CONSTRUCTS

SPRING 2018

Letter from the Dean, Deborah Berke

Dear Yale School of Architecture graduates, students, and friends:

Warm greetings for a healthy, happy, and fulfilling 2018. The school is active and busy as we begin the spring semester. Tony Vidler has returned as the Vincent Scully Visiting Professor in the History of Architecture and Jesse LeCavalier has joined us as the Daniel Rose ’51 Visiting Assistant Professor of Urbanism.

The students in the master’s of architecture program have begun work in their advanced studios and will be traveling during the week of February 12. Pier Vittorio Aureli, Tatiana Bilbao, Julie Eizenberg, Steven Harris, Elizabeth Moule, Alan Ricks, Hildigunnur Sverrisdóttir, Róisín Heneghan and Shih-Fu Peng, and Florencia Pita and Jackilin Hah Bloom will lead their students through the process of developing solutions for complex design issues in places ranging from Rome to Rwanda, southern California, Iceland and Mexico.

We look forward to the opening of *The Drawing Show*, an exhibition organized by Los Angeles’ Architecture and Design Museum that features the work of Sophie Lauriault, Thom Mayne, Michael Young, and David Freeland and Brennan Buck, among others. It will be on display in the Architecture Gallery from February 22 through May 5, and then the end-of-year exhibition will be installed to celebrate student work, particularly projects produced by the class of 2018. Our students also curated their first exhibition, *Neck of the Moon*, of the work of the architecture research firm Design Earth. And later this spring we will launch our new website—stay tuned!

The Wall Street Journal named last year’s Jim Vlock First Year Building Project—a two-unit house on Adeline Street in New Haven—as one of the four best buildings of 2017, capping off the fiftieth anniversary of this innovative program at Yale. Another fiftieth anniversary being celebrated this year: the activism and change brought about by the unrest of 1968. To mark the occasion, associate professor Eeva-Liisa Pelkonen is teaching a seminar with Craig Buckley, assistant professor in the history of art, and Kevin Repp, curator at the Beinecke Library, that will examine the architectural, artistic, and design legacy of 1968 and culminate in a student competition to design a successor to Claes Oldenburg’s sculpture *Lipstick (Ascending) on Caterpillar Tracks,* installed on Beinecke Plaza in 1969.

Yale School of Architecture’s abundant resources are beneficial far beyond graduation. The career development program sponsors workshops, lectures, on-campus recruiting events, and online resources to assist students and graduates preparing for post-Yale professional opportunities. Last year’s career fair had record attendance, and more than forty firms participated. I encourage recent graduates seeking employment information and alumni in search of new staff to contact Rosalie Bernardi in the office of Career Development & Undergraduate Studies.

Increasing financial aid continues to be one of our highest priorities, and I thank all of you who gave in 2017. I am particularly excited to announce a new annual scholarship established in memory of Austin Kelly (’93), founding principal of XTEN Architecture. His mother, Judith Paine McBrien (MBA ’83), and family have endowed the Austin Kelly Scholarship Fund. This meaningful remembrance coincides with the twenty-fifth reunion year of Kelly’s graduating class.

Warm regards,
Deborah Berke, Dean

Spring 2018 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.

JAN 11 Paul Rudolph Lecture
RÓISÍN HENEGHAN and SHIH-FU PENG
Louis I. Kahn Visiting Professors
“Calibration”

JAN 18 DAVID BENJAMIN
“Now We See Now”

JAN 25 Sonia Schimberg Honorary Lecture
JANE RENDELL
“Home/Work Displacements”
Keynote address for the symposium “Rebuilding Architecture”

JAN 26 EYAL and INES WEIZMAN
“Documentary Architecture”
Keynote address for the symposium “Rebuilding Architecture”

FEB 1 FLORENCIA PITA and JACKILIN HAH BLOOM
Louis I. Kahn Visiting Assistant Professors
“Easy Work”

FEB 5 Eero Saarinen Lecture
JUSTIN GARRETT MOORE
“Urban Fields and Design Tools”

FEB 26 Gordon H. Smith Lecture
JULIE EIZENBERG
William Henry Bishop Visiting Professor
“Urban Hallucinations”

MAR 29 Timothy Egan Lenahan Memorial Lecture
LUIS CALLEJAS
“Images of Many Natures”

APR 5 ALAN RICKS
William B. and Charlotte Shepherd Davenport Professor
“Justice Is Beauty”

APR 12 CRAIG BUCKLEY
“Graphic Assembly”

APR 16 David W. Roth and Howard H. Symonds Lecture
LIAM YOUNG
“City Everywhere: Stories from the Post-Anthropocene”

The School of Architecture spring lecture series is supported in part by the Gordon H. Smith Lectureship Fund, the Timothy Egan Lenahan Memorial Lectureship Fund, the David W. Roth and Howard H. Symonds Lectureship Fund, the Paul Rudolph Lectureship Fund, and the Eero Saarinen Visiting Professorship Fund. Hastings Hall is equipped with assisted-hearing devices for guests using hearing aids that have a “T” coil.

SYMPOSIUMS

J. Irwin Miller Symposium
“Rebuilding Architecture”
Thursday–Saturday, January 25–27, 2018
Hastings Hall (basement floor)

Convened by professor Peggy Deamer, this symposium will explore areas that affect the construction of architecture’s discipline and profession—the academy, history/theory, practice, and media/representation—in order to structurally rethink and rebuild architecture. The speakers—comprising theorists, practitioners, journalists, and historians of both American and European backgrounds—will analyze and debate our current and hoped-for architectural future.

JAN 25 Sonia Schimberg Honorary Lecture
Keynote Address
JANE RENDELL
“Home/Work Displacements”

JAN 26 Keynote Address
EYAL and INES WEIZMAN
“Documentary Architecture”

Pier Vittorio Aureli, Keller Easterling, Will Hunter, Tahl Kaminer, Jonathan Massey, Fredrik Nilsson, Joan Ockman, Manuel Shvartzberg Carrió, Douglas Spencer, Jeremy Till

JAN 27 Assemble, Phillip Bernstein, Reinier de Graaf, Eva Hagberg Fisher, Eva Franch i Gilabert, Andrés Jaque, Indy Johar, Michael Kimmelman, Nancy Levinson, Cathleen McGuigan, Pierce Reynoldson, Chris Stewart, Ian Volner

“Noncompliant Bodies:
Social Equity and Public Space”
Friday–Saturday, April 6–7, 2018
Hastings Hall (basement floor)

Designers of the built environment tend to overlook or actively exclude persons who fall outside white, male, heterosexual, able-bodied norms. This symposium, convened by Joel Sanders, will assemble a cross-disciplinary group of designers, scholars, and professionals to explore the relationship between architecture and the demands for social justice voiced by people who have been marginalized and oppressed on the basis of race, gender, or disability.

APR 6 Sheila Cavanagh, Alison Kafer, Terry Kogan, Barbara Penner, Joel Sanders, Susan Stryker

APR 7 Elijah Anderson, Paisley Currah, Keller Easterling, Tom Finkelpearl, Mario Gooden, Clare Sears, Rashad Shabazz, Chase Strangio, Jennifer Tyburczy, Deanna Van Buren, Mabel Wilson

“Rebuilding Architecture” is generously supported by the J. Irwin Miller Endowment Fund.

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.

Vertical Cities
November 27, 2017–February 3, 2018

Today’s biggest cities are growing not only out but also up, as ever-taller buildings pull the spaces of urban life indoors. This exhibition, curated and designed by Marjoleine Molenaar and Harry Hoek, of M&H, features 1:1000 scale models of the world’s tallest and most famous skyscrapers.

Drawing Show
February 22–May 5, 2018

Drawings are among architects’ most fundamental means of communicating ideas, intention, and vision in the service of designing and describing the built environment. This exhibition displays works by twenty-two practicing architects that both illustrate an architectural idea and challenge the conventions of architectural representation. It is organized by the Architecture and Design Museum in Los Angeles and curated by Dora Epstein Jones and Deborah Garcia.

Drawing Show is supported in part by Olson Visual. 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, the Rutherford Trowbridge Memorial Fund, the Fred Koetter Exhibitions Fund, and the School of Architecture Exhibitions Fund.

Year-End Exhibition of Student Work
May 20–August 11, 2018

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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Cover image:
MASS Architects, Butaro Cancer Center, Rwanda, 2013. Photograph by Iwan Baan.

Alan Ricks

The Spring 2018 Davenport Visiting Professor, ALAN RICKS won a National Design Award at the Cooper Hewitt. Here, he discusses his current work with *Constructs* editor Nina Rappaport. He will deliver the lecture “Justice is Beauty” on April 5, 2018.

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1. MASS, Partners In Health, and the Rwanda Ministry of Health, Butaro Cancer Center of Excellence, 2012. Photograph by Iwan Baan.
2. MASS, Rwandan Ministry of Health, Nyarugenge District Hospital in Kigali, Rwanda, under construction. Photograph by Iwan Baan.
3. MASS, GHESKIO, Tuberculosis facility, Haiti, 2016. Photograph by Iwan Baan.

NINA RAPPAPORT: How did you and Michael Murphy come up with the idea, while studying together at Harvard, for the nonprofit architecture firm that became MASS? What led you in that direction so early on versus the norm of working for a firm and maybe doing some pro bono work on the side. How have you kept it going as a full-time firm?

ALAN RICKS: In some ways it was kind of organic. We started out with one project as a volunteer effort, together with a few classmates, and some of them still work with MASS today. I think we were all wrestling with what we wanted to get out of architecture. When I arrived at school I was disheartened to see how disconnected the teaching of architecture was from real-world issues. When we met Paul Farmer, the founder of Partners in Health, we learned that this hero of social justice with a giant Rolodex had never had architects approach him about working for the organization. So we started volunteering and were eventually invited to Rwanda to build the Butaro District Hospital, which was finished six months after I graduated. In many ways our practice was modeled on a question: What would an architecture that reflects Partners in Health’s version of medicine look like?

NR: How is MASS different from other community design groups, such as Habitat for Humanity or academic projects that work with communities, such as Rural Studio or even Yale’s Building Project?

AR: Our ambition is not to go to scale and build every hospital in Africa, but rather to design innovative projects that can serve as proof of concept. We want to continue testing how design can have an impact and then invite others into this tent to replicate it. We also want the best designers to come and work with us, making this their career rather than working merely as volunteers. We studied the market and saw a missing front and back end of the work—the deep engagement with the community and research required to have an impact. The nonprofit model allows us to tap different revenues. At the front end, we find visionary groups or people who have an idea of how design can help them accomplish something, but they’ve probably never constructed a building before. We use philanthropy to help them come to an idea that, once it is validated, we can raise money to cover our costs. Then we write grants to do research work and create metrics to evaluate the architecture.

NR: How do you learn about a country in which you will work so that you’re not just parachuting in? How does your work continue as bottom-up projects with community partners versus top-down projects?

AR: There are two things we do. One is that we go and stay where we are going to work. We have had an office in Rwanda for ten years, and we have forty employees there, most of them Rwandan. When we go to a new place we send a team in for months during the pre-design stage to find local resources and craftsmen, experts, and community leaders. We also form partnerships. We didn’t go to Haiti saying, “We want to go to Haiti.” A thirty-year-old Haitian health-care organization reached out to us. They started the first AIDS clinic in the world and have long-standing relationships with the communities they serve, so there is trust built in. We don’t invent these projects.

NR: Once you are more established in a country, do you seek out other projects there?

AR: We have forty active projects at any given time, and they come to us in different ways, some organically and others as the result of RFPs. We decide what we want to do as a collective. We organize an office retreat twice a year, one in the United States and one in Rwanda, and we talk about what the issues are and where we can have the most impact. We crowd-source ideas from the team for the highest impact. Global health is a small world, so we got from Rwanda to Liberia and from Liberia to Haiti through a network of medical practitioners that referred us.

NR: How did you gain expertise in health care that is different from that of the normative hospital architect? What new standards did you develop?

AR: We have spent a long time researching and working with doctors who have largely understood the issues but haven’t necessarily thought that architecture can be a solution. We recovered principles that Florence Nightingale learned that are as relevant today as they were during the Crimean War. But medical architecture in the United States has become so technocratic that we’ve forgotten those first principles. Alvar Aalto’s Finnish sanatorium helped to reduce the risk of airborne nosocomial disease transmission through natural ventilation of both air and light. What if we had a hospital without any hallways? What if we had natural ventilation? Not only would the space perform well, but it would also be resilient in case of irregular electricity access: it would be designed for failure.

NR : How do you raise funds and organize the project allocations?

AR: We raise about $2 million a year with what we call our Catalyst Fund. When we have an organization or other potential client with a project, we vote on it as a leadership team and decide if it has legs. And then we donate services to do concept design work, budgets, a timeline, and a pitch. Those elements are used to unlock the money needed to actually build. Donations taper off toward CDs as the partner shows they are able to raise the money to build, and then grants support the research work outside of the project. It is about a fifty-fifty split between fees and grants. The first hospital in Rwanda was built with 25,000 donated hours. That served as the proof of concept, and the last two hospitals were built for fees.

NR: One of your missions is similar to the adage “good design is good business” in terms of the value of design. How have you used design differently in low-budget projects to promote your idea that “justice is beauty”—that all people have a right to beauty, even the underserved?

AR: Often the attitude is, “We just need the bare minimum.” But we reject the idea that one person should get the bare minimum and another deserves something better. That doesn’t mean it has to be expensive. Our hospital in Rwanda is cheaper than other hospitals the government has built because we’re unlocking the potential of certain resources, such as local labor. The equitable cost of labor is low compared to the U.S., so we prioritize labor-intensive practices versus importing expensive goods. But we have to show that good design delivers on the core mission of our partner. It is quantifiable: reducing infections, making recovery times faster, and increasing staff retention. We think about impact in terms of four E’s—economic, environmental, educational, and emotional. “Economic” keeps the most money there. “Environmental” takes into account the embodied carbon of a building and its supply chain. “Educational” is how we leverage big projects over long periods of time to invest in capacity-building from the scale of the mason to the engineers and the architects trained during that process. “Emotional” is probably the fuzziest as it lies in the value of beauty and the sense of ownership engendered by having something of quality. And when people love something, when they believe it’s beautiful and thus something they want to maintain, they will sustain it.

NR: You use local craftspeople to build so many of your projects, harnessing what they can do, which engenders pride in what they have built. Is there a recent project that demonstrates this expansion of construction and trade skills?

AR: We are designing the Rwanda Institute for Conservation Agriculture, a university that will train the next generation of farmers. In a country where the population will double by 2050, the landscape is almost entirely deforested. We are demonstrating building practices that can be replicated with a few different tactics. One is rammed earth and stabilized earth blocks, which are unfired to minimize the carbon impact and meet seismic standards. We are also looking at timber construction, which is very uncommon in Rwanda because of the extent of deforestation. We are working with the first certified timber business and will build manufacturing capacity to create 300,000 square feet of buildings on the campus.

NR: What is your approach to the design of such a large-scale project? Is it similar to your other projects?

AR: Yes, it will be organized similarly to two other university projects in Rwanda. We start with an exercise called the “impact design method,” a workshop to define the mission of the project with the various stakeholders. The next step is to define the single metric that we could, at least theoretically, measure that would indicate whether we have succeeded or failed. Then, we use that as a way to evaluate every decision. Is this helping or preventing us from achieving the mission? The last step is to assess the systemic impact. What behavior change can we accomplish? How could this project transcend its own mission in terms of how the buildings are made, the construction process, the code, the standards, the policies—that is, beyond the building?

NR: What was one of your most challenging projects, where you had to adjust your working method? How do you create new models to support your work?

AR: In 2009, when I went to Liberia for the first time to work on a hospital master plan, we visited a new clinic with folks from the ministry. I realized that just doing a master plan wasn’t going to work because there was a disconnect between the design and how things were implemented. A British architect designed the clinic with some principles we liked—open-air waiting rooms, single-loaded corridors, natural ventilation—but it wasn’t built the way it had been drawn. Later, we worked with the government to create national standards and a ten-year policy for infrastructure that prescribed not only design protocols but also process, including integrity and design principles. After that project we designed a hospital, but then Ebola arrived and there was no funding, so we sent somebody there for a year to help raise $15 million. Eight years later the project is under construction, following a process of creating policy and standards, and the World Bank is funding it.

NR: Do you think you can make an impact in hospital design in the United States as well, even though it is so bureaucratic?

AR: We have finished this fantastic research project with the Ariadne Lab, which is run by surgeon and writer Atul Gawande, who makes medicine accessible to people outside the industry. We worked with Neil Shaw, who had a theory that the design of the birth-and-delivery floor might affect C-section rates. So we collaborated on a study and found that there is a wide range of C-section rates between facilities, and there may be spatial correlations. We’re working to develop a second phase of the study that will expand to include an entire state’s system.

NR : Are you working on other projects in the United States that apply community-based insight?

AR: We are working with a number of artists and designers to support Bryn Stevenson and the Equal Justice Initiative in building the National Memorial for Peace and Justice, in Montgomery, Alabama. We started the Hudson Valley Design Lab, in Poughkeepsie, New York, to help re-connect and revitalize the isolated central part of the city. We are also designing a 150-unit affordable-housing project in Boston. And we are working with native communities in different parts of the U.S., including in Louisiana and North Dakota.

NR: How do you think architecture’s consciousness about the four E’s will change?

AR: What should change is how we give away free time and who the work serves. What impact did the 5,000 design entries for the Guggenheim Helsinki have, for example? What if we spend that time finding community organizations that could benefit from the same type of pro bono effort and directing the great talent and hard work to a cause?

NR: What are you focusing on in your Yale studio?

AR: We are looking at the future of the African university. The students will go to Rwanda and meet people at the African Leadership University, which is disrupting higher education. Then, they could think about what kind of building this constructive change requires.

Hildigunnur Sverrisdóttir

HILDIGUNNUR SVERRISDÓTTIR is the Spring 2018 Eero Saarinen Visiting Professor.

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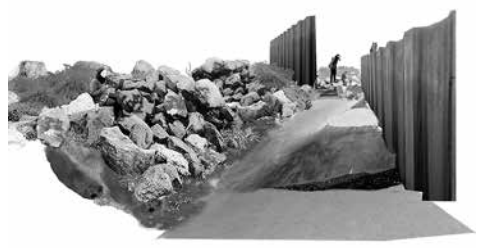

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1. Hildigunnur Sverrisdottir, Vigdís Finnbogadóttir's House of Languages, UNESCO building at University of Iceland, competition entry, 2016.
2. Bær, an Icelandic Turf House.
3. Hildigunnur Sverrisdottir, winning competition entry for a memorial for women's work contribution at the Reykjavík Harbour, 2017.

NINA RAPPAPORT: How did you become interested in architecture and theory related to issues in Iceland?

HILDIGUNNUR SVERRISDÓTTIR: Like most people of my generation I was educated abroad, in France and Copenhagen, which colored my outlook. I'm trained as a "normal" architect, but at school I was already inclined toward social-political structures on the one hand and phenomenology and ontology on the other. I've always worked to try and understand these two scales that architecture embraces or incorporates in its material outcome. I also had the opportunity to participate in competitions on collaborative projects that were successful enough to be built.

NR: How would you describe the architecture climate in Iceland today? What is the trajectory of contemporary design and the major shifts related to the country's economic growth, especially in terms of tourism?

HS: We had two major leaps during the twentieth century. The industrialization of Europe over the course of a couple hundred years happened here during a couple of decades, from the 1930s to the 1950s. At the beginning of the twentieth century most of us were living in turf houses in the countryside. Around our independence from the Danes, in 1918, architects were educated in Germany and Scandinavia, reflected in a socialist attitude and a typical Scandinavian way of thinking for the new nation-state. When Iceland opened up its markets in the 1990s until 2005, we experienced the second leap; our neoliberal shift was reflected in our architecture. Icelandic people thought of themselves as some kind of new trailblazers of the economic world, which was demonstrated in the way we built and thought about architecture. Now we are experiencing the third leap, with tourism. We are experiencing a huge transformation of our center, only comparable to the World War II transformation of cities. It is featured in the exhibition, *What's Going On?,* which I co-curated. The number of tourists has exploded since the 2008 crash, and we have had problems building infrastructures to accommodate the influx. Reykjavik has been transformed from an economic center, which most of us find quite funny, to a hotel town. They are building hotels almost everywhere, so the center of town is slowly becoming an Airbnb land, pushing inhabitants farther out to the suburbs. This is happening without much criticism or self-reflection. There is a small group of Icelandic architects who have turned their focus on trying to use tools of architecture to explain how things have happened and come up with ways to visualize how we might respond.

NR: Do you feel there is a need for economic and design controls for the tourism industry? Do you have design preservation commissions working to safeguard the historic fabric, or is everyone on board with unfettered economic development?

HS: The government has been reluctant to regulate the tourist invasion. On the whole, people are happy that, all of the sudden, the main street has been able to sustain restaurants for more than a year at a time. Icelanders are divided, basically, into two camps, one celebrating this huge revolution and the other more skeptical of the speed of change. We have a local preservation committee, but our buildings are rarely more than seventy years old.

NR: Preserving them means preserving examples of Modern architecture and potential to work with advocacy groups such as Docomomo.

HS: In fact, just last week it was announced that a beautiful Modernist bank would be demolished—it was. We had a "happening" there to draw people's attention to the fact that, even though these were not historically important buildings according to the preservation committee, they are functioning buildings that form a key part of the urban tissue. We don't have a market to mass-produce housing, and since everything has to be imported and made in situ, it probably doesn't pay for the contractors to revitalize or repurpose houses. It's actually cheaper to demolish them and start anew. Importing cheap labor from other places to repurpose something that is functioning perfectly is another ethical question. Groups have protested against demolishing old buildings over the years, but protests have not happened lately. The tiny size of the population, in a geographically big country, is always challenging.

NR: What intrigues you theoretically about Iceland in terms of both the built and social spheres? Where are you seeing conflicts in architecture culture, especially in sites such as the former NATO area or the hospital?

HS: We are a very young sovereign society but have lived on this land for a thousand years, and things have been evolving at an extreme pace since our independence only a century ago. People working in the theoretical realm have been more preoccupied with trying to recite history without much criticism. Institutions have played a major role. The American base was a huge influence on the local economy. When it closed about ten years ago, a number of vacant buildings were left behind. I have collaborated with artists and theoreticians about the scale of the Navy's social influence because there has always been a clash between the military influence and the economic and cultural influence, even in the physical space of the Naval complex. It seems very strange for local institutions and residents to find ways to utilize it.

NR: How are new projects implemented and built?

HS: We are trying to negotiate for the construction of a university hospital downtown at a scale that exceeds our current abilities. The hospital has been designed three or four times, but every time it fails to be completed. My criticism has been that we're probably trying to borrow concepts from other places instead of understanding the local abilities and scope of availability of both money and labor. We also built a huge concert hall—designed by Danish architect Henning Larsen—without realizing a scale that is more locally appropriate in terms of money as well as usage and construction. There is a leap of scale between how we usually conduct our lives and these institutions. There is probably a tendency to think in these large scales because we are a small community that wants to feel bigger as a nation among nations.

NR: It's as though your infrastructure is that of a developing nation yet you want to compete with the likes of Scandinavia, Europe, and America. How do you think Iceland could participate in the global economy without destroying its culture?

HS: Exactly. Iceland is situated strategically between east and west but was a Danish colony just under a hundred years ago. Although we do not consider ourselves indigenous people, we are still a nation that has been forced to live with the land for hundreds of years and its humongous and sublime, yet extremely threatening forces of nature that still affect what we do. I organized an international architecture studio about the fjords, but then we had a volcanic eruption that changed everything. Even today we are so vulnerable to the forces of nature. Although we are considered a Nordic country, our culture is very Americanized. The first TV station here was American; we called it "The Yankee." We always have this reflection of east and west in our politics and social life, which is then made visible in our architecture and planning.

NR: How do you relate the significance of vernacular architecture, such as the turf house, to the design and anthropology of living in contemporary Iceland?

HS: In the beginning of the twentieth century we had about 100,000 turf buildings in constellations of five, and now there are only twenty good examples of these constellations left. Every function had a separate building constructed around a central living structure, arranged like a village—we have the same word for "village," *baer*. I am collaborating with artists and theoreticians on a project that looks at this phenomenon from a different point of view than that of the archaeologist. This has resulted in an international summer school called Archaism, Amnesia and Anarchy in/of Architecture. The aesthetics of the buildings are refined, even though they seem rustic because of limited access to building materials. The elegant timber structures were built out of driftwood from shipwrecks. They dug them halfway into the ground, beneath the freezing line, which is extremely clever because we live in the tundra belt, so even during the winter it freezes and thaws over time. In light of earthquakes and natural disasters, you could build elegant structures by removing the flesh from the land. You could build something that is anarchistic, in the sense that there would not be the top-down way of doing things, and you could just make the houses smaller when you had bad times and expand them in good times.

NR : How did they work socially in terms of the village structure?

HS: Because there are one or two Icelanders per square kilometer—and there were even fewer earlier—these houses were scattered across kilometers of land. There were no road systems, hotels, or services along the way, so people traveled through your property. We can reconsider and learn from the social structures and the infrastructures as well as the way we understand and apply material and structural elements within that context.

NR: Do people want to build new versions of the turf house, or is it not yet an interest?

HS: There has been an awakening, and many of the luxurious houses in the countryside have elements taken from the turf house, some of them merely ornamental. People have been trying to understand how you can work with wool and local materials for insulation, because we usually rely on foreign materials. We don't have trees, and the stone is too porous, so you have to find some other kind of sheathing or covering. And we simply don't have the manpower to go up on the mountains and cut the stone. People are experimenting with local materials now, but we have to learn more about the abstract qualities.

NR: Do people appreciate the national parks and landscapes?

HS: Well, yes and no. You have to remember that our national parks look like deserts, and the people of Iceland think of Switzerland and Germany as real nature. It is the tourists, or "guests," who see the sublime depth—in a way, it is a sense of Deleuzian "smooth striation," the optic and orientation in a constant shift with the haptic and diffuse. Instead of seeing that as an asset, we refer to Europe of fifty years ago—Nietzsche just killed God for context. So we haven't even gotten into the Postmodern discourse, which is quite painful sometimes.

NR: What is your latest project for the installation in the harbor?

HS: I am lucky to be collaborating with the archaeologist Gísli Pálsson and the artist Hulda Rós Guðnadóttir on a 40-meter-long installation, *Tides,* on the harbor in memory of the contributions of working women. We are using driftwood and the notion of nomadism, referring to both the material and how people have been drifting to Iceland. Instead of using steel sheets to stave off the ocean, we are using them to cut through the man-made harbor and make an imaginary jetty. We are writing an analysis of how people do not necessarily go the way you presume they will go. At the bottom there will be a sheet of sand and the tidewater, reflecting the more abstract time of the earth, the tides, and the moon, as well as nomadism and the interlacing of species.

NR: What are you teaching now, and what has been your involvement with the academy?

HS: For the past decade I've been lucky enough to influence the pedagogical structure of the school. My generation was forced to study abroad since there was no architecture education here back then, and that has brought back teachers who studied at the major universities of the Western world. I have always tried to engage the students in a more theoretical and critical way of thinking because the lower education in Iceland is still very Modernist. We only have BA programs and then students go abroad, so we have to teach them conceptualization and abstraction in architecture.

NR: What are you focusing on in your Yale studio?

HS: Iceland is a very interesting laboratory in terms of both its beautiful nature and difficult heritage, so it will be interesting to dig into these local conflicts in terms of their relevancy to many other places. We are looking into multispecies and multitemporal elements and the social structures within the material structures.

Florencia Pita & Jackilin Bloom

FLORENCIA PITA and JACKILIN BLOOM are the Spring 2018 Louis I. Kahn Visiting Assistant Professors. They will give the lecture “Easy Work” on February 1, 2018. They are teaching an advanced studio on the topic of new Los Angeles office spaces.

NINA RAPPAPORT: Your practice is very speculative, yet also very rigorous, formal, graphic, and focused on lines and curves as well as ideas of tracing and layering. How does your work process inspire and influence your forms? What is your interest in the figurative?

FLORENCIA PITA: We aim to be a practice of ideas and a practice of buildings. We are trying to be very specific about how we work on every project, assuming that they will get built. We have a focus on the figurative curve, and we use it in design and certain matters of form.

JACKILIN BLOOM: When we started together, working through the figurative curve was a generative point of departure to establish and process our own thinking and sensibilities of figure and form.

NR: How did you decide to leave Greg Lynn’s office, and what was it like starting your own practice together?

FP: I was at Greg’s for five years and Jacki was there about ten. We developed shared sensibilities and ideas while we were there. Our work’s connection to Greg’s work may not be readily apparent, but there are a lot of things he initiated. Greg is very much an inventor. We tried to narrow down the problems we wanted to work on and really question them.

NR: One focus of your practice is color, which is rare among architects these days. How did you rediscover color as an essential element of architecture, extracting ideas of color theory from Albers to Pantone and Pop art?

FP: Indeed, when we started there was not much emphasis on color; there was only a lot of white and black with some splashes of paint. Now, at least in academia, we see the whole world of color. We’re art junkies and feel a connection with multigenerational artists who have similar conflicts with the relationship between the analog and the digital. Art owns color much more than architecture, so we look at how contemporary artists deal with materials, patterns, color, texture, and so on. In a way, we find or match the effect within architecture. We’ve look at color as a way to challenge materials, as artists did in the 1960s and ’70s.

NR: Some of your form-and-color combinations are Post-Modern, and some of your formal characteristics are close to the work of Robert Venturi and Charles Moore, but separate from your digital approach. The curves in your Ikea chair project, for example, are reminiscent of Venturi’s furniture, and your tracing projects recall his Benjamin Franklin house in Philadelphia. Do you place your work within the trajectory of Post-Modernism or contemporary ideas about postmodernism, such as the projects of FAT, as well as the digital?

JB: There is definitely a visual alignment, but our process is more recursive: there’s a lot of sampling at the beginning, but it is very disciplined and selective. The design will get reconfigured in several steps. It is almost impossible to trace back where the original curves or geometries begin. I would say that is the difference between pure image-making and symbol-making. It’s more about producing a multiple reading of the origins of these geometries.

FP: Of course we look at that work. The issue of graphics, from *Learning from Las Vegas* to *Complexity and Contradiction,* is important to us. Although we start with lines that form a signature, we end up with lines that are more abstract. We question the curves themselves. In the New Zocalo, for the Venice Biennale, the references start to dissolve and the curve takes on a new form.

NR: You could say that your work is more about process than that of the Post-Modernists—you are finding form through your process, not the other way around.

JB: I think that’s a good way to put it.

NR: How do you form the rules, or rigor, around your design of curves?

JB: We look closely at the specifics of each project. Proportion, composition, and scale are all issues that we consider for each project, and it’s important that the curves and geometries establish a new datum or reference to dictate scale, proportion, and space.

NR: Do you know in advance what the results will be like?

JB: Usually we start off not knowing. But we go back and forth between form-finding and form-making and establish a project’s overall composition and scale based on an instance of that process. In our competition entry for the Harvey Milk Plaza, called “Shaped Plaza,” in addition to designing a color-infused flat ground surface, we outlined a space-frame around the plaza that was generated from the scale of the surrounding buildings and contextual datum lines.

FP: Similarly, in the 2016 Venice Biennale project, there’s a blur between what the graphic is doing with color and texture, what the volumes are doing in terms of mass, and what the lines are doing. We discovered that we could have mass, flatness, and the in-between, which is this lattice or curve. It is a space between the public and the private realms of the building. We envisioned the color to be a combination of nature and natural material building.

NR: How do you integrate the program or public use into this rigorous design method for a public space?

FP: We have participated in three competitions to design public spaces where we investigate how art can engage public space. We don’t believe programming necessarily activates public space, but architectural elements can transform the idea of it. We are working on “Flat Pools,” a project for the Los Angeles river embankment that might become a commission to just paint the riverbed, but even with that we can transform the infrastructure. Color has the power to engage open space.

NR: Your mural installation at the Princeton School of Architecture is interesting because you have animated a vertical surface. You have used recognizable objects to create a different spatial depth than in other projects. What was your approach to the project?

JB: We designed many iterations of that image, going from very abstract and unrecognizable back to found imagery. At first we thought we were going to redesign the atrium by ARO and project the image of the new design on the building. But with a flat, two-dimensional image there was a problem depicting a building on the glass as well as conveying an idea about geometry and curves that would allow you to read between building and image. We created a synchronous collage of images in a background that would recede at night to epitomize the activity within the building, because the image needed to remain as an image and not as a depiction or drawing of another building.

FP: In many projects, we start with something very clear, like the form of a house, the outline of a caricature, or the curve of a piece of furniture. For the Princeton installation, we combined familiar imagery with abstracted curves and a single color. Similar to the way Max Ernst samples different things—a fish, a woman, wallpaper—we are interested in the collage technique in which the subjects are autonomous but embedded with each other and they become more abstract through the process of drawing and redrawing. At Princeton, you have clear references to the ready-made and the abstraction of the curves. They’re flat but tectonic, instead of being outlines. If you look at the images at night, they recede and you’re left with only the lines.

NR: What you are describing is very nuanced and layered. I was amused by your 2014 MoMA PS1 installation entry in which you used the signature and cartoon characters of the Macy’s Day Parade balloons as your starting point. Is it because you like the figures, the curves, the randomness, or the actual characters?

JB: When we were told we were one of the finalists for PS1, at the end of the year, there were a lot of parades. The playfulness of the Macy’s Thanksgiving Day Parade balloons, and their shadows projected onto buildings nearby, was really interesting to us. It helped generate the figures and forms, and the sampling of those curves developed a whole series of digitally modeled balloons.

FP: This is one of the first projects where the lines separate from the surfaces. For us, it is a discovery at the building scale. We were interested in the colors and the familiarity of some of the images that are maintained while others are abstracted. The discovery of this project was that we could work from 2-D to 3-D and back and forth. It was also economic because we had to build a sample, and the project relates to the idea of the balloon frame as a volume. Through the economy of reducing things to planes, you have volume and lines, and by isolating the variables, we combined them as a new collage.

NR: What has been the principal challenge in the INFONAVIT housing project in Mexico, and how is it important to your practice, aside from the fact that the project will actually be built?

JB: The challenge was how to establish our design identity in a project that has a very, very low budget. But it’s been surprisingly easy because we are using color. Color becomes the material intervention in this project. INFONAVIT is going to build a prototype of this house, along with thirty or so other houses. They will be model homes—people can walk through them and ultimately select their favorite one from a variety of designs by international architects.

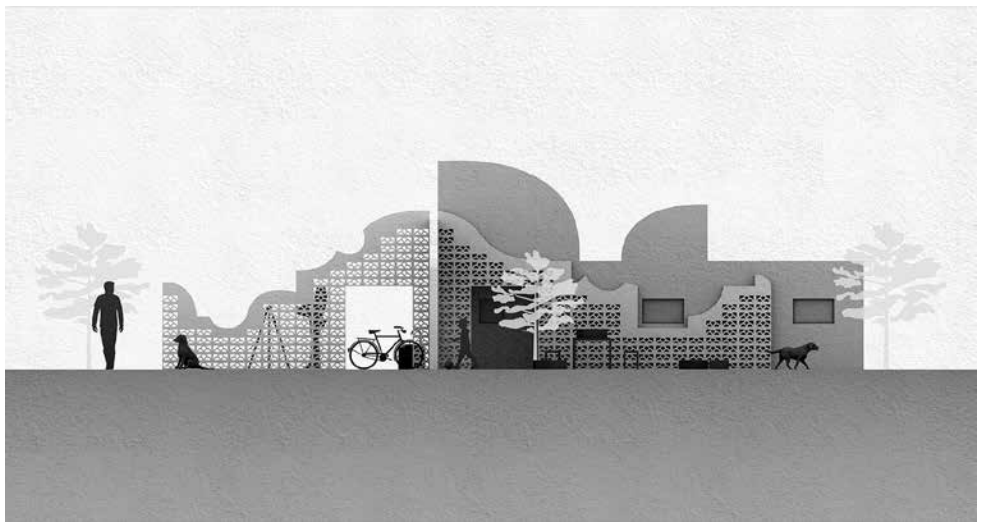
NR: Teaching has been a significant part of your practice. Do you present your own method of working or simply teach about the fundamentals? What do you want your students to learn?

FP: Teaching provides us fertile ground for research. We teach elements isolated from what we do—for example, ways to look at and work with textures and models. We never do the same thing; teaching is really about discovery, for both the students and for ourselves.

JB: I typically teach undergraduate core studios. When we teach together we try to convey an attitude about design and to liberate the students’ approach to color and form. Color is not always seen as something indexical, and form is not always seen as an object’s complete shape.

NR: How do you evaluate your work when it is speculative? And how do you reinterpret it or move into another area of exploration?

FP: Through teaching and lecturing, we are able to think about the work and use it as an opportunity to uncover new territory.



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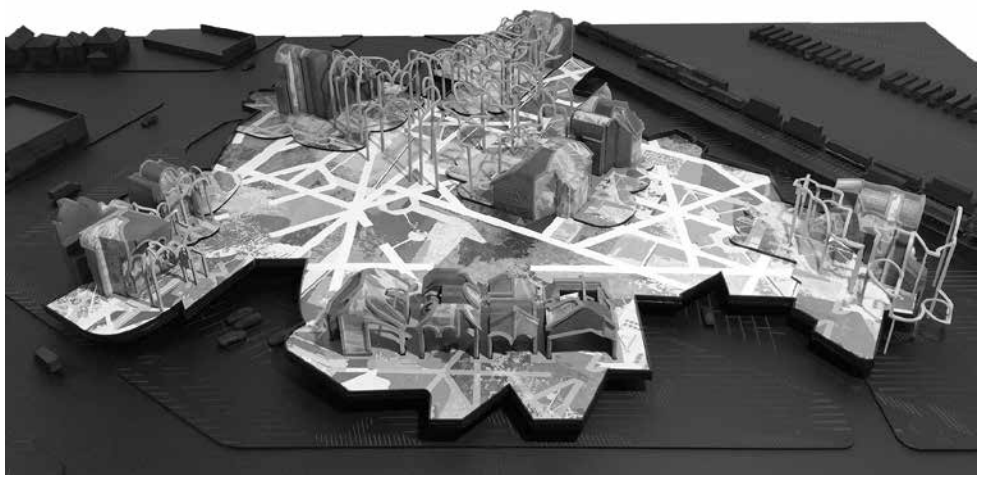

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1. Pita & Bloom, La Medianera elevation, prototype of a rural low-income house in Mexico, to be built in 2018.
2. Pita & Bloom, The New Zocalo, model, project for *The Architectural Imagination* at the 15th Venice Architecture Biennale, 2016.
3. Pita & Bloom, Flat Pools view between 6th Street and 4th Street bridges, speculative project for the LA River, 2016.
4. Pita & Bloom, Signature, installation at the Princeton School of Architecture, 2017.

Elizabeth Moule

ELIZABETH MOULE, principal and cofounder of the Los Angeles-based firm Moule & Polyzoides, is the Spring 2018 Robert A. M. Stern Visiting Professor in Classical Architecture.

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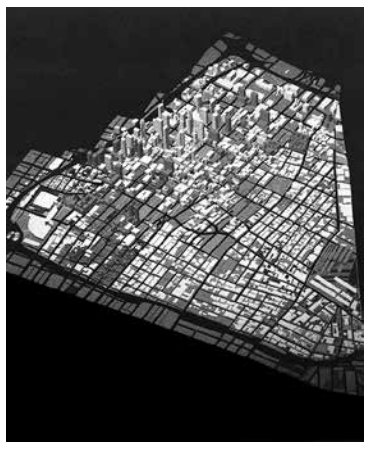

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1. Moule & Polyzoides, Lancaster, California, boulevard at night, 2012.
2. Moule & Polyzoides, Robert Redford Building for the Natural Resource Defense Council, Santa Monica, California, headquarters, 2004.
3. Moule & Polyzoides, Los Angeles Downtown Strategic Plan, 1994.
4. Moule & Polyzoides, Mercado District, Rio Nuevo, Tucson, Arizona, 2006.
5. Moule & Polyzoides, Playa Vista, Los Angeles, Town Plan, 1992.

NINA RAPPAPORT: When did you first become interested in architecture?

ELIZABETH MOULE: I always wanted to be an architect. I studied art and architectural history at Smith College under Helen Searing. One day, Peter Eisenman turned up to promote the Institute for Architecture and Urban Studies, and I was recruited to the program in New York, and that reinforced these interests.

NR: Why did you gravitate to ideas now expressed in New Urbanism, and how did you connect with Lizz Plater-Zyberk and Andrés Duany, becoming involved as one of the authors of the Ahwahnee Principles and a founder of the Congress of New Urbanism (CNU)?

EM: I grew up in Southern California at a time when there was an enormous transition from largely rural, agricultural to suburban land use. While I was interested in being an architect, I was always an environmentalist and an ardent conservationist. I saw Los Angeles transform through suburban sprawl, and it was heart-wrenching for me. I did some soul-searching about why I wanted to be an architect and why I wanted to have a hand in contributing to a built world with so much degradation. I was interested in making beautiful places and conserving land, and those interests had a natural home in the ideas of New Urbanism. At the same, time my partner, Stefanos Polyzoides, whom I met after I attended Princeton, and I had been designing one of everything—a police station, a fire station, a single-family house, courtyard housing—and started to realize that we were essentially making the city. We had been friends for a long time with Lizz and Andrés, and we received a commission for 1,000 acres of a metropolitan fragment for Playa Vista, California. It's not really a city, and it's not really a neighborhood; it's somewhere in between. While we worked together on this project for four years and saw each other once a month, we formulated the idea of New Urbanism. We invited Peter Calthorpe and Dan Solomon to join us in creating the Ahwahnee Principles as new planning guidelines for the Local Governments Commission of the State of California, whose commissioners adopted them. Those were the rudiments of some initial ideas, ranging in scale from the building, block, street, neighborhood, district, and region for reconfiguring the physical world, away from the suburban model. The CNU as a nonprofit was modeled on CIAM, which had taken the world apart. We thought we could use the same model to reassemble it. We invited community activists, elected officials, and transportation engineers, among others, to join us. Lizz and Andrés organized the first congress, in Alexandria, Virginia, focused on the neighborhood and the district. Stefanos and I organized the second one, in Los Angeles, on the building, the block, and the street. Then, Peter took on the region in San Francisco, and it grew from there.

NR: Goals and missions of organizations tend to change along with the times. What would you change from the initial principles of the CNU, and how have you adapted them over the years for different projects?

EM: Lizz and I are both involved in this now with a small group of people. The part of New Urbanism that I don't think gets as much airtime as it should is land conservation. Hank Dittmar and I wrote a companion to the principles of New Urbanism called the "Canons for Sustainable Architecture and Urbanism." I've always thought there was an environmental side to New Urbanism that wasn't really explicit. While creating the National Resources Defense Council Headquarters we realized that the building world had forgotten key environmental questions of resource conservation in favor of biodiversity. We wrote the canons through the lens of resource-conservation, in the interest of attenuating CO_2 emissions, along with a set of holistic principles for clean air, water, access to food, and so on. Most recently I've been involved in pulling together a coalition of people at CNU to address issues of mitigation and adaption.

NR: How do you apply sustainability concepts, downtown density development, and city growth in your CNU projects?

EM: One of our first big projects, adopted between 1987 and 1990, was a plan to remake downtown Los Angeles as a 24-hour walking city. That is what it is today. As a New Urbanist project it is far more significant than Seaside. People—mostly U.S. architects—just haven't looked at CNU hard enough, and they've been so blinded by the image of the picket fence that they haven't taken the time to figure out what we are trying to say. The rest of the world knows a lot about New Urbanism, the planning world has adopted it, and cities across the country have adopted it. It's becoming the way cities worldwide are made, by default.

NR: How are you able to incorporate these New Urbanist principles in your own firm's work, and where do you feel it has been particularly successful?

EM: Our practice is a little bit unusual because we practice urbanism and architecture seamlessly, and the people that we employ know how to do both. We might, for instance, make a new neighborhood, and then we'll be asked to design the first few buildings. We also write a code and get builders involved. In Tucson's Rio Nuevo, we were hired to make a new neighborhood on the other side of downtown that engaged environmental interests. We wanted to make this place out of alternative and recyclable materials, so we used straw bale, adobe, and other traditional, low-tech building materials. We then educated the homebuilders, who normally construct single-family houses, to make party-wall town houses in an urban setting. We really had to change the suburban mind-set.

NR: Where did you work closely with a community to involve residents in shaping codes, and what is the process when a city invites you to work with them to create new ways to think about urbanism?

EM: We are community-focused, and whether it is a small or a large project, we will call up the local council and meet with local stakeholders, whether they're preservationists or community activists or others. We will ask, "What are the issues in the neighborhood we need to understand? What are the kinds of things that, as we're designing this building, we should be taking into account?" We want to be sure that the developer's and the public's interests are at the intersection between public and private. We try to tease out the real issues, and the outcome is not necessarily aesthetic.

NR: How have you implemented some of these ideas while being creative in your design?

EM: We recently designed a project in the desert town of Lancaster, in the Los Angeles metropolitan area, within commuting range of the city. The community was established when the railway came into Los Angeles. As the suburbs grew, it was overtaken as a bedroom community, a new mall opened up, and the main street, Lancaster Boulevard, was left for dead. They were able to remediate blight with State of California community redevelopment funds. The suburbs ended up fueling the reconstruction through tax implementation, which is not the least bit ironic. We listened to the community about the problems with the boulevard: shopkeepers said people were driving too fast; residents said it was dusty and ugly; others said there was no shade and too much wind. We examined the issues and created alternative plans. We designed a *rambla,* based on the one in Barcelona, in the middle of town to make a walkable, mixed-use boulevard. We wanted to make something so distinctive in design that Lancaster could be a bona fide new place. Businesses have come back and turned the place around. That said, you can't make a *rambla* everywhere; the climate and context has to be right.

NR: Why was it important for you to design the Natural Resources Defense Council's offices and what was your approach?

EM: I was thrilled that an environmental organization was not going to build a free-standing facility in the middle of a wetland and say it was environmentally sustainable. NRDC intended to build in downtown Santa Monica. We had conversations with them about the fact that denser urban living is an environmental response. They had bought a lousy building and selected us because I told them that our approach would be to create an environmentally sustainable structure that would endure over the years. The building is certified LEED Platinum. There are a series of light wells that march down the middle, and it is both inward- and outward-looking, like being inside a lighthouse. It's by the ocean and evokes a metaphor about light in a poetic dimension of the place.

NR: What is the subject of your advanced studio at Yale?

EM: The studio is about making new buildings within a new neighborhood in Rome to address the refugee crisis. People think the Eternal City is immutable, but is it malleable? Every year we go to Greece, where we've seen the refugee situation. I want to find a way to solve this deeply intractable problem through design. So, while I am charged with doing a studio in traditional architecture, I've never thought of the vernacular as being about only the aesthetics of a building. There's a much deeper understanding of history and place that comes to bear. The project will be in an area north of the city center, at the Olympic Village, where we will design a neighborhood for refugees and Romans alike. This is not a camp or Club Med for refugees, but rather a new neighborhood with buildings that will weave together diverse populations to become one of Rome's next great districts. The project is also about understanding Rome and its duality, reflecting its mythological founding by twins. Romans have always been both very Roman and part of the diaspora through colonization and reverse migration. Also, it has been found that community-making for refugees is often organized by women. I thought, is there a better way, as a woman, to teach a studio to empower women to make their communities a bit differently? The studio will ask: what are the Roman identities? What are the identities of being a refugee? How are those identities represented? And how do we weave those things together into a spectacular new place for everyone?

Jesse LeCavalier

JESSE LECAVALIER is the Daniel Rose (’51) Visiting Assistant Professor in Urban Studies for three spring semesters, beginning in spring 2018. He is the author of *The Rule of Logistics: Walmart and the Architecture of Fulfillment.*

NINA RAPPAPORT: When we first met, at ETH in Zurich, you were studying with Marc Angélil. What led you to the subject of logistics and Walmart for your doctorate and the book that resulted from that? How do you situate the topic between and within urbanism, public space, and architecture?

JESSE LECAVALIER: I had a longtime interest in public space and infrastructure, and when I joined Marc’s group at the ETH, I was looking for topics concerning new forms of public space—things that were less pure in their disposition, such as shopping centers and corporate plazas, slightly contaminated public spaces. Walmart came up as a category because it is often the only thing open 24 hours in some towns. I started to learn more about the company, and it became clear that there was so much to explore and that Walmart’s story reflected larger urban dynamics. The first encounter with the logistical layer was at the scale of the human body. I started thinking about the augmented body and the distribution center, and that investigation led to an effort to better understand the company’s operations at the building scale and at the urban scale. The more I looked, the more it became clear that logistics was the thread that connected each scale but also illuminated aspects of each in surprising ways.

NR: How did you get to a deeper understanding of Walmart’s logistical systems and building layouts? Were you able to talk to the industrial engineers and study their drawings?

JL: As a start, I relied on the fact that they’re a publicly traded company that also has buildings all over the world. I used information from the annual reports and promotional elements that describe the company’s activities in detail. When I visited Bentonville, I asked the staff where they got the material for their museum and reports. They would tell me, “Well, I think there’s an attic somewhere.” Now it’s become much more systematic because of the company’s increased visibility. People in the architecture and real estate divisions helped me gain access to spaces and arranged tours. Drawing sets from various building departments and city council offices provided some of the background information for the book’s drawings. Sometimes, because of limited information, we had to make our best estimations based on what was available, including drawings of similar buildings, aerial photographs, news coverage, and so on.

NR: When you consider the spatial aspects of the company’s logistics, how did you integrate that as part of your study? Since your book, it seems you have been more interested in the cultural implications of logistics than the architectural spaces that result from logistics.

JL: That’s interesting. For me, it was a vehicle to understand logistics as a bigger cultural and socio-technical phenomenon. These architectural elements have urban implications, but they’re not necessarily buildings in the conventional sense because they’re impossible to separate from the larger system and its protocols. At the same time, they remain physical constructions with formal and spatial properties. I don’t look at the work as a search for technical solutions or as way to improve aspects of logistics. Rather, I try to think about it from a design point of view in terms of how we might find opportunities for expression or engagement.

NR: Does documenting these systems provide a cultural critique? Do you think these systems could be designed for human interaction focused on the public realm and civic exchange?

JL: As architects, we think about space, form, organization, experience, and atmosphere, and we can contribute to a discussion around how these things manifest themselves in the environments of logistics, which is expanding. At the moment, a lot of those features are contained in the industrial context, so the spaces of logistics tend to be fairly circumscribed by their enclosures. However, we are at a moment when it’s not so difficult to imagine them spilling out more and more into everyday life. Certainly it’s not out of reach to consider Amazon and its automation of fulfillment becoming part of a kind of emerging utility network. Imagine the moment when domestic space became electrified and it gradually became normal to have lights in our houses. Scholars such as Thomas Hughes write about how systems builders don’t just develop a technology but also rationalize the world around that technology so that it becomes ubiquitous. An example might be someone like Edison, who invented not only the light bulb, but also a way of delivering electricity to power those bulbs.

NR: How were you able to explore design ideas about fulfillment and logistics systems for your installation at the Seoul Biennial last summer?

JL: For the inaugural Seoul Biennial of Architecture and Urbanism, called *Imminent Commons,* I was part of the thematic exhibition, which looked into a range of “commons” for the very near future. I was one of the contributors to the category of “Moving” and used the occasion to further explore some of the topics in *The Rule of Logistics* with an installation we called “Architectures of Fulfillment.” The dual meaning of “fulfillment” comprises both the search for deeper happiness and the literal picking, packing, and shipping of parcels in e-commerce situations. The installation had three rooms, each investigating a category: “Practices,” “Architectures,” and “Futures of Fulfillment.” In “Practices,” we put artifacts from spaces of logistical labor on display with corresponding consumer elements. Both sets of things address augmentations of a particular human ability, including mobility, access to information, or strength. Part of our interest was to explore ways to avoid the drive toward efficiency inherent in logistics. We tried to maneuver away from it by abandoning questions of efficiency and introducing a certain amount of irrationality. We borrowed heuristic tools from Dadaism to seek out opportunities for expression within the regimes of logistics. In the section on the “Futures of Fulfillment,” we looked at Walmart’s built elements and developed an automatic exquisite-corpse generator—a kind of “Cadaver Exquis-O-Matic”—that uses conveyor belts to reshuffle drawings to suggest new logistical environments.

NR: Are you more interested in expressing an opinion or exposing the system? Are you advocating for anything specific through this work?

JL: I like the word *advocate,* and I am searching for the best way to focus on what I’d like to be advocating for. I hope that the book can help people to think about questions of urban development more generally and the actors and values that drive it. By seeing how much a company like Walmart needs cities, we can ask these organizations to offer more to the places they occupy. As Walmart tries to enter cities, to what extent should we accept their conditions? I think we can ask more from them. We’re seeing this now with the proposed Amazon HQ2 project—cities are doing the opposite, clamoring to make as many concessions as possible to entice the company.

NR: Have you considered how to harness logistical systems for the social good? I’m really curious about that.

JL: Yes, but it is a challenging question because the operations of the logistics industries tend to be so relentlessly market-driven. One is tempted to take lessons from logistics practices and apply them to other contexts, but I am skeptical of the “learning from” model when it comes to systems that are designed to roll over everything: how do you learn from the steamroller? Walmart was successful in helping Hurricane Katrina victims because it doesn’t have an obligation to the public. It has a private weather service and was able to anticipate the call for an evacuation twelve hours earlier than the government was. As a result, they sent out trucks with relief supplies and arrived before the Army Corps of Engineers. I’m trying to collect examples of conditions that use the technologies of logistics but not in pursuit of conventionally capitalist goals or of activities that simply are not improved by increased precision or efficiency. I like the term *paralogistical* because it suggests something both outside of and in anticipation of logistics.

NR: Are you interested in the form of big-box buildings as objects and generic designs as well as their contribution to sprawl?

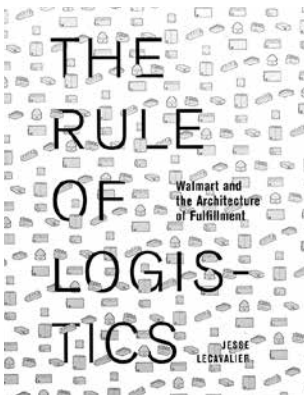
JL: Walmart’s growth is laced with contradictions, especially around questions of sprawl. They champion innovative “green” buildings that are surrounded by the largest parking lots you’ve ever seen. I think Keller Easterling’s idea of the categories of the “believer” and “cheater” operating simultaneously is especially evident here: they totally believe in their green mission while they are incredibly destructive, encumbering land and extracting labor and resources. In terms of the big-box form, I’ve been trying to better understand how it does what it does from an operations point of view. How can Walmart possibly open a building every other day? To work at such speeds, they have a fleet of half-designed buildings that they deploy and then customize locally. This evokes the role architecture can play as a much larger entity in territorial control.

NR: Why do you teach, and what methods do you like to employ in studios and seminars?

JL: Teaching is a way to have a significant impact on the future of the built environment. It also affects my own abilities and understanding. The idea in my urban-design studios is that the city is not made by any one actor or agent but by many people collectively and often with competing ideas. I’ve been trying to approach the studio as a kind of simulation to produce seemingly irresolvable frictions, which can generate surprising results because participants have to adopt another perspective and negotiate on behalf of that position. The research seminars I’ve been organizing use techniques from architecture to identify patterns that might be difficult to discern through purely text-based work or within a disciplinarily confined space. They look at how our world is changing in order to see where we might be able to engage those drivers of change.

NR: What is the focus of your two seminars at Yale?

JL: One seminar is the urban lab in the undergraduate urban studies program. The students will work together to examine emerging forms of urbanism in the U.S. The graduate seminar will extend my research in terms of issues of fulfillment and corporate actors, looking at Amazon, IKEA, WeWork, and Foxconn, for example, to better understand how balances of power are shifting and what that means for the built environment. It should be fun. Maybe a little scary.



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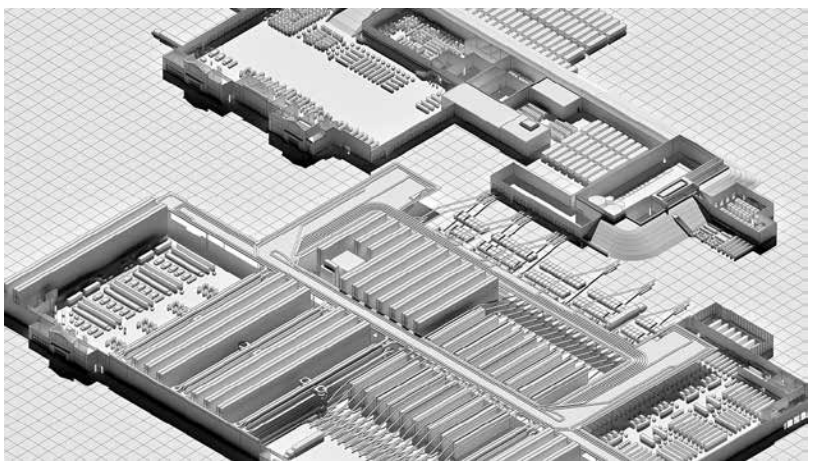
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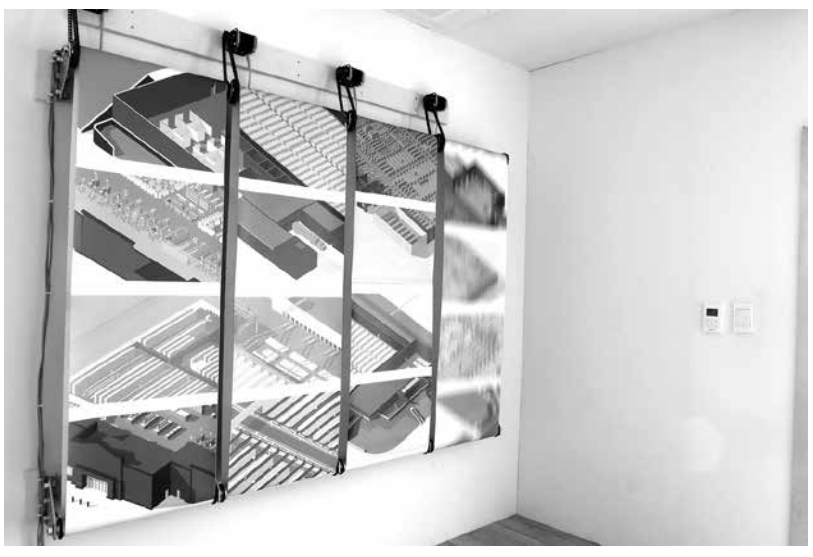
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1. *The Rule of Logistics: Walmart and the Architecture of Fulfillment* (University of Minnesota Press, 2016).
2. Illustration from *The Rule of Logistics.*
3. Installation view, *Architectures of Fulfillment,* Seoul Biennale of Architecture and Urbanism, 2017.

Environment, Reconsidered

The symposium "Environment, Reconsidered: The 50th Anniversary of the Master of Environmental Design program at the Yale School of Architecture," organized by EEVA-LIISA PELKONEN (MED '94) and JESSICA VARNER (MArch '08 and MED '14) and presented November 10–11, 2017, gathered together alumni for a discussion about the areas of research and practice they initiated in the program.

To reconsider the environment in the context of the fiftieth anniversary of Yale's Master of Environmental Design requires some initial clarification as to what "environment" meant in architectural pedagogy and practice at the time of the program's founding, in 1967. Counter to normative narratives of the environmental movement, the purpose of Yale's program—and of similar efforts that preceded it—was to expand the scope of the *process* of architectural design past the object itself while absorbing the development of research and design methodologies into architecture's disciplinary edifice. A brief review of their founding statements illuminates this tendency. In 1953, Serge Chermayeff, instituting the first environmental design course as a cross-departmental core at Harvard's GSD, wrote that, in the course, "Architecture, City Planning, and Landscape Architecture will be studied as part of the human habitat in the totality of environmental design." In 1959, Bill Wurster, inspired by the Telisis Group's "comprehensive planned approach to environmental development … and team efforts of all professions that have a bearing on the total environment," founded Berkeley's College of Environmental Design. Proposing a similar course at Princeton's school of architecture in spring 1966, Robert Geddes declared the fundamental need for "research on the *process* of designing the man-made environment." At Yale in 1967, as Jessica Varner presented, Charles Moore founded the MED program to address "the central problems architects face today," those that would "define and continue to define the *agency* of Architectural Research."

Despite the repeated invocation of the environment, "environmental design" was architecture's environment: the burgeoning field was concerned with what an awareness, even an ownership, of the environment of architecture could do for the profession. To press a point, the word *environment* was merely a substitute for the word *architecture*, a tactic that created a holism that elided the slippages, irregularities, and limitations that architectural practice encountered as it operated in increasingly complex contexts. Moreover, while exhibiting a critical awareness of the need to reconsider and synthesize research and design practices in architecture, all of these programs lacked specificity: their founding statements generated only a scaffolding, an unfilled framework. Though each attempted to provide avenues to address the complexities of contemporary research and practice, none outlined what a viable track would resemble. What they offered was an opportunity for architectural design research to reinvent itself in an expanded, and expansive, field.

To understand the disciplinary context and concerns within which the MED program emerged and how they differed from normative, ecologically centered narratives of the 1960s, it is critical to understand its place in the school, its role in architectural research writ large, and, ultimately, the impact of its pedagogy on students. Operating as a catch-all for rigorous but open-ended design, methods, and research-driven investigations, Yale's MED program—the first degree program with the title—created a permanent system to open up architecture's monolithic structure to extradisciplinary influences, bringing new perspectives to bear on the issue of a "total environment." This system concretized a few years into the program's tenure when it created bridges across Yale's departments by allowing faculty from outside YSoA to advise student theses. Among the many who engaged with the program was Karsten Harries (professor emeritus, Department of Philosophy), who has remained close to the program as the most long-standing adviser, and who has advised twelve theses.

In this way, the MED program has shifted over the years, responding to varied interpretations of the term *environment* as it played with architecture, giving it, in the 1970s, a pragmatic focus on social issues and design methodologies; in the 1980s, a focus on urban redevelopment and energy conservation; and, only in the 1990s, turning toward a reconsideration of architecture's function in academia by addressing more directly the theoretical, historical, and philosophical questions of the discipline. We can thus understand the work produced by the MED program over its fifty-year history as evidence of the historic specificity of the recurring, and reorienting, environmental turns around the role of architecture.

Currently, the MED remains responsive and sensitive to these larger movements. In her eighteenth year as director of the program, Eeva-Liisa Pelkonen likens it to a "seismograph" that tracks research trends across the disciplines. This "presentness" of the program maintains the legacy established by former dean Charles Moore, when he declared the need for a substantial program, which would be separate from the finishing-school nature of the then one-year MArch programs, to address the "problems of the present and the future" that architects must confront. The program set the precedent for YSoA's series of yearly symposiums, which continue to be exemplary for the discipline. Under Pelkonen's direction the program has become, through its end-of-semester presentations and annual colloquia, a focal point for the organization and dissemination of architectural research.

As alumni presented their experiences of the program and their subsequent careers over the two-day symposium, its evolutionary shifts were noticeable. Just as evident were the benefits of a program that produces a wide range of postgraduate work and the variety of professions that its alumni represent. Today, as the environment suffers from a semiotic decline—and as the term *environment* is passed around by academic departments and used in the public sphere with unprecedented frequency—it risks total ambiguation. It is truly time to put the environment under consideration.

The Political Environment

Fittingly, the first keynote presentation—"How to Make Architecture Political," by Albena Yaneva (University of Manchester)—explored issues of process and practice as architecture's core. Yaneva addressed the need for new conceptions of research and design procedures in relation to architecture's complicity in constructing and sustaining social and political networks. By problematizing the "isometric ontologies" that currently exist in such discourses—the determinism of one-to-one identities and causalities frequently drawn between architecture and politics—Yaneva proposed an alternative analysis that is better suited to the complex factors, agents, and networks that produce architecture. If analyses were rescaled and initially located at the level of architectural practice, "following design in the making," the current static and identity-laden questions asked of architecture could refocus on the materiality and performativity of design processes. This approach would result in an expanded understanding of the direct physical effects of architecture and the capacity for action embodied in the praxis of design itself. As Yaneva argued, such a research process would make visible otherwise quotidian and mundane manifestations of political agency embodied in the constructed environment. The proposal for a redefinition of identity and meaning in architectural research, with respect to architecture's political and professional environments, is a pressing call to attention, not only for an awareness of these flows and movements but of the need to open up architecture: to display its methods as much as it displays the results of its practice.

Yaneva's framework also proleptically synthesized the two days of panels and presentations, which presented a swath of object lessons that interrogated normative narratives and precisely reconsidered the environment of architectural practice, politics, technology, and pedagogy. On Friday afternoon Yale's Peggy Deamer reinforced this range of contexts, remarking how


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the program does not mandate a specific method of historiography or research but is instead driven by the individual, radically interdisciplinary scholars that compose it. Deamer clarified that the unifying element among MED students is, and has been, a particular concept of theory grounded in the material practice of architecture that has developed and refined itself over the years through both internal discourse, in the School of Architecture, and across the university as a whole.

The Practitioner's Environment

The first panel, "Envisioning the Environment," consisted of presentations by alumni who have become practitioners in the fields of architecture, landscape architecture, urban design, historic preservation, and real estate. As the panel's framer, Federica Vannuchi (Princeton University, MED '07) noted that any categorical identification would be inexact since each presenter has worked with and upon an extended environmental field. Vannuchi cataloged the active agencies that emerged from architecture's engagement with the environment in the 1960s as a thing to be preserved, from Fuller; to be simulated, from Holbein; and to be controlled, from Banham, among others. Ultimately, Vannuchi posed the first of many reconsiderations the symposium evoked, asking, "What happened to 'the city' with the advent of environment?" and, correspondingly, "How did this shift affect theories of social space?"

The speakers discussed their practices, which in their connections between architecture, urbanism, and the environment began to offer answers to these questions. Peyton Hall (Historic Resources Group, MED '80) presented his preservation work for Los Angeles International Airport's modernization plan. He elaborated on the conflict between future and past in this and similar preservation efforts, navigating between the specific material and cultural histories of structures and the environmental and social contexts of organization and circulation they comprise. Taking these issues of representation, organization, and legibility and targeting a natural, rather than an architectural, heritage, Peter Soland (CIVILITI, MED '95) presented his firm's "landscape index," which, for example, injected a series of small-scale intrusions on Montreal's Mount Royal. These intrusions acted simultaneously as way-finding components, historical vestiges, and enigmatic architectural features. By attending to environmental rather than urban histories and treating the mountain as a monument in its own right, Soland's work both stratified and collapsed these contexts, providing a more elastic framework for how public spaces produce meaning and how that meaning can be retained. The next two presentations focused more on process rather than projects.

Rosamond Fletcher (Design Trust for Public Space, MED '05) presented the methods of engagement that the Design Trust employs in its civic projects. Explaining how the progressive complexity of the urban landscape has in fact minimized the role of top-down planning, Fletcher noted the need for and potential of alternative grassroots methods that can create collaborations among multiple constituencies across public and private sectors. Next, Dean Sakamoto (SHADE Group, MED '98) traced the lineage of his practice, from the repurposing of spaces left over from New Haven's urban-renewal decades to his current work using similar techniques to reimagine Hawaii's Chinatown district. Closing the panel, I-Fei Chang (CEO and president of Greenland USA, MArch '93, MED '93) provided a perspective on the current status of the global real estate market by tracing her journey from investment and development markets in China to a focus on satellite cities such as Oakland and Jersey City. Throughout Chang's narrative, the specter of science raised its head in the looming reality of "smart cities," a developing trend that, in light of Chang's remarks, allowed us to rethink Vannuchi's framing question and ask, "What will happen to the environment with the advent of technology?"

In the following roundtable, Iben Falconer (Columbia University Director of Strategic Initiatives, MED '09) offered a reflection on how the impact of the MED program was apparent in the work of these practitioners. Noting possible links between the speakers' thesis projects and professional work, and how the program's marginalization within the school impelled a combination of creativity and interdisciplinarity, she closed with a discussion on the role of research beyond an academic career. Everyone agreed that the program's attraction lay in its nondeterministic curriculum, and, while as no single term united the five speakers' practices, each lecture benefited differently from the other talks in the program. As Hall clarified, "Environmental design has a universal context and a very specific personal meaning."

The Critical Environment

That evening, *Chicago Tribune* architectural critic Blair Kamin (MED '84) delivered the symposium's second keynote and this year's Brendan Gill Lecture. Discussing the role of an architecture critic in interrelating architecture's disparate fields and discrete environments, Kamin described his profession as one that oscillated between historian, politician, advocate, designer, and educator. He began with heartfelt remarks on how the interdisciplinary, open-ended, and sometimes freewheeling nature of the program had allowed him to fashion unique methods of analysis integral to developing a civic approach to architectural criticism. Kamin ultimately provided a series of object lessons that represented how Yaneva's proposed framework for future research was already operative. His point was that the act of "making" architecture political is now being accomplished through the connection of the public to public space, making inequities and errors visible and changing the practices of architectural and urban design for the better by raising and reshaping their standards.

The symposium reconvened Saturday morning for a presentation by Jessica Varner on the history of the MED program, its fifty years, and 141 (recorded) theses, assembling the narrative of its early pedagogic pivot points. Her condensed timeline began from the program's abstracted origins, focusing on the process and program of research, through, following the A&A fire of 1969, a focus on the "spatial aspects of man-formed environments" and, after the establishment of the School of Forestry and Environmental Studies master's program in 1972, a renewed commitment to the subject of architecture to a rephrased, and self-aware, statement in 1973 for a "sensitive and responsive program in the wide area encompassed by Environmental Design" and, finally, to a turn toward more methodologically based historical studies. Varner complicated these overarching narratives by addressing the influence of students throughout the program's formation, especially those who responded to racial and ecological conflicts.

The Ecological Environment

The next panel, "Ecology, Ethics, and the Environment," held true to the tenets of the program by containing three radically different perspectives that interrogate the use of holistic images of the environment as a tool in architectural discourse and representation. Kathleen John-Alder (Rutgers University, MED '08) traced the emergence of the postwar ecological complex and its subsequent popularization through Ian McHarg's CBS series "The House We Live In." Rather than show how McHarg popularized an ecological consciousness, Alder's thesis concerned how he mobilized the heroic and holistic image of ecology to promote his own ethical and moral standards based on materialistic conceptions of life: an integral factor to our understanding of the emergence of ecological radicalism in the 1960s. Her closing remarks urged us to understand that, as practitioners, theorists, historians, and critics, we are all complicit in the construction of similar ecological structures and that we need to be aware of the ramifications of our selective recruitment of environmental themes.

Neyran Turan (University of California–Berkeley, MED '03) took this premise to heart, declaring that architecture's imaginaries must contribute more to the environment than simply reinforcing environmentalist discourses. Turan's work addresses the interaction between architecture, climate change, and resource scarcity through what she calls "geo-fictions," speculative sections and axonometrics that challenge more established modes of representing and communicating environmental crises. This provoked the question, what do the tools of our discipline allow us, as architects ("not philosophers," a quote from Harries that was refracted throughout the symposium), to do that other practices and fields cannot or will not? The pseudo-fictional aspects of Turan's work found themselves well aligned with the


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methodology espoused by Enrique Ramirez (Ball State, MED ’07). As Ramirez eloquently put it, “Writing is an archival performance” and “the telling of history is a sort of telepresence,” two points that his presentation both embodied and argued for. Connecting moments across time, space, and media, Ramirez leveraged the reconsideration of the symposium’s title to enact an environmental history of atmosphere that employed the two tools “fiction and flight.” In a series of rhythmic movements framed as inhalations and exhalations, he traced different thematic “gusts” to produce an environmental imaginary that was at once historically revealing and incredibly personal.

Between performance, representation, and projection, as Daniel Barber (Penn-Design, MED ’05) noted, this panel exhibited a continuity of thinking through “environment” as a cultural project. Barber attempted to make this cultural project active by asking how the urgency of environmental issues is reflected in these works. While all three presentations clearly addressed how an environmental aesthetic can be used to communicate a message, the following issue remained: how can we mobilize these techniques and projects to truly change environmental conditions? And what responsibilities do we—as architects and precisely not as philosophers—have to address this issue?

The Technological Environment

Britt Eversole (Syracuse School of Architecture, MArch ’04, MED ’07) addressed pressing contemporary issues that are emerging from progressively fragmented publics in a dynamic introduction to the panel “Politics and Technology.” Looking at how memorials of the Iraq War were being locally produced during the course of the conflict, Eversole queried how early-twenty-first-century populist and nationalist trends have affected design practices and culture through their embrace of preemption as a method. This practice, Eversole argued, leads to the construction of forms that reinforce only the present, never investing in the future. The role of representation returned as Eversole closed by citing Nadia Urbinati’s demand: “Architects need to return to being the mythmakers of democracy, seeding reality with images of collective form and space.”

The fact that form, space, society, and politics can be maneuvered into a coherent whole was both the premise and the promise of 1960s cybernetics, as presented by Molly Steenson (Carnegie Mellon, MED ’07), who addressed the environmental perspective from which AI emerged, rather than its political implications. However, cybernetics offered both an emancipatory ethic, in its potential for societal self-regulation, and a totalitarian one, as implied by its operative tenet, “If you can describe it, I can automate it.” No less important was Steenson’s discussion of the effect of its program in design research. AnnMarie Brennan (University of Melbourne, MED ’01) further interrogated the theme through the work of William J. Mitchell (MED ’69) in the late 1960s, just prior to his time in the program. Marie-Brennan framed Mitchell’s four-part taxonomy of design methods as seeding architectural research not with collective images, but with discreet practices. In the third presentation, Tim Culvahouse (ORG, MED ’86) addressed how technology and politics operated in a different system, that of the Tennessee Valley Authority (TVA). He combined past and present photographic representations of the TVA with the locally situated history of its environmental planning projects to address the interplay between environmental conditions, architectural artifacts, and political contexts. Among other points, Culvahouse noted that the aestheticization of the natural landscape and technological apparatus in photographs taken of the public-works projects glossed over the reality of the loss and labor involved. Leading the response, McLain Clutter (University of Michigan, MED ’07) identified the ways in which these systems of computation and geography interrelated society, matter, and ideas to constitute conceptions of the environment while identifying the differences between conceiving of the environment as a medium of information and representation. The consensus of the panelists was that new types of formalism emerge as architecture expands into and internalizes new technologies and subjects; what seemed to be at stake, however, was not solely an issue of visualization but how visualization can act to conceal political and ecological operations.

The Pedagogic Environment

The last panel, “Field Studies,” addressed the chiastic relationship between environmental education and the educational environment. Francesca Ammon (Penn Design, MED ’05, PhD ’12) framed the dialectic by converging the two as she outlined the benefits of teaching history and preservation within Philadelphia’s past and present urban fabric, using the city as a multiscalar object lesson. She was followed by Enrique Larrañaga, Larranaga-Obadia Architects (MED ’83), who provided a self-reflective presentation on his experience in the MED program, which he viewed as investigating “harmonically disruptive categories” in the face of constant changes in pedagogy and practice. In one of the few presentations that considered the physical and social position of the program within the school, he detailed the pivotal role it played in creating conversations across disciplinary boundaries in the late 1970s, a practice that continues today. Jala Makhzoumi (American University Beirut, MED ’75) followed up by arguing for the need to break down environment into its constituent parts of ecology, landscape, and politics to better address the importance and interplay of these components through teaching and practice. In her work in Beirut, Makhzoumi sees the environment as a source of heritage, livelihood, and identity, with designers acting as mediators for market developers; Makhzoumi noted that architecture’s role is crucial to preserving the integrity of the city’s natural landscape in light of rising urbanization. In a presentation on the design of education, Thomas Forget (UNC Charlotte, MED ’95) detailed his plan for a revised core curriculum at UNC Charlotte. To provide a more robust range of representational precedents for the contemporary design environment, Forget focused on how techniques of projection operate in space and time. He is fashioning a cinematic field that he hopes will instill new interpretations of design progression and modes of presentation beyond standard linear models. Overall, this panel adhered most closely to the premise of reconsideration, with each presenter offering a perspective on the potential for moving beyond disciplinary norms and effecting revisions of standard definitions.

Edward Eigen (Harvard GSD), a frequent guest critic at the program’s year-end reviews, closed the conference by considering the meanings of homecoming that are rooted in the ecological, technological, and political concerns of the late 1960s. Weaving a narrative based in the temporal coincidence of the approval of the MED program and the signing of a UN treaty concerning the exploration and use of space, Eigen fashioned a powerful rhetoric—part academic, part technological, and part environmental—on the themes of return and contamination. These notes will surely resonate with students and graduates of the MED program who find themselves acting as environmental agents on architecture’s behalf: surrounding but surrounded by programmatic and research concerns; retrospective yet always thinking of the future; and most importantly, fashioning new research processes, methods, and subjects by bringing architecture outside of itself and into new environments, whether it be the field, in the physical sense, or by creating a new independent and interdisciplinary field of research.

—GREGORY CARTELLI
Cartelli (MED ’17) is a PhD student at the Princeton University School of Architecture, currently researching the exchanges among architecture, biology, cybernetics, and futures studies from 1953 to 1973.


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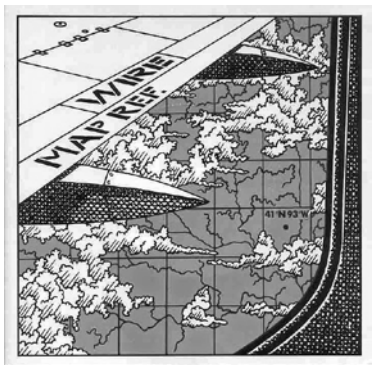

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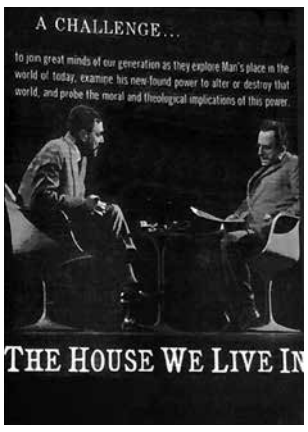

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1. Mayor Toni Harp
2. Albana Yevena
3. Deborah Berke
4. Karsten Harries
5. Eeva-Liisa Pelkonen
6. Jessica Varner
7. Peggy Deamer
8. Federica Vannucchi
9. Peyton Hall
10. Peter Soland
11. Rosamond Fletcher
12. Dean Sakamoto
13. I-Fei Chang
14. Iben Falconer
15. Blair Kamin
16. From left: Peyton Hall, Peter Soland, Dean Sakamoto, Rosamond Fletcher, I-Fei Chang, Iben Falconer
17. Kathleen John-Alder
18. Neyran Turan
19. Enrique Ramirez
20. Daniel Barber
21. From left: Enrique Ramirez, Kathleen John-Alder, Neyran Turan, Daniel Barber
22. Britt Eversole
23. Molly Steenson
24. Tim Culvahouse
25. AnnMarie Brennan
26. McLain Clutter
27. From left: Britt Eversole, Molly Steenson, Tim Culvahouse, AnnMarie Brennan
28. Francesca Ammon
29. Enrique Larrañaga
30. Jala Makhzoumi
31. Thomas Forget
32. Donald Watson
33. From left: Donald Watson, Thomas Forget, Francesca Ammon, Enrique Larrañaga
34. Keller Easterling
35. Edward Eigen
36. Cover of William Mitchell’s *Logic of Architecture,* MIT Press, 1990.
37. Neyran Turan, NEMESTUDIO, Nine Islands, exhibition, 2016.
38. Civiliti + Julie Margot + Vlan + Luu Nguyen-Escales découvertes project, small halt, Montreal. Photograph by Adrien Williams, 2017.
39. Sleeve Art for Wire, Map Ref 41°N 93°W, 45rpm, Harvest Records, HAR5192, UK, 1979.
40. Advertisement for *The House We Live In,* Ian L. McHarg, CBS, 1960.
41. Foam house designed by second year students at Yale, under Felix Drury, 1968. Courtesy Yale University Manuscripts and Archives.

Architecture with Something to Say

The exhibition, *Social Construction: Modern Architecture in the British Mandate Palestine,* curated by Ada Karmi-Melamede and Daniel Price, was exhibited at the Yale School of Architecture Gallery from August 31 to November 18, 2017. Organized by the Israel Museum, Jerusalem, it was coordinated and designed by Oren Sagiv of the museum with Eyal Rozen.

> "An education by stone: lesson by lesson; / Learning from stone by going to its school, / Grasping its impersonal, unstressed voice / The lesson in morals, its cold resistance; / a lesson in poetics, its concrete flesh; / another in economics, its compact weight: / lessons from stone, to learn how to spell it."
> —João Cabral de Melo Neto, "Education by Stone"
>
> "Surely the stones of the walls will cry out." —Habakkuk 2:11

"The exhibition," Ada Karmi-Melamede writes, "addresses architecture as a language in a particular time and place."[1] Though both correct and concise, the observation needs to be extended: the architecture in the exhibition can indeed be read—like any language—for what it has to say about its particular time and place, but it also adds a chapter to the history of the Modern tradition, one that had been nearly lost until now, or at least overlooked.

Legibility should be expected of all architecture, no less than other forms of human expression. Its modes of communication are its own, of course, for the language of walls and rooms never passes into the purified realm of verbal expression. It remains tied to more opaque conditions, the land it occupies and the stones it assembles, as they alternately join and separate the settings in which we reside and through which we pass, often unthinkingly. Rather like the amplification of spoken meaning through gesture or tone of voice, buildings, gardens, and streets situate expression in physical space, *logos* within *topos.* But places affect what architects wish to express. Once located, what was intended restates itself, slowly but inevitably. Built semantics take part in a play of forces beyond their control, those of land and climate (floods and drought, sun and rain) as well as use and misuse. Rephrasing results from the impress or stamp of these forces. This means architecture should be designed not only with its specific means of articulation in mind but with attention to physical qualities, calculated distances, and geometrically structured configurations.

After the fact of construction, verbal texts can augment architectonic expression and drawings even more so, especially those as disciplined and purposeful as the ones presented in this exhibition and the magnificent accompanying book, *Architecture in Palestine during the British Mandate, 1917–1948,* a project developed over thirty years and displayed originally at the Israel Museum, Jerusalem. It is precisely because the work in this show situates spatial communication within its natural and social contexts that the architecture is so legible, or that these contexts are so legibly architectural.

The exhibition's historic photographs and contemporary drawings are, paradoxically, both imported and bound to place. The story begins with an uprooting. The Russian Revolution and World War I had taken place. Exodus followed. One alternative to the despair that accompanied dislocation was hope for a new beginning in another land. Immigrants to Palestine left much behind, of course, but not everything—certainly not their language, beliefs, or habits. Nor did the architects among them abandon their commitment to the new architecture promised in early Modernism, inchoate though it then was. The new land would serve as the site and soil of their own version of the *Neues Bauen.* What they found, however, hardly fulfilled the promise: barren land, swamps, and endless sand dunes. No less disappointing was the architecture of other traditions the settlers found there, which was foreign to their memories and unsuitable to their aspirations. "Situating Modernism" in such a place would require poetic appropriation, or perhaps enculturation—some sort of creative alternative to representation, consumption, or emulation.

During the period covered by the exhibition, 1917–48, a particular kind of Modern architecture came into being on that sand and under that light, a homegrown sibling to those maturing in Europe and the United States yet inflected by central European culture. For too long the architecture of Tel Aviv has been called "Bauhaus architecture." The term is doubly wrong because it assumes a unity of style between Weimar and Dessau that never existed, and it neglects the inventiveness of the new work in Palestine. Among the many buildings that show the distinctiveness of this version of Modern architecture, the most indicative include those by Zeev Rechter, Pinchas Hütt, Ben-Ami Shulman, Dov Karmi, and Genia Averbouch, whose Zina Dizengoff Circle is a beautiful and unique urban space.

The sheer quantity of documents that evidence this unique Modernism, from which this small selection was made, is overwhelming. I imagine the curators, Ada Karmi Melamed and Daniel Price, struggled to choose from among the many drawings and photographs depicting the buildings, displayed in the Yale Architecture Gallery on rows of light tables set in front of wall-mounted historic photographs and explanatory texts. The analytical diagrams and interpretative drawings reveal the distinctive spatiality of these buildings and their highly articulated transitional spaces, for example, along with the correlations between their architectural and topographical sections. The photographs attest to a concern for clarity and relevance, and the diagrams manifest the capacity to distill phenomena into the primary elements or constituents (evident in the geometries and analytical vocabulary). The analytical drawings impart insights into primary configuration (elements and syntax) that do not so much expose the secret of a designer's intention as essential architectural content, relevant no less today than when these projects were built. Observing image after image in the show, and page after page in the book, one is repeatedly struck by the contemporary legibility of these forms, thanks in a large part to their pristine abstraction, the high contrast of surface and shadow, and the carefully chosen vantage points in both the photos and the drawings.

I imagine that teachers and students will find the analytical diagrams wonderful tools for discussing the vocabulary and syntax of architectural order. The captions are as useful as the diagrams because they introduce key terms and concepts: concentric layering, cluster building, meandering skins, urban fragments, and so on. Giving names to elements and types of space is no small task, especially when the configuration is complex, deliberately ambiguous, and polyvocal. Richly differentiated architectural order is rendered legible through the elements that express the concepts in the composite drawings. Different vantages are required—in front of, to the side, within, or above the object—first seen partly from one angle or another and then all together, having been combined. The resulting views could never be *seen* in concrete experience since they assume an optic peculiar to architectural understanding, and their purpose is less pictorial than didactic. Yet the composite drawings serve the same double purpose as the diagrams: to clarify the order of the building under consideration and equip readers with means of description that can be reused for their own purposes in analysis and design.

All in all, this is hardly an orthodox Modernism, if there ever was one. Instead it should be read as a variant of the tradition, one both undogmatic and territorial. This is especially true of the work built in Tel Aviv during the middle of the three Mandate periods distinguished in this show—less hybrid than the approximately vernacular work from the earlier years and less extravagant than projects from the later years. Yet no matter when they were built, these designs tell the story of a new social beginning. True to one of the promises of the Modern movement, the architects and their clients sought a socially oriented functional language while working with limited technology and local materials, as well as the terrain and climate. Here's the simple equation: a new beginning in a new land would lead to a new society and a new style. Standing in front of these images and drawings one gets a strong sense of purpose, fearlessness, and talent.

All photographs: *Social Construction: Modern Architecture in the British Mandate Palestine,* installation at Yale School of Architecture Gallery, 2017. Richard House Photography.

The key attributes of these buildings include layering, proportion, and repetition. Yet these characteristics had distinct manifestations in the country's three major cities. Jerusalem, for example, is anchored in rock and weighted by its history; thus it is an odd context for the development of a modern language. It developed nonetheless, thanks to the creative interpretations and abstractions of figures like Richard Kauffmann and Austen St. Barbe Harrison, particularly his Government House, Rockefeller Museum, and the small but exceptionally elegant Government Printing House. Tel Aviv is different: its buildings are still engaged with the topography, but they are lighter and thinner, and their surfaces are more luminously white than their shadows are silently black. Buildings by Ben-Ami Shulman and Dov Karmi, mentioned above, are very good examples of this. Haifa is also distinct, engaged with a marvelously varied terrain at the crossroads of ancient cultural movements and patterns. See, for example, the work of Leopold Krakauer.

Architecture such as this is doubtless Modern, but its appearance was not the result of new technologies, as historians have said of examples elsewhere. The old art-historical notion that innovation in architecture follows advances in technology is basically useless when looking at this work. Attunement to modern ways of living, shared amenities, and legible expression are more significant. Modern architecture in Palestine could be called "urban architecture," for its architects sought to use buildings to define squares, streets, and boulevards—public settings for social life. One probably should not infer a desire for elegant beauty, but most will agree that was the outcome.

Finally, one type of setting summarizes what can be read through these photos, drawings, diagrams, and interpretations. The countless balconies, nearly ubiquitous in this work, represent a unique approach to achieving continuity of the urban landscape. Despite the fact that they equip and adorn "object buildings," these settings between layers, used in multiple ways and open to lateral connections, establish a level of shared experience that complements the commercial or institutional activities at the street and sidewalk level. The result is a stratified public domain that is precise in geometry, ambiguous in spatial depth, openly social, and strikingly beautiful. Perhaps a few lines of writing can evoke what is so eloquently expressed in these spaces:

> "Suddenly she appears, wrapped in wind, / light in light, an outline, / while the background of the room / fills the door behind her / like the darkness of a silhouette, / a shimmer about the edge; / and you think evening is gone / before she arrived to touch the rail, / just a thread of herself, / just her hand, hardly there at all: / like a line of houses in the sky, / sufficient, moved by all."
> —Rainer Maria Rilke, "Lady on a Balcony."

—DAVID LEATHERBARROW
Leatherbarrow is a professor and chair of the graduate group at PennDesign and author of numerous books on architecture.

1 See the exhibition catalog: *Social Construction: Modern Architecture in the British Mandate Palestine,* Yale School of Architecture, 2017, 15–16. Ada Karmi-Melamede, perhaps Israel's most important contemporary architect, co-designer with her brother Ram Karmi of the Israeli Supreme Court, as well as many other nationally significant projects, is probably better prepared than anyone to identify and explain the architecture that is particular to her country's "time and place."

Tributes to Fred Koetter

Fred Koetter, former dean of the school (1993–98), died on October 21, 2017. As dean, he initiated the Rome summer program and the Yale Urban Design Workshop, both of which continue today. As a professor, he led the post-professional studio until he retired in 2014. With his wife, Susie Kim, he co-founded the Boston-based firm Koetter Kim & Associates in 1978, designing projects worldwide.

Remembering Fred Koetter

Barbara Littenburg

Principal of Peterson Littenberg architects and urban designers. Adapted from eulogy given at the memorial in Boston on October 14, 2017.

I thought Fred might enjoy thinking of his life like the great Beethoven quartets, divided into periods—early, middle, and late—each having distinct characteristics.

At the risk of sounding pedantic, I will elaborate.

The early quartets demonstrate Beethoven's total mastery of its classical form as perfected by Haydn and Mozart.

The middle quartets are heroic, enlargements of the form, adding fugal themes similar to larger symphonic works. In Beethoven's lifetime they were the most celebrated of all the quartets and remain in the active performance repertory today.

The late quartets stretched the boundaries—inventive, dissonant, poignant, and technically so difficult they are nearly impossible to play—and, according to Stravinsky, were destined to be perpetually contemporary.

Fred and I first met as architecture students at Cornell over fifty years ago. He had just finished the urban-design master's studio with Colin Rowe and was his teaching assistant, soon to join the faculty. Steven Peterson, my partner, returned to Ithaca to study with Colin the following year; his wife, Susie, and I were undergraduates in consecutive classes.

So Fred's "early period" was characterized by mastering the form, perfecting the craft—teaching, writing, designing, entering competitions, and lots of talking. He loved to conjure theories, talk philosophy and sociology. Enthusiasms abounded, such as Richard Sennett's *The Fall of Public Man,* William Gass, Isaiah Berlin, hedgehogs and foxes, Karl Popper, and inventing architectural food metaphors—all very serious but also sometimes very silly.

While we gathered confidence and conviction as architects, we also learned how we wanted to live, eat, dwell, raise children. We delighted in decorating our domestic spaces—white walls, Pietra Serena trim, little PVC columns to modulate the surface, all referencing the Florentine Renaissance and the Roman Baroque and, in general, an expanding love of what would be an ongoing commitment to Italian culture. Looking through pictures from the time, Susie remarked, "Barbara, have you noticed that you and I are always in the kitchen?"

Architect couples were rare in those days—the most visible being Robert Venturi and Denise Scott Brown—probably because there were so few women architects. I have begun to believe that people who share a domestic as well as professional life are truly privileged. It is such an intense, complex, rewarding life to be lived together, though a life fraught with peril.

Compared to "normal" couples, there are so many more things piled on top of matters of home, finance, pleasure, and children: conjoined business successes and disappointments, so much to celebrate and so much more to stress over, so many more things to argue and be mad about, even credit to compete about.

What I see as Fred's heroic "middle period"—expansive, bold, and celebrated but perhaps sobering—was characterized by teaching at Yale, an expanding practice with international offices, and growing children. Sadly, there was less discretionary time for us to spend together as friends conjuring imaginary visions of the future. Instead, it was a time for the accomplished virtuoso to demonstrate his capacity.

Fred's reaction to becoming dean of the Yale School of Architecture was evoked in Kazuo Ishiguro's (*The Remains of the Day*) recent comment, cited in *The New York Times* upon acceptance of his Nobel Prize in Literature, quoting Saul Bellow's reaction upon winning the Pulitzer Prize in 1976: "The child in me was delighted, but the adult in me was skeptical." This just seemed *so* Fred.

Though Fred was my dean at Yale for six years, there were long gaps and lessened intensity in our conversation during this period, partly dictated by circumstance and the perceived import of the moment. The discourse occurred in a sort of dotted timeline, and the speculations were somewhat tamed. The fun diminished, notwithstanding the occasional moment during a particularly tedious faculty meeting when Fred would glance over at me, making eye contact, and try to suppress the smile covered by his hand.

Nevertheless, our underlying friendship was so strong that a phone call, a meeting at a lecture or conference, or a circumstantial visit to the same (Italian) town would resume the conversation as if uninterrupted by lapses of time. Perhaps this is what really characterizes a friendship.

And so the middle period evolved to the late. Fred's daughter, Suzanna, thrived and grew, and he bragged endlessly about her cello playing. His son, Alfie, went to Cornell and Yale and became an architect. And I think Fred, like Beethoven, whose health was also waning in the late period, continued joyously, wanting to live on—Beethoven to compose one more piece of music, and Fred to design one more building, write one more article, enjoy another ironic speculation. And thus Fred, as Stravinsky said of Beethoven, has become timeless and forever contemporary.

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Edward Mitchell

A former associate professor at Yale. Director of the School of Design at University of Cincinnati

Fred and I met one autumn almost twenty years ago, just as his work—with his partner, Susie Kim—was expanding into larger and more complex urban visions. The globalization of the world economy presaged architecture's constructive possibilities as well as its destabilizing effects on historic cities, ecosystems, and cultures. The more conventional notion of "place" that informed their earlier work ceased to suffice, as he and Susie chased camels across the desert outside of Cairo; saw their city hall, outside of Tianjin, China, sold off to a multinational corporation at the ribbon-cutting ceremony; and were asked to fully realize cities and complexes six months from the start of a handshake contract. Sometimes on his weekly circumnavigation of the globe, after stopping by his offices in London and Boston, Fred would appear at the Yale studios looking worn. But after just one glimpse at the work on an eager student's desk, he would pump full of life, sustained by the promise of young talent, a good conversation, and the prospect of drinks and debate at the nearby Irish bar, where the best ideas would be fleshed out.

Fred's intellectual trajectory moved from a rigorous formal approach, cultivated as a graduate student at Cornell to the professional demands of turning those formal tropes into real places—sites for institutions, sensitive background buildings, and urban districts. His encyclopedic knowledge rivaled that of his mentor, Colin Rowe. Fred's comments were terser than Rowe's elliptical peregrinations, but equally complex and layered. His far-reaching vision and dry sense of humor fostered insights that were surprising yet always to the point. His most common critique—"Isn't that just great?"—could mean several different things, depending on the vocal inflection. Equally, he could wield a single word or add a building to a site so deftly that you would realize only much later that the comment or the architecture had completely changed the situation in which it had been cast. As he said to me during a pilgrimage to Piero della Francesca's frescoes in Arezzo: "Look at that guy … no expression as he pierces that other guy with a spear. You really need to know what you're doing to pull that off."

Fred had the ability to see large forces at work and distill them into precise, concentrated, and memorable architectural solutions. Born and raised in Montana, Fred had a vision of the city that remained an apparition of promise just over the horizon—a dynamic ensemble of peoples, histories, and unpredictable forces that never failed to fascinate. In our first five-hour conversation over several pitchers of beer, I inadvertently talked about one of his favorite poets, Wallace Stevens. In our afternoon rambles and improvisations with our students, we shared Stevens's sentiment:

> Reality as a thing seen by the mind,
> Not to that which is but that which is apprehended,
> A mirror, a lake of reflections in a room,
> A glassy ocean lying at the door,
> A great town hanging pendent in a shade,
> An enormous nation happy in a style,
> Everything as unreal as real can be,
> In the inexquisite eye.

If we could talk a new reality into being, then that "great town hanging pendent in a shade" would appear. We found magical potential in the same inexquisite places—New Haven, Lowell, New Bedford, Helsinki, Buonconvento. These real and unreal places were where we fabricated stories and teased them into being with our creative young cohorts. Those rambling improvisations (the Fred and Ed Show) commenced between the two of us, but were gradually ceded to the students as they groped their way through complex problems, found their own voices, and reached a broad audience of critics, professionals, and civic leaders—a great intellectual maelstrom where we all took risks and celebrated our small triumphs over two-dollar beers. In architecture, as Fred memorably put it to a class late one night in the streets of Helsinki, "you have to walk your pet goldfish, even when you are underwater."

Fred demonstrated sophistication and generosity in his inclusiveness and invention. He and Susie created the operatic atmosphere of the fantastic cities they designed in their home in Brookline. As a frequent guest, I came to expect a parade of writers, architects, artists, doctors, family members, and other strays engaging me in an impromptu conversation when I walked into the living room or on the way to the shower. Fred's mind was like a city, and he encouraged and orchestrated chaos; he was the eye of a storm of opinions and talent.

In the classroom Fred always advocated for the most challenging student concepts, often leaving me to figure out how these could possibly be resolved. His former partner told me that Fred would come chuckling into the office the following day. Fred was a trickster. He would deliberately try to see if I could figure out the solution rather than advocating for that particular path himself. He pushed his students and colleagues toward these greater challenges, encouraging us to step beyond the limits of our imaginations.

Fred gently challenged colleagues and students to think things anew. One particular criticism he made in a final review comes to mind, especially today. While the circus of critics had spent the day acrobatically twisting and turning their rhetoric, Fred made one, and only one, final comment on a student's proposal for a train-station complex. He related how the designs of nineteenth-century English train stations, nodes in a global system that connected numerous peoples and cultures from eastern China to London, "were not designed to show where you were but where you were going." And we will all go on with Fred, right here to guide us.

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1. Fred Koetter and Susie Kim in Aktau, Kazahstan, photograph by KKA.
2. Fred Koetter during his studio's review at Yale, 2010, including Tim Love and Keller Easterling.
3. Koetter Kim & Associates, Aktau City Expansion, Kazakhstan, rendering by encore nyc, 2007.
4. Koetter Kim & Associates, Codex World Headquarters, Canton, Massachusetts, photograph by Timothy Hursley, 1986.
5. Koetter Kim & Associates, New Humanities Building, Cornell University, Ithaca, New York, rendering by encore nyc, 2013.
6. Koetter Kim & Associates, Chun Cheon G5 rendering, Chun Cehon, South Korea, Field Operations, 2006.
7. Koetter Kim & Associates, TEDA Urban Design plan, Tiajin, China.

Alan Plattus

Professor in architecture and Director of Yale Urban Design Workshop

Fred Koetter was "The Natural." During Colin Rowe's semester at Yale, when Fred was dean, he told me the story of his first encounter with the big, chiseled, deep-voiced guy from Montana who was recently arrived in Ithaca via Eugene, Oregon. "Young man," Rowe had inquired, looking up with his Yoda-like visage and stature, "How does it feel to be a monument?" But that's the thing: Fred was not monumentally inclined—rather, he was a man of the fabric, or at least of what he and Rowe would come to call composite buildings. The pleasure of any project for him, whether his own or designed by his students or something found and explored, lay in its relationship with or contribution to a larger continuum of urban form and life.

Fred introduced me to a lot of good things: Gunnar Asplund's plan for the Royal Chancellery Buildings in Stockholm, Jacob Wirth in Boston, Mike Dennis and Jerry Wells, beer and laughter at the end of a long day in the studio. Indeed, his laughter, in its varying registers, is something that most of us will remember vividly about Fred. It was often generous, unreserved, and infectious, but Fred's laugh could also be a sharp and unmistakable expression of his utter scorn for pretentious architectural bullshit, which he rarely dignified with serious rebuttal since his sardonic remarks and the accompanying laugh were quite enough to squash it utterly.

On the other hand, Fred had almost infinite time and patience for students as well as for colleagues, as long as they were seriously grappling with a real architectural problem or intellectual challenge. Of course, he could do it all quicker and better than we could, along with the gift of making it fun, not didactic or demeaning, leaving you with the feeling that you had more or less figured it out for yourself … or might have. Even if his extraordinary intelligence was not contagious, his enthusiasm certainly was. Yet both are in short enough supply, even without the loss of Fred.

Aniket Shahane ('05)

Critic in architecture at Yale and Principal at Office of Architecture in New York City

Fred was a storyteller and a good one, too. He was able to weave an anecdote—seemingly out of nowhere—into the middle of any conversation. As his student, and even later when I taught the post-professional studio with Fred and Ed Mitchell, I was often baffled by his tales. At times, their relevance to the discussion at hand seemed tenuous at best. One such account involved a reference to the small Tuscan village of Buonconvento. Fred had mentioned it maybe once or twice when talking about cities and buildings and what, if any, difference there was between them. I remember being shown images of the town—an amoeba-like plan with a crooked street running smack through the center, a single tower puncturing a gabled roofscape, a clock and a flag, a medieval wall. It did not seem extraordinary, really. But with his usual Koetter cool, Fred spoke about the place with such gravity and wit that I knew there must have been something meaningful hidden in his description. I didn't get it, but the memory stayed with me for years.

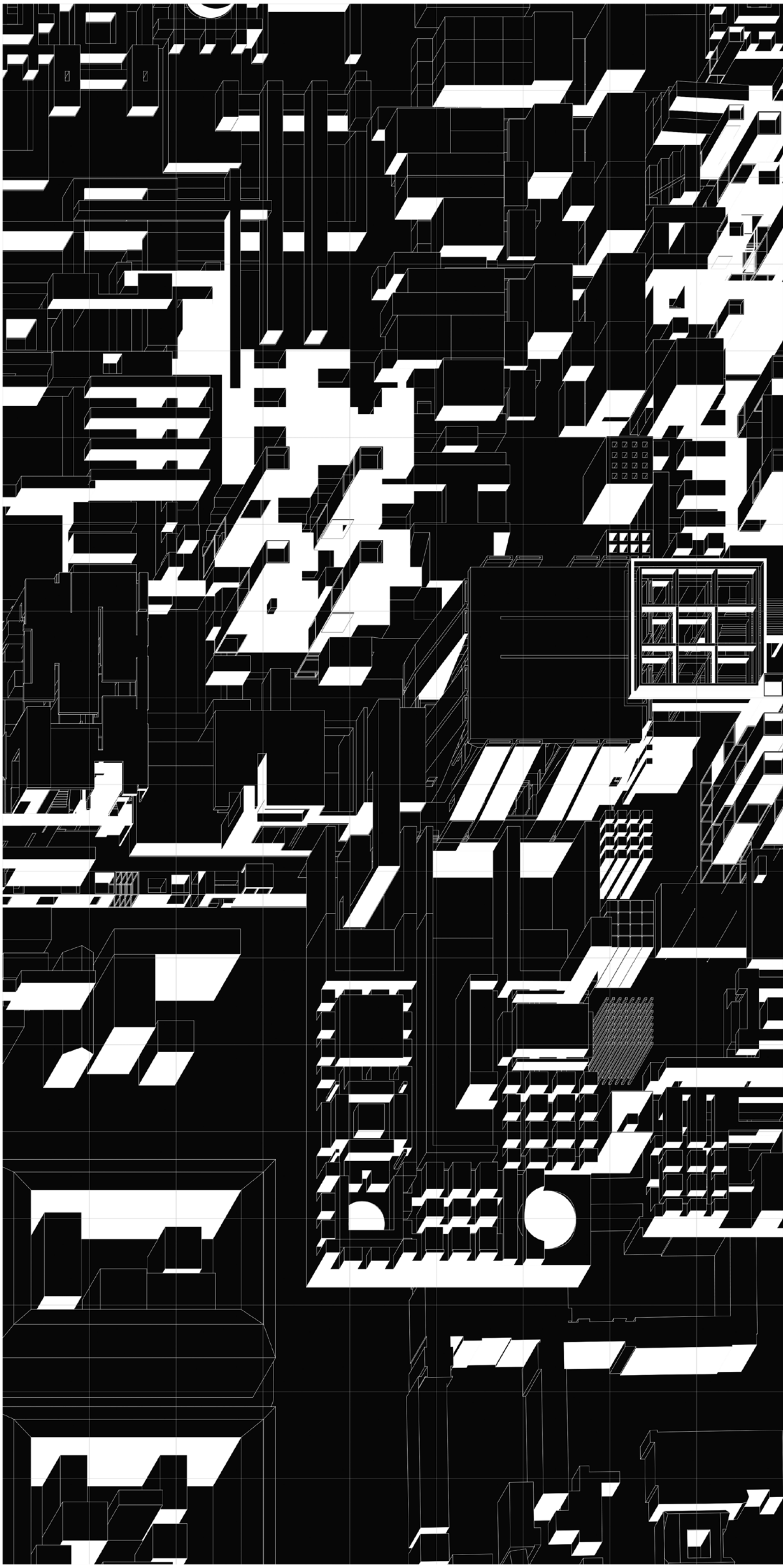
This past August I found myself on vacation near Siena, in Tuscany. I made a point of sneaking Buonconvento into our itinerary (much to the dismay of my family). We drove on a narrow two-lane road from Asciano in the direction of Montalcino until the GPS told us to stop. And there it was: a walled town on the side of the highway adjacent to a parking lot. It might as well have been a truck stop or a shopping mall. We went in and walked that bent street in all of five minutes. We had lunch next to the clock tower, my kids found some comics, I bought groceries for dinner, and we went home. It was one of the most pleasantly memorable afternoons of last summer. To say that Buonconvento is a city the size of a building isn't satisfying, though. Yet it has just enough of something that makes it both architecture and urbanism, something I can't find the words for. What I do know now is that, in those elusive studio discussions, Fred knew exactly what he was doing. He was carefully calculating how to make us think about architecture, being deliberately ambiguous with his lessons so that they would linger and haunt us, and encouraging us to slow down, look around, and let time help us wrestle with our own questions. He wasn't telling tales—he was teaching.

Ashley Bigham ('13)

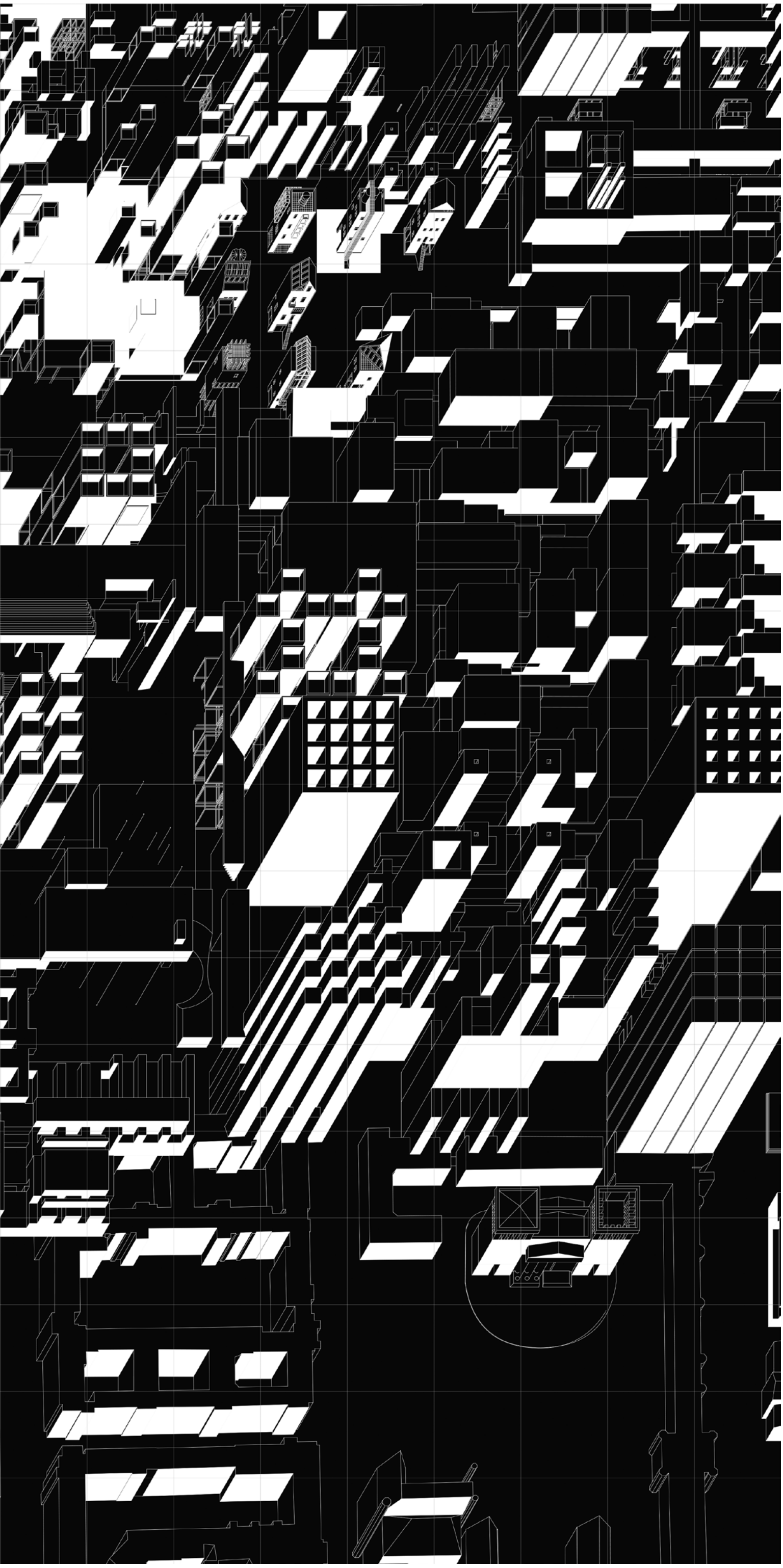
Co-director of Outpost Office and lecturer in architecture at the University of Michigan Taubman College of Architecture and Urban Planning

As a student of the post-professional program at YSoA, I had the pleasure of working with Professor Fred Koetter in the first-semester urbanism studio and the seminar. In both classes he was a thoughtful, dedicated, and patient educator who shared decades of wisdom freely with his students. His acute understanding of issues of urbanism, in both theory and practice, was inspiring. Fred had high expectations for our studio projects and placed emphasis on clear diagrams, drawings, and ideas. Just as Dean Stern always asked students to locate the front doors of their buildings, Fred always began by asking of our urban plans: "Where is the center?" As a student new to the region, I found Fred's passion for the New England coastline—its citizens, culture, and urban forms—contagious. He encouraged us to consider our project as a series of urban boundaries and to remember that the history of the region has been defined by proximity to rivers and coastlines. On our studio field trip to several New England coastal cities, Fred insisted on treating us all to dinner at Tweet's, a modest family-style Italian restaurant in Rhode Island. Pounds of pasta later, we started to understand why Fred loved this restaurant. With his giant smile and boisterous laugh, he had charmed the staff and all of us.

In the seminar, Fred enabled us to explore an architectural topic of our choosing. He curated the conversation each week and trusted each of us to direct our own exploration. Fred fostered an environment where students were able to learn from each other, and he cultivated an intellectual dialogue among the post-professional students. Toward the end of the year, when Fred invited us to his home in Brookline, Massachusetts, it became clear that architecture was not only a profession to him but a lifelong pursuit that he shared with family and friends. Professor Koetter is one of the many legendary educators that have made the school more than simply an architectural education: it is a place where architecture is taught as an equally serious and joyous act. He reminded us that our projects could have real, tangible impacts in the world, if we would only take the time to engage with it.



FROM THE EXHIBITION *THE DRAWING SHOW,* YALE SCHOOL OF ARCHITECTURE GALLERY, FEBRUARY 22 TO MAY 5, 2018



ALEX MAYMIND, “100 DRAWINGS,” 2012–13. ARCHIVAL INKJET PRINT. 25 × 25 INCHES. COURTESY OF THE ARTIST

Vincent Scully of Yale and New Haven

VINCENT SCULLY, who died on December 30, 2017, taught history of art and architecture at Yale from 1947 to 1991, and then as Professor Emeritus. He inspired numerous architects and lay people to engage with the built environment and its nuanced meanings. Below are tributes in his honor by his former Yale students and colleagues.

Robert A. M. Stern (MArch ’65)

Former Dean and J. M. Hoppin Professor of Architecture

Vincent Scully, America’s most important architecture historian, Vincent Scully, died on November 30, 2017, at the age of 97. A proud native of New Haven, he was also a proud member of the Yale community, holding three degrees from the school and serving on its faculty for over sixty years. Scully was not only a historian but also a critic and a passionate public intellectual. Through his writings he will continue to be central to architectural thinking for generations to come, building upon his great accomplishments in broadening the discourse and enabling the recuperation of the grand continuities of architecture and urbanism cast aside by protagonists of the Modernist revolution. Somehow Scully made the battle for the soul of modern architecture seem like a conversation among reasonable people.

I was privileged to study under Vince more than fifty years ago. His wisdom and friendship have benefited me over the many years since, ending with my time as Dean when he was Sterling Professor Emeritus of the History of Art in Architecture. As a teacher, Vincent Scully inspired not only would-be architects and scholars but also literally thousands of Yale undergraduates who would take away from his classes a sense that they, too, had a responsibility to help shape the physical world. The roster of Scully’s architecture students is a veritable who’s who of contemporary architecture, extending from those of my generation to a younger generation now reaching maturity and even those who are just making their voices heard. It is for this reason as much as for his scholarship, his critical writing, and his brilliant insights that Philip Johnson proclaimed him “the most influential architecture teacher ever.”

Scully’s pathbreaking first book, *The Shingle Style* (1955) not only put an enduring name to a hitherto undefined American tradition. It provided us with a definitive understanding of and appreciation for the formal and cultural differences between European and American architecture, spawning work by former students of my generation that he decades later described, with pride and irony, as “The Historian’s Revenge.”

Though fiercely committed to the discipline of art history, Vince was an active participant in the life of the architecture department, not always to the appreciation of some faculty who resented his great influence on students and the respect, even awe, he commanded among the powers that be in the university as a whole. It was Vince who helped sort out the mess that lay in the wake of George Howe’s retirement in 1954, and it was Vince who argued on behalf of Paul Rudolph, who he believed could best return the program to glory. Later, his relationship to Rudolph would cool, especially after his initial assessment of Rudolph’s Art & Architecture Building—he dismissed its so-called corduroy concrete surface as “one of the most inhospitable, indeed physically dangerous, ever devised by man.” Nonetheless, in my student days, students came to Yale because of Rudolph and because of Scully.

Scully was fearless: he could take on Gordon Bunshaft’s much-admired, object-like Beinecke Library, labeling it a “spectacular disaster” representative of the failure of American architects of the 1950s and 1960s to work in a monumental setting but instead creating “a world without human reference points, wherein no contact with things is possible. Indeed, it is the true empty landscape of psychosis,” a phrase he adopted from Norman Mailer, who coined it for a public debate with Scully.

By the late 1960s, architecture students began to protest against what they characterized as the overblown heroics of American Modernists and especially their participation in destructive, slash-and-burn urban renewal strategies, laying waste to communities. Scully embraced their cause, bringing his deep scholarship to shape the argument but never abandoning his essential belief that protest carried with it responsibility for decorum. In the book *American Architecture and Urbanism,* Scully documented with persuasive clarity what American architecture and urbanism had accomplished and what, under the spell of European interwar Modernism, had caused it to derail. Published in 1969 at the peak moment of student and public protests over entrenched government programs that were tearing at the very physical and social structure of American society, the book was as crucial a text for the representation of American values as *The Shingle Style* had been for their promulgation.

Scully was one of the few faculty who commanded student respect amid the protests of the late 1960s. As the spring 1969 term neared its conclusion, things seemed to spiral out of control, beginning with an amazing day of protest over inadequate financial aid for students in the Art & Architecture School, which culminated in a mock auction of paintings in the Art Gallery, after which Scully asked the students to respect the gallery’s closing time—”You’ve made your point, and it’s a good point. I advise you to leave now”—and they did.

Amid this turbulence, Scully also encouraged the politically charged but exuberant creation of Claes Oldenburg’s *Lipstick* sculpture and its placement on Beinecke Plaza, in front of Woodbridge Hall. After surviving a number of years on the plaza, where it served as the focus for many student protests, the hastily fabricated sculpture began to show serious signs of wear and tear and was removed for restoration. When it was time to bring it back to the university, the Art Gallery wanted no responsibility for it and eleven college masters refused to provide it a home. Scully, then master of Morse College, came forward to accept it, and it resides there to this day.

As the rebellious mood of the 1960s waned, Scully’s approach to architectural discourse became more inclusive than ever. No longer as focused on individual talents as he had once been when he chronicled the work of Frank Lloyd Wright and Louis Kahn, Scully, encouraged by former students from my generation, looked with fresh eyes at modern buildings that the blinkered Modernists had dismissed: with Scully’s encouragement Paul Goldberger, then an undergraduate, wrote the first serious study of the work of James Gamble Rogers, and Scully inspired Andrés Duany and Elizabeth Plater-Zyberk to formulate what would become the New Urbanism, based on what they could see in those New Haven neighborhoods that had not been savaged by urban renewal. In time, Scully would come to regard New Urbanism as “the climax of everything that has happened underneath the culture” of the School of Architecture.

In 1990, when the university still held to a mandatory retirement age of 70, Vince was forced to give up teaching. He was furious, and he enlisted my help, and no doubt that of others, to make his case to the president of the university for continuing on; but it was Thomas Beeby, then dean of the school, who saved the day by offering a teaching position in the graduate program. It came with a much-reduced salary, but that wasn’t the point for Vince: he was overjoyed to remain in the classroom.

By the time I became dean in 1998, Vince was more than ever a principal citizen of Yale, a force majeure to be respected, one of the few who dared to speak out about architectural issues on Yale’s campus—issues of stewardship and respect for the past. When, in spring 1999, with President Levin’s support, I convened a symposium to assess the university’s programs for renovation and new construction, one topic came to the fore: the decision to demolish four buildings at the Delano & Aldrich–designed Divinity School campus. Scully was the keynote speaker. After reviewing the plans presented for remodeling the Divinity School, he asked that he be allowed to return to the platform at the end of the three-day event. Then, before a packed audience of architects who had been his students, he looked directly at President Levin and said, “If the Divinity School were rebuilt according to the present plan, I’d have to rethink my future in this institution. Loyalty can be stretched only so far.” He concluded his talk by stating, “Architecture has always been used for purposes for which it wasn’t intended.” Needless to say, the buildings threatened with the wrecking ball were saved, but, even more importantly, Vince helped spark a renewed respect for the role architecture can and does play in a great university.

My own personal debt to Vincent Scully, as that of countless of his students, is immense. Because of Vincent Scully, generations of architects and others who can claim to have been his students have chosen an architecture and urbanism rooted in memory rather than amnesia. With a scholar’s knowledge and an actor’s passion, Vincent Scully helped us to appreciate the empathetic relationship between humankind and its masterworks of the built environment. Perhaps his greatest contribution of all was that he taught us how to see.

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Kathleen James-Chakraborty (Yale College ’82)

Vincent Scully Visiting Professor of Architectural History, fall 2015 and fall 2016

For decades, Vincent Scully was the most celebrated lecturer at Yale and arguably in the country. Legions of former students remember sitting in near darkness and watching him perform. Richly informed by the years he spent studying English literature before switching to art history, his lectures were delivered in a mesmerizing style that inspired many to pursue careers in architecture and architectural history and many more to take buildings and cities seriously.

In the spring of 1980 I was one of those students. I am still not entirely sure what the final pages of *Finnegan’s Wake* have to do with Louis Sullivan’s late banks, but I have never regretted my trips to Owatonna to see the National Farmers’ Bank for myself. What could be more distinctively American than the explosive energy of highly ornamented chandeliers hanging in a space firmly bounded by arches that nonetheless seem to admit the spaciousness of the nearby prairie. As a native of an even smaller town, I was struck by such sophistication in a relatively remote Midwestern city, which embodied the democratization of architecture that mattered so much to Scully. He may have preferred Shingle Style mansions to Modernism’s often banal placelessness, but he also wanted great architecture to be for everyone, not just princes or priests.

Scully’s greatest contribution to my formation as an architectural historian and teacher came later, when I took his graduate seminar and when he supervised my undergraduate thesis on the Boston Public Library. He appreciated my gawky efforts to locate the progressive politics underpinning what had once seemed to him a stylistic retrenchment from the prodigious originality of Henry Hobson Richardson and Frank Furness, as well as Charles McKim and his Brahmin patrons’ willingness to confront the gritty urban realities of the late nineteenth-century American city rather than simply escape to Newport and Manchester-by-the-Sea. “Built by the People and Dedicated to the Advancement of Learning,” the words inscribed above the windows fronting the reading room, appealed to us both.

Studying with Scully was one of the greatest privileges Yale offered, but he himself never forgot what it was to lack such privilege, as his championing of high standards for public architecture far from the boundaries of campus demonstrated. At the same time, working with him in close quarters made clear that he was much more than a showman. His thoughtfulness in seminars and during office hours, in which he was often shy rather than dramatic, is too easily overlooked, as was the meticulousness of the scholarly training he offered, alongside warm encouragement. This meant a great deal both to star-struck students and to those who later read his letters of recommendation.

What I admire most in retrospect, however, was how well he brooked dissent. Scully understood, partly because his own response to architecture was so intensely emotional, how others might see things differently. Having famously changed his mind about Modernism (and there was just a touch of the revivalist preacher about this), he was always ready to consider doing so again. While he thundered about modern architecture's inability to create anything as imposing as Edwin Lutyens's great monument to the British soldiers killed in the Battle of the Somme, he proved a steadfast supporter of Maya Lin's equally powerful, if very different, Vietnam War Memorial. Fond of rhetoric, Scully's passion proved nonetheless refreshingly undogmatic.

Elihu Rubin (BA '99)

Associate professor, Yale School of Architecture

Vincent Scully's lectures inspired me, like so many others, to begin a lifelong engagement with the built environment. But I got to know him better when I was a documentary filmmaker, and, over the years, Vince appeared in five different films I worked on. In one, he spoke about the importance of small, local stores in retail districts like Broadway. In another, he advocated for the physical and political vitality of public spaces such as the New Haven Green. And he distilled the promise and hazard of Modernist architecture and urbanism. In each instance, I realize now, Vince emerged as a voice of conscience. He expressed the moral imperative of buildings and cities. I am forever grateful for his inspiration and unmatched ability to communicate his sensitivity to our surroundings.

Daniel Sherer (BA '85)

Lecturer, Yale School of Architecture

Vincent Scully's most essential trait was not his charisma—though one would be hard pressed to find a more charismatic teacher or scholar—but something deeper and more enduring: his humanity. One recalls his unfailing kindness, inexhaustible curiosity, and the powerful insights that characterized his lectures, which were performances in the literal sense of the word. Anyone who met Scully was bound to recognize these distinctive qualities.

This is not surprising since Scully was the one of the rare historians who are sensitive to the multiple interconnections linking the built environment to the wider *vie des formes* across the entire sweep of art history, to cite one of the key ideas behind the thought of French art historian Henri Focillon, one of his greatest sources of inspiration. Indeed, Scully began his academic career teaching in the Yale department of art history, from to 1933 to 1943, and the particular intellectual climate that existed at the school just before and immediately after World War II led to his singular approach and powerful new vision of art history, along with a special passion for architecture.

Like Focillon, Scully was deeply attuned to the wider human and cultural motives of artistic expression, taking for granted that form is alive and that works of art are energized cultural manifestations. He also considered the entire spectrum of Western art history, making significant forays into non-Western traditions—yet while Focillon focused on Japanese art, Scully studied Mesoamerican and Pueblo architecture.

Scully had, to a remarkable degree, what a penetrating critic attributed to Baudelaire: the gift of immediacy. He showed, for example, how the past actively inhabited the present. He accomplished this extraordinary feat by tracing the ways in which distinct moments of past and present engage in dialogues across time and space, casting new light on works and projects both familiar and unfamiliar. Scully's narrations enlivened the past through lucid visualizations that rendered it tangible in terms of the development of the present. This multifaceted and thrilling approach provoked a conclusion: If the past could be that interesting and even unpredictable, one cannot predict what the future may bring.

Scully's observations were animated not only by personal knowledge of the works in question but also by the potent existential charge of his own life experiences. He described the Great Pyramids unforgettably "as a battery of missiles aimed at the sun, taking position at just the right spot for a clear shot at it, on the great bank of desert that rises above the Nile plain at the point where it begins to widen out to the delta," bringing to the reading of antiquity an eye sharpened by his experience as a soldier in World War II. Scully vividly described the *tholoi,* or beehive tombs, of the Mycenae as being full of whispers: "A shuffle of feet in the dust of the floor will bring a rustling as of many little wings above, the fluttering of Homeric, batlike souls. The declamation of the Greek language will bring on eldritch screeches, the whole hollow tomb sounding like the bronze cauldrons in Greek theaters, which the actors are reputed to be able to detonate into clarion sound by the pitch of their voices. It is a marvel of haunted space, a cavern crossed with the resentments of the dead, the great lintel over the doorway swinging up [and] lamenting like shrouded arms."

Indeed, Scully possessed an incomparable literary sensibility endowed with formidable powers of observation and an intensely lyrical use of language. He drew on these resources equally, whether confronting the magnitude of monumental form or the anonymous craft of the vernacular. Scully did not hesitate to stray from the beaten path, though his historical sensibility clearly owed much to his early work under Henry Russell Hitchcock on the Shingle Style, the subject of his dissertation and one of his early books (which prepared the ground, quite obviously, for his precocious appreciation of Robert Venturi).

For all of these reasons, Scully was one of the most captivating and direct of speakers in our field over the course of his prodigiously long career, which lasted from the postwar period to the first decade of the present century. No one could come near him in this regard. He had something else that others lacked: a highly personal connection to any object before him, even if it was mediated through a dirty slide, which seemed to those of us in 260a as ancient as the monuments he showed us every morning in the law-school auditorium, the only place large enough to contain the hundreds of students he attracted each year.

One would have had to be a stone not to be impressed, and even moved, by Vincent's lectures. One thing is certain: while giving them, *he* was moved, while possessing the necessary degree of self-control and detachment for the lecture to go forward. He mingled a sense of the heroic with the everyday through an equally unusual combination of intellectual tenacity and personal modesty. One instance of Scully's characteristic humility: when I told him that land artists such as Robert Smithson, Michael Heizer, and James Turrell were indebted to him, either directly or indirectly, for his readings of architecture in the Greek landscape, he was clearly moved and grateful that I had informed him of this fact during the interview I did last year with him, which turned out to be the last one he gave, along with the critic Yehuda Safran, for *Potlatch* journal.

Scully's effect on the architectural and artistic practice of his contemporaries is in fact something else that made him stand out from the crowd of art historians. It is no exaggeration to say that he was the most renowned U.S. architectural critic and historian in the second half of the twentieth century, owing to the impact he had on the actual course of the discipline alone. He determined, at least in part, who built what and where across a wide swath of the American postwar architectural landscape; he also changed the parameters of visual understanding and of the inherent and actual possibilities of the discipline at a given time and place.

This last observation applies as much to Maya Lin as to Venturi and Louis Kahn, albeit in very different ways. Scully's teaching and criticism were indispensable in the generation of Lin's design idea for the Vietnam Veterans Memorial. In the case of the previous generation, he helped architects, critics, and historians, as well as the wider public, grasp their important roles in changing the terms of engagement with the history, forms, and social imperatives of the discipline. Scully was arguably the most important figure of his era to deal with the problem of what is possible for architecture and how it could be actualized. No other modern historian or critic had that power or reach. Like Ruskin, his sense of exaltation regarding an object was always accompanied by an underlying grasp of what is possible and impossible for an artist or an entire culture at a given historical moment.

Those who were fortunate enough to encounter Scully at the height of his powers witnessed a revolutionary approach to seeing and speaking about art and architecture that has by now imprinted itself on the collective memory. In this way he admirably fulfilled the interdependent roles of historian, critic, and educator. His legacy has assumed greater significance with the passage of time precisely because of the bonds he ceaselessly forged between diverse yet related sectors of knowledge, effecting a cultural transformation in the production of art and architecture as well as the ways in which we perceive and understand them.

Elizabeth Plater-Zyberk (MArch '79)

DPZ Partners, Robert A.M. Stern Visiting Professor in Classical Architecture, Spring 2017

Vincent Scully represents an era of modern architecture that, influenced by his teaching and writing, sought to reconnect with historic glories. "Confronting a building in the classroom ... with drama and urgency," as Michael J. Lewis put it, had "the effect of making all architecture contemporary." Scully taught us to value *all* that was good in architecture, a gift allowing us to appreciate the world around us with freedom, unfettered by ideology, and the conviction that past and present are one has guided generations of his students.

It is important to review the Scully era—a period that may be seen very differently by future generations than our experience of it—as it has often been misrepresented as cosmetic fantasy. He might exhort us all to make a record of this time from our own personal experiences and to keep the record straight so that others may not skew the perspective.

It is not an exaggeration to say that if not for Vince Scully we would not be doing what we do. As students we understood his historical benchmarks and imagined our own work having a life between the achievements of our predecessors and a future that would support continuity. We also assimilated the principle of civic responsibility in preservation and urban engagement. Scully's own such engagements ricochet today in still remembered critiques of development in Miami and the renewed impetus for the revival of New York's Pennsylvania Station.

Many have said that Professor Scully "changed the course of American Architecture." Indeed the breadth of his audience and his influence on the built environment brought wide recognition—much of it from far beyond his home in academia, even from the real estate development industry. Consider his award from the Urban Land Institute in 2003 and the J. C. Nichols Prize for Visionaries in Urban Development—what other academic can claim honors from such a quarter?

For Andrés and I the Scully era had two phases, the first as students and young architects trying to imagine that we were part of the historical continuum. We still remember vividly the intellectual awakening and excitement stimulated by Scully's lectures. From those emerged our interest in the whole of American building—not just in public buildings and monuments but in the American house and the community. This was the foundation for the New Urbanism movement and the assessment that it was time to recover the beauty and good sense of American settlements. It also encouraged the traditional and classical architecture revival that thrives across the world today.

The second phase began when Scully and his wife, Tappy Lynn, joined us as colleagues at the University of Miami. They were a team: he taught his favorite courses and she taught American architecture and preservation. They came to love the Florida vernacular, including the modest and dignified early ranch houses, one of which they chose to inhabit. Scully loved our affinity with the Caribbean and encouraged us to emphasize this distinction, a success chronicled in the book *Between Two Towers*, and evident in numerous ensuing faculty publications and buildings.

We are grateful to have known Scully's creative intellect, generosity in mentoring, principled passion, mischievous sense of humor, and above all, loyal friendship.

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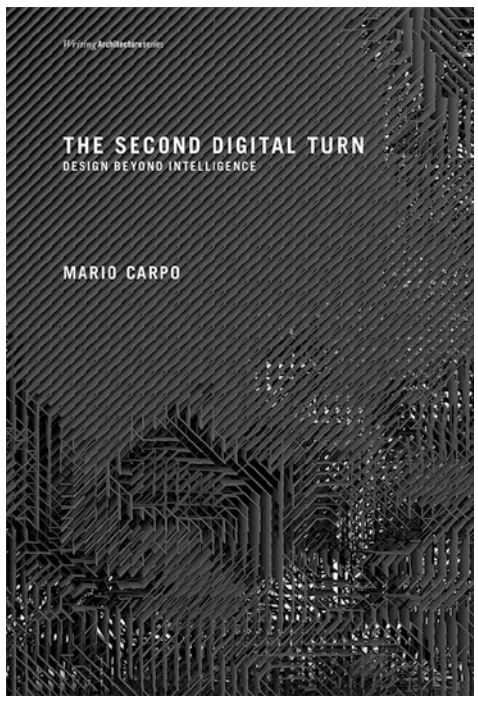
1. Vincent Scully speaking at the "Constructing the Ineffable Conference," Yale School of Architecture, 2008.
2. Vincent Scully reviewing his slides for lectures, courtesy of Yale University Manuscripts and Archives.
3. Vincent Scully lecturing at Yale, courtesy Yale University Manuscripts and Archives.
4. Vincent Scully in the film *On Broadway: A New Haven Streetscape* by American Beat, 2000, courtesy Elihu Rubin.

Book Reviews



The Second Digital Turn:
Design Beyond Intelligence

By Mario Carpo
MIT Press, 2017, 240 pp.

There can be little doubt that new technologies have transformed us in the past few decades. But what might the end of science as we know it portend for architecture? Mario Carpo probes this question and a few others in his latest book, *The Second Digital Turn: Design Beyond Intelligence*, an excellent companion to the earlier *The Alphabet and the Algorithm.* In a world characterized by enormous, accessible, and interconnected piles of digital information, hypothesis gives way to search, the visual depends upon the spatial, and the standardized production of everything from widgets to prices is no more. Thus ends the era of the scientific principle first established by Galileo.

Carpo, who is an architect, a scholar of the history of science, and the spring Vincent Scully Visiting Professor of Architectural History at Yale, is neither an apologist for technology's considerable impact on design and building nor a fanboy. His examination of the implications of infinite computing—what is now becoming understood broadly as "big data" in the cloud—is necessary reading for any architect considering future practice as well as for the technologists who build the tools upon which the profession increasingly depends.

At the center of Carpo's hypothesis is the provocative idea that much of the history of science and representation comprises attempts at computational efficiency and abstraction. Formulas are shortcuts for a broad set of possible outputs based on hard-won observation and trial and error. Orthographic drawings like plans or sections are attempts to represent large, complex things like buildings as efficiently as possible. But in a world where it is possible to create, access, and compute an infinite amount of data, such short cuts, and the heuristic thinking that they support, are no longer necessary and will likely be replaced first by searchable experience and eventually overlaid with insights computationally generated by artificial intelligence. "Science becomes retrieval" in Carpo's predicted future.

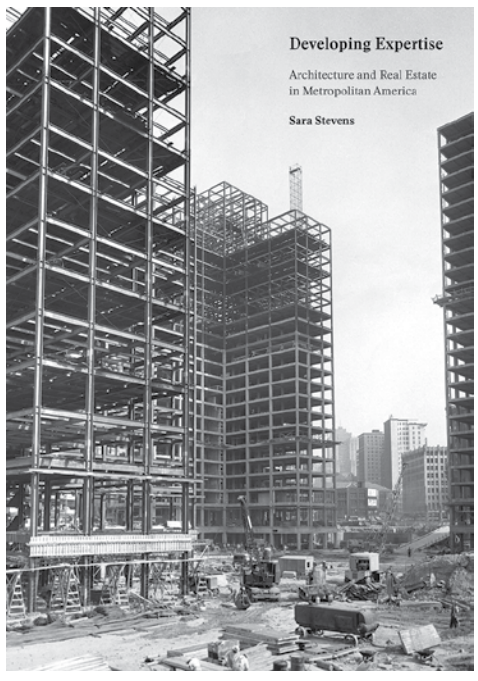
Along the way he visits the evolution of spline computation, the emergence of building information modeling (BIM), and the end of both calculus and perspectival drawing. While one can quibble with the specifics of some of his explanations—he misunderstands the evolution of BIM and integrated project delivery, for example—it's hardly a distraction from the vision of his broader, profound narrative.

There has been much turgid philosophizing about the digital turn of late as academics (and certain practitioners) attempt to unpack—or creatively reconstruct—the digital revolution in architecture. Carpo has a knack for weaving theoretical assertions with lucid observations, and this book is altogether rigorous, prophetic, and readable as it is knit together by historical narrative and anecdote. Examining three broad concepts—the "indexicality" of digital knowledge, the transformation of design representation, and the agency of social-media participation—he manages to define, deconstruct, and critique the implications of the next wave of disruption. For those of us of a certain age who experienced such things, his descriptions of the death of the logarithm (and its necessary companion, the printed log table) comprise a charming eulogy of past technique spun with stories of his childhood, the history of printing, and the death of formulas.

The scientists at DeepMind (Google's artificial intelligence research team) recently built an algorithm called AlphaGo that they claim has "superhuman proficiency" without human data or insight. It taught itself to play the Chinese strategy game Go—purported to have more possible moves than atoms in the universe—while programmed with only the rules of the game. Over the course of two days and almost five million simulated games against itself, it generated strategies never tried by humans. Carpo implies that such a possibility is on the horizon for design, as well.

Yet, perhaps, not so fast. Despite having vanquished the reigning world champion of *Jeopardy!* a few years ago, IBM's Watson team suffered a recent humiliation when efforts to develop new cancer therapies by having its system "read" 30,000 scientific papers on the disease failed spectacularly, burning $40 million along the way. Carpo's predictions of a machine-enabled zero-sum economy may be premature, but his lucid explanations of the ramifications of the digital on design illuminate the path. Carpo writes, "The spirit of the new science of searching, if there is one, is probably quite a simple one, and it reads like this: *Whatever happened before, if it has been recorded, and if it can be retrieved, will simply happen again, whenever the same conditions reoccur.*" Or as Thomas Huxley is reported to have said, "The great tragedy of science—the slaying of a beautiful hypothesis by an ugly fact." As architects, we will face a lot of those facts in the world of design beyond human intelligence.

—PHIL BERNSTEIN
Bernstein (BA '79, MArch '83) is a lecturer of professional practice. He was a vice president at Autodesk from 2000 to 2016 and is writing a book about the implications of technology on design and practice (Birkhauser, 2018).



Developing Expertise

By Sara Stevens
Yale University Press, 2017, 288 pp.

The literature on the twentieth-century American city is littered with histories of powerful urban-renewal czars, Modernist designers, and enterprising reformers and activists. Curiously absent from so many of these accounts, however, is any detailed examination of the role of real estate developers in orchestrating the projects that transform cities. It is a particularly glaring omission, given the American preference for commercial over state development. Published during the reign of the first real estate developer in the White House, Sara Stevens's *Developing Expertise* offers an exploration of the role these often colorful figures play in serving as what she calls "matchmakers" between urban redevelopment, architecture, and capital investment (p. 14). Understanding urban redevelopment from this vantage point allows Stevens (MED '06) to offer a number of revisions to well-trodden historical narratives.

Many histories of urban renewal focus on either the ideological impulses behind large-scale redevelopment (such as importation of the Congrès Internationaux d'Architecture Moderne ideal for the Modernist city) or the politics of individual developments as shaped by various powerbrokers and political constituencies. Stevens unites these concerns by detailing how real estate developers codified certain development strategies and design features (such as the need for superblock-scale redevelopment) as they circulated them within emergent professional organizations and publications. She builds on work by Samuel Zipp and Elihu Rubin in examining the role of life-insurance companies in transforming slum neighborhoods into signal Modernist projects that also generated profits. Zipp, for instance, detailed how Stuyvesant Town was premised on readapting the plans for suburban single-family housing for gracious high-rise apartment living.

Stevens offers a new perspective for understanding how the scales of similar projects were inspired not only by middle-class suburban ethos and Modernist forms but also the lessons of land-use planning developers learned in the process of creating profitable suburban projects. The success of early subdivision developers—like St. Louis–based J. C. Nicolas, who innovated the use of restrictive deeds—served as the basis of efforts (parallel to those in the formation of city planning) to professionalize real estate development as a "science" disseminated through institutions such as the Urban Land Institute. The real estate developer, formerly portrayed as a speculative "curbstoner," would be recast as a civic agent adept at both suburban community building and inner-city redevelopment. Stevens details how life-insurance companies called upon this expertise as they funneled large reserves of capital into large-scale urban projects across the country and emerged as important institutional investors. In case studies of projects such as Pittsburgh's Gateway Center, Stevens shows how firms like Equitable Life used "design by committee" to apply the lessons of other successful renewal projects, resulting in the recurrent use of efficiency-focused features such as the cruciform plan to maximize return on investment.

Despite its allusions to Le Corbusier's towers-in-the-park scheme, Gateway Center's design was roundly criticized, setting off panic in an architecture community worried by the lack of professional design input. Yet Stevens examines a number of other projects in which the pairing of high Modernist design with developer expertise was essential to success. Chief among the duos she examines are Chicago developer Herbert Greenwald and Mies van Der Rohe, who married glass-curtain-walled Modernist housing towers with equally innovative financing schemes to craft an urban alternative to suburban housing that was viable both aesthetically and financially.

In Stevens's narrative, the New York–based developer William Zeckendorf sought to perfect this formula, understanding design as central to creating successful and profitable projects. Thoughtful design and the creation of urban amenities through mixed-use programming were part and parcel of Zeckendorf's belief in a Keynesian-style injection of large-scale investment as necessary to stabilizing ailing urban districts. Working with the young I. M. Pei, the colorful developer proposed ambitious projects in New York, Denver, and Washington, D.C. In working to create a new master-planned vision for Southwest D.C., a dream only partially realized, Zeckendorf wielded a tried-and-tested "persuasive skill" (p. 234) and a civic, rather than profit-minded, vision that Stevens suggests was necessary for the realization of increasingly large-scale projects that straddled public and private realms of development.

On the whole, Stevens's account fills many gaps between architectural monographs and urban historical literature on metropolitan development. Alongside recent works by Daniel Abramson and other scholars, she adds to our understanding of real estate expertise's role in defining the parameters for development in capitalist society. Although Stevens shows how this happens through a series of richly detailed cases, she does not make explicit the broader political implications of real estate professionalization. Nevertheless, Steven's business-history approach offers many fruitful pathways toward understanding how design and development expertise have so often been stitched together, along with a necessary prehistory of today's increasingly developer-driven landscape.

—ERIC PETERSON
Peterson (MED '15) is a PhD student and instructor in architecture at UC Berkeley.

Perspecta 50: Urban Divides

Edited by Meghan McAllister and Mahdi Sabbagh
MIT Press, 370 pp.

One of the most interesting areas of study today is the analysis of cities and the various forces at play within them. For the urbanist there is no detail too small to consider and no abstraction too large to engage. From the integration of tree stumps in a Manhattan playground to the engineering of a new type of society in a planned neighborhood in Milan in the late 1960s, the field of urban studies is invigoratingly open and egalitarian in its concerns.

Perspecta 50 is organized around the theme of "Urban Divides," a concept incisively curated by editors Meghan McAllister ('16) and Mahdi Sabbagh (BA, '10, MArch '16) in essays, photographs, and proposals from cities around the world. Cities have always been characterized by conflicts between control and dissent, of collective freedoms and constrictions, of society and suspicion. But as they expand to envelop the majority of the earth's population, urban areas are the principal arena where our collective future is being shaped. *Perspecta 50* seeks to give its reader tools with which to read the modern city, a task that has never been more urgent, and posits the necessity of a global reading of local examples.

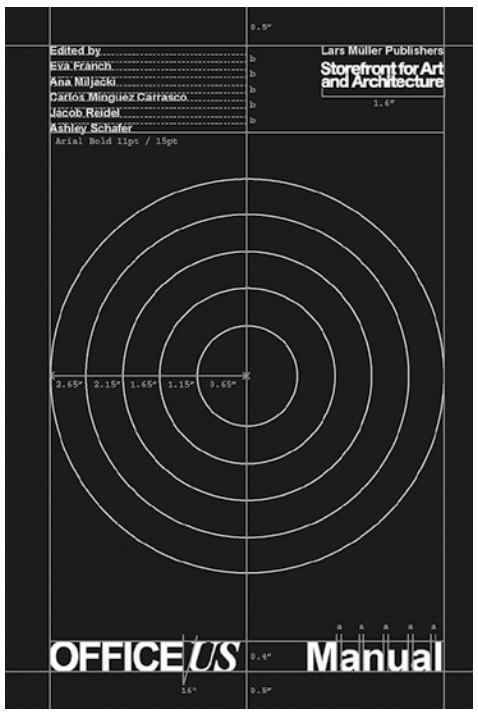
The principal themes, skillfully woven through this global collection, are the accumulation of wealth and the control of resources; urban desertification and gentrification; and segregation, desegregation, and resegregration. The selection and ordering of the essays is crucial to the emerging picture, and the collection as a whole has the effect of a magic-eye poster from the 1990s.

Mitch McEwan's brilliant analysis of water infrastructure in Detroit's long-term favoring of white suburban sprawl at the expense of inner-city minorities sits alongside Michael Sorkin and Terreform's imaginary possibilities for a liberated Gaza. In both instances, settler-colonial control and administration of water is at the foundation of contemporary realities. Mark Hackett and Ken Sterret's analysis of infrastructural construction in Belfast finds a parallel in Guy Trangos's excellent study of inequality in Johannesburg; both cities are struggling to create postcolonial urban realities against enduring legacies of wealth and control. The struggles between the formal and the informal city are played out in a thrilling sequence of three essays that take us from the invigorating communal shaping of the favelas of Rio and the ostentatious isolationism of Romanian Romany communities to the planned settlement of Berlusconi's Milano 2.

The essays each engage with a local condition, often to a satisfying level of detail, and the editors present an overall worldview. Charmingly designed by Alexis Mark, *Perspecta 50* assumes an almost playful attitude to its subject that allows for an energetic exploration of the issues that always returns to a central theme: how are people alienated from themselves, their cities, and even their own lives? Using the lens crafted by McAllister and Sabbagh, we are encouraged to read the cities around us as embodiments of histories of control and resistance.

We can read volumes in the skyline of London, crowded with new skyscrapers built in the past decade of austerity, the prologue to the Book of Brexit. Or the policing of Brooklyn and the global propagation of the Williamsburg aesthetic in the colonization of the artisanal and the mass production of a lifestyle. We can read the past century in the map of Palestine and the strategic positioning of urban outposts of control designed to echo both the aesthetic and conquering order of American suburbia. We are living in the age of the elite, and our cities are being shaped accordingly. As accumulations of knowledge and design, cities are living histories of technologies of control employed in the service of authority and dispossession, wielded by fewer and fewer people with more and more resources at their disposal, and we must learn to read cities in order to know how to shape them ourselves. And the editors of *Perspecta 50* have firmly engaged such a literacy of resistance.

—OMAR ROBERT HAMILTON
Hamilton is a filmmaker and writer. His debut novel, *The City Always Wins,* was published in summer 2017.



OfficeUS: Manual

Edited by Eva Franch, Ana Miljački, Carlos Mínguez Carrasco, Jacob Reidel, and Ashley Schafer with Storefront for Art and Architecture
Lars Müller Publishers, 290 pp.

A MANUAL OF MANUALS

Originated by Eva Franch, Ana Miljački, and Ashley Schafer in 2014, Office*US* was a response to the theme "Absorbing Modernity: 1914–2014" of the U.S. Pavilion at the 14th International Architecture Exhibition at the Venice Biennale. The mission of the organization, according to the website officeus.org, is to reflect critically on the "space, structures, and protocols" of U.S. architectural offices "while simultaneously projecting a new model for global architectural practice open to all of us." Situated in the broader context of the "Fundamentals" theme, conceived by the director Rem Koolhaas, their contribution to that event was the argument that one essential element of modern architecture has been the paperwork of office practice.

The *OfficeUS Manual* was published last year to disseminate the research conducted in preparation for the biennale, partly supported by a seminar taught by Franch, Carlos Mínguez Carrasco, and Jacob Reidel ('08) (all editors of the manual), with Dominic Leong and Chris Leong at Columbia's GSAPP in 2013. The title of the course was "Corporate-Avantgarde, Get Yourself Together: Instrumentalization and Disruption in Cultures of Creative Production—Or How to Make the Most Intelligent Architecture Office … Ever." As titles often do, this one gives away much of the collective position held by the organizers of Office*US*.

First, the compound term *corporate-avantgarde* questions the traditional distinction between the corporation and the avant-garde, which are directed to "get together" into a unity. Perhaps we can read this as a response to changes in the economy for architectural labor and the political climate around creative work, both in the United States and abroad. The term also proposes that the distinction between practice and discipline was never so hard as has been thought by the likes of, say, Henry Russell Hitchcock, for whom the opposition of bureaucracy and genius appeared endemic to mid-twentieth-century practice. The "intelligence" required for this new hybrid, it appears, demands the support of all the knowledge gained over the 100-year history of managerial principles applied to office work, particularly as applied to architects' offices.

Second, the instrumentalization of avant-garde architecture—often seen as the inevitable consequence of late capitalism, according Manfredo Tafuri and others—is now a process viewed as open to "disruption" in order to sustain a culture of "creative production." Again, this is the consequence of the intelligence produced by managerial protocols, methods that have come to format the way in which architects operate, collaborate, and communicate. Management is both the topic of the *OfficeUS Manual* and a purported solution to the shortcomings of the neo-avant-garde's experiments from the 1970s and '80s. All of this is a huge step forward from the traditional dichotomy of engagement versus autonomy (often misleading in its clarity) and seems to be a step in the right direction.

So what does this manual, composed for a newly synthetized version of an office, tell architects of today to do? After all, a manual is usually a set of technical recommendations for the proper operation of a machine; or if it addresses an object less immediately material than a machine, it might collect remarks for uninitiated members of an institution or social collective. As the introduction states, this is precisely the ambition of the book: to outline in seventy-one topics "*how things are done*" (their italics), taken from an archive of U.S. architecture manuals collected by the seminar from one hundred years of practice, set against "statements" solicited from a number of contemporary academically inclined thinkers spread over a few generations (i.e., teachers and students, employers and employees) and over several areas of expertise.

The seventy-one topics have been grouped into six categories taken from the editors' archive of manuals; each grouping has then been paired with a set of introductory blue pages that collect images pertinent to the topics addressed by the succeeding section: format/organization, hierarchy/policies, tools/procedures, conventions/operations, order/environment, and rights/benefits. The organizational ethos of the book sometimes amplifies the content; it is, in the end, a manual of manuals. But the tendency to mimic older forms of organization also gives the reader too few clues about the broader critical position held by the editors. Here, the future orientation of the manual for a yet-to-come practice appears as a trail of breadcrumbs that each reader could collect and follow according to their own professional and/or intellectual values.

The book was published during the first year of a deeply troubling political climate in the United States, making some of the topics particularly important for today's reader: equal opportunity, severe weather conditions, sexual harassment, travel, and sick and personal days. Each of these topics now warrants a manual. In this respect, the very publication of a manual serves as evidence of the obsolescence of this very form of managerial control, held over from the twentieth century. The commentaries from contemporary thinkers also point to this. Andrew Laing's take on "office structure," for instance, points to changes in the traditional hierarchies of an office as a result of the dispersion of supply chains and the instability of authorship in collaborative software. Even expertise itself is no longer assumed to be as central to constituting a profession.

With all the historical transformations of the architectural profession over the past century, documented so carefully by the editors, it is no longer obvious that the seventy-one topics collected in the manual should continue to structure a reliable service for today's economy or the one yet to come. One question immediately arises: What other professions might serve as exemplars for architects? Perhaps such new models will help to develop a new attitude toward issues such as liability (risk, insurance, etc.) or authorship (intellectual property, drawing, etc.), which all change according to the way society builds value around "creative production." It is clear that Office*US* has offered an excellent introduction for a conversation around these essential topics; the Architecture Lobby is another good group assembled with similar concerns. Members of that group also make several important contributions to the *OfficeUS Manual.* Bureaucratic issues may indeed become far more "fundamental" to the future of architecture than various designs for "elements" such as windows, doors, and toilets, collected as the purported degree-zero of practice in Venice several years ago.

Architecture, unlike the arts, never had a convincing claim to medium specificity that would bring clarity to its essence. But like all practices of the nineteenth and twentieth centuries, including the arts, it shared one medium that could never be denied: paperwork. While Hitchcock, following Frank Lloyd Wright and other self-declared modern "authors," made a distinction between bureaucracy and creativity, it has never been clearer that the categorical opposition they developed was in fact a violent misinterpretation of a fully dialectical pairing.

—MICHAEL OSMAN
Osman ('01) teaches architectural history at UCLA.

Faculty Inquiries

Excavating the Armory

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1–2. *Excavating the Armory,* originally commissioned by Artspace Inc. for City-Wide Open Studios, with support from the National Endowment for the Arts and the Connecticut Office of the Arts. Photographs by: (1) Stephanie Anestis, (2) Elihu Rubin.

The New Haven Armory is a neglected landmark on Goffe Street that has been mostly empty since the second company of the Governor's Foot Guard decamped for Branford, in 2009. The city uses part of the basement as an eviction warehouse, where household belongings are stored for future auction or retrieval. The roof's east parapet has been breached, and water damage now threatens the building's integrity.

The structure is impressive: more than 150,000 square feet organized around a massive drill hall, spanned by ten crescent trusses, and surrounded on three sides by meeting rooms, offices, lounges, lobbies, and circulation space. Three arches mark the entrance to a "Head House," and a wing built specifically for the Foot Guard extends toward Goffe Street. Fancy brickwork creates a fortress-like atmosphere, but not in an unfriendly way: corbelling, arches, recessed bays, and Flemish bond provide enough detailing to break down the building's mass and give it a human feeling.

The armory on Goffe Street was built in 1930 to replace the Meadow Street Armory, which since 1883 had housed the city's volunteer militia groups, including the 102nd Infantry, the New Haven Grays. Militias were the strikebreakers of the nineteenth century; they went to war, served in conflicts abroad, and have provided emergency relief in the United States. On May 1, 1970, the Connecticut National Guard mustered in the armory to confront a rally on the New Haven Green protesting the trial of Black Panthers.

The armory was built to serve many purposes, not just to house military organizations. Exhibitions of every variety—boat, dog, and antique shows; concerts, dances, inaugural balls, and conferences; and community events like those hosted by the Black Coalition of Greater New Haven to support its civic programs—have all transpired there.

After the Foot Guard left, the armory entered a period of dormancy, a critical moment in a building's life cycle. On the one hand, the aesthetics of neglect can be seductive, especially to those who observe it from a position of social distance. More productively, dormancy allows the time and space to recognize new potentials. This is what J.B. Jackson called the "necessity for ruins." It's not uncommon that artists and cultural workers are among the first to explore and occupy these spaces.

In this case, the local nonprofit Artspace has, for the past several years, organized an "Armory Weekend" as part of City-Wide Open Studios. It was in this context, as an Artspace commissioned artist, that I had an opportunity to engage students in my seminar on urban research in the production of a public installation that sought to excavate the past, observe the present, and imagine the future of this building. Six high school students from the New Haven Academy joined us as collaborators.

Our interactive exhibit, *Excavating the Armory,* considered the armory as a civic resource that should be preserved. We started with a collective social history that asked participants to add their own memories of the armory to a timeline. Next, we introduced an architectural vocabulary to empower people with a language to describe the building. Our lexicon included technical terms as well as definitions for words such as "access, agency, equity, and resilience"—concepts we wanted to associate with the building. We produced an urban diagram that placed the armory in a broader context and invited participants to map their own relationship to it.

Our graphic constellation of case studies suggested what has and hasn't worked for armory reuse in other places. Ansonia, for example, recently received $500,000 in state funding to repair its armory, built in 1921, for use as an indoor recreation center. Brooklyn community groups have resisted private proposals to redevelop the Bedford Union Armory as housing. Consider the San Francisco Armory, where a company called Kink was, until recently, producing pornography. There are lots of different things that can happen in these places and under any number of different stewardship models. There is no single metric for success, however, so we asked participants to vote for the examples they liked.

One of the most impressive precedents is the Park Avenue Armory, which our group visited on a field trip. A conservancy financed a lavish restoration designed by Herzog & de Meuron, and unconventional art, opera, dance, and theater events are staged in the drill hall. Some of the rooms are still used by military organizations; others can be rented for events. Lenox Hill Neighborhood House runs a women's mental-health shelter on the top two floors of the Head House.

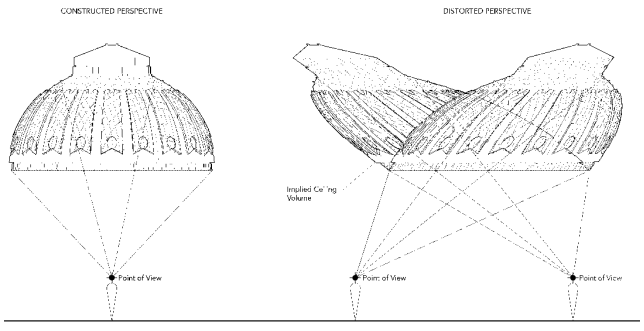
Finally, we created a "Futures Canvas" for participants to share ideas and engage in conversation around the next chapters for the armory. My students also produced a scale model, with dioramas representing potential uses. Kids loved it, which is great because we seek to preserve the armory for the next generation of New Haveners to use. They are exactly the people we want to empower to imagine its future.

Over the course of Armory Weekend, my students engaged with upward of three hundred people. Due in part to our efforts in "Excavating the Armory," a community-based planning initiative is under way and momentum is building to hold the city accountable for making repairs.

—ELIHU RUBIN
Rubin (BA '99) is associate professor of urbanism at the Yale School of Architecture.

You can follow the progress at campus.yale.edu/excavatingthearmory. Let us know if you would like to be involved.

Poor Illusions



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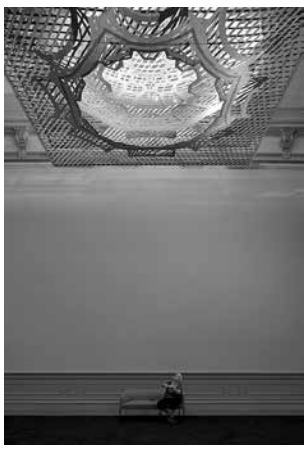

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1. FreelandBuck, *Parallax Gap,* perspective diagram for installation the Renwick Gallery, Smithsonian American Art Museum, Washington, D.C., 2017.
2. FreelandBuck, *Parallax Gap,* installation the Renwick Gallery, Smithsonian American Art Museum, Washington, D.C., 2017.

Like most of us, I spend a lot of my time somewhere else. Dislocated experience, the phenomenal occupation of a point of view other than your own, often that of an image or video, is such a constant in contemporary life that it's hard to imagine existence without it—before the advent of photography, film, television, and their digital equivalents. We were once limited to a single point of view; now we continually inhabit other points of view. Dislocation, a largely digital phenomenon over the past twenty years, has often been understood through the virtual: immersion in a separate world parallel to physical being. Architecture, too, has been deeply engaged with and affected by virtuality, developing digital techniques of simulation, form-finding, virtual reality, parametric modeling, and BIM.

Contemporary experience, however, is marked by constant fluctuations between points of view, split-second jumps between representational and physical space, rather than longer, singular, immersive engagement with virtual worlds and narratives. The environmental conditions through which most images now circulate—small screens, low-res windows, and distracted attention—are beginning to affect art and architecture as much as high-tech, high-resolution technologies. In Hito Steyerl's "In Defense of the Poor Image," she argues for the democratic accessibility of the online image as "a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution" ("In Defense of the Poor Image," in *The Wretched of the Screen* [Berlin: Sternberg Press, 2012], 32).

"Despite our tendency to think of digital imagery in terms of smooth surfaces, fluid-dynamic simulations, and parametric models," Jesus Vassallo writes, "perhaps the most intense and lasting effect that the digital will have on architecture culture will be its capacity to once again bring attention to the real … what we could describe as a practice of engaged digitalism" ("Seamless: Digital Collage and Dirty Realism in Architecture," *Log* 39 [winter 2017]: 56). Conceived this way, the digital behaves as a thin skin over the physical or the logic of recomposition acting on the existing physical world rather than an immersive parallel. It also suggests a direct, digitally enabled interplay between architecture's representational and physical realms, between its two primary mediums, drawing and building.

Much of our recent work at Freeland-Buck has focused on fragile visual technologies in an attempt to produce ambiguity and fluctuation between physical and representational space. One such technology, trompe l'oeil, is quite literally a thin skin of illusion painted over architectural surfaces. It is incredibly brittle compared to contemporary immersive technologies, but its thinness can be an asset.

A minor work by Andrea Pozzo, the seventeenth-century Jesuit painter who consolidated the techniques of architectural illusion, suggests the potential of the fragile illusion. At the Casa Professa, in Rome, Pozzo filled the four walls and ceiling of a narrow corridor with illusory architecture and space. He located the station point at one end; because the fresco surrounds you, the illusion begins to break down immediately as you move down the corridor. Rather than flatten out, the space of the fresco stretches and rotates. Pilasters and niches project off at odd angles; ribs and coffers warp and rotate from vertical to horizontal. What seem to be windows into logical, symmetrical spaces next to and above the corridor reveal oblique rooms populated by elongated figures.

The late art historian Felix Burda-Stengel argued that Pozzo may have viewed the limits of the single station point as an asset rather than a liability: "Perhaps the corridor should be regarded as a kind of study of the production of illusion, in which Pozzo intended all along to reveal openly to the viewer his tools" (*Andrea Pozzo and Video Art* [Philadelphia: Saint Joseph's University Press], 79). It is possible that, for Pozzo, revealing the geometry of perspective presented the viewer with a glimpse of divine order no less important or powerful than the content of the fresco itself. To a contemporary viewer, the malfunctioning illusion may be more fascinating than the functional one. Like the effects of transmission and down sampling on digital images, trompe l'oeil glitches reveal their own mechanics and open up a comprehensive image to misreading and interpretation. Read this way, architectural illusion is a contemporary problem: a means of integrating building and representation and of introducing some of the ambiguity of two-dimensional drawing into three-dimensional building.

David Freeland and I have developed our interest in the integration of drawing and building through a series of recent projects, including *Parallax Gap,* an installation on view until February 11 at the Renwick Gallery, in Washington, D.C., and our proposal for the 2018 MOMA PS1 Young Architects Program. The Renwick installation draws out a series of ceilings contemporaneous with the construction of the Renwick Gallery building in the nineteenth century. Through its content, the project produces a catalog of notable American architectural styles. Through its perspectival construction, the installation amplifies and coordinates the gaps that occur when one-point perspective is deployed in three-dimensional space.

The relatively low horizontal expanse of the gallery doesn't allow for a singular, unified Western version of perspectival illusion. Its proportions are more like a scroll: broad rather than deep, allowing one scene next to another. The impossibility of a single static point of view led scroll painters in China and Japan toward a looser system for describing depth, with multiple oblique orientations or vanishing points and variable, unpredictable distortion between them. The nine ceilings in the installation are each drawn in perspective from several eccentric viewpoints, creating a series of distinct vantage points to be encountered as one moves through the gallery and zones between where the drawings collide and cohere. The individual drawings are pulled apart and fractured onto multiple layers and allowed to merge into other possible architectures. Line work is rendered as physical strips of printed and cut fabric suspended above the viewer's head. Rather than a fully immersive experience, the project opens up multiple modes of engagement and interpretation—both as a series of literal objects in space and as illusionary elements that can produce effects, meanings, and surprises.

—BRENNAN BUCK
Buck is founding partner of FreelandBuck and a critic in architecture at Yale School of Architecture.

Spring 2018 Events

Symposia

Noncompliant Bodies: Social Equity and Public Space

Designers of the built environment tend to overlook or actively exclude those who fall outside white, heterosexual, able-bodied norms. The conference "Noncompliant Bodies," organized by Joel Sanders from April 6 to 7, 2018, assembles a cross-disciplinary group of designers, scholars, and professionals to explore the relationship between architecture and the demands for social justice voiced by people who have been marginalized and oppressed on the basis of race, gender, or disability.

The conference is organized around four panel sessions that examine how designers working in collaboration with experts from related disciplines can critique, transform, or even abolish problematic architectural types, such as restrooms, prisons, and museums. The objective is to reconceptualize the relationships between bodies and built environments in the service of social equity.

On April 6, Chelsea Manning, former U.S. Army soldier and intelligence analyst, will give the keynote talk on the national debates triggered by trans restroom access in the face of continuing acceptance of sex segregated restrooms. A panel discussion will endeavor to shift the terms of the debate by evaluating public restrooms as a design problem that takes into account deep-seated cultural anxieties about abjection, gender, and disability. The design-research team Stalled! will present design proposals and building-code amendments for inclusive public restrooms that could be employed across the United States. Speakers will include Barbara Penner, Sheila Cavanaugh, Joel Sanders, Terry Kogan, Quemuel Arroyo, and Susan Stryker.

The next day, Robert Adams will deliver opening remarks, followed by three panel discussions. The first will focus on the prison-industrial complex, interrogating architecture's role in a system that disproportionately incarcerates "noncompliant" bodies. Speakers will analyze building types, that are directly linked to the criminal justice system as well as the network of urban places that feed it. What tactics can designers deploy to contest or offer alternatives to a system shaped by entrenched racist and classist ideologies? Speakers will include Paisley Currah, Rashad Shabazz, Chase Strangio, Robert Boraks, and Deanna Van Buren.

The next panel will focus on the ways in which critiques of the art museum have demonstrated that the building type presupposes a white, cis-male, able-bodied viewer communing with works of art through disembodied vision. While there have been efforts to make museums more inclusive through curatorial content, the architectural consequences of this issue are often overlooked. How can designers address the needs of differently embodied visitors in the next generation of high-profile museums being erected around the world? Speakers will include Joel Sanders, Jennifer Tyburczy, Mabel Wilson, Stuart Comer, and Charles Renfro.

The final panel of the conference will consider how media attention has highlighted the way metropolitan streets and plazas have become unsafe for people of color, immigrants, and the LGBT community. How can urban designers create accessible urban places that foster productive interactions between a diverse range of differently embodied subjects? At the same time, urban spaces have been scenes of protest, both peaceful and violent. Can they be designed to better accommodate public assembly and political resistance? Speakers will include Keller Easterling, Clare Sears, Alison Kafer, Elijah Anderson, and Mario Gooden.

Rebuilding Architecture

Convened by professor Peggy Deamer, the symposium "Rebuilding Architecture" was held from January 25 to 27, 2018. The presentations attempted to reconceive the basic tenets of the architecture discipline that keep it from being socially relevant, politically powerful, financially rewarding, and personally fulfilling. Panelists in each session probed different aspects of the profession's reconstruction. In the "Academy" session, on Friday, January 26, Jeremy Till, Will Hunter, Jonathan Massey, and Odile Decq asked: "What new models of architectural education change both its economic equation and conceptual relevance?" The "History/Theory" session, with participants Tahl Kaminer, Douglas Spencer, Joan Ockman, and Pier Vittorio Aureli, examined the alternative narratives that provide foundations for a redefinition of architecture. The "Practice" sessions, on Saturday, January 27, with Indy Johar, Reiner de Graaf, Carlo Ritti, Chris Stewart of Collective Architecture, Giles Smith and Anthony Engi Meacock of Assemble, and Andrés Jaques of Office of Political Innovation, considered new models of practice that move beyond client-driven work and neoliberal fulfillment. Finally, the session "Media/Representation" queried, "How can architecture be presented to the public and to the profession in a way that moves beyond form, fame, and social irresponsibility?"

Jane Rendell's keynote address started the symposium with a discussion of women's relationship to the changing political and social context of architecture. The following evening, Eyal and Ines Weizman lectured on their forensic work. Each address offered both critique and optimism regarding the future of a more empowered profession.

While the speakers—theorists, practitioners, journalists, and historians—came from the United States and Europe, it was Great Britain that dominated the roster. The significance of this is debatable, but it is not incidental: Britain seems to have a more robust tradition of assuming architecture's social relevance and thus a longer history of concern for architectural stagnation. Just the exchange between participants from different cultural contexts exemplified what is and is not "natural" to architecture. A complete review of the conference will be published in the following issue of *Constructs.*

Exhibition

Drawing Show

February 22–May 5, 2018

The *Drawing Show* displays works by twenty-two practicing architects that describe an architectural idea while challenging the standard conventions of architectural representation. Organized by the Architecture and Design Museum, in Los Angeles, the show is curated by Dora Epstein Jones and Deborah Garcia and designed by First Office.

The practice of architectural drawing has changed dramatically over the past twenty-five years. The traditional pro forma of the sketch (or parti) that would eventually lead to a plan, section, and elevation has given way to exploratory forms of representation. Similar to many postmodern visual arts, architectural drawing has sought to challenge or engage existing paradigms. It often obfuscates or blurs the norms of didactic drawings through inversions, transgressions, and multiplicities of scale, thickness, clarity, measure, shading, and composition. Unlike studio art, however, architectural drawing is defined through its conventions. It conforms to certain rules of presentation—in particular, the use of the line as delineation (a boundary); the preference for flatness, even when drawing in advanced computer-aided programs; the labeling of elements; and the use of representational syntax such as directional arrows, alpha-numerical call-outs, and highly developed decorative and or applied textures.

The drawings in the show—by architects Thom Mayne, Michael Young, David Freeland & Brennan Buck, David Eskenazi, Mike Nesbit, and Sophie Lauriault, among others are similar only in that they are situated between the conventions of architectural drawing and the terms of engagement in the arts. While many students of architecture are familiar with this kind of creative exploration, it is less common within an architect's practice. The works shown here are all from architects who employ exploratory drawing as part of their practice, identifying and promoting their work through these media. This exhibition is only a small sampling of the many works that fall into this relatively new category of exploratory drawing, and because few of these drawings result in "buildings," these works are often not seen.

The concern over the perceived divide between drawings produced by hand and those rendered by computer can be effectively subsumed by the much larger problem of representation in drawing. While the newer tools have been instructive (for example, in turning the line into more of a spline), the computer ultimately does not kill the ambitions of the continuing drawing project. Instead both traditional and digital methods contribute to larger issues: plan-ness instead of plans, sectioning as a dynamic activity, thickening the dimensions of the plane, modeling as a form of drawing, and lightness and shadowing as techniques to produce new fictions rather than techniques of truth-telling.

Drawing Show is supported in part by Olson Visual, Philips Lighting, the Tschoban Institute, the Museum of Architectural Drawing, Luis Custom Framing, and Brouwerij West. 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, the Rutherford Trowbridge Memorial Fund, the Fred Koetter Exhibitions Fund, and the School of Architecture Exhibitions Fund.

Yale PhD Architecture Forum

Each year, the PhD students at the Yale School of Architecture, in conjunction with students from the History of Art Department, curate the Yale Architecture Forum, a yearlong investigation into disciplinary questions. The program this year brings together architects and scholars from a broad range of fields to discuss the impacts, uses, and abuses of philosophical ideas in research. Ranging from ethnographic investigations into the lives of factory workers in Philadelphia to questions of the state of the cosmos and the formation of galaxies, the forum is a venture aimed at projecting the task of the architect toward solving the problems of the larger world, rather than consolidating the profession into a cohesive unit. The series began last fall with the "The Worker's Lunch Box," a conversation between our own Nina Rappaport and Aaron Levy of Slought Foundation, and continues throughout the spring, seeking to question the breadth of available ground on which to sow the seeds of architectural curiosity.

Events in Yale's Rudolph Hall include:

January 23

Amy Kulper, of RISD, will give an account of the digital revolution.

January 30

Tom McDonough, of Binghamton University, and Henry Sussman, of the Yale Department of German, will discuss the effects of industrialization on culture.

Others to be scheduled include:

- Andrew Szegedy-Maszek, of Wesleyan University, and Brad Inwood, of the Yale Department of Classics, will reflect on the current understanding of ancient Greece.
- Melissa Katz, of Wesleyan University, and Marla Geha, of the Yale Department of Astronomy, will discuss the contrast between faith and science in the Age of Enlightenment.

All events are free and open to the public.

New YSoA Books

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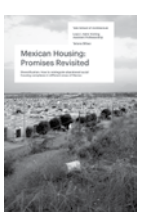

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1 PARANOAZINHO: CITY-MAKING BEYOND BRASÍLIA

Paranoazinho – City Making Beyond Brasília, presents the research and design work of the Edward P. Bass Distinguished Visiting Architecture Fellowship studio taught by the Brazilian developers Rafael and Ricardo Birmann, with Sunil Bald of the Yale faculty. The studio examined the premise of collective city-making in a context fraught with urban tensions. On a large, empty site between Brasília and the sprawling, unplanned suburban satellite towns, students were tasked with etching out their vision for a brand-new city. The book includes an essay by Sunil Bald, a photography essay by Stephan Ruiz, and a discussion between the Birmanns and David Sim of Gehl. The book is edited by Nina Rappaport and Apoorva Khanolkar ('15), designed by MGMT. Design, and distributed by Actar.

2 REASSESSING RUDOLPH
Edited by Timothy M. Rohan

Reassessing Rudolph, edited by Timothy M. Rohan, reconsiders Rudolph's architecture and the discipline's assessment of his projects with a dozen essays by scholars in the fields of architectural and urban history, including Kazi K. Ashraf, Lizabeth Cohen and Brian Goldstein, Pat Kirkham and Tom Tredway, Sylvia Lavin, Réjean Legault, Louis Martin, Eric Mumford, Ken Tadashi Oshima, Eeva-Liisa Pelkonen ('94), and Emmanuel Petit. Amy Kessler ('13), assistant editor, designed this book to the guidelines of MGMT. Design. The book is produced by the Yale School of Architecture and distributed by Yale University Press.

3 MEXICAN HOUSING, PROMISES REVISITED

Mexican Social Housing: Promises Revisited features the studio of Kahn Visiting Assistant Professor Tatiana Bilbao, with Andrei Harwell ('06) of the Yale faculty, and was supported in part by the Mexican housing agency INFONAVIT (Institute of the National Fund for Worker's Housing). In response to the aggravating abandonment rates in Mexican social housing complexes, the studio aimed to address this issue and offer solutions to the actual housing deficit. The studio's focal point was to understand the specific environmental conditions of each of the chosen case-study housing complexes in—Monterrey, Tijuana, Ciudad Juárez, Guadalajara, and Cancún—and make proposals that could architecturally reintegrate these spaces as a positive detonator for their surroundings. The book includes essays by Tatiana Bilbao, Karla Britton, and Carlos Zedillo (BA '06, MArch '11) and it is distributed by Actar.

Fall 2017 Lectures

1. Janet Marie Smith
2. Scott Ruff
3. Andrew Benner, Ada Karmi-Melamede, Dan Price, and Oren Sagiv
4. Zeynep Celik Alexander
5. Gonca Pasolar and Emre Arolat
6. Elia Zenghelis
7. Assemble, Amica Dall and Joe Halligan
8. Jenny E. Sabin
9. V. Mitch McEwen

August 31

JANET MARIE SMITH
Edward P. Bass Distinguished Visiting Architecture Fellow
"America's Urban Diamonds: Hits, Runs, and Errors"

Janet Marie Smith, senior vice president of the Los Angeles Dodgers, inaugurated the fall 2017 lecture series with a historical survey of baseball's role in American urban renewal. She also shared projects from her own career as an architect and urban planner, including the revitalization of Camden Yards, in Baltimore; Fenway Park, in Boston; and Dodger Stadium, in Los Angeles.

"Our stadiums, just like our public parks, have morphed into places of great socialization ironically fueled by the very things we thought might doom us: the increased privatization of space, personalized environments and newsfeeds, headphones isolating us from each other, and the ability to stay in touch via our iPhones without ever uttering a word. It simply proves once again what social creatures we humans are and how important cities are to maintaining an environment to cultivate that need. Just as cities are alive again with the mix of uses that propel your generation to seek out an urban environment, so has baseball, ever searching to secure its place in America's hearts as our national pastime, found that it has a place in defining our stadiums, and by extension the cities they call home, as social meeting places."

September 7

SCOTT RUFF
Louis I. Kahn Visiting Assistant Professor

Architect Scott Ruff presented his continuing research and work based in the study of material culture and spatial practices of the African diaspora. Organized into three parts the discussion introduced concepts and artifacts associated with spiritual practices such as Voodoo and Santeria to African-American quilts and yard organizations to literary criticism to establish a conceptual framework that Ruff calls "Spatial Signifyin'." Ruff discussed the work of seven artists and architects of African descent to illustrate both the explicit and implicit cultural tropes pervasive throughout the African diaspora and found within their formal spatial practices. Ruff presented projects executed while teaching at Tulane University's School of Architecture—All Souls Episcopal Church and Guardian Institute's Donald Harrison Sr. Museum—as examples of Spatial Signfyin'.

"The interweaving of culture, service, and teaching are important to me in the execution of both research and architectural interventions. I believe in the didacticism of architecture and a commitment of that architecture to consciously engage its context and to be a civic contributor to the community in which it is built."

September 14

ADA KARMI-MELAMEDE
Gallery Discussion: "Social Construction: Modern Architecture in British Mandate Palestine"

Israeli architect Ada Karmi-Melamede participated in a panel discussion with Andrew Benner, exhibitions director, along with curator Daniel Price and Oren Sagiv, curator of the Israeli Museum, Jerusalem, marking the opening of their exhibition *Social Construction: Modern Architecture in British Mandate Palestine,* on display at the school through November (see page 11). The exhibition, gallery talk, and corresponding book she co-authored with Price focused on a reading of Palestinian society and its aspirations through its Modernist architecture and the making of a new land.

From the exhibition: "Architecture reflects the values and aspirations of a society. Walking around a historical city, we are able to intuit the social and cultural intentions that produced it. The Jewish architects active in British Mandate Palestine during the 1930s were part of the Modernist Movement of the period, but they adapted its architectural language to the local climate and materials and to existing urban master plans. At the same time, in the spirit of this particular place and moment in history, architecture served to redefine the boundaries between the individual and the collectivity."

September 28

ZEYNEP ÇELIK ALEXANDER
George Morris Woodruff, Class of 1857, Memorial Lecturer
"Weight of the Empire: Architecture of the Kew Herbarium"

Zeynep Çelik Alexander, associate professor at the University of Toronto, presented her current historical research on London's Kew Herbarium and its organizing systems of specimens as a way to discuss the relationship between and possible collusion of architecture and government bureaucracy.

"The homogenous empiricism found in the Kew Herbarium or, I would argue, in its distant relatives today, cannot simply be explained away. … Rather, this history should give us pause. If homogeneous empiricism has always been first and foremost a moral technology that has been necessitated by modern modes of government, a particular way of organizing power and sustaining a body politic, then all the more reason that it should always be accompanied by questions that address its political dimension. What is being enclosed today? To what end? For the construction of what kind of body politic? And at whose expense?"

October 12

GONCA PASOLAR and EMRE AROLAT
Norman R. Foster Visiting Professors
"Context and Pluralism"

Gonca Pasolar and Emre Arolat delivered a lecture focusing on the role of the architect in the twenty-first-century economy, drawing on examples from the work of their Istanbul-based firm, Emre Arolat Architecture.

"Speaking about context, we all know that in societies under the influence of capitalism, glamorous, charming, and seductive sources are increasing rapidly and objects of desire are everywhere. This is a climate of 'all that is solid melts into air,' as Marshall Berman stated ingeniously: sparkling icons and flashy and dashy high-rises emerge as the new symbols of the city. It wouldn't be wrong to consider this situation an epiphany of neocolonialism. … Those intentions are gaining general acceptance by the majority of the world, and a kind of neoliberal context is becoming essential day by day. In our practice we are facing this situation, but even in this atmosphere—instead of being affirmative or, let's say, one of this current capitalist system's agents without questioning what is going on—we believe that a producing architect could take a more critical position and undertake a more critical role. Instead of being defined as producers of well-designed or good-looking buildings, we consider our practice an activity of raising fresh ideas."

October 16

ELIA ZENGHELIS
Eero Saarinen Visiting Professor
"The Image as Emblem and Storyteller"

Elia Zenghelis argued for the power of the image as the ideal medium for a manifesto. Showing a collection of paintings and collages he has made throughout his career, including several from the early days of the Office for Metropolitan Architecture, he made the case for a rich architectural discourse based primarily on visual communication.

"I believe in three principles. First, architecture's essence is visual. Second, architecture is the pixel of the city. And third, the city is the epitome and paradigm of our civilization. … Over the years, as a consequence of my experience and work, I came to believe that the image could convey the meaning of architecture more directly and more eloquently than words. I find that architects often use words where an image would do the work better or where they serve merely as unfulfilled promises. The image is, in itself, self-fulfilling."

November 9

BLAIR KAMIN
"Architectural Criticism and Political Acts"

Blair Kamin (MED '84), architecture critic of the *Chicago Tribune,* delivered the keynote address for the symposium "Environment, Reconsidered." Recounting important moments from his twenty-five-year journalism career, he told stories of confrontations with developer Donald Trump and his quest to rescue the South Chicago lakefront from neglect, inaccessibility, and the effects of discriminatory urban policy.

"For our purposes the key questions are: should [Ada Louise] Huxtable's architecture-critic successors enter the raucous world of the alderman in order to question, and if need be, contest their judgments? Or should critics strive for a position of Olympian detachment, soaring above the fray so they can more easily observe its actions and discern its meaning? … The Trump border-wall prototypes recently unveiled in San Diego demand [a response] that is both passionate and measured. As I wrote in an April column, we should not fall into the trap of choosing alternatives for this fundamentally misguided idea. It would divert funds from the nation's critical task of rebuilding its crumbling infrastructure; it would be ill-suited to varying terrains, and it would become for many a permanent symbol of American xenophobia—the anti-Statue of Liberty. Notice that I didn't say it was a stupid idea. My editors wouldn't let me do that. My editors wanted me to stay in my lane, the critic's lane—one they see as emphasizing policy, not politics. In other words, they wanted me to be of the fray, not in the fray; combative but clear-eyed; passionate but not partisan. I accept and embrace that position even though I know how hard it is to achieve."

November 2

ASSEMBLE
"For a Few Dollars More"

Amica Dall and Joe Halligan collaborate in the London-based collective Assemble, which practices across the fields of architecture, art, and design. Focusing on the firm's approach to design, they described projects organized in nonstandard labor systems that can facilitate and create opportunities for a more egalitarian, inclusive, and responsible architecture, including projects such as Granby Street and Theatre on the Fly.

"What we're hoping to do is open up a broad discussion about the relationship between the way we work, how we think about cities, and how much of that ends up manifesting itself in the work. … Our projects vary in form according to both content and opportunity, and their varying character and ambition depend on who is working on them and why they are doing it. There is no universal methodology or approach. Collectively, we're interested in some quite straightforward things: how to build things that enable the day-to-day spirit of life in our cities to be richer, more joyful, and more varied; how the city can accommodate a wider variety of needs, ideas, and ways of living; how the social, cultural, and economic violence and injustice that are materialized or given form in the built environment can be ameliorated in some way, made more visible, or, perhaps most ambitiously or optimistically of all, countered or overcome."

November 27

JENNY SABIN
"Matrix Architecture: Biosynthesis and New Paradigms of Making"

Jenny Sabin, associate professor at the Cornell University College of Architecture, Art, and Planning, presented her current design research exploring the potential interdisciplinarity of architecture, mathematics, and the natural sciences. Among the projects she presented was her installation *Lumen,* which was displayed at MoMA PS1 last summer.

"Biology and material science certainly present us with very useful conceptual models to consider, where form is in constant adaptation with environmental events. Here, geometry and matter operate together as an active, elastic ground—a "datascape" that steers and specifies form, function, and structure. It is through direct references to the flexibility and sensitivity of the human body as a point of departure, and also of return, that I'm interested in developing adaptive materials—an architecture where code, pattern, environmental cues, geometry, and matter operate together as an inextricably linked conceptual design space. … And most importantly, on a meta level this marks a shift away from Cartesian formal orders of column, beam, and arch and toward interiorities, networks, fabrics, and fibrous assemblages that are pliable, plastic, open, and feminine."

December 4

V. MITCH MCEWEN
Myriam Bellazoug Memorial Lecture
"Space"

Mitch McEwen, assistant professor at the Princeton School of Architecture, presented thoughts on topics ranging from Henri Lefebvre and spatial theory to her design studio's current work, such as the Campbell House and Incubator, the Fitz neighborhood, and Promised Air, in Detroit.

"I propose that architecture can participate in confronting and even dismantling an outmoded, anti-democratic reality. … What I try to work toward in architecture is an architecture that, in Donna Haraway's terms, can 'stay with the trouble' and aims to participate in 'SF'—webs of speculative fabulations, speculative feminisms, science fiction, and scientific fact. And this, to go back to Lefebvre's argument, demands a knowledge of space."

—The lecture series highlights were transcribed and compiled by David Langdon ('18).

Advanced Studios Fall 2017

The fall 2017 advanced studios featured projects both small and large in impact, from stadiums and ferry-terminal sites to the culture of memory and the philosophical revamping of the U.S. prison system.

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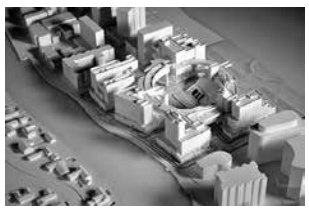

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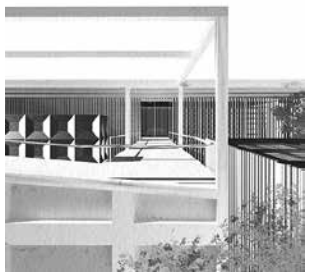

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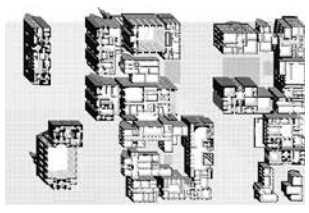

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1. Heewon Choi ('18), Audrey Yifei Li ('18), and Christine Tran ('18), Janet Marie Smith and Alan Plattus Advanced Studio, fall 2017.
2. Istvan van Vianen ('18) and Minquan Wang ('18), Emre Arolat and Gonca Pasolar Advanced Studio, fall 2017.
3. Caitlin Baiada ('18) and Claire Haugh ('18), Scott Ruff Advanced Studio, fall 2017.
4. Margaret Marsh ('18), Peggy Deamer Advanced Studio, fall 2017.
5. Azza Abou Alam ('18), Amanda Iglesias ('18), and Isabelle Song ('18), Peter Eisenman Advanced Studio, fall 2017.
6. Dimitris Hartonas ('19) and Javier Perez ('19), Joel Sanders Post-Professional Studio, fall 2017.
7. Jolanda Devalle ('18), Frank Gehry Advanced Studio, fall 2017.

JANET MARIE SMITH

Janet Marie Smith, the Edward P. Bass Distinguished Visiting Architecture Fellow, taught a studio with Alan Plattus, professor, and Andrei Harwell ('06), critic in architecture, on the spatial, social, and economic impacts of baseball stadiums on American cities. Analyzing the complex history of stadium evolution, the students learned the value of development beyond its primary use as a sports venue. They toured stadiums of all scales across the country—Fenway Park, in Boston; Camden Yards, in Baltimore; Dodger Stadium, in Los Angeles; and various minor-league facilities—to examine the local financial and neighborhood concerns as well as experience the diversity of spaces and amenities.

Back in the studio the students worked in groups on two design projects: a new stadium for the Pawtucket Red Sox, due at midterm, and a redevelopment of Dodger Stadium, due at finals. The project for the Pawtucket Red Sox required students to design a 10,000-seat stadium that would catalyze the small Rhode Island town's redevelopment. Design teams presented projects in a final-review format at midterm and then proceeded with a project to redevelop Dodger Stadium. For this project, students were challenged to find a solution to link the stadium and the community, with consideration for opportunities to improve public transit as well as create new attractions for fans. The students presented final projects to a jury that included Adam Gross, Paul Hanlon, Stan Kasten, Tommy Quirk, Martha Welborne, and Ronnie Younts.

EMRE AROLAT and GONCAR PASOLAR

Emre Arolat and Goncar Pasolar, the Norman R. Foster Visiting Professors, and Kyle Dugdale (PhD '15), critic, challenged their students to design a large-scale hotel in Miami Beach, a city of intense juxtapositions of rich and poor, where recent building projects lack any relationship to the urban context and public officials have failed to engage with the community on issues of design. The students were asked to develop a project incorporating public spaces in an effort to mitigate the urban issues of social segregation and alienation. As a group, they completed detailed analyses of the city's demographic, economic, and cultural dimensions, focusing particularly on the Mid-Beach area. During travel week the students met with various developers and local organizations and studied the physical barriers on the project site, an area of active real estate development.

The students' projects were varied in scope and programming mixes: One student proposed a combination hotel and public entertainment venue; others designed hotels with spaces for community programming; and several projects addressed the need for porosity, integrating the site within the community rather than designing an enclave development. The schemes incorporated a variety of formal styles in differing takes on the dictates, from curvilinear and circular buildings to clusters of podium-supported towers. The students presented to a lively jury which included Peggy Deamer, Eva Franch Gilabert, Thorsten Kiefer, Audrey Matlock ('79), Richard Olcott, Monica Ponce de Leon, Andrea Steele, and Elia Zenghelis.

SCOTT RUFF

Scott Ruff, Louis I. Kahn Visiting Assistant Professor, asked his students to investigate architecture's role as a cultural signifier in the African-American Gullah–Geechee community, which survived in semi isolation for 150 years in South Carolina. The students were asked to design a multipurpose building to serve as a gateway to the Gullah–Geechee corridor in Charleston. The challenge was to translate cultural ideas into tectonic and spatial strategies in a project that would act as monument, museum, and memorial while providing a place for community programs. The students traveled to South Carolina to see early Euro-American settlements as well as the endangered remnants of the Gullah/Geechee culture.

The students worked in teams to research the Gullah–Geechee culture and then individually designed projects that would engage the community's social significance. Some projects focused on a research center as an archival space, revealing history through active preservation and the housing of community organizations, combined with issues of water rising in the marshy site. The projects mitigated the erasure of culture and collective memory through the integration of landscape and architecture. One student adopted the wooden ship as a metaphor for slavery; other designs were more linear and engaged the waterfront with raised buildings that housed community kitchens or kayaking facilities. The projects were presented to a jury of Marcella Del Signore, Lisa Gray (BA '82, MArch '87), Jeffrey Hogrefe, Ray Huff, Zehra Kuz, Richard Rosa, Joel Sanders, and Amber Wiley.

PEGGY DEAMER

Peggy Deamer, professor, chose the suburb of Devonport, near Auckland, New Zealand, as the site for a studio focused on designing the public infrastructure for a ferry dock in Marine Square. Located in a nuclear-free zone, this working-class neighborhood is full of contrasts: formerly characterized by an aging hippy population, it is gentrifying and home to the headquarters of the Royal New Zealand Navy. The students were asked to incorporate some combination of a micro-hotel and residential units as part of the working infrastructure in order to build the density of the area and future-proof sustainable environmental systems while considering the diversity of the residents.

On their trip to New Zealand, the students visited the site, exploring its regional attributes, and met with local residents and stakeholders. After conducting research, the students designed individual projects that combined the ferry dock with concepts of their choice. The students designed sustainable technologies for water tanks and filtration systems, power-generation turbines, rainwater storage responsive to tidal change, hydroponic farms, and cooperative-living social-housing projects. Their designs were inventive both programmatically and formally, reflecting a recognition of the potential for design to shape public projects. The students presented their projects to a jury of Daisy Ames ('13), Kiel Moe, Alan Organschi ('88), Gonca Pasolar, and Bill Ryall.

ELIA ZENGHELIS

Elia Zenghelis, Davenport Visiting Professor, and Andrew Benner ('03), critic, revisited the 1972 Athens competition "The City as Significant Environment," for which Zenghelis and Rem Koolhaas designed their "Exodus" project. The students investigated the concept of the "Long Walls" corridor, which runs from the port of Piraeus to Athens, to decipher and reconstitute the strip's inherent "intelligence." The studio sought to determine the strip's present identity, uncover its latent instrumentality, and develop an integrated plan for the area.

Each student selected a site along the corridor and formed an archipelago comprising different public programs. The archipelago linked the projects together linearly, refining the boundaries and the public condition. After visiting Athens, the students developed designs ranging from a cemetery project with public circulation to a waste-conversion facility, with processing along bridges and a public market place.

They presented their final Athens projects to a jury that included Ioanna Angelidou (PhD '19), Emre Arolat, Violette de La Selle ('16), Victoria Newhouse, Richard Rosa, Rosalyne Shieh, and Alex Wall.

PETER EISENMAN

Peter Eisenman, the Gwathmey Professor in Practice, and Elise Iturbe (MArch/MEM '15), critic, led a studio that focused for a second time on a site on Yale's campus. The studio was organized around the topic of "Lateness: A Theory of the Present," inspired by the philosophy of Theodor Adorno and his study of Beethoven. Adorno reinterpreted the work of the composer, who figured at the turning point between a Classical high style and the onset of modern music, and developed a theory prescribing what it means to be contemporary. The students started by analyzing projects that exhibited characteristics of lateness to identify formal properties and changes precipitated by the work.

On the studio trip to Siena, Italy, the students studied the transitional period between the Medieval and the Renaissance periods, so evident in that city. Upon returning, they worked in pairs on a site for a new campus center near the music school. Some of the students designed projects based on voids and squares, one cutting into the ground to make the building invisible. Others placed buildings on plinths or created courtyards to form urban gestures. The discussion about the what and the where of "lateness," the potential for an avant-garde, and how students can take a stance through design absorbed the jury discussions by Miroslava Brooks ('12), Mario Carpo, Preston Scott Cohen, Harry Cobb, Frank Gehry, Nicolai Ouroussoff, Anthony Vidler, Sarah Whiting, and Guido Zuliani.

JOEL SANDERS and LESLIE GIL

Joel Sanders, professor adjunct, and Leslie Gil co-taught their first semester of the post-professional studio by asking students to design ferry terminals for three different New York City sites: Astoria, Rockaway Beach, and LaGuardia Airport. As part of the plan to incorporate ferry service into city-wide public infrastructure, the municipality is investing in more ferries as a standard mode of transport to expand connections between the boroughs. The students were challenged to design not only a terminal but also community gathering spaces in a program of their choice.

During the first phase of the studio, students analyzed the urban context, demographics, natural environment, and accessibility of the assigned sites to justify their selected program and amenities. In the second half, they worked in pairs to design a viable new infrastructure on a single site using sustainable materials. Some proposed functioning systems of floodable landscapes to filter water, while others designed neighborhood recycling in the form of research laboratories to demonstrate the industrial process. The students presented their work to Sunil Bald, Stella Betts, Claudia Cogan, Phu Huong, Ines Lamuniére, Robert Lane, Karla Rothstein, and Scott Ruff.

FRANK GEHRY

Frank Gehry, Davenport Visiting Professor, with Trattie Davies (BA '94, MArch '04), critic in architecture, challenged their students to study mass incarceration in the U.S. and to propose reforms addressing issues of treatment and overcrowding. The students researched alternative methods of justice, visited Scandanavian examples, and learned from formerly incarcerated people in an effort to envision a future of humane incarceration.

The Connecticut Cheshire Correctional Facility was set as the site; students were asked to design a master plan and a facility to house three hundred men convicted of serious, primarily violent, offenses. With the assignment of a speculative new typology, students examined the role of architecture as a tool for safety and refuge within a restorative environment.

Impact Justice, a national research and innovation center, advised the studio, along with visiting scholars, researchers, and activists. Additional collaboration came during Thanksgiving break, when the students visited Los Angeles to see Gehry Partners' offices, two atypical U.S. prisons, and meet Susan Burton, founder of the successful re-entry program A New Way of Life.

During the semester students produced collective research and typological precedent studies. The independent design projects that resulted included enclaves that incorporated programs such as farming, shared kitchens, and clustered living—utopian both in their community potential and in their ambition to instill dignity. Others designed camplike facilities, scattered-building master plans, or landscape parks with sculptural insertions.

The students presented their final projects to a gathering of stakeholders, foundation representatives, representatives of Yale Law School, as well as the governor's office. The architectural jury included Deborah Berke, Dwayne Betts, Susan Burton, Agnes Gund, Impact Justice, Greg Lynn, Dana McKinney, Chris Stone, Billie Tsien, Craig Webb, and Tod Williams.

Faculty News

Recent news of our faculty is reported below.

EMILY ABRUZZO, critic, and her New York–based firm, Abruzzo Bodziak Architects (ABA), were recognized with *Curbed*'s 2017 Groundbreakers Award. Along with Chris Leong, Abruzzo co-organized "New Local/Living," one of a three-part series of workshops titled "New Local: Finding Ground within Global Uncertainty," sponsored by AIA New York's New Practices Committee in collaboration with Arup, A/D/O, MINI Living, and Pratt Institute. This workshop, held on October 27, 2017, in Brooklyn, New York, explored what it means to live in an urban center as well as new typologies of housing and definitions of "neighborhood." Abruzzo Bodziak Architects contributed work to *Souvenirs: New New York Icons,* on exhibit at New York's Storefront for Art and Architecture from September 16 to December 9, 2017 The firm's "Light and Air" project looked at the window as a potential icon for the right to housing for all.

SUNIL BALD, associate professor adjunct, along with his partner, Yolande Daniels, and their firm, Studio SUMO, was honored with an AIA New York Architecture Merit Award for the Josai International University i-House Dormitory.

DEBORAH BERKE, dean and professor adjunct, appeared in conversation with artist Titus Kaphar at the Glass House on October 25, 2017. She lectured about her practice at the Architectural League of New York's "Current Work" series on November 14, 2017. For *Arquitectura Viva* 200 "Norman Foster: Common Futures," she contributed the essay "Apple Park: A Signature Campus." The 21c Museum Hotel Nashville, designed by her New York–based firm, Deborah Berke Partners, was published in *Interior Design* (August 2017), and the Hotel Henry, at the Richardson Olmsted Campus, was published in *Architectural Record* (September 2017). The North Penn House, in Indianapolis, appeared in *The New York Times* on October 1, 2017. Rockefeller Arts Center, at the State University of New York at Fredonia, was published in *Architect* (November 2017), and the renovation/expansion of the 122 Community Arts Center, in New York City, was profiled in *Departures* (November/December 2017). The Rockefeller Arts Center received a special recognition and the Hotel Henry a design award from the AIA Buffalo/Western New York.

PHIL BERNSTEIN (BA '79, MArch '83), lecturer, participated in Georgia Tech Digital Building Lab's 2017 AEC Entrepreneurship symposium, speaking on the integration of the building construction industry and the future of architectural practice. He gave a technology-futures keynote lecture at the China Government BIM Symposium, in Beijing, and delivered the keynote at the Singapore Building Construction Authority's AEC Productivity Week symposium, in October 2017. He advised facilities leadership groups at Brown and Princeton on integrated project-delivery strategies and implementation and spoke at BVN Architecture's Futures Symposium, in Sydney, Australia, last December.

BRENNAN BUCK, critic, and his firm, FreelandBuck, were named a finalist for the MoMA PS1 2018 Young Architects Program. This past winter the firm was profiled in *Architecture Magazine*'s "Next Progressive Series" and *Interior Design*'s "10 Questions With … ." FreelandBuck's installation "Parallax Gap" is on exhibit through February 11, 2018, at the Smithsonian American Art Museum's Renwick Gallery, in Washington, D.C. (see page 20) and was featured in *The Washington Post* and *Interior Design* and on PBS station WETA. The firm's building for the third phase of the Miami Design District, a three-block commercial development north of downtown, opened in December; three houses in Los Angeles are nearing completion. FreelandBuck also contributed a series of "Objective Perspective" drawings to *The Drawing Show* at the A+D Museum, in Los Angeles, which will open at the Yale School of Architecture Gallery in February (see page 21).

KARLA CAVARRA BRITTON, lecturer, is on a spring 2018 sabbatical at the Center of Theological Inquiry (CTI), in Princeton, New Jersey, where she is a resident scholar participating in the interdisciplinary inquiry on religion and migration. In October 2017 she was a speaker on the topic at a preliminary seminar at CTI with sociologist Saskia Sassen and theologians Peter Phan and David Hollenbach. Her article on the Good Shepherd Mission Chapel, designed in 1955 in Fort Defiance, Arizona, by John Gaw Meem, was recently published in the journal *Buildings & Landscapes*. Britton will present a paper on Carlos Mijares's Christ Church, in Chapultepec (Mexico City), at the annual meeting of the Society of Architectural Historians. In May 2018 she is co-convening an international symposium on "Displacement and Architecture" with Nader Ardalan in partnership with the School of Architecture at the University of Miami, the Aga Khan Award for Architecture, and the Coral Gables Museum. Participants will include architects and scholars Elizabeth Plater-Zyberk, Ronald Rael, Eike Roswag, and Karsten Harries.

PEGGY DEAMER, professor, was one of the speakers at Storefront for Art and Architecture and Cooper Union's "Architecture Books: Yet to Be Written" conference, in September. She was the guest speaker at Architecta's 75th anniversary at the Kvinnliga Arkitekters Förening, in Helsinki, and at Cornell's Living Room discussion series in October. Deamer also gave a Skype lecture "Architectural Work and Capitalism" for the symposium "Eco-Commons: In the Time of Messed Up Democracy," in Copenhagen, Denmark, and delivered a lecture and subsequent paper for the *e-flux* conference "Contracts of Relations," in Rotterdam. In November, Deamer and members of the Architecture Lobby published the article "Lobbying for Value—A Dialogue," in *ARQ 97,* a Chilean architecture journal.

KYLE DUGDALE (PhD '15), critic, was recently appointed senior fellow of the Andrew W. Mellon Society of Fellows in Critical Bibliography. In October, he presented his seminar "Bibliographical Architectures," at the conference "Bibliography Among the Disciplines," in Philadelphia. The paper "Drawing Below the Line: The Bible as Architectural Text" will be published in *Thresholds 46:* "Scatter!" Dugdale is currently studying a fifteenth-century window at Great Malvern Priory and is investigating an epigraphical mystery surrounding Robert Engman's 1963 "Column," bolted to Rudolph Hall's Chapel Street façade.

MICHELLE FORNABAI, lecturer, was selected by the city of Boston's Cultural Council as one of five inaugural Artist Fellows to advance artists living in Boston. The pilot program contributes $50,000 to the advancement of the artists' careers. Over the next year, Fornabai will be working with the Mayor's Office of Arts and Culture on a 2018 exhibition in Boston that will feature her work *Concrete Poetry: 10 Conceptual Acts of Architecture in Concrete.*

BRYAN FUERMANN, lecturer, participated in a November 2017 conference on Humphry Repton at the Oak Spring Garden Foundation, in Upperville, Virginia, at the invitation of Christopher Woodward, director of London's Garden Museum. Fuermann has been selected by the Yale Center for British Art to teach a summer 2019 course entitled "History of British Gardens, Landscape Parks, and Country House Architecture: 1500 to 1750," at the Paul Mellon Center, in London.

MARK FOSTER GAGE ('01), assistant dean and associate professor, with his New York–based firm, Mark Foster Gage Architects (MFGA), is designing a private library on the site of a former Templar Chapel in Shropshire, England, a twelve-unit residential building in Harlem, and has recently completed a penthouse in Soho. His office recently received one of four honorable mentions out of 122 proposals for their competition entry for the Kaunas M. K. Čiurlionis Concert Hall, in Kaunas, Lithuania. Gage has been organizing the collaborative Geothermal Future Lab between MFGA, the Yale School of Architecture, and the Southern California Institute for Architecture as part of a larger collaboration between the two schools on the project "The Future of American Infrastructure." His East River Valley infrastructural proposal was recently featured with other invited speculations by Diller, Scofidio + Renfro and Norman Foster Associates in a focus on the future of New York City. He recently gave a lecture for University of Pennsylvania's "Digital Humanities" series and will lecture this spring at UCLA, Kent State, Cal Poly, and the Southern California Institute of Architecture.

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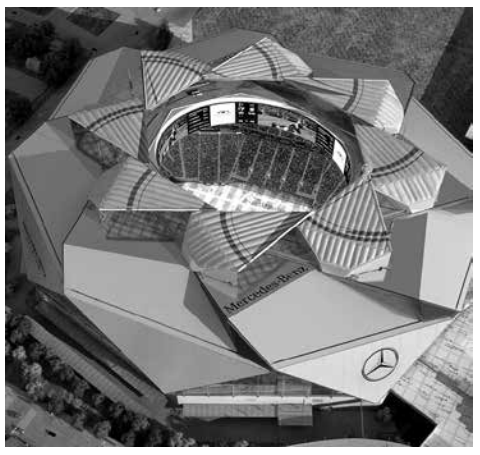

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STEVEN HARRIS, professor adjunct, of New York City–based Steven Harris Architects, completed the restoration of a Palm Springs house designed by Donald Wexler and landscape architect Harrett Eckbo. The office has also completed several residential projects in Manhattan and Brooklyn, as well as a retail project on Via Condotti, in Rome. Other recently completed projects include a historic house renovation in Boston, houses on Long Island and in Hudson, New York, and an apartment in Lima, Peru. Recent articles about the office have appeared in *Esquire, Architectural Digest, Galeries, The Wall Street Journal,* and *Interior Design*. The firm was included in the 2018 AD100 list, *Elle Décor*'s A-List, and *Luxe* Magazine's Gold List and honored in *Interior Design*'s 2017 Best of Year Awards.

ANDREI HARWELL ('06), critic, received two awards with the Yale Urban Design Workshop: "Sustaining Fishers Island," a plan for Fishers Island, New York, received an Honor Award from the AIA Connecticut chapter, and the project Thames River Heritage Park, in New London and Groton, Connecticut, received an Implementation Award from the APA Connecticut chapter. In October, Harwell was a guest on WNPR's "Where We Live," where he discussed Connecticut's White Russian artist's colony Churaevka in the context of the 100-year anniversary of the Russian Revolution.

ERLEEN HATFIELD, lecturer, and her New York City–based firm Buro Happold, recently saw the completion of the new Mercedes-Benz Stadium, in Atlanta, Georgia, last August. Hatfield oversaw the structural design of the stadium, including the retractable roof. The $1.5 billion project has an aperture-style roof and a 360-degree video halo, the largest in sports. The new home of the Atlanta Falcons football and Atlanta United soccer teams has 71,000 seats. The design team integrated a suite of sustainability features into the stadium, and it recently became the first LEED Platinum-certified professional sports stadium in the world.

DAVID EUGIN MOON, critic, along with his partner, Nahyun Huang, and their firm, N H D M, completed construction on the redesign of the Nam June Paik Art Center, in Yongin, South Korea. The project reconfigures the main lobby sequence, a project gallery, new educational space, and the approaches around Paik's "TV Garden," reconceptualizing diverse uses within the public institution. N H D M was awarded the 2017 American

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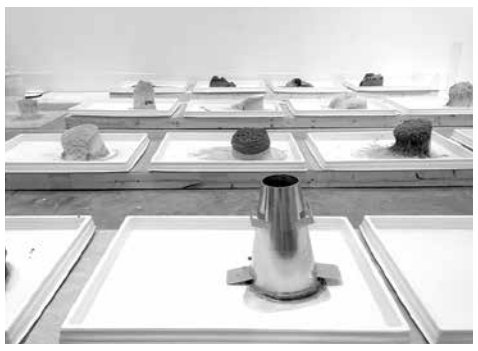

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1. Andrei Harwell, Semi-Detached Workforce Housing Proposal/New Village Center, Fishers Island, NY, rendering, 2017.
2. Aniket Shahane, Watermill House, Watermill, NY, Photograph by Rafael Gamo, 2017.
3. Robert A. M. Stern, aerial view of Benjamin Franklin and Pauli Murray Colleges at Yale University, New Haven, CT, photograph by Peter Aaron/Otto, 2017.
4. Brennan Buck, Hungry Man Productions Office Interior, Los Angeles, CA, photograph by Eric Staudenmaier, 2017.
5. David Eugin Moon (N H D M), Nam June Paik Art Center, Yongin, South Korea, 2017.
6. Erleen Hatfield, aerial view of the Mercedes-Benz Atlanta Falcons Stadium, Atlanta, GA, rendering.
7. Joeb Moore, proposed Community Campus for Stone Acres Farm, Stonington, CT, rendering by Reed Hilderbrand, 2017.
8. Laura Pirie, Baker Hall Student Center at Yale Law School, New Haven, CT, rendering 2017.
9. Michelle Fornabai, Concrete Poetry: act 3 mix ("To a Water Lily"), Heinz Studio, MacDowell Colony, July 2015, installation view.
10. Alan Organschi, mass-timber cupola at Mill River Park Carousel Pavilion, Stamford, CT, photograph by David Sundberg / ESTO, 2017.

Architecture Prize in the Social Housing category for the Wolgok Youth Platform Co-Living Project, experimental housing that combines educational and entrepreneurial space with a municipal branch library for low-income youth. It was commissioned by Habitat for Humanity Korea and the SeongBuk-Gu local government.

JOEB MOORE, critic, was the final speaker of the "Masters of a Generation" lecture series, organized by Jonathan Segal and sponsored by the AIA San Diego. AIA Connecticut awarded honorable mentions to two of Joeb Moore & Partners' projects. The Stone Acres Farm with Reed/Hilderbrand Landscape Architects, a collaborative agriculture, food, and community campus in Stonington, Connecticut, was recognized in the category of Architecture and the Encompassing Art. The 38PR, an extension of a 1929 Tudor-style home that engages in a dynamic dialogue of building and landscape in Scarsdale, New York, garnered recognition in the Residential category. In addition, Moore is currently working on a monograph on 465PA, a Ritz Tower apartment that houses a significant contemporary art collection, and the twenty-year collaboration with the client couple.

ALAN ORGANSCHI ('88), critic, and his New Haven–based firm, Gray Organschi Architecture (GOA), with Lisa Gray ('87), is exploring mass-timber technologies through the research initiative Timber City, creating more opportunities to expand the conversation around sustainability. In the past three months he has lectured on the subject in Helsinki, Oslo, Seattle, and New York. He received funding from the Finnish Innovation Fund SITRA to develop three courses, to be taught jointly at Yale and Helsinki's Aalto University, on material flows and circular economics, an advanced studio, and a design-build practicum focused on the circular construction economy. Organschi's essay "Building Along the Carbon Transect–Case Study: Common Ground High School and Timber City" will be published in *Wood Urbanism: From the Molecular to the Territorial* (Actar, 2018). Organschi also wrote an essay about the past three years of the Jim Vlock First Year Building Project, "Where's the Design in Design-Build?" published in *The Design-Build Studio* (Routledge, 2017). His firm received AIA design awards for the Mill River Park Carousel Pavilion, in Stamford; Chilmark House, on Martha's Vineyard, in collaboration with one of Organschi's former students; and Firehouse 12, in New Haven, onto which GOA added a mass-timber rooftop addition to its 2004 project, which was featured in *Dwell*. Chilmark House was included in a *New York Times Style Magazine* article on *yakisugi*, a Japanese method of char-finishing wood. Common Ground High School, a mass-timber building completed last year in New Haven, was published in the September issue of *Casabella*, in an article written by Ted Whitten ('00).

LAURA PIRIE ('89), lecturer and principal of Pirie Associates Architects, recently broke ground on a $50 million adaptive-reuse building of Yale Law School's Baker Hall. The four-story "swing dorm" will be a mixed-use counterpart to the Sterling Law Building. Recently completed projects include two residences and associated landscapes, a Patagonia retail store, and Yale Law School business offices on the New Haven Green. Projects on the board include a comprehensive master plan and phase-one renovations to Cold Spring School, an independent K-6 day school in New Haven; a pre-Columbian-inspired beverage brewery, in Denver, Colorado; a recreational hub master plan and a new Warming Hut at Walker Rink, in New Haven; a 300-unit mixed-use residential complex, in New Britain, Connecticut; and a third Denali retail store, in Providence, Rhode Island. Pirie Associates developed and hosted a Pecha Kucha event called "Spark Exchange" in October. Pirie was also a speaker at the AIA QUAD Conference in Albany, New York, where she discussed community engagement as an essential component to empowering communities.

NINA RAPPAPORT, publications director, participated in studios on the topic of urban manufacturing and gave talks at Carnegie Mellon School of Architecture, University of Minnesota, Cornell School of Architecture New York City program, and Columbia University. She also spoke at the New Local: Manufacturing workshop sponsored by the AIANY New Practices committee. Her traveling exhibition *Vertical Urban Factory* will be on display at the Politecnico di Torino, Italy, February through March and at the Biennale i2a in Lugano, Switzerland in April. She is the co-curator of the exhibition, *Factory for Urban Living,* on display in Seoul from March 17 to April 1, 2018 at the Palais de Seoul.

PIERCE REYNOLDSON ('08), lecturer, was selected for BuiltWorlds' Top 50 Technology Adoption Leaders of 2017 for his work at Skanska USA, in New York. He delivered an industry talk at Autodesk University 2017, an international design-construction technology conference, on increasing collaboration between design and construction partners. Reynoldson also participated in Thornton Tomasetti's annual AEC Hackathon. His team developed a proof-of-concept application and workflow for validating as-built construction against a digital model.

ELIHU RUBIN (BA '99), associate professor, has had several recent opportunities to share his research, teaching, and practice around public engagement with the built environment and urban memory. In June he presented the talk "Imagining New Haven: Engaging the City" at a public panel for the International Festival of Arts and Ideas, and he was a panelist for the 2017 Providence symposium "Sites and Stories: Mapping a Preservation Ecosystem." At the biennial conference of the Society of American City & Regional Planning History, Rubin spoke about "Pedagogy and Place." He was invited to speak at the 2017 Yale "Day of Data," on "Urban Data: Buildings, Places, Stories." Last fall, Rubin received a special commission from Artspace New Haven to create "Excavating the Armory," an interactive exhibit that engages the past, present, and future of the neglected Goffe Street Armory (see page 20). Rubin's ongoing work to create the New Haven Building Archive received a project grant from the Digital Humanities Lab at Yale.

ANIKET SHAHANE ('05), critic, and his Brooklyn-based practice, OA, recently completed several projects in the New York City area. The firm's project for a house in Watermill, New York, received an East End Design Award and has been published widely in print and online publications, including *Wallpaper* and *Architectural Record*. OA's recently completed Little House Big City project, an 11-foot-wide row-house transformation, has been featured in *Dezeen, Dwell,* and *Curbed NY* and has led to several studies on small urban buildings, including their design for a mixed-use rehabilitation center in Williamsburg, Brooklyn.

DANIEL SHERER (BA '85), lecturer, published "Spatial Ghosts and Architectural Geist: Tobias Spichtig Interviewed by Daniel Sherer" (*DUE:* AA London) and "The Discrete Charm of the Entryway: Art, Architecture, and Design in the Ingressi of Milan, 1910–1970," in *Ingressi di Milano: Entryways of Milan,* edited by Karl Kolbitz (Cologne: Taschen, 2017). The book was included among the "Best Books of the Year in Art, Architecture, and Cinema" in the *Financial Times of London* on December 6, 2017. In conjunction with the twentieth anniversary of Aldo Rossi's death, Sherer is curating the traveling exhibition *Aldo Rossi: The Architecture and Art of the Analogical City,* to be displayed at Princeton School of Architecture from February 5 to March 30, 2018.

ROBERT A. M. STERN ('65), J. M. Hoppin Professor of Architecture, was honored with the Living Landmark award from the New York Landmarks Conservancy and the Design Future's Council's Lifetime Achievement Award. He conducted a conversation with Normal Foster ('62) moderated by chief curator Hilary Lewis at the Philip Johnson Glass House in New Canaan, Connecticut; spoke to the Wharton School of Business Real Estate Research Fellows with his client Edward Baquero; and was interviewed by Peg Breen, president of the New York Landmarks Conservancy, at the Century Association in New York as part of her series "Speaking of Architecture." His firm, Robert A. M. Stern Architects, celebrated the opening of buildings, including the two residential colleges at Yale, Pauli Murray College and Benjamin Franklin College; additions and renovations at the Harvard Kennedy School of Government, in Cambridge, Massachusetts; the University of Connecticut's new Downtown Hartford Campus; the Howard L. Hawks Hall for the University of Nebraska College of Business, in Lincoln; and the second phase of development of a new Business Learning Community for the Terry College of Business, at the University of Georgia, in Athens. The firm also broke ground on the new Georgia Judicial Complex, in Atlanta. Stern's book *The New Residential Colleges at Yale: A Conversation Across Time* was recently released by the Monacelli Press.

Austin Kelly Scholarship Fund

AUSTIN KELLY ('93), who died in 2015 and was a founding partner of XTEN Architecture, established in Los Angeles in 2000, is the namesake of a new scholarship announced recently by Dean Deborah Berke. With his firm, Kelly designed numerous award-winning projects, including the Nakahouse (2011), selected as an *Architectural Record* House of the Year in 2012 and featured on its cover. The residence was also featured in the exhibition *New Sculpturalism*, at the Los Angeles Museum of Contemporary Art in 2013. Kelly's mother, Judith Paine McBrien (MBA '83), and his family have endowed the Austin Kelly Scholarship Fund. This meaningful remembrance coincides with the twenty-fifth reunion of Kelly's graduating class.

KELLER EASTERLING, professor, has been commissioned to contribute to the U.S. Pavilion of the 2018 Venice Biennale of Architecture. Curators Mimi Zieger, Anna Liu, and Niall Atkinson have chosen "Dimensions of Citizenship" as this year's theme. As a continuation of research conducted in advanced design studios at Yale during the spring of 2017, Easterling is designing and launching *MANY,* an online platform designed to facilitate migration through an exchange of needs. At the close of the exhibition she will continue to work on further iterations of the platform with a consortium of organizations at Yale.

Alumni News

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

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

By email:
constructs@yale.edu

1950s

JAMES POLSHEK (’55), founder of Polshek Partnership and design counsel to Ennead Architects, won the 2018 AIA Gold Medal. The organization’s highest honor, it recognizes architects whose work has had an enduring impact on the theory and practice of architecture. Notable projects under Polshek’s leadership include the 1987 restoration and renovation of New York’s Carnegie Hall; the Rose Center for Earth and Space at the American Museum of Natural History, in New York (2000); the William J. Clinton Presidential Center and Park (2004), in Little Rock, Arkansas; the 645,000-square-foot Newseum/Freedom Forum Headquarters, in Washington, D.C. (2008); and the National Museum of American Jewish History, in Philadelphia (2010). Polshek also served as the dean of Columbia University’s Graduate School of Architecture, Planning, and Preservation from 1972 to 1987.

1960s

CARL ABBOTT (’63) was celebrated for his lifetime work by the Center for Architecture Sarasota (CFAS) in the exhibit *Architecture: A Life Within.* The show featured selected works from Florida, Hawaii, and the Dutch Antilles from 1963 to today, all of which illustrate Abbott’s five-decade development of Tropical Modernism.

1970s

SARA CAPLES (’74) and EVERARDO JEFFERSON (’73), of Caples Jefferson Architects, received the AIA New York State President’s Award at the organization’s Heritage Ball in October 2017. The annual award is given solely at the discretion of the chapter president to commemorate an active midcareer architect whose work has made a significant impact on New York City. Caples Jefferson’s work in New York includes the Heritage Health & Housing Headquarters, in Manhattan (2002); the Marcus Garvey Community Center, in Brooklyn (2009); the Starr East Asian Library, at Columbia University (2009); the Queens Theatre in the Park (2011); and the Weeksville Heritage Center, in Brooklyn (2013).

KARYN GILVARG (’74) stepped down from her role as city planner in New Haven, where she has worked since her appointment in August 1994 by former Mayor John DeStefano Jr. Over the past twenty-three years she has overseen the downtown development boom alongside an increasing interest in preservation. Gilvarg supervised the conversion and upgrade of the block bound by Crown, High, George, and College streets, where developers agreed to keep the same scale with a mix of architectural styles and preserve historical elements, while all the city’s schools were either rebuilt or upgraded under DeStefano.

DAVID WAGGONNER (’75) was featured in the article “Continuing Education: Designing for Coastal Resilience,” in the October 2017 issue of *Architectural Record*. His New Orleans–based firm, Waggonner & Ball, is leading the Rebuild by Design team known as Resilient Bridgeport, a joint urban-design, architecture, engineering, planning, and community-engagement resilience strategy and pilot project for Bridgeport’s South End and Black Rock Harbor areas.

LOUISE BRAVERMAN (’77) delivered the keynote address “An Architecture of Art + Conscience,” at the AIA Iowa Convention, in Des Moines, on September 28, 2017. Louise Braverman Architect’s Centro de Artes Nadir Afonso, in Boticas, Portugal, was selected as one of a thousand contemporary buildings to visit in the world in *Destination Architecture: The Essential Guide to 1,000 Contemporary Buildings* (Phaidon, 2017). Her firm’s Pre-Fab Learning Landscape project, a prototypical solution for urban schools that struggle to keep their doors open, is shortlisted for a *Frame Magazine* social award.

AUDREY MATLOCK (’79) was featured in *Architectural Record* with her recently completed Bar House, in East Hampton, New York.

1980s

AARON BETSKY (BA ’79, MArch ’83), dean of the School of Architecture at Taliesin, published articles in *Architect Magazine,* including “Why Architecture Needs to Be Stylish” and “The Triple-O Play.”

MARION WEISS (’84), cofounder of Weiss/Manfredi, received a 2017 *Architectural Record* Women in Architecture Award as a design leader. Last year’s prizes were awarded to five women who are “pushing the boundaries of innovation and creativity in design” across the areas of research, academia, and practice. Her firm was honored with an AIA New York Architecture Merit Award for the Kent State Center for Architecture and Environmental Design, in Kent, Ohio.

RICHARD W. HAYES (’86) delivered the lecture “Postmodern Social Housing 40 Years Later: Charles Moore’s Whitman Village” at London’s Architectural Association last November.

MADELINE SCHWARTZMAN (’86) curated the exhibition *See Yourself E(x)ist*, on display at the Pratt Manhattan Gallery in New York from December 8, 2017 to February 17, 2018. The show, based on her two books, *See Yourself Sensing: Redefining Human Perception* and *See Yourself X: Human Futures Expanded*, features the work of eighteen artists who investigate the future of interaction between humans and nature and the inevitable transformation, evolution, and decay.

CRAIG NEWICK (’87) and his firm, Newick Architects, won the 2017 AIA Connecticut Chrysalis Award. The award honors member firms that are gaining recognition in the general design community through both built work and a continuing commitment to design excellence. The jury described Newick’s work as “intriguing and intellectually ambitious … [showing] the same sense of design detail from the smallest to the largest projects [and] demonstrating creativity that traverses multiple scales.”

GIL SCHAFER (’88) and his firm, G. P. Schafer Architect, won a 2017 Stanford White Award in Residential Architecture in the category of new construction over 5,000 square feet for the project “A New Country Residence.”

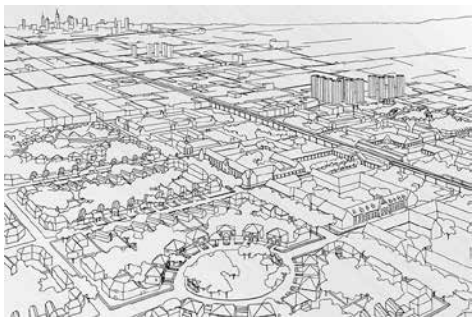
1990s

ROBIN ELMSLIE OSLER (’90), founder of EOA/Elmslie Osler Architect, was nominated as a finalist in *Interior Design* magazine’s Best of Year awards in the nonprofit category for the renovation of the Washington Heights and Inwood YM/YWHA, in New York City.

PETER BROTHERTON (’91), founder of Peter Brotheron Architect, in New York City, is working on a “passive house” renovation of an 1893 town house on the Upper West Side. A collaboration with the Landmarks Preservation Commission, the project has the distinction of being a pilot program for the use of exterior insulation on a historic building.

DAVID LEVEN (’91), cofounder of New York City–based LevenBetts, was recognized with an AIA New York Architecture Honor Award for the Square House, in Stone Ridge, New York, as well as an Interiors Merit Award for the design of Rhodes Hall, at Cornell University.

CARL FREDRIK SVENSTEDT (’93), who lives and practices in France, was featured in the



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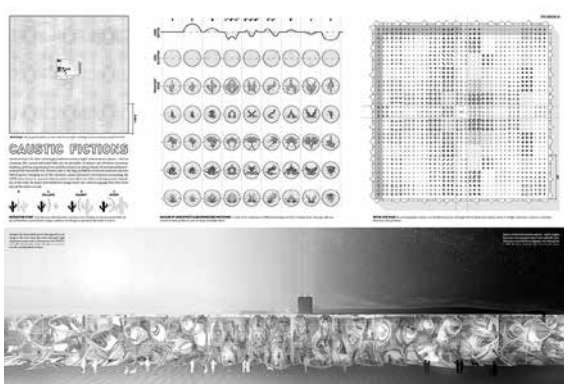
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1. Robert Cannavino (’14) and Mark Santrach, 2017 RAMSA Prize Proposal, digital drawing.
2. Melissa Shin (’13), Nuclear Landmarker for a Waste Isolation Site, Arch Out Loud competition proposal, 2017.
3. Taller KEN, OKIO Storefront, Guatemala City, 2017.
4. P.R.O., Aestimamus Omnia Publica — We Value All Things Public, in *Souvenirs: New New York Icons,* Storefront for Art and Architecture, 2017.
5. Future Expansion, Flatiron Reflection, installation photograph by Noah Kalina
6. MAD Architects, Huangshan Mountain Village, Anhui Province, China. Photograph by Fernando Guerra, 2017.
7. Ghiora Aharoni, *The Road to Sanchi* at the Rubin Museum of Art, New York City, 2017.
8. Carl Fredrik Svenstedt, Domaines Ott Winery, Taradeau, France, 2017.
9. Elmslie Osler Architect, Washington Heights and Inwood YM/YWHA. Photograph by Michael Arnaud, 2017.
10. Audrey Matlock, Bar House, East Hampton, N.Y. Photograph by Peter Aaron/OTTO, 2017.

October 2017 issue of *Architectural Record* for his design of the Domaines Ott Winery, in Taradeau, France.

JAMIE UNKEFER (’95) and JEFF GOLDSTEIN (’01), principals of Philadelphia-based firm DIGSAU, along with project architects HARRIS FORD (’07) and STEPHANIE LEE (’14), were recognized with the 2017 AIA Pennsylvania Architecture Firm Award, granted annually to a firm whose efforts have consistently produced distinguished architecture for a period of at least ten years.

FAITH ROSE (’98) and DEVIN O’NEILL (’99), cofounders of O’Neill Rose Architects, are completing several projects and celebrating some firm firsts, including a project for an educational facility in New Hampshire and an essay in *The Urban Communication Regulation Handbook,* about urban design and politics, published by Peter Land Publishing Group. The firm’s Choy House is featured in the National Building Museum’s exhibit *Making Room: Housing for a Changing America,* from November 18, 2017, to September 16, 2018.

2000s

GHIORA AHARONI (’00), and his office, Ghiora Aharoni Design Studio, opened an exhibition at the Rubin Museum of Art, in New York. On view until October 15, 2018, *The Road to Sanchi* is a meditation on the fluidity of time and India’s extraordinary cultural plurality. This will be the first time the entire series has been shown.

BEN BISCHOFF (’00), principal and cofounder of MADE, joined the Shaker Museum | Mount Lebanon Board of Trustees. The organization, which stewards the historic site in New Lebanon, New York, holds a collection of more than 56,000 Shaker items. MADE’s project “Ruchki da Nozhki Nail Salon” was featured in *Hospitality Design*’s December 2017 issue, which takes a look outside of hospitality into the cultural impact of design. The Brooklyn project was completed as a design-build project, with MADE providing services for both architectural design and construction management, including custom fabrication of many interior elements and millwork.

TED WHITTEN (’00) published an article on Gray Organschi Architecture’s Common Ground High School in the September issue of *Casabella*.

SIOBHÁN BURKE (’01) was recently interviewed by the Los Angeles Forum for Architecture and Urban Design on the occasion of her “Voices Project,” a collection of informal sound bites that vocalizes the origins, design culture, and inspirations that led to the founding of the forum. Her firm, Lyric Design and Planning, recently completed design development work for a 6.5-mile greenway in southern Los Angeles; the “Metro Rail to River” project will convert a railroad right of way into a pedestrian and bicycle pass.

MA YANSONG (’02) and his firm, MAD architects, completed the Huangshang Mountain Village, in Anhui Province, China; the project is the first phase of a larger tourism master plan for the area, known for its picturesque mountain ranges. The firm’s Harbin Opera House, in Harbin, China, also opened in the fall.

DEREK HOEFERLIN (’05) and his team won first prize in the Designing Resilience competition for their study of the Mekong River Basin. Designing Resilience in Asia is an international research program of the School of Design and Environment at the National University of Singapore.

JENNIFER NEWSON (BA ’01, MArch ’05) and TOM CARRUTHERS (’05) were among the finalists of the 2018 MoMA PS1 Young Architects Program competition, which will be displayed this summer in Long Island City, Queens. Other finalists included faculty member BRENNAN BUCK and JESSE LECAVALIER, the Spring 2018 Rose Visiting Professor.

NICHOLAS MCDERMOTT (’08), cofounder of Brooklyn-based design firm Future Expansion, won this year’s Flatiron Public Plaza Holiday Design Competition with the installation *Flatiron Reflection*. Future Expansion’s design is inspired by the columnar organization of the Flatiron Building: a bundle of shimmering tubes creates habitable niches and a panoramic central space that opens out into the plaza. The annual competition is organized by the Flatiron/23rd Street Partnership Business Improvement District and the Van Alen Institute.

NATHAN RICH (’08) and MIRIAM PETERSON (’09), cofounders of P.R.O., participated in the annual model show at the Storefront for Art and Architecture with their piece *Omnia Publica Aestimamus—We Value All Things Public*. P.R.O. was also part of the inaugural Mental Healthy by Design initiative in collaboration with the New York City Department of Education and the New York City Department of Health and Mental Hygiene. The firm opened two spaces in Bronx public schools focused on mindfulness and mental health awareness.

SEHER ERDOGAN FORD (BA ’04, MArch ’09) received a 2017 Arnold W. Brunner Grant for Architectural Research from the Center for Architecture. The grant is awarded to midcareer architects for advanced study in any area of investigation that contributes effectively to the knowledge, teaching, or practice of the art and science of architecture. Ford’s proposal, “From Church of Studius to Mosque of Imrahor and Beyond: Architectural Heritage in VR,” will explore the complex and multilayered history of a 1,600-year-old building in Istanbul.

2010s

GREGORY MELITONOV (’10), cofounder of Taller KEN, with offices in New York and Guatemala City, completed a storefront space for eyewear boutique OKIO in Guatemala City. The freestanding store is in a shopping plaza, where the façade acts as a giant billboard.

MELISSA SHIN (’13) received an honorable mention in the international open-ideas competition “Nuclear Landmarker for a Waste Isolation Site,” sponsored by Arch Out Loud, an architectural research initiative dedicated to providing opportunities for designers to explore the current atmosphere of architectural and cultural thought. Current students BRIAN CASH (’19) and MIGUEL SANCHEZ ENKERLIN (’19) also received an honorable mention as part of an interdisciplinary team.

ROBERT CANNAVINO (’14) and Mark Santrach won the 2017 RAMSA Prize with their proposal “‘Just’ Housing: Dutch Social Housing from 1915 to 1930.” The annual prize is awarded to employees for the purpose of travel and research over a two-week-long travel fellowship.

SWARNABH GHOSH (’14) published an essay based on research into rurality and the Delhi-Mumbai Industrial Corridor conducted as part of his Bass Fellowship in Cambridge. The essay, “Notes on Rurality or the Theoretical Usefulness of the *Not*-Urban,” can be read in *The Avery Review.*

Class of 2017 Update

Daphne Agosin Orellana is a postgraduate associate at Yale Urban Design Workshop, in New Haven; Ava Amirahmadi is working at Snøhetta, in New York; Elaina Berkowitz works for Gray Organschi Architecture, in New Haven; Heather Bizon won the William Wirt Winchester Traveling Fellowship; Matthew Bohne won the Moulton Andrus Award and works for Architecture Research Office, in New York; Graham Brindle is working at Andrew Berman Architect, in New York; Gina Cannistra (Zari) is at Dirk Denison Architects, in Chicago; Francesca Carney won the Janet Cain Sielaff Alumni Award and is working for IBI Group, in Los Angeles; Wilson Carroll is at Thomas Phifer and Partners, in New York; Gregory Cartelli won the David Taylor Memorial Prize and is a PhD student at the Princeton University School of Architecture; Pauline Caubel is at UNStudio, in Amsterdam; Anny Chang is working for BAR Architects, in San Francisco; Sungwoo Choi is at Alloy Development, in New York; Andreas De Camps is working for Gensler, in New York; Jamie Edindjiklian is at Zaha Hadid Architects, in London; Ethan Fischer is working for Pelli Clarke Pelli Architects, in New Haven; Jennifer Fontenot works at Newman Architects, in New Haven; Casey Furman is at S/L/A/M Collaborative, in Hartford; Cathryn Garcia-Menocal won the American Institute of Architects Henry Adams Medal and is working for Joeb Moore & Partners Architects, in Greenwich, Connecticut; Daniel Glick-Unterman is working at Turner Construction Company, in New York; Richard Green works for Povero & Company, in New York; Chad Greenlee is working for Pelli Clarke Pelli Architects, in New Haven; Garrett Hardee is at McAlpine House, in Montgomery, Alabama; Wesley Hiatt won the Alpha Rho Chi Medal and is the Bass Fellow at the University of Cambridge; Robert Hon works at SHoP Architects, in New York; Ha Min Joo is working at Hart Howerton Architects & Planners, in New York; Sam King is at Beyer Blinder Belle Architects, in New York City; Jeremy Leonard won the William Edward Parsons Memorial Medal and is at SHoP Architects, in New York City; Chris Leung is working for Deborah Berke Partners, in New York; Paul J. Lorenz won the American Institute of Architects Henry Adams Certificate and works for Voith & Mactavish Architects, in Philadelphia; Daniel Marty won the Gene Lewis Book Prize and is at Snøhetta, in New York; Stephen McNamara is working at Dattner Architects, in New York; Laura Meade works at Pelli Clarke Pelli Architects, in New Haven; Maxwell Mensching is at WeWork, in New York; Ali Naghdali is working for Skidmore Owings & Merrill, in New York; Cecily Ng is at Leddy Maytum Stacy Architects, in San Francisco; Hannah Novack is working for Sage and Coombe Architects, in New York; Brittany Olivari works for Gray Organschi Architecture, in New Haven; Chloe Pu is at Pei Partnership Architects, in New York; Feng Qian is at WeWork, in Shanghai; Paul Rasmussen is working for Toshiko Mori Architect, in New York; Nasim Rowshanabadi won the Drawing Prize and is at Kent Bloomer Studio, in New Haven; Gordon Schissler won the David M. Schwarz/Architectural Services Good Times Award; Madison Sembler is working at Gehl Institute, in New York; Ilana Simhon works for Ike Kligerman Barkley, in New York; Alexander Stagge is working at Mitchell Giurgola Architects, in New York; Katherine Stege is at Mithun, in Seattle; Georgia Todd is working at Davies Toews Architecture, in New York; Maggie Tsang won the Sonia Albert Schimberg Prize and works at Office for Urbanization, in New York; Susan Wang works at Lendlease, in London; Xiao Wu is at Hart Howerton Architects & Planners, in New York; Robert Yoos is working for Deborah Berke Partners, in New York; and Matthew Zuckerman works for Thomas Phifer and Partners, in New York.

Exhibition Review

Vertical Cities

Vertical Cities, on display at the Yale Architecture Gallery from November 27, 2017 to February 3, 2018, was organized and constructed by Harry Hoek and Marjoleine Molenaar, of M&H Traveling Exhibitions, based in Rotterdam.

Vertical Cities, exhibition at the Yale School of Architecture Gallery. Richard House Photography, 2017.

Vertical Cities displayed some 200 scale models of tall buildings from around the world, and did so in a way that can only be described as…odd. Arranged in loose geographical groupings on circular platters—much like those, used to serve hors d’oeuvres at the post-lecture receptions in the very same room—this collection of tiny buildings had a strange affect. As my colleague Peter DeBretteville confided, “These buildings are already disembodied in the cities they occupy, why take it any further by pulling them out of context and huddling them together on trays?” I don’t really have an answer, but I can indulge for a bit in the strange fascination we have with things made miniature, especially buildings.

Seeing so many familiar figures together at this small scale (1:1000) is initially endearing, I suppose. Just as we are genetically disposed to find small versions of ourselves (babies) cute and adorable, we are also fascinated by small versions of our buildings. They seem harmless at this toy-size scale, stripped of the intimidating height or alienating menace they seem to enjoy at their actual scale. We tower over them rather than the other way around, and we can’t help but chuckle at the cumulative impotence projected by these groundless clusters.

Examining them more closely at this scale brings to mind a few, perhaps unintended messages:

1. These buildings are all more or less geographically interchangeable. Move any one of them from one platter to the other and, save for a few obvious exceptions, you’d be hard pressed to identify the outlier. The skyscraper is contextual only to itself.

2. They are strikingly similar in their sameness. I will come to the (faint) defense of architects here and say that this is less the fault of their designers than that of the straightjacketed constraints within which they are forced to operate. Moreover, our current geopolitical and economic systems combined have produced highly conservative and financially driven rules of property, ownership, and value.

3. As such, these structures—and the general tone of the exhibition—feels more developer- than idea-driven. It was not clear what was being presented in the show: heroic architectural vision, as the rather breathless developer-produced promotional videos accompanying the show would have us believe, or the generic uniformity that results from the cold economic and social metrics of capitalization value and cost per square foot?

On top of this, the exhibition seemed to be promoting the idea that the only way to go from here is not up but offshore. If several Japanese developers have their way, according to the three unbuilt projects that dominated the show, the next urban frontiers are the ocean and, in a throwback vision of the future, the sky. Behemoth proposals that put our current, relatively quaint towers to shame offer visions of vast inhuman infrastructures that would take over our oceans, or as in the case of Buckminster Fuller’s “Cloud Nine” scheme from 1960, simply hover in the sky (don’t worry, he’s done the calculations to prove it would work).

All of this would have been far more interesting if it had been curated either with a tongue firmly planted in cheek or with a clearer sense of what’s at stake in seeing these structures organized and presented this way. There is no denying the strange allure of the show: it was a kind of global reunion of a genetically gifted family—and on that level alone it was worth a look. Yet the world’s fair earnestness and overall lack of any critical position presented a missed opportunity—even if all those tiny buildings were just a little bit adorbs.

—MARTIN FINIO

Finio, a critic in architecture who teaches studios and systems integration at Yale, is a partner at the New York City–based firm Christoff:Finio Architecture.

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Vertical Cities exhibition on display at Yale School of Architecture Gallery, November 27, 2017 to February 3, 2018. Photograph by Stijn Brakkeey.

SPRING 2018

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