think she'd built anything. So, there was a lot of discussion about backing her up with the proper team to help her do a good building. And it seemed alright. Everything was going well; she made models for a first building. It's a pretty thrilling piece of work. And that got her started, and then she took off like a rocket.

DEBORAH BERKE: We were classmates in Rem and Elia's unit at the AA. I was a visitor for one year. Zaha wasn't wearing Prada and Issey Miyake then; she kind of made her own clothes. But she was as spectacularly dramatic a presence then, as a student, as she became later in the profession.

PETER EISENMAN: She was able to look at her colleagues and other architects and say things that really needed to be said. She never held back. I think she was a terrific critic, as well. And I thought she had enormous integrity about even her former closest friends, and her commentaries on people were incredibly accurate. The magnetic condition of her personality was a part of her success. She may not have been a diva, but she was electric. When she walked into the room, no question about it—she was never backstage.



EUGENE KOHN



KERSTEN GEERS

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"

The origins of my title, concerning the "expanding field" of architecture, are no doubt clear. In 1979, the art historian, critic, and theorist Rosalind Krauss published a groundbreaking article in the journal *October* titled "Sculpture in the Expanded Field." Some years later, I opportunistically borrowed this title for an essay in *Art Forum*, calling it "Architecture in an Expanded Field." This evening, however, I will not resume the arguments of these pieces but simply note that both were pointed toward a phenomenon that has emerged recurrently in the Modern period—from the Enlightenment on, that is—to challenge the received limits of specific disciplines. In the case selected by Krauss, the nature of sculpture had been



JUSTIN HOLLANDER



FRANCINE HOUBEN



STIG ANDERSSON



PETER EISENMAN, DEBORAH BERKE,
FRANK GEHRY



ANTHONY VIDLER

challenged from the outside by landscape, performance, and installation art and even, as with Dan Graham, architecture; or, in my case, the traditional boundaries of the architectural discipline had been questioned by the new sciences and technologies of representation, environment, and urbanism.

The "expanded field" I wish to consider is more defined—and, in a sense, less dramatically posed: the question—raised in polemical fashion in the 1960s and, I believe, still pertinent—of the value, influence, and nature of historical and theoretical studies in architecture—or, more bluntly, the role of history and theory in the teaching and development of design.

The field that I wish to consider is composed of a series of subfields, many that might be called extra-, inter-, or intradisciplinary areas that are engaged in increasingly specialized research.

The problem, if there was one, was—of course—the perceived injunctions *against* history raised by the then-embedded tradition of the Modern movement—its refusal of the styles, its apparent achievement of an International Style, and the institutional confirmation of its anti-historicism, symbolized by Gropius's banning of history at Harvard. I say "perceived," because there was no way that history could be really kept out—abstraction had numerous tricks up its sleeve to let it in by the back door, so to speak—but the perception was enough to cause a concerted reaction against the reappearance, in the 1950s, of direct historical quotation; not this time of the historical styles, but now of the "styles" of the anti-historical avant-gardes themselves.

In Tafuri's misread and, indeed, execrably translated *Theories and History of Architecture*, published in the auspicious year of 1968, he re-drew the line in the sand for the historian—this time, precisely between history and what he called operative criticism, with some unfortunate results.

But what he also accomplished in this long and complex work was to open up a new field of intellectual speculation for the historian of architecture, a field that, from the early 1960s, was beginning to permeate the disciplines of history and the social sciences in general: the wave of theoretical innovations roughly termed "structuralist" and "post-structuralist."

Leslie Martin came to Cambridge with two apparently compatible but ultimately incompatible aims: to establish the study of architecture as a humanistic discipline at a university research level and, at the same time, to demonstrate its "scientific" credentials as the design-research arm of the profession.

The distinctions Tafuri wanted to draw between operative and purely historical criticism were blithely ignored; everything was in the service of understanding, interpreting, and designing architecture. Everyone was, so to speak, their own Sigfried Giedion.

The isolation of something called theory that emerged out of the interest and influence of post-structuralism—in the 1960s and, through the translation lag, the 1970s and 80s—has produced a wide range of courses, themselves not without intellectual merit. But they have dedicated themselves to theory for academic reasons that are explicable in terms of the tenure and advancement system, that have on the surface little relationship to the practices of design. Here, I have to state my opposition to something called theory, which is separate, or seems so, from the activity of thinking architecture, which is practice, I would hope that is concomitant with the act of design itself.

This is why—and precisely in a school (like Yale) in the university context—we have to engage in different levels of study, abstract and applied, and many levels in between; and this is why the structures of our curricula should enable and promote conversations among them and also—and this, after all, is the importance of the university here—among fields that are ancillary to each of our own, with the goal, at the end and all along the way, of encouraging experimentation at the center of the discipline—its compositional practices understood in the broadest sense.

— These lecture excerpts were transcribed and compiled by David Langdon ('18).

Spring 2016 Advanced Studios

The following are short summaries of the Spring 2016 Advanced Studios.

ZAHA HADID and PATRIK SCHUMACHER

Zaha Hadid, the Norman R. Foster Visiting Professor of Architectural Design, and Patrik Schumacher taught their studio with Lasha Brown ('08) and Simon Kim. Midway through the semester, Zaha Hadid died, which overwhelmed the students with sadness. The studio continued as a tribute to her, and at the final reviews a poster-size photograph of Hadid hung above the studio crit space as if she were watching over the proceedings. The guest jurors and the students took a moment to acknowledge her, her teaching, and her work before their discussions.

The professors assigned their students the development of a new high-density urban project for Bishops Gate Goodsyrd, in London—now under consideration for redevelopment—by designing a form of architecture that follows a new system of architectural and natural order. In a dense collection of high-rises based on natural environmental structures, they analyzed multispecies ecologies in a kind of biomimicry approach. Beginning with individual projects on material studies, they found natural forms and phenomena to decipher complex rules in the laws of nature or mathematics, which they used to develop a set of rules for their design projects.

After a trip to London to see the site, Zaha Hadid Architect's buildings, and new London high-rises, as well as to perform crits in Hadid's office and apartment, they returned to Yale. They worked in pairs through the midterm material and system studies and then were divided into two groups to develop a more complex master plan. Building up a series of correlations between species, both plant and animal—in terms of the building orientations, relationships to one another, tangential developments, and reactions and interactions with the continually transforming ecosystem—the students developed architectural schemes for the urban environment. The students densely layered the city in differentiated rule-based architectural interventions designed via scripts that formed new architectural subsystems, just like a new species settles into a natural environment.

Each of the two groups looked at the city using the idea of an urban collage with the potential for a field of pencil towers blending into one another but also distinguished as individual buildings, with high-density towers, a midrise neighborhood, a train station between the buildings, and a park, in a mixed-use urban project. Each team had a different approach. One team created a singular cohesive system using similar materials, which they applied to the entire site at each building scale and typology, while another designed individual buildings in a clashing system that collided. The groups presented their projects using animation and 3-D printed models to a jury of Evan Douglas, Marc Fornes, Joseph Giovannini, Sam Griffiths, Mariana Ibañez, Hina Jamelle, Jeffrey Kipnis, Sulan Kolatan, Ali Rahim, and Brett Steele.

FRANK GEHRY

Frank Gehry, the Eero Saarinen Visiting Professor, and Trattie Davies (BA '94, MArch '04) asked their students to design a new orchestral concert hall and home for the Bavarian Radio Orchestra, which is seeking a permanent space in Munich, Germany. Nikolaus Pont, its managing director, worked with the students to consider sites and programs that would fulfill the orchestra's long-term goals. The students were asked to design a detailed singular space to experience music at multiple scales, from interior to exterior

spaces. The studio also considered the dynamic relationship between audience, stage, and performer.

As in previous years, Ara Guzelimian, dean of the Julliard School, acted as advisor, liaison, and friend to the studio and led them on a tour of New York City to a variety of performing-arts venues. They met musicians, composers, conductors, and acousticians throughout the semester. The students undertook collective research on the orchestra and created a series of precedent studies, investigating concert-hall typologies and music-performance history.

During travel week, the students visited Paris to see the Philharmonie, Cité de la Musique, IRCAM, and La Fondation Louis Vuitton. In Berlin, they attended a concert at the Berlin Philharmonic; in Munich they met with Pont, toured the selected site, met with local developers, and attended a performance in the Gasteig, where the symphony is now based and spent the evening with the orchestra. During spring break, the studio visited the offices of Gehry Partners and toured the Disney Concert Hall, in Los Angeles.

Given the range of available expertise accompanying the studio, students were able to solve numerous technical and musical issues, the pragmatic aspects of the hall were resolved, and the resulting proposals allowed them to create and experiment with individual expressive forms. Experimentation in model-making erased normative boundaries between different representational tools of architecture, be it hand-forming, casting, CNC, 3-D printing, or mold-making. From their large-scale physical models, they derived unexpected forms from which flowed the programmatic requirements.

Varying in materials and forms, the projects addressed issues of circulation and access as well as engagement with the city and the potential for public parks. One student developed a new model-making technique using crushed wood that made him rethink the design, expanding the concept of model-making and triggering new material exploration. Another student sank the concert hall below grade so that the normative clerestory window, which would allow light to enter, was at the ground level and opened up to the street to create a fluid circulation and engage public programs, such as a café and education spaces. One student found a way to use rubber molds to cast concrete, while another used foam. The students presented these models and schemes to a jury of Frances Anderton, Deborah Berke, Sam Gehry, Nicholas Kenyon, Hans Kollhoff, Meaghan Lloyd ('00), Victoria Newhouse, Toshihiro Oki, Niko Pont, Esa-Pekka Salonen, Patrik Schumacher, Kazuyo Sejima, and Craig Webb.

HANS KOLLHOFF

Hans Kollhoff, the Davenport Visiting Professor, and Kyle Dugdale (PhD '15) led their students in the analysis and design of a residential skyscraper for Alexanderplatz, in Berlin. The site is one for which Kollhoff has designed the master plan, a series of high-rises organized as pedestals, with towers surrounding an open square. It is currently being debated in the city.

Over the course of the semester, students worked on a series of exercises across different scales with carefully developed interior renderings. They began by sculpting *bozzetti*, small massing studies in clay, similar to the work of Hugh Ferriss. The challenge was to consider the skyscraper as being extended from the earth, rather than just extruded, following the ideology of Modernist architects. The professors posed the question as to how to transition from the urban condition at the base to a tower

at the top. Additionally, they wrestled with the question of how to articulate stone so that it reads as a solid masonry structure—although it is constructed of more planar contemporary materials—in order to create a tectonic articulation that would provide interest in the skyscraper. This process drove issues regarding the articulation of openings, setbacks, terraces, and balconies and tied into the question of how to transition from street to tower while maintaining the civility of the whole.

On their studio trip, the students walked the city of Berlin to understand the character of successive generations of city-building efforts there. Later in the semester, they visited New York City skyscrapers by Robert A. M. Stern Architects and Frank Gehry and were encouraged to learn from the architectural tradition of masonry-clad skyscrapers of prewar Manhattan, rather than the idiosyncrasies of Berlin's Alexanderplatz.

The professors asked the students to stay close to the existing master plan, which dictated a boxlike base and resolved tower. At midterm, the studio walls were covered with the students' five-foot-tall charcoal sketches of their projects in a style similar to that of Ferriss. The final projects—each with slight variations in massing, apertures, base articulation, tower form, pinnacle resolution, and varying degrees of setbacks—were particular to the material palette of stone but not uniform in design. The students' designs, ranging from sober, straight exercises in a 1920s vocabulary to articulated Modernist structures, were presented to a jury comprising Thomas Beeby ('65), Eve Blau, Kent Bloomer, Melissa DelVecchio ('98), Judith DiMaio, Frank Gehry, Barbara Littenberg, Daniel Lobitz, Michael Manfredi, Helga Timmermann, and Anthony Vidler.

PIER VITTORIO AURELI

Pier Vittorio Aureli, the Louis I. Kahn Visiting Professor, and Emily Abruzzo taught a second studio at Yale on the subject of housing in San Francisco, titled "Home Is a Four-Letter Word: Production, Reproduction, and the Architecture of Domestic Space in San Francisco," a design for affordable collective housing prototypes for 100,000 new houses. Expanding on last year's research about the housing crisis in San Francisco, the students delved into concepts for radical housing models, such as cooperatives and communes around the world, creating an extensive database of precedents that informed the work for the rest of the semester.

The students traveled to San Francisco, where they walked the city—one day covering seventeen miles and fifty-two stories—and focused on soft sites (parking lots, low-rise retail, gas stations, vacant lots, etc.) as potential sites for their own projects. They also visited missions, communes, and murals as well as the Facebook offices, which presented an economic counterpoint. In addition, they participated in a housing symposium at the California College of the Arts (CCA).

Upon their return, the students focused on design projects for collective housing that would accommodate a large number of people while maintaining private space as well as a generous public or shared space that would address the nature of work and collective labor. Since the home is now also a place of work, the students had to rethink the dichotomy between the two activities and the spaces required. They also worked to develop construction systems that would make the housing affordable.

Some students proposed to build a single story above the roofs of existing structures, such as warehouses, and maintain light manufacturing or insert housing into

warehouses that would open up to the street. Others focused on vacant or low-rise corner sites for housing, with large public rooms or waterfront parking sites suitable for towers. Some found lots on private properties, which could provide more density to the area while preserving the historic fabric and transforming the block structure. All the proposals developed a clear relationship between subject (client), site, structure, and thesis. They were presented at final reviews to a jury of Neeraj Bhatia, Kersten Geers, Maria Giudici, Florian Idenburg, Keith Krumwiede, Jinhee Park, Surry Schlabs (BA '99, MArch '03, PhD '17), Patrik Schumacher, and Guido Zuliani.

GREG LYNN

Greg Lynn, the Davenport Visiting Professor, and Nate Hume ('06) organized a studio based on ideas of goods distribution and fulfillment centers in large-scale infrastructural buildings. Following on Lynn's previous studios on movement in factories, this semester the concept was to find an architectural opportunity in this generic building type that is developed primarily at urban edges. The idea of fulfillment could also be interpreted by the students as socially fulfilling, which combined programs not just for goods storage and movement but also for education, research, and recreation. The students were asked to design facilities for both people and machines while focusing on interior mobility in a vertical and horizontal choreography of conveyance systems and robots in conjunction with transportation infrastructure.

The project site was a rich intersection in Cincinnati that was complicated by highways and train infrastructure while being suitable for logistics connections in a condensed urban space. On the midterm studio trip the students visited the site as well as fulfillment centers and factories between Louisville and Cincinnati, including Amazon, GE, First-Build, Toyota, and the Louisville Slugger factory. The extraordinary scale of operations at companies such as Amazon demonstrated how new automation systems—such as picking towers, Kivas, and Robo-Stow arms—have become exciting devices through which to rethink interior mobility and building movement in general.

The students were also asked to introduce quality of life and cultural innovation in the goods-distribution and production typologies. After researching a dozen possible programs, the students combined the fulfillment centers with health-care, supermarkets, maker spaces, and recreation spaces. One student combined distribution and community maker spaces into a dump/recycling/thrift market, with assembly spaces for learning, machinery shops for construction, studios, and exhibition space. Another designed silo forms and spiral conveyors that delivered food to the restaurants below. One student included a spa embedded in a field of consumer goods, and another organized a conveyance system that "flies" through the building as goods come into sight and disappear into the walls, transforming the supermarket into an entertainment center.

The students presented projects that demonstrated a synergy between production, distribution, storage, knowledge, and innovation, intermingling people, machines, space, and infrastructure, to an animated jury of Michelle Addington, Hernán Díaz Alonso, Brennan Buck, Peter Eisenman, Mark Foster Gage ('01), Jeffrey Kipnis, Wolf Prix, Nina Rappaport, Patrik Schumacher, and Anthony Vidler.



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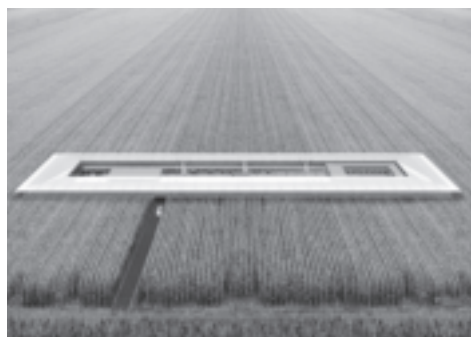
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WOLF PRIX

Wolf Prix, Norman R. Foster Visiting Professor, and Abigail Coover ('06) organized a studio around the subject of water. The site was the island of Confluences, in Lyon, France, where the Rhône and the Saône rivers intersect and where Coop Himmelblau's Musée des Confluences, a natural-history museum, opened last year. Prix asked the students to create an alternative project to the museum—an informational building serving as a nontraditional structure for knowledge. The program was to combine a big presentation space for a permanent exhibition and seven multimedia spaces to display the aggregate state of water.

The students researched water and its many aspects, its scarcity, natural qualities, movement and stillness, and formation as ice and vapor. They employed a feedback design method in which they used hand drawing, models, and computer programs. During travel week, the studio went Europe to visit Coop Himmelblau's buildings, including the rooftop addition in Vienna and the European Central Bank in Frankfurt, followed by studio crits on the high-speed train from Paris to Lyon as well as on-site.

After visiting the island site in Lyon and the museum building, the students returned to New Haven to work on their final projects, for which they were asked to develop programs that included spaces for exhibitions, logistics (workshops and storage), lectures, receptions, restaurants, a shop, a bookstore, and a large public entrance hall.

Challenged with connecting building to water edge sites and finding ways to integrate water into their buildings, the students created projects that were ephemeral, poetic, and physically constructible. Some students focused on structural expression, as in one that captured the kinetics of wind and another that turned cloudlike formations into a structural spectacle floating above Lyon. Some looked at the movement of water through its ebb and flow, creating a constant formal interaction between interior and exterior. One student created an undulating skin of graded surfaces representing movement, while another experimented with reflections through a field of multi-use columns to reflect the experience of water scarcity. A top-heavy sculptural structure played with the collection and weight of water. Some designs captured other formations of water, such as rain, using an expanding inflatable prototypical structure to be deployed across the world, and ice became both building material and mechanism for fantastic atmospheres and effects. The students presented their projects through models and drawings to a rapt jury of Hernán Díaz Alonso, Winka Dubbeldam, Mark Foster Gage ('01), Nathan Hume ('06), Lydia Kallipoliti, Jeffrey Kipnis, Greg Lynn, Thom Mayne, Rosalyne Shieh, Peter Trummer, and Tom Wiscombe.

KERSTEN GEERS

Kersten Geers, the Louis I. Kahn Visiting Assistant Professor, and Caitlin Taylor ('13) continued Geers's series "Architecture Without Content," expanding investigation into the big box to that of a discourse that reduces architecture to the perimeter, as well as addressing a building's strategic location and intricate positioning to organize the landscape. The students were challenged to consider that, however formal and autonomous architecture is, it cannot be relevant without tackling the shared commons.

Siting the studio in two towns—Clarinda, Iowa, and North Canton, Ohio—Geers asked the students to reintroduce the commons into the village as a way to reformalize this traditional core. Starting where the neo-Palladians left off, they looked to the work of Roche Dinkeloo and Vincenzo Scamozzi as well as Robert Venturi and John Rauch's unbuilt project for the city center of North Canton, Ohio. On the studio trip, they visited the far-flung Scamozzi villas, in northern Italy, to inform the design of a prototypical project that brought back a sense of place and hierarchy to the Midwestern village setting.

Working individually in one of the two towns, the students studied new models for community buildings that will outlive city halls, police stations, fire stations, and schools in order to present a portrait of the village of tomorrow. Using a standardized and uniform format for every presentation, the students addressed both programmatic and spatial issues. One student designed a project that, rather than moving the elderly

to the outskirts of town, proposed a large-scale assisted-living facility in the form of a fractured square to frame the amenities of a suburban street intersection. Another addressed the program of an agricultural co-op, including machinery storage and silos, as a communal and commercial center for Clarinda, Iowa. The co-op negotiated two scales: the large-scale agricultural machines and the town and people. Another project, for an agricultural cooperative school, would work with state-funded initiatives that offer subsidies for agricultural learning centers and partner with public schools so that the students could learn the basics of small-scale farming and be able to develop local, collective agricultural production. Another project began with the horizontal yet dynamic landscape that rises and falls as crops are grown and harvested to reveal and conceal a building that contains machinery and logistics. This moving datum corresponds to the farmers' labor cycles from intense activity to relative quietude. A smaller square, or commons, on the perimeter served as a transition point for the farmers. Others designed motels, food hubs, sports facilities, churches, water-treatment facilities, grain-storage, and shipping centers.

The students were asked to present only three, two-dimensional drawings and three perspectives, each at prescribed scales, to provide an overview of their projects to a jury that included Pier Vittorio Aureli, Eva Franch, Sharon Johnston, Michael Meredith, David Van Severen, and Enrique Walker.

SAM JACOB AND SEAN GRIFFITHS

Sam Jacob and Sean Griffiths with Jennifer Leung, reunited to teach together at Yale after having closed their firm FAT. They challenged the students to focus on the characteristics of lines as a fundamental element of design. Exploring the roles of drawing and representation in the formulation of critical architectural thinking and the role of models as both objects and representations of architecture, they began the semester by challenging conventional definitions what drawing actually is. To investigate the number of lines need to make an architecture, the students completed a set of exercises, first as line drawings, and then as three-dimensional expression.

On their studio trip to London, the students focused on the lively growing community of Peckham, which is a busy and diverse neighborhood. Jacob and Griffiths then asked the students to investigate how to accommodate the maximum number of things with the minimum number of lines. In doing so the students explored the notion of exactness through a freedom from rules, the liberty of the grid, and the richness of the void. The motto was that of Factory Record producer Martin Hannet's "Play faster but slower."

The students' projects for Peckham included novel combinations of programs for which line was explored to define and expand the potential for architecture. One student used drawings of artifacts and grid-scapes along calligraphic ribbon-windows for a mixed use project which included both a spa and meat market. Another student made a place of commercial and cultural exchange in a mash-up of an art gallery wrapped around a market place. Here, lines generated different textures and defined boundaries of program and space, influencing the viewers' experience. Others explored drawing as a tool for making new graphic systems to organize 2-D and 3-D space at its essence between frame and content, drawing and mass, the abstract and the real. One student explored the line as a fragment that could define the quality of space in terms of density, atmosphere, and material, as well as the minimum and maximums. Various lines wandered, respecting some edges, and disobeying others, simulating the configuration and dissolution of material. The students presented their projects to a jury of Diane Agrest, Beatrice Galilee, Ariane Lourie Harrison, Jeffrey Inaba, Keith Krumwiede, Surry Schlabs ((BA '99, MArch '03, PhD '17), Patrik Schumacher, Oliver Wainright, and Mark Wasueta.

1. Benjamin Bourgoin ('16), Lisa Albaugh ('16), Justin, Oh ('16), Jamie Edindjikian ('17), Roberto Jenkins ('16), Zaha Hadid and Patrik Schumacher Advanced Studio, spring 2016.
2. Shuang-Jing Hu ('16), Frank Gehry Advanced Studio, spring 2016.
3. Gina Cannistra ('17), Hans Kollhof Advanced Studio, spring 2016.
4. Dante Furioso ('16) and Luke Anderson ('16), Pier Vittorio Aureli Advanced Studio, spring 2016.
5. Heather Bizon ('17), Greg Lynn Advanced Studio, spring 2016.
6. Lila Jiang Chen ('16), Wolf Prix Advanced Studio, spring 2016.
7. Kristin Louise Nothwehr ('16), Kersten Geers Advanced Studio, spring 2016
8. Cynthia Hsu ('16), Sam Jacob and Sean Griffiths Advanced Studio, spring 2016

Faculty News

Recent news of our faculty is reported below.

MICHELLE ADDINGTON, Hines Professor of Sustainable Architectural Design, spoke at the opening plenary for the Northeast Sustainable Energy Association "Build-Boston 2016" convention in Boston, and at the closing of the Association of Collegiate Schools of Architecture Annual Meeting in Seattle, at which she also spoke on a panel on research in architecture. She cochaired the workshop on "Sustainable Conservation of Cultural Artifacts" for the United Nations in conjunction with the Global Colloquium of University Presidents held this year at Yale, and participated in the planning sessions for the colloquium's organization and manifesto. Addington moderated a panel titled "The Effect of Law on the Layout and Quality of Cityscapes" for the "Cityscapes Conference on Comparative Land Use Law," organized by Yale Law School, and moderated a panel on "Cross Cutting-Edge Concepts" at the "Yale Built Environment" symposium, organized by students in the joint-degree program between the School of Architecture and the School of Forestry in honor of the tenth anniversary of the program. She gave a talk on unmanned spacecraft research at NASA for the "Closed Worlds: Encounters that Never Happened Symposium," held at The Cooper Union in conjunction with the Storefront for Art and Architecture, and discussed "location" at the "Embodied Energy + Design" symposium, at Columbia University. At the Georgia Tech "Measuring the Unseen" symposium, Addington gave the lecture "Seeing ≠ Knowing" and participated in a panel discussion on materials research.

PHIL BERNSTEIN (BA '79, MArch '83), lecturer, gave the keynote presentation "Form Forgets Function: Design Computation Moves from Appearance to Performance," at the 2016 "Smart Geometry" symposium in Gothenberg, Sweden, and lectured at Harvard GSD, Wentworth Institute of Technology, and the U.S. Air Force Academy. He was a contributor to a monograph on the future of architectural education, *GOAT RODEO: Practicing Built-Environments*, and coauthored a chapter on building information modeling and sustainable design in *The Routledge Companion for Architecture Design and Practice*. His article "Design Instruments of Service in the Era of Connection" will be published in the September edition of *Architectural Design*. Bernstein received a Rosenkranz Grant for Pedagogical Advancement from Yale to develop a digital simulation of building-industry business models to support his research seminar "Alternative Value Propositions for Practice," scheduled for the spring term.

KELLER EASTERLING, professor, will have her work featured in the Istanbul Design Biennale in fall 2016. She recently gave talks about her book *Extrastatecraft: The Power of Infrastructure Space* (2014) at the European Graduate School, in Saas-Fee, Switzerland; the Banff Centre for Arts and Creativity, Banff, Canada; University of Thessaly, in Volos, Greece; the Baltic and the German pavilions at the Venice Biennale; Fondazione Prada, in Venice; Eikones, in Basel; University of Houston; Dépendance Debate, in Rotterdam; International Architecture Biennale Rotterdam; Cal Poly, in San Luis Obispo, California; Cornell University, in Ithaca; Holicim Forum, in Detroit; Learning from Gulf Cities, in New York; Department of Arts and Cultural Studies, University of Copenhagen; Luma Foundation, in Arles, France; Art Center College of Design and Caltech, in Los Angeles; and Transmediale, in Berlin. Recent articles include "I Am Spartacus" in *Autonomy Cube: Trevor Paglen, Jacob Appelbaum* and "Protocols of Interplay" in *Volume: The System*, April 2016.

MARTIN FINIO, critic in architecture, was elevated to the College of Fellows of the American Institute of Architects this year for the work of his firm, Christoff:Finio Architecture, in New York City. In July, the office celebrated the opening of the Kentucky Museum of Art and Craft, in Louisville. Other projects on the boards include the renovation of Bennington

College's Commons, in Vermont; a private residence, in Fort Lauderdale, and new corporate offices for a computational biology research company in New York City. Finio lectured at The Cooper Union in New York City in the spring.

BRYAN FUERMANN, lecturer, taught a course in London on the gardens, landscape parks, and country houses of Britain, 1500 to 1750, for the Yale-in-London undergraduate program at the Paul Mellon Center for British Studies of the Yale Center for British Art in summer 2016. He also taught in the summer Rome program.

KYLE DUGDALE (PhD '15), critic in architecture, received the School of Architecture's Professor King-lui Wu Teaching Award for 2015–16, together with Trattie Davies (BA '94, MArch '04), critic in architecture. In March, he gave a talk at Gustavus Adolphus College entitled "Babel's Absence," in June, he presented his research to the Andrew W. Mellon Fellowship of Scholars in Critical Bibliography and spoke at the 2016 meeting of the European Architectural History Network on a panel entitled "Pre-Modern Architecture and the Shift of Historiography." His book *Babel's Present* was recently published with Standpunkte. He contributed the essay "Boundaries of Our Habitation" to a special edition of *The Wheel*, and he wrote the review "Contemporary Problems of Being" for the journal *Sacred Architecture* (spring 2016).

MARK FOSTER GAGE ('01), assistant dean and associate professor, with his New York City-based firm Mark Foster Gage Architects, is currently designing a theater in the new Live Arts Building at Bard College in Annandale-on-Hudson, New York; retail designs for Target and H&M; and a house and garage for an automobile collector, in Al Ashkharah, Oman. His design for the Fort Dickerson public park, in Knoxville, Tennessee, is currently under construction. Gage recently lectured at the YEM, in Istanbul; Eastern Mediterranean University, in Cyprus; the University of Arkansas; the University of Southern Illinois; the Yale School of Medicine; the University of Pennsylvania, and Pratt Institute. His essay "Architecture, Branding, and the Politics of Identity" was published *The Routledge Companion for Architectural Design*, edited by Mirta Kanaani and Dak Kopec (2016).

KEVIN D. GRAY (MBA '85), lecturer, published an essay on investment value in *The Marine Etablissement: New Terrain for Central Amsterdam*, a Yale School of Architecture book documenting the 2013 Edward P. Bass Distinguished Visiting Architecture Fellowship studio. His article "A Value Proposition" was published in *Perspecta 47: Money*. In March, Gray led a group of six MBA students, including Michael Loya (MArch '17, MBA '18) and Katarzyna Pozniak (MArch '17, MBA '18), to the annual MIPIM conference on real estate development and investment, in Cannes, France, for meetings with property executives from around the world.

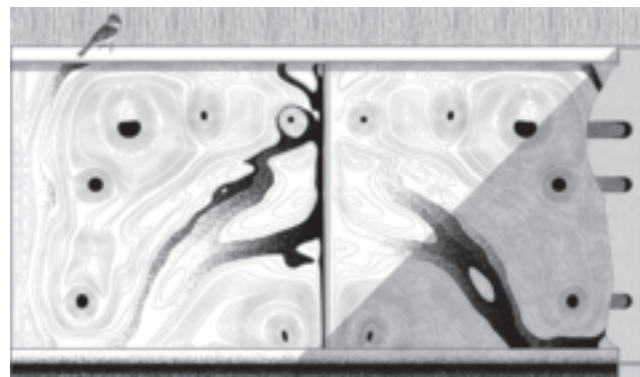
STEVEN HARRIS, professor (adjunct), of New York City-based Steven Harris Architects, completed the restoration of the A. Conger Goodyear House, in Old Westbury, designed by Edward Durell Stone, and the new downtown flagship store for Barneys New York. The office has also renovated a 1840s townhouse in Greenwich Village that had been renovated in the 1980s by Paul Rudolph. Other recently completed projects include houses in Sagaponack and Water Mill, in Long Island, and houses in Croatia and California. Current work includes residential projects in Lima, Los Angeles, Palm Springs, New York City, a small hotel in Geneva, and retail projects in St. Bart's, Beverly Hills, and New York City. Recent articles on the office have appeared in *Vanity Fair*, *The Wall Street Journal*, *Architectural Record*, *The New York Times*, *Architectural Digest*, *Town & Country*, and *Forbes*. Honors include several Interior Design 2016 Best of the Year awards and the Best in Residential



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NYCxDesign Award. Steven Harris Architects has been included in the 2016 AD100, Elle Decor A-List, Luxe Magazine's Gold List, and the Interior Design Hall of Fame.

ARIANE LOURIE HARRISON, critic in architecture, and Seth Harrison, of New York City-based Harrison Atelier, inaugurated the "Alchemy in Art and Architecture" lecture series at the Frank Institute at CR-10 Arts, in Germantown, New York, with a lecture and exhibition in July about the firm's proposal "The Birds and the Bees." Matthew Bohne ('17) contributed to the exhibition, which featured drawings and an installation. This project expands on their Species Wall pavilion, built last year at the Clermont Historic Site. Harrison Atelier's Species Niches pavilion will be featured in an upcoming exhibition at Architecture OMI, in Ghent, New York, in fall 2016. They also contributed the essay "Why the Cosmopolitical Is Performed" to the book *Cosmopolitical Design*, edited by Alejandro Zaera-Polo and Albena Yaneva (Ashgate, 2016). Harrison Atelier is also renovating a Brooklyn townhouse to include elements of the posthuman Victorian.

DOLORES HAYDEN, professor, spoke in May on "The Shapes of Time" in the session "History, Preservation, and Public Reckoning" at the conference "The Future of the African American Past," sponsored by the new National Museum of African American History and Culture. She also lectured on "Gender and Suburbia" for a graduate seminar in the School of Architecture. Her poems have appeared in recent issues of *Southwest Review*, *New Haven Review*, and *The Common: A Modern Sense of Place*, as well as a number of anthologies. A profile of Alice Constance Austin is forthcoming as part of an online archive of early women architects; the archive is produced by the Beverly Willis Architecture Foundation. Hayden is on leave in 2016–17 as part of phased retirement.

KATHLEEN JAMES-CHAKRABORTY (BA '72), Vincent Scully Visiting Professor of Architectural History, is editor of the book *India in Art in Ireland* (Routledge, 2016). Her

essay "Architecture in Transit: Three High-Tech Historicist Airports" appeared in the collection *Time in German Literature and Culture, 1900–2015*, edited by Anne Fuchs and J. J. Long (Palgrave Macmillan, 2016). Last spring, she lectured on her book *Architecture since 1400* at the Institut National de l'Histoire de l'Art, in Paris, and at Cornell University; on "Darmstadt in Context: Architecture and Design Reform circa 1900" at a conference at the Mathildenhöhe, in Darmstadt, and on "Women on the Move: Denise Scott Brown and Zaha Hadid" at the Savannah College of Design. In May, she addressed the topic of formal housing in the developing world in the closing address at the conference "Back to the City," at the Glasgow School of Art.

JOEB MOORE, critic in architecture, received a 2015 AIA Connecticut Design Honor Award and a 2015 AIA Westchester + Hudson Valley Design Honor Award for 35HP, a house in Rye, New York. He also received a 2015 Design Honor Award from AIA Westchester and Hudson Valley for 38PR, a house in Scarsdale, New York. His River Residence in Washington, Connecticut, was featured in the September-October issue of *Green Building & Design Magazine*. This spring, Moore joined the Committee of Planning & Urban Design of the AIA New York chapter. He is completing several residential projects in New England and New York; he is also collaborating on the design development of a master plan for a sixty-acre historic farm in Stonington, Connecticut.

EEVA-LIISA PELKONEN (MED '94), associate professor, curated the exhibition *Le Carré Bleu: A Legendary Little Magazine from Helsinki, 1958–1961*, which will be on view through October 2, 2016, at the Museum of Finnish Architecture. In June, she moderated two panel discussions: "Time Travel I" and "Time Travel II," with Mari Lending, of Oslo School of Architecture, at the European Architectural History Network's conference in Dublin. Pelkonen also moderated a conversation in May with Kenneth Frampton at the Bard Graduate Center for

Decorative Arts, in New York City on the occasion of the exhibition *Artek and the Aalotos: Creating a Modern World*.

NINA RAPPAPORT, publications director, recently released book, *Vertical Urban Factory* (Actar 2016), was reviewed in *Metropolis* (June 2016); *Oculus*, New York AIA (March 2016), *Architectural Record* (June 2016), *Pagina 99*, Bologna (April 2016); and *Cuadernos de Notas*, vol. 17 (September 2016). She gave talks this spring for the University of Hanoi, Vietnam; Docomomo New York/Tri-State; the University of Hamburg, Germany; the International Architecture Biennale Rotterdam; and the Mechanics Institute of New York. This summer she co-taught the Summer School on the hybrid urban factory for the University of Leuven, in New York and Ghent, Belgium and was a member of the advisory committee for the Institute of Public Architecture, in New York. In September she is giving a paper at the Docomomo International Conference, in Lisbon, and speaking at Arizona State University.

DANIEL SHERER (BA '85), lecturer, presented the exhibition *Adolf Loos: Our Contemporary*, with Yehuda Safran, of Columbia GSAPP, and Marco Pogacnik, of IUAV, at the Bibliotheca Marciana, in Venice, Italy, during the Biennale. His piece on the reception of Loos in contemporary art was published in the catalog. In late May, Sherer published the longest interview ever given by Vincent Scully, co-organized by the Potlatch Lab at Columbia GSAPP, headed by Safran. The 85-page interview took up the entire issue of *Potlatch 4* (2016) and covered a variety of subjects, including Scully's interactions with

and interpretations of Bernard Maybeck, Le Corbusier, Frank Lloyd Wright, Louis Kahn, Walter Gropius, Philip Johnson, Mies van der Rohe, Paul Rudolph, Ernesto Rogers, Aldo Rossi, James Stirling, and Robert Venturi and his views on historians and critics such as Henry Russell Hitchcock, Reyner Banham, Kenneth Frampton, and Manfredo Tafuri. In June, Sherer published a small essay on Colin Rowe and his Italian translator and interpreter, Paolo Bertini, in *AA Files*, along with a translation of Bertini's introduction to his own Italian translation of Rowe's *Mathematics of the Ideal Villa*.

ROBERT A. M. STERN ('65), Dean, presented the lecture "Pedagogy and Place: 100 Years of Architecture Education at Yale" at the Yale School of Architecture symposium "Learning/Thinking/Doing: Educating Architects in the 21st Century," in conjunction with the eponymous exhibition and book, which he coauthored with Jimmy Stamp. Also in the spring 2016, Stern accepted the College of Charleston's Simons Medal of Excellence, the Institute of Classical Architecture and Art's Arthur Ross Award for Education, and Connecticut Cottages & Gardens magazine's Innovator Award. Early 2016 saw the opening of Arris, a residential building at the Yards, in Washington, D.C., designed by his firm, Robert A. M. Stern Architects, which also won commissions for a new academic building at the University of Portland and UCF Downtown, a campus in Orlando to be shared by the University of Central Florida and Valencia College. Stern stepped down from the deanship on June 30, 2016, after four terms and eighteen years of service.

1. Jobe Moore & Partners, 35HP, Rye, New York, 2014. Photograph by David Sundberg/Esto.
2. Mark Foster Gage Architects, Automotive collection vault, Ad Diryah, Saudi Arabia.
3. Harrison Atelier, *The Birds and the Bees* exhibition at CR-10 Arts, Germantown, New York, 2016. Drawing by Matthew Bohne ('17)
4. Kathleen James-Chakraborty, cover of *India in Art in Ireland*.
5. Steven Harris Architects, 7 Harrison Street Penthouse, New York City, 2015. Photograph by Scott Frances / OTTO
6. Eeva-Liisa Pelkonen, exhibition installation *Le Carré Bleu: a legendary little magazine from Helsinki, 1958–1961*, Museum of Finnish Architecture, 2016.
7. *Gift City: A Project by Keller Easterling*, on display at the Henry Art Gallery, University of Washington, Seattle. Photograph by Hami Bahadori, 2016.

2016 New and Upcoming Yale School of Architecture Books



THE MARINE ETABLISSEMENT
Isaac Kalisvaart
Yale Edward P. Bass Distinguished
Visiting Architecture Fellowship

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 former military installation for over 350 years, which is currently undergoing a regeneration plan to open up to varied public uses. The student's projects imagine numerous approaches with housing, schools, universities, tech centers, and infrastructural links to the city's core. The book includes an interview with Isaac Kalisvaart and an introduction by Alexander Garvin, an essay on broad economic environment and financial feasibility of the design proposals by Kevin D. Gray; an essay on the nature of collaboration between designers and developers by Erik Go, head of Studio MAB, and Hans-Hugo Smit, Senior Market Analyst at MAB; and an essay by on the current developments there by Liesbeth Jansen, project director of Marineterrein Amsterdam and Maarten Pedroli of Linkeroever. Coedited by Owen Howlett ('14) and Nina Rappaport the book is designed by MGMT.design and is distributed by Actar D.

AGAINST THE GRAIN
Marcelo Spina and Georgina Huljich, Dan Wood, and Lisa Gray and Alan Organschi

Against the Grain, features the work of three studios of the Louis I. Kahn Visiting Assistant Professorships at Yale. Marcelo Spina and Georgina Huljich in "Brutal Beauty: Piles, Monoliths and the Incongruous Whole" explored ways to make mute icons through monolithic form so that the buildings were foreign to their context and difficult to read formally for a film center in Los Angeles. Dan Wood in "Boulevard Triumphant: ecological infrastructure, architecture, modernization, and the image of the city" a studio for a civic center in Gabon that challenged the architectural language in Africa beyond the clichés and nostalgia to create an architecture that embodied a new ambition. Lisa Gray and Alan Organschi in "Timber Innovation District: new timber technologies and contemporary high performance wood architecture" researched wood as a material for larger-scale projects for a site on New Haven's working waterfront, with student's projects ranging from bridges to manufacturing facilities and multi-family housing. Coedited by Jackie Kow and Nina Rappaport the book is designed by MGMT.design and is distributed by Actar D.

Studio Series

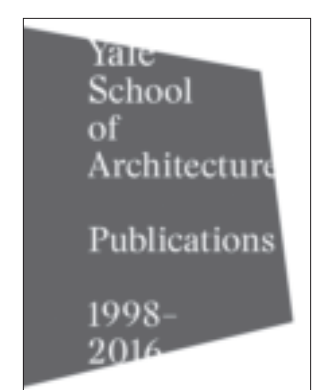


CONVERGING TERRITORIES: ISLAND INCUBATOR
Michael A. Manfredi and Marion Weiss
Converging Territories: Island Incubator presents the studio of Saarinen Visiting Professors Michael A. Manfredi and Marion Weiss's ('84) for a new campus on Roosevelt Island as an incubator, charged with disrupting the equilibrium of the traditional research university with the volatility of tech start-up companies. The book includes an essay by Weiss and Manfredi as well as an interview with them, and explores their ongoing interest in an expanded territory for architecture. It also traces a genealogy of relevant and visionary academic and corporate research centers, investigating the potential of these models to energize new ecological imperatives, academic agendas, and design strategies—all of which informed the nine student proposals. The book was designed to the guidelines of MGMT.design, the book is distributed by Actar D, and it is also available on-demand.

COMMON WEALTH
Edward Mitchell

Common Wealth, edited by Edward Mitchell, features the 2012–14 work of the Post-Professional Design Studios, taught by Fred Koetter, Ed Mitchell, and Aniket Shahane ('05). The studios each examined the impact of recent growth in greater Boston at three sites: Fort Point Channel, Central Square, and City Hall. The students looked at how the current development of Boston is transforming its seemingly staid identity as a city of neighborhoods into a more metropolitan place. With essays by Edward Mitchell, Brian Healy ('81), Kishore Varanasi, Tim Love, Aniket Shahane, and Ila Berman the book focuses on issues of Boston's urbanism, the architectural context of the city, and future growth. Designed to the guidelines of MGMT.design, the book is distributed by Actar D, and it is also available on-demand.

YSoA Publications Catalog



The school published its first brochure of all of the books and journals it has published from 1998 to 2016, both independently and in conjunction with other book publishers and distributors. The brochure was presented at a book event in New York on July 27, at the offices of Robert A. M. Stern Architects with over one hundred people in attendance. The brochure will be mailed to alumni and schools of architecture. If you are interested in receiving a copy please email: constructs@yale.edu

Alumni News

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

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

By email:
constructs@yale.edu

1960s

CHARLES L. W. LEIDER (MCP '64), professor and director emeritus of the landscape architecture program at Oklahoma State University, was elected as a fellow in the American Institute of Certified Planners for excellence in teaching and mentoring. His April induction makes him one of three individuals in the country to be named a fellow in both the national APA and AICP. As a member of the AICP College of Fellows, Leider will address student organizations, state APA conferences, and professional development programs in support of mentoring and the advancement of the planning profession.

SIMEON BRUNER ('69), of Cambridge-based Bruner/Cott Architects, completed the Pow-erhouse Student Event Space at Amherst College, a revitalization of a 1925 brick steam plant designed by McKim, Mead & White. The student-operated space serves as an event venue for the greater Amherst College community.

1970s

STUART WREDE (BA '65, MArch '70) exhibited his sculptures, sketches, photographs, and film in *The Garden of Life*, on view at the Amos Anderson Art Museum, in Helsinki, from late February through mid-May.

ANDRES DUANY ('74) and LIZ PLATER-ZYBERK ('74), of Miami-based DPZ Partners, have been selected to create a new plan for a 14-acre redevelopment zone in Derby, Connecticut.

LOUISE BRAVERMAN ('77) and her firm, Louise Braverman Architect, won a 2016 National AIA Small Projects Award for the Village Health Works Staff Housing in Burundi and were selected by the Walton Family Foundation as part of the inaugural group of architects for the Northwest Arkansas Design Excellence Program. The firm displayed *Active Voice* in the Global Arts Affairs Foundation's Venice Biennale of Architecture exhibit *Time Space Existence*, at Palazzo Bembo. The three-dimensional audio-video installation cataloged the firm's work with the Staten Island Community Charter School. In May, Braverman's essay on her experience in Venice was published in Joan Locktov's book *Dream of Venice Architecture*.

1980s

PEYTON HALL (MED '80), of Historic Resources Group, in Pasadena, California, was a 2015 Recipient of an AIA Honor Award for Architecture, with Koning Eizenberg Architecture, for the 28th Street Apartments in Los Angeles. He is an adjunct professor in the Heritage Conservation Program at the University of Southern California School of Architecture and chair emeritus of the advisory group to the Historic Resources Committee of the American Institute of Architects.

BLAIR KAMIN (MED '84) published *The Gates of Harvard Yard* (Princeton Architectural Press, 2016), a richly illustrated guide to the twenty-five gates that enclose the yard. The book, produced in collaboration with Harvard students during a 2012–13 Nieman Foundation Fellowship, investigates the gates, principally designed by McKim, Mead & White.

MARION WEISS ('84) and her firm, Weiss/Manfredi, won numerous awards this year, including the Progressive Architecture (P/A) Award, sponsored by *Architect Magazine*, for the Nelson-Atkins Cultural Arts District Master Plan for Kansas City, and the 2016 Honor Award from the AIA New York chapter for the Novartis Pharmaceuticals Building. Italian magazine *Abitare*'s March issue published a ten-page feature on the firm, highlighting the Brooklyn Botanic Garden Visitor Center; Hunter's Point South Waterfront Park, in Queens, and the Seattle Art Museum

Olympic Sculpture Park—along with an essay by Weiss and Manfredi from their book *Public Natures*.

JEFF MILES ('86) celebrated the opening of his show *Model Cities: Investigations in FAR 10 Urban Density*, in Brooklyn, in May. The work included an analysis of the current market-driven paradigm, as well as investigations into new ecologically based urban forms.

MARY BURNHAM ('87) and her New York City-based firm, Murphy, Burnham and Buttrick Architects, received numerous awards this year, including a national AIA Design Award for the restoration and renovation of St. Patrick's Cathedral, in Manhattan, and two New York City Design Awards, one for St. Patrick's and the other for PS 330, a new public school building in Queens.

RAYMUND RYAN ('87) curator at the Heinz Architectural Center Carnegie Museum of Art curated the exhibition *Building Optimism: Public Space in South America* on exhibit from June 10 to August 22, 2016. It investigated ways that emerging architects and designers are instigating change through design projects in Argentina, Brazil, Chile, Columbia, Peru, and Venezuela.

DUNCAN G. STROIK ('87) was awarded the Arthur Ross Award for Architecture by the Institute for Classical Architecture and Art. His firm, Duncan G. Stroik Architects, is based in South Bend, Indiana.

ANDREW BERMAN (BA '84, MArch '88), of New York City-based Andrew Berman Architects, received the American Academy of Arts and Letters Award in Architecture, given to an American architect whose work is characterized by a strong personal direction. His work was featured in an exhibition with other winners at the academy, in New York City.

DALE COHEN ('89), of the New York City-based firm Dale Cohen Design Studio, was a finalist for the 2016 HC&G Innovation in Design Awards in the interior, kitchen, and bath design categories.

1990s

CHARLES BERGEN (BA '85, MArch '90) celebrated the installation of his public artwork *Dancing Dragons and the Twelve Chinese Zodiac Signs*, in downtown Washington, D.C., on May 1. Last summer, Bergen displayed a retrospective of his most recent work at the Capitol Hill Arts Workshop.

MARC L'ITALIEN ('90) recently took a position at Minneapolis-based Hammel Green and Abrahamson, for which he will run the arts, culture, and education studio in San Francisco. He left San Francisco-based EHDD after twenty-seven years.

WENDY PAUTZ ('91), JOHN CHAU ('93), and STEPHEN VAN DYCK ('04), three of the nine partners of the Seattle-based firm LMN, received the 2016 National AIA Firm Award, the highest honor bestowed upon a firm by the American Institute of Architects. It recognizes a practice that has consistently produced distinguished architecture for at least ten years.

MIRO RIVERA ('91) and his Austin-based firm, Miro Rivera Architects (MRA), won the IDEAS² National Award from the American Institute of Steel Construction for the Vertical House, in Dallas, Texas. After receiving design awards from the AIA Austin chapter and Texas Society of Architects in 2015 for the project Chinmaya Mission, a Hindu temple and education center in Austin, the project has been given Special Mention in the Architizer A+ Awards and an Award of Merit from the Illuminating Engineering Society. MRA's Circuit of the Americas, a motor racing facility outside of Austin, received mention in ArchDaily's new "Top 100" list of the most influential projects in the United States.

DOOJIN HWANG ('93), of Seoul-based Doojin Hwang Architects, recently completed the Won & Won 63.5, a 15-level office tower in Seoul's Gangnam commercial district.

DEVIN O'NEILL ('98) and FAITH ROSE ('98), of Brooklyn-based O'Neill Rose Architects, won the Architizer A+ Award in the "Private House (L 3000-5000 sq ft)" category for their Choy House, in Queens, New York.

2000s

DEE BRIGGS'S ('00) large-scale steel sculptures are on display in the exhibition *Dee Briggs in Foley Square*, in Thomas Paine Park of Foley Square in Lower Manhattan. The three pieces—*3 Rings | 6'1/3" Centre*, *3 Rings | 6'1/3" Lafayette*, and *6 Plates | 5'X10'X.5" Worth*—whose names correspond to the components, dimensions, and names of the adjacent streets, are designed around the idea in symmetry called chirality. Chirality is defined as a three-dimensional object that has no internal plane of symmetry along the x, y, or z axis, which means that the object is different from its reflection. The installation featured as one of the "top summer installations to see" in *Artnet News*, opened May 19 and is on display through March 2017.

GHIORA AHARONI ('01) and his New York City-based studio, Ghiora Aharoni Design Studio, celebrated the Pompidou Center's acquisition of his project *Hyper-Cube* for its permanent collection. *Hyper-Cube C*, one of a series of four unique pieces, will go on permanent display this fall.

CHONGZI CHEN ('01) and his firm, Chongzi Chen Architect, completed a single-family residence in Boston.

MA YANSONG ('02), principal and founder of Beijing-based MAD Architects, was featured in an exclusive interview in *The New York Times* in April, titled "The Architect Ma Yansong Blends East and West." He gave the keynote speech at the 10th World Summit on Innovation and Entrepreneurship, at the United Nations General Assembly, and the keynote presentation at the 46th Annual Los Angeles Architectural Awards. The firm has won numerous awards, including the 2016 WAN Performing Spaces Award for the newly completed Harbin Opera House, in Harbin, China.

NEYRAN TURAN (MED '03) and her San Francisco-based office, NEMESTUDIO, cofounded with Mete Sonmez, was one of six winners of the 2016 Architectural League Prize for their portfolio addressing this year's theme, "(im)permanence." The prizewinners gave public lectures in June, and their work was exhibited at Parsons The New School for Design from June 29 to July 30.

KANU AGRAWAL (MED '04), design principal of the New Delhi-based firm Urbanist, was awarded a second AD50 (India's AD100). Agrawal taught urban design theory at the School of Architecture and Planning's Graduate School of Urban Design, in New Delhi, and participated in a series of workshops on postcolonial spaces in Africa, India, and China, organized this year by Gayatri Chakravarty Spivak.

MARCUS CARTER ('04) and MICHAEL KOKORA ('04), along with Miranda Lee, have started OBJECT TERRITORIES, an architecture, landscape, and urban design practice located in Hong Kong and New York City. They recently won first prize for a development site in the "Elevating Erie" competition, in upstate New York, and design has begun on a new winery and vineyard, near Inner Mongolia, in Ningxia, China.

Damian Zunino ('04) partner with Britt Zunino in the New York-based firm Studio DB was featured in an article in *The New York Times* (January 10, 2016) describing the house they designed in Amenia, New York.

RUSTAM MEHTA ('08) and TAL SCHORI ('10) recently founded GRT Architects, with offices in New York City and Connecticut. Their firm won an AIA Historic Preservation & Adaptive Reuse award for their first project, Fashion Tower, the interior restoration and renovation of an Art Deco-era building, designed by Emery Roth, in Manhattan's Garment District. The firm is currently working on projects ranging in scale from an 800-square-foot artist's studio in Dutchess County to a master plan for a former naval base in Bayonne, New Jersey.

KAREN RIZVI (MED '09) presented a paper on climate change and sustainable architecture in the Middle East-North Africa (MENA) region at the "Anthropology, Weather, and Climate Change" conference, held at the British Museum, in May.

2010s

RAPHAEL DE LA FONTAINE ('15) and ADAM WAGONER ('15) were honored by the AIA Colorado chapter for "Best Unbuilt Architecture Project over 20,000 Square Feet," for their project "New Haven Basilica," at the Annual Young Architects Award Gala.

JEROME W. HAFERD ('10) and K. BRANDT KNAPP ('10), together with artist Jessica Feldman, closed their public architecture and sound installation, *Caesura*, installed at the top of Harlem's Marcus Garvey Park Acropolis, in New York City, this spring.

GREGORY MELITONOV ('10) and his firm, Taller KEN, cofounded with Ines Guzman, was one of six winners of "New Practices New York," a competition run by the AIA New York chapter. The competition was open only to firms founded after 2006, and each firm was evaluated on its ability to leverage multiple aspects of its projects and practices, as well as the architecture profession as a whole. The winners were presented in May in an exhibition at the Center for Architecture, in New York City, and he participated in symposia and lectures at the Cosentino showroom, also in New York City.

BRIAN BUTTERFIELD ('11) has been the senior exhibition designer for the Metropolitan Museum of Art's expansion into Marcel Breuer's Whitney Museum of American Art since December 2014. He designed both the inaugural exhibition *Unfinished: Thoughts Left Visible* and *Diane Arbus: In the Beginning*. Butterfield was also the in-house design manager for the architectural restoration project, working with the Met's head of design, Susan Sellers, and its design department to assist Beyer Blinder Belle Architects.

BRYAN MADDOCK ('14) received a Deborah J. Norden Fund travel grant from the Architectural League of New York for his project "A Serpentine Science: Affonso Eduardo Reidy's Housing Pair." He will travel to Brazil to trace the work and create a visual archive of projects that have been destroyed or left to ruin. He currently works as a project designer for Bjarke Ingels Group (BIG) and will attend University of Cambridge to study architecture and urban studies next year.

APOORVA KHANOLKAR and ISAAC SOUTHWARD ('16) had their 2015 China Studio project, "Migrant Water," selected by a jury for the 2016 AIA Emerging Professionals Exhibit at the AIA National Headquarters in Washington, D.C., on view through September 2016 under the theme "It Takes a Community."

ISAAC SOUTHWARD ('16) exhibited a chair design as part of the student section of the International Contemporary Furniture Fair, in New York City in May. His chair was designed and fabricated at Yale as part of "The Chair" course, taught by Timothy Newton ('07).

CURRENT STUDENTS

CHAD GREENLEE ('17) and LUCAS BOYD ('17) received a 2016 award from *Faith & Form* magazine and the Interfaith Forum on Religion, Art, and Architecture (IFRAA) for their project "Pop-Up Places of Worship." Their winning entry will be published in the Winter 2016 Awards Issue of *Faith & Form* magazine and will also be displayed at the 2017 National Convention of the American Institute of Architects, in Orlando, Florida, in April 2017.



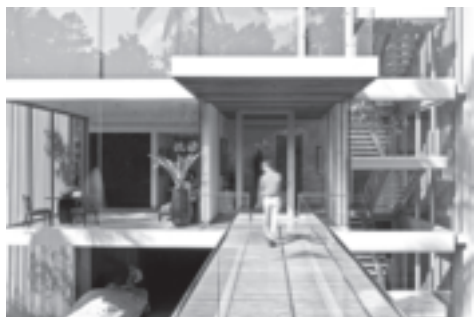
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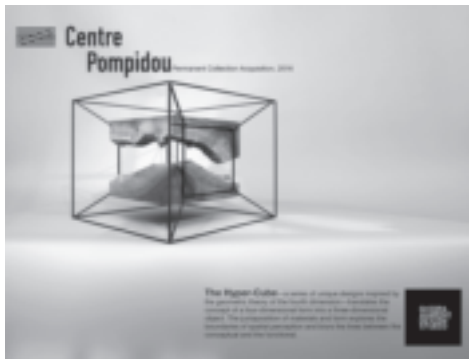
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CLASS REUNIONS

Two classes had well-attended reunions at Yale this year—the class of 1996 and the class of 2006. We gathered some of their news for Constructs.

Class of 1996

PATRICK BELL, of Richmond-based Patrick Bell Design, recently closed an exhibition of graphic, publication, and typography design produced for the University of Virginia (the Fralin Museum), the Virginia Museum of Fine Arts, and the American Museum of Natural History.

JASMINE BENYAMIN is currently assistant professor of architecture and chair of the PhD program at the University of Wisconsin-Milwaukee.

SAM BROWN celebrated five years at Apple Retail Real Estate and Development, where he is currently a senior design manager overseeing store design in the Asia-Pacific region. His projects have included shops at Canton Road, in Hong Kong; Westlake and Hangzhou MixC, in Hangzhou; Paradise Walk and Jiefangbei, in Chongqing; and Holiday Plaza, in Shenzhen.

CHRIS GLAISEK, vice president of planning and design for the Toronto Waterfront, completed the \$150 million transformation of Queens Quay Boulevard, which includes a public promenade and dedicated bike trail.

MICHAEL KOCH celebrated his sixteenth year as principal of his Denver-based firm. The office has been designing new buildings, restaurants, and various remodel projects for mostly younger, first-time business owners. Koch also specializes in parking structures, most recently completing the Marin Heights structure, an 8,500-stall parking solution for State Farm Insurance, in Tempe, Arizona.

JOSEPH C. LAU and his Hong Kong-based firm received numerous awards this year, including first prize in both the Zhengzhou Central China Securities Tower Design competition, and the Guangdong Outstanding Project Reconnaissance Design Awards, for the Library of the Cultural Centre of Baoan District. Ongoing projects include the New Campus Development of Chu Hai College of Higher Education, in Hong Kong.

ALEXANDER F. LEVI and his New York City-based firm, SLO Architecture, have numerous projects underway, including the Bronx River Right-of-Way, the Cross Bronx Waterway, and the Huntington Free Library for the East Bronx History Forum.

ANDREW PAUL WOLFF, project director at Los Angeles-based Michael Maltzan Architecture, led work on a single-family home and the award-winning Start Apartments

MAI WU, senior associate of Apicella + Bunton Architects, continued her work on the comprehensive fit-out for the Beinecke Rare Book and Manuscripts Technical Services Yale Library Preservation Space and the Yale University Library Technical Services and Digital Reformatting and Multimedia Services Department.

Class of 2006

ASHTON ALLAN is an associate principal at STUDIOS Architecture's Washington, D.C., office. His recent projects include Kipp D.C., a college-prep high school, Georgetown University School of Continuing Studies, North Bethesda Market II, USO Warrior and Family Center (Bethesda), USO Family Center (Fort Belvoir), Canal Park Pavilions, and a residential development in Jaipur, India.

MATTHEW BYERS founded the design office PLAAD two years ago in Minneapolis. Its projects include a live-work project under

construction in Jackson, Wyoming, as well as private residences under construction in Wyoming, Minnesota, and Tennessee. Byers teaches architectural design in the School of Architecture at the University of Minnesota.

PAOLO CAMPOS works with Patriquin Architects in New Haven and is currently designing the renovation of a former factory building and a former schoolhouse into affordable housing in Middletown and New London, Connecticut, respectively.

SUNGIK CHO, founding principal of TRU Architects, completed the 2,500-square-meter Cherry House in concrete with a wooden roof with exaggerated eaves. It was published in *Space* and *ArchDaily* web magazines. He is a professor at the Hongik School of Architecture, in South Korea.

EREN CIRACI, with his partner Mevce Ciraci, of Istanbul-based Fields Studio, currently has two factories under construction in Istanbul. They have also designed a 6,000-square-foot split-level apartment, three perfume bottles for the Vakkio fashion brand, and furniture for the Turkish pavilion in the Milan Expo 2015. They participated in the Antalya Architecture Biennale and both teach at Istanbul Bilgi University School of Architecture.

NAOMI DARLING, of Naomi Darling Architecture, is designing the Nitobe Memorial Hall, in Sapporo, Japan, to honor the life and legacy of Inazo and Mary Nitobe; a park in Old Saybrook, Connecticut; and several residential projects. She is an assistant professor of sustainable architecture at the western Massachusetts Five College collaborative. She received a Whiting Grant for travel to Finland to research the intersection of culture, climate, and materiality.

MARK DAVIS and CLARISSE LABRO, with their Paris-based firm Labro Davis, completed a 5,000-square-foot house in Portugal this spring and the renovation of the Musée Cristal for Baccarat, in France, last year. They are currently working on the renovation of a 29-room hotel in northern France and a house renovation and extension in the Luberon. Clarisse teaches at Parsons Paris and STRATE École de Design.

MELANIE DOMINO is a process-improvement engineer in knowledge management at General Dynamics. She will become a certified Lean Six Sigma Black Belt this year.

MICHAEL GROGAN, of Michael Grogan Architecture, is a lecturer and studio instructor at Northeastern University School of Architecture. His recent projects include a restaurant, in Needham, and an office and a single-family house, both in Newton, Massachusetts.

JULIA MCCARTHY LEEMING, with her firm Julia M. Leeming Architect, has recently completed house renovations in Stonington, Connecticut.

MAYUR MEHTA is working at Snøhetta on projects such as the Times Square Reconstruction; the Museum of Environmental Sciences, in Guadalajara, Mexico; and the Far Rockaway Library, in Queens, New York.

FRED SCHARMEN'S Working Group on Adaptive Systems focuses on collaborations with people from other disciplines to create projects at different scales in the city. He is an assistant professor at Morgan State University's School of Architecture and Planning. His speculative utopian project, the Nonhuman Autonomous Space Agency, was published on the websites *SuckerPUNCH Daily*, *Baltimore City Paper*, and *Space Reporter*, among others, and was the subject of a workshop at the Pratt Institute.

GRAY SHEALY is executive director and assistant professor of the master's in Hospitality Management program at Georgetown University.

1. Andrew Berman Architect, Islesboro Residence, Islesboro, Maine, 2014. Photograph by © Michael Moran / OTTO.
2. Jerome W Haferd, K. Brandt Knapp, and Jessica Feldman, *caesura*, Marcus Garvey Park, Harlem, 2015.
3. Lucas Boyd and Chad Greenlee, Pop-Up Place of Worship, Yale School of Architecture: Religion and Modern Architecture, 2016.
4. Miró Rivera Architects, Vertical House, Dallas, Texas, 2016.

5. Isaac Southard, 19 Lines Chair, International Contemporary Furniture Fair, New York City, 2016
6. Stuart Wrede, Ur Monument III, Amos Anderson Art Museum, 2016. Photograph by Stella Ojala.
7. Murphy Burnham & Buttrick Architects, St. Patrick's Cathedral, New York City, 2015.
8. Ghioria Aharoni Design Studio, *The Hyper-Cube*, Centre Pompidou Permanent Collection, 2016.

9. Sungik Cho, TRU Architects, Cherry Blossom House, Jonchun, South Korea, 2014.
10. Dee Briggs in *Foley Square*, New York, on exhibition from May 17, 2016 through March 2017. Photograph by Albert Vecerka.
11. MET Breuer, new ticketing desk and Dynamic Display Wall, photograph courtesy of The Metropolitan Museum of Art, © 2016.

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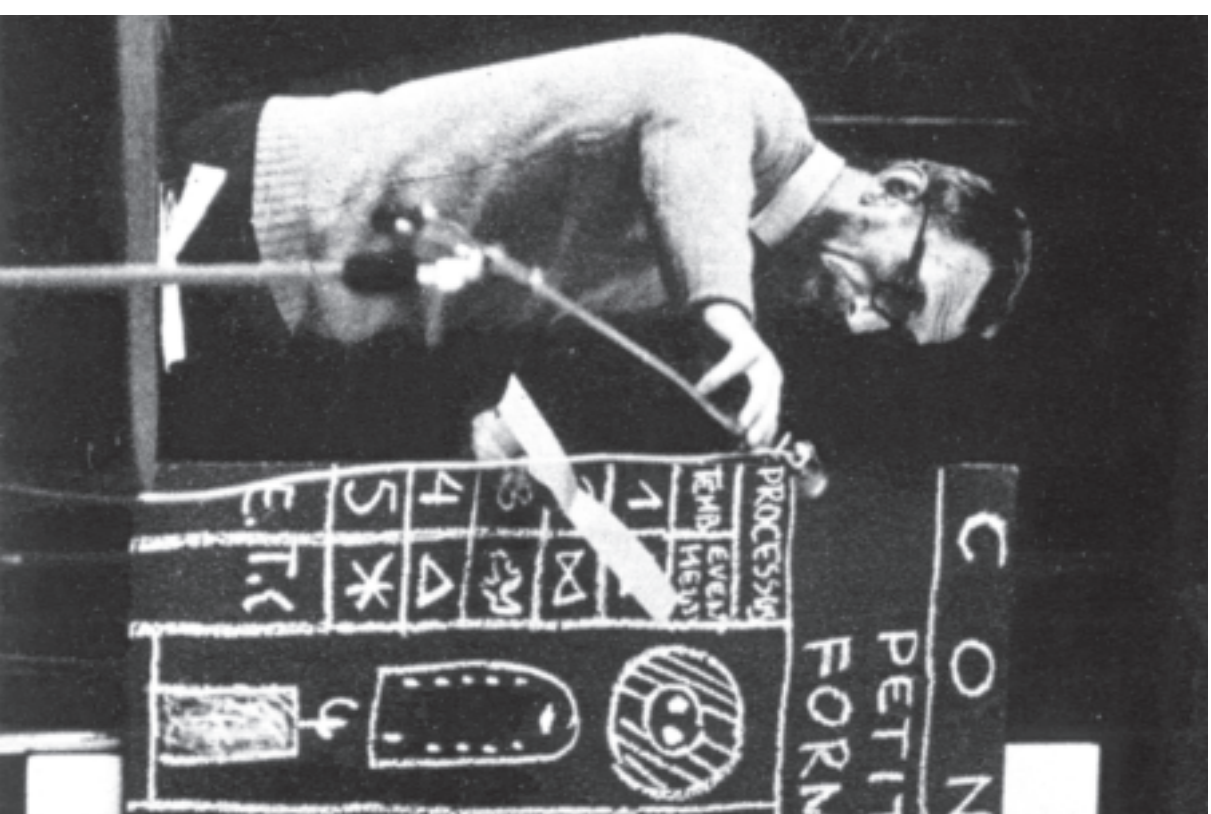
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FALL 2016



Oskar Hansen at the ALCA Congress in Wrocław, photograph by S. Stepieniewski, 1975, courtesy Igor Hansen and the Warsaw Academy of Fine Arts Museum

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