
CONSTRUCTS



SPRING 2017

Spring 2017 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 12 PIER VITTORIO AURELI
William B. and Charlotte Shepherd
Davenport Visiting Professor
“Living and Working”

Jan 19 MICHAEL YOUNG
“Near Future”

Jan 26 DAVID ERDMAN
Louis I. Kahn Visiting Assistant
Professor
“Under Pressure”

Feb 2 Gordon H. Smith Lecture
ELIZABETH PLATER-ZYBERK
Robert A. M. Stern Visiting
Professor
“Trading Brand for Influence”

Feb 23 David W. Roth and Robert H.
Symonds Memorial Lecture
KARSTEN HARRIES
Howard H. Newman Professor
of Philosophy
“Running Out of Space?
Architecture and the Need for a
Post-Copernican Geocentrism”

SYMPOSIUM

“Material Light : : Light Material”
Friday, April 7 to Saturday, April 8
Hastings Hall Basement

This symposium, convened by Hines Pro-
fessor of Sustainable Design Michelle
Addington, will challenge the increasing
normalization of homogeneous environments
through an exploration of the behavior of light
and its interaction with human perception.
The design disciplines have approached light
through the design of lighting (i.e., light as
determined by tangible artifacts that privilege
planar materials). By assuming that lighting
is the result of constituent properties and
surfaces, this approach neglects the contin-
gency of perception. However, light is both an
instrumental means and a performative end,
and, thus, the most strategic use of mate-
rials comprises discretionary architectural

Mar 30 George Morris Woodruff,
Class of 1857, Memorial Lecture
MARIA GOUGH
“Architecture as Such”

Apr 6 TOM PHIFER
Louis I. Kahn Visiting Professor
“Four Museums and Other Work”

Apr 7 KAZUYO SEJIMA
“Environment and Architecture”
Keynote address for the symposium
“Material Light : : Light Material”

Apr 20 Timothy Egan Lenahan
Memorial Lecture
MIKYOUNG KIM
“Please Touch”

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 Robert H. Symonds
Memorial Lectureship Fund, and the George
Morris Woodruff Class of 1857 Memorial
Lectureship Fund. Hastings Hall is equipped
with listening devices for guests using hear-
ing aids that have a “T” coil.

interventions to facilitate the movement of
light. Light exists at the nexus of the physical
and the physiological, the material and the
virtual, the formal and the phenomenal. How
do we invert our normative approach and
design what we see by designing what we
can’t see?

Participants include: Kazuyo Sejima (key-
note), Michelle Addington, Marilyne Ander-
sen, James Carpenter, Julie Dorsey, Anna
Dyson (’96), Billie Faircloth, Kasper Jensen,
Sheila Kennedy, Margaret Livingstone, Jenni-
fer Tipton, and Michael Young.

This symposium is supported in part by the
generosity of Gerald D. Hines, the Hines
Interests Limited Partnership, and the Hines
Fund for Research in Sustainable Architec-
tural Design.

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.

*Archaeology of the Digital:
Complexity and Convention*
January 12–May 7, 2017

This exhibition, curated by Greg Lynn, marks
the third phase of the Canadian Centre for
Architecture’s research project that was initi-
ated with the 2013 exhibition *Archaeology of
the Digital*. Through the lens of five curatorial
themes (high-fidelity 3D, structure/cladding,
data, photorealism, and topography/topol-
ogy), fifteen exemplary projects, both built
and unbuilt, are dissected and reassembled
to provide a reading of innovative design
strategies that have now become convention.

The exhibition is organized by the
Canadian Centre for Architecture, Montreal,

Francine Houben

NINA RAPPAPORT: How has your firm
evolved over the past thirty years from design-
ing small-scale Dutch projects and an office
of only three people to an international organi-
zation of more than one hundred employees?
FRANCINE HOUBEN: To describe the
history of the firm, I made a drawing in the
form of tree rings, although some people see
it as my “fingerprint.” It begins in the center,
when I was a student at the TU in Delft, and
three of us won our first project for housing.
It was a rather big commission for the time,
so we started Mecanoo and continued to
win more competitions. I wanted to respond
to what I thought was needed in society, so
I decided to focus on public and affordable
housing. The expanding rings of the tree
represent the issues in society that I felt
needed new visions: urban renewal and pub-
lic spaces, educational buildings, mobility,
libraries, and health care. When something
makes me angry, I want to change it.

NR: Do you think you were given many
opportunities because of the orientation of
Dutch culture to public works with architec-
tural merit?
FH: Yes, especially at that time. As a pro-
fession, we are not autonomous artists—we
need a client. In the 1980s and ’90s, there
were a lot of possibilities, especially in social
housing. Young architects were chosen for
those projects because they could deliver a
much-needed, more progressive vision.
NR: When I first met you, in 2001, you were
working on research for the very first Rot-
terdam Architecture Biennale. How did you
decide on mobility as the theme, and did the
exhibition achieve your aspirations?
FH: A new vision on mobility was one
of the things I felt society really needed. The
theme came with the subtitle “Room with
a View.” It was about the desire to perceive
mobility as part of daily life, of daily traveling,
not something organized by transportation
planners. Planners were looking from the
Moon to the Earth and making yellow and
purple lines. They were not designing the
human experience of mobility in daily life:
what do you see? What do you experience?
How do you wait? We analyzed ten metropol-
itan areas all over the world by putting four
cameras in a car—something that was not
done at that time—and filming everything.
The biennale was directed to architects and
urban planners and to the general public, and
it was also very well attended by the politi-
cians who made the decisions.
NR: Do you feel that you influenced what was
happening in terms of architects being hired
to do new transportation planning?
FH: Yes. I had never really had commis-
sions in that field, but I started giving lectures
about it. I think some colleagues thought I

was crazy to think about mobility as architec-
ture. I felt that if you wanted to do research,
the most complicated thing is not how to
design a house, a façade, or a staircase but
how to design at the metropolitan scale.
NR: So, after doing all this research on the
aesthetics of transportation systems, it must
have been rewarding to receive the commis-
sion for the Delft Train Station, in 2007. How
did you approach the design, which combines
municipal offices with mobility infrastructure?
FH: I thought there were two options:
the underground railway station could be like
a subway station or a civic space for Delft.
I wanted people—arriving or leaving, resi-
dents or visitors—to experience the city. So,
I asked the question, what is Delft? It is a his-
toric city, it’s the home of the renowned blue
earthenware, it’s the city of Vermeer, yet it is
also a city of innovation, driven by the Delft
University of Technology. The challenge was
to combine history with the future, taking into
account that what’s envisioned for the future
now could be outdated in five years’ time.
NR: One design concept that recurs in your
work is extending the site beyond the build-
ing to create new urban space, as in the
Delft Train Station, the Library of Birmingham,
and the Kaohsiung National Center for the
Arts, in Taiwan. How do you see the connec-
tion between infrastructure, architecture,
and landscape?
FH: I call the Mecanoo team my sym-
phony orchestra. It includes architects,
urbanists, landscape architects, engineers,
and interior designers. For me, public build-
ings are public space, indoor and outdoor—
a fluid in-between. Even if you just pass by
the building, you should experience it as a
public building, especially in the Netherlands,
because public buildings are paid for with
public money. So, I want to give back to the
public. I think that’s an important attitude.
The idea of public space is different in each
place I work, from Boston and Washington,
D.C., to the tropical city of Kaohsiung. In Bir-
mingham, we created a circular auditorium
embedded in the square as a kind of acoustic
space that people will casually pass by. In
extending the building into the city, I combine
the formal with the informal.
NR: In terms of your ability to engage the
urban landscape, both at the ground plan and
through a building, how have you focused on
this orientation?
FH: It’s been my focus from the begin-
ning. When I was twenty-five years old, I
would get irritated when I designed a project
and a planner from the city would design the
public space around it. I was struggling to
separate the design, so, finally, I decided to
do it myself. I studied both architecture and
urban design, and landscape design is in my

COLOPHON	Yale School of Architecture P. O. Box 208242 New Haven, CT 06520	We would like to acknowledge the support of the Rutherford Trowbridge Memorial Publication Fund; the Paul Rudolph Publica- tion Fund, established by Claire and Maurits Edersheim; the Robert A. M. Stern Fund, estab- lished by Judy and Walter Hunt; and the Nitkin Family Dean’s Dis- cretionary Fund in Architecture.
Constructs: To form by putting together parts; build; frame; devise. A complex image or idea resulting from syn- thesis by the mind.	Telephone: 203–432–2296	
Volume 19, Number 2 ISBN: 978-0-9862065-9-7 Spring 2017 Cost \$5.00	Email: constructs@yale.edu	
	Website: (Back issues available) www.architecture.yale.edu/ constructs	This issue of <i>Constructs</i> is sup- ported in part by the Robert A. M. Stern Family Foundation for Architectural Culture.
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Dean: Deborah Berke	Editor: Nina Rappaport	Student editorial assistants: Melinda Agron (MArch and MBA ’19) and David Langdon (’18)	Mid-Manhattan Library, sectional drawing, Mecanoo, 2016.
Associate Dean: John Jacobson	Graphic design: Jeff Ramsey		
Assistant Deans: Bimal Mendis Mark Foster Gage Joyce Hsiang	Copy editor: Cathryn Drake	School photographer: Francesca Carney (’17)	
	Proofreader: David Delp	Cover image: Mecanoo with Beyer Blinder Belle, NYPL	

FRANCINE HOUBEN, founding partner and creative director of the Netherlands-based firm Mecanoo Architecten, is teaching an advanced studio at Yale as the Spring 2017 William H. Bishop Visiting Professor.

fingers. I look at a building as though I am filming it, envisioning the aesthetics of moving through it and seeing it as a destination. That is why I feel like the conductor of a symphony when I design.

NR: What is “public” in “public space” in this time of smart phones, when we’re so removed from one another?

FH: Recently I was on one of the upper levels in Grand Central Terminal, and it was amazing looking down to the big hall—you see everybody as walking lights. In the enormous flow of people, everybody is walking while looking down at the glowing screens of their smart phones.

NR: How do you envision a new type of library space in the internet age?

FH: In a way, the library as a traditional singular space does not exist. Libraries have different characteristics, from those dedicated to technical universities and law schools to branch libraries. In thinking about library design, you should ask, who is the audience, and what are the needs of the community? And you should always be prepared for change. The silent library doesn’t exist anymore, and desks should now accommodate drinks. Many people need to collaborate in their work, so libraries need project rooms. The library experience is about working both alone and as part of the world at large.

NR: For some years, people were afraid that libraries would die out in the wake of digital book publishing.

FH: I always use our Delft University of Technology library as an example. People said, “You don’t need the new library. Forget it, nobody will use it.” That building is open every day from eight until midnight and even longer when there are exams. People wait in line to enter.

NR: Is that because people work better with others around or, has the library become a social space?

FH: Going to the library gives structure to our daily lives. It’s light, it’s warm, and it’s social. It’s about an exchange of knowledge through books, e-books, classes, and even just talking to others. Language courses at libraries create small communities. And, once inside, you might notice a computer class or a tutorial on how to apply for jobs. Libraries are about lifelong learning, not only about books.

NR: In terms of your library designs, I am interested in the use of the circle motif, which is found in great public buildings such as the Pantheon and the British Library. What influenced your use of that form in the Delft and Birmingham projects?

FH: The TU Delft Library is like a landscape rising up from the site with a cone shape punched into it. While studying at Delft University of Technology, I missed a feeling of landscape on the campus because it was all concrete and asphalt. So, I created a landscape combined with this mathematical shape that fits a technical university. For Birmingham, I knew the building would be quite tall, with a sequence of interior rotundas. The circle became the theme of the building on many levels: it was about bringing people together, it is timeless, and it is always in conversation with the landscape. It was also a form I saw around the city—as decoration in the cathedral and as a symbol of the jewelry district. By designing the building in layers, the screen of overlapping circles frames the views out, making the city more beautiful. The library is made for the people of Birmingham and to give them a sense of pride. From the beginning, it was designed from the inside out, so the façade layer defines how you experience it. My first sketch came from a dream of circular forms—design is a very strange process.

NR: How were you selected to redesign the New York Public Library in Midtown, including the circulating library and the Stephen A. Schwarzman Building? Can you talk about some of the main design concepts, and how

it differs from other library projects you have completed?

FH: The first stage of the project concerns the Mid-Manhattan Library. The building was originally designed in 1914 to house the Arnold Constable department store. I feel as if only now it will really become a library. We wanted to make this a very welcoming building, with a lot of light. The iconic Long Room will house the circulating collection. There will be dedicated spaces for children and teens, an adult learning center and business library, and a rooftop destination for multipurpose use. It is a building that will inspire serendipity and encourage people to discover everything the library has to offer.

NR: How has being a woman influenced your experience as an architect? Do you feel that you are a role model for younger architects, considering all your awards and achievements?

FH: I always say I was born a woman, so it’s not an accomplishment. My mother was a strong role model and allowed me to go my own way. I never wanted to be a “female architect,” I just wanted to be an architect. I don’t want to get a commission because I am a woman but because I make good architecture. I see that I’m a role model for aspiring architects, and I do my best to fulfill that responsibility.

NR: What is your ideal relationship with clients? How were you able to convince the City of Boston, for example, to expand the scope of the Bruce C. Bolling Municipal Building to incorporate additional sites? Have you often negotiated that kind of project change, or is it rare?

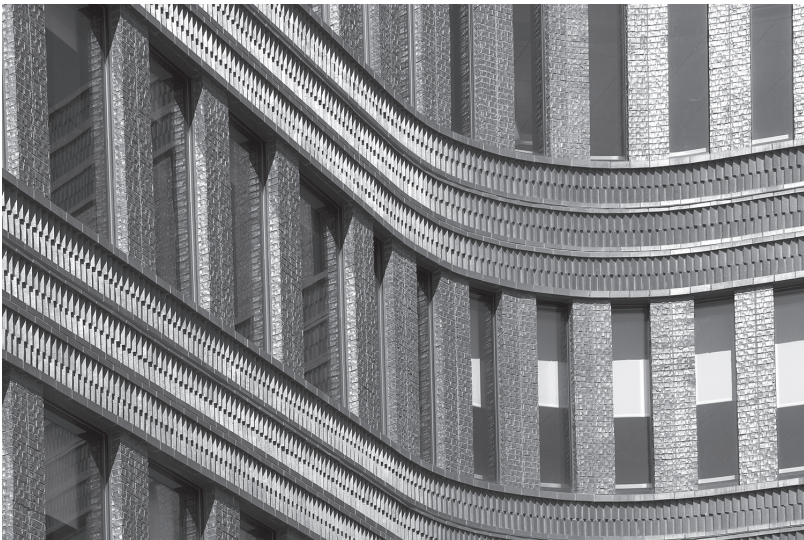
FH: That commission was part of an urban-renewal project, and I am very proud of it. There were three existing buildings on the site, but we were to include only one in our design for the building, and it was difficult to achieve what we wanted. So, we went to City Hall with a lot of models to present to the mayor, and I told him, “You have to buy these two other buildings.” He looked at me, and then he looked at his staff and asked, “Why didn’t you all tell me this years ago? Francine is right.” And they did it. I think that was a very brave decision for him because it’s uncommon in the United States. The mayor’s decision to have the city develop a building because commercial developers had not shown interest in the site for forty years was already courageous. I am just honest with clients. And, of course, I am respectful if they don’t decide to do what I recommend.

NR: How did they negotiate to make what we call, façadism? And did you incorporate new public space as with your other civic buildings?

FH: It was very complicated and strange to keep just the façades of the buildings. We rarely do that in the Netherlands. The buildings behind were in bad shape, so it didn’t make sense to keep them. Inside the new building you can still experience the three former buildings. You feel that there are three kinds of space. The building sits on a sloping triangular site—there’s no backside. The newly built façades are clad in brickwork that we call “Boston bricks with a Dutch touch.” For this building, it didn’t make sense to create outdoor space on the street level because there is so much traffic. So, the rooftop terrace is a public space, as well as the main lobby, which is like a covered square. It is very well used.

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

FH: We are designing a branch library in New York City and maybe one in Amsterdam, as well. The students will be in contact with the public library system and directors in New York and the equivalent offices in Amsterdam. We will research branch libraries to see how they have changed and what is needed at the neighborhood level.



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| 1. Mecanoo, Bruce C. Bolling Municipal Building, Roxbury, Massachusetts, 2015, photograph courtesy of Mecanoo. | 3. Mecanoo, Library of Birmingham, Book Rotunda, England, 2013, photograph by Christian Richters |
| 2. Mecanoo, Library of Birmingham, England, 2013, photograph courtesy of Mecanoo. | 4. Mecanoo, Stationshal Delft Train Station, The Netherlands, 2016, photograph courtesy of Mecanoo. |

Thomas Phifer

NINA RAPPAPORT: Let’s start with your career. From your position at Richard Meier’s office, how did you decide to start your own firm?

THOMAS PHIFER: Richard was such an important mentor. We worked together for ten years, and he truly nurtured me. Toward the end of my time in his studio, I wanted to explore some new thoughts and considered taking a little time away from New York. I applied for the American Academy’s Rome Prize and was blessed to receive a yearlong fellowship in 1996. The academy was such an important catalyst at this critical moment in my life. The experience changed my life and gave me the space to dream about what it would be like to conceive my own work. After returning from Rome, I worked alone in my living room for almost a year before I won a competition and received my first commission, in 1997. I have to admit that it’s empowering to now have twenty years of my own work on which to reflect.

NR: One of the important aspects of your work is the way that architecture connects us with nature, rather than forming a barrier against it. How have you worked with nature in the built world?

TP: One of my early mentors was the landscape architect Dan Kiley; he was incredibly supportive and important to me for so many years. We had never worked together until I received the commission to design my first house in the Hudson River Valley. It was, unfortunately, Dan’s last residential project, but over the course of our work together Dan taught me how architecture and the land are inseparable—that you can weave them together as one.

NR: In terms of nature, you also use light as a material and seem to be hyper-aware of its presence. How have you incorporated light in your projects?

TP: Nature is not only the landscape; it is light. For me, light marks the passage of time in our lives, and it is ever changing. It is also the poetry of our lives. With each new work, it is important for us to try to discover how to embody that particular and unique light that each place and each project offers.

NR: One of the materials you focus on is glass. The Corning Museum, for example, which houses a collection of contemporary glass works, is the ultimate experiment in glass. What attracted you to the elaboration of such an ephemeral material?

TP: In the early days of the studio I had the opportunity to make the construction drawings for one of Dan Graham’s installation works in Texas. He talked to me about how some architecture is grounded in its place with indigenous materials from the land—such as stone, brick, and masonry. By contrast, Dan spoke to me about grounding the experience with reflectivity and transparency; he conceives his work with light, and it places you there. This was a seminal lesson for me.

NR: How did working on the Corning Museum project change your awareness of the potential of light as a building material?

TP: In the Corning project, we discovered very quickly that light was not harmful to glass art; only temperature and humidity were damaging. We took an Aalto vase outside of our office on Charlton Street. We held it up to the sun, and suddenly it exploded with light. So, we set off on a journey to discover how to infuse light into the experience of these contemporary glass works. We designed the museum with up to 450-foot-candles in the summertime, whereas most museums are in the range of thirty to forty. We explored the character and intensity of the light with full-scale mock-ups, computer models, and physical models. When we finished the museum, the light surprised me at every turn with its unfolding intensity and its ever-changing presence. The simulations could never capture that poetry. It was a euphoric moment for us because it spoke directly about the heightened experience of light within this frame to the sky.

NR: How did the pavilion become a form for you to experiment with light and shadow, for example, in those at Rice and Clemson universities and even the Fishers Island House?

TP: I’ve been constantly inspired by the Japanese temple in the garden as well as the historic houses of Charleston. As a South Carolina native, I had always been aware of the experience from the garden to the porch to the interior of the house. The Rice Pavilion and the Fishers Island House explore the notion of moving through a series of layers defined by light, shade, and shadow. I began to imagine the porch as a scrim to the sky, not a solid ceiling but a surface that would embody the light and have a visible transparency. We wanted these works to land softly in the garden, capturing the atmosphere of a light touch. This lightness makes an open and accessible architecture that is welcoming and a beacon to all.

NR: It seems you have challenged yourself with the task of embodying the “unbearable lightness of being” in architecture. It is so refined and precise and yet appears effortless and simple.

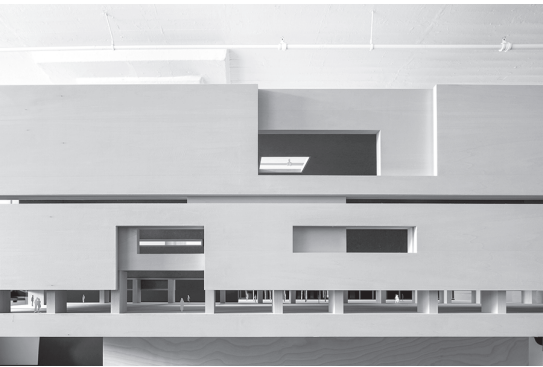
TP: When I worked with Charlie Gwathmey and Robert Siegel from 1980 to 1985, every element of their architecture was on a planning grid. The material for those early houses was limited to cedar. It was a rigorous and reductive process that was unrelenting. It was thrilling as a young architect to witness such discipline, commitment, and contagious enthusiasm. In Richard Meier’s office, the architecture was also extremely precise but with more poetic variation. Order was constantly present. I think this discipline has guided our studio from the beginning.

NR: How did you collaborate with engineer Guy Nordenson to make the engineering design of the Corning Museum subtle but significant?

Founder of New York City-based Thomas Phifer and Partners, THOMAS PHIFER is the Spring 2017 Louis I. Kahn Visiting Professor. He will give the lecture “Four Museums and Other Work” on April 6, 2017.



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1. Thomas Phifer & Partners, Glenstone Museum, 2016, image by Peter Guthrie.
2. Thomas Phifer & Partners, Madison House, 2016, image by By-Encore.
3. Thomas Phifer & Partners, model of Museum of Modern Art Warsaw and TR Warszawa Theatre, 2016, photograph by Scott Frances.

TP: Guy and I made the Corning building together, and for both of us it was about the merging of engineering and the experience of the architecture with the art. The soft walls are the structural core, taking all the lateral forces. This allowed the exterior frame of the building to be very light. The concrete beams and the skylights sit on top of the walls, so their forces can be directly transferred. The air plenums that serve the art rooms were also located within these substantial concrete walls. There is an integrity to the structure and services in this work that’s not immediately evident. The hope was to discover a truly integrated architecture that merged structure, services, light, and experience.

NR: How does the new commission for the Museum of Modern Art Warsaw and TR Warszawa Theatre reflect your past ideas while engaging in new architectural design concepts?

TP: Our Warsaw commission has been a remarkable project for all of us. I had never been to Warsaw before I traveled there for the interview. During my time on this first visit, I could feel a cultural renaissance and a new unfolding voice. I absorbed myself in the culture of the city and walked and walked, seemingly for days. This work wanted to be a mirror of this crucial moment in their history. The director of the museum and the director of the theater are both remarkable people, and we have worked closely with them and so many artists and activists to ground these buildings here. The site is located at the base of the Palace of Culture, built by the Soviet Union in 1955. Physically, we wanted to infuse these works with presence and permanence in a city that has otherwise been built up since World War II with commercial anonymity.

NR: It is one of your few urban projects. Has working in a historically complex city made you embrace ideas of public space in a new way?

TP: Thank goodness, they have been supportive and patient with me. The more I learn, the more I have grown in the project. This particular place has important memories and a critical history. I’ve witnessed more than a half-dozen exhibitions on the period of time after the Second World War. The presence of the war is still poignant. I can feel the people of Poland are still constantly debating who they want to become. They have commissioned over thirty government-sponsored cultural projects that will begin to provide a frame for their voice. It has been a truly life-changing experience for me to design my first urban building that will animate a major public square in this atmosphere and context. We have also been commissioned to design the main public square, which will be a large new urban space uniting the Palace of Culture with the new museum and theater.

NR: What are the physical challenges of designing a project on this particular site?

TP: First, the museum is positioned just above a subway line; it is complicated to build on top of an existing tunnel that was constructed not long after World War II. The subway tunnel offers only certain positions where it’s possible to locate the foundations.

In designing the rhythm and spirit of the structure, we wanted to take a structural grid to honestly express these eccentricities of the site. It creates a direct and expressive concrete-beam tapestry. Rather than have a flat slab, which is completely homogeneous, we wanted a rich and varied pattern to reflect this unique situation.

NR: How do you work with nature and light in an urban environment compared with your earlier projects, which are more integrated with nature or in a more open site?

TP: We searched to infuse every space in the museum with light. All of the rooms on the top floor have continuous light, and the galleries on the intermediate floor will receive light through a clerestory. Both infuse the art with the light of Warsaw and become a metaphor for openness, engagement, and enlightenment.

NR: Are you trying out new kinds of spaces for viewing art?

TP: There are two important aspects here. The first is the experience of the ground floor, which is entirely open to the city. The auditorium is also open to the entire ground floor of the museum, and it also opens up to the main square with sliding glass doors, enabling the people of Warsaw to simply wander in. There are also the Reaction Galleries, where the museum intends to commission an artist to respond to a vital current topic on short notice. We also offer open education spaces on the ground floor as well as a café and small bookstore. The director and the curators have asked for four narrative suites for the works. Each suite has a collection of differently proportioned rooms that respond to the curators’ narrative for each. We have defined a rectangle that contains the individually expressed rooms. Toward the midpoint of the experience, through each of the narrative suites, one arrives at a city room, a place to pause and engage with a framed view of Warsaw.

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

TP: The Glenstone Museum project has been such a remarkable experience over the past couple of years that I want the Yale students to have an opportunity to consider landscape, architecture, art, and its commodification—but in Marfa, Texas. Each student will design an artist residence, coupled with spaces for production and exhibition, investigating the relationship between the landscape and the interior to understand how the rituals of private life are embedded within the architectural object. This studio will also serve as a platform to question the history and future of the Marfa project, originally founded by Donald Judd as a place of exile but that now participates in that same commodified culture it once tried to escape. How can a project both expose and undermine this partnership between art, architecture, and capital? These proposals for Marfa will reclaim the ethos of restraint and clarity that Judd’s work stands for, pursuing an archetype that moves past both narrative and representation.



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Elizabeth Plater-Zyberk

NINA RAPPAPORT: How was your time at Yale, and how did it influence your formation as an architect?

ELIZABETH PLATER-ZYBERK: I spent two years at Yale [1972–1974], coming in with advanced standing after an undergraduate degree in architecture and urban planning from Princeton. It was a memorable experience with a remarkable group of faculty members and a building that never ceased to make its presence felt! Several of us agitated for its restoration—I remember planting ivy in the boxes on the roof. Among my teachers were Vincent Scully, John Fowler, and Allan Greenberg, who was just starting his engagement with Classical architecture. Charles Moore was still a very strong presence, of course, as was Jim Sterling. Bob Stern was teaching undergraduate students at the time. I tagged along on Bob’s trip to see Robert Venturi’s mother’s house in Philadelphia, and we also visited the Louis Kahn Esherick House. Some years later, I was working at Venturi and Rauch, and I would spend the evenings going through their old drawings. I discovered that the Venturi house had six or seven predecessor designs, all Kahn derivatives, the last one becoming the house recognized today as seminal in Venturi’s work. All of this was later published, of course.

NR: When you started DPZ with Andres Duany, whom you met at Princeton, what was the root of your initial investigation in the 1990s, which became New Urbanism?

EPZ: Exiled to South Florida by the oil recession of the 1970s, we were forced to confront the world of rapidly developing suburbia with suburban developers. We learned that there was a network of regulatory and financial policies promoting suburban sprawl and urban disinvestment. With several other architects, we were discussing the power of CIAM in changing the course of architecture. After signing the Local Government Commission’s Ahwahnee Principles for Resource Efficient Communities, we decided a more effective national effort was needed, founding the Congress for the New Urbanism. In 1993, we held the first meeting in Alexandria, Virginia, with our two hundred best friends—engineers, architects, landscape architects, and developers who believed in stopping sprawl, and, within several years, we wrote the “Charter for the New Urbanism.”

NR: So why the label *New Urbanism*, when what you were really doing was looking at the older, traditional community layouts, such as the common and the green and the cottage?

EPZ: We needed a name that would bring attention to the ideas and the practice. Traditional Neighborhood Development (TND) and Transit Orient Development (TOD) were proprietary, so we wanted something that would be more inclusive. It was a conscious decision in terms of how it would be perceived.

NR: How did small towns become a primary focus when you started working on anti-sprawl advocacy? Have you used your studies as a way to densify cities while combating sprawl or as a way to densify suburbs?

EPZ: The first few lines of the charter point out that suburban sprawl and urban disinvestment are a single issue. Much of the early criticism was from people saying architects should not be building anything in the suburbs—they should be rebuilding and infilling the empty places in cities. Proposing a better, less vehicle-dependent, more socially integrated, mixed-use, compact neighborhood structure—the small town—could overcome at least some of the flaws of extending the city. Those new places then became important as the market successes caused people to reconsider rebuilding older urban areas. Kentlands—one of our early projects in Gaithersburg, Maryland—influenced that city to renew its old downtown. In Cleveland, we produced a neighborhood plan that redefined the urban street plan and produced a design for modest houses based on the historic ones, so that those remaining would be revalued. This plan became the design model for HUD’s Hope VI public-housing redevelopment program. In fact, New Urbanists have far more work in existing urbanism than new

work, but it doesn’t get the same kind of coverage; it’s not glamorous, and, generally, it happens more slowly. This is one of the great misconceptions about the New Urbanism that we have battled for many years.

NR: After a project is completed, do you return to reassess the goals that you set, such as livability issues?

EPZ: Yes, there is both observation and documentation. Some of it is related to the fact that we are involved in university life and analyses of the built environment and public health, for instance. There are also market studies that compare different kinds of places—new urban communities versus conventional subdivisions.

NR: How did you get involved in collaborative research on healthy cities, relating walkability to safety in elderly communities?

EPZ: A colleague in the University of Miami public-health department some fifteen years ago observed that we were talking about buildings and urban design the way doctors talk about individuals and communities. The health of each individual is related to that of the surrounding group. That research continues today and has led to a number of design projects that try to make hospitals a better contributor to community.

NR: How have you recognized the political relationship between the built environment and transformation through writing zoning and building codes? How did you first use that potential in the fine grain of code to develop form-based codes and transit-use ideas?

EPZ: There were a few significant steps: one was a housing subdivision called Charleston Place, in suburban Boca Raton, Florida. It was next to a shopping center, and we designed the street grid and pedestrian alleys to connect, proposing the streets to continue and gates for the pedestrian. When we went in for approvals, the officials said we needed to separate the two sites with a ditch and a hedge! We began to understand the regulations were preventing good things from happening. In later projects, there were hard-earned victories and sometimes failures in the fight to change policies and regulations—and now, financial structure, which has become even more insidious with the derivatives market that has segmented buildings into abstract financial components.

NR: Do you develop the code from the initial design concept all the way through the change of policy with a city government? How does this work as a collaborative process?

EPZ: Early on, we developed the TND code, which grew out of the Seaside urban code. In a project in New Hampshire, we were told, as we often were, that we couldn’t do a traditional urban pattern of development because the town code required suburban standards—wide roads and cul-de-sacs were required, the intersections had to be far apart, and the building setbacks were huge. But there was only one town hall meeting per year—it couldn’t handle the review and approval of twenty-three variances. One of the attorneys advised us to write a new code that could be added to the old one, so that we wouldn’t be asking to make across-the-board changes. It became the TND development code. It was soon published in *Architectural Graphic Standards* and later became part of the “Smart Code,” an open-source, form-based code.

NR: What do you think are the key challenges in building new sustainable communities today in terms of environmental, social, and economic design-related issues?

EPZ: This is a big question! One challenge is that there are fewer and fewer good places to build. Another is that the affordability of new building is an increasingly acute concern because real estate development is now an asset class serving the investor market more than it serves user need.

NR: As dean of the University of Miami School of Architecture for eighteen years,

ELIZABETH PLATER-ZYBERK, former dean of the University of Miami School of Architecture and founder of DPZ, is the Spring 2017 Robert A. M. Stern Visiting Professor in Classical Architecture. She gave the lecture, “Trading Brand for Influence,” on February 2, 2017.

what have you valued most about being an educator?

EPZ: In my experience, there is a vital synergy between academic exploration and practical application. One of my first years teaching was at Maryland, where my good friend from my Yale days, Pat Pinnell, found Hegemann and Peets’s *Architect’s Handbook of Civic Art*—it hadn’t been checked out since 1922! Some years later, Kevin Lippert of Princeton Architectural Press republished it, with an introduction by Alan Plattus, and it became an important source for New Urbanists. When I came to teach at Miami, I taught a studio on suburban housing using that book, which then influenced our work on the Boca Raton project. But a greater satisfaction from my years at UM is the impact we have had on our regional community. After Hurricane Andrew in 1992, we started our Center for Urban and Community Design, which has done many projects in South Florida, some theoretical and some that have been implemented. One year, we focused on the Miami public waterfront as an all-school project. This year, we are all working on coastal resilience.

NR: At Miami, did you have a very strong pedagogy that you brought to the school or were you open to exploring new concepts?

EPZ: One of the things the faculty discussed early in our time together was that we had to make our way uniquely, because we didn’t have the history or resources to compete directly with the schools we admired, like Yale or Harvard. However, we could focus on our particular climate, geography, and cultural context—the Caribbean and Central and South America. The one thing that ties us all together is the idea that urbanism, every piece of architecture, either contributes to or

destroys the physical fabric of community. Urbanism and architecture as a component of both the built and natural environment is a matrix that unites disparate agendas. The idea that the vernacular contributes to local character and to unity of place continues to be part of this. The faculty likes to say, “Nothing is forbidden here.” We engage people and explore technology and form for form’s sake as well as efforts to carry on and continue traditions.

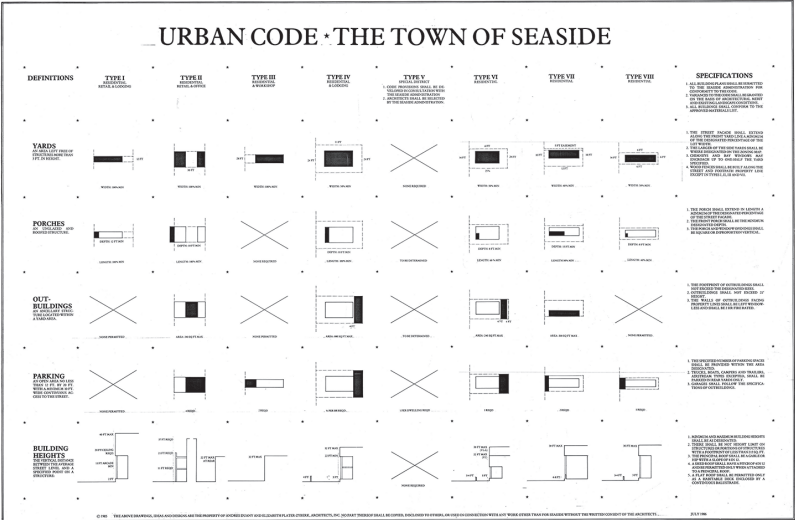
NR: What is your studio subject for Yale’s advanced studio?

EPZ: The studio project will ask the students to recall the idealism of the early New Urbanism to confront current challenges of mixing incomes and residential affordability in a new permanent resident community near the resort coast of the Florida Panhandle. Each student will design an urban pocket, emphasizing architectural character and integrating several housing types and one small civic structure. Apart from response to exigencies of resilience and cost, there will be no restriction on architectural expression. Style is understood to be a component of character.

The studio travel week will focus on urbanism in the American South. The trip to Charleston, South Carolina, Savannah, Georgia, and the Florida Panhandle will provide first-hand experience of two historic U.S. cities, and several New Urbanist projects inspired by them, and allow students to track the evolution of recent American development. Students will encounter the contradictions of a region with a political identity of resistance to change, while it has for decades supported innovation in the built environment, producing places of unusual beauty through new building and environmental conservation.



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1. DPZ, Charleston Place, Boca Raton, Florida, 1983, photograph courtesy DPZ.
2. DPZ, Seaside Urban Code, Seaside, Florida, 1986.

David Erdman

NINA RAPPAPORT: How has your previous work as part of the servo team, a network comprising architects Christopher Perry, Marcelyn Gow, and Ulrika Karlsson—doing instrumental projects that weren’t always constructed but were very much part of the architectural conversation—influenced you today?

DAVID ERDMAN: Servo took an anti-representational attitude to problems of modeling and drawing, largely through prototypical interventions in galleries, that was born out of the discourse on digital media and geometry. Our interests focused on how to work with various media. Projects incorporated light and sound, among other media, such as video, to produce environments that exceeded the scale of a physical object. Early work, like *thermocline* and *lattice archipelogs*, allowed us to study the effects of the environment on gallery visitors. The work was not client-based, allowing for an open-ended collaboration platform. The projects gave me a particular way to think about architectural intervention as a way of influencing space through the use of artificial lighting, sensors, color, sound, or motion.

NR: Was it more of an experimental way to investigate new ideas stemming from available fabrication technologies?

DE: This was our first five to eight years out of school, when those technologies were already starting to be questioned and pushed into alternative conceptual territory. It was what I refer to as the “after geometry” moment [named after Don Bates and Peter Davidson’s “After Geometry” issue of *AD*], when essays such as Jeff Kipnis’s “The Cunning of Cosmetics” and his exhibition *Mood River*—in which we participated—provided a disciplinary shift and consortium of venues, through the gallery, that opened a wide range of possibilities. When I started teaching at UCLA, discussions were intensifying about the concepts of “affect” and cosmetics, which I saw as pitted against traditional ideas of geometry and form. These shifted discussions premised upon a solely visual experience toward multi-sensorial experience, which galvanized my interests. In the work of servo, many projects were made of expendable, translucent plastic and robotically manufactured thickened and materialized, ephemeral media, creating temporal extensions of the physical object.

NR: How did you decide to start the firm with Clover Lee in Hong Kong, and how did you transition from servo to a more architectural practice?

DE: I was interested in forming a different type of collaborative partnership that could test a range of audiences, including clients, and aggressively engage the city outside of the gallery. In early 2008, Clover and I decided to move to Hong Kong to explore the possibilities of working in the Pearl River Delta. Unexpectedly, I received the Rome Prize that year, and we detoured there en route to Hong Kong.

NR: What was the subject of your Rome Prize research?

DE: Stemming from a brief conversation with Mark Gage and Sylvia Lavin over a lunch break during the 2006 “Seduction” symposium at Yale, the project, called *Plasticity Now*, used Heinrich Wölfflin’s book *The Renaissance and the Baroque* as its launching point. Understanding that the origins of architectural effects, as both discourse and design techniques, were born in Rome, I looked at four canonical buildings—San Carlo alle Quattro Fontane (Borromini), Sant’Andrea al Quirinale (Bernini), Palazzetto dello Sport (Nervi), and Villa La Serecena (Moretti)—and their common approach to plastic effects—embellishing how stone or plaster appeared fluid—their incorporation of other media, such as painting, frescoes, and sculpture, and/or how they could augment an environment through subtle, superficial moves. In retrospect, I can see how this provided a hinge between the work I did with servo and the work I did with davidclovers (now cloversplus).

NR: When you returned to practice, how were projects such as the Butterfly and Lunar houses influenced by your research?

DE: One of the distinctive conceptual shifts Clover and I made was to focus on ideas of massing, which was an effort to move away from the “continuous surface” project. We incorporated counterintuitive ideas of mass media—massing media: slowing down that which is fast—and mass production—producing mass: speeding up that which is slow. Both Lunar House and Butterfly House tapped into these ideas as a meditation on building enclosure and how it interacts with mass and its environment.

NR: In what way is the surface graphic integrated as part of the 3-D architecture?

DE: In Lunar House (unbuilt, but the façade prototype was exhibited in *Immuring* and reproduced for a Hong Kong storefront), we etched lines into the back-lit Corian façade so it would oscillate between something derived from the massing and something equally detached, depending on the time of day and pulsing of the lights. This produced a vertical lunar landscape, or fresco, that added an illusive depth to the suburban lot.

Butterfly House took this to a different level, with vividly colored stainless-steel cladding increasing in intensity in the contoured areas of the mass. The neutral colors turn the corners along the profile, or edge, lines of the mass. The vibration between the coloration, massing, and enclosures produces an uncanny reversal of interior and exterior.

NR: You also started to investigate the façade beyond the surface, in terms of making a mass out of the in-between space of a wall and expanding it to an occupied space. How do you feel that builds upon a new architecture and urbanism?

DE: Yes, that was the shift in both projects, in that there is a degree of superficiality that simultaneously redefines the surfaces in favor of thickness and/or massing. My recent projects explore ideas of “objecthood”—a critically different yet affiliated interest with recent disciplinary trends in architectural objects. Many of them build upon the Lunar House projects and Butterfly House, containing significant concavity, or involution, and working within very tight, thin constraints. What is key is that they interact with a space that exceeds the perimeter of the physical object and, to a large extent, capture their adjacent void-spaces, engaging both urban and rural contexts.

NR: Do you think that has the same effect as designing a full building in a tight, dense urban landscape, such as in Hong Kong, and how does it change your perception of urban interventions?

DE: That is an important discussion. With regard to working in Asia, and Hong Kong in particular, it is the pre-mirage of the twenty-first-century city, which is extremely dense and has a limited set of opportunities for ground-up building. So, the shift toward façades, concavity, and media is a response to urban pressure as well as opportunities to put pressure on existing disciplinary insecurities. There is a pejorative academic and professional attitude about doing interiors, façades, and the sort of alterations dominant in projects for dense, twenty-first-century cities.

NR: But all of the great European architects who came to New York in the 1930s, such as Joseph Urban and Friedrich Kiesler, started by designing interiors, and even today it constitutes most urban commissions. How did you take the smaller urban project further by intervening in the housing estates in Hong Kong?

DE: By not being so literal as to think that small objects operate only at the scale of their singular dimensions and by using various qualities—such as color, artificial light, and texture—to link these aspects together as cohesive experiences, *not* continuous geometries, by embracing the episodic intervention.

We renovated a number of towers and podia for two separate Hong Kong housing

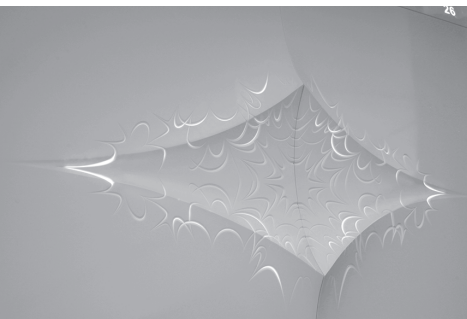
DAVID ERDMAN, former principal of servo (1999–2006) and of davidclovers (2007–2016) and the new chair at the Pratt Institute graduate architecture program, is the Spring 2017 Louis I. Kahn Visiting Assistant Professor. He gave the lecture “Under Pressure” on January 26, 2017.



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estates: one was a complete gut renovation (part of the Repulse Bay Complex projects), and the other a façade renovation for a pair of towers (under construction now). The projects episodically nip, tuck, and intervene in the estate, working together to engage void space and discontinuities as a collective alteration. These are object-like follies and individual rooms. They imbue a coarse sense of wholeness, cohesion, and pressure. This would not have been possible if I hadn’t had been part of servo, where we believed we could intervene in the context of the gallery without reconstructing it.

NR: How do these projects relate to the idea of “objecthood” in contrast to “object-oriented ontology,” which was the focus of a Yale conference last fall?

DE: My interest in “objecthood” comes out of a particular reading of Michael Fried’s essay “Art and Objecthood.” The way I am defining it borrows heavily from disjunction and interventionist ideas, but without the exploded “field” interests. I am exploring the limit of how far apart objects can get before they detach, implying virtual continuities that fold back on themselves and become compact as wholes. I see this as an engagement with the void as much as with the physical artifact. This is latent within the sociopolitical understanding of housing estates, which give the residents an identity (I live in Heung Fa Cheun). There is a linguistic articulation that reflects the fact that an estate is an urban “thing” with a discrete interior and exterior. Like Fried’s analysis of a painting, somehow you still refer to that thing as one thing—yet housing estates are fields of objects.

NR: What leeway were you given in the design of new insertions, and how did you approach the renovations from the interior to the building infrastructure systems?

DE: Similar to New York City, Hong Kong has a major affordable housing shortage. The Hong Kong Housing Authority is looking for densification models to address this and, at the same time, deal with the labor reductions and shortages forecast for the near future. The tower projects I have designed deploy significant amounts of prefabrication and address accelerated construction programs and transform a standardized building into one with greater heterogeneity.

NR: Do you believe the new condition of urban architecture—finding ways to squeeze



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| 1. Butterfly House, Poynelle, Pennsylvania, 2014, courtesy davidclovers now plusClover. | 3. Lobbies, The Repulse Bay, Hong Kong, 2013, courtesy davidclovers now plusClover. |
| 2. Storefront, Wan Chai, Hong Kong, 2009, courtesy davidclovers now plusClover. | 4. Waterscape, The Repulse Bay, Hong Kong, 2013, courtesy davidclovers now plusClover. |

construction into available space—needs to be acknowledged more specifically?

DE: Well, I am personally more interested in building on top and within, rather than working with infill strategies and/or adjacencies. How we deal with spatial pressure as designers is very important, critically and professionally, as cities densify and ground-up work diminishes. Hong Kong is the only city currently operating at the levels of consumption the Paris Accord targeted for 2026, largely because of its density. Cities are beginning to grow more inward than outward. Among new design models are William Tsien’s Asia Society, which kind of wrinkles around itself and interiorizes the landscape. The project is one part landscape, one part addition, one part conservation, and one part interior renovation. We have to grapple with those viscous mixtures of disciplinarity, interior and exterior, and part to whole. That is to a large extent what the studio at Yale will be addressing.

NR: How will you teach this kind of approach to the students?

DE: The studio, called “Altered (E)states,” will speculate on fine-grained alterations as well as aggressive additions—atop the existing towers—using lightweight, prefabricated steel structures that will enable a roughly 30 percent increase in housing capacity. We will be looking at a multigenerational, two-key unit type. The HKHA wants younger people in its estates as both a value to the community and because they are the most economically disenfranchised, many of them living at home through their thirties and forties. The mix of units, compact single-ton units and larger, multigenerational units, addresses a number of socioeconomic and infrastructural issues.

NR: What made you want to return to the United States and apply for the Pratt Institute chair of the graduate programs? Do you have a new agenda for the school?

DE: To a large extent, it was a perfect storm of circumstances for the Pratt position to transpire. As an architect, I believe it is important to approach everything as a designer. I am looking at how to embellish and nurture the existing potentials at Pratt, rather than demolish and start from the ground up. I guess you could call that an “alterationist” attitude. You will start to see some of the impact of that in the 2017–18 academic year.

Tributes to Diana Balmori

Thomas Beeby
Dean (1985–92)
Principal HBRA Architects

I first met Diana Balmori in 1985, when I arrived in New Haven as the new dean of the School of Architecture at Yale. She was the wife of the retiring dean, Cesar Pelli, and they were both very generous to my wife, Kirsten, and me, introducing us to the rewards and trials of Yale and the New Haven region, where they had successfully resided, an endeavor that we were about to undertake.

Diana seemed like a warm yet intense intellectual whose devotion to both her family and her academic pursuits were always palpable. She showed great sympathy for social concerns—not common to the architecture school at Yale—as well as a belief in an ecological basis for all study in architecture that was far beyond the norm at that time. Her teaching at Yale had been sporadic until that moment, and most of her recent academic activity had been focused elsewhere.

As a teacher who offered lecture courses and studios in the architecture and forestry schools at Yale, Diana was effective as part of a team. She genuinely believed in the power of collaboration to achieve the highest order of creativity. It was not clear to me whether this belief was founded in the origins of Modernist theory or learned through her personal observation of the intense atmosphere in the Saarinen offices in Michigan and Connecticut.

She became a staunch advocate for feminist causes, providing a sounding board for female students at the school. She also espoused the rising interest in ecological sustainability through her professional practice as a landscape architect. Teaching advanced studios in later years, she brought her long-held intellectual beliefs into an artistic focus that was profound and unique. Diana will be missed, most of all as a true advocate for positive social change through architecture and the landscape.

Margie Ruddick
Principal Margie Ruddick landscape

Diana Balmori was what my late father would have called “a oner.” Never content to follow any pack, she blazed a trail that brought together so many different paths: highly intentional formal design, the venerable, distinctly American brand of forestry crafted by Gifford Pinchot (forging a partnership between forestry and architecture at Yale long before anyone else could see the connection), and a focus on ecological purpose and process as generators of design. Her most influential projects rethink ideas of urban and green spaces; her design for “The Garden that Climbs the Stairs,” in Bilbao, brought the art of what we do—the figural gesture that makes space, creates delight, and tempers the sometimes less-than-human quality of urban architecture—to the foreground in an age when the dogma of sustainability could make one shy away from the sheer joy of expression.

Balmori paved the way for women in design fields to stand up and be counted. But she also followed in a tradition of singular women who have stayed small in order to focus on the work itself, not on empire-building, from Beatrix Farrand to Cornelia Oberlander. Her projects were never repetitive and started from the questions, what is this place, and what will it be? Drawing on the essence of what a place is and how it can meaningfully address the needs of the people who live with it day to day, Balmori eschewed trends and formulas to create unique living landscapes. She will be sorely missed, but her work will not fade.

Emily Abruzzo
Critic in architecture
Principal Abruzzo Bodziak Architects

I worked for Diana shortly after completing my thesis at Princeton School of Architecture, at a time when architecture and landscape were competing for my interest. Her office, which she ran as an experimental atelier that would tackle not just landscape but also the methods of its production and representation, was the perfect place to learn about and explore the overlap, intersection, and morphing of the natural and the built.

Diana was obsessive about taking nothing for granted: where landscape began and ended, what materials should be used, what constitutes a drawing, and the roles consultants play to architects, and vice versa. The work was never static or simplistic, taking on duration and playing with perception, and it was always trailblazing: Diana was an early adopter of technologies such as green-roof systems and floating gardens, and her work highlighted sustainable practices and processes through projects that remained whimsical.

She also continues to be one of only a handful of inspiring female leaders I have had the privilege to work with and learn from, and my memories of her include her strong views on gender equality in the design professions. Ever aware of the challenges that women face in attaining their goals as designers, she was determined to be a unique voice in the profession, and she shared her experiences with younger designers. She intensely valued the contributions that a diversity of voices lend to the design process—her collaborations with architects, curators, engineers, artists, and others remain an inspiration—and she filled her office with men and women of diverse talents. As such, Diana’s voice not only lives on through the continuing work of her office and her books and lectures, but also through the many friends, collaborators, and colleagues whose lives she touched.

Kimberly Brown (’99)
Principal Strata Architects

As a postprofessional class, we were interested in how site-specific artists thought about site planning and had reached out to Robert Irwin and James Turrell in spring 1998. After the first week of Dean Robert A. M. Stern’s tenure, classmate Colin Brice and I described to him a lecture series we were pulling together. Minutes into our meeting, he mentioned Diana Balmori as a possible professor and scaled up our idea into a semester-long weekly lecture series and accompanying seminar class, which Balmori titled “Art, Architecture, and the Public Realm.”

Balmori also suggested involving artists she had worked with on the Hudson River promenade, including Mary Miss and Siah Armajani, who presented an impassioned manifesto during his visit. The dialogue with the artists revealed the complexities of applying an artistic vision to a space designed for public use. Balmori selected some sites and created projects to develop as public places, inspired by our weekly discussions and site visits. The semester culminated with the unveiling of our collaborative site-specific installations. The one located on the sixth floor of the A&A Building created a field of pink helium balloons all tied to the exact same height, reinforcing how we relate to datums in space. Another project, dealing with perceptions of depth and points of view, consisted of peepholes in a painted storefront on York Street. Each view port aligned with a found object that was lit at different depths in the empty space.

Balmori took us to Storm King Sculpture Park to see Armajani’s work and invited us to dinner at her waterfront retreat. There, we were able to engage in how she designed her life and surroundings and get to see the

DIANA BALMORI, who died on November 16, 2016, taught seminars and studios at the school and she was the Bishop Visiting Professor in the Fall semesters of 2008, 2010, and 2012 teaching advanced studios with professor (adjunct) Joel Sanders. As a close member of the Yale community, her colleagues and former students pay tribute to her below.



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1. Diana Balmori
2. Diana Balmori at her review crit at Yale.
3. Prairie Waterway Stormwater Park, Farmington, Minneapolis, 1996, photograph by Bordner Aerial. Project team: Balmori Associates / Design Center for American Urban Landscape at University of Minnesota / Bonestroo, Rosene, Anderlik & Associates / J.M. Montgomery / Professor Paul Barten / Department of Natural Resources, St. Paul.
4. Robert Smithson’s Floating Island To Travel Around Manhattan Island, realized by Balmori Associates, 2005. Image courtesy of Balmori Associates.



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creative workspace where she could tune into her muse. After the semester ended, she took the role of creative visionary by the reins, moving her practice to New York City.

Upon opening my own practice, I went to visit Balmori in her office, at the time located adjacent to the Highline. Her bustling practice was alive with her creative spirit. I looked up and saw Post-it notes affixed to the office windows—for a public art installation her staff had mocked up near her desk—and, again, my adrenaline ignited. Above all, it was Balmori’s get-up-and-go that sparked what was possible.

Joel Sanders
Professor (adjunct)
Principal Joel Sanders Architects

Once in a lifetime fortune puts us in contact with an individual who changes how we see the world. For me that person was Diana Balmori. Our first encounter was a post-lecture dinner at the Yale School of Architecture, in 2002. That lively conversation evolved into an eye-opening fourteen-year professional and academic collaboration.

Diana possessed an expansive intelligence that allowed her to make connections across disciplines, resulting in her conception of environmental design as a practice shaped by the intersection of formal, technical, social, and political concerns. A polymath, Diana studied architecture and landscape history and worked in a variety of academic and professional contexts before launching Balmori Associates and teaching at Yale. No doubt, Diana’s unorthodox career trajectory made her a wonderful collaborator and teacher as well as an agile thinker capable of addressing design problems from multiple perspectives.

Over the years Diana and I worked together in a variety of academic and professional formats, including commissions, lectures, competitions, and writing. However, co-teaching advanced studios at Yale proved to be the most productive and rewarding. It challenged us to formulate a joint design philosophy and working

methodology. Unconstrained by the pressures of clients and deadlines, Diana and I enjoyed the privilege of collaborating with motivated and talented Yale students, who all came to the work without preconceptions. Ultimately, the Yale studios became think tanks, allowing us to develop our “interface” design approach dedicated to the application of sustainable-design principles in the creation of formally and programmatically provocative projects that weaved together people, buildings, and sites.

Diana understood that this integrated model practice required a new way of thinking and working. Although we came from different generations, countries, and backgrounds, Diana and I shared a common bond: we were each sensitive to the way gender stereotypes shaped design approaches and professional conduct, leading to the marginalization of landscape as a practice tainted by its association with femininity and decoration. Diana championed an inclusive design process, advocating for landscape architects, along with representatives of allied fields such as ecology and engineering, to be involved from the very inception of a project.

Diana exemplified the maxim that age isn’t how old you are but how old you feel. She became a sole practitioner at an age when most would be contemplating retirement. Endlessly curious, she voraciously acquainted herself with innovative developments in the world of art and design, following new trends in science, ecology, and computation, as well. I often marveled at her eye for the new in identifying up-and-coming designers for our book *Groundwork: Between Landscape and Architecture*; assembling top-notch ecologists, engineers, and media consultants for our joint projects; planning travel itineraries for Yale studio trips to China, Japan, and India. The students and I could barely keep up with her as she navigated the crowded streets of Delhi or strolled the gardens of Suzhou. I am one of many who will miss Diana as a designer, theorist, historian, and, most of all, as a friend.

(This is adapted from a tribute published in *Architectural Record*, February 2017.)

The Art of Open Form



Oskar Hansen: *Open Form*, exhibition installation at Yale School of Architecture Gallery, Fall 2016.

Oskar Hansen: Open Form features multiple veins of Polish architect, designer, and educator Oskar Hansen’s lifelong experiments with spatial form. Curated by Soledad Gutiérrez, Aleksandra Kędziorek, and Łukasz Ronduda and designed by Centrala, the exhibition is organized into four parts, focusing on Hansen’s work at the urban, architectural, and installation scales, and his pedagogy. Composed of modular stands forming a dynamic, grid-like pattern, the layout is a restaging of a solo show designed by Hansen in 1957. The modular structure allows for the exhibition of various media, mounted both vertically and horizontally, from photography and drawing to video and physical models. The planar display stands, aggregated in clusters, can form a “great number” of planimetric configurations, depending on, as Hansen hoped, user preferences. This open-ended compositional approach, reflected in his pedagogy and practice, is not unlike a Lego set in terms of both the freedom it provides and the limitations it inevitably faces. The “XYZ” organization was designed to be flexible in terms of spatial arrangement, adaptable as a display method, and, predictably, open—for curatorial interpretation, for others to build upon, and for “the art of events” to happen.

Oskar Hansen (1922–2005), born in Helsinki to a Russian mother and Norwegian father, spent his childhood and teenage years in Vilnius, then Poland, and now Lithuania. He moved to Warsaw near the end of World War II, in 1945. This multicultural background shaped him as someone whose work epitomized Modernist international ideals and spanned across political boundaries. Hansen was able to maintain active contacts in western Europe and the Soviet Union throughout his career and served as a kind of design ambassador in the Cold War era. His first

professional education—studying mechanics at the Graduate School of Technology in Vilnius—helps to explain, in part, the rationality, technical rigor and formal clarity of his work. He went on to study architecture in Warsaw and London and apprenticed in Paris under Modernist luminaries such as Pierre Jeanneret and Fernand Léger.

After graduating from the Warsaw University of Technology, Hansen made several forays into architectural practice, only to be heavily criticized by Poland’s planning officials who, like their Soviet counterparts, had to abide by strong censorship guidelines. It was not until the mid-1950s, after Khrushchev sanctioned “the thaw” in the Soviet Union and set the construction industry on a mass-production binge, that Hansen’s neo-Modernist urban ideas could begin to be realized. For a time, professional challenges shifted Hansen’s focus to research, artistic practice, and, in particular, pedagogy. He taught at the Warsaw Academy of Fine Arts (ASP) for more than thirty years, beginning in 1950. While there, he continually developed his own curriculum, first as part of the Volumes and Planes Studio, in the department headed by architect Jerzy Sołtan and, eventually, as part of the Faculty of Integrated Fine Arts. The interdisciplinary nature of Hansen’s teaching made him focus on experimenting with color, form, and space as well as the phenomenological notions shared by a number of fields, from film to urban planning.

Hansen’s urban work, showcased in large-scale models, drawings, and photographs of the buildings, reflected his early experience as a member of Team X, filtered through the limitations placed on practice in the Eastern Bloc. Hansen was one of the most active critics of the classic Modernist paradigm, presenting his “Open Form” manifesto at the CIAM congress in 1959.

Oskar Hansen: Open Form was co-produced with the Museum of Modern Art, in Warsaw, in collaboration with Culture.pl as part of Campus Project. The exhibition was displayed at the Architecture Gallery from September 1 to December 17, 2016.

His theory of open form (*Forma Otwarta*) was based on participatory, collective engagement. Conceived as a critique of the dogmatic authorial decision-making characteristic of Modernism, the open form approach was directed against the inflexible, objectified architecture that came to dominate the postwar city in both the East and West.

As Hansen said, “those works are, above all, personal monuments to their authors. Therefore, it seems, they ought to be more or less alien to each of us. As hermetic compositions, filled up to the brim, they become peremptory and thus evoke imperiousness on various levels. ... Those monuments are the corollary of composing by way of closed form, in which the formal and, often, also the contextual components are fixed. They are passive toward changes in time. The moment they are born they become antiques ... closed form.”¹

Hansen contended that the empty space, left over from the ubiquitous towers in the park, was equally important to the social experience of the city and deserved equal architectural attention. He wanted to design not only the building blocks as architectural objects but the empty spaces between them, as well. The industrialization of the construction sector in the Soviet Union, which prioritized the rapid spread of identical high-density panel housing to combat the ongoing postwar housing shortage, meant that almost no regard was given to public space in the socialist city. Hansen worked against this disregard for common space by proposing projects that linked and aggregated individual housing blocks into organic shapes, an approach he called the “linear continuous system.” These designs would impose a smoother, more organic geometry onto the rigid layout of Warsaw and its environs, such as the Juliusz Słowacki Housing Estate (1961) and the Western Belt (1976), both in Lublin.

This concern with negative space and the body’s empathetic experience of it is also evident in Hansen’s work at the domestic scale, such as his own house. He coined the term “active negative” to describe a facet of the broader concept of open form. The active negative is a materialized flow of space that combines views and circulation. This tapped into a vein of thought about space that already had been advanced by nineteenth-century art theorists such as Adolf von Hildebrand and Heinrich Wölfflin, both of whom engaged with an idea of space as a physical matter in empathetic dialogue with the body. Like the sculptor Henry Moore, whose inside-outside sculptural explorations served as an inspiration, Hansen tried to visualize and solidify what was otherwise undifferentiated emptiness, basing his research on the bodily and subjective experience of space. But unlike Moore, for whom those solidified spaces became sculptural objects, Hansen uses them as a guide for the “positive” that he was ultimately designing.

Hansen worked with sound artists to develop an interactive space for making electronic music, displayed in the exhibit with photographs and video recordings of the original piece. The Polish Radio Experimental Studio (1962) functioned as a room-size instrument, producing sounds as artists moved through the space or made contact with its surfaces. It transformed the act of inhabiting a space into a musical performance. Like El Lissitzky’s *Abstract Cabinet*, built in the Hanover Museum in 1926, this sound room was in active dialogue with the user, providing a strong metaphor for the empathetic spatial relation that Hansen saw underlying all interior space. A large proportion of Hansen’s work was produced at the exhibition or installation scale, allowing him to make his points about space more clearly and directly than in architectural or urban designs. His flexible, game-like approach to exhibition design is evident in the ceiling-mounted *Choke Chain*, designed in 1957. A triangulated space frame made of metal rods and sphere-shaped joints hovers above the

modular display, unifying the whole and referencing another mode of self-organization. Like many of Hansen’s open forms, *Choke Chain* was a system that provided parameters for others to use yet had no form itself. This absence of a prescribed form is perhaps the one consistent feature in Hansen’s multimedia explorations—a protest against what he called “the cult of dogmatic dictates.”

Several “didactic apparatuses,” designed to train students at the Warsaw Academy of Fine Arts, represent Hansen’s lifelong teaching career. A replica of a color apparatus, suspended from the ceiling at eye level, features a wooden frame with four horizontal rows of movable panels in different colors. These panels can be juxtaposed and used to frame a view beyond. This teaching instrument, accompanied by Hansen’s video lecture at the 1960 Milan Triennale and photographs of its use in the classroom, continues a tradition of color-theory experiments at both the German Bauhaus and the Russian VkhUTEMAS. Yet, while the pedagogy of these early-twentieth-century schools aspired to guarantee the scientific application of color based on contrast and complementarity, Hansen was more concerned with the harmony of color in relation to the human experience. In addition to the foolproof color combinations dictated by color theory, Hansen introduced an achromatic scale that students used to experiment with subjectively pleasing combinations.

A significant part of Hansen’s teaching concerned form, and his *Didactic Apparatus for the Exercise “Legibility of a Large Number of Elements,”* or “*The Great Number,*” a square panel about the size of a large tabletop, features a regular grid of holes into which wooden cubes of the same size can be inserted. Multiple cubes with pegs can then be stacked atop one another on the grid. This apparatus allowed students to experiment with combinatorial compositions, in a strange way presaging the computer. It provided a limited algorithm to generate form understood as a composite, not a subtractive, object, and the composition was understood as a combination of elements, typical of the 1960s. Thus, the process of assembly, rather than a superimposed geometric form, defined the result.

These four main components of Hansen’s work, all arranged within a modular display system, are accompanied by projections along the outer walls of the gallery. The films show the ways in which his students engaged with the parameters set up by Hansen; in fact, Hansen himself continued building on the series of “provocations” and “responses” for more than three decades, from 1972 to 2005. One film demonstrates how Hansen’s students treated his didactic apparatuses as a game in which the pressures of authorship are mitigated by a collective activity. The work can be read as an approach to design calisthenics that allows for collaborative creativity without an authoritative imperative, turning form into “a multi-layered phenomenon, constantly alive.”

Hansen’s notion of open form and his commitment to social participation have particular relevance for us today. Contemporary trends such as tactical urbanism and crowdsourcing, powered by digital technologies, have extended the teaching of design to address time-based processes and growth protocols as well as form and space.

— ANYA BOKOV (PhD ’18)
BOKOV is a PhD candidate whose thesis, “Teaching Architecture to the Masses: VKhUTEMAS in the 1920s,” examines the history of design pedagogy in the Soviet Union.

1. “Open Form” manifesto (1959) from Oskar Hansen, “Forma Otwarta,” *Przegląd Kulturalny*, vol. 5, no. 5, 1959, p. 5. Translated by Katarzyna Murawska-Muthesius.

Mitteleuropa: A Metaphor in Transit



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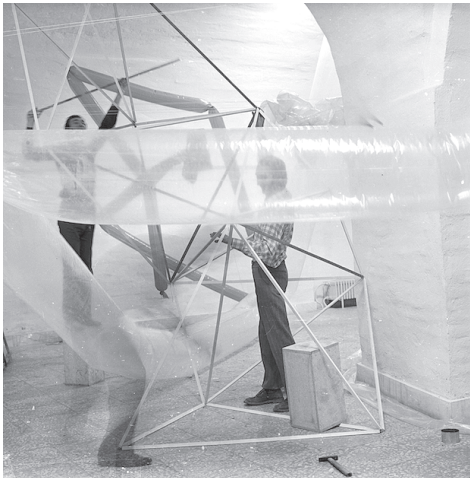
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| 1. Łukasz Stanek | 7. SIGMA, <i>Visual Ambient. Inflatable Structures.</i> UNESCO Art Week, Bastion Art Galleries Timișoara, 1974. Transparent plastic structures, wooden bars, sound, dia and film projections, colored lights. Photographic | documentation: courtesy of the artists. Photograph by Doru Tulcan and Constantin Flondor |
| 2. Vladimir Kulić, Kevin Repp and Deborah Berke | | |
| 3. Christianna Bonin (PhD student at MIT) and Masha Panteleyeva | | |
| 4. Nicola Suthor | | 8. Jasenovac Memorial, photograph by Bogdan Bogdanović courtesy of Ksenija Bogdanović. |
| 5. Alina Serban | | |
| 6. Marci Shore | | |

The notion of *Mitteleuropa*, or “Middle Europe,” emerged from the contested relationship between West and East born out of the antagonism and “irreconcilable differences” of the century-long political struggle between western and eastern Europe. Originally tied to the liberal idea of creating an independent free-trade zone within Europe, the term later became associated with the opposite side of German expansionist politics, continuing to form in the strong opposition to Russian and, later, Soviet influence throughout the twentieth century. The use of the term flared up and took on a new meaning in the early 1990s, after the fall of the Berlin Wall, at the culmination of Germany’s *Ostpolitik*. Metaphorically, this notion shaped itself as a subconscious desire to create a calm and idyllic escape away from the upheaval of political controversy—a Thomas More utopian island of sorts—within the state of perpetual geopolitical conflict. In contrast to the more geographically driven “Central Europe,” the term “Middle Europe” suggests an inherent, in-between state: far from being defined simply by its central location, it is shaped, rather, by its contested and shifting political borders and cultural identities. The nostalgia for *Mitteleuropa* today is not surprising: Europe stands, once again, at a political crossroads and faces unresolved contradictions. The notion itself, although somewhat anachronistic due to its Eurocentric exclusivity, is a refreshing alternative to the increasingly problematic idea of globalism.

Focusing on the 1960s and 1970s idea of the concept as a “transit point,” scholars at the symposium presented papers ranging from the formal analysis of architectural projects and the theoretical work of experimental collectives to broader notions of architectural utopias, such as participatory architecture, nostalgia for lost commonality, and a transnational future.

The symposium opened on Friday night with a keynote lecture by Łukasz Stanek (University of Manchester), who discussed the global influence of socialist architecture, vividly illustrated through the case study of a trade-fair building in Accra, Ghana, built in 1967 and designed by Polish and Ghanaian architects. Outlining many other examples of collaborations based on “alternative visions of cooperation and solidarity”—public buildings by Bulgarian architects in Lagos, housing programs by socialist companies in North Africa, and African architectural curricula designed by Hungarian and Romanian educators for local schools—Stanek suggested that the alliance between Central European and African architects allowed for an international community united by professionalism rather than estranged by the ideological divides of the Cold War back in Europe. What Stanek referred to as the “mobilities of architecture” between socialist Europe and Africa during the Cold War helped architecture to acquire a transnational status that came with both multiplicity and inevitable antagonism. To describe these processes, he used Henri Lefebvre’s description of “mondialisation,” an alternative to the terms *Mitteleuropa* and *globalization*: “The worldwide [*le mondial*] is less an accomplished process and more a horizon of practice, an experience, a project.” However, Stanek warned that these collaborations were complicated by the Cold War division of intellectual labor, a political discourse dissecting the globe into three alternative worlds—democratic, socialist, and traditional—in which only the former was to produce “culture.” This would put Central European architects working in Ghana in a position of “both the colonized and the colonizers,” problematizing the traditional hierarchies established during the colonial period.

The “Transit Point: Mitteleuropa” symposium was organized by Yale associate professor Eeva-Liisa Pelkonen and held on September 8 and 9, in conjunction with the exhibition *Oscar Hansen: Open Form*, on display in the Architecture Gallery.

The symposium, consisting of two panel discussions, convened on Saturday morning. Kevin Repp, curator of modern European books and manuscripts at Yale University’s Beinecke Library, moderated the first panel, “Transnational Networks and Political Visions.” The discussion focused on avant-gardists Henri Chopin and Karel Teige, whose interdisciplinary work (represented by Beinecke’s collection) was informed by and celebrated the intellectual tradition of transnationalism and cosmopolitanism ingrained in the notion of *Mitteleuropa*. Fully embracing the geographic proximity of their international colleagues and audiences, these multilingual intellectuals actively disseminated cultural messages through print and the spoken word (as well as sound)—sometimes lost in translation or even intentionally distorted but always nurturing the possibility for transnational exchange and diversity of alternative meanings under the umbrella of multicultural Europe. Repp also identified a less utopian dimension of the term, which, since the 1980s, had been “a fiasco” and merely served as an effective tool for escaping eastern Europe.

Marci Shore (Yale History Department) continued to set the scene for the shifting historical trajectory of internationalism, building on the cultural lineage shared (through various meanings) by many eastern European intellectuals throughout the twentieth century, such as Tristan Tzara, Roman Jacobson, Tadeusz Boy-Żeleński, Milan Kundera, Czesław Miłosz, and Slavenka Drakulić, among others. Shore pointed out the legacy of imperial cosmopolitanism and its spirit of “supernational” commonality and universalism, which experienced an inevitable decline during the transition of Europe’s countries to nation-state status after the Great War and, symbolically was described by Stefan Zweig as the “loss of innocence.” The “aggressive internationalism” of the avant-garde rose in place of its fragile identity, later replaced by the surge of nationalism and nostalgia over the lost cosmopolitan utopia—a sentiment that is ever-more relevant today as we witness a declining sense of commonality and the uneasy state of the European Union.

Yale’s Eeva-Liisa Pelkonen presented a detailed case study as part of this tradition: *Le Carré Bleu*, an international, multilingual architectural periodical founded in 1958 in Helsinki, Finland, another country with shifting borders that shared a geopolitical history of “in-between.” CIAM’s transnational mode of production, on which the magazine was built, was emphasized by its particular focus on format (the cross-media approach) and on content (the emphasis on abstraction and formal elements, rather than language). These ideas were in sync with Oskar Hansen’s manifesto, published in the magazine in 1961, which called for “open” architecture in support of multiplicity and freedom of interpretation. Citing T. J. Clark, Pelkonen argued that “the power of abstraction lies in its ability to embody a multiplicity of meanings,” which allowed the magazine to become a wider platform for transnational encounters while disregarding geopolitical borders.

A closer look at Hansen’s so-called linear continuous system and its presentation in the Polish magazine *Architektura*—a mediator of both Western and Soviet influences and a highly contested publication—was offered by David Crowley (Royal College of Art), with the goal of addressing the rise of futurology in post-1968 Europe. This architectural scheme was a physical manifestation of Hansen’s open form theory, calling for the decentralization of cities and encouraging participatory architecture. It reflected the overall tendency toward what Crowley termed “forecasting” in architecture—a more open-ended way of responding to circumstances, as opposed to the five-year directives established by Stalin. Crowley argued that the linear continuous system and similar utopian projects—like *Helipolis*, by Slovak group Val and Terra-X, and *Poland*, by Stefan Müller—were conceived within the general framework of now “buildable” utopianism, rejecting international

borders and addressing environmental concerns, instead of political differences.

Gabriela Świtek (University of Warsaw) opened the second panel, “Trans-Medial Art + Architecture,” moderated by Nicola Suthor (Yale History of Art), by focusing on Hansen’s open form theory as a symbolic call for a more unified concept of Europe. Running parallel to Crowley, she read Hansen’s proposal as a “socialist prognosis,” rather than a Modernist utopia, and her metaphor of the shifting “horizon of expectations,” borrowed from German historian Reinhart Koselleck, opened up the issue of the potentiality of architectural proposals like Hansen’s but also reminded us of their strong political engagement and awareness of geographic borders.

Vladimir Kulić (Florida Atlantic University) focused on a single project: Bogdan Bogdanović’s Jasenovac Memorial Park, built on the site of a concentration camp in former Yugoslavia. He began his presentation by discussing Bogdanović’s approach to the notion of openness, which, in his opinion, differed from Hansen’s flexibility of the “open form” in its deliberate ambiguity of meaning and inevitable dialectical opposition to “closed” constructs of Socialist Realism. What followed was a captivating formal analysis of the memorial that addressed its meta-physical meaning and strong symbolism, as well as Bogdanović’s use of cosmic and even biblical imagery, which Kulić interpreted as an open, universal language that allows the visitor to achieve a supernatural and physical experience of the site.

Closing the panel and the symposium, Alina Serban, an art historian from Bucharest, explored the work of Romanian interdisciplinary group Sigma, which formed just a few years after Nicolae Ceaușescu came to power. Before the repressions and during the early, moderate years of Ceaușescu’s regime, Romanian society enjoyed a sense of relative liberalization and improving relations with western Europe. Just like the pages of the collective *Le Carré Bleu*, Sigma’s work was influenced by the formal languages of the Bauhaus and Russian Constructivism and reflected the general interest in interdisciplinarity through mixing art, architecture, science, and pedagogy, as well as employing a cross-media approach (film, variety of materials, sound, photography). Serban identified clear parallels between the work of Sigma and Hansen, citing not only a common interest in pedagogical issues but also an understanding of visual arts as an open ground for transnational communication.

Despite the impressive variety of topics and approaches artfully organized within the short, two-panel symposium, most of the papers shared a common theme: a certain nostalgic affinity for *Mitteleuropa* as a metaphor for escape and as a united intellectual project resisting a politicized world. Milan Kundera referred to this phenomenon as “a kidnapped West,” alluding to its “split personality” of belonging culturally to western Europe and politically to eastern Europe. The symposium successfully addressed the cultural side of this metaphor but left the audience craving for a political aspect through which to reconnect with present-day crises. Most of the presenters avoided the potential currency and glaring controversy of the notion of *Mitteleuropa* in a contemporary context, with the exception of Świtek, who briefly questioned the validity of Hansen’s proposal for contemporary debates on participatory architecture. As a result, the audience was left with an important question to be considered: Could a new metaphor of *Mitteleuropa* emerge by reinventing its outdated, nostalgic, and fragile identity as a more politically inclusive and truly transnational model of cultural citizenship?

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Aesthetic Activism

The best architecture is political.

That is not to say that the best architecture is commissioned and built by the state for political purposes or even that architecture has to make an overtly political statement about a particular ideology or political issue. But from cave art and the classical orders to Modernism and the counterculture of the 1960s and 1970s, architecture is at its most poignant when it engages with some kind of social philosophy that is inherently political, mostly grouped around the concept of collectivity, or groups of people—the most basic form of politics. Often, this is manifest through new forms of identity and social order. Modernism sought to create an entirely new way of living by reorganizing the world we live in, while Post-Modernism imagined the technological and social revolutions of the postwar world as radical new ways to develop and think about space. The Modern Movement has been mostly co-opted by the aesthetics of luxury, leaving designers to examine the legacy of the most revolutionary period in architecture, as Mark Foster Gage noted in his discussion with renowned philosopher Jacques Ranciere at the conference. It is in this context that the three-day J. Irwin Miller symposium aimed to address the timely questions of architecture’s agency within the contemporary public sphere and the role aesthetics can play in animating architecture, and objects generally, as something that engages politically in new ways. This conference focused on the possibility that the best shot at taking on agency within the set of relationships in the world today is not through simply revealing inequity or cracks in the power structure but to invent and speculate on better futures. The goal of the discussion seemed to be investigating how to bring design and art back to life through engagement with politics at all scales. Is there an activist architecture beyond the obviously socially engaged practices that we consider “activist”? Can the aesthetics of contemporary architecture further engage with the city and a diverse range of publics through Classic aesthetic properties or philosophies, such as estrangement, representation, content, weirdness, withdrawal, and remixing? With such a wide range of topics, which can be approached from a number of angles, and an array of speakers who do just that, it is important to approach the content of the symposium as the beginning of a more coherent discussion about the activist potentials of aesthetics. These artists, architects, philosophers, and critics are all reconsidering what it might mean to tie together the aesthetic and activism. As Gage pointed out repeatedly, this conference was meant simply to provoke thoughts that could be taken out into the wild and built upon, no matter how seemingly minute. The participants were less interested in the subject-object relationship and more focused on the relationships within sets of relations. Can architecture and art become more active in the world? Gage asks how architecture can move beyond simply revealing things or problems about the world, as has been the case for the past few decades. How can it be active in changing or reorienting what we see and interact with in the world? One prominent theory is object-oriented ontology (OOO), which is a framework for understanding objects and their meaning. It is a broad philosophy that can apply to almost anything, as it considers everything an object with agency, from an army to a story or a raindrop. Objects and their qualities must be decoupled in theory, but, in practice, they become flattened, coexisting in the same container at the same time, which is why we struggle to truly understand objects: the knowledge of the thing and the thing itself are not the same. This approach allows us to speculate through objects. How do we speculate today, whether in activism, art, or architecture? How might we begin to shock or startle into being new understandings, awareness, or social relations? How do we reintroduce some of the voices that have been missing, and how do we represent the underrepresented? How do

we send objects into the world to make new relationships and unexpected outcomes? The conference participants attempted to figure out how objects can become agents of change and how designers can create objects, actions, policies, and other ways of designing the world. Surprisingly, much of the visual material was full of content. There were relatively few simple ambiguous objects, which makes sense in that the types of “aesthetic activism” put forward by the conference have some kind of content—intellectual concepts beyond pure form—involved. AESTHETICS AT ALL SCALES The event kicked off Thursday night with keynote speaker Elaine Scarry (Harvard University), who mused on what Gage calls “the third rail of philosophy”: beauty—in this context, about architecture and lightness—or the air within the structure, which Scarry referred to as “breath” in her talk, called “Building and Breath: Beauty and Aliveness.” Scarry claims that beauty is not always about the object but also about experience or the awareness of an experience. In Kant’s third critique, he equates beauty with life several times, as in “Beauty restores our faith or trust in the world.” She noted that, when Odysseus came upon the shore to be saved by the young girl Naussica, it was not the sight of the beach that brought him relief but the sound of the waves on the reef and the shore telling him he was going to be saved. Similarly, in the famous torso of Apollo, although the sculpture has no head, the luminescence of his gaze and brightness of his smile can be perceived through visual cues and effects. Scarry ended her talk with a call to separate the beautiful from injury, or violence. Her earlier comments about finding beauty across class divisions are prescient today, as there is often a tendency to consider the aesthetics of poverty as the ultimate beauty in some ways, no matter the conditions of its origins or the consequences of normalizing those living conditions. On Friday, the first panel, “Aesthetics at Earth Magnitude: Capital, Property, and Ecology,” was moderated by Jonathan Massey (California College of the Arts). The themes included the massive systems in which we operate and how we seek to undo injustice and oppression of destructive sets of relations, such as unfettered industrial capitalism or climate change. These forms of resistance are often nonlinear and can be as simple as writing and discussing, although the modes of dissemination must be taken into account because information is not always received in the ways we might intend. The first speaker in this grouping was Keller Easterling (Yale University), who argued that aesthetics are more practical and politically powerful when they are indeterminate and do not necessarily give answers but, rather, manipulate activities and their associated forms, which result from a wide range of political and financial forces. Using the example of comedy, she made the case that indeterminacy isn’t necessarily magic or unknowable but, rather, performative and unfolding, based on a set of interactions with an audience. This indeterminacy, exemplified by the rise of Brexit, Trump, Putin, and climate-change denial, are all within her framework in which aesthetic practice is too slippery to be linear and often doesn’t determine its own route. She described it as “too smart to be right.” Putin would probably agree with her on this, as one of his top advisers, Vladislav Tserkov, has a background in theater direction and considers confusion a political tool. Catherine Ingraham (Pratt Institute and Columbia University), explained her recent work on property law and how ownership can affect aesthetics by revealing the intentions of the owner, as well as how aesthetic “charismatic property” can affect property values and activate a parcel or neighborhood in a positive way through the visual. Real property systems, she says, govern almost all our spatial and territorial relationships. Architecture interacts with real property by introducing “pre-legal and legalish” forces, such

Last semester’s J. Irwin Miller Symposium, “Aesthetic Activism,” was organized by assistant professor Mark Foster Gage and held from October 13 to 15, 2016. The following is an overview of the multifaceted discussions. as aesthetics and social relations. Ingraham argues that, rather than architecture merely enacting the sociopolitical context in which it exists, it can be proactive by entering into a feedback loop with the forces of propriety and land value. It is in the managerial process of realizing a building that architecture can find ways to provide not only “excess” but new ways in which land value is created and space is owned. Timothy Morton, a philosopher and English professor at Rice University, described the spiritual elf who cannot actually touch the controls inside his head but has influence over his actions. This parable related back to both Ingraham’s notion of architecture as excess working alongside property law and Easterling’s nonlinear strategies for affecting the larger systems that realize the built environment. The flickering between the imperceptible qualities, or the history of an object, and the real, “present” qualities is what gives objects their mystique. The genomes that cause a flower to bloom interact with the actual flower that we see and smell. This is how objects get their agency, as they are never as fixed and “set in stone” as we imagine them to be. In this sense, Morton is positive about our political situations. He believes new things are possible despite what some may say about how bad things are and how “inevitable” our situation is. “We create realities,” he said. THE ANIMATE OBJECT This idea brings us to what seemed to be the crux of the conference. In some circles of contemporary architectural theory, there is an interest in a new philosophical line called object-oriented ontology (OOO). The basis of this theory in the context of architecture is that objects should no longer be seen as simply the result of forces but things that can change and interact with those forces and even become part of them. In his introduction to the panel “The Aesthetics of Equality: Object-Oriented Ontology and Social Theory,” Ferda Kolatan, associate professor of practice at PennDesign, made the claim that, while social theory and OOO are not often discussed together, they are both concerned with the actions that govern everyday life. Additionally, social theory has not privileged objects like OOO does, which is why it would be useful to understand the agency of architectural aesthetics. Graham Harman, distinguished professor of philosophy at SCI-Arc and a pioneer of this philosophy, started off the session with an explanation of the fundamentals of OOO, adding a heavy dose of paradox and complication. He noted that the middle ground between real and imagined is exactly where the best architecture comes from: It is neither real nor imagined but a combination, such as the speculative futurism of the (eventually realized) Manhattan grid or Buckminster Fuller’s plan to cover the city with a dome. “Thought and the world are two taxonomical entities that overlap,” Harman said. To understand the two poles, he used the example of the “undermined,” in which an object (architecture) is reduced to its most basic physical parts. As an example, he cited the 2014 Venice Biennale, which was curated by Rem Koolhaas and had the theme “of fundamentals.” On the other hand, the “overmined” is something that has been over-thought and made into something it is not. In the middle of these two poles is “dual-mining,” in which the act of engaging with the object as it exists becomes a link to those qualities that we cannot fully grasp. The following roundtable discussion featured Harman and Ariane Lourie Harrison, of Yale University; David Ruy, of SCI-Arc; Elaine Scarry, of Harvard University; and Tom Wiscombe, of SCI-Arc, with Kolatan as moderator. Kolatan started by mentioning the radical 1960s projects that made a new image of society but never became real, at least in terms of their original schemes. Wiscombe claimed that one of the best things architecture can do is to formally obfuscate human scale, structure, and the aesthetics of regulation (building codes). As an example, he mentioned making stairs that don’t look like stairs. It was hard to parse exactly what some of the architects were trying to say about OOO. None of the practitioners showed their work, and many of them didn’t really talk about it, either. It was unclear how they were using any of these theories or what they might mean to architecture, both built and unbuilt. The lesson from this is that, no matter what, visual material and specific examples are essential to elucidating theories like this, especially when it is speculating about the speculative. On the other hand, maybe the students and other participants could interpret and apply it however they liked. Wiscombe’s assertion, for me, could be interpreted as a strange functionalism: how do we make highly functional and performative spaces that do not seem like they should work because they seem too weird and do not directly telegraph their use? There is an odd relationship between firmness, commodity, and delight in Wiscombe’s statement. How can we make function “withdrawn” and create and a kind of “anti-*parlante*?” How would this destabilization or architectural language produce new effects? In many ways OOO is productive territory for architecture, but there is a danger that, if left to its own devices, it could be taken as simply post-rationalizing for “We make weird things.” It is certainly more than that, but without proper grounding it has the potential to be taken the wrong way. This, perhaps, is a warning to those who set the agenda for architecture education to make these theories accessible to all, regardless of raw intellect or educational background. OOO seems to be ready for hybridization with new objects, such as existing theory. As Kolatan put it, “How do we implement it within established regimes of the discipline?” How can OOO work within existing frameworks to make them more contemporary and imbue them with new energy? What happens to architectural history through the OOO lens? It was odd being in Hastings Hall and not hearing anything about Robert Venturi, who seems very relevant to a discourse around the aesthetics of politics. This discussion certainly set the stage for rigorous theoretical exploration in the friction between OOO and specific architectural texts. EQUALITY IN PRACTICE The Friday night keynote speaker, French philosopher, Jacques Ranciere, delivered his first talk in an architecture school in a question and answer discussion about his work with Gage. Peggy Deamer (Yale University) introduced Ranciere, highlighting how Ranciere has expanded aesthetics to include politics, both through the “politics of aesthetics,” or his work with labor, and with the aesthetics of politics, or how politics is enacted through the “sensible.” Ranciere said aesthetics today is not about art, art appreciation, or art history. It is also not about beauty. It is about a shared experience and the “words” that a stable politics generates. He also questioned who can be a political subject and made a case for politics being about making arguments and aesthetic being about a sharing of words. Ranciere believes these are important distinctions because of the potential analogue between political revolution and aesthetic revolution—that it is possible social revolution is the daughter of aesthetic revolution, as the latter was the enactment of equality. Gage wondered if there is a new definition of the aesthetic and what activism would mean within that framework. Ranciere replied that aesthetic experience is not necessarily about art or technique. It is more about breaking down relations and offering a new way of seeing the world, thus producing ruptures in the systemic inequalities and structures that support them. One way is to challenge the relationship of the “active man” and the “passive man.” Relating to the day’s earlier discourse, Gage mentioned that Modernism had politically egalitarian ambitions but got co-opted by the luxury class. Like Morton, Ranciere



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Aesthetic



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Activism



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- | | |
|---|---|
| 1. Mark Foster Gage | 11. Catherine Flood, Diann Bauer, Nettrice Gaskins, Jonathan Massey |
| 2. Elaine Scarry | |
| 3. Catherine Ingraham | |
| 4. Jonathan Massey, Keller Easterling, Catherine Ingraham, Timothy Morton | 12. Michael Speaks |
| 5. Keller Easterling, Catherine Ingraham | 13. Alben Yaneva, Hernan Diaz Alonso |
| 6. Ferda Kolatan | 14. Rhett Russo, Jason Payne, Lydia Kallipoliti |
| 7. Graham Harman | 15. Roger Rothman |
| 8. Elaine Scarry, Graham Harman, Ariane Lourie | 16. Michael Young |
| 9. Jacques Ranciere | 17. Caroline Picard |
| 10. Peggy Deamer | 18. Gregory Crewdson |
| | 19. Caroline Picard, Pamela Rozenkranz |
| | 20. David Ruy |

sees architecture as not simply being “present” but as creating buildings that are symbols of new life, adding that people are equal when they are inhabiting the future, and architecture is one instrument for constructing these new senses of seeing or perception.

He cited Rosa Parks, who simply occupied the new world in which she wanted to live. She didn’t protest—she just went ahead and made that world happen. Can architecture do the same thing? Can it make equality live in a world of inequality?

OTHER EQUALITIES

The first panel of Saturday morning was “Aesthetics of Activism: Afrofuturism, Xenofeminism, and Disobedient Objects,” moderated by Yale’s Peggy Deamer.

Nettrice Gaskins spoke of the “cosmogram,” a representation of the cosmos developed by the pre-European Bakongo culture. It has appeared in many Afrofuturist artworks as a critique of the representation of African people in the contemporary Western canon, as well as historical narratives of the past. She showed examples of its use, in which it has taken on a shared transnational meaning as a representation that helps to form a community. The pattern was used in Savannah, Georgia, to drill holes in the floor so that escaped slaves in the basement could have air and light as they followed the Savannah River to freedom. Detroit techno group Drexciya used the concept of the cosmogram to chart the flow of their ideas from Africa to America via the slave trade, the great migration, techno leaving Detroit for the world, and then the journey “home.” In the cosmogram, water is known as the separation between life and death.

Diann Bauer, an artist from the writing collective Laboria Cuboniks, then presented Xenofeminism. This new “ism” seeks to imagine a new future in which there is no need for feminism because the entire idea of gender has been erased; there are many genders, but there isn’t even an attempt to categorize or order gender. People can use alienation to create the new, especially in economics and social relations.

Up next was probably the most classically “activist” of all the presentations. Catherine Flood, of the Victoria & Albert Museum, explained her much praised 2015 exhibition *Disobedient Objects*. The show examined how objects have been used for political ends, especially in protest. She spoke of a large, inflatable silver balloon in the shape of a cobblestone, normally thrown in protests in cities such as Berlin, acting as a strange object that confused police, thus taking away their agency as they tried to figure out what to do with it. She also showed DIY gas masks made from soda bottles and painter’s masks, for which the museum wrote how-to instructions. These makeshift objects showed the inventiveness and ingenuity of protesters and the ability of objects to impact how we engage politically.

Peggy Deamer noted in the panel discussion that, perhaps, our new notion of beauty is not as subjective as we have thought and opens up the idea of beauty to larger groups, even at the scale of the species.

To introduce the next panel discussion, Michael Speaks, of Syracuse University, gave a stand-up routine that doubled as an introduction to the second panel of the day, “Architecture of the Progressive: Architecture and the State of the Contemporary.” He mentioned a return to “the real,” noting that no one really has totalizing visions of what architecture is today, other than, perhaps, Patrik Schumacher. Speaks pointed to Rem Koolhaas’s 2014 Venice Biennale exhibition, “Fundamentals,” the Chicago Architecture Biennial, and Alejandro Aravena’s 2016 “Reporting from the Front,” which discusses the reality that has been ignored by the Venice Biennale, as exemplifying a return to looking at practice, which he says is a return to the real.

Speaks asked for suggestions on how we can speculate without returning to a nostalgia of utopianism. How do we re-engage the real without getting caught in the weeds? In a discussion that followed, UCLA’s Jason Payne seconded the idea of pursuing the “real,” citing a renewed interest in making objects. Albená Yaneva, of the University of Manchester, offered a slightly different take, noting that architects can work within a system of rearranging the parts and pieces of buildings to transform how we make the world while interacting with the larger ecological, political, and social systems. She believes that a different activism is present in

the work of architects such as Andrés Jaque and David Benjamin, who are questioning the relationship between nature and humanity. Speaks questioned whether there is an aesthetic activism that we haven’t thought of yet. Reintroducing theory into what we have learned over the past forty years might lead us there.

The final panel of the symposium, “The Aesthetics of the Other: Alienation, Estrangement, and Unfamiliarity,” was led by Michael Young, of Yale University. Young tied together the aesthetics of estrangement and the effects of the resultant weirdness. What do these kinds of slippages really produce? Young cited a rupturing of our social convictions as a jumping-off point for understanding how they could be connected to morality and ethics or some suspension of them. Young stated that creating disobedient objects is like introducing disruptive words into speech, a metaphor for unusual elements in visual compositions.

Gregory Crewdson, associate professor of fine arts at Yale, presented his work, which often uses otherworldly architectural compositions that contrast with the people portrayed. Many times, the interior world doesn’t quite relate to the exterior, enhancing the sense of estrangement of the person from their surroundings. For example, in *The Basement*, the pictures on the wall look real while the door frames and spaces are compressed; further, the light is unexpected, triggering a layering of effect that forces us to rethink what we see in front of us. The combination of two different conditions of beauty challenges our expectations.

Curator Caroline Picard presented an artful meditation on her cat. She opened with the question of why people love cats so much and what it is exactly that makes us attracted to them. It might be the shared social cues of cats and their owners, which are formed over several years of familiarity. She also cited “performative catness” to describe the strange way that her cat is estranged from her: it is not human, but it is familiar enough to be endearing. The cat as an aesthetic tool opens up the possibility of nonlinguistic worlds for Picard, and she finds it humorous that humans have feline companions at all since human-feline relations are quite odd.

Artist Pamela Rosenkranz, of Zurich, spoke of her project for the 2015 Venice Biennale of Art, where she painted the Swiss pavilion different shades of green and put green LEDs in the garden. This appropriation of bodily forms is her way of relating our bodies to space through the senses. This produces a weirdness that she equates to the human impact on nature, such as the contaminants in plastic water bottles and the oddity of fecal transplants.

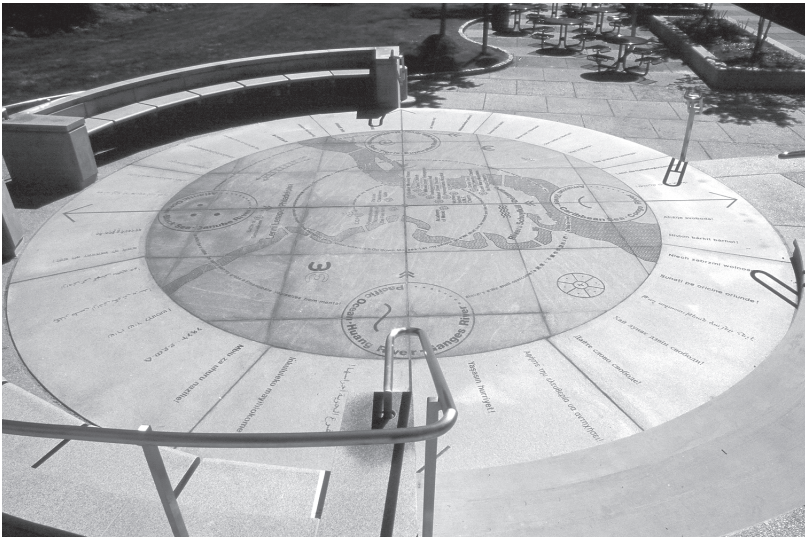
THE ROADS AHEAD

The word *beauty* seems to derail the conversation in a way, bringing it to musings on the personal rather than the constituent. Deamer noted this in her panel, and David Ruy, who gave the concluding remarks, discussed the idea of aesthetic groups, or tribes, in relationship to the subcultures of the internet.

He looked at internet culture as a gateway to the making of contemporary aesthetics, presenting an index of online subcultures as an example of how constituencies are produced through shared language, especially in terms of image making and the remixing of history. Who makes these small groups?

To understand the way we create personal and group identities, Ruy says, it is important to remember, as Speaks noted, that there is not one dominant aesthetic regime today. There are only subcultures. One of the best examples Ruy presented was Healthgoth, which emerged on the internet as an aesthetic that incorporated the darkness of Goth with workout clothing and morphed into an entire cohesive lifestyle through the atomized constituency of the internet. These new ways of seeing don’t arise from a centralized person or group, nor do they come from a market or marketing-based system of distribution. They happen rhizome-like through peer-to-peer sharing. Remixing and reworking content requires visual acuity and clarity. Ruy believes that, while “signs and symbols” might seem cliché to architects, they are still relevant for understanding what we are doing and how people receive information in the built environment.

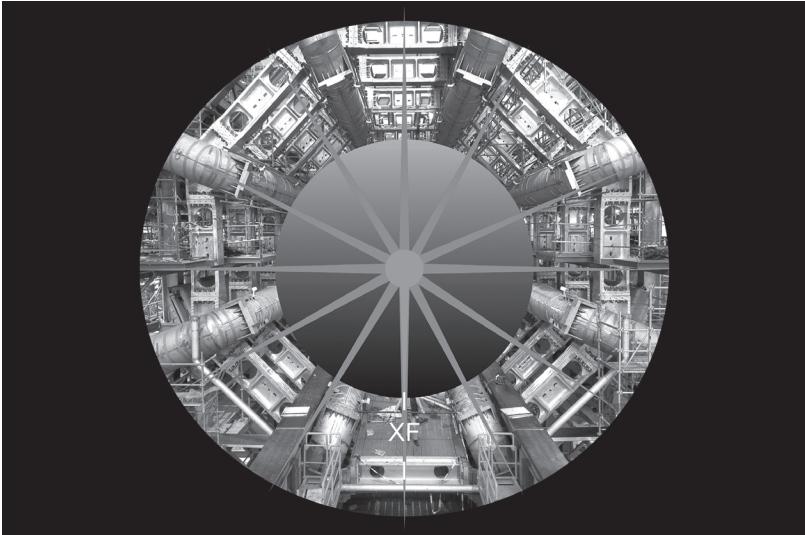
Most of all, the conference explored this new way of looking at how aesthetic activism posits design—from the spoon to the city and beyond—as active in the political process. How we make and engage these objects is



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21. Houston Conwill, *The Freedom Ring*, 1994. Photograph by Wayne Cozzolino for the Association for Public Art.
22. Gregory Crewdson, *The Haircut*, 2014.
- Photograph © Gregory Crewdson. Courtesy of the Gagosian Gallery.
23. Diann Bauer, *Cern*, 2015.
24. Pamuela Rosencranz, *Our Product*, 2014.

yet to be defined, but it is clear that they both must engage with what is here and imagine what could be. These new objects mine their surroundings for material while being aware of the context in which they will be received, taking into account new audiences and attention spans. They cannot always be linear in their thinking, and they shouldn’t simply critique or enact political and economic forces; they should be active, living

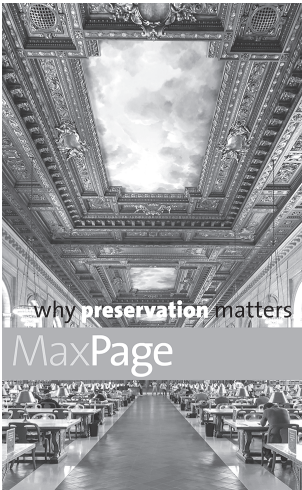
engagements with whatever constituencies, media, and power structures they encounter along the way. This unpredictability is frightening but also liberating and powerful, if heeded by both critics and practitioners.

— MATT SHAW
Shaw is senior editor of the *Architect’s Newspaper*.

Fall 2016: Around Yale



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1. Knight Architecture, restoration of Yale Center for British Art, New Haven, 2016, photograph by Elizabeth Felicella/Esto.
2. Cover of Max Page's book *Why Preservation Matters*, Yale University Press, 2016.
3. Yale Urban Design Workshop, pilot project area master plan for Bridgeport's South End, 2016.



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A Beautiful Role: Architecture and the Display of Art

Held at the Yale Center for British Art on October 8, 2016, this symposium investigated the role of the art museum in general.

As if bookending Louis Kahn's career, the architect's Yale University Art Gallery and Yale Center for British Art face each other across Chapel Street. Following recent renovations, both buildings have never looked better. They are exceptional structures wherein the integration of form and construction provide anything but a neutral environment for contemplating works of art drawn from cultures around the world. Yet, as a graduate student symposium held at the Center for British Art demonstrated, these majestic spaces are not alone in providing alternatives to the severe white box.

"A Beautiful Role: Architecture and the Display of Art," organized by postdoctoral fellow David Lewis, featured the insights of seven students regarding museum architecture and the display of art since the 1960s. Many of the talks in the first session focused on art museums in university communities. Hilary Floe (University of Oxford) discussed the first decade of Modern Art Oxford, which opened in 1966. Independent of the university, it was one of the first museums ever to be installed in a former factory. Gary He (Yale PhD '21) focused on a single day in Louis Kahn's life, when he traveled from Philadelphia to New Haven to present new drawings for the Center for British Art and be interviewed about his approach to architecture. Craig Lee, currently completing his doctorate at the University of Delaware, discussed the Hood Museum, at Dartmouth, designed by

Charles Moore in 1983 and now undergoing an expansion by Tod Williams and Billie Tsien. Comparing the building to the graphics originally associated with it, Lee described how Moore's respectful approach to the local context hampered the visibility of the museum as an institution.

After a break for lunch, participants had the opportunity to choose between four tours given by center staff and Yale faculty. Jules Prown, Paul Mellon Professor Emeritus of the History of Art and one of Kahn's most insightful and supportive patrons, led a tour of the building that he helped to create as the center's founding director. Other staff members discussed the center's archival holdings related to the building and the recent reinstallation of the collection, while I showed a group around the Art Gallery and brought them over to Rudolph Hall.

The afternoon discussions turned the focus to the display of art. Mae Colburn, (The New School), described the transfer of Helena Hernmarck's *Blue Wash* tapestries from a corporate headquarters in Connecticut to the Minneapolis Museum of Art. The artist attended and contributed to the discussion that followed. Michael Abrahamson (University of Michigan) discussed Scottish sculptor Eduardo Paolozzi's museum projects from 1979 to 1988, including his contribution to a failed scheme for the expansion of the National Gallery in London. Manuel López Segura (Harvard) tied the architecture and collection of the Institute of Modern Art, in Valencia, to the post-Franco political situation in Spain, explaining the importance of building a collection that represents the region without being provincial. Finally, Gabrielle Printz (Columbia University) discussed the Google Museum project, which documents the display and digitization of particular collections. Paradoxically, this

effort to make art available to a larger public is organized from the company's Paris headquarters, which remain private.

The conference closed with a keynote lecture by George Knight ('95), critic at Yale School of Architecture and principal of Knight Architecture, who led the Yale museum's restoration. In "Conserving Kahn," he provided an engaging, behind-the-scenes presentation, showing the building stripped bare of the linen wall coverings and carpets, which were later replaced. Knight also discussed the maintenance required to ensure that the building remains structurally sound as it continues to delight visitors. The photographs of the auditorium in which we were seated, stripped of all its seats, made a strong impression, as did Knight's insistence on the importance of the garden court and its little-used entrance, to the overall scheme.

On that stunning fall day, even the Center for British Art's auditorium—one of the few parts of the building left entirely untouched by natural light—provided a welcome setting for an unusually stimulating series of talks, particularly impressive because of the relative youth of those who delivered them with such aplomb. Yale's finest lecture hall is back in service as a setting that fosters an appreciation of British art and American architecture, as well as excellence and experimentation in museum practices as a whole.

— KATHLEEN JAMES-CHAKRABORTY
James-Chakraborty was the Fall 2015 and 2016 Vincent Scully Visiting Professor of Architectural History at Yale and is a professor of art history at the University College Dublin.

Urban Studies Speaker Series

As part of Yale School of Architecture's continuing efforts to connect to the university-wide community, two outstanding speakers joined the Urban Studies Series in Rudolph Hall for programs relating to the politics of representation and preservation in American cities.

On October 6, 2016, Geoff George addressed the audience with the multimedia talk "Representing Detroit." Just thirty years old, George has already established himself as a leading filmmaker and photographer, working on independent and Hollywood films produced in the Motor City while advancing personal artistic and documentary projects. He screened his ten-minute *Sometimes in Detroit*, an evocative video about how storytelling and music can open up a social space for newcomers and lifelong residents to come together in a cosmopolitan mix.

Students were especially interested in George's project "Troubled Assets," a mesmerizing photographic and research study of the uneven transformation of Detroit's corner bank buildings, many of them designed in the early twentieth century by Albert Kahn Associates. Even in neighborhoods that have experienced dramatic decline, these small and dignified bank buildings have persevered. Though some remain dormant, many have been repurposed for diverse programs: pawn shops, dance studios, offices for nonprofits, and—the most common adaptive reuse—churches and religious spaces that benefit from the Neoclassical ornament and rich materials that once graced the neighborhood bank building.

On November 2, 2016, we welcomed Max Page back to Yale. A 1988 graduate of Yale College, Page went on to earn a PhD in urban history from the University of Pennsylvania. He is now a professor of architecture and history and director of Historic Preservation Initiatives at UMass Amherst, which offers a master's degree in historic preservation. Page talked about his new book, *Why Preservation Matters* (Yale University Press, 2016), which argues for a progressive and invigorating role of historic preservation in cities. He calls for an expanded field that encompasses environmental sustainability, economic equity, social justice, and coping with difficult histories.

Both talks led to rich conversations and were followed by festive receptions. Each guest was presented with a souvenir: George was given a vintage, "new old stock" Urban Research T-shirt, produced in 2013 and branded "Follow Me to Crown Street"; Page received a copy of *Perspecta 49: Quote*.

— ELIHU RUBIN
Rubin (BA '99) is an associate professor at the School of Architecture and the department of American Studies.

Yale Urban Design Workshop

The Yale Urban Design Workshop (UDW) and Center for Urban Design Research provide a forum for faculty and students from the School of Architecture and other professional departments at Yale to engage in the study of issues, ideas, and practical problems in the field of urban design. Since its founding in 1992, the YUDW has worked with communities across the state of Connecticut and around the world, providing planning and design assistance on projects ranging from comprehensive plans, economic-development strategies, and community visions to the design of public spaces, streetscapes, and individual community facilities.

Over the past year, the Yale Urban Design Workshop has played a leading role in a major coastal resilience planning effort for Bridgeport, Connecticut. The project originally developed as a response to the "Rebuild by Design" competition, sponsored by the U.S. Department of Housing and Urban Development (HUD) and the Rockefeller Foundation, which encouraged architects and planners to develop strategies for coastal resilience in the wake of the destruction caused by Hurricane Sandy in the tristate region, in 2012. Yale was part of a multidisciplinary team that included David Waggonner ('75), of New Orleans-based practice Waggonner & Ball (W&B), Carl Pucci (BA '73, MArch '76), and Netherlands-based engineering firm Arcadis, which, in 2015, successfully secured a HUD award of \$10 million to develop additional detailed planning for Bridgeport's South End and design and construct a pilot resilience project there.

A design team including W&B, UDW, and Arcadis commenced with this work in February 2016, working closely with the Bridgeport community and local stakeholders, the state of Connecticut, and the city of Bridgeport. The strategies included in the "Resilient Bridgeport" plan, to be issued later this year, address not only the acute effects of superstorms such as Irene and Sandy, but also chronic flooding caused by aging and inadequate stormwater-management infrastructure. The plan will provide an incremental, integrated approach to coastal resilience, marrying cutting-edge water-management practices with concepts for dense, transit-oriented urban redevelopment as well as a vision of an iconic blue-green public realm for Bridgeport.

Another recent plan developed by the UDW, the Thames River Heritage Park Plan, issued in February 2015, has had a significant impact on that region over the past year. Originally developed as a grassroots plan with the support of the Avery Copp House museum, in Groton, Connecticut, the project proposed to draw together the small and large heritage institutions along the banks of the Thames River in Groton and New London through a water-taxi system, integrated signage and wayfinding, and shared programming to create a regional heritage park. Through the planning and stakeholder-engagement process, it received widespread attention and buy-in from local and state leaders, who used the plan to secure two former U.S. Navy vessels and funding from the Connecticut Legislature for the first two seasons of water-taxi service, successfully initiated in summer 2016. Temporary signage and brochures developed as part of the 2015 plan were deployed throughout the two cities as part of the summer service.

In May 2016, the UDW welcomed Shivani Shedde (MED '16) and Jared Abraham ('16) as its inaugural Postgraduate Associates in Urban Design. This program allows recent graduates of architecture and related programs to receive practical and technical training and professional mentorship in the field of community design, including urban and landscape design, urban representation, techniques of community engagement and advocacy, and urban research methods, with particular emphasis on advanced principles and techniques of planning for coastal resilience. This year's associates have been actively engaged in the development of design proposals, planning documents, and research on the "Resilient Bridgeport" project.

More information on the work of the Yale Urban Design Workshop can be found at udw.architecture.yale.edu.

— ANDREI HARWELL
Harwell ('06) is a critic in architecture at the school and the assistant director of the UDW.

Jim Vlock Building Project 2016



Jim Vlock Building Project, 196 Winthrop Avenue, 2016.



Now entering its fiftieth year, the Jim Vlock Building Project continues to challenge first-year students to collaboratively design and build a structure as part of the MArch I curriculum. At its inception, the late Charles W. Moore understood that the project would serve as an outlet for politically minded students; with a history of erecting community centers, park pavilions, and affordable housing, the Building Project is rooted in a pledge to design for positive social action.

While the degree of social responsibility has varied throughout the years, the 2016 Jim Vlock Building Project began with a fierce commitment from the first-year class: involve the local community in every step, from the design and construction to the opening of the two-family home.

For a third consecutive year, the Yale School of Architecture partnered with NeighborWorks New Horizons, an organization dedicated to developing high-quality affordable housing, and HTP Ventures, a private equity firm interested in the mass production of affordable dwelling units. The brief asked students to design a 1,200-square-foot two-family house, sited on a narrow sliver of a lot at 196 Winthrop Avenue, in New Haven's West River neighborhood, directly across the street from the 2015 project and a half-block from the 2014 home.

The class began the spring semester by electing peers to hold leadership roles for the duration of the Building Project. Along with project managers Timon Covelli ('18) and Margaret Marsh ('18), fundraising managers Spencer Fried ('18) and Stephanie Medel ('18), and construction document coordinators Azza Abou Alam ('18) and Justin Lai ('18), among others, the class overwhelmingly resolved to reinstate the role of community managers Caitlin Baiada ('18) and Isabelle Song ('18), who would work to build a relationship between the school and residents of the West River neighborhood.

As students worked throughout the semester to develop a design, members of the class also spent afternoons and week-ends volunteering for programs and events organized by the community managers. A series of design courses taught by the students at a local elementary school was particularly successful. Once a week, the Yale students visited the Cold Spring School to encourage young kids to think about dwelling space and architecture through a series of short, studio-inspired exercises. The lessons introduced the young people, who had no previous exposure to an architecture curriculum, to the importance and impact of the Building Project on New Haven's urban fabric.

The first half of the spring semester was spent in Rudolph Hall, studying the concept of dwelling and developing individual schemes. After eight teams worked to refine

their design proposals during the second half of the semester, one scheme was chosen for construction. The entire class then worked together to refine the winning proposal and prepare everything needed to begin construction at the start of the summer.

With construction well under way, the first-year class hosted a community open house on an inviting summer day at the end of June. The event marked the culmination of the first goal set by the class, and neighbors were invited into the new home. The students engaged kids in hands-on design problems, conducted tours of the completed wood framing, and explained the intentions behind the winning proposal, followed by a barbeque and games. Members of the School of Architecture and New Haven communities noted the event as a success for re-establishing a dialogue between the neighborhood and the students.

The 42-foot-wide site posed a design challenge for the studio: how do you accommodate two units on one narrow lot while providing privacy for both? The winning design proposed staggered owner and tenant units, offering equitable access, space, and views for both sets of residents. Although the owner and tenant units are effectively isolated to the south and north sides of the site, respectively, they are linked by a shared utility spine across the east-west axis.

The covered porch of the owner's unit engages the social significance of the front yard in the neighborhood, while access to the single-room tenant unit is inserted into the north wall of the building. The open ground-floor plan of the owner's unit provides unobstructed views to the lush vegetation of the site, including an uncovered back porch that affords access to the backyard. Although the much smaller rental unit is tucked into the north side of the building, its staggered floor plan creates a large private backyard for the tenant. Notable in this year's design is the inclusion of a green roof atop the rental unit; a punched window on the second floor of the house overlooks the greenery, enhancing the degree of integration between the building and its surrounds.

The entire class, fifteen summer interns, project director Adam Hopfner ('99), and assistant director Kyle Bradley ('02) all worked through July and August to complete the house. With every detail complete, the class of 2018 invited the community to a final ribbon-cutting on September 26, 2016. At the event students, professors, alumni, neighbors, and donors were welcomed to the housewarming to see the product of a design-build project that came to fruition through the collaboration of far more efforts than a single class.

— MELINDA AGRON (MArch and MBA '19)

Spring 2017 Events

Exhibition: Complexity and Convention

The exhibition *Complexity and Convention*, curated by Greg Lynn, is the third and final show of the Canadian Centre for Architecture's "Archaeology of the Digital" program and is on display at the Yale School of Architecture's gallery from January 12 to May 7, 2017.

Led by Greg Lynn, the "Archaeology of the Digital" is a long-term, multifaceted project, initiated in 2012, that examines the ways digital technologies have redefined architectural practice and reshaped architectural theory. The project comprises in-depth research into digital architecture, along with a historical reading of its trajectory, from early experiments in the 1980s to developments in the early 2000s. The research has resulted in a new acquisition strategy for the CCA and the formation of a digital archive composed of twenty-five key projects designed by some of the protagonists central to debates during the period in question. Each project represents a particular theoretical direction and technological experimentation that has influenced recent architectural history.

Rather than present individual projects following singular visions of the digital, as in the two previous iterations, this exhibition shows commonalities, hybridizations, and cross-pollinations of digital methods. The exhibition galleries are organized according to five themes: "High-Fidelity 3D," "Topology and Topography," "Photorealism," "Data," and "Structure and Cladding." The fifteen projects are dissected into their constituent digital contents according to these themes and compared and contrasted with one another. The shared approaches to the integration of digital technology attest to the transformation of the design process and the architect's role at a moment when architecture crossed a digital threshold, after which many of these pioneering technologies became standard.

The projects, both built and unrealized, include the Erasmus Bridge (Rotterdam, 1990–96), by Van Berkel & Bos Architects; Chemnitz Stadium (Chemnitz, 1995), by Peter Kulka with Ulrich Königs; O/K Apartment (New York City, 1995–97), by Kolatan/Mac Donald Studio; Yokohama International Port Terminal (Yokohama, 1995–2002), by Foreign Office Architects; Interrupted Projections (Tokyo, 1996), by Neil M. Denari Architects; Kansai National Diet Library (Kyoto, 1996), by Reiser + Umemoto; Hypo Alpe-Adria Center (Klagenfurt, Austria, 1996–2002), by Morphosis; Jyväskylä Music and Arts Center (Jyväskylä, Finland, 1997), by OCEAN North; Witte Arts Center (Green Bay, Wisconsin, 2000), by Office dA; Phaeno Science Centre (Wolfsburg, Germany, 2000–05), by Zaha Hadid Architects; Villa Nurbs (Empuriabrava, Spain, 2000–15), by Cloud 9; Eyebeam Atelier Museum (New York City, 2001), by Preston Scott Cohen; Carbon Tower (prototype, 2001), by Testa & Weiser; BMW Welt (Munich, 2001–07), by Coop Himmelb(l)au; and Water Flux (Évolène, Switzerland, 2002–10), by R&Sie(n).

The curatorial team, led by Lynn, includes Martina Amato, Irene Chin, Viviane Ehrensberger, and Stefan Sauter; the exhibition was designed by Jonathan Hares. The CCA gratefully acknowledges the generous support of the Ministère de la Culture et des Communications du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal, the Graham Foundation for Advanced Studies in the Fine Arts, and Hydro-Québec. The CCA and Yale also acknowledge the generous contributions to the exhibition by Elise Jaffe + Jeffrey Brown.

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.

Symposium: Material Light : : Light Material

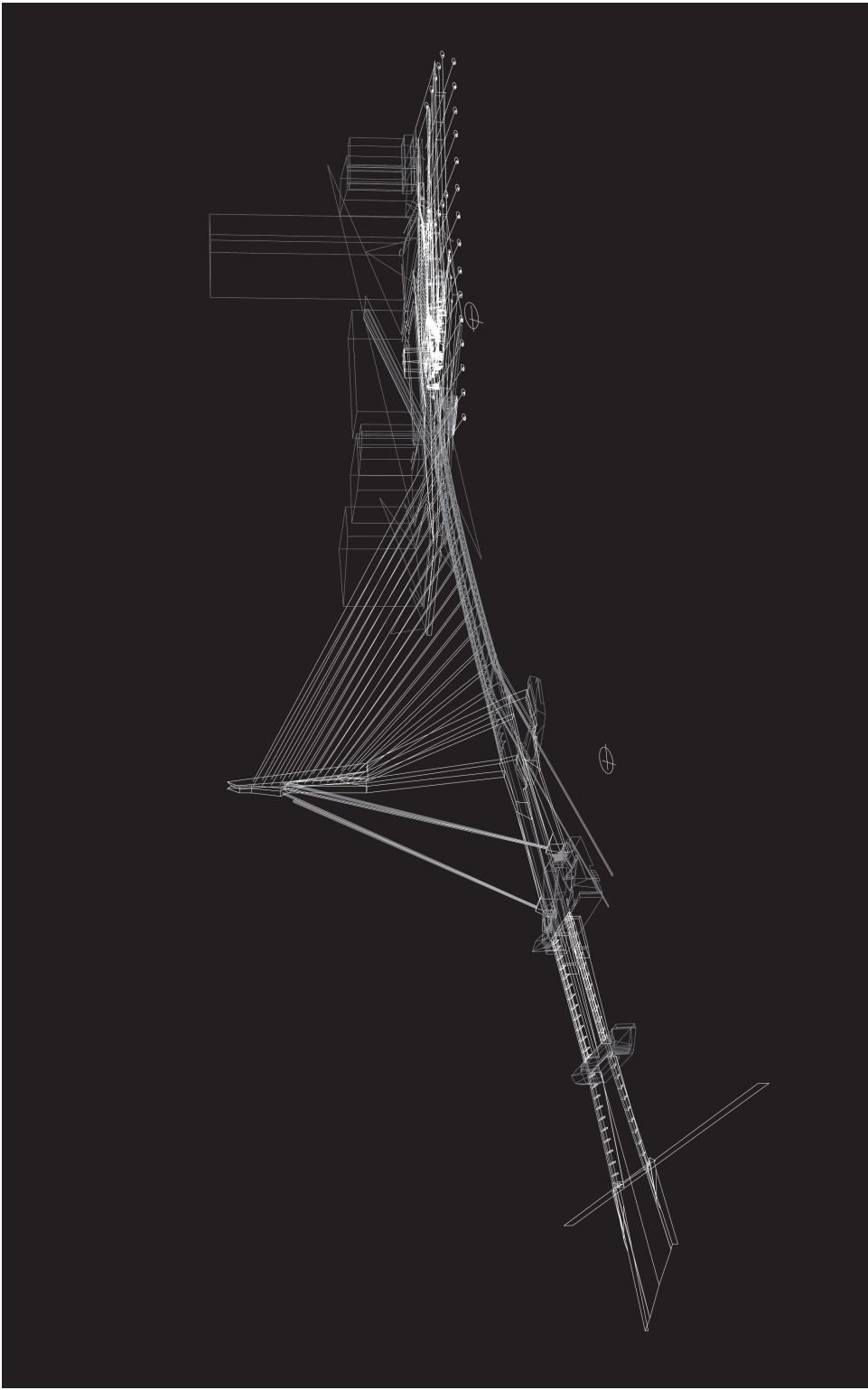
The symposium "Material Light : : Light Material," organized by Michelle Addington, Hines Professor of Sustainable Design, will be held at the Yale School of Architecture from April 7 to 8, 2017.

It might seem odd that a symposium devoted to sustainability would not contain the term in either its title or description. The exclusion is neither incidental nor subversive; rather, it is meant to register as inclusive and extensive. For too long, sustainability in architecture has been seen as a procedural overlay, whether through its early incarnation as formal determinism or in its more robust contemporary manifestation as a suite of technological apparatuses. As architects continue to confront increasing requirements—some codified by law, others adopted through belief—there hasn't been a corresponding query into the fundamental utility of the energy consumed in buildings. This symposium aims to peel back the conception and construction of one aspect of the human environment to reveal how a rethinking of a building's purpose and function could not only result in substantial energy reductions but also expand the territory for design.

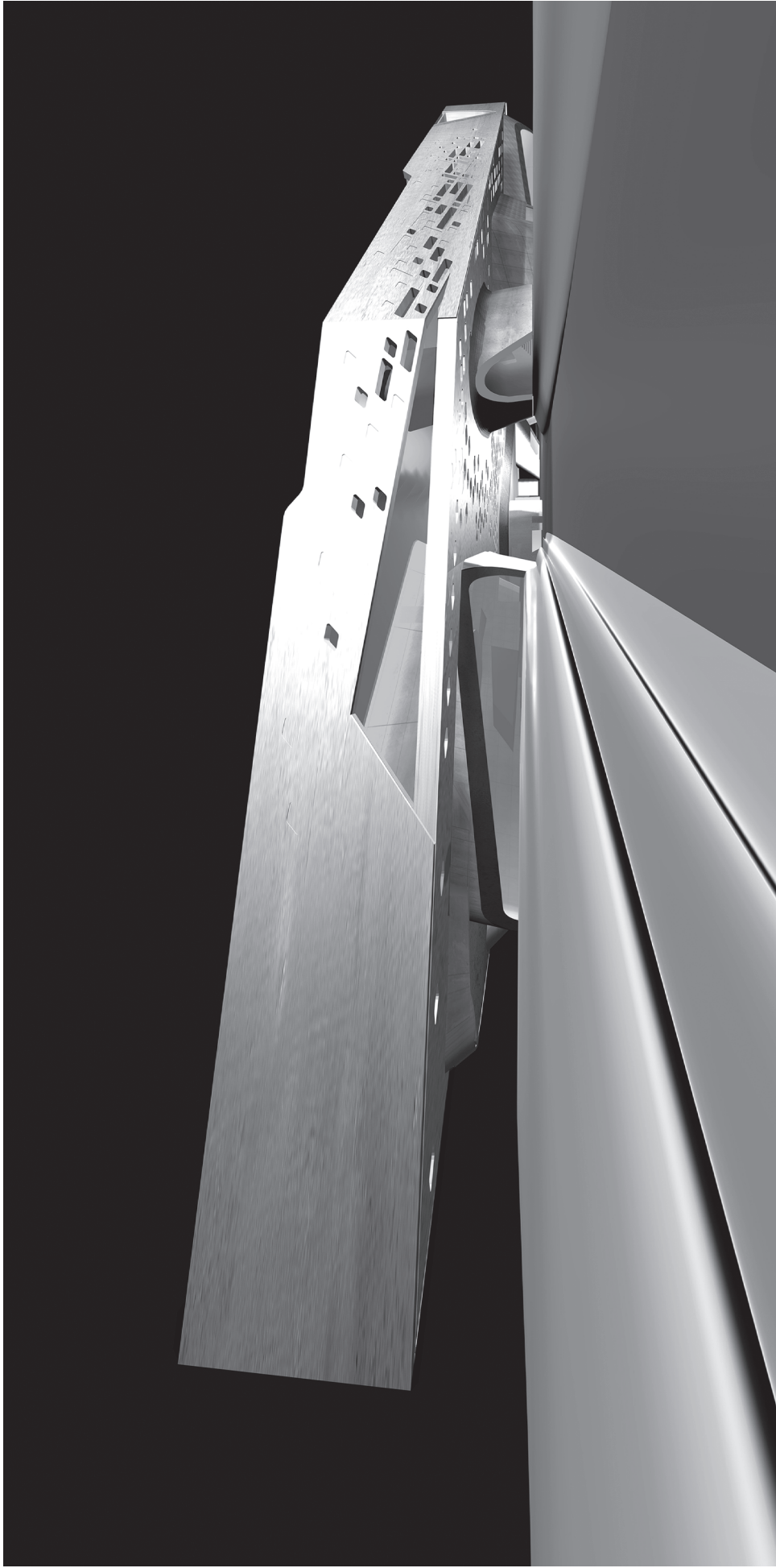
The provision of lighting in a building consumes more primary energy than any other technological system of any kind in any sector. The sustainable strategies devoted to reducing its energy consumption tend to fall into one of two camps: the substitution of one lamp type for another or the substitution of daylight for electric illumination. Lighting is treated as a building service, and, as such, its standards mandate a uniform delivery of lighting to an abstract horizontal plane, regardless of the field of view of the occupant or whether the source is daylight or electric light. This approach for lighting design dates from the early twentieth century and continues to persist, even as advances in fields such as neurobiology and materials science have completely upended the rationale for the horizontal plane. The interaction of light and vision are now understood to be the product of how micro-rifts in luminance map onto the retina, rendering most of the lighting provided by the conventional approach to be not just inconsequential but often detrimental. Designing for how we see requires both an awareness of how the eye processes visual information and an understanding that light is best managed at the micron scale. Architecture has traditionally treated light as a building-scale phenomenon, thereby relegating the primary design moves to orientation, apertures, and surfaces, all of which are clumsy and inefficient ways to move light. How, then, can we invert our normative approach and design what we see by designing what we can't see?

In a departure from the more typical symposia hosted by the Yale School of Architecture over the years, "Material Light : : Light Material" will feature makers—designers and experimentalists whose work has delved into the phenomena of light and employed material interventions. Architect Kazuyo Sejima will deliver the keynote; other speakers include Nasser Abulhasan, Marilyne Andersen, James Carpenter, Anna Dyson ('96), Kasper Jensen, Sheila Kennedy, Joaquin Perez-Goicoechea, and Jennifer Tipton. Accompanying the symposium will be installations of two student projects developed in a fall seminar devoted to light and materials. The Hines Fund for Advanced Research in Sustainable Design is generously providing the support for the symposium and installations.

Archaeology of the Digital: Complexity and Convention



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January 12–
May 7, 2017

1. Van Berkel & Bos Architects, Erasmus Bridge:
Screen capture of AutoCAD 3D model, 1997. Original
file: BRUG-3D.dwg, 818 KB, last modified 14 July
1997. AP175 UNStudio records, CCA. Gift of UNStu-
dio. © UNStudio

2. Zaha Hadid Architects, Phaeno Science Centre:
Screen capture of 3D Max model, 2005. Original file:
988-complete model v6.max, 818 KB, last modified
8 June 2005. Zaha Hadid records, CCA. Gift of Zaha
Hadid Foundation © Zaha Hadid Foundation

Book Reviews



Making It Modern: The History of Modernism in Architecture and Design

By Aaron Betsky
Actar, 2016, 256 pp.

In *Making It Modern*, author Aaron Betsky (BA ’79, MArch ’83) tells us right up front: “This is an opinionated survey.” Indeed, one could say it leaves out more than it covers. “I wanted to explain what I thought was important, wonderful, and troubling about Modernism,” he adds, noting that it is not a “survey” in the way that the word usually refers to histories—an exhaustive disposition of the objects and evidence that constitute a subject. The heart of this book is Betsky’s twenty-one-page Introduction, “What Modern Is,” which becomes the touchstone for the following ten chapters through which the author navigates Modernism’s effect on architecture and design, roughly chronologically. To frame the problem, Betsky observes that something went terribly wrong with Modernism, more specifically Modern architecture, in the latter half of the twentieth century. Modern architecture was soulless, without scale, alienating, and cold. Modernism was “producing ugly objects and indecipherable messages.”

One solution was to go back to Classical or traditional design, studying precedents and producing architecture at a human scale and ennobled natural materials, considered by most people in Western culture as “beautiful.” Betsky argues that this was a closed option, as young architects in the 1970s discovered that they couldn’t afford natural materials, design the large-scale projects of the time at human scale, or ignore modern technology. “We lived in a modern world, and we had to act within it,” he writes. The answer

for many young designers was to “mine Modernism,” adapting the images, forms, shapes, and spaces of early Modern architecture to design for contemporary use, creating “a collage of possibilities for shaping the contemporary world.” Wait a minute, wasn’t this called the International Style by Henry-Russell Hitchcock and Philip Johnson eighty-five years ago?

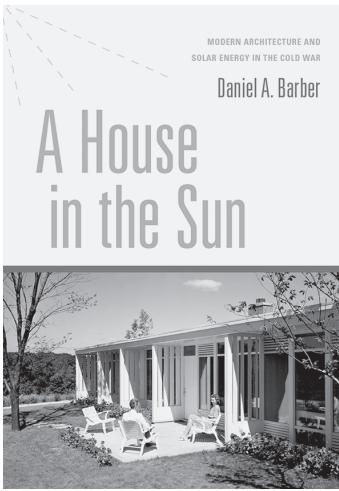
At this point, Betsky’s argument takes a step back. He interrogates what we mean by the terms “modernity” and “Modernism.” It’s not really a style, of course, but a mode of thought and making that separates the modern world (beginning in Europe in the sixteenth century) from the pre-modern, when “tradition” governed the modes of thought and creation, an unquestioning wisdom received from one’s predecessors (here categorized as “ancients” versus “moderns”). There were many abetting factors: science, industrialization, urbanism, capitalism and commerce, and the rise of the middle class. Modernism’s manifestation in the built environment was space (versus “place”) that was vast, geometrical, abstract, and malleable. Eventually, technology and innovation became the driver for a nineteenth-century movement that was eventually called Modernism, the word *movement* implying a process, never quite finished and always in a state of becoming.

Betsky writes that two world wars of widespread destruction, made possible through modern technology, brought

architecture and design to a state of abstraction and spatial nothingness that was alienating in the extreme: the poison of the modern built environment. The result? Some designers turned to collage and assemblage, employing fragments of Modernism to create an unfinished temporary environment of adaptation and interpretation—a retort to Modernism’s “perfect nothing.” Others chose to create a cloak of Classical architecture thrown over the framework of contemporary construction technology, that, at its heart, is a Modern mode. Thus, architecture returned to the debate between the “ancients” and the “moderns.”

Today, Betsky writes, Modernism has dissolved into “a variety of ways of making things,” bouncing from assemblage to computer generation and from Modern to Classical revivalism. But the goal of these various undertakings, Betsky notes, remains true to Modernism’s core: finding a way for us to make ourselves at home in a modern world. Betsky takes us on an ambitious, absorbing, and far-reaching investigation of what Modernism means and how architecture and design have been shaped by it.

— MICHAEL J. CROSBIE
Crosbie is professor of architecture at the University of Hartford and editor of the journal *Faith & Form*.



A House in the Sun

By Daniel Barber
Oxford University Press, 2016, 336 pp.

It is easy to underestimate a succinct introductory sentence in Daniel Barber’s *A House in the Sun*: “The history of the postwar period—its struggles and crises, its wars, its periods of peace and its advancements in technology and quality of life—is closely related to energy.” To explicate this claim, Barber (MED ’06) follows with a superb account of how a small number of postwar architects struggled with energy and addressed the symbolic and pragmatic challenges of solar houses in the United States. However, as Barber notes, a great deal more than solar houses were produced during this period. In the Introduction, Barber first establishes an agenda for the politics and technologies of architecture and documents the transformation of the modern solar house toward methodologies based on increasing amounts of scientific research to the dissemination of the solar-house concepts, especially in popular magazines and museum exhibits, in subsequent chapters. This establishes the context for architecture’s engagement in the period’s emerging geopolitics of fuel resources and the resulting burst of solar-house experiments and professional endeavors in the second half of the twentieth century in the United States. Barber concludes with a reflection on the role of the solar house in the then-burgeoning environmentalism of architecture. As such, *A House in the Sun* carefully articulates the complex, and often tacit, role of architects in the postwar entanglement of technology, politics, economics, and ecology, especially in the United States.

Too little has been made of the overwhelming and largely unquestioned technological determinism and false positivism that suffuses architecture and energy topics, from after the war to today’s environmentally oriented practices. In Barber’s hands, the postwar solar house is a rehearsal of architecture’s role in this wicked entanglement and its subsequent transformation of the architect’s role. It reveals that then, as now, architects are not well equipped technically or ideologically to contend with this entanglement. In the solar-house period, architects were introduced to a new apparatus of expert systems that transformed their subjectivity. The architect increasingly became the integrator of diverse forms of expert needs and demands, whether of various solar capture and storage devices or the parallel history of proprietary heating,

ventilation, and air-conditioning (HVAC) technologies. The result was in dominant technocratic manifestations that reflected a managerial and positivistic determinism displacing the role of the architect and architecture. This mind-set persists today in far too many environmentally oriented but deeply technocratic practices. Yet, as Barber describes, in other postwar cases the solar house was but a prompt for ambitious designers and researchers—such as Victor and Aladar Olgyay—who imagined ways of living that were not deterministically reducible to solar angles and technologies but, rather, organized around the sun in novel ways.

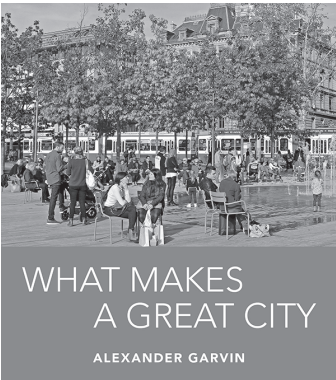
If these solar-house experiments register environmental issues as social concerns in architecture’s postwar program, the easy capitulation to a newly formed class of solar “experts” ultimately constrained the social potential of architectural practice. Thus, what the postwar solar-house experiments reveal about a burgeoning environmental consciousness also implicitly indicate the environmental potentials that architects ignored or otherwise abdicated. For instance, this solar-house period demonstrates just how narrowly, and at times confusedly, architects construed the topic of solar energy. Mostly through mandate, these designers—from early pioneers such as George Fred Keck to researchers such as Maria Telkes and Lawrence Anderson and, later, designers such as Peter Lee—focused solar energy in its most immediate and most diffuse and lowest qualities: as fuel for domestic heating. While this focus is a reasonable yet slight matching of solar exergy and architecture, it served to occlude a far more totalizing and delirious account of the solar energy that otherwise cascades through our environments in a staggering ensemble of nested spatial and temporal flows. Barber’s history notes that architects are still not well prepared to conceptualize, and thus design within, the global torrent of energy and exergy. Eager to act, architects rarely reflect on how buildings might best capture and channel the immense solar flux infusing our planet every day; from solar heating to the solar energy captured long ago in organic growth, compressed and transformed into petroleum and other fuels, lumber, and steel as the basis of building.

A House in the Sun astutely sets the stage for a larger re-evaluation of

environmental subjectivities and histories in architecture. Barber incorporates the emerging economics and geopolitics of petroleum—its cycles of crisis, scarcity, and conflict—that tempered the context of solar and nonsolar houses alike. This interdisciplinary perspective helps us to understand how, for instance, the 1973 OPEC petroleum embargo was not a moment of counterculture revelation about architecture’s energetics and environments. Instead, the evolution of environmentalism after the solar house reflects a period in which particular architectural ideologies about technology, energy, and environments ossified. The preoccupation with petroleum fixed pedagogical and practical attention on the fuel efficiency of HVAC-dominated buildings, rather than the overall ecological efficacy of architecture. Ideological passivity about petroleum led to simply shifting petroleum from here to there in the 1970s and beyond: to consume less fuel, petroleum was used to enclose more hermetically sealed buildings with ever-increasing thicknesses of petroleum-based foam products, trucked from ever-more remote sources. The externalizations of this passivity set the terms for a shift in the political economy of architecture and the building industry that neatly aligned with burgeoning neoliberal policies. This is the architectural history of the later prewar period—its struggles and crises, its Gulf wars, its periods of peace, and its advancements in technology and quality of life, all directly related to petroleum.

With clarity, breadth, and great detail, Barber articulates the bright prehistory of the transformations of the architect in the solar-house era. This period reflects a more optimistic construal of energy than the darker entanglement of petroleum-dominated, “energy-efficient” practices that loomed behind the solar house and, ultimately, eclipsed it. *A House in the Sun* is a robust and generous contribution that will help architects and historians to better conceptualize and situate their practices within the complexity of architecture and energy in the United States.

— KIEL MOE
Moe is an associate professor of architecture and energy at the Harvard Graduate School of Design.



What Makes a Great City

By Alex Garvin
Island Press, 2016, 344 pp.

In the spirit of full disclosure, Alex Garvin (BA '62, MArch '67, MSU '67) gave me my first full-time job at the New York City Planning Department in 1970, and has influenced my perspective on planning and development my entire career. I am a “Garvinista”—one of the many students who went into city planning and real estate after being turned on to the field through his courses at Yale.

Garvin’s previous books, such as *The American City: What Works, What Doesn’t* and *Public Parks: The Key to Livable Communities*, are must-reads for all students of the city. In this latest book, he grabs the reader in the introduction by explaining how he came to write it: he was asked to name the cities he considers great and why. The result is a visual picnic, thanks to Garvin’s gorgeous photographs (the sun apparently always shines when he travels) and an important addition to planning literature.

Garvin defines the public realm—streets, squares, and parks—as places that are open to everybody, offer something for everybody, attract and retain market demand, provide a framework for successful urbanization, sustain habitable environments, and nurture and support a civil society. Yet, he observes that even the best public spaces deteriorate from heavy use. And if no one takes responsibility for its maintenance, deterioration is followed by abandonment. Preserving great public realms takes money, management, and attention.

Garvin illustrates each principle for creating and maintaining the public realm with examples from cities around the world. To demonstrate what he means by “open to everybody,” he draws us into one of the many squares in Savannah, Georgia by describing the variety of activities on an afternoon in Chippewa Square: a rabbi conducting a wedding ceremony, two elderly ladies in a heated argument, young people lounging on the grass and enjoying the sun. He emphasizes that a critical requirement is that people feel

safe and comfortable there: the more eyes on the street, the safer it is.

Garvin’s other examples range from archetypal plazas, such as Siena’s Piazza del Campo, to contemporary streets, such as Palm Beach’s Worth Avenue, where the many façades “offer a mélange of Spanish, Romanesque, Gothic, Mediterranean, and Renaissance styles.” The thousands of visitors there find that the explosion of motifs makes them “feel grounded and part of something they love—the fantasy which they always hope to discover when they escape to their vacation or retirement paradise.”

Part of what makes Garvin’s books so enlightening is his photographs of the same places at different times. In the chapter on animating a multifunctional public realm, he shows an empty PPG Place in Pittsburgh in 1987—a barren concrete field without chairs—compared to the vibrant square found in 2014, with a water feature, tables and chairs, umbrellas and planters, and a lot of people. He emphasizes the “interdependent relationship between market demand and the public realm in which the government is *not* a passive bystander but an enabler of, or barrier to, economic growth.”

Critics may complain that there is much more to great cities than the public realm: housing, town centers, landscape, great architecture, historic buildings, sports teams, museums and concert halls, harbors, and people, among others. Yet, Garvin is unapologetic, and very convincing, in making his point that the cities he considers great have achieved that distinction because of their public realms.

He also finds greatness in unexpected places. As a native Houstonian who worked in the Galleria in the mid-1970s, I was surprised to see Post Oak Boulevard featured prominently. Even today, the broad suburban avenue with high-rise buildings has a long way to go before it will be considered “great.” But Garvin foresees what it will become,

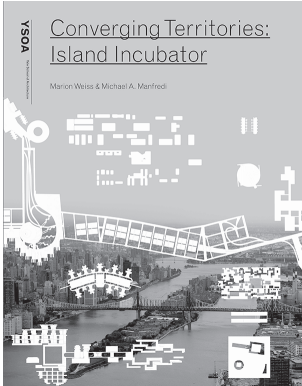
describing how the city’s planning, management, and funding have created a framework that will transform it over the coming years.

Garvin’s book will appeal to numerous readers, from professional city planners and real estate developers to anyone who is interested in their urban environment. In challenging readers to ask “What makes a city great?” Garvin accomplishes what he has done for generations of Yale students: he challenges us to think deeply about the places we love (and hate) and what can be done to make them better. Any successful public realm is a place where people simply enjoy spending time.

— RICHARD PEISER
Peiser is the Michael D. Spear Professor of Real Estate Development at the Harvard Graduate School of Design.

Yale School of Architecture Books

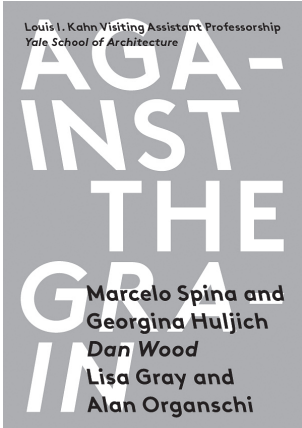
Recently Published



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- 1 CONVERGING TERRITORIES: ISLAND INCUBATOR
Marion Weiss and Michael A. Manfredi

Converging Territories: Island Incubator presents the studio of Saarinen Visiting Professors Marion Weiss ('84) and Michael A. Manfredi with Britton Rogers (MED '14), for a new campus on Roosevelt Island as an incubator, charged with disrupting the equilibrium of the traditional research university with the volatility of tech start-up companies. The book includes an essay by Weiss and Manfredi, as well as an interview with them, and explores their ongoing interest in an expanded territory for architecture. It also traces a genealogy of relevant and visionary academic and corporate research centers, investigating the potential of these models to energize new ecological imperatives, academic agendas, and design strategies—all of which informed the nine student proposals. Designed to the guidelines of MGMT.design, the book is distributed by Actar D and also available on-demand.

- 2 COMMON WEALTH
Edward Mitchell

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

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

Against the Grain features the work of three studios of the Louis I. Kahn Visiting Assistant Professorship at Yale. Marcelo Spina and Georgina Huljich’s “Brutal Beauty: Piles, Monoliths, and the Incongruous Whole” explored ways to make mute icons through monolithic form so that buildings—in this case, a film center in Los Angeles—can be foreign to their context and difficult to read formally. In “Boulevard Triumphant: Ecological Infrastructure, Architecture, Modernization, and the Image of the City,” Dan Wood’s studio for a civic center in Gabon challenged the architectural language in Africa beyond the clichés and nostalgia to create an architecture that embodied a new ambition. Lisa Gray and Alan Organschi’s “Timber Innovation District: New Timber Technologies and Contemporary High-Performance Wood Architecture” researched wood as a material for larger-scale projects for a site on New Haven’s working waterfront, with student projects ranging from bridges to manufacturing facilities and multifamily housing. Co-edited by Jackie Kow and Nina Rappaport, the book is designed by MGMT.design and distributed by Actar D.

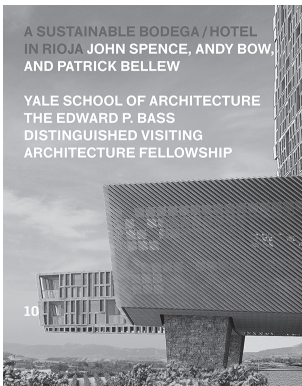
- 4 PERSPECTA 49: QUOTE
Edited by Violette de La Selle, A. J. Artemel, and Russell LeSturgeon

The 49th issue of *Perspecta* explores the uneasy lines between quotation, appropriation, and plagiarism, proposing a constructive re-evaluation of contemporary means of architectural production and reproduction. Although architecture is a discipline that prizes originality and easily ascribed authorship, it is important to recognize that quotation and associated operations are ubiquitous, intentional, and vital, not just palliatives to the anxiety of influence. These tools are perhaps the

most potent tools of cultural production but also the most contested. *Perspecta 49* welcomes the contest. The essays in this volume are written by Erin Besler and Ian Besler, Córdova Canillas, Fake Industries Architectural Agonism, Formlessfinder, George Hersey, Jacques Herzog, Xiahong Hua, Steven Lauritano, Sylvia Lavin, Amanda Reeser Lawrence, Mari Lending, Adam Lowe, MAIO, Ana Miljački, WikiHouse New Haven, Eeva-Liisa Pelkonen (MED '94), Demetri Porphyrios, Sergio Muñoz Sarmiento, Richard Rogers ('62), Panayotis Tournikiotis, Xenia Vytuleva, Thomas Weaver, Ines Weizman, and Elia Zenghelis.

- 5 A SUSTAINABLE BODEGA AND HOTEL
John Spence, Patrick Bellew, and Andy Bow

A Sustainable Bodega and Hotel presents the advanced studio research and projects of the Edward P. Bass Visiting Fellow in Architecture, John Spence, who is an entrepreneur and chairman of Karma Resorts worldwide. He taught with the Saarinen Visiting Professors architect Andy Bow, a senior partner at Foster & Partners in London, environmental engineer Patrick Bellew, principal of Atelier Ten, and Timothy Newton ('06) of the Yale faculty. The students were asked to design a world-class winery and hotel complex in Rioja, Spain where wineries are both vernacular and exuberant in design. The challenge to the students resulted in a range of strategies that would sustainably harvest grapes, engage a local workforce, integrate the buildings with the landscape, and source materials responsibly. Co-edited by Henry Chan (BA '07, MArch '14) and Nina Rappaport, the book is designed by MGMT.design and distributed by Actar D.



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Let’s Get Difficult

“I like complexity and contradiction. I speak of a complex and contradictory architecture based on the richness and ambiguity of modern experience...But an architecture of complexity and contradiction has a special obligation to the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less.” — Robert Venturi, 1966

To mark the fiftieth anniversary of the publication of Robert Venturi’s *Complexity and Contradiction in Architecture*, a three-day symposium was organized by the Museum of Modern Art and the University of Pennsylvania, inviting an international array of scholars and architects to present new research and insights on the canonical project.

Penn’s David Brownlee opened the symposium on November 10 with the preceding citation from Venturi’s book. It was difficult not to project onto this “easy unity of exclusion” a certain timely pertinence: at precisely the same moment that Brownlee was pronouncing these words to the audience sitting quietly in a MoMA auditorium, just two blocks away a loud crowd of sign-wielding protesters gathered around a barricaded Trump Tower, chanting slogans of dissent.

Early on, we were reminded of the striking parallel between current events and the sociopolitical milieu from which *Complexity and Contradiction* emerged. Citing Moira Roth’s essay “The Aesthetic of Indifference,” Michael Meredith (Princeton University) described how, faced with the right-wing “bigoted conviction” and politics of fear of the McCarthy era, Venturi’s artistic contemporaries adopted an aesthetic of ironic “cool” indifference as a critical strategy to negate patriotic bombast and exclusionary extremist rhetoric. Meredith suggested that, in *Complexity and Contradiction*, Venturi adopts a similar model of institutional dissent through calculated ambiguity and negation, inviting us to reflect on the countercultural subtext of the book.

Clearly, Brownlee and Meredith’s provocative reflections on the political dimensions of *Complexity and Contradiction* lingered in the minds of many. What then is the contemporary relevance of this book and, more generally, of Post-Modern criticality? The answer isn’t immediately apparent to those who still perceive Venturi as having authorized a species of Post-Modernism that indulged in a promiscuous neohistoricism complicit with neoliberal politics. In spite of this, there has been a recent resurgence of interest in Post-Modern architecture. By virtue of how we communicate architecture today, however, this has taken form in what Pier Paolo Tamburelli described as a “thin accumulation of pure images” divorced from their texts, or a “form of exhibitionism without any theory or resistance.”

This conference inviting a re-evaluation of Venturi’s book was, indeed, well timed. Its exhaustive archaeology of this mysterious artifact of architecture culture sifted through a vast archive of manuscripts, correspondence, lectures, and early drawings to scratch beneath the surface coolness of this “gentle manifesto.” The discussions revealed the multidisciplinary web of influence out of which *Complexity and Contradiction* emerged. It also revealed how the process of making the book, including the various actors involved in its exceptionally intense editing and publishing process, influenced its tone and core arguments. We were invited to conceive Venturi’s architecture as manifested not only in the physical artifact of the building but, equally, as something developed and performed in the spaces of the drawings, books, and lectures, constituting a totality greater than the sum of its parts.

It is only by studying this “difficult whole” of Venturi’s project that we can begin to decipher the critical dimension of *Complexity and Contradiction* and its strategies of resistance within architecture.

The session titled “Post-Modernism” placed the book in the context of the arts, literature, and social sciences of the period, all of which played deeply influential roles in the construction of Venturi’s argument. This session made clear that, while the book does not pretend to concern itself with anything

outside of architecture, Venturi’s arguments and strategies gain strength from the realm of the wider culture and, in turn, radiate back out into it.

In “The Idea of Complexity circa 1966,” Joan Ockman (University of Pennsylvania) mapped out the zeitgeist of complexity theory and the notion of “difficulty.” Drawing from T. S. Eliot’s stance that “modern poets had to write difficult poetry precisely because the modern world was difficult,” Ockman explains Venturi’s description of the “responsibility to the difficult whole” as implying “a commitment to dissent and difference—a need to find forms which resonate in a genuinely pluralistic and democratic society.” Emmanuel Petit (Bartlett University) continued this reflection on the democratic quality of complex form through the concept of irony. Citing Vincent Scully, he identified irony as a key device that finds form for the fundamentally contradictory conditions of modern experience, stating that irony “acknowledged the irreducible plurality of the public domain of the polis.” Scully placed Venturi among the architects able to handle the ironic composition of the contradictory aspects of modern life, which were excluded by late Modernism in the name of pure order and clarity.

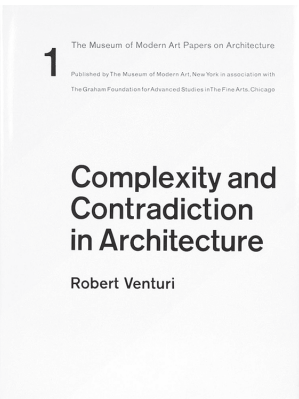
Today, the relevance of these concepts is clear: from the more explicit political threat to pluralism and the inclusion of otherness to contemporary architecture’s smooth-surfaced complicity in ironing out evidence of conflict and lubricating the global market apparatus, the complexity and contradiction of architecture’s “difficult whole” could serve as a means to recover this lost expression of the political as friction, as a composition of contradictory parts in constant tension.

More than simply proposing a formal analogy for this civic idea, *Complexity and Contradiction* offers a critical strategy of dissent through the experience of difficult reading. The difficult reading of complex form generates a reflection on the act of reading itself, reconstructing architectural experience as active participation, rather than passive consumption. In an age in which the “invisible learning” inherent in new forms of media is shaping our subjectivity through an uncritical absorption of information, this critical gaze back toward the act of perception is a radical instrument for disarming the main weapon of institutional control and manipulation—that is, its invisibility.

In “Sharpening Perception,” Stanislaus von Moos (Yale’s Vincent Scully Visiting Professor of Architectural History, spring 2010–13) presented the intimate ties between *Complexity and Contradiction* and its art-historical context, in which the mechanics of perception occupied the polemical center of discourse. Von Moos argued that Venturi’s connection to art practice extends beyond the typical narrative of opening architecture to Pop Art. By invoking the work of Josef Albers and Jasper Johns, among others, he presented an alternative narrative that connects Venturi’s project to art practice and “stimulates, if not actually simulates, the viewer’s share in the creation of visual experience...in the creation of a visual whole.” In Venturi’s architecture as much as in his book, difficult reading raises a critical awareness of the act of looking and reading; author and reader are equally implicated in the construction of meaning. His physical and textual spaces articulate the contradictory nature of perception so that we are forced to re-evaluate naturalized forms of receiving information, the mechanics of which operate silently in the background.

In demanding the active participation of the spectator in constructing meaning, the “difficult whole” takes on another dimension. As we consider the democratic quality of architecture which *Complexity and Contradiction* argues for, we are invited to reflect on

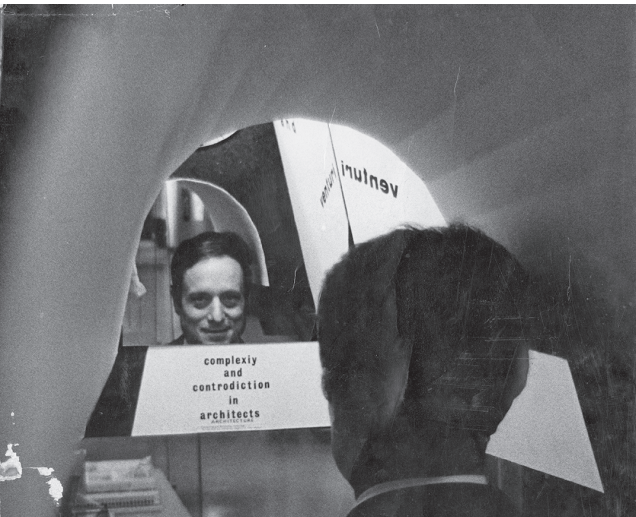
In celebration of the publication of Robert Venturi’s *Complexity and Contradiction in Architecture*, the Museum of Modern Art and the University of Pennsylvania organized a symposium from November 10 to 12, 2016.



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1. Cover of *Complexity and Contradiction* by Robert Venturi, 1966.
2. Robert Venturi, February 1961, photograph by George Pohl. The Architectural Archives, University of Pennsylvania by the gift of George Pohl
3. Robert Venturi, “Complexity and Contradiction in Architects.” The Architectural Archives, University of Pennsylvania by the gift of Robert Venturi and Denise Scott Brown.
- 4.–5. Roundtable discussion at MoMA with the participants.

a fundamental concept of the Modernist project that Venturi attempted to reinvigorate: the obligation to constantly question the status quo to ensure the possibility of democracy. Earlier in the conference, Michael Meredith argued that the sociopolitical agency of aesthetics is not in direct engagement but in its power as “a social engine to produce discussion, reflection, thought, and action.” Venturi’s resistance against architectural institutions invites resistance against other cultural institutions by demanding an actively questioning subject. But how is this resistance communicated?

The theatricality of Venturi’s work was referred to several times during the symposium. Von Moos remarked that his writing and architecture both made use of theatrical devices such as irony and parody, something employed by actors to communicate meaning to the audience that is either hidden from other characters on scene or hidden to the larger sociopolitical institutions to which the spectators belong. Martino Stierli (The Philip Johnson Chief Curator of Architecture and Design at MoMA) described Venturi’s unique relationship to MoMA, which was both the institution funding his project and the ideological “gatekeeper” of the orthodoxies subject to his critique. Both immanent critique and Shakespearean subtext seem to play roles in how Venturi communicates his resistance; it is at once an explicit questioning of Modernism “from within” and an implicit cultural critique. Architect, Pier Paolo Tamburelli touched on this in his discussion, contrasting Venturi’s “gentle” manifesto to the “rough” manifesto *Architettura della Citta*, in which Aldo Rossi explicitly discusses politics. Venturi relied on subtext because his dissent had to infiltrate the core of the establishment; his work communicates resistance through the pleasures of language games, which are necessary in this art of subtext.

The symposium concluded with a tour of Louis Kahn’s Esherick House and the Vanna Venturi House, in Philadelphia, followed by a conversation with Denise Scott Brown. The two homes for single women were in direct dialogue with each other; the pure geometric clarity of the Esherick House contrasted with the difficult spaces of Venturi’s house, in which every awkward residual space is filled with family photos and toys. Stuffed animals stand guard at the top of the staircase, both monumental in its civic reference and comedic in its small scale and intrusiveness, an ambiguous threshold between public and private spaces. This constant oscillation between theoretical gravitas and childlike playfulness was given a new dimension of significance during the conversation with Scott Brown, whose reference to her childhood in a Modernist house in Johannesburg resonated with the same kind of “playful manifesto” we experienced hours before.

During these last events, we were reminded that the strength of *Complexity and Contradiction* and, ultimately, that of Venturi’s and Scott Brown’s project, lies in the ability to communicate a critical stance of resistance through aesthetic experience that channels a deep humanism, open-mindedness, humor, and delight in the contradictions of our world. In one breath, they communicate a multilayered statement superimposing civics, subjectivity, and form. The theater of *Complexity and Contradiction*, equal parts tragedy and comedy, might not provide immediate solutions to the problems we face today, but in revealing their complexities it encourages us to ask the right questions and reflect more deeply on the world we live in.

— NICHOLAS MURAGLIA
Muraglia (’15) works at the Paris office of Sou Fujimoto Architects.

Student Initiatives

Equality in Design

Equality in Design (EiD) is a coalition of students committed to expanding access to the discipline of architecture as well as critically engaging with the profession’s social and political context and implications. The organization’s aim is to make architecture a more inclusive and equitable field for those who study and practice it. They also want to engage with related disciplines as a way to better understand architecture’s place in fostering a more ethical and just world. They believe that their work at the Yale School of Architecture can, and should, expand the purview of architectural studies to question the prevailing social, cultural, and ethical questions of our time. Thus, they are dedicated to hosting a variety of discussions about issues of inequality with the students, faculty, visiting critics, and invited guests. Members of EiD often write for *Paprika!*, the School of Architecture’s student-edited weekly broadsheet (see below), organize other advocacy campaigns and events at the school, and engage in community outreach.

Fall 2016 Brown Bag Lunch Series

Thanks to funding from the Office of the Provost, EiD had an exciting lineup of speakers for the fall lunchtime talks.

Tom Angotti
On September 28, Tom Angotti, professor of urban affairs and planning and director of the Hunter College Center for Community Planning & Development, led the first Brown Bag Lunch of the semester. Titled “Land Use, Race, and Displacement,” the talk followed the recent release of his book *ZONED OUT!*, focusing on displaced and marginalized communities in New York City and the various community-planning efforts Angotti has been involved in throughout his career.

Sarah Williams Goldhagen
On November 1, Sarah Williams Goldhagen answered students’ questions about the trajectory of her career as an architecture critic and academic as well as about her current research. Goldhagen is currently a contributing editor at *Art in America* and *Architectural Record*, following a long-term post at the *New Republic*, for which she wrote a powerful piece on Denise Scott Brown’s right to the Pritzker Prize. Her newest book, *Welcome to Your World: How the Built Environment Shapes Our Lives*, will be released in the spring.

Mandi Isaacs Jackson
On November 9, the morning after the 2016 presidential election, Mandi Isaacs Jackson (Yale American Studies PhD ’07) gave a talk. Her research and experience as an economic justice advocate spoke directly to the impact our community can have on our context in New Haven. Jackson shared stories of her research, which inspired Equality in Design members to think critically about how they can make a difference locally. Jackson is

author of *Model City Blues: Urban Space and Organized Resistance in New Haven* and director of the nonprofit Music Haven, based in New Haven.

Marianne McKenna
On November 18, Marianne McKenna (’76), the Norman R. Foster Visiting Professor, spoke about her experience founding and growing her thriving Toronto-based practice. She is partner of the firm KPMB, an invested Officer in the Order of Canada, and was named one of the fifty most powerful people in Canada in 2013. McKenna spoke candidly about her career path and how the firm’s early work shaped the current KPMB ethos. She is a strong advocate for women in the workplace and has made significant efforts to enact these beliefs.

PRESIDENTIAL DEBATES AND VOTER REGISTRATION
EiD hosted screenings of the second and third presidential debate (with Outlines) in Rudolph Hall, accompanied by a voter registration table—making it easy for students to engage with the election during studio time.

COMMUNITY OUTREACH TEACHING
This semester, members of EiD volunteered to co-teach architecture at the Cold Springs School, in New Haven, a progressive pre-school- to-sixth-grade institution. Lesson plans were organized in tandem with the school’s fourth- and fifth-grade teachers and taught for four weeks in November and December. Each lesson aimed to teach a fundamental architectural skill that tied into the students’ curriculum.

Outlines

Outlines is a social network for lesbian, gay, bisexual, transgender, queer, and allied students based in Rudolph Hall. Established in fall 2015, Outlines functions as a support system, discussion group, and advocacy platform, focusing on the exploration of LGBTQ issues within Yale University and the School of Architecture (both graduate and undergraduate programs) and in the professional world at large.

During the past year, Outlines hosted a number of school-wide events. The spring featured a lunchtime talk by George Chauncey, the Samuel Knight Professor of History and American Studies, hosted in partnership with Equality in Design. Chauncey led attendees in a discussion of public space and sexual culture, focusing particularly on

the urban geography of New York City. For the second lunchtime event, Graeme Reid, director of the lesbian, gay, bisexual, and transgender rights program at Human Rights Watch and lecturer at Yale in women’s, gender, and sexuality studies, discussed “The Political Use of Homophobia.” Both events were hosted in the fourth-floor pit of Rudolph Hall.

This past fall, Outlines sponsored a number of student events, including the screening of two presidential debates (co-hosted with Equality in Design) and several study breaks during midterms and finals. The group also received a grant awarded by the Yale University Office of the Secretary for the promotion of student life and wellness. Students plan to use this funding to continue their organizing efforts throughout the spring 2017 semester.

The following articles describe recent student initiatives at the School of Architecture.

Fall 2016 PhD Series



Kirk Wetters presenting at the PhD Forum.

The Architecture Forum and PhD Dialogues colloquiums are now in their fourth and fifth years, respectively, and were well attended again this fall. The parallel series take place on Monday evenings in the Smith conference room. The Architecture Forum is co-organized by PhD students in the architecture and history of art departments and focuses on the discussion of ongoing or recently completed scholarly works by architecture historians within and outside of Yale. The PhD Dialogues are formatted as conversations, typically between a PhD student and an adviser, about ongoing dissertation work.

From the initial planning stages of the forum, one of its primary goals was to use the series to make conscious connections *outside* of architecture to address issues or invite expertise decidedly *exterior* to what one might typically consider architecture’s focus. On this count, Kirk Wetters (chair and professor of Germanic languages and literatures at Yale) discussed “On the Pathologies of Care in Goethe’s Image of the Architect,” addressing the anxieties of enduring form as conceptualized by the great German poet, which left the architects in the room imagining what a real “chamber of the past” might look like. If Wetters’s talk approached the limits of form and time, Felicity Scott (director of the PhD program in history and theory of architecture at Columbia’s GSAPP) shot into space with the lecture “Architecture and the Space Colony Apparatus.” Exploring artists’ renderings of space colonies commissioned by NASA in the 1970s, Scott brought a study of geopolitics as well as Modernist conceptions of sustainability, typology, variety, and social control to bear on the fantastical urban proposal, revealing them to be very much the creation of terrestrial forces.

The latter two forums last autumn fell more into the “normal” category of architecture history scholarship, but their content was perhaps atypical. In “Writing the History of African Architecture in Late Nineteenth-Century Germany,” Itohan Osayimwese presented the difficulties of reconstructing an objective history of African buildings from the documents of Hermann Frobenius, a German archaeologist who published the first text on the subject. Similarly, in “Indian Movie Cinemas and Migration,” Mary Woods shared the experience of tracking the social fabric of migrant groups through their relationship with urban movie houses and firsthand observation in the creation of a documentary film, linking architecture directly with the shifting patterns of locality and social demographics.

Titled “Louis Kahn: Papers from the Treasury of a Stranger,” the sole Dialogues event in the fall was presented by Kathleen James-Chakraborty, the Vincent Scully Visiting Professor of Architectural History, and Gary He (PhD ’21). She used findings from the archives of secretarial material from Louis Kahn’s office, preserved at the University of Pennsylvania, to weave a story about a single day in November 1969, when Kahn came to New Haven to present plans for the new Center for British Art, as well as give an interview with Yale scholars Heinrich Klotz and John Cook. James-Chakraborty provided valuable information about Kahn’s relationship to social forces at the time, especially the student movements on university campuses where he taught.

The format of the forum does not easily lend itself to such a diversity of topics, so the organizers decided to place an image of constellations in the background of the program to underscore that point. That is not to say that there are no connections—Wetters’s and Scott’s talks could be seen, for example, as equal and opposite extremes. Wetters’s introspective study leads one to wider and broader ontological questions about the vastness of time, and Scott’s study of architecture in an expanded space ultimately leads one back to the material and social conditions of life on Earth. Likewise, both Osayimwese and Woods conduct their studies “blindly,” in a good way: no canonical or preexisting material is helpful or available for their topics, so they are both forced to leave the comfortable “center” in order to make any gains.

More Architecture Forum and Dialogues events are being held in the spring.

— GARY HE (PhD ’21)

Paprika!



Paprika! is a weekly broadsheet published by the students of the Yale School of Architecture. Founded in summer 2014, it is named after the brilliant carpets in the office spaces, pits, and auditorium of Rudolph Hall, places at the heart of student life and the school’s intellectual community. The publication seeks to encourage and empower the voices of students throughout the school. This semester, *Paprika*’s coordinating editors are Francesca Carney (’17) and Abena Bonna (’18). Each week a new team of editors

and graphic-design students from the Yale School of Art publish an issue under a chosen theme with contributions from within the school and beyond. The Spring 2017 semester’s subjects include “Architects Need to Have More Fun,” “ACTION SPACE,” “Commons,” “Urban Studies at Yale,” “Post Secrets,” “Frame + Essence,” “Fashion,” “Representation,” “Distillation in Architecture,” “Taboo,” “Silicon Valley,” “Demarcation,” “Housing,” and “Presentation.”

Fall 2016 Lectures

September 1

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

I’ve always had a real sense of curiosity about how things work. Unlike my father, who was interested in the practicalities of machines and computers, or my mother, a nurse who was interested in how the body works, I have always focused my interest on places. What makes a place feel good? What makes a place work? What is it that attracts people to it? What makes you want to stay in it? How do places inspire you? I have to say, [Hastings Hall] probably isn’t one of those. What makes a place uplifting, rather than cold and inhospitable?

Working as a developer over the years, I’ve had the privilege to be able to investigate how places work by testing and experimenting, collaborating with others, closely observing and listening to other people’s experiences, and visiting those places. I’ve watched people play with different volumes and materials, programs, mixes of uses, light, and materials.

I’ve come to realize that trying to create the best places is the essence of everything I do. It is my “why.” Not only does it motivate and inspire me, but it greatly increases my chances of creating a successful development. I’ve also realized that it’s a never-ending quest: just as you think you’ve achieved that sort of magic formula, the ingredients change. The environment and the people who occupy the places you’re designing continue to evolve.

What’s fascinating is that the more I’ve talked to [city governments] and the more I understand them, the more commonality there is as to the big issues they are all tackling. Of course, there are local issues that focus these key megatrends. It’s really important that we try to understand these trends and the local context, and apply that to the large-scale urban regenerational projects we are undertaking because they are truly transformational—at that size, you can influence the direction of a city, so it is key that we get it right.

September 8

LUKASZ STANEK
“Socialist Architecture Goes Global”
Brendan Gill Lecture
Keynote Lecture for the symposium
“Transit Point: Mitteleuropa”

My current book project focuses on the mobility of architecture between socialist Eastern Europe, West Africa, and the Middle East during the Cold War. One of the starting points for this project was the contrast between an almost complete absence of discussion on this topic in architectural historiography, in spite of the scale of engagement of architects, planners, technicians, and construction companies in socialist countries in Africa and Asia from the 1960s to the 1980s. This contrast is particularly striking because these engagements continue to impact conditions of urbanization around the world today.

Let me give you some examples of such impact. Large public buildings designed and constructed in the 1970s by Bulgarian companies in Lagos and Abu Dhabi are focal points in these metropolises and continue to structure their processes of urbanization. Less iconic but no less important are large-scale housing programs carried out by state socialist companies in North Africa, the Middle East, and elsewhere, all of which provide shelter to thousands of people.

The inhabitants of these neighborhoods often use cultural and educational facilities designed and built by socialist actors, such as the planetarium in Tripoli, designed by East Germans, and the Lagos International Trade Fair, designed and built by Yugoslavian companies in the 1970s and now a bustling commercial center. Similarly, the Ghana

Trade Fair Center, designed by Poles and built in Accra in 1967, is one of very few public spaces in the city today and a site where political rallies take place.

These examples indicate that architectural mobilities from socialist countries continue to shape urbanization processes in myriad locations. Yet, one can find very little of these stories in the current, reductive narratives of architecture’s globalization as “Westernization.” My research points at the heterogeneity, multiplicity, and antagonism between networks that contributed to the processes of architecture becoming global after World War II. Thus, it builds upon the work of architectural historians who identified a range of conduits for these processes, including late colonial and postcolonial networks, North American and western European aid programs, technical assistance programs by international organizations, such as the UN, and large western international corporations. My research adds to these debates by focusing on official networks set up and sustained by socialist countries. It also points to bifurcations among the socialist countries, rather than seeing them as a unified “Soviet bloc.”

September 15

ALLISON WILLIAMS
“Implicit Social Action”
Paul Rudolph Lecture

What I’m sharing with you tonight is really a moment I find myself in, a question I’m asking myself about our responsibility as architects. And my talk title is incredibly loaded, especially in light of what the world is today, not just in terms of our profession but across the board in terms of all aspects of society and global issues. I realize I’m touching the edge of something much bigger, but I want to focus on what it means to us as architects.

Paul Rudolph’s work has resonated with me from the time I went to school, especially the 1967 Tuskegee University Chapel, in Alabama, so I thought I would take a look at this particular piece of work as a springboard. Rudolph was clearly influenced by Wright and Le Corbusier, but he was also in partnership with two local black architects, Louis Fry and John A. Welch. I believe he was also influenced by his clients, the students for whom the chapel was built, and by his other collaborators.

This issue resonates for me because I never really stopped to think about whether I was working in a socially responsible way or having a social impact; it’s often something that’s just in the air and sounds very much like a student of the 1970s. In reality, I think you have to feel like you’re contributing; it’s not something you switch on and off, as if you’re either thinking about social responsibility or you’re not. It’s embedded in what you must be doing in your work. Social impact in architecture is overt, it’s explicit, it’s primary, it’s implicit, and it’s inextricably linked to our own personal experiences. It is both the intentional things that we know we are doing and the subliminal things that we sometimes aren’t even aware that we’re doing.

Working in the context of large, collaborative, mostly corporate firms means being surrounded by experts, very large projects, and consultants. Finding your voice and standing firm for your beliefs in that context is fundamental to having an impact through the way you interpret the work.

September 22

CLAIRE WEISZ
“The Urban Experiment:
WXY Recent Work”

I’m going to start off by saying something that is probably politically incorrect: Single projects are rarely transformational. Even when you have a hugely successful single building, it’s the result of something that took an awful lot of time to do. Most projects are

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

actually the result of something else that you’re not even aware of. And when you look through our work and what we’ve been doing over the past ten years, you’ll see that we, even ourselves, were not able to grasp what was going to happen next.

The Rockaways was really the story of the beach. No one knew how great and meaningful Robert Moses’s boardwalk was going to be until it wasn’t there anymore. The truth is, this boardwalk looked terrible in the first place. The Rockaways had already long lost its “Irish Riviera” fame, and it was a place of destitution before Sandy. The losses there were already lost. ... Architects love beaches because we get to make things there that we can’t make on city streets. They’re also a source of pride all over the world. So the kinds of imagery that weren’t present in the Rockaways happened because of an enlightened view of public architecture. Through New York City’s Design Excellence Program, different architects were commissioned to put things on the beach as though they belonged. And we were among them. ... The architectural question became, “Where is the shade?” None of the projects were transformational on their own. Bit by bit, people started coming back out to the Rockaways, and it wasn’t just architects that got them out there.

We’ve sort of accepted that New York City cleans its roads with salt and that it needs a giant building to store trucks and clean them, even though it’s a building that only employees get into. We accepted the fact that you can do something like this on real estate that’s worth over \$400 per square foot in air rights. ... How do you, as an architect, think about designing a public project that does not allow the public in?

Ultimately, I think the transformational part is personal. It’s about how the work changes you, not how your work changes the site or the city. In a sense, I’ve come to the conclusion after all these years that if the work just changes me, that’s good enough, and that I’m not going to be able to change the world. ... Architecture is about trying to invent a way for others to see what we are seeing.

October 13

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

When people talk about beauty, they are sometimes talking about the beautiful object itself, which might be a formation of clouds in the sky, a beautiful face, or a mathematical proof. And, at other times, they are really talking about the perceptual event that happens to the perceiver. Over many centuries, poets and philosophers have described the relation between the perceiver of beauty and the beautiful object itself as a “life pact.”

For example, in the eighth century B.C. Homer wrote *The Odyssey*, and there is a moment when, after having been nearly killed at sea, Odysseus is washed up on an island where a beautiful young girl named Nausicaa lives. When Odysseus sees her, he realizes that he’s been saved from the man-killing ocean. ... That description is given in a very similar way about twelve centuries later, when St. Augustine, on the northern coast of Africa, writes a treatise called *De Musica*, in which he describes the importance of symmetry and equality in all kinds of phenomena, such as dance steps, smooth surfaces, and rose petals but, first and foremost, in music itself. He describes music as a life-saving plank in the midst of an ocean.

If we trip forward to the end of the thirteenth century, we know that when Dante saw the face of Beatrice, he wrote *The Divine Comedy*. ... The intuition that, when you come into the presence of beauty, you’re in the presence of new life is also saluted by twentieth-century poet Rainer Maria Rilke, who, in the poem about the archaic torso of Apollo, notes that, though Apollo has no head, the luminosity of his gaze and the

brightness of his vision, shine out from his whole torso and a smile breaks across the curve of his hips and thighs. ... So, what is the literal claim being made here? We hear about being rescued from a man-killing sea or by a plank in the midst of an ocean. One conclusion is that beauty restores our faith or trust in the world. The second is that beauty increases our perceptual acuity. It raises the bar for what counts as perception.

November 3

KELLER EASTERLING
“Things That Don’t Happen and
Shouldn’t Always Work”

With tonight’s combination of lyrics I wanted to attempt an adventure in thinking about some underexploited powers in the design disciplines and some experiments with which we surely need the help and curiosity of our guests. ... I want to rehearse a habit of mind in which you can imagine designers in extremely consequential positions dealing with some of the world’s wicked problems.

In my work I am often looking with half-closed eyes at the urban world, focusing on the shapes and outlines of buildings, but also on the matrix of rules and relationships in which those buildings are suspended. In the contemporary experience economy, that matrix is made up of repeatable formulas or spatial products—such as skyscrapers, malls, golf courses, resorts, franchises, parking lots, airports, seaports, free zones. Their almost infrastructural rules and relationships are not like the infrastructures of pipes and wires hidden under the ground but, rather, a visible and enveloping urban medium or spatial technology—something like multiple spatial operating systems for the city. This technological matrix is arresting not only because of its wild mixtures of violence and candy-colored fairy tales about Arnold Palmer golf and Beard Papa’s cream puffs, but also because the matrix is rapidly 3-D-printing a new layer on the Earth’s crust. This spatial language that created de facto forms of polity is also a secret weapon of stealthy political power.

Since it is kind of boring to stay in the realm of reportage, I want to put between our hands this space that seems to be out of our hands. While it is anyone’s artistic choice to be interested in this space or not, as unlikely as it may seem, I am arguing that this matrix can bring to our art another relevance, as well as another set of aesthetic pleasures and political capacities—an expanded repertoire of form-making and of political activism. At the crossroads of many disciplines, this space may even offer nothing less than some new or underexploited instruments of global governance. ...

A sneakier David never bothers to kill Goliath if he can use the giant’s large size and many multipliers to amplify a change. The activist who is too smart to be right can steal some of the powers of infrastructural space and design a snaking chain of moves to worm into and generate leverage against intractable politics. Infrastructural space may be a secret weapon of power, but two can play this game.

November 10

ANDREW ALTMAN
“London’s 2012 Olympic Legacy:
The Power of Design to Shape a
City’s Trajectory”
Eero Saarinen Lecture

It’s an incredibly hard time this week, and I got up and thought, why am I giving this talk? It’s devastating what’s happened to this country. I was trying to think about what I could say tonight that would be relevant.

The story I want to tell tonight is of the profound urgency of this moment. This is our moment. We have to be vigilant. There is a long arc to history, and it’s profoundly distressing what has happened in the United



ELAINE SCARRY



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ANDREW ALTMAN



ALLISON WILLIAMS



MARIANNE MCKENNA



CLAIRE WEISZ



SERGIO MUÑOZ SARMIENTO

States. But we can't lose hope, and we can't stop being vigilant. We have to keep a big picture of cities. I'm hoping to distill some lessons about city building. How we go about building them and what we put in place really matters, particularly now.

The London Olympics story is actually a sixty-year story of urban transformation, of which the Olympics is one piece of a bigger puzzle in the rebuilding of London. ... London is bigger than it has ever been. People look to it to see how it grows and how it has grown. And its growth is about going east because that is where it has land to grow. The Olympic park is six-hundred acres. The story goes back to World War II, to London repositioning, rebuilding, and thinking about its future. ... The Olympic Park is the latest manifestation of a very long arc of London's history and planning ideas. ... Politics matters to what we do in planning and design. It sets the context. We can have great ideas and everything else, but the political framework is critical.

The Olympics is sort of city building on steroids, but the principles are important at any scale. Unlike other Olympics, seventy-five percent of the planned budget was directed to infrastructure, for future use. It's not just a vanity project. This one was different. We were going to build a platform for growth for the next twenty, thirty, forty years. Every thing we spent would have utility for the future.

November 17

MARIANNE MCKENNA
Norman R. Foster Visiting Professor
"Urban Good"

The decision to call my talk "Urban Good" forced me down a certain trajectory of thinking about the cities in which we practice and how we have defined ourselves as practitioners in terms of the city. The city investigations that are part of this talk place us somewhere between the dystopian future talked about a few weeks ago and a possibly unattainable utopian future. There was a conference called "Ourtopia" that I've sort of adopted as representing the ideal city and the role of design in remaking urban space. ...

I came to Toronto in 1980. I always say pick your city carefully. If you're lucky enough, you'll land in a really bad-looking city in 1980 and imagine that, in the course of living there, things could change dramatically. Toronto is a twenty-first-century case study for an ideal city that responds to forces of change and rapid integration.

What are the characteristics that created this kind of model city? I think the acceptance of complexity and heterogeneity, an open-ended grid, and a history of confidence that Toronto must engage local and global talent. ... It is a kind of confidence that lets you let others into your domain. There is also a strong and thriving design community and a vital discourse on issues of urbanism and architecture. There is also the recognition of both public-sector and private donors and of the need for funding of institutions and the city fabric. And that's really changed a lot, because in Canada the government did everything, and now it doesn't have the money to do everything, so private donors have had to step up, and they have done it in unbelievable ways. There is also the appreciation for urban heritage as an integral component of civic memory. We have torn down massive amounts, but what we've got left we're keeping. ... Toronto has benefited from outsiders, planners and architects who came up during the Vietnam War, and from outliers. We are very proud that Jane Jacobs relocated to Toronto and advocated for urban intensity as a condition of civility. It gave us a deeper understanding of how successful cities and neighborhoods work. Even to this day, so much of what she says is fundamental to the way we practice.

December 1

SERGIO MUÑOZ SARMIENTO
"Law Ends"
Myriam Bellazoug Memorial Lecture

I want to begin by sharing a personal conversation I had recently with a good friend who also happens to be a commercial litigator. During a debate over intellectual property and the internet, my friend Elaine said to me, "We all know that when something becomes sufficiently arcane and the province of a small group of people, the existing structures tend to be reified and made more arcane to protect the priesthood, rather than be challenged."

This brief but poignant thought neatly summarizes what has preoccupied me for the past couple of years: the question of "What is law?" particularly for those of us invested in modes of cultural production, be they architectural or artistic. Art has always occupied a special space for me. It's a space where many of us go when we aren't comfortable operating in the spaces governed by strict definitions and predetermined ways of being. It is where some of us go when we do not yet know what to call what we are doing. To be clear: when I say "art," I mean all forms of cultural production, including architecture. To me, as I'm sure it is for a lot of you, architecture goes beyond the design and making of buildings.

Given my talk and our context tonight, we can begin by asking two easy questions: What is law in relation to architecture? What are some of the ways in which law impacts architecture? We can say that we already know these rules must be followed if we want to be professionals and make things called "buildings." But what if we questioned these rules and regulations? What if we find ways to think otherwise? I propose, however, that before we even begin to question this arcane space called law and the priesthood that weaves and perpetuates it, we must first know the law. By this I mean understand what this animal looks like: its form, how it moves, how it fights, how it reproduces, how it learns, how it sleeps, and whether or not it even dies. I believe we can begin to know this animal by thinking about this dictum: law ends in a non-hierarchical space.

Taking the idea of claiming someone else's property as mine, I began this project "A Question of Property" in East Los Angeles. It translated into no longer installing any physical elements on a site. Rather, in a Duchampian manner, I opted to simply index a particular wooden armature as a sculptural artwork created by myself. As we know, there is no art exhibition without an exhibition announcement. Thus, the announcements for this project were sent out to the general public to indicate the location of my sculptural work, the dates of the exhibition (based on the period of time that the raw wooden armature would be visible to the general public), and the hours the exhibition would be accessible to the public (in this case, 24 hours a day).

The added element was that I drafted—with my pre-law school ignorance of law—a certificate of authenticity guaranteeing the originality of this project and naming the wooden armature as the artwork. ... The certificate also made clear that, should this project ever be included in any exhibition, at no time should the wooden armature ever be rebuilt. Rather, the location of this sculptural work would have to be indexed, and any viewing audience would have to travel to its exact location to experience the actual project, even in spectral, ghostlike form.

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

Fall 2016 Advanced Studios

JONATHAN EMERY with JAMIE VON KLEMPERER and FORTH BAGLEY

Edward P. Bass Visiting Professor Jonathan Emery, of Lendlease, and Jamie von Klemperer and Forth Bagley (BA ’02, MArch ’05), of KPF and the Eero Saarinen Visiting Professors, assisted by Caitlin Gucker Kanter Taylor (’13), probed the high-density mixed-use development as a catalyst for urban regeneration and infrastructural investment in Old Oak, a former industrial and area of infrastructure on the western edge of Central London that is current undergoing revitalization.

The students began with precedent analysis of regeneration projects for their preliminary mixed-use master plan, which would reposition the site as a catalyst for social and economic change. They were asked to develop three mixed-use strategies for the site, exploring issues such as programmatic adjacencies, infrastructure-to-architecture interchanges, green space, and public-space networks.

Following the creation of the master-plan frameworks and a trip to London to visit the site and meet with stakeholders, the students worked independently on the design of a single building or a group of related buildings within the core of their master plans. The design of these nodal points strengthened the goals of each master plan and provided alternative models for accommodating density through architecture and new infrastructural systems, financed by mixed-use programs that reinforce the social and economic goals.

Many students designed live-work projects. One design was a building with a sawtooth roof, which created a strong image for the development while establishing innovative new strategies for affordable living in a sharing economy. Another student designed a circular building that addressed a complex traffic challenge while allowing for a centralized community space. A few students focused on twenty-first-century office typologies, one of them incorporating spaces in towers for collaboration to test the extremes of the mixed-use concept. One project was a new type of workspace conceptualized around a structural framework that allowed for maximum flexibility and reconfiguration as tech start-up companies grow and move throughout the structure.

Students embraced the vast size and scope of the challenge by creating clear infrastructural networks. Three students investigated the train-station typology, each with a different approach that took cues from the initial master-plan scheme, including one privileging the detailed design of a system of structural ribs that defined the public space and created a unique relationship between a park and the station.

Discussion at the final review ranged from technical issues of load efficiencies to new ways of urban living, with a jury comprising Michelle Addington, Melissa Burch, John Bushell, Antonia Davis, Katherine Farley, Hana Kassem, Marianne Kwok, Avni Meta, Larry Ng, and Alan Plattus.

PETER EISENMAN

Peter Eisenman, Charles Gwathmey Professor of Practice, and Elisa Iturbe (BA ’08, MEM ’15, MArch ’15) conducted an advanced studio to design, in Bernard Berenson’s words, “an ineloquent architecture.” The students were asked to design a 70,000-square-foot building for the Yale campus to function as an archive, a museum, and a multipurpose student center. Situated between the president’s office, the Beinecke Rare Books Library, Woolsey Hall, and the new Schwartzman Center, the site displays Classical orientation, Modernist iconicity, and political power.

The students began with four weeks of intensive analysis of the site and related buildings of their own choosing. They were

asked to examine architectural devices to find sources of estrangement and ineloquence while becoming familiar with methods of close reading. Through estrangement, perception is renewed and transformed into an intellectual mode that can more easily challenge power. Thus, students sought to create an architecture that was ineloquent, noncommunicative, and nonsymbolic.

Since one of the objectives of the course was to deny direct communication between the structure and its users—to interrupt any one-to-one relationship between subject and object—the same idea was promoted to hold between object and site. The site thus required a measure of iconic presence as a means of providing context. The students used their readings of buildings to disinter the iconicity of the site and deploy architectural devices that would challenge existing paradigms through disruption and dissonance.

Divided into pairs, each group designed effective devices to meet the challenge of the brief, successfully reorganizing the spatial and political structures of the site. One group wrapped errant buildings around the site as a new frame denying the structures their object nature. Another project introduced in the center of the plaza a *boîte* à that negotiated all the disparate elements of the site while allowing their disparities to play out in the interior. A third strategy carved away at existing buildings and introduced a shifting diptych of sheared masses to both recognize and deny the central axes of the site. This project also split the public plaza into two, changing the politics of protest at the university. Finally, the fourth group discovered a latent tripartite structure on the site and canted the ground plane in different directions according to this organization. By redefining the site through a manipulation of the ground, the project absorbed its irregularities while radically altering the nature of each object. Additionally, the space of Beinecke Plaza was altered into a sliding plane that undercut the site’s Classical colonnade, completely denying power to both Beinecke and the president’s office and conferring it to the only space dedicated to students on the site.

The discussion during the final review was extremely lively, as the jurors—Harry Cobb, Preston Scott Cohen, Cynthia Davidson, Caroline O’Donnell, Anthony Vidler, Sarah Whiting, and Guido Zuliani—shifted between a formal critique and focusing on the relationship between architecture and power.

MARIANNE MCKENNA

Marianne McKenna (’76), Norman R. Foster Visiting Professor, and Kyle Dugdale (PhD ’16) challenged their students to design a performance, rehearsal, and social space in downtown Toronto for Canadian Stage, the city’s premier experimental theater company. The students could design a project in the St. Lawrence Centre building complex or use the Canadian Stage’s current building, which houses the administrative offices, rehearsal spaces, and two small theaters built in 1887 by the Consumer’s Gas Company. The students could also choose whether to work within the constraints of the existing nineteenth- and mid-twentieth-century structures or design new buildings. There was a strong emphasis on working from both the inside out and the outside in, as well as taking on the challenge of designing a theater that would speak to the unique cosmopolitan conditions of Toronto. In an early assignment, they were asked to transpose the creative energy of two new “Theatre Rooms” and one “City Room” onto a constrained urban site, projecting the program dynamically into the public realm.

The students’ projects reacted not only to the experience of a studio trip to Toronto and Montreal, where they met with representatives of city government, advocates for the city’s architecture, and representatives of the city’s theater community, but also to a

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

series of performances the studio attended in Canada, New York City, and New Haven, the latter coordinated with the support of the Yale School of Drama. The student projects also benefited from the input of theater consultant Charcoalblue and Matthew Jocelyn, artistic and general director of Toronto’s Canadian Stage theater company, who uses theater spaces creatively.

The students aimed for clarity and controlled forcefulness, responding to the surrounding urban fabric with precision. Several students explored the rhetorical possibilities of a direct confrontation between old and new structures, while others sought to question the interiority of the theater as a type and found inventive ways of integrating the spaces with the city. Some students used the theater’s sectional attributes to overcome planimetric constraints. Struck by the inherent fascination of spaces that are traditionally invisible to the theatergoer—fly tower, prop, and costume shops—some students proposed new spaces of interaction between conventional back-of-house and front-of-house functions, one designing a new “all-of-house” typology with an eye both to exploiting the full range of theater’s existing attractions and building a new public. The students presented their final projects to a jury of Meg Graham, Andrei Harwell (’06), Matthew Jocelyn, Jennifer Lee Michaliszyn, Jerad Schomer, Billie Tsien, and Tod Williams.

TOD WILLIAMS and BILLIE TSIEN

Tod Williams and Billie Tsien, Davenport Visiting Professors, and Andrew Benner (’03) offered their students a site in St. John’s, Newfoundland, on which to design a culinary institute center focused on food culture. The area has undergone profound changes, from one of the richest cod fisheries in the world to a depleted maritime ecosystem, which, along with the collapse of oil prices in 2016, has led to drastic unemployment.

The site and program offered a challenging set of contradictory agendas in terms of balancing increased public access to the waterfront as well as contributing to the architectural character of the city. The 45,000-square-foot institution was to comprise a food bank, a culinary school with two kitchens, a research program for training in food analytics, and public spaces for the community, as well as dormitories for students. The institute’s ambition is to find synergy between teaching skills to ease economic instability in the region. On their studio trip, the students experienced food and fish culture in St. John’s and visited the Fogo Island Inn, a model social business in a building designed by Todd Saunders, and met its founder, Zita Cobb.

The projects expanded along the waterfront and formed new loci of activity. One student clustered buildings to provide a public passage while maintaining a sense of connection and protection for the food institute’s community. A few students extended the adjacent public park’s limited water frontage across their sites. One strategy was to pull a boardwalk across the waterfront and attach a series of small outdoor spaces to facilitate interaction between the public and the institute. Several students found inspiration in the history of the site, incorporating an industrial shed—reminiscent of the waterfront buildings—paired with a park, recalling former rocky outcroppings there. Another student was inspired by the historic “flake”—a platform used for drying and preparing cod catches—as a reference for creating new public waterfront access.

One student refigured the site as a pier with an enigmatic veiled building rising from it. A pair of projects focused on making strong connections to the city, one by extending over the site a whimsical boardwalk connecting to the upper-level commercial street while providing a sheltering canopy. Other students introduced a new windbreak infrastructure

to mitigate the harsh climate and created a series of linear public parks above and more private courtyards between the institute’s inhabitable walls. One student supplemented the program with a waterfront market to mix the commercial with the institute’s residential program and extend activity into the neighborhood.

The students presented their projects, along with large-scale models, to Sunil Bald, Martin Finio, Tessa Kelly, Marianne McKenna (’76), Brigitte Shim, Philip Ryan, and Michael Van Valkenburg.

MICHAEL YOUNG

Michael Young, Louis I. Kahn Visiting Assistant Professor, taught a studio called “Aesthetics of Accelerationism,” after a method that addresses ways to move forward by intensifying current reality. The students were asked to design an infrastructure in Iceland that has become obsolete, led to unexpected outcomes, and is already being repurposed for other ends—from the perspective of the year 2056 projected back to another future year of 2036.

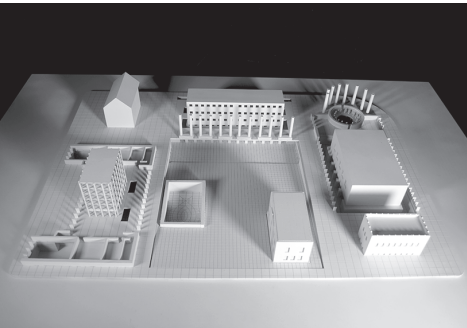
The first half of the semester, the students worked in pairs to develop scenarios documenting Iceland between the years 2036 and 2056. They visited the country and explored different sites on which to locate their projects, exploring how today’s aesthetics of architecture can relate to crises in infrastructures, such as energy extraction, power distribution, and information storage, accelerating into tomorrow. After the trip, the students delved deeper into individual research, which at midterm they presented as scenarios of the past alternative future.

In the second half of the semester, the students designed four types of mediation: a collection of nine images documenting the infrastructure; a physical section model of a specific element; a text describing the infrastructure; and a verbal presentation on how the infrastructure was intended to operate, how it ended up performing, and the broader social, economic, ecological, and energy issues it engaged. One student developed a cluster of modular houses mimicking the Icelandic vernacular, with mechanical systems in excess that look back from the perspective of a forensic investigator. Some students carved into the earth, one creating deep vertical strip mines that robots probed, leaving a thin trace of earth as they extract piles that form a new lava-rock landscape. In another project, tension lines rose from a glacial crevice forming a string of crevices as they developed into a broadcast tower. One student created a floating dirigible that sucks waste fumes from power plants to clean the air. Another imagined how hackers could live in modules that they could vacate after illegal activities. Investigating issues of wilderness tourism, two students invented systems of infrastructure, one for tourists to map ecological conservation areas and link the data back to hybrid data farms in an icy landscape and the other a pneumatic machine to launch nature tourists into the wilderness for a solitary experience.

At the final review, the students presented their projects, as if at a conference, to a jury discussing the future state of Icelandic infrastructure. In three groups of presentations, jurors Kután Ayata, Keller Easterling, Mark Gage (’01), Marian Ibanez, Lydia Kallipoliti, and Ferda Kolatan, were challenged to step into the student scenarios. What emerged was a three-hour political discussion sparked by aesthetic speculations.



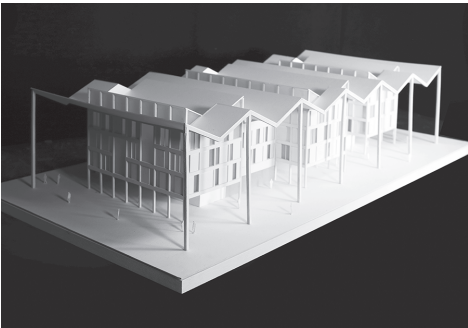
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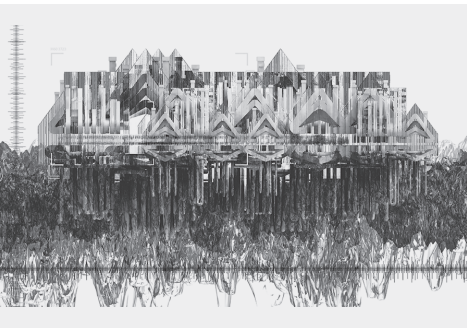
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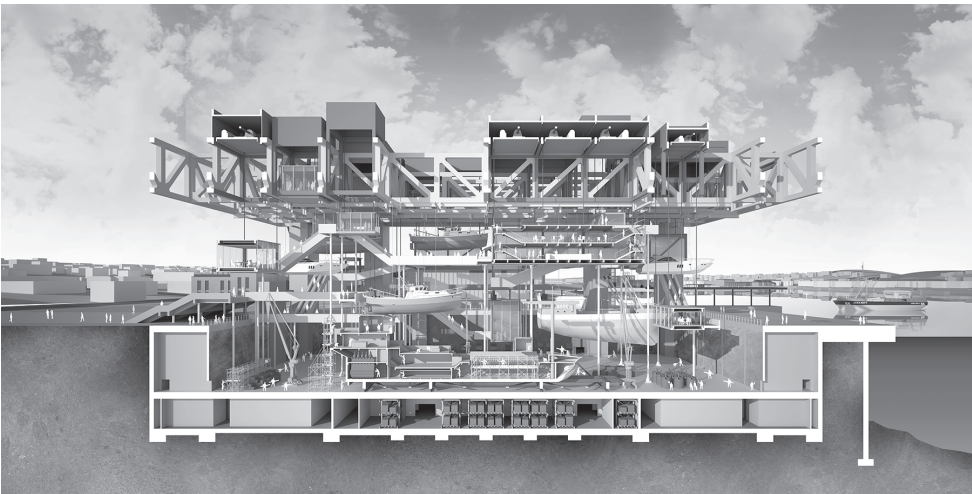
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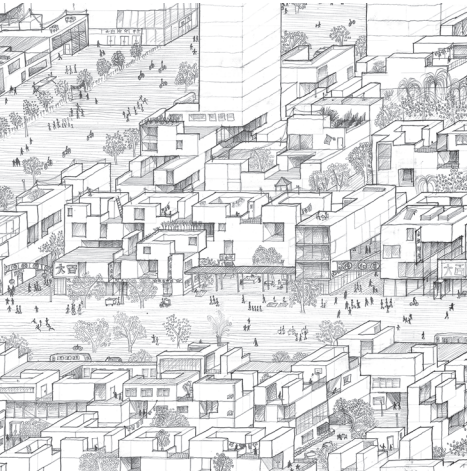
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ED MITCHELL and ANIKET SHAHANE

Ed Mitchell, associate professor (adjunct), and Aniket Shahane ('05), critic, focused their introduction to the MArch II postprofessional studio on Lynn and Gloucester, former industrial cities outside of Boston, to speculate on the futures of these towns, their changing relationship to Boston, and the idea of city itself.

The students began the semester with presentations of their hometowns, followed by several conceptual exercises and precedent studies. During travel week, they visited Lowell, Lynn, Gloucester, and the Cape Ann region as well as Boston. Upon their return, the students selected their respective sites and began designing schemes that elaborated on themes such as historic models of urbanization and ideological values to develop parcels with technical inventions in infrastructure and construction. The students initially worked in rotating groups to produce research documents, then broke into teams of two or three to develop regional and local planning concepts, finally working individually to develop an architecturally scaled resolution of one site.

The students who worked on Lynn's future embraced a variety of approaches. One team suggested a much more compact town connected to its natural coastline and powered by alternative technologies. Another team radically restructured a large parking garage from an underused piece of infrastructure into a grand civic condenser. A third team designed a grassroots campaign with cheap and tactical insertions, such as color and furniture, to reclaim public space and reactivate the downtown.

In Gloucester, a specific set of architectural and urban issues led to different responses. One team paired its project, sited on the state pier, with another team's project, located at the other end of Main Street, to take advantage of tourism and spark a mixed-use development of housing, hotels, markets, workspaces, and parking. Another team designed a new storm-water treatment facility on the waterfront, incorporating water-based amenities, such as aquariums and pools in a public park. One project offered the city a new relationship to the ocean with a boat-building technology school, presented in a provocative comic-book narrative that the two students fully acted out.

A jury comprising Lorena Bello, Peter de Brettville ('67), Brian Healy ('81), Kathleen James-Chakraborty, Joe Mulligan, Kim Poliquin, Drew Russo, Brent Ryan, Shivani Sheddi, and Chris Whynacht expressed that the mix of idealism and pragmatism added richness and variety to the projects.

MARK FOSTER GAGE

Mark Foster Gage ('01), assistant dean and associate professor, organized a studio about the shifting ecologies of coastal boundaries through the design of a building for Papāhānaumokuākea, on the Hawaiian island of Kauai, the largest marine conservation area in the United States, covering 140,000 square miles of reefs, atolls, shallows, and deep sea in the Pacific Ocean.

The students were asked to consolidate the existing visitor, exhibition, and NOAA research functions into a 100,000-square-foot building or complex of buildings on the coast and provide more direct access to the site with wet and dry research labs, a marine visitor center, a research library, offices, dining spaces, conference and meeting areas, and docking ports. On a site of their own selection, they addressed ways to weave the extremely biodiverse terrestrial and marine ecologies with the way humans impact sensitive sites, designing new prototypes for how architecture can address future ecologies.

The studio coincided with the October "Aesthetic Activism" symposium and exposed students to new philosophical discourses, including the work of Timothy Morton and his theories of "Dark Ecology." They also read about the concepts of accelerationism, object-oriented ontology, and the politics of aesthetics. Removing the gravitas of human ecological destruction by playfully thinking of the systems as toys, the students were able to pursue innovative new trajectories for ecology.

After their studio trip to Hawaii, where they visited the site, met with ecologists, and experienced the existing visitor center, observing the interplay between ocean, land, and lava fields, they returned to work on independent projects for their selected

site. Some buildings were settled into the crevices of dramatic cliffs, others huddled the coastline, and some were partially submerged under water. The students also investigated new technologies to link the sites with research vehicles, robotic submersibles, and underwater modules. One student designed small-scale masses that interlocked into the surrounding site, while another created titanium-toned peaks that were connected through a colorful calligraphic line of cliff-side circulation and functioned as viewing platforms. Some projects were cavellike, nestling into the landscape. One student designed folded surfaces and warped spaces that mixed inside and outside, and another used the rock cliff to embed a vertical infrastructure, provoking the jury to compare it to Santorini, Greece.

The students were challenged to reinterpret architecture's relationship to sustainability and nature—terms that have been debased in the realm of architecture but are still philosophically charged with creative potential. Rather than expressing the work via fragmented diagrams and drawings, the students produced large photo-realistic renderings that immersed the viewer in the experience.

The dark and earthy images were seen as inventive and evocative by a jury of Kutan Ayata, Mariana Ibanez, Lydia Kallipoliti, Ferda Kolatan, Nicole Koltick, Monique Roelofs, and Michael Young.

ALAN PLATTUS and ANDREI HARWELL

Alan Plattus, professor, and Andrei Harwell ('06), critic, taught the China Studio, now in its seventeenth edition and sixth year as a collaboration with Tsinghua University School of Architecture, in Beijing. As in recent years, the students investigated issues of urban development and redevelopment in the historic and contemporary Chinese city, emphasizing models of sustainable mixed-use and neighborhood growth.

Focusing on the Gordian knot of Beijing urbanism springing from uncoordinated development of rapid urban growth and the intersection of new and old infrastructure, the students were asked to design the area around Wudaokou, the main subway station and hub of the "educational district" of Tsinghua and Beijing universities. Although this frenetic station serves thousands in the education community, along with related high-tech and research industries and commercial activity, it is small, poorly planned, and disconnected from the existing street system. The area is also heavily congested with pedestrian, car, bicycle, and taxi traffic, and there are plans to relocate below grade the historic north-south rail line.

The students started the semester by completing introductory research, including the site trip to China. In Beijing, they met with local planning officials and collaborated with their counterparts at Tsinghua University to develop preliminary site analysis and design concepts. Upon their returned to New Haven, they split up into pairs to work on their selected site.

For their neighborhood-level projects, the students sought to produce a cohesive sense of place and identity through new infrastructural systems and alternative programs. One team focused on historic models of public and private life in the city and used film narratives to contemplate the site through new urban representation techniques. Another group created elevated cycling routes as well as public spaces that provided cyclists with repair shops, showers, and storage facilities in new building types. One student redesigned the station, extending it for access to different routes organized around a food destination. The railway viaduct provoked one student to re-energize spaces underneath it, creating new nodes of connection and access across the line, which now serves as a barrier.

The innovative projects triggered compelling discussions at a joint final presentation with the Tsinghua students and faculty to a jury composed of Forth Bagley (BA '02, MArch '05), Jonathan Emery, Anne Haynes ('94), Gary He (PhD '21), Liu Jian (Tsinghua University), Dennis Pieprz, Albert Pope, Georgeen Theodore, Jamie von Klemperer, Claire Weisz ('89), and Zhu Wenyl (Tsinghua University).

1. Lucas Boyd ('17), Jonathan Emery, Jamie von Klemperer, and Forth Bagley Advanced Studio, fall 2016.
2. Wes Hiatt ('17) and Rob Hon ('17), Peter Eisenman Advanced Studio, fall 2016
3. Richard Green ('17), Marianne McKenna Advanced Studio, fall 2016.
4. Rachel Gamble ('17), Tod Williams and Billie Tsien Advanced Studio, fall 2016.
5. Heather Bizon ('17) Michael Young Advanced Studio, fall 2016.

6. Istvan van Vianen and Minqan Wang (both '18), Ed Mitchell and Aniket Shahane Postprofessional Studio, fall 2016.
7. Daniel Marty ('17), Mark Foster Gage Advanced Studio, fall 2016.
8. Madison Sembler, Gordon Schissler, and Jeremy Leonard (all '17), Alan Plattus Advanced Studio, fall 2016.

Faculty News

EMILY ABRUZZO, critic, along with her firm, Abruzzo Bodziak Architects, was featured as one of ten emerging international architecture firms in the annual “Design Vanguard” issue of *Architectural Record*.

SUNIL BALD, associate professor adjunct, and his partner, Yolande Daniels, of Studio SUMO, were given the Japanese government’s Good Design Award as well as the 100 Best Award from the Japanese Designers Association, recognizing the one hundred best new buildings in Japan, for their firm’s i-House Dormitory. The project was featured in *Architect Magazine* (USA), *l’Arca International* (Italy), *L’Architecture d’Aujourd’hui* (France), and *Detail* (Germany), as well as on the websites ArchDaily, Designboom, goooo-hk (China), and Divisare (Italy). Studio SUMO is currently working in association with Shimizu Corporation on the K-6 Classroom Building, in central Tokyo, which is slated to break ground in spring 2017.

DEBORAH BERKE, Dean, with her firm Deborah Berke Partners, won the international competition for The Women’s Building, a new center for the women’s and girls’ rights movement in the former Bayview Correctional Facility, in Chelsea, New York. Goren Group and the NoVo Foundation are developing the project to be a place of empowerment and action. Deborah Berke Partners’ Cummins Indy Distribution Headquarters in Indianapolis, which includes an office tower, a conference center, retail spaces, and public space opened in January.

PHIL BERNSTEIN (BA ’79, MArch ’83), lecturer, wrote “Design Instruments of Service in the Era of Connection,” published in the September issue of *Architectural Design*. He was interviewed on “Exploring Design Data” by GSAPP’s Phillip Anzalone, for the fall edition of *Connection: The Architecture and Design Journal of the AIA’s Young Architect’s Forum*. Last autumn, Bernstein gave a keynote at the Chinese government’s BIM symposium, in Beijing, and was a guest lecturer in Mario Carpo’s architectural theory and history course, at the UCL/Bartlett School of Architecture. His talk “Sound Advice and Clear Drawings: Design and Computation in the Second Machine Age” closed the third installment of the Canadian Centre for Architecture’s exhibition *Archaeology of the Digital* and was reprised at the ASCA Administrators’ Conference in Chicago, with a focus on the future of digital pedagogy in architecture. Bernstein also gave the keynote for the Design Computation Symposium, at Autodesk University. In November, he stepped down as vice president for strategic industry relations at Autodesk after sixteen years with the company.

KARLA CAVARRA BRITTON, lecturer, published the essay “Robert Damora and the Mission of American Architecture” in the November 2016 issue of RIBA’s *The Journal of Architecture*, dedicated to architectural photography. Her essay “Toward a Theology of the Art Museum” will be published in *Religion in Museums: Global and Multidisciplinary Perspectives*, edited by Gretchen Buggeln, Crispin Paine, and S. Brent Plate (London: Bloomsbury Publishing, 2017). Her essay on displacement and architecture, co-authored with YSoA students Chad Greenlee and Lucas Boyd, was published in *Faith & Form* (January 2017). In spring 2017, she will present the following papers: “Modern Architecture and the Sacred,” Department of Architecture, Cambridge University; “Theoretical A/gnosticisms,” co-authored with Kyle Dugdale (PhD ’16), for the “Theory’s History” international symposium at University of Leuven in Brussels; “The Mission,” for the session “Architecture’s Ghosts,” at the SAH annual meeting in Glasgow, Scotland. Britton is also teaching the new interdisciplinary summer course, “Architecture, Topography, and Region,” at the School of Architecture and Planning, University of New Mexico.

TURNER BROOKS (BA ’65, MArch ’70), professor (adjunct), has three projects under construction and another that has recently received recognition. The Trapezium, an 8,000-square-foot structure to accommodate the performance and teaching of circus arts, is being built in Brattleboro, Vermont, for the New England Circus Association. A new facility under construction at the Burgundy Farm Country Day School will house performing, music, and studio arts programs. The 20,000-square-foot building will define the center of the small pastoral campus, sited near the top of a knoll in Alexandria, Virginia. A lakeside house known as Camp Diana, on a small sliver of land in Lake Placid, New York, is near completion. A house built for two geologists in East Branch, New York, received an AIA New England Honor Award and was published in *Architectural Record* as “House of the Month” in March 2016.

BRENNAN BUCK, critic, had his drawing series “Objective Perspective” included in *The Drawing Show* at the Architecture (A+D) Museum in Los Angeles; it will be displayed in the YSoA Gallery in fall 2017. His firm, Freelandbuck, is currently working on new houses in Los Angeles, along with an office and restaurant interiors in Los Angeles and Miami. Freelandbuck’s proposal for the Flatiron Holiday Design Competition, a 3-D perspective drawing of the Flatiron Building, was named a finalist this winter.

TRATTIE DAVIES (BA ’94, March ’04), critic, and JONATHAN TOEWS (BA ’98, MArch ’03), of Davies Toews Architecture, completed Cai Guo-Qiang’s Residence and Art Studio, in Chester, New Jersey. This project includes the renovation of five agricultural buildings and an existing dwelling into a series of exhibition and residential spaces, along with the construction of a new caretaker’s house. Madison Park, a pocket park and gallery built in conjunction with the PARC Foundation in downtown Memphis, Tennessee, will open in March 2017. The UCCS Charter School, in Chicago, is under construction and scheduled for completion in December. The firm is currently designing new office space for the Regional Planning Association and several residential projects in New York City and Martha’s Vineyard. This spring, Davies will be researching the American prison system in a project sponsored by the OSF with Gehry Partners. Toews launched a jewelry line in December.

PEGGY DEAMER, professor, delivered the lecture “(re)Working Architecture” at the UCL Bartlett, in London, and the ETH, in Zurich, where she conducted a workshop with PhD students. In October, she joined the editorial board of the *Journal of Architectural Education*. Deamer’s article “The Spaces of Architectural Labor” was published in *Grundlagenforschung für eine linke Pracix in den Geisteswissenschaften/Architectures of Our Labour* (edited by Felix Vogel and Morten Paul), and her interview with Graham Cairns appears in *Reflections on Architecture, Society, and Politics: Social and Cultural Tectonics in the 21st Century* (edited by Cairns). As a member of the Architecture Lobby, Deamer helped to organize two “Think-ins”—open panel discussions about the future of the architecture profession—at UCLA (October 2016) and at Gensler’s office (January 2017), in Oakland, California.

KYLE DUGDALE (PhD ’15), critic, has written the essay “Faith in Architecture” for a special edition of *Wolkenkuckucksheim | Cloud-Cuckoo-Land | Воздушный замок*, based on the paper “Architecture, Act of Faith,” presented to students and faculty at Yale School of Architecture in October 2016. He collaborated with Karla Britton on “Theoretical A/gnosticisms,” a paper presented in February 2017 at the conference “Theory’s History,” hosted by the University of Leuven in Brussels. Dugdale was invited to present his essay “Bibliographical Architectures,” named after a seminar to be offered at Yale during the spring semester, for a session on “Innovative Pedagogy with Material Objects” at the “Bibliography Among the Disciplines”

Recent news of our faculty is reported below.

conference, held last October in Philadelphia. In December, he participated, along with Peggy Deamer, in a panel discussion on studio teaching at the AYA’s 76th assembly, “Teaching to Our Strengths: Yale’s Schools of Art, Architecture, Drama, and Music.”

KELLER EASTERLING, professor, had her work included in the Istanbul Design Biennial in fall 2016. She gave talks at University of Tennessee, Whitechapel Gallery, the Skyscraper Museum, the New School, the Pontificia Universidad Catolica de Chile, and Cabinet, in Brooklyn, New York. Recent articles include “The One, the Binary, the One-to-One, and the Many,” in *After Belonging: Objects, Spaces, and Territories of the Ways We Stay in Transit*; “Histories of Things That Don’t Happen and Shouldn’t Always Work,” in *Failure: Social Research International Quarterly*, edited by Arjun Appadurai and Arien Mack; and “No, You’re Not,” in the *e-flux* series “Superhumanity.”

PETER EISENMAN, Gwathmey Professor in Practice, published the book, *By Other Means*, this fall. Edited by Mathew Ford (’06) with the contribution of Jeffrey Kipnis, the book is compilation of Eisenman’s early work, notes, and ephemera, included in his installation at the 2016 Venice Architecture Biennale.

ALEXANDER FELSON, assistant professor, and the Urban Ecology and Design Lab (UEDLAB) hired ten students to work with the Nature Conservancy, associate professor (adjunct) Ed Mitchell, and associate professor Elihu Rubin (BA ’99) to develop eight municipal plans for the Regional Framework for Resilience in South Central Connecticut. The UEDLAB and Rob Mendelsohn (F&ES) received UCONN funding to continue the work in spring 2017 with the South Central Regional Council of Governance. The UEDLAB received additional NSF funding with engineer Corey O’Hern to refine the patented thermo-green-wall project with six undergraduate engineers. Together with O’Hern, Xu Hui Lee (F&ES), professor Joel Sanders, and professor Michelle Addington, Felson submitted an NSF grant to work with AECOM on smart green infrastructure. Felson also published “Designed Experiments for Transformational Learning: Forging New Opportunities through the Integration of Ecological Research into Design,” in *Projections*, and “Designing Cities with Mesocosms,” in *New Geographies* (Harvard University Press). He served as special editor for the “Online Guide to Resilient Design” of the American Society of Landscape Architecture. Felson serves on the Council for the State Agencies Fostering Resilience, as adviser to the Google-funded initiative through the San Francisco Estuary Institute, and as the 2016 Perkins + Will National Urban Ecology Fellow. He is also working for the Stanford University Land Use and Environmental Planning (LUEP) team to develop campus habitat architecture.

MARK FOSTER GAGE (’01), assistant dean and associate professor, with his New York City-based firm, Mark Foster Gage Architects, received one of five honorable mentions for the National Center for Science and Innovation of Lithuania design competition as the only one of 144 U.S. entries. His office is designing a new theater in Times Square as well as new stores and products in collaboration with fashion designer Nicola Formichetti, including sunglasses, iPhone cases, jewelry, and accessories that were recently featured in the press being worn by Lady Gaga. Gage recently gave lectures in Istanbul, Cyprus, Jordan, and at the TEDx conference in Washington, D.C., alongside presidential candidate Martin O’Malley and journalist Bob Woodward.

ALEXANDER GARVIN (BA ’62, MArch ’67), professor adjunct, recently published *What Makes a Great City*, with Island Press (see page 17). The New York Public Library sponsored a panel discussion about the book last fall that was chaired by *New York Times* correspondent Michael Kimmelman. Garvin delivered lectures at the Harvard Graduate

School of Design, the University of Houston, the Kinder Institute in Houston, the New York City Skyscraper Museum, the 92nd Street Y in New York City, and the Yale Club of Utah.

STEVEN HARRIS, professor (adjunct), with his firm, Steven Harris Architects, recently completed the restoration of Edward Durell Stone’s A. Conger Goodyear House, on Long Island. Featured in the December-January issue of *The Wall Street Journal Magazine*, the project was awarded “Best of Year” by *Interior Design*. Harris also won in the “Retail” category for Barneys New York’s Chelsea flagship and in the “Beach House” category for a residence in Water Mill, New York. This December, his firm was included on the *Architectural Digest* “AD100” list for the fourth consecutive time. Current projects include a hotel in Geneva, a retail store in St. Barts, townhouses and apartments in New York City, and houses in Florida, Connecticut, and California.

ARIANE LOURIE HARRISON, critic, along with Harrison Atelier cofounder Seth Harrison, contributed a text, a video, and images to the upcoming publication *ACOPLE: From Pulsation to Feedback*, by Eric Goldemberg. The firm’s Species Niches Pavilion is displayed in OMI International Art Center’s *Wood* exhibition (through spring 2017) and was featured in the November 2016 issue of *Marie Claire*. For a competition last summer in Linlithgow, New York, the firm’s “Birds and the Bees” installation proposed a dark view of future homes for solitary bees. Ariane Lourie Harrison gave a talk at the New Museum, in New York City, as part of its series “Out of the Box,” in November. She also contributed the drawing of a “pavilion for mourning the environment” to a journal distributed during the Women’s March on Washington in January.

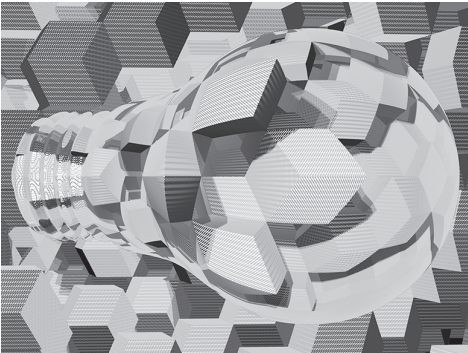
DOLORES HAYDEN, professor of architecture and American studies, gave the lecture “Place, Local History, and Poetry,” as well as a seminar and a reading at the University of New Mexico, in Albuquerque, in October. “Wythe County in July” appeared in the fall 2016 issue of *The Common: A Modern Sense of Place* and was reprinted by *Poetry Daily*, on December 14, 2016 (www.poems.com). Other work has appeared in *The New York Times*, *Southwest Review*, and *Courtship of Winds*. Hayden will receive the Oculus Award for her scholarship on gender and the built environment from the Beverly Willis Architecture Foundation, in New York City, on March 2, 2017.

JOYCE HSIANG (BA ’99, MARCH ’03) and BIMAL MENDIS (BA ’98, MARCH ’02), assistant deans and principals of New Haven-based Plan B Architecture & Urbanism, are the recipients of the inaugural J. Irwin and Xenia S. Miller Prize to design and build an installation at the Cummins Office Building, in Columbus, Indiana. Their installation, *Anything Can Happen in the Woods*, was one of five projects selected through a juried competition that will open in August as part of the initiative “Exhibit Columbus.” Drawings from Hsiang and Mendis’s exhibition and project *City of 7 Billion*, were featured in the third Istanbul Design Biennial. “Are We Human?” and *City of 7 Billion* will be shown at the University of Arkansas Fay Jones School of Architecture in the spring.

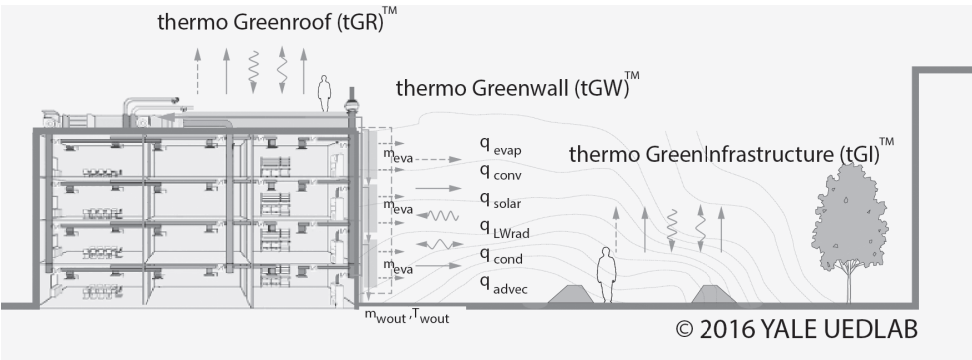
KATHLEEN JAMES-CHAKRABORTY (BA ’82), Vincent Scully Visiting Professor of Architectural History (Fall 2015 and 2016), published “Louis Kahn’s Yale Center for British Art: An Irish Perspective,” in *Art History after Francoise Henry: 50 Years at UCD, 1965–2015*, edited by Carla Briggs, Nicola Figgis, Lynda Mulvin, and Paula Murphy (Cork, Ireland: Gandon Editions, 2016). In October, she gave the talk “Remembering Modernism in Germany: Berlin Versus the Ruhrgebiet,” at the University of Pennsylvania and the Collins-Kaufmann Forum, at Columbia University. In December, she delivered a keynote at “Dessau Baut Modern,” celebrating the 90th anniversary of the Bauhaus dedication in Dessau and the groundbreaking



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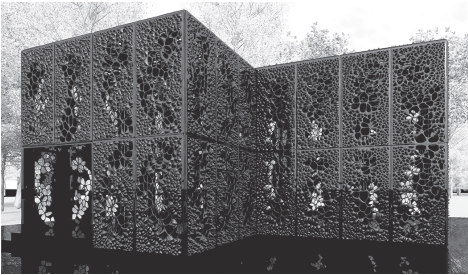
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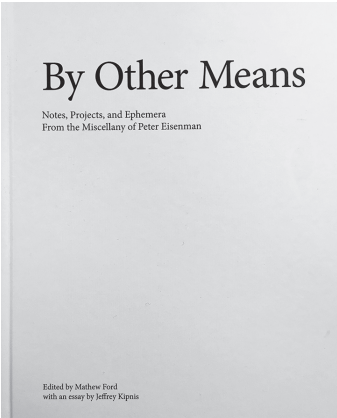
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of a new Bauhaus Museum. She also gave the talk “Expanding the Canon” at the Essex Public Library, in Connecticut, sponsored by Centerbrook Architects.

GEORGE KNIGHT (’95), critic, with his New Haven-based firm, Knight Architecture, is a recipient of the AIA New England Honor Award for Historic Preservation and Adaptive Reuse; the AIA New England People’s Choice Award for Historic Preservation; the AIA Connecticut 2016 Design Awards, Honor Award for Preservation; and the American Institute of Architects 2017 Institute Honor Awards for the restoration of the Yale Center for British Art. He gave the talk “Drawing Ain’t Dead” at the symposium “The Art of Architecture: Hand Drawing and Design,” in September at the Notre Dame School of Architecture. In October, he gave the keynote address for the graduate symposium “A Beautiful Role: Architecture and the Display of Art,” convened by the Yale Center for British Art (see page 13). Knight also spoke on “Conserving Kahn,” at the conference “The Future of Permanence in an Age of Ephemera: A Symposium on Museums,” organized by the *New Criterion* and published in the magazine’s December issue. The firm’s work was also published in *Architecture*, *Architectural Record*, the Docomomo US website, *Contract*, *The New York Times*, *The Boston Globe*, *The Wall Street Journal*, and *Country Life*.

JOEB MOORE, critic, and his firm, Joeb Moore & Partners Architects, were awarded a Design Award Citation in the “Historic Preservation and Adaptive Reuse” category by the AIA New England for the Stonington/ Lincoln Residence. *Interior Design* named the 35HP Residence a finalist in its 2016 “Best of Year” awards and published the project in its December issue. *Veranda* featured the Aspen Retreat, designed with Victoria Hagan Associates, in February 2017. Moore was inducted into the *New England Home* “Design Hall of Fame 2016,” where his work was described as “an incredible collection of thoughtful, complex, and striking residential buildings.” His firm, along with Reed Hilderbrand Landscape Architects and in association with the Cultural Landscape Foundation, organized a 250-year tour of historic North Main Street, in Stonington, Connecticut, through the lens of three projects. Moore and colleagues Devin Picardi, Alex Chabla, and Robert Scott, along with Matt Burgermaster, of MABU Design, led the “Firm in Residence” graduate studio at Roger Williams University, titled “Agents of Change: Food Networks and Community-Centered Design.” His office was a sponsor of *Dots Obsession*, an exhibition of the work of visiting artist Yayoi Kusama at the Philip Johnson Glass House. In spring 2017, Moore will give lectures at the University of Texas at Austin and Roger Williams University.

ALAN ORGANSCHI (’88), critic, and ELIZABETH GRAY (’87), of Gray Organschi Architecture, recently completed the Common Ground High School Arts and Sciences Building, which was featured in *Architectural Record* (January 2017). The building also received 2016 Honor awards from the Connecticut and New England chapters of the AIA and the Connecticut Green Building Council. Both the school and the firm’s Mill River Pavilion, nearing completion in Stamford, Connecticut, were featured in the exhibition *Timber City*, at the National Building Museum, in Washington, D.C. The firm received 2017 regional and Connecticut AIA awards for the Thoreau Timber Suspension Bridge, in Washington; Musicians’ Hostel, at New Haven’s Firehouse 12; Quarry House, in Guilford; and Woodland House, in Hamden. Organschi presented a paper at the World Conference on Timber Engineering, in Vienna, and was a panelist at the Urban Transitions Conference, chaired by YFES professor Karen Seto, in Shanghai. In November, he participated in a REIL roundtable on “Laudato Si,” the papal encyclical on the environment, at the Vatican’s Pontifical Academy of the Sciences. In December, Organschi lectured at the Infonavit Housing Institute, in

Mexico City. His essay “Where’s the Design in Design-Build?” will be published in *The Design-Build Studio* (Routledge, 2017).

EEVA-LIISA PELKONEN (MED ’94), associate professor, gave lectures at the “Exhibit Columbus” biennale, in Columbus, Indiana, and the “The Modern Campus at Mid-Century and Today” symposium at Wellesley College. She lectured on George Kubler and architecture at the Gulbenkian Museum, in Lisbon, and gave a keynote lecture at the symposium “Protagonists of the Periphery,” at the department of art history at Oslo University, in Norway. Her article “When Modern Architecture Went Viral” was published in *Perspecta* 49.

ALEXANDER PURVES (BA ’58, MArch ’65), professor emeritus, had his watercolors of Connecticut forests and the tropics exhibited at the Blue Mountain Gallery, in New York City, from October 4 to 29, 2016.

JOEL SANDERS, professor (adjunct), gave lectures last fall at Yale and the Pratt Institute in commemoration of the twentieth anniversary of his book *STUD: Architectures of Masculinity*. He was interviewed in *Architect and Posture* about “Stalled,” a design-research project for bathrooms and locker rooms accommodating diverse genders, ages, and abilities, which received funding from the New York State Council on the Arts and Yale/ Hewlett-Packard. Sanders co-authored, with theorist Susan Styker, the essay “Everyone Poops: No One Should Be Stigmatized or Criminalized When They Answer Nature’s Call,” published in *South Atlantic Quarterly* and *The Los Angeles Times*. His firm, JSA, designed the exhibition *Gay Gotham: Art and Underground Culture in New York*, curated by Donald Albrecht at the Museum of the City of New York and featured in *Curbed NY*, *Daily Beast*, and *Toweleroad*.

NINA RAPPAPORT, publications director, recently published book, *Vertical Urban Factory* (Actar 2016), was reviewed last fall in *Bauwelt*, *A+*, *Docomomo International Journal*, and *Planetzen*. She was interviewed on a *WAN Shoptalk* and was a juror for the WAN Adaptable Reuse Awards category. She has recently given talks at the Design to Manufacturing Summit in Dumbo, Brooklyn; the Ravenstein Gallery, Brussels; the Center for Architecture, New York, and the University of Texas at Austin. Selections from her exhibition *Vertical Urban Factory* are on permanent display at Industry City’s Innovation Lab. Her Vertical Urban Factory concept is featured in the exhibition *New York at its Core*, *Future City Lab* at the Museum of the City of New York. Her new film project, *A Worker’s Lunch Box*, interviews of factory workers in Philadelphia, will be on exhibition at the Slought Foundation at University of Pennsylvania from March 27 to April 30, 2017.

PIERCE REYNOLDSON (’08), lecturer, was chosen as one of *Engineering News-Record*’s “Top 20 under 40,” celebrating “the excellence of young construction professionals.” He served on the jury for the 2016 AIA Technology in Architectural Practice (TAP) Innovation Awards. He also gave lectures at the Columbia University Department of Civil Engineering and Engineering Mechanics, NYU’s Tandon School of Engineering, and the University of Washington’s Center for Education and Research in Construction.

CARTER WISEMAN (BA ’68), lecturer, is writing a second biography on Louis I. Kahn, this time for the University of Virginia as the first in a series on major architects of the twentieth century.

Alumni News

1950s
HERB NEWMAN ('59) received a 2016 AIA D.C. Chapter Design Award for the Snyder Sanctuary at Lynn University, in Boca Raton, Florida. It joins other Newman Architects projects on the campus, including the Eugene M. and Christine E. Lynn Library and the Keith C. and Elaine Johnson World Performing Arts Center.
1960s
ALEXANDER TZONIS ('63) published <i>The Architecture of Jacques Ferrier</i> , coauthored with Kenneth Powell (London: Thames and Hudson, 2016), and wrote the introduction to <i>Architecture and the City: The Architecture of Jean-Marc Ibos Myrto Vitart</i> (Paris: Archibook, 2016). Tzonis also co-authored <i>Times of Creative Destruction: Shaping Buildings and Cities in the Late 20th Century</i> with Liane Lefavre, as well as the introduction “Buildings We Call Palaces” for <i>Ancient Egyptian and Ancient Near Eastern Palaces: Proceedings of the Conference on Palaces in Ancient Egypt</i> , edited by Manfred Bietak and Silvia Prell, held in London in June 2013, in <i>Contributions to the Archaeology of Egypt, Nubia, and the Levant</i> (CAENL).
CHARLES LEIDER (MCP '64) released the book <i>Oklahoma State University</i> , which presents the development history of OSU from the “Prairie Victorian Period,” starting in 1889, to the present “Millennial Period,” including the influential “Neo-Georgian Plan,” developed from 1930 to 1959 under the direction of President Bennett. Leider also identifies dominant architectural styles of each period.

1970s
ANDRUS BURR ('70) and ANN MCCALLUM ('80) welcome another YSoA graduate to their family with the marriage of daughter MARY BURR ('14) and RYAN SALVATORE ('13). This brings the number of Yale School of Architecture graduates in their family to six, including daughter ALEXANDRA BURR ('08) and son-in-law ALLEN SLAMIC ('07).

JAMES OLEG KRUHLY ('73) principal of Philadelphia-based Kruhly Architects, was invited by the University of Bath to be the Galletly/Dickson Visiting Scholar in Architecture for the 2016–17 academic year. Kruhly has lectured on contextual architecture at several European schools, including the University of Cambridge and the University of Salzburg.

EVERARDO JEFFERSON ('73) and SARA CAPLES ('74) of Caples Jefferson Architects (CJA) are designing the new Africa Center, a 70,000 square-foot hub dedicated to policy, culture, and business on Fifth Avenue’s Museum Mile in New York City. The center will include galleries, a 140-seat theater, event spaces, offices, meeting rooms, a café, and an outdoor terrace. The firm was also selected by the U.S. Department of State’s Bureau of Overseas Buildings Operations as one of the contracted design firms to support the department’s planning, construction, and facility rehabilitation efforts at U.S. missions worldwide. This fall, CJA staff traveled to Europe and South America to begin work on OBO projects. The firm’s latest project for the NYC School Construction Authority, a pre-K in Gravesend, Brooklyn, has recently begun construction.

JANE GIANVITO MATHEWS ('78) was awarded the William H. Deitrick Service Medal by the North Carolina chapter of the AIA. One of the chapter’s highest honors, it is presented to a member who exhibits extraordinary service to the community and profession. The award was given in recognition of Mathews’s extensive and dedicated volunteer contributions locally, around the state, and throughout the southern Appalachian region. She is president and principal of Mathews Architecture, in Asheville.

1980s
MICHAEL BURCH ('82) and DIANE WILK ('81), with their firm Michael Burch Architects, exhibited at the 2016 Venice Architecture Biennale—its third presentation at the biennale. The firm’s video, titled <i>The Times They Are a-Changing</i> , discussed the need for a living vernacular architecture. The presentation included the firm’s projects in Spanish Colonial and Mediterranean Revival styles. In June, the firm also received its second Palladio Award, the only California studio to be honored with the sole national award for projects demonstrating excellence in traditional design. Michael Burch Architects also received the American Institute of Architects’ Honor and Merit awards this past year.

MARION WEISS ('84) was featured, with her New York City-based firm WEISS/MANFREDI, in *Architect*’s November 2016 issue for the Design Loft, the new building for the Kent State College for Architecture and Environmental Design (CAED), selected through an international competition. On track for LEED Platinum certification, the building unites all of the CAED’s programs inside an expansive, 650-seat design studio to encourage dialogue at all levels. Sited as a hinge between campus and city, it forges new connections between the university and the recently revitalized downtown Kent. The project was reviewed by architectural critics Raymund Ryan ('87), in *The Plan* in November 2016, and Reed Kroloff, in *The New York Times* on September 16, 2016.

MAYA LIN (BA '81, MARCH '86) is designing the addition to Smith College’s Neilson Library, as an intellectual commons that will reconnects the school’s science quadrangle with its historic center, restoring integrity to Fredrick Law Olmsted’s 1893 campus plan.

ANDREA SWARTZ (BA '83, MARCH '87) was named chairperson of the Department of Architecture at Ball State University, in Pennsylvania, where she has taught both undergraduate and graduate architectural design studios, independent studies in photography, furniture making and materials, and the required introductory structures course for all architecture students.

JOHN R. DASILVA ('89) was inducted into the New England Design Hall of Fame (NEDHF), recognizing architects and other design professionals who have made significant contributions to residential design in the region. DaSilva joins six other YSoA alumni to receive the honor in the ten years since it was initiated: John Tittman (BA '81, MARCH '86), Jacob Albert (BA '77, MARCH '80), Ann McCallum ('80), James Volney Righter ('70), Andrus Burr ('70), and Peter Forbes ('67). The 376-page monograph *Living Where Land Meets Sea: The Houses of Polhemus Savery DaSilva* was published this year as the third book about the firm.

VICTOR DEUPI ('89) is the newly elected president of the CINTAS Foundation. Created by Oscar B. Cintas in 1957, the foundation has fostered the development of Cuban architects, writers, musicians, and visual artists by promoting their professional production and the continuity of Cuban artistic traditions. A teacher of architectural history and theory at the University of Miami School of Architecture, Deupi is its fifth president.

GIOVANNI PAGNOTTA ('89) released P22, the world’s first additively manufactured titanium writing instrument, through a Kickstarter campaign with his company, Pagnotta Design.

1990s
CHARLES BERGEN (BA '85, MARCH '90) has new sculptures on display in the northeast Brookland neighborhood of Washington, D.C., and has completed a proposal for the Bowie, Maryland, Centennial Park that tells the story of the town’s origins. In December, Bergen was selected, along with artist Brandon

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

Cherkasky and historian Mara Cherkasky, as the presumptive awardee for the Rhode Island Trolley Train Sculptural Signage Commission.

ROBIN ELMSLIE OSLER ('90), with her firm EOA/Elmslie Osler Architects, was selected to participate in New York City’s Department of Design and Construction’s Design Excellence Program. Her firm is designing a two-family house in Rego Park, Queens and a gut renovation of an apartment in Greenwich Village. EOA also designed Kendall + Kylie’s showroom as part of New York Fashion Week as well as the retail store at the Portland Japanese Garden. The firm’s Pop Up Market Stand will be included in the Museum of Design Atlanta (MODA) exhibition, *Designing the Future of Food*, through May 7. On February 22, Osler will be participating in a conversation with Margie Ruddick, the author of the new book *Wild by Design*, at the New York Public Library, on February 22.

MORGAN HARE ('92), MARC TURKEL (BA '86, MARCH '92), and SHAWN WATTS ('97), of New York City–based Leroy Street Studio, were featured in *Architectural Digest*’s AD100 list for 2017. Residential projects under construction include the Dune House, the Beachside residence, the Forest House, and a Columbus Circle penthouse.

CHARLIE LAZOR ('93), with his firm Lazor Office, was featured in *Architizer* for the design of the Stack House, in Minneapolis. The residence is described as evoking a stack of child’s building toys with solid blocks of private spaces stacked in an open, laced pattern forming voids to accommodate shared areas.

JOHANNES KNOOPS ('95) had his installation *Venice Re-Mapped* featured in *TIME-SPACE-EXISTENCE*, a collateral exhibition of the Venice Architecture Biennale. He collaged idiosyncratic maps found on more than two hundred Venetian business cards into a single digital model, through which an alternative city emerges. The Emily Harvey Foundation hosted Knoop’s in a summer residency in Venice, where he pursued his interest in urban narratives through research on the printer Aldus Pius Manutius (1449–1515), the father of the Italic type and the Modern use of the semicolon. The research specifically focused on two misplaced memorial plaques dedicated to Aldus and speculations on a new memorial sited at the true location of his printing press. Knoop’s reviews of the Biennale appeared in *ArchNewsNow* and the *AIA New York News*.

MARTINA CHOI LIND (BA '94, MARCH '97) has run the German specialized curtain-wall company Roschmann Steel & Glass Constructions, on New Haven’s Erector Square, since April 2010 and has worked on projects including SANAA’s Grace Farms, in New Canaan; Kieran Timberlake’s Michener Museum, in Doyleston, Pennsylvania; and two Zaha Hadid Architects projects. She is currently working on the Harvard Glass Pavilion and Smith Center renovation, the Duke University West Campus Union (with Grimshaw), a flagship Apple store in Brooklyn, and glass skylights at Toronto’s Union Station. Lind was recently promoted to vice president and became the first non-German board member of the Roschmann Group.

LINDA REEDER ('97) published *Net Zero Energy Buildings: Case Studies and Lessons Learned* (Routledge, 2016) to inform and support architects and others with net-zero energy aspirations. Ed Mazria, founder and CEO of Architecture 2030, said, “Linda Reeder’s book comes along at an exciting time. ... Her study is a clear and solid contribution to the literature of change we need to build a clean energy future.”

2000s
JIN CHOI ('00) and THOMAS SHINE ('00) had their project BIT Light published in the book <i>Lumitecture</i> (Thames and Hudson, 2016). They presented the project <i>Land of Giants</i> at

Milan Design Week in spring 2016, and it was featured in a BBC segment on a new transmission line being developed in the Peak District in England. In May, Choi+Shine’s project *The Lace* was selected for the 2016 Amsterdam Lights Festival, in the Herengracht, and hailed as the “jewel in the crown.” *Architectural Review* featured an interview in MONTH with Choi and Shine about designing pylons. In December, two of their projects were selected for the invited international exhibition at the Korean Institute of Culture and Architecture, in Seoul. Their new pylons, *The Mantis* and *The Centipede*, will be shown in February 2017 at Munich’s Deutsches Museum as part of an exhibition on energy transition. Their entry for the 2017 Singapore iLight Marina Bay, Asia’s leading sustainable light festival, will be installed in March.

IRENE MEI ZHI SHUM ('00), curator and collections manager at the Glass House in New Canaan, presented *Yayoi Kusama: Narcissus Garden* celebrating the 110th anniversary of Philip Johnson’s birth and the 10th anniversary of the opening of the museum to the public. First created in 1966 for the 33rd Venice Biennale, *Narcissus Garden* was incorporated into the house’s 49-acre landscape with 1,300 steel spheres floating in the newly restored pond. Shum also worked with Kusama to install the steel sculpture PUMP-KIN (2015) as well as the special installation, *Dots Obsession – Alive, Seeking for Eternal Hope*, for which the artist created an “infinity room” experience with the Glass House covered in polka dots.

MA YANSONG ('01) and his firm, MAD, released their first monograph: *MAD Works* (Phaidon, 2016). In the past several months, MAD designs were revealed for the Lucas Museum of Narrative Art, with competing designs for San Francisco and Los Angeles; the China Philharmonic Orchestra New Concert Hall, in Beijing; and the Xinhee Research & Design Center, in Xiamen. MAD completed its first project in Japan—the Clover House kindergarten, which was listed in *Designboom*’s Top 10 Children’s Educational Spaces as part of the article “Big Stories of 2016.” Yansong spoke at the Council on Tall Buildings and Urban Habitat’s international conference in Shenzhen, China, as part of the panel discussion “Tall Buildings and Contexts: Appropriate High-Rise Vernaculars.”

JASON CARLOW ('02) recently moved to the U.A.E. to take a new position as assistant professor in architecture at the American University of Sharjah. Carlow previously spent ten years in Hong Kong, where he worked as assistant professor and MARCH director in the Department of Architecture at the University of Hong Kong.

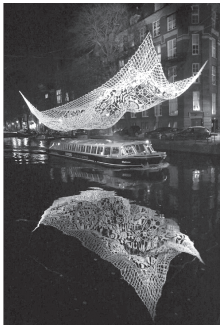
CEREN BINGOL (BA '01, MARCH '05) was named interim architect in residence and head of the architecture department at Cranbrook Academy of Art. She will serve in the role for the next two years.

2010s
GREGORY MELITONOV ('10) with his firm, Taller KEN, and partner Ines Guzman Mendez were listed among the architects to watch in 2017 by <i>Architizer</i> , following similar recognition from <i>Architectural Record</i> .

DAISY AMES ('13) has been teaching studios that focus on fabrication and construction at the Rice School of Architecture since 2014.



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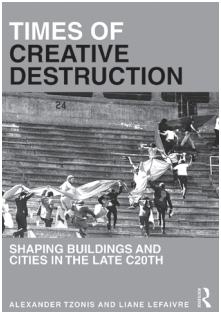
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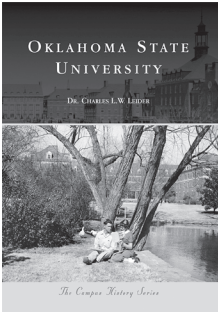
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CLASS OF 2016 UPDATE

JARED ABRAHAM is a postgraduate associate in urban design at the Yale Urban Design Workshop, in New Haven; LISA ALBAUGH is working at Gehry Partners, in Los Angeles; LUKE ANDERSON works for Allied Works Architecture, in Portland, Oregon, and was awarded the H. I. Feldman Prize; DAPHNE BINDER was awarded the Alpha Rho Chi Medal; DORIAN BOOTH was presented the American Institute of Architects Henry Adams Medal; BENJAMIN BOURGOIN is at Robert A. M. Stern Architects, in New York; CARL CORNILSEN is co-founder of Citiesense, in New York; ANDREW ERIC DADDS was awarded the Gene Lewis Book Prize; SHAYARI DE SILVA is working for Architecture in Formation, in New York; JESSICA ELLIOTT works for Hart Howerton, in New York; DOV FEINMESSER is at Newman Architecture, in New Haven; HUGO FENAUX is working at Centerbrook Architects and Planners, in Essex, Connecticut; ANTHONY GAGLIARDI works for Steven Harris Architects, in New York; TING TING PEARL HO was awarded the Janet Cain Sielaff Alumni Award; SHUANGJING HU is at Gehry Partners, in Los Angeles; SAMANTHA JAFF is working for Davies + Toews Architecture, in Brooklyn, and was awarded the Sonia Albert Schimberg Prize; ROBERTO JENKINS is at IBI Group, in Los Angeles; JAMES KEHL works for the ACE Group at HGA Architects and Engineers, in Minneapolis; APOORVA KHANOLKAR is working for Perkins Eastman, in New York; JOHN KLEINSCHMIDT is at Waggonner & Ball Architects, in New Orleans; ELIZABETH LEBLANC works for Jensen Architects, in San Francisco; VITTORIO LOVATO was awarded the William Wirt Winchester Fund; ANNE MA is at Hairiri Pontarini Architects, in Toronto, and was awarded the Drawing Prize; ADIL MANSURE is a critic at the University of Toronto and a visiting assistant professor at the University of Buffalo; MEGAN MCDONOUGH is at Perkins + Will, in New York; SEOKIM MIN works at Gensler, in Los Angeles; BORIS MORIN-DEFOY was awarded the Moulton Andrus Award; GENEVA MORRIS is working for the Museum of Arts and Design, in New York; ABDULGADER NASEER works at Sage and Coombe Architects, in New York; KRISTIN NOTHWEHR is at OFFICE Kersten Geers David Van Severen, in Brussels; JUSTIN OH works for SHoP Architects, in New York; and was awarded the American Institute of Architects Henry Adams Certificate; JEANNETTE PENNIMAN is working for Kieran Timberlake, in Philadelphia; ALICIA POZNIAK is a tutor in architectural design, history, and theory at the University of Technology Sydney; MADELYN RINGO is at Studio Joseph, in New York; SHIVANI SHEDDE is a postgraduate associate in urban design at the Yale Urban Design Workshop and was awarded the David Taylor Memorial Prize; SOFIA ANJA SINGLER is at the University of Cambridge; ISAAC SOUTHARD is working for Tod Williams Billie Tsien Architects, in New York; ANDREW STERNAD was awarded the William Edward Parsons Memorial Medal; PREETI TALWAI works at GoogleX, in San Francisco; CHENGQI JOHN WAN is at the Urban Redevelopment Authority, in Singapore; WINNY WINDASARI TAN is working for Gehry Partners, in Los Angeles, and was awarded the David M. Schwarz Architects Good Times Award.



Presidential Medal of Freedom Awarded to Gehry and Lin

In November, President Barack Obama presented the Presidential Medal of Freedom to Maya Lin (BA '81, MArch '86) and Frank Gehry (Eero Saarinen Visiting Professor '08, '12, '16; Louis I. Kahn Visiting Professor '02, '04, '06, '10, '14). The award is the nation's highest civilian honor, and is presented to individuals who have made especially meritorious contributions to the United States, world peace, or other significant public or private endeavors.

Environment, Reconsidered, 1967–2017

A symposium will be held in October 2017 to celebrate the fiftieth anniversary of the Master of Environmental Design program at Yale.

Founded in 1967 by Dean Charles Moore, the Master of Environmental Design Program (MED) proposed a whole new object of study: an “environment” consisting of man-made and natural elements, including infrastructural, technological, and symbolic systems. Since then MED students have enriched our understanding of the world we live in by exploring unexpected sites and phenomena as well as considering how other disciplines, such as philosophy, anthropology, law, gender studies, and psychology, inform our understanding of this new complex totality. From this interdisciplinary perspective, the MED has had a profound effect on the discussion of architecture over the past half-century.

To celebrate the program's legacy on the occasion of its fiftieth anniversary, the school will host a two-day event comprising a symposium and a workshop, accompanied by an exhibition tentatively entitled “Environment, Reconsidered, 1967–2017,” planned for October 2017 (exact dates TBA).

The school is now soliciting material in the following areas to be included in the proceedings:

Papers: Submit an abstract of a paper (300 words) that falls under one of the following categories: “History and Theory,” “Ecology, Energy, and Environment,” “Media and Technology,” “Educating Architects and Publics,” or “Public Policy and Service.”

Exhibition: We are inviting alumni to submit one of the following: a design-research project, built or unbuilt, produced independently or with students, or a book (include cover and blurb).

All proposals and projects should be submitted in PDF format and include a CV (maximum five pages). Please e-mail proposals and intent of interest by February 20 to eeva-liisa.pelkonen@yale.edu.

- Charles Bergen, Art Park *Turtle Sprinkler*, Brookland, Washington, D.C., 2015.
- Choi + Shine Architects, installation of *The Lace*, Amsterdam, The Netherlands, 2016.
- Caples Jefferson Architects, model of The Africa Center, Manhattan, New York, 2016.
- Leroy Street Studio, rendering of Dune House, East Hampton, New York, 2017.
- Johannes Knoop, installation of *Venice Remapped*, Venice, Italy, 2016.
- Newman Architects, rendering of Snyder Sanctuary, Lynn University, Boca Raton, Florida, 2016.
- Alexander Tzonis and Liane Lefavre, *Times of Creative Destruction*, Routledge, 2016.
- Charles Leider, *Oklahoma State University*, Arcadia Publishing, 2016
- Pagnotta Design, prototype of P22
- Maya Lin, rendering of Neilson Library, Smith College, Northampton, Massachusetts, scheduled for fall 2020.
- MAD, rendering of China Philharmonic Orchestra, Beijing, China, scheduled for 2019.
- WEISS/MANFREDI, Kent State College for Architecture and Environmental Design, Kent, Ohio, 2016, photograph by Alberto Vecerka/Esto.
- Yayoi Kusama: Dots Obsession*, exhibition, Glass House, New Canaan, Connecticut, 2016.
- Lazor Office, Stack House, Minneapolis, Minnesota, 2016.

Obituaries

HAROLD FREDENBURGH ('58), principal of New York–based Fredenburgh Wegierska-Mutin Architects, died last year. He worked for a quarter-century at I. M. Pei & Partners, as associate partner and design principal. Among his numerous projects are the Dubai waterfront promenade; the CenTrust Tower, in Miami; Texas Commerce Tower, in Houston; and First Interstate World Center, in Los Angeles. He also made major contributions to the John Hancock Tower in Boston. Most recently he taught studios on tall buildings at the Parsons School of Constructed Environments. Fredenburgh was a valued voice and an instigator of numerous architectural-design review and preservation organizations in New York City.

PETER CORRIGAN (MED '69), principal of Corrigan and Edmond Architects of Melbourne, Australia died last year. After studying at Yale he worked for Philip Johnson, Paul Rudolph, and Kevin Roche. In 1975 he returned to Melbourne to start a firm with his wife, Maggie Edmond. Among his most renowned projects are early theatrical set designs, educational buildings, and theaters, all featuring a strong emphasis on vivid colors and a dynamic sense of movement. Corrigan's award-winning buildings include the RMIT University Building 8, the Library and Humanities Building, and the Victorian College of the Arts School of Drama. He was a professor at the Royal Melbourne Institute of Technology for thirty years.

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YALE SCHOOL OF ARCHITECTURE

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Image: The 2016 Jim Vlock Building Project, photograph by Meghan Royster ('18)