CONSTRUCTS

FALL 2018
This year has been a busy but rewarding one for the school as we welcome new faculty and staff, embark on new academic initiatives, and work to reconnect with those outside of Rudolph Hall—our alumni, the architecture profession, and a global audience.

Two symposia this past spring—“Rebuilding Architecture,” organized by Peggy Deamer, and “Noncompliant Bodies,” convened by Joel Sanders—were both extremely well attended. Each offered a forum on the important work of making the design fields more inclusive and equitable. A pair of major exhibitions—Vertical Cities, curated and designed by Marjoleine Molenaar and Harry Hoek, and The Drawing Show, curated by Dora Epstein Jones and Anthony Morey—demonstrated that the art of representation can be an effective site for architectural intervention. Our pilot program of three student-curated exhibitions, presented in the new North Gallery, speculated on space elevators, investigated the contemporary influence of Bramante’s Tempioetto, and highlighted important projects by alumni working in Asia.

While the draw school inspires from the past, we are also working to prepare our students for a more technologically integrated future. Anna Dyson (MArch ’96) has returned to Yale as Hines Professor of Sustainable Architectural Design and quickly established a new Center for Ecosystems in Architecture. This past summer the CEA collaborated with Gray Organschi Architecture to construct a sustainable and affordable housing prototype for the United Nations High-Level Political Forum. In June a conference hosted by the CEA kicked off the new summer program “Futurizing Technology and the Built Environment.” Along with “Urban Atlas,” a new course led by Alan Plattus and hosted by Chalmers University of Technology, in Gothenburg, Sweden, it joins the intensive Robert A. M. Stern Rome drawing workshop to enhance our already popular summer offerings.

This year has seen many changes in our school administration with the departure of several of our longtime staff members: John Jacobson (MArch ’70) has stepped down after twenty-two years as associate dean and will return as a faculty member in spring 2019; Marilyn Weiss has retired as registrar after serving for more than fourteen years in the role; and Monica Robinson has retired from her position as director of development for the School of Architecture. We also welcomed the following new staff members: Phil Bernstein (MArch ’83) is our new associate dean; Regina Bejnerowicz has joined us as lead administrator; Jill Westgard has signed on as the new director of development; Tanial Lowe is the new registrar; and Zelma Brunson has accepted the position of operations manager.

It was wonderful to see so many of you at the summer reception in conjunction with the AIA Conference on Architecture in New York City. It was our first such gathering in ten years, and more than three hundred people attended, ranging from the Class of 1962 to this year’s graduates. As that’s over fifty years of Yale School of Architecture alumni in one room! We hope you will join us this fall for our outstanding lineup of public lectures and the Adjacencies and Two Sides of the Border exhibitions. The new faculty, staff, and an engaged group of incoming students, as well as new opportunities for integrating science and design, will contribute to this year’s excitement.

Letter from the dean, Deborah Berke

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**Fall 2018 Calendar**

**LECTURES**

Lectures begin at 6:30 p.m. in Hastings Hall (basement floor) unless otherwise noted. Doors open to the general public at 6:15 p.m. 

- **Thursday, August 30**
  - Michael Samuelein
  - Edward P. Bass Distinguished Visiting Architecture Fellow
  - *Civil Engagement in New York City*

- **Thursday, September 6**
  - Eero Saarinen Lecture
  - Anab Jain
  - *Other Worlds Are Possible*

- **Thursday, September 13**
  - Adjacencies gallery talk by the mind.

- **Thursday, September 20**
  - Brendan Gill Lecture by Christopher Hawthorne
  - *Unfinished City: The Contentious Rise of the 21st Century*

- **Thursday, September 27**
  - Brendan Gill Lecture
  - Christopher Hawthorne
  - "Oh, the Places You’ll Go!"

- **Thursday, October 11**
  - Lyndon Nerl and Rossana Hu
  - Norman R. Foster Visiting Professors* Reflective Nostalgia*

- **Thursday, November 1**
  - Paul Rudolph Lecture
  - Julie Snow
  - William B. and Charlotte Shepard Davenport Visiting Professor* Invisible Site*

- **Thursday, November 8**
  - Omar Gandhi
  - Louis I. Kahn Assistant Visiting Professor* Defining a Process*

- **Thursday, November 12**
  - Simon Hartmann
  - William Hotchkiss Visiting Professor* HHH: Alternative Endings*

- **Thursday, November 15**
  - Anna Dyson
  - Hines Professor of Sustainable Architectural Design
  - *Transforming the DNA of the Built Environment*

- **Thursday, November 29**
  - Myriam Bellazouz Memorial Lecture
  - Francesco Casetti
  - Thomas E. Donnelly Professor of Humanities
  - *Spectral Visions, Enclosed Public*

- **Thursday, November 30**
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The School of Architecture’s fall lecture series is supported in part by the Myriam Bellazouz Memorial Lectureship Fund, the Brendan Gill Lectureship Fund, the Paul Rudolph Lectureship Fund, and the Eero Saarinen Lectureship Fund.

- **Hastings Hall** is equipped with assisted-hearing devices for guests using hearing aids that have a T-coil.

**EXHIBITIONS**

- **Architecture Gallery, second floor**
  - Monday, November 12
  - Simon Hartmann
  - William Hotchkiss Visiting Professor* HHH: Alternative Endings*
  - Thursday, November 15
  - Anna Dyson
  - Hines Professor of Sustainable Architectural Design
  - *Transforming the DNA of the Built Environment*

- **Architecture Gallery, second floor**
  - Thursday, November 29
  - Myriam Bellazouz Memorial Lecture
  - Francesco Casetti
  - Thomas E. Donnelly Professor of Humanities
  - *Spectral Visions, Enclosed Public*

**Two Sides of the Border**

**November 29, 2018 to February 9, 2019**

- "Flexible Borders: Lines and Lenses of Integration" curated by Nate Hume and exhibition participants

- **Thursday, August 30**
  - "Transforming the DNA of the Built Environment" by the mind.

- **Thursday, September 27**
  - Brendan Gill Lecture
  - Christopher Hawthorne
  - "Oh, the Places You’ll Go!"

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NINA RAPPAPORT: How did you shift to studying urban planning at the GSD from studying architecture at Cooper Union, a very different environment?

MICHAEL SAMUELIAN: I chalk it up to one humanities class I took about the social history of New York from 1810 to 1920, which transformed the way I thought about cities and the factors that affect design, including the programmatic, political, financial, and social. I fell my students that, as a designer, you really only see a narrow bandwidth in the spectrum of a project, from inception and financing to site selection and design, but there is also operations and maintenance, and how it evolves over time.

NR: After working for architecture firms for five years, your first foray into planning was in Lower Manhattan after 9/11. How did you cope with the emotional, political, and social issues of rebuilding?

MS: While the events of 9/11 were tragic, it was a historic opportunity to rethink the way we rebuild. I found it to be a very open environment, where there wasn’t a top-down program and mix, especially the towers?

NR: How is that possible as a developer?

MS: The benefit of the recession was that we had to make decisions, and it was clear what worked and what didn’t. I think that’s a major difference from the day-to-day iterations and had to know how to place the brand. In the end most of the tenants are financial services companies. This has nothing to do with what’s happening macroeconomically in the city; it’s about quality. New York City is burdened with many old office buildings, and the financial services companies are moving to Hudson Yards because they want new office environments.

NR: So how will the public space and park be used? Is it to be an attraction with the Heatherwick sculptural viewing tower or more of a connective to the Hudson River Park? Would it be a destination for someone who is working in the area?

MS: It is true that the success of the project will be determined in terms of how much it can visit that’s different from other parts of the city and not just the workers. One of the factors we took into consideration was the difficulty of making the High Line to the Hudson Yards Plaza to Hudson Park and Boulevard, which ultimately could extend to 42nd Street. It’s really about making a network of open spaces, not just a destination. I think the success of Hudson Yards will be in the first twenty or thirty feet of the building bases. This is a Bill Pederson as much as a Liz Diller thing—they arestrained for the tops to make it sensitive to the park and the people.

NR: Why did you leave Hudson Yards at the height of the project?

MS: The plan was set, and I felt like my job was done. It was a tipping point: the western yard was going into the heavy design process, and I wasn’t ready for it. After ten years, I had a fresh perspective. I really felt a sense of accomplishment on the eastern yard, and the project will happen. I see it as a big picture:coastal development, and I know that I’ve affected it.

NR: How did you come to be involved with Governors Island, and what intrigued you about the position?

MS: I was involved very tangentially when I worked for the city on Lower Manhattan and was on the board of thephilanthropic Friends of Governors Island. When Leslie Knoth stepped down I saw an amazing opportunity to help pivot the island into a new era. The first phase of Governors Island was really about park building and activation of the open space. But now we need to find a more sustainable approach to making it a 24/7/365 environment. It contains many historic, tax areas of interest: urban planning, public open space, real estate development, and marketing.

NR: Unlike many other economic-development projects, the aim is not to create income for the city but rather a self-sustaining urban park. It’s a very exciting park to return, so it’s a hybrid between a park and a real estate development project.

NR: Unlike a neighborhood plan, there is no development plan; it’s really about the place and the city. Do you think there might be a conflict between those who want to maintain it as a park and real estate developers, and those who want to see it developed for economic use?

MS: One of the good things about this activation is that they want us to do it right, and not necessarily fast. We’re not going to give it to the highest bidder. We want to find complementary uses that activate the park and real estate development, enhancing the experience. It is an inverse to Hudson Yards, where I worked on the public space of a private development. Now I’m working on the private space of a public development. It is part of the Hippocratic oath, “Don’t kill the patient.”

NR: That is the dilemma: You bring a great restaurant or a great club and everybody to come. It’s ironic that the place that was going to develop to go to developers and gentrifiers. How do you keep that balance?

MS: We get a lot of pressure from constituents to find a master developer to do it, a la Treasure Island in San Francisco. I feel very strongly that, as the public entity, we are the master developer. What is most important, I think, is to have a broad community of people who want to be involved in the park. That was one of the first things I told the mayor when he asked, “How do you keep it authentic? How do you keep it public?” It has to be about pluralism. The question we ask ourselves is, “Why Governors Island?” You have to identify a node of what is unique to the land.

NR: Why not have a school such as NYU move its dorms there and not develop the land? It’s an island that’s almost entirely public space.

MS: I would be a fan of that. Dorms are a natural because we have buildings sitting there empty. It’s ironic that the existing building was housing, and yet we can’t do housing. We need to find a type of residential use such as dormitories, faculty housing, or hotels.

NR: Do you think tourists will want to stay there, so far from the city center?

MS: Once you get off the ferry, the view is incredible. The new campgrounds version of what a hospitality experience might be like there. We have nearly forty tents now. Where else in New York City can you get a bird’s-eye view of the Statue of Liberty and the Lower Manhattan skyline? It’s a unique experience that you can’t have anywhere else. We’re not going to have anything like a Midtown Manhattan hotel, but if you’re staying there if you want a weekend nearby. I see Governors Island as giving New Yorkers a natural experience that you can’t get other places in the city.

NR: How will you convey the developer’s perspective to the students in your Yale Bass Fellows Studio addressing the Governors Island site?

MS: What makes Governors Island unique in the history of New York City is that it’s a blessing and a curse as reminding architects that their role isn’t transient—there are long-lasting impacts to work with. It is an opportunity to think about everything that is designed. Having a full understanding of the financial, regulatory, and political impact of what you’re doing, not just from a LEED perspective but also the broader social and cultural impact of decisions. I want the students to put their heads in the sand a little bit in terms of what our regulatory regime will be, and I would like them to understand not just the financial impact of their decisions as architects but also the operational impacts. I always like to see the outsider’s perspective of Governors Island. I’m going to be very opinionated from an insider’s viewpoint, but I think some of the best ideas come from people who are outsiders who are looking at it with fresh eyes.

NR: What is your personal vision for Governors Island?

MS: One of my hopes is to embrace the island as an urban escape. The uniqueness of an island is that you can do something I don’t want to lose. It is a car-free escape from the hustle and bustle of New York. You have an extraordinary diverse place because it’s not “turf.” It’s not a neighborhood; it’s no one’s backyard. You can take this group of people who come to Governors Island and reflect the complexion of the city in a really deep way, unlike the High Line. We want to return to what it wants to retain that. I saw our biggest challenge is relevance. From a political standpoint, we have to produce a place that people will enjoy coming here and rally people around the fact that Governors Island should remain a great public resource.

Michael Samuelian is the Fall 2018 Edward P. Bass Distinguished Visiting Architecture Fellow, teaching an advanced studio with architect Simon Hartmann. He will give a lecture “Civic Engagement in New York City” on August 30, 2018.
NR: What have you brought from that exotic experience to other projects back in Switzerland?

SH: We never wanted to be bound to Switzerland, so we sent out signals that we were interested in collaborating and that we had a lot of professional freedom. We also didn’t take on one specific city at the beginning and spent that energy instead on getting things built rather than building a portfolio of theoretical ideas. I think that sense we never understood that we were working as service providers bound to a place and a local market like a butcher. After China we won a competition for Labels in Berlin. We also have projects in France and Mexico through these China networks.

NR: Urbanism and density has had renewed attention in recent years. It is a very different focus in Switzerland than the rest of the world through, for example, your urban-scale projects in Zug.

SH: Maybe for too long I saw the Swiss landscape as just reflecting a pure first-world condition. There is an absence of cultural movement in Switzerland. So people care most about how nicely the concrete work is done. And it was easy to lose sight of a kind of discover that interesting? But more and more I see that, because of our highly-bottom-up system of direct democracy and therefore a deliberately weak state power, we are dealing together with other concepts of power. In Switzerland, a lot of instruments were always given to individuals and to communes to think about how to start any planning process by a simple “No, I do not agree.” Individual rights should be respected: this is not only a first-world problem, and our specific Swiss condition produced some interesting tools to operate in a small group or a larger group than just designers and clients.

NR: In that sense, how did your scheme for the housing competition in Zug become more political and controversial with the increasing immigrant populations in Switzerland?

SH: If you want to be an active part of urban culture you have to be connected to public transportation, and this involves an increased density. In Zug this was the question on the table. The competition, which we won, addressed a high-density urban site on the border of two counties. We wanted to do something with the ambition to be a new, third center with a park, cinemas, and other programs for those in transit. After ten-year process the publicly voted: one county accepted it, and the other rejected it. So after ten years of planning spent on this project it did not come to fruition. It’s a sad story, but in Switzerland you cannot convince those who don’t want something. They didn’t want to have any more neighbors. But, who has the right to say no to new people? Many places in the world have silent majorities who just want to be left alone; they are not interested in the common interest anymore. I think it is a dangerous issue that architecture should engage, and it’s not a question of being radical as a designer.

NR: It really becomes a political position. Do you think that the political role for architects in confronting these contentious issues?

SH: Yes, Architecture is always political, as it is about balancing interests. The United States and Switzerland both have the constitutional instruments with checks and balances. We, too, can have the dumbest president. The most important aspect of architecture is that you can keep a policy in the political realm. Which means, everyone at the table agrees that there is no absolute truth, but that the project has to respect many conflicting but legitimate interests. Architecture cannot move forward if there is no room for negotiation between conflicting interests. Do we really want a society where we are like Barcelona? We are not possible because of the rules forbidding noise? In that sense, it’s political.

NR: Many of your projects begin with a base fundamental project, yet you provide it as an open platform for the people who will live and work there. How do you set up the design in terms of geometries while allowing for change?

SH: Geometry is a basic condition with a lot of possible designs. We try as much as we can to interact with nature and produce a very clear geometrical concept.

NR: What is the most exciting project you are working on now?

SH: The one that is taking most of my time because the project develops elements that are realized because of the architect. They get built because someone has a need and the money, and if that person with the money knows exactly what is needed, there is not much need for an architect. But if someone says, “The standard answer to my question is a client is not okay, because it will not fit.” Then there is no way to move forward. Then, if there is no room for negotiation between conflicting interests. Do we really want a society where we are like Barcelona? We are not possible because of the rules forbidding noise? In that sense, it’s political.

NR: What is the most exciting project you are working on now?

SH: For Labels 2 Berlin you had a similar kind of building with the concrete construct- tion of the building in a slightly different way with a response to a need or a desire. If you know exactly what is needed, there is no need for a project. But if you’re told what to ask for because there isn’t no standard yet, then things get interesting for us as architects. And that is also what brings things to an interesting way becomes. If you’re good, you get the big problems sent your way; if you’re not, you get the easy problems.

NR: For Labels 2 you had a similar kind of building with the concrete construction. How do you convince the owner to agree to the sort of geometrical concept?

SH: We questioned the basic capacity for the building in a slightly different way than the design in the competition brief. We told the owners they needed a building which operates as a recognizable visual background for selfless and fashion shoots. It has appeared in TV series, advertisements and fashion shows. They love the building and it’s part of our brand. This modern structure provides this visual feature without even being more expensive than a more common structure.

NR: Beyond the design strategy of making flexible projects, what other aspects of practice are important to you?

SH: One topic that I consider under estimated in architectural discourse is problem-solving. This makes me sound like the boring architect who has no vision, but if you want its raw concept, if you want to be political in the sense we discussed before, you have to be able to transform it. It is not enough to just criticize. You have to be able to take something and transform it. But we are not the first to come to this conclusion, and this can be very broad. I think this clarity is necessary to understand what requirements a building should fulfill.

NR: How is an architect’s impact made relevant through collaborations with developers or contractors?

SH: When we start a project we systematically ask ourselves, “What would happen without us?” It’s not that buildings are

realized because of the architect. They get built because someone has a need and the money, and if that person with the money knows exactly what is needed, there is not much need for an architect. But if someone says, “The standard answer to my question is a client is not okay, because it will not fit.” Then there is no way to move forward. Then, if there is no room for negotiation between conflicting interests. Do we really want a society where we are like Barcelona? We are not possible because of the rules forbidding noise? In that sense, it’s political.

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NINA RAPPAPORT: Your recent AIA Firm of the Year Award describes your work as being “distinguished by restrained formal elegance and a refined minimalistic tectonic sensibility, with a clear focus on results and avoiding the excesses of our discipline.” Does this correspond with your perception of the firm?

JS: Snow Kreilich Architects is a very small firm by any standards—only 33 architects. We're very committed to the work we do. We're very much committed to what I think is most important in manufacturing infrastructure projects such as the St. Paul Saints ballpark.

NR: Your work has been described as “quiet” and “strategicallyforward.” How does a government infrastructure project such as the Newport Transit Station represent your approach? Is it important for you to design a space that people design that is elegant but not extravagant?

JS: Quiet to me means that the context of the space should be about making it resonate and be the right thing. We often talk about the Hawthorne effect; it's about the attention to detail—whether it's in the materials or the way you lay the wood out. It's about the colors and the materials. Quiet is making the design resonate.

NR: When Matt and I accepted the AIA award, the architect of a small firm, we designed and ended up repeating, modifying, and extending in Port Van Buren. It was all about creating flat wood siding and turning a corner seamlessly, so we ended up making a Y-shaped steel joint that would hold that corner and mitering wood into it so that the wood would expand and contract and the edge would always be very crisp. One colleague says, “We're working with you like designing furniture.” That's because of the precise use of materials. Van Buren was a little different because we were interested in making something that looked as if it had varied, like tree-bark patterns with a simple material such as aluminum. Aluminum actually comes with variation, so we used three different anodized tones of black.

NR: You are now focusing quite a bit on issues of social and political engagement in architecture. How do you see architecture as a medium for these issues, for example?

JS: For us, it is critically important to get public space that is accessible to people of all income levels, even in some pristine realms. For instance, in the ballpark you can spend as much as you want—$125 for a seat in the club or $5 for a seat in the ballpark—and all the seats are good. If we are as a country can come together around a baseball event, it is a proximity that humanizes the people whom we're usually not so comfortable with.

In the new Walker Sculpture Garden, people who would never venture into the museum often enjoy a beautiful day or a winter morning there. The idea that you can bring people together around a shared interest, whether it's art or baseball, is really important. We moved our offices out of the skyway corridor and into an old warehouse and, it's cold but every- body is outside. Now there actually is some resistance to the skyways, and people are returning to using the street.

NR: Do you believe government agencies lack an understanding of the significance of design in spite of the Design Excellence Program? Do you have to convince them of the importance of design for these everyday buildings, as in your Port Van Buren project?

JS: It is true that most of the agencies are not very open to fulfilling these sorts of higher aspirations, the design just happens. The CEO of the second factory thought expansion? His focus was on breaking NINA RAPPAPORT: Your recent AIA Firm of the Year Award describes your work as being “distinguished by restrained formal elegance and a refined minimalistic tectonic sensibility, with a clear focus on results and avoiding the excesses of our discipline.” Does this correspond with your perception of the firm?

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NR: On these border projects you have been able to really transform standard materials to become symbols of the future. When you were given the commission in a project, when you have been able to do that and surprised yourself as a designer? It was all about creating flat wood siding and turning a corner seamlessly, so we ended up making a Y-shaped steel joint that would hold that corner and mitering wood into it so that the wood would expand and contract and the edge would always be very crisp. One colleague says, “We're working with you like designing furniture.” That's because of the precise use of materials. Van Buren was a little different because we were interested in making something that looked as if it had varied, like tree-bark patterns with a simple material such as aluminum. Aluminum actually comes with variation, so we used three different anodized tones of black.

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Adam Yarinsky of Architecture Research Office is the Fall 2018 Eero Saarinen Visiting Professor.

NINA RAPPAPORT: How did you decide on your firm’s name, Architecture Research Office—an early example of a firm with a name that is not the practitioner’s or even the company’s name?

AY: Naming the firm was a time-consuming process. Because we wanted to build an organization of people who are focused on deeply engaged in the research and development of every project, by framing design as research, we synthesize programs, including program and process, with the craft of building, encompassing materials and tectonics. Our early focus was on materials and making strategic choices, and then as we started to do more institutional work our research encompassed how people use space and the impact of ideas on programs. We have a consistent methodology across a diverse range of work, an emphasis through which we engage with problems and projects. We did not want to be categorized as any particular type of work; we have always thought of the office itself as a design project.

NR: How did your research methods affect the investigations that led to the Lategro Group and Rising Currents exhibition at MoMA?

AY: The design and architecture work has explored issues of surface and pattern. Our early laser-cutter work focused on how the layering of surface properties and the presentation of materials could lead to a deeper understanding of the relationships between material qualities of a material with porosity and texture, even in flat components. We think of the construction as something that is series meaning from a practical standpoint—to openly enclose space—as well as from an experiential standpoint in terms of its performance, such as filtering light or directing views. The Lategro research and MoMA project explore similar notions but with a more abstract and intentional design to design the gradient of experience between the city and the water.

NR: How do your material explorations apply to the current era of augmented and virtual light systems at the U.S. Army Recruiting Station, in Times Square?

AY: We use the properties of glass as a fundamental aspect of the design—how the quality of the glass envelope changes at different times of day relative to ambient light so that the building is sometimes transparent and at other times reflective, making it simultaneously distinct from and integrated with its context.

NR: You also incorporated a strategic design process into the project. I recall a chart displaying the layers of the design, and at the top was labeled, “the way a corporation would do a business deal.” How did you develop internally or does it change with each project?

AY: Our process is consistent with every project, and it’s a consequence of our research mode: we try not to start with an a priori formal or conceptual approach. The recruiting-station diagram was a way to explain the web of participants in the project. We try not to start with the client to involve a construction manager or a construction manager to involve a construction manager during the design process so that the light schedule could be met. More recently, for the offices of the men’s shaving company Harry’s, we conducted intensive interviews with many staff members to understand how the company is organized into different business groups and how these groups could be related strategically through physical spaces. How did you develop these products?

AY: Yes, but more importantly it embeds the firm’s culture directly in how the space is used and experienced. When we designed the new Knoll New York City headquarters offices and showroom for a much smaller space than its previous location, we helped the company completely rethink its relationship to the workspace. Our strategy integrated the showroom and offices so that clients could experience the products in the context of Knoll’s internal workflow. We did this both spatially and through the commissioning of Bay clients move through the three floors.

NR: In much of your work you use materials in unusual ways, such as corten steel as a building envelope. How did you develop these products?

AY: One of our early projects was a showroom for Trina, a women’s cosmetic company. We designed a lighted glass façade that was covered by Trina’s in the Rhode Island factory. Knoll had recently acquired a felt company, and we had the opportunity to integrate this material into the design of the space. Starting with this project, we began to develop a line of acoustical products for Fiction. This has enabled Knoll to expand its offerings with respect to the design of interior environments.

NR: You have also focused on treating design elements as significant objects in a spatial context. How did you become particularly focused on the Soho loft, the Knoll headquarter, the Vlcek Foundation, and the new building for Riverdale School?

AY: That’s a good question. A stair is an interruption in spatial flow, a moment for a change in the body’s position that can also be conceived of as a sculptural element. In the Soho loft, residence, it’s a very simple stair that opens into the lobby to encourage people to climb rather than take the elevator. It has a cast-concrete landing that becomes a built-in bench, expanding the design potential of a functional necessity.

NR: How did you get involved in the Latrobe Fellowship with Guy Nordenson—your structural engineer on the Soho loft projects—which considered rising tides in New York City, when your work up to that point was not so urbanistic?

AY: We had designed several tiny buildings on large, high-profile urban sites. We thought about the boundaries of the site to the project’s larger physical and social context. Before this, when I was in grad-school, I used to be an urbanist and a planner, and I wanted to get back to design the gradient of experience between the city and the water.

AY: Our process is consistent with the design of a building that was organized across the conical geometry of the building form.

NR: You recently won a New York AIA Design Award for the multipurpose boathouse at Brooklyn Bridge Park. What is special about this project?

AY: We had a great collaboration with the park’s landscape architect, Michael Van Valkenburgh, who we had worked with before. In many respects the park is to our time what Central Park was to nineteenth-century Manhattan. We had previously designed the renovation of a building under the Manhattan Bridge to serve the community and operations functions for the park. Then we were chosen to design a new maintenance and operations building and the boathouse. The boathouse is a deliberately abstract form scaled to the expansive harbor, and poised against the riprap beside the large berm on the site.

NR: How will this focus affect the brief for the new building?

AY: I think that’s correct. I’m intrigued by the idea of building culture, recalibrating conventional thinking about building culture, and thinking about how it can affect the boundaries that are not immediately apparent. The goal is to create a deeper connection to how people experience and use space over time. We’re interested in subtle qualities such as light and view, and we strive for formal invention with integrity, rather than being simply the outcome of a specific way of modeling or studying a problem.

NR: How do you see the impact of architecture in terms of understanding and interacting with people in space?

AY: Architecture is part of a continuum of experience across multiple scales from the bodily to the city. We think of design as entering into and transforming existing relationships between these scales to create new experience, and we recognize that the boundaries between all of these different conditions are blurred. Also, digital and tangible worlds coexist, and this has implications for how people use and experience physical space.

NR: How will this focus affect the brief for the Yale studio for the Rothko Chapel site?

AY: The Rothko Chapel is grounded in an intimate relationship between art, spirituality, and social to the idea that both place and architecture exist, the chapel embodies both contemplation and action. The students will explore its mission at every scale of experience, from the Rothko and the Menil’s shared vision, which has never been more relevant.
NIWA RAPPAPORT: It's interesting that after going to high school and graduate school in the United States, you made Shanghai your base. Why was returning to Asia important to you?

ROSSANA HU: We both consider our formative years to have been in Asia. That cultural and ethnic identity and national affiliation formed a personal consciousness of who we are as Asians, particularly Chinese. In many aspects our entry into architecture had a lot to do with our own search for identity. After working a few years at Michael Graves’s office, where Lyndon was design director of the Asian projects, there was an opportunity to work on a project in Shanghai, and we realized this was the missing link between our years of exploring not only our identities and culture but also architectural language, and we really had to be in Asia to fully engage.

NR: Lyndon, do you feel the same way about reconnecting with China?

LYNDON NERI: In a way there was no other choice. I was born in the Philippines but am ethnically Chinese. I went to Chinese schools, and for the longest time my grandmother would always say, “You’re not home. You are going home. You are going home one day, and that is when I can fully rest.” That kind of thinking is prevalent among overseas Chinese and enshrined in the minds of the Chinese diaspora, be it in Singapore, Indonesia, Malaysia, or the Philippines—that one day you will go home. The Shanghai boom started in 1988 with returning Chinese emigrants—billions from Hong Kong, Taiwan, the Philippines, and Singapore investing in home. That’s the reason why it grew so fast, based on guilt and obviously opportunity.

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NR: Do you see the way young Chinese architects are embracing new local materials and cultural references as a positive change, in contrast to the earlier developer-orientated cities? How are you contributing to that change in orientation?

LN: It’s also about appreciating and developing the countryside. Rossana and I made a conscious decision about four years ago to take projects outside of the city. We started reaching out to places farther away from Shanghai and other major Chinese cities. The government has made a concerted effort not just to develop the coastal cities of Guangzhou, Shenzhen, and Shanghai, but also to actually move to the countryside. There is also a new appreciation among the more progressive government officials to embrace not just local materials but also local typologies and culture.

NR: In many of your projects you have adapted historic or existing buildings. How does that approach align with your ideology and practice in terms of incorporating the new within the old as adaptive reuse?

LN: For us, it was a matter of survival. Most clients in China like everything new and shiny, and their brief often includes demolishing older buildings and sometimes entire neighborhoods. We are so taken aback by these requests that we often say we’re not the architects to do the project. At the same time we are concerned that if we don’t do it, someone else will, and they will do exactly what the clients want in demolishing a neighborhood for new development. Rossana and I took a very strong stance, albeit a risky one, seven or eight years ago when we transitioned from interiors to architecture and decided there had been enough demolition in the city. We believe buildings have memories, and we were seeing neighborhoods disappear. It was complete erasure of not only buildings but also histories, which are integral to the city as a whole.

NR: In projects such as the Meridien or the Waterhouse hotels, how were you able to negotiate the complex relationships between new and old?

LN: You have to be clever. If you talk to the clients about exploring issues about old and new or notions of public and private, they won’t understand. They just look at you with big eyes and say, “So these tiny little old warehouses are just warehouses, so I tell them it will save them money. We can’t be straightforward and talk about our obsessions, whether they are reflective nostalgia, voyeurism, or anything academic. Some designers are even scarier—the replicators, who take pictures of projects in, say, London and ask you to copy it. Next to the Waterhouse there is a refurbished version of Mayfair, London. For them, a copy is historical.

NR: But that also occurred with developments in the early 1990s, when developers used a Chinese motif such as you do. Can you fly over New York and see it on top of a skyscraper, totally out of context. How do you combine the Chinese traditions of architecture with your contemporary design aesthetics to convince a developer without making it look old or even nostagic?

RH: This is where some of the issues we have been researching and exploring since that architectural studies course come into play. We looked at two things: one is the value of history and how the architect uses references, not for urban设计 to formulate a future either for the city or the building. The other is what constitutes cultural identity within architectural design and what it means when you build within a context you are hugely passionate about and want to celebrate, like the Waterhouse in a conventional way. Lyndon was in charge of the project called Three on the Bund for MVRDV and worked on it to reconstruct the interior because it is a listed building and you can’t touch the exterior. By then the interior had already been redone in the 1960s or the 70s. Frankly, there was no market for salvage, and at the time the time? No. RH: That’s a very accurate formal reading. While we don’t like to define ourselves as purists, we do use form to make a lot of spatial effects. We like to call them boxes.

NR: How do you see materials to delineate spatial organization even in a more neutral space?

RH: In trying to create spaces we also like to set up a stage for the people who come to the space. We want to understand what we’re doing. That is the kind of resonance that, for example, a musician has when they’re performing in a space. It’s like a cube. How did the cube—projected inside as punched dimensional surfaces or outside onto the street—come about, even though it is a simple form?

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Omar Gandhi

It is one project where we allowed ourselves to be more free of local constraints.


OG: Aside from the obvious beauty, it draws on nostalgia, on memories of childhood. I wouldn’t know where to start if not for those truths about where materials come from and why the roof is shaped the way it is. Architecture has been shaped by a series of experiments over a long period of time, drawing on the way that it acutely responds to materials and climate and landscape. We have a lot of fun with it at that point, whether it’s the way a roof protects the bower like a cap on your head or about protecting a doorway. I remember at one of my first jobs I drew a Modernist long building in northern Ontario. My boss took his pencil and drew a big mound on the roof and asked, "Do you know what that is? It’s ten feet of snow on the roof. It doesn’t make sense then, does it?" That has always stuck in my mind.

NR: What intriguing you about basic architectural forms—one could say, back to the "primitive hut"? How do you translate vernacular traditions into the contemporary?
Faculty and Alumni in Venice

Faculty and alumni also were invited to exhibit their projects in Venice including Peter Eisenman, who curated a pavilion with alma mater Yvonne Farrell and Shelley McNamara. Norma Foster (’62), Marion Weiss (’84), Cristina Argyropoulous (’13), Andrew Berman (’84, MArch ’88), Louise Braverman (’77), and Jason Carlow (’92). Talks were given by professors and guests such as Peter Eisenman and Peggy Deamer during the opening days.

European Cultural Centre

Eisenman, Ghawthamy Professor of Practice, exhibited an experimental design study titled Time Space with his wife, electoral parish and designer Louise Braverman’s installation Hyperloop. During the biennale, people could attend a variety of exhibitions, including masterpieces by the School of Athens, which reflects the conceptual variety and the dialogue between the towers and the ideas and models displayed on white posts staggered along the apse to frame the architecture of resistance that is no longer a condition of either/or but suspends an easy resolution.

Braverman’s installation Hyperloop Suburb, displayed in the Palazzo Bembo, comprised projections on screens and posters featuring suburban towns along the futuristic tube transport system. It was an exploration of whether innovative high-speed transportation systems can breathe life into liminal suburban spaces. Braverman designed the project as a porous prototype to advance a technologically and digitally driven pluralist communities across a metropolitan area.

National Pavilions

Norman Foster and Andrew Berman were among the ten architects selected by Francesco Dal Co to present a design for a Vatican Chapel for the Holy See. It is the first time the Vatican was invited to exhibit. A densely wooded area on the island of San Giorgio Maggiore was chosen for the chapel. The chapels responded to Gunnar Asplund’s Woodland Chapel (1918–20), in Stockholm. The atmosphere of the chapels in the woods where one can think quietly while looking out to the lagoon.

Yale in Venice

Former Yale Saarinen Professors Yvonne Farrell and Shelley McNamara curated this year’s 16th International Architecture Exhibition of the Venice Biennale, on display from May 26 to November 25, 2018. Called Freespace, it focused on public and common spaces, and included work by Yale graduates and professors displayed at the Giardini, the Arsenale, and in collateral spaces around Venice.

MANY

Global infrastructure has perfectly streamlined the movements of billions of people and millions of tons of goods, but at a time when more than 65 million people are displaced there are still no safe, legal, and orderly ways of immigration triggered by political, economic, and environmental circumstances. The nation-state has a dual duty to naturalize and to welcome entry, asylum, or citizenship. At best the NGO-crazy offers detention in refugee camps—a form of detention lasting an average of seventeen years.

In a spring 2017 experimental design studio we decided to demonstrate the importance of spatial variables in global governance decisions related to refugees (see Constructs, fall 2017). We collected the many ways in which urban spaces could be reconfigured to mobilize and discover many exchange networks for agricultural, industrial, and cultural representation. During the design studio we kept wondering why there was no platform for trading spaces, skills, and time to facilitate migration.

The curators of the U.S. Pavilion at the 2018 Venice Biennale—Niall Atkinson, Ann Lui, Manfredo Tafuri, and Peter Eisenman—established a framework, titled “The Dimensions of Citizenship,” that explored seven scales of citizenship: Citizen, Civitas, Region, Nation, Globe, Network, and Cosmos. When they asked me to work at the network scale, it made sense to design MANY, an online platform facilitating migration through an exchange of needs.

MANY poses the following questions:

Can the legal and logistical ingenuity that lubricates a market fail in the form of matchmaking between the sidelined talents of migrating individuals and a multitude of endowments and opportunities around the world? Can another kind of cosmopolitanness mobilize resources around intervals of time or seasons of life to form a branching set of options that is more politically agile? Could this exchange be anticipated, and even celebrated, as the means to global leader- ship credentials?

MANY proposes to outwit opposition to migration by more robust short-term networking, project-based visas, and cooperative exchanges for those who want to resist or keep traveling, never wanting the citizenship or asylum that nations withhold or reluctantly bestow. In other words, the platform also serves people who might say, “We don’t want your citizenship or your victimhood or your segregation or your bad jobs. We don’t want to stay.”

While conceived at a moment of digital ubiquity, the real object of the design is not as an app but as a heavy information system of allied legal and spatial networks.

MANY connects existing visa-sponsoring networks with spatial projects. Cities can bargain with their underexploited spaces to attract a transformative influx of talent and resources, matching their needs with those of mobile people to generate mutual benefits. There are no haves or have-nots. Needs and issues are raw assets negotiated in non-market exchanges. Groups forming one side of the exchange can purchase a no-tech blockchain to increase security.

MANY and national pavilions—a multi-gender expression inspired by the work of Fluxus member George Maciunas (Spell Your Name with These Objects, 1977), Paul Elliman’s installation, hobo code, and cuneiform. The lumpier and the sturdier the exchange.

During the past six months of research and design, almost one hundred representa- tive platform entries were assembled, each of them pointing to thousands of existing visa sponsors in education, agriculture, medicine, and other industries, as well as a strategy for aggregating these networks and strengthening them with spatial variables.

Ten iPhones allow users to experience the platform and the many matches between entries, along with the stories attached to these journeys. A video essay—inspired by the collapses of Hong Kong artist HA HA Chuen and narrated in eleven different languages—assembles twelve topical episodes that reflect on the work of existing and potential exchanges.

Although a small cohort of students from architecture, computer science, and design have developed the project to date, MANY will be the subject of a Yale University-wide interdisciplinary seminar that brings together professors and guests to consider the project critically and rehearse strategies for its practical realization.

—Keller Easterling

Easterling is a professor at the school and author of the books Extrastatecraft and Enduring Innocence.
Rebuilding Architecture

The symposium “Rebuilding Architecture” explored areas that “affect the construction of architecture’s discipline and profession—the academy, history/theory, practice, and media/representation—in order to structurally rethink and rebuild architecture.” The conference brought together European and American architects, theorists, and journalists to investigate ways to make architecture more socially relevant, politically powerful, financially rewarding, and personally fulfilling as well as to question the status and value of the discipline today.

Dean Deborah Berke introduced the first lecturer of the trope, Jane Rendell, of University College London and Yale’s first Sonia Albert Schirmberg Honorary Lecturer. Schirmberg (5’0) and her daughters, Anne Weisberg and Carla Studley, who supported the 2013 Yale Women in Architecture symposium, were honored with the lecture series. Rendell focused on the history of feminism and psychoanalysis in her performative “Home/Work Displacements,” in which she questioned architects’ ethical responsibility toward housing and the environment, particularly resource extraction. In a series of interwoven narratives, which juxtaposed the visual image with the spoken word, she considered the early Arts and Crafts sensibility of direct expression of structure and intent; early Modernist housing and the optimism expressed in the movement’s marketing materials contrasted with an overarching narrative of nature—moss on former lava fields, rain-soaked furniture in a derelict cottage; and, finally, the gentrification of Modernist council housing in London. At once both disorienting and effective, her talk covered the emancipatory efforts of early Modernism, then considered a contribution to the public good, and the interest of the Arts and Crafts movement in connecting with the natural world.

Rendell’s experience is entangled within this narrative, and her residency in London’s council housing offers a connection to her struggles against the gentrification of the city and the influence of a large mining conglomerate’s donations to Barbett University. She presented the ethical dilemma facing universities that accept large donations from companies that have the intention of influencing its value among a broad and diverse population. She also spoke from the perspective of a historian and theoretician about the difficulty of teaching architectural history, which is built on a foundational knowledge dominated by a white male lineage. Even practical efforts to better integrate diversity and multiculturalism in educational institutions struggle with this canons, while the studio culture dominates the broader institutions struggle with this canonical.

Rendell continued her discussion of the direct economic exchange of access to architectural education. Will Hunter, founder of the London School of Architecture start-up, suggested positioning architecture’s relevance early in education, as early as junior high school, in order to gather knowledge and mature. While Deamer acknowledged numerous outside influences, she noted that no one is more to blame than those of us in academia for perpetuating an ideology of elitism. The lecture offered an unexpected framework for the discussion of issues, for example: How can architecture reorient itself, through education, practice, criticism, and public discourse, and how can architecture reorient itself to the public good, and the interest of the Arts and Crafts movement in connecting with the natural world.


Panel Discussion

Yale professor Keller Easterling moderated a panel discussion among the presenters by posing a few provocative propositions for architectural education. What if students were taught how to design potential architectural outcomes or ways for ideas to travel into culture, leapfrog bureaucracies, and provoke meaningful changes? She likened the idea to a drama school improv class, wherein students rehearse their responsiveness. Easterling asked, what are the things that make you most impatient? What does entrepreneurship look like in architecture education?
Friedrich Nilsson, professor at Chalmers University in Sweden, joined the panel to discuss Sweden’s weak architectural position. Nilsson argued that there is a crisis in the acceptance of large, multidisciplinary builders and forcing them to consider other kinds of practices could solve this issue. He suggested adopting the title “architect” to encourage orthodoxy opportunities for engagement and the acceptance of new approaches suggested by the role of building and its larger context. Ockman countered by returning to the discussion of employment practices, which may hinder these efforts, such as the fetishization of research and the Balkanization of professional schools. She was quick to point out that objectivity is a myth in terms of history and that Tafur backed himself into a corner while simply trying to collect the facts, opening up a Pandora’s box.

Academia 2: The Conceptual Relevance of Architectural Education, History, and Theory

The second morning panel began with a discussion between the chairs of the conference, Tahni Kaminer, of the University of Edinburgh, and Joan Ockman, of the University of Pennsylvania. Referring to the early 1960s school of architectural education, Kaminer disparaged. He identified the “bound to fail” critiques as self-fulfilling and restate the period’s rejection of Kerner’s conceptual spectrum. He didn’t discount the negative aspects of public-space privatization but focusing on the students’ need to develop entrepreneurial skills to collaborate with other scientific disciplines to uncover truths and construct spaces that are more relevant to the public. He suggested that architects can contribute to the social good, including solving crimes, without ceding authority.

The second panel focused on alternative practice, often entrepreneurial, collaborative, and open-sourced in attitude and methods. This approach to architectural education, organization, and practice is informed by the growing democratization of architectural education, as illustrated how a historian might reframe the discussion about the social good. He noted that no one can clarify unexpected truths and challenge unproven theories. Weizmann walked the audience through a detailed documentation process that used architecture as a means to transform residential buildings. He noted how architects can support social justice. They illustrate how architecture can serve political functions control development. He noted how these new paradigms of entrepreneurial and self-sustaining.

Prize 2: New Models for Practice

The last panel of the day commenced with an analysis of the influence of the Architectural Association, expressed need for architectural criticism to break out of its current isolation from the world. Wezmann referenced the value of the Kerner’s observation that architecture can take on different forms of architectural practice that balance the critique of the production of objects with that of their acquisition and consumption. Walter Gropius's addition to the Bauhaus in 1925, in Bolton, to discuss how the architecture works to enhance community engagement, making the practice itself interesting. He asked how we should transmit these new members of another alternative practice, Jaque Franch i Gilabert, former director of the Barcelona Pavilion or a critique of the air in the architectural project as a provocation. The studio's work engages in a nearly fanatical challenge to orthodox understandings of architecture. Be it the basement of the Barcelonat Pavilion or a critique of the public in the architect’s renderings, the by-products of their work challenge how architects engage with the world.

All of the practitioners, the most inspir ing was Kathrine Darnstadt, of Latent Design, who presented her history of practice to the common narrative about the demise of architectural journalism, the practice, and the future of the profession. As the symposium came to a close, so did the conference. Reporting from the print-media establishment, Kathleen McGuigan, editor of Architectural Record, that architecture is an attempt at a conventional practice to drive capital and reprised the role of writers, rather than be designing buildings, get more attention for their work. Going to the heart of the matter, Nancy Lovett, director of the Architectural League, described the difficulty of applying journalistic standards in this new digital environment, given its speed and power. She witnessed the culture, fame has a dark side. She unapologetically defended the role of digital traffic, fame has a dark side. The culture of architectural journalism is thriving. The magazine historically addressed architectural history is concerned about the demise of architecture, journalism, and the future of the profession. Nancy Lovett, director of the Architectural League, talked about the tension to the building’s true context via Photoshop. McGuigan’s greatest worries concern the lack of diversity in the profession and how public-private partnerships have threatened civic dialogue. Yet she sees a growing segment of the architectural community that cares about the social impact of architecture, and that makes her hopeful for the future of the profession. Turning the discussion to architecture's isolation from the larger social discourse. The view that the architects are the ones who live in a realm of the bizarre role in the architecture's role in the architectural community, considering the demise of architecture, journalism, and the future of the profession. Nancy Lovett, director of the Architectural League, talked about the tension to the building’s true context via Photoshop. McGuigan’s greatest worries concern the lack of diversity in the profession and how public-private partnerships have threatened civic dialogue. Yet she sees a growing segment of the architectural community that cares about the social impact of architecture, and that makes her hopeful for the future of the profession.
In 1943 American psychologist Abraham Maslow proposed, in a seminal essay some-where based on his concept of “Human Motivation,” a “hierarchy of needs” to help uncover what makes us tick. And how do we choose, self-consciously or not, toiblings a triumph of social justice and lambasted by others as the reification of progressive thought run amok. The controversies engendered by these two texts raise the question: How does a society whose inhabitants are protected from hostility and harm—hailed by some as a minimum of meaning by discussing Jacques Lacan and his theory of the unconscious, Penner concluded: “Sex is not…solely a relationship of control, and curatorial inclusion, along with the game-changing invention of the reputedly neutral “white cube” space.

Opening the symposium’s second session, “Museums,” Sanders provided an overview that touched on evolving perceptions of the nature of spectatorship, crowd control, and curatorial inclusion, along with the game-changing invention of the reputedly neutral “white cube” space. At the outset of her paper “All Museums Are Sex Museums,” Jennifer Tyburczy, of the University of California at Santa Barbara, stated: “Sex is not... solace to the public restrooms to the American Disabilities Act of 1990 and contemporary “queer curatorial” movement separate facilities were often categorized as “ladies,” “men,” and the nongendered “colored.”

Sanders began his presentation by noting that his involvement with the issue of equitable restrooms began in 2015, when he was invited to design headquarters for a gay advocacy group and found that the building codes stymied the provision of gender-neutral bathrooms, considered essential to the organization’s mission. He traced the development of his firm’s speculative, transformative restroom prototypes, designed to accommodate a wide range of users. Kogan concluded the joint presentation with a discussion of legal initiatives aimed at altering the restrictive International Plumbing Code (IPC), which currently regulates most construction in the United States, in an effort to promote the design and construction of gender facilities.

The symposium’s first session was followed by a keynote conversation by Strikry and Jack Haberstam, of Columbia University, moderated by Cavanagh. The wide-ranging discussion continued earlier analyses of bathroom design in the context of prevailing norms and raised broader questions including, as Strikry put it, “Why trans? Why now?” Referring to Strikry’s work, Haberstam responded with the controversial assertion that “the trans body is heuristic... The trans body reveals what we can’t acknowledge about the systems we inhabit, which is not that we have to get rid of the gender binary, but that it’s already gone.” Referring to marriage and the conventionally dominant nuclear family, Haberstam contended that we as a society are now “living in the aftermath of a number of systems that have actually already collapsed.”

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Noncompliant Bodies: Social Equity and Public Space

The symposium, “Noncompliant Bodies,” convened by professor (adjunct) Joel Sanders, was held on April 6 to 7, 2018.

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Lacan’s brother (1866); the presentation featured a Monde l’Origine du 1950s of Gustave Courbet’s style” and that the establishment of “racial difference as a scientific category was… Wilson argued that design choices can to the collection and display of artifacts, and the organization’s initial approaches Renwick’s castlelike structure on the Mall, the Museum of the American Indian. Referring to the institution’s first building, James Renwick’s castellike structure on the Mall, and the organization’s initial approaches to the collection and display of artifacts, Wilson argued that design choices can reflect “the racialization of architectural style” and that the establishment of “racial difference as a scientific category was... l’Origine du 1950s of Gustave Courbet’s style” and that the establishment of “racial difference as a scientific category was...
Hide & Seek, designed by Tom Carruthers (’05) and Jennifer Newsom (BA ’01, MArch ’05), of Dream The Combine, collaborated with Clayton Binkey, of ARUP, on the project. The installation received the MoMA PS1 Young Architects Award for 2018 and was displayed in the summer at PS1, Long Island City.
Spring 2018 Exhibitions

Not Drawing Conclusions

The Drawing Show, curated by Dora Epstein Jones with Anthony Money, of the A+D Museum in Los Angeles, was exhibited in the YSA Gallery from February 22 to May 5, 2018. The curators discussed some insight into exactly what kind of an approach they took, and what they learned looking at the work of nearly thirty architects presented by Elisa Iturbe (BA ’08, MEM ’15, Tempietto Exemplum), Jimenez Lai, LCLA, MAIO, Medium Office, Pita & Bloom, Sam Jacob Studio, Saint-Exupéry, Sean Davey, Shigeru Ban, Siah Armajani, Soo Sunny Park, Stavros Damos, Studio JAB, Studio Gang, Toshiko Mori, Vito Acconci, and WES Architects. The exhibition showcased a wide variety of responses: the drawings and corollary statements ranged from highly analytical to utterly whimsical. Among the millenage were watercolors, a 4-foot-by-4-foot hand-stitched tapestry, precise geometric analyses, a shimmering hologram, investigative field reports, a grid of 144 vintage postcards, and a photograph of a Tempietto wedding cake circa 1996. In an era of exceptionally diverse representational approaches, Tempietto as a question mark almost felt like a question mark loaded down with the joys and the burdens of architectural history.

Contributors included Abruzzo Bodziak Architects, Andrew Kovacs, Cameron Wu and Iman Faiyad, Christ & Gantenbein, Curtis Roth, David Eskenazi, Davies Toes Architecture, Elisa Turbe, Fala ATOMA, FORMA, Jimenez Lai, LCLAI, MAIO, Medium Office, NADAA, NEMESTUDIO, Office, Outpost Office, Pita & Bloom, Sam Jacob Studio, Schumacher, SFOB, StudioKCA, and Young Ayata.

Student-Curated Exhibitions

The Yale School of Architecture Gallery has launched a new program for students to curate and install exhibitions in the North Gallery space. Students will propose content that strivers to be responsive to current interests and concerns in the school. Often tied to lectures and gallery talks, the exhibitions will be a forum for sharing passionate interests, reflecting on historical and current events, and making connections to broader contexts. Two exhibitions in the spring included Ten Years of Practice in Eastern Contexts and Tempietto Exemplum.

Ten Years of Practice in Eastern Contexts

Organized by five architecture students at Yale—Kevin Huang, Sunwoo Kim, Iven Pei, Pierre Thach, and Ziyue Lu—the exhibition Ten Years of Practice in Eastern Contexts was displayed in the North Gallery from March 1 to April 8, 2018. Designed by Ziyue Lu, with graphic design by Yale School of Art students Dustin Tong and Hyung Cho, the show featured work by YSoA alumni Sio K. Chan (’87), SCDA Architects, Singapore; Choi Jin and Thomas Shine (both ’00), Choi + Shine Architects, Boston, London, and Seoul; Norihiko Dan (’82), Norihiko Dan and Associates, Tokyo; Hua Li (’99), Trace Architecture Office, Beijing; Huang Sheng-Yuan (’91), Fieldjoin Architects, Yilan, China; Dojin Hwang (’93), Dojin Hwang Architects, Seoul; Kumiko Inui (’96), Inui Architects, Tokyo; Michael Kokora and Marcus Carter (both ’04), OCTAVE TERRITORIES, Barcelona, India; Yichen Lu (’08), Studio Link-Arc, New York City; Cynus Patel and Eliza Higgins (both ’10), CollectiveProject, Hong Kong and New York City; René Tan (’87), RT&Q Architects, Singapore; and Na Wei (’04), WES Architects, Beijing.

While these architects come from disparate cultures and regions, they share educational backgrounds and similar approaches to local issues and identity, giving their works more regional characteristics than any other universal topics of architecture. The exhibition design fostered a collective identity among the participants, whose works are seldom seen together as a collective. The formation of the student group YSoA East is an outcome of this effort. The five organizers of the exhibition form counsellors, while many fellow students contributed to the group and the exhibition through model making, graphic design, fund raising, and other activities.

The exhibition team included Karen Delange, Daniel Xu Fetchi, Pi-Wen Fung, Varoon Kelekar, Hyeree Kwak, Justin Sing Lai, Yifei (Audrey) Li, Jewell Pae, Basilion (Paul) Sia, Ashley Song, and Kwan-Wei Shih (both ’15), CollectiveProject, Hong Kong and New York City; Kelekar, Hyeree Kwak, Justin Sing Lai, Yifei (Audrey) Li, Jewell Pae, Basilion (Paul) Sia, Ashley Song, and Kwan-Wei Shih (both ’15), CollectiveProject, Hong Kong and New York City; Kelekar, Hyeree Kwak, Justin Sing Lai, Yifei (Audrey) Li, Jewell Pae, Basilion (Paul) Sia, Ashley Song, and Kwan-Wei Shih (both ’15), CollectiveProject, Hong Kong and New York City; Kelekar, Hyeree Kwak, Justin Sing Lai, Yifei (Audrey) Li, Jewell Pae, Basilion (Paul) Sia, Ashley Song, and Kwan-Wei Shih (both ’15), CollectiveProject, Hong Kong and New York City; Kelekar, Hyeree Kwak, Justin Sing Lai, Yifei (Audrey) Li, Jewell Pae, Basilion (Paul) Sia, Ashley Song, and Kwan-Wei Shih (both ’15), CollectiveProject, Hong Kong and New York City; Kelekar, Hyeree Kwak, Justin Sing Lai, Yifei (Audrey) Li, Jewell Pae, Basilion (Paul) Sia, Ashley Song, and Kwan-Wei Shih (both ’15), CollectiveProject, Hong Kong and New York City.
In January 2018 Anna Dyson (’96) joined the Yale School of Architecture as the New Hines Professor of Sustainable Architectural Design in a joint appointment at the Yale School of Forestry & Environmental Studies (FESI), a position held previously by Michele Addington.

In this role Dyson directs the scholarship and research of a new Ph.D. program in Architectural Science and Sustainability and oversees the joint degree program with the School of Forestry & Environmental Studies. She is also the founding director of the Yale Center for Ecosystems in Architecture (CEA) within Rudolph Hall and the New Lab, in the Brooklyn Navy Yard, to accelerate the deployment of transformative scientific advancements and systems for the built environment. CEA unites researchers across multiple fields, such as forestry, engineering, medicine, and public health, by prioritizing the requirements of living systems to support biodiversity with clean energy, air, and water, material life cycles, and waste management.

Since joining the school Dyson and her team have worked on several projects. This summer CEA collaborated with Gray Organschi Architecture and the United Nations programs on the environment of the Yale Architecture School, called the Ecological Living Module (ELM), installed at the UN Plaza, in New York City this summer. The 22-square-meter ELM —designed to be energy- and water-dependent—is powered by next-generation renewable energy and was unveiled at the UN plaza during the High Level Political Forum on Sustainable Development Goals, in early July 2018. The prototype is intended to initiate discussion and debate on the future of housing and promote thinking on new design solutions, such as construction techniques that use renewable materials and resources, on-site solar energy, water harvesting and purification, indoor-air-quality remediation, and waste management in support of distributed micro-farming. Future iterations of the ELM with the UN will be key to study climate and culture of different regions in Africa, South America, and Asia.

Dyson also initiated a summer workshop for Yale graduate students at the New Hines program on living with the Environment and the Environment. The workshop aims to study and investigate strategies for linking energy, water, air, food, and material life-cycle systems to address the urgent challenge brought about by the global housing crisis. Through this summer’s micro-house program students analyzed four climate types and experimented with innovative ways in which new materials, devices, and integrated systems could generate and distribute energy and water for different cultural models for distributing resources at the module, urban, and district scales. Their plans, designs, and construction concepts for the regions of Naairi, Cairo, and Quito and were also displayed during the ELM exhibition at the United Nations.

PhD Program News

This spring the Yale Architecture Forum programs analyzed the treasures of the Mediterranean region starting with Greece and Italy. These programs are in conjunction with the Department of the History of Art, is pleased to announce the continuation of the Architecture Forum starting this year with a new proposal from Aaron Tobey and Israa Khan. Continuing the interdepartmental collaboration with Sarah Hadland, Sanaa Altenhof for receiving the 2018 Theron Altenhof Prize and a dual appointment in the Department of History of Art and the Yale Architecture Forum. "Pneumatic Beings."
Book Reviews

Architectural Intelligence
By Molly Wright Steenson


This persuasive new book by Philip Bernstein (B.A. ’78, M.B.A. ’83) is a roadmap to the architect’s—indeed any professional’s—future. Bernstein, a principal in particular, warns that we are “a generation of architects” who have avoided the risks, but we have missed the opportunities. We may “have drawn on Alexander’s patterns and began to see patterns everywhere, not in the way that he thought…. People, for example, might increase liability exposure…. We may be in a position to say, ‘We did not participate in the decision-making’.”

Bernstein gives a clear-eyed and notably opinionated and speculative follow-up. Who isbernstein, a principal in particular, warns that we are “a generation of architects” who have avoided the risks, but we have missed the opportunities. We may “have drawn on Alexander’s patterns and began to see patterns everywhere, not in the way that he thought…. People, for example, might increase liability exposure…. We may be in a position to say, ‘We did not participate in the decision-making’.”

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This future is far from guaranteed, and it will take hard work to get there. Bernstein explains the opportunities offered by the newest technological advances in terms of recent frameworks proposed for understanding technology’s effect on societal change. His text and diagrams eloquently explain what Marco Campo calls technology’s “second turn” andBernstein, a principal in particular, warns that we are “a generation of architects” who have avoided the risks, but we have missed the opportunities. We may “have drawn on Alexander’s patterns and began to see patterns everywhere, not in the way that he thought…. People, for example, might increase liability exposure…. We may be in a position to say, ‘We did not participate in the decision-making’.”

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There are two tedious assertions one constant wares about architectural exhibitions: architecture is too difficult, or too niche, for the public to understand or enjoy in the exhibition form; plus, architects speak an esoteric language and are not good at communicating their ideas. Eiwa-Lisa Pelkonen’s accessible new book on an exciting period of architecture exhibitions sweeps away these nonsensical ideas with a rich compendium of inspiring and genre-bending shows, any one of which I would rush to see if I had half the chance. These exhibitions were fully expressive works of architecture, creating spaces and experiences that thrilled audiences, changed political opinions, inspired new undermined canons, and made stars out of their creators.

Wholesome designer Pelkonen is a formidable historia, Exhibit A has a breezy and concise style, beginning with the compact introduction on many of the canonical exhibitions of prewar Modernism. The meat of the book is a series of chronologically organized chapters that are broken down into descriptions of individual exhibitions. Some are brief and strictly factual, but important historical moments receive deeper examinations, either through longer articles by the author or researchers with specific expertise. The period also extracts from historical texts by curators and architects along with articles characterizing critical reaction to the exhibitions. Exhibit A takes a colloquial approach—a sort of less formal version of Buclich, Foster, Krauss, and Bois’s Art Since 1900—to a topic that suits a bite-size format.

The book charts a semi-canonical path through the history of architecture exhibitions. The usual story is there (world fairs, pro-Modernist building exhibitions, MoMA constructions). The usual story is there (world fairs, pro-Modernist building exhibitions, MoMA). The very common in many other cities, Seoul’s style architecture emerged to accommodate the city’s process in its population and economy. This perspective has led him to define a new urban typology could be reintroduced to accommodate the most urban life in the city.

Pelkonen’s narrative shows how successful or challenging, but because they innovate or challenge, but because they provide thrilling precedents for many contemporary architectural projects. This inclusion of paradigms from the margins foregrounds the lack of exhibitions about the history of architecture. Only toward the end of the book’s timeline do we discover exhibitions that are historicizing in their intent. Vistara: The Architecture of India (1986), a monumental show (which Charles Correa in Mumbai, is the only historical survey covered. Thus, major museums are largely missing from the narrative except MoMA, which is omnipresent). Pelkonen chose not to include the Victoria & Albert Museum’s Destruction of the Grainhouse (1974), curated by Roy Strong and credited with saving rural architecture in Britain from wholesale demolition, in the 1960s. Also absent is Foster Rogers Stirling, shown at the Royal Academy in 1986, perhaps because it was an all too orthodox example of exhibition making. Larger institutions are an important part of the history of exhibitions, not because they are always innovative or challenging, but because they make the entry of outsiders into the inner sanctum of respectability.

Pelkonen’s history focuses on the polarities that characterize the period’s architectural exhibition making. At one end, avant-garde voices generated independent projects in small galleries that produced extraordinary and often outlandish spatial experiences. At the other extreme, architecture was the setting for gigantic expositions (such as the Osaka Expo of 1970, which had 46 million visitors) that were inevitably aligned with the forces of politics and finance. The most compelling texts in the book give a real sense of the atmosphere that accompanied these events, particularly the one describing the famous 1968 face-off at an exhibition in Milan between Gianscarlo de Carlo and the protesters who went on to occupy the Triennale’s building and destroy his exhibition. These essays evoke what is particular to the exhibition format as a space where public life is enacted. This engagement can be choreographed or subverted, but it always happens in a room full of objects and warm bodies. Pelkonen’s narrative shows how extraordinary that encounter can be.

---KIERAN LONG

Long is the director of ArkDes, Sweden’s national museum of architecture and design.

The large-format book, designed beautifully by Jesse Reed/Order, contains pictures that make you wish you had experienced these ephemeral, compelling expositions. A ravishing photo of Lina Bo Bardi and Martim Gonzalez’s exhibition at the 1959 Biennale of São Paulo shows the gallery floor strewn with leaves among hanging curtains and suspended walls. An image of Pierluigi Nervi’s Palazzo del Lavoro, the setting for Italia ’57, inspires deep nostalgia for the noble hopefulness expressed by exhibitions of the past.

Exhibit A is a beautiful book that rewards browsing. And unlike many publications of the genre, it is a unique and useful catalog of precedents that are worthy of attention, all described through the lens of Pelkonen’s profound knowledge of the period.
Yale’s spring advanced studios were varied with many focusing on ideas of community. The following students were nominated for the Feldman Prize in each of their studios.

**DIMITRIS HARTONAS (’19)**
Elizabeth Moule, the Robert A. M. Stern Visiting Professor in Classical Architecture, with George Knight (’95) Advanced Studio, spring 2018.

In teams, the students created a neighborhood plan for the Olympic Village area in Rome, and then, inspired by their visits to Rome and Venice, each developed housing projects for the refugee and immigrant population in the city.

**ISABELLE SONG (’18)**
Tatiana Bilbao, the Norman R. Foster Visiting Professor, with Andrei Harwell (’06) Advanced Studio, spring 2018.

The studio “The Green Prison Complex” focused on the ramifications of NAFTA on Mexican industrial agriculture and the revitalization of tomato farming using high-tech methods that exploit labor and the environment. After visiting sites in Mexico, the students were challenged to design new centers for food production and integrated community uses.

**GUILLERMO CASTELLO (’18) AND DANIELLE SCHWARTZ (’18)**
Julie Eisenberg, the William Henry Bishop Visiting Professor, with Amina Blackshear (’10) Advanced Studio, spring 2018.

In the studio “Launch at Newtown Creek,” the students imagined the new workplace for the urban waterfront with Newtown Creek Alliance and Riverkeeper, two environmental organizations. Focusing on sustainable systems after visiting industrial waterfronts in Rotterdam, students designed projects that recycled or produced in innovative ways while including public waterfront access and a community interpretive center.

**JOLANDA DEVALLE (’18) AND ALISON ZUCCARO (’18)**
Pier Vittorio Aureli, the William B. and Charlotte Shepherd Davenport Visiting Professor, with Emily Abruzzo Advanced Studio, spring 2018.

The studio “Shed No Tears for a Colonial City” focused on the Roman Agro, the sprawling suburban region surrounding Rome that was filled with borgate (spontaneous settlements). The students, after studying and visiting the sites and regions around Rome, imagined a new civic space, or common, along with a ritual in a territory that has been exploited for centuries.

**SHIYU GUO (’19)**
Alan Ricky, the William B. and Charlotte Shepherd Davenport Visiting Professor, with Nicholas McDermott (’08) Advanced Studio, spring 2018.

In the studio “Africa U.” the students addressed the dire need for more schools due to accelerating population growth through a direct engagement with technology. After visiting schools in Rwanda—where they worked on a design-build primary school—they designed an academic campus and developed their own curriculum with an interdisciplinary pedagogy.

**CLAIRE HAUGH (’18)**
Florencia Pita and Jacklin Hah Bloom, the Louis I. Kahn Visiting Assistant Professors, with Mirosla Brooks (’12) Advanced Studio, spring 2018.

In “Easy Office,” the students worked with appropriation, technology, and color in the design of an “easy” office in Culver City, near Los Angeles. The students used methods of embossing, plastic vacu-forming, and casting along with ideas of collage to design from the inside out.

**MEGHAN ROYSTER (’18)**
Steven Harris with Gavin Hoigben Advanced Studio, spring 2018.

In the studio “The Inland Empire” students were asked to rethink the house for the areas along Los Angeles’ periphery, designed and built by developers. After visiting the region to see primarily single-family houses, the students came up with inventive solutions to rethink the house in general and expand upon technological potentials for the future.

**ISTVAN VAN VIANEN (’18)**
Hildur Gunnarsdottir, the Eero Saarinen Visiting Professor, with Kyle Dugdale (PhD ’15) Advanced Studio, spring 2018.

In “House of Grace,” the students designed housing as a space of reconciliation on a dense, city-owned site in Reykjavik, Iceland, that connects with the web of infrastructure and community. As part of the C40 initiative the students met with city planners on their studio trip and presented a wide range of projects that sparked interest in the future of resilient housing.
The engagement and production of new desires and audiences is crucial to the exhib-
tion. It reflects its ambitions to instigate culture and question our perceived notions and understandings of reality. New, alluring works grow from the understanding of new scales and types including a bathtub, eave, detail, a museum, a bay window, and a library—all filled with ideas that are bound to new genres or scale for this work. Likewise, there is no overarching style or metanarrative but rather a curiosity for testing new and unexpected scenarios through aligning high and low, old and new, and familiar and unfamiliar to forge unique archi-
tectural experiences and relationships with audiences through cultural, formal, and material Adjacencies.

NATHAN HUME
Home Base is a Partner at Hume Crover Studio, editor of Suckerpunch, and a lecturer at PennDesign.

Two Sides of the Border

The exhibition Two Sides of the Border will be displayed at the Yale School of Architecture Gallery from November 29, 2018–February 9, 2019.

During the spring 2018 semester Tatiana Bilbao's office collaborated with thirteen architecture schools in Mexico and the United States on an ambitious project that examined, researched, and interacted with architectural issues related to the United States and Mexico. At a moment when issues of migra-
tion are at the forefront of political discussion and NAFTA is being renegotiated, this over-
due examination is an urgent challenge to architectural education. In almost every case the two countries perform as a region, and although the economy, infrastructure, lan-
guages, history, and cultures are shared, the current political climate emphasizes sharp divisions across the border. To redefine and reimage the region as an integrated whole is a critical project for architectural, political, and cultural exploration.

The exhibition will focus on selected work by students from all the studios. The academic initiative is organized into five major over-
topics: territorial economies, migra-
tion, housing and community, green and creative industries and local production.

Within these themes each studio professor selected a line of investigation. The show features models, maps, collages, and con-
ceptual drawings that convey the breadth of styles, subjects, and challenges.

Construction models for a catalog, urban plans for downtown Monterrey, and concep-
tional border scenarios in El Paso will be presented in various workshops.

As the centerpiece of the exhibition, pho-
tograph Iwan Baan was commissioned to travel to each of the studios to document the changing landscapes and architecture's role in culture. These photographs reinforce the ongoing border issues and the conditions of life for the people on both sides of a border and reflecting the architectural implications of the changing landscapes.

Coordinated by Tatiana Bilbao, Yale's former Saarinen Visiting Professor and Kahn Visiting Assistant Professor, the exhibition is designed and curated by NILÉ, the design office of Iwan Baan, and was bought by Bilbao during the spring semester at GSAPP. These studies are included in the show:

• Tatiana Bilbao and Andes Harwell's studio on reinvigorating rural Mexico, at the Yale School of Architecture;
• Tatiana Bilbao and Nile Greenberg's studio on Remittance Homes, at the Columbia University Graduate School of Architecture, Planning, and Preservation;
• Jorge Eduardo Galván Solán's studio on downtown Monterrey, at the Universidad de Monterrey;
• Juan Pablo Serrano Orzoco's studio on development outside of Mexico City, at the Universidad Iberoamericana;
• Karolina Czekieć's studio on producing a food hub in the Ohio Valley, at the University of Cincinnati;
• Ana Mafra and Alejandro Rocha's studio on food production in Ulysses, Kansas, at The Cooper Union;
• Dennis King and Rozana Montiel's studio on reconceiving the Tijuana–San Diego border, at Cornell University;
• Ravi Kenia's studio on conceptual border strategies, at UC Berkeley;
• Stephen Mueller's studio on border dust, at Texas Tech University;
• Eisael Ketofa's studio on cross-border pollutants, at Texas Tech University;
• Valeria Velázquez's studio on border water conflicts, at the University of Kansas;
• Juan Minto's studio studying Monterrey and is at Texas A&M;
• Robert Henderson and Jeff Hou's studio on urbanism in Mexico City, at the University of Washington.

NILÉ GREENBERG

Greenberg is designer of the design firm NILÉ and an architect and curator of Two Sides of the Border.
January 11
ROISIN HENEGHAN AND SHIH-FU PENG
“CALIBRATION”
PAUL RUDOLPH LECTURE

Roisin Heneghan and Shih-Fu Peng consider the various ways their projects are “calibrated” during design development in terms of structure or material requirements, sites or geometries, or the forces of history and culture related to the project sites. Material selections for their Egyptian Museum and the New Museum in Cauxwee were determined in part by strict structural challenges (they featured indigenous oxyns and basalt, respectively), which were solved by formulas and algo-

rithms that informed the rest of the buildings’ site strategy and facade design. At a smaller scale, their bench for the Irish Pavilion at the 2012 Venice Biennale had to be tuned within a certain acceptable range of elastic deformation for steel.

“There is always an abstract underlying grid that organizes the building…you don’t really see it, but it affects everything that is visible. Fundamentally we don’t believe in the random. Everything we do is that random has been recalibrated into extreme precision.”

“The Palestinian Museum site is an “amazing landscape. The landscape is very, very worked. Every place has these amazing agricultural terraces that dot the hills, Ilia Calvino talks about how the city tells its history through its physical markings, and we were interested in the way the landscape, through the physical markings, tells how that place has been inhabited. The site is on a hilltop, and it had these agricultural walls that we wanted to reuse.”

January 18
DAVID BENJAMIN
“NOW WE SEE NOW”

David Benjamin, founding principal of The Living, adjunct professor at Columbia’s Graduate School of Architecture, Planning, and Preservation, and director of its bio-incubator, discussed shifting the paradigm of architec-
ture away from the pursuit of perfection and toward what he calls “the biological outlook.” Through his output, topics, and methodologies, his work illustrates new possibilities for building at the intersection of biology, computation, and design. New research in biology yields new ways to build—from bricks grown of plant cells, to folding structures inspired by the “sensibility and imagery of slime mold”—and new approaches to architectural production. Benjamin begins with a blackboard. Design is a science with forces outside our control. Design with a certain amount of uncertainty. …This biological outlook is different than an outlook associated with computational thought and practice. The biological notion of a good solution that is evolved in random variations is opposed to a computationally optimized solution. I think it asks us to leave any preten-
sion to universal perfection aside.”

January 25
JANE RENDELL
“HOME/WORK DISPLACEMENTS”
SONIA SCHIMBERG HONORARY LECTURE

Jane Rendell explored themes of responsibility, home, and work in her deeply personal and peripatetic lecture. Organized as a series of case-study episodes, it offered a new perspective on the roles of the architect as historian, memoirist, critic, urban explorer, homeographer, academic, administrator, and engaged citizen—all roles that Rendell plays. One part of the lecture examined the legacy of social housing by comparing several Modernist housing estates throughout London with a modest bungalow in the countryside that was built for the campaign “Homes For Heroes.” The seemingly disparate sites were tied together by a set of photographs she discovered in the decaying bungalow and her own search for a flat as a homeowner. Another part of the talk recounted her “critical action at work” as professor and administrator at the Bartlett, opposing the institution’s accep-
tance of a corporate gift that might have underwritten its reputation as an impartial research institution.

“I’m not sure Modernism has failed….rather the aspirations for social community and progress it embodies have been driven out in England, at least by governments keen to promote an ideology of homeownership. If everyone is weighed down by a hefty mort-
gage, the capacity for dissent is drastically reduced. There’s a lot at stake when the social estate of the Modernist project is sold off as a good opportunity for investment on primelocation.com.”

“I look forward to what we can suggest together that might make the architecture profession and associated fields take a more critical responsibility for the chal-

lenges of our time, of which there are many—housing, education, the environment, and resource extraction.”

February 1
FLORENCIA PITA AND JACKILIN HAH BLOOM
LOUIS I. KAHN VISITING ASSISTANT PROFESSORS
“EASY WORK”

Architects based in Los Angeles, Florence Pita and Jackilin Hah Bloom traced several themes through projects of their design partnership, Pita & Bloom. The idea of an “extracted curve”—an edge or line picked out of an everyday object—informed the design of ballooning space frames in an installation conceived for MoMA PS1 and the vinyl graphics developed for the entry façade of the Princeton School of Architecture. The notion of “2.5D”—volume implied by line—directs designs for iconic public buildings. As a public servant and private citizen, I believe in the “sensibility and imagery of the context.”

“In today’s image-saturated climate, it’s not radical any more to detemaritize, copy, and resignify in design processes, especially in architecture where these opera-

tions are ubiquitous. In our projects we work through methods of appropriation and iconography, and images. We aim for the manipulation of geometry or image, calling attention to the apparatus that produces something other than the image, that yields a new back-

story to the image, a new sort orientation. Color is fundamental for us, and we look at it not as a code but as a materiality, shifting the notion of flat color to three-dimensional elements. We coalesce form with color in a way that is innate to the project and the process that produces it. This allows color to be seen as an attitude and a material condition rather than an application that has symbolic reference.”

February 5
JUSTIN GARRETT MOORE
“URBAN FIELDS AND DESIGN TOOLS”
EERO SAARINEN LECTURE

Justin Garrett Moore, executive director of New York City’s Public Design Commission, assessed the practice and tactics of urban design in his lecture. Drawing on work he has done as a public servant and private citizen—all roles that Rendell plays—a part of the lecture examined the legacy of social housing by comparing several Modernist housing estates throughout London with a modest bungalow in the countryside that was built for the campaign “Homes For Heroes.” The seemingly disparate sites were tied together by a set of photographs she discovered in the decaying bungalow and her own search for a flat as a homeowne...
March 29

LUIS CALLEJAS

THE NATURE OF MANY NATURES OR THE NATURE OF IMAGE

TIMOTHY EGNAN LENAHAN MEMORIAL LECTURE

Architect Luis Callejas, a landscape architect and principal of LCLA, discussed reality and perception in the twenty-first century by considering work featured in her recent publication Urban Hallucinations. The projects, ranging from typological studies of the housing stock in Santa Monica to plans for market-rate and affordable housing complexes, offered lessons about the forces that shape the city. Callejas advocated for taking a fresh look at place making and community building in urban areas whose residents are ambivalent about development and conscious of regional issues like sustainability, affordability, and housing shortfalls. Working under the assumption that opportunities hide in plain sight, her talk tackles the context of increasing regulations, differing opinions on responsible growth, and processes of life to extract unexpected and compelling approaches to making the architecture of the city today.

“Complex issues of displacement and gentrification must be wrestled with sustainably, like transit-related density and alleviating the housing shortage. Though intangible, the mechanics of developing housing are more rigorous and participatory than many claim. The challenge to realize today is that the structure to imagine is not just that of the building but also of the extended place in which we live and work. The more you can get the muscle to bump into it, the more muscle a building has to do things socially for a community.”

April 5

ALAN RICKS

“JUSTICE IS BEAUTY”

DAVENPORT VISITING PROFESSOR

Architect Alan Ricks, a founding principal of MASS Design Group, focused on how architects can make positive change in the world through alternative project-delivery methods. Ricks and his team are developing new architectural forms to deliver health-care solutions to several developing countries, including Rwanda, Congo, and Haiti. Drawing on the lessons of early health-care pioneers Florence Nightingale and John Snow, the firm has developed buildings that heat through radiant floor systems and are located to local conditions and indigenous customs, the facilities accommodate patients and their families seeking treatment for cancer, cholera, tuberculosis, and many other diseases. Using examples from the firm’s work, Riches illustrated how the firm’s mission (achieve a simple, legible, and transmissible way to improve lives) is not only the building but the process by which the building will be created based on a business model as a 501c3 nonprofit organization, and metrics (the educational, environmental, and emotional outcomes) the project contribute equally to the firm’s success.

“My project is how we might think systemically, how we might think differently about how we fight diseases like cholera. Temporary responses appropriate? More broadly, can we think differently about how we respond to the crises of the twenty-first century? I present most modern solutions into disaster relief? What if for every dollar spent on an emergency scenario we invested a dollar into long-term resilience? This is what we’re seeing here with a facility that continued to deliver care and actually builds resilience into the community.

“The speculative architect doesn’t design buildings but works between documentary fiction and fiction to tell stories about the global and urban implications of new technologies. In our work, we are investigating the narrative of fiction and perception to collect and visualize stories of cities and landscapes, both real and imagined, to study and question what technologies that are shaping the world is changing the world. We site our work within the digital geography we are developing.

“We brand our technologies with terms like ‘smart’ and ‘surveillance’ because they are reality they are violently wrenching from the earth. And as our personal electronics tend towards the surveillance of our movements, they shadows an undeniably visible gray mountain, a one-kilometer-deep pit, a ten-square-kilometer rain of lithium take, of artifacts that are counterweight to the apparent immateriality of communications, and we are collecting these technologies that are shaping the digital world have an extraordinary influence on our personal and communal lives.

“Could we imagine redesigning our gadgets not according to how they slide into our pockets, but according to what is for the networks they set in motion? Could we collapse landscape design and product design into one move? What could alternative design criteria be for design that wasn’t engineered around cheap labor costs and material availability?”

“The lecture summaries and excerpts were written and compiled by BENJAMIN OLSEN (’19).
Haven Farms. Turner Brooks Architects' work a house in Lake Placid, New York, and is- 

PETERSON ('15), CAITLIN GUCKER ('13), 

four-year project was carried out in colla- 

She will lecture on the architecture of John 

There is also a new boutique condominium building under construction by developer Lightstone Group. The firm's design for The Rockefeller Arts Center at SUNY Fredonia and the Cummins Indy Distribution Headquarters received American Architecture Awards from the Chicago Athenaeum Museum of Architecture and Design. NTH Architects hosted at the Richard Olmsted Campus received design awards from the New York Society of American Artists' symposium "Fundamentals: The Way We Work." In February, she gave the lecture "The Architect as Worker: The Worker's Advisor" at UC Berkeley. The firm's project for the most recent 21c Museum Hotel in Kansas City, Missouri, and the Residence Hall at Dickinson College, in Carlisle, Penn- sylvania, both opened this summer.

PEGGY DEAMER, professor, spoke at the University of the Arts London, Central Saint Martins symposium "Fundamentals: The Way We Work" in February. In March she gave the lecture "The Architect as Worker: The Worker's Advisor" at UC Berkeley. The firm's project for the most recent 21c Museum Hotel in Kansas City, Missouri, and the Residence Hall at Dickinson College, in Carlisle, Pennsylvania, both opened this summer.

ALEXANDER GARVIN (BA '62, MArch '67), 

DEBORAH BERKE, dean, was interviewed by the New York Times about Deborah Berke Partners' new avant-garde boutiques and new vintage boutique condominium building under construction by developer Lightstone Group. The firm's design for The Rockefeller Arts Center at SUNY Fredonia and the Cummins Indy Distribution Headquarters received American Architecture Awards from the Chicago Athenaeum Museum of Architecture and Design. NTH Architects hosted at the Richard Olmsted Campus received design awards from the New York Society of American Artists' symposium "Fundamentals: The Way We Work." In February, she gave the lecture "The Architect as Worker: The Worker's Advisor" at UC Berkeley. The firm's project for the most recent 21c Museum Hotel in Kansas City, Missouri, and the Residence Hall at Dickinson College, in Carlisle, Pennsylvania, both opened this summer.

KARLA CAVAARRA BRITTON, lecturer, was on sabbatical in the spring at the Center of Theoretical Inquiry at Princeton University to participate in an inquiry on global migra- tion. Addressing the spatial issues of immi- grants, the team co-convened the symposium "Displacement and Architecture," at the University of Miami School of Architecture.

In June, Britton spoke at a conference on migration at the University of Toronto. She was also the guest editor for a roundtable at the University of New Mexico Southwest Research Center in September. Britton joined the faculty at the University of New Mexico Southwest Research Center in September. Britton joined the faculty at the University of New Mexico Southwest Research Center in September. Britton joined the faculty at the University of New Mexico Southwest Research Center in September. Britton joined the faculty at the University of New Mexico Southwest Research Center in September. Britton joined the faculty at the University of New Mexico Southwest Research Center in September. Britton joined the faculty at the University of New Mexico Southwest Research Center in September.

TURNER BROOKS (BA '65, MArch '70), professor adjunct, completed The Loft, a new project at Burgundy Farm Country Day School, in Alexandria, Virginia, with his firm, Turner Brooks Architects. The four-story new building was conceived in colla- 

ALEXANDER FELSON, associate professor, serves as a core team member of San Francisco's Resilient by Design Permaculture Planning Team. Felson, a long-time collaborator with RBD, led a student team to address coastal adaptation and resiliency planning in Marin City, California, using a social design process to solicit and incorporate residents' ideas and feedback. Results from the collab- oration have led to a so-called People's Plan, which was presented to the city of San Francisco's Resilient by Design project.

A project on Felson's experience working with the state of Connecticut as a member of State Agencies Fostering Resilience (SAFAR) orga- nization, acting as the lead designer for the HUD National Disaster Resilience Competition (HUD-NDR), and in his role in Rebuild by Design, Resilient Bridgeport. Felson is cur- rently collaborating on an economic planning study for the National Design Awards. In July, Felson gave a keynote lecture titled "What We Are Talking About When We Talk About Architecture?" and "How We Talk About Architecture?" at Cranbrook Academy of Art, in Bloomfield Hills, Michigan. A private house on Shelter Island, New York, recently completed by his firm, Christoff/Finio Architecture, was fea- 

JESSE LECAVALIER, Daniel Rose Visiting Assistant Professor, was a runner-up in the 2018 MoMA PS1 Young Architects Program. His proposal, "SHELIF LIFE," redirects the locational, medium-density, highly intensified environ-ment out of elements from this significant, but often remote, realm of every- day life. The project concept was on display in an exhibition at MoMA this summer (see page 27).

JOEB MOORE, critic, was recognized with his firm, Foshee + Partners, as the "Best High-End Residential Architectural Firm in the New York Metro Area" by the Interior Design magazine in June. His project in Topeka, KS, "Ridgehaven Place," was on display in an exhibition at MoMA this summer (see page 27).


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IN JUNE, BRITTON SPOKE AT A CONFERENCE ON MIGRATION AT THE UNIVERSITY OF TORONTO. SHE WAS ALSO THE GUEST EDITOR FOR A ROUNDTABLE AT THE UNIVERSITY OF NEW MEXICO SOUTHWEST RESEARCH CENTER IN SEPTEMBER.

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The Urban Atlas

This summer ALAN PLATTS and ANDREI HARWELL (’06) led the first intensive summer seminar in Gothenburg, Sweden, for twelve YSIA graduate students. A collaboration between the Yale School of Architecture and the architecture department at Chalmers University of Technology, the program introduced students to the rigorous study of urban forms and their social uses in relation to the context of historic and contemporary architecture in northern Europe.

The course began with a week of prehistory, including discussions of how and why urban forms and urban artifacts in a given area developed. Students studied methods and techniques of urban analysis, including mapping, graphing approaches, and understanding the connections between building typology and patterns of urban form. Students then spent several weeks reassembled in Gothenburg for a month-long residency at Chalmers where they made analytical drawings of the city, comparing different historical periods of urban transformation in Gothenburg.

During the third week of the course, the students traveled to Stockholm, Malmo, Copenhagen, and Hamburg to study comparative contexts that would inform their analysis of Gothenburg.

At the conclusion of the course, students presented their work to Yale and Chalmers faculty, and together they had an opportunity as a group to build the future of the city and was covered in the local press.

The ultimate goal of the program is to contribute to the building of a new “Urban Atlas of North American and Northern European Cities,” which will be an ongoing project of the students and faculty collaboration.

—ANDREI HARWELL

Harwell (‘06) is critic and project manager at the Yale Urban Design Workshop.

PAUL RUDOLPH’S 100th Birthday Celebration in Washington, D.C.

On October 26 from 8:30 a.m. to 4:30 p.m., the Paul Rudolph Foundation and the Library of Congress will host a daylong symposium in the James Madison Building to celebrate the centennial of the architect’s birth. The Institute of Architecture and Urban Studies (IAUS), in partnership with the Paul Rudolph Foundation and the Library of Congress, will host a daylong symposium on October 26 from 8:30 a.m. to 4:30 p.m., to celebrate the centennial of the architect’s birth. Rudolph’s contributions to architecture are still relevant today. His work has inspired many architects and designers to think about the future of the city and the environment.

The day will feature a series of talks and discussions with architects, academics, and historians. The program will include a keynote address by Paul Rudolph, followed by a panel discussion on his life and work.

The event is open to the public and will be held in the James Madison Building of the Library of Congress in Washington, D.C.

For more information, visit www.paulrudolph.org/programs-events
1980s

NORMAN FOSTER (’82) was awarded the American Academy of Achievement for a series of studio-based projects during his time at YSoA. BRADY STONE (’84), associate at Pritz Associates Architects, is currently managing the construction of Yale Law School’s Baker Hall. Stone oversaw the design of the project, which is a 130,000-square-foot comprehensive renovation of the university’s former swing dormitory. Academic program space will be added to the building, returning the law school to its residential model.

1990s

CHARLES BERGEN (BA ’85, MArch ’90) was featured in a studio-based project for a new residence, celebrating many recent successes. The firm received a $500,000 grant from the D.C. Department of Transportation for the completion of the Rhode Island Avenue NE Call Boxes and is installing the Green Sculpture for Bowles, Maryland. Titled Past, Present, Future, the artwork tells the story of the church’s past, present, and future. The new sculpture is being created with Studio Architecture Landscape Architects to design four gateways to the Adams Morgan neighborhood, Washington, D.C.

JUAN MIÑO (’91), cofounder of Mimi Rivera Architects, was awarded an AIA Award of Merit for the design of Hill Country Mud House, Texas, which creates a residence, virtually independent of municipal water and energy, earned a four-star rating from Austin Energy Green Building; an 8-kilowatt solar array provides 80 percent of annual energy use and a 30,000-gallon rainwater collection system can meet the annual water needs of four full-time residents. At the AIA Austin Design Awards Celebration, Mimi Rivera Architects also received a Design Award for W Dock.

WENDY PAUTZ (’91, JOHN CHAU (’95), STEPHEN VAN DYCK (’54), MARK TUMBSKI (’14), and RUSHVAN YEN (’15), of LMN Architects, were design partners on the 2018 AIA National Convention, bringing together more than three hundred alumni from fifty-six years of graduating classes.

ENRIQUE LARRAÑAGA (MED ’83) was featured in Arts Journal. The article "The World Is Your Watercolor Artist Magazine.” This spring he featured in the article "The World Is Your Column, “Prime Voyage,” follows Harby Network’s publication The Watercolor Artist Magazine. He was awarded the National Design Award for Coffee-Cup Lids: Peel, Pinch, Punch, Punch, which includes photographs and original patent drawings for more than two hundred unique licks.

2000s

GIHORA AHARONI’S (’01) installation The Road to Sanchon, on display in the exhibition The Future, at the Rubin Museum of Art in New York, was featured in Holland Cotter’s The New York Times exhibition review, published on August 10, 2018.

DAEWAH KANG (’04) designed a floating pavilion for the art exhibition Odyssey on the Mohács Lake, in Arnsberg, Germany. Organized by the Kunstverein Arnsberg Museum, the show featured two groups of artists who were asked to make pieces on the lake, under the water, or at the lakeside.

OLIVER PELLE (’04) and JEAN PELLE (’05), cofounders of the Brooklyn firm PELLE, were interviewed in the article "Four Couples on What It’s Like to Work Together," in the July issue of Architectural Digest.

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2010s

OPINION

It is with great sadness that the Yale community acknowledges the death of alumna Constance Adame (’90), whose innovative design research and spatial understanding led her to be a leader. Constance was the first woman in the history of Yale to win an AIA National Honor Award and was recognized as the winner of the 2018 Rieger Graham Prize for her work on the Waterfront Park. The design was created with Studio Architecture Landscape Architects to design four gateways to the Adams Morgan neighborhood, Washington, D.C.

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I entered Columbia University’s graduate architecture program as neighborhoods burned amid New York City’s downward spiral. I discovered a school where debate flourished, no orthodoxy prevailed, and saving the city was the agenda. We took this mission, granted, only vaguely aware that James S. Polshek (March ’50), a student of Eugene N Elite, was on our dean, had put the school back on track after several rough years. In these and subsequent years I came to appreciate the pragmatic idealism, social consciousness, and incisive design talent (qualities rarely found in one person) that would earn Jim the 2018 AIA Gold Medal, the most prestigious award the institute bestows. In conjunction with the medal, the Center for Architecture hosted an exhibition designed by Pentagram Design and curated by 9th Street in his honor. The exhibition featured significant architectural projects representing the principal threads of Jim’s experience—formative, academic, practice, and civic engagement—in a studio culture of collaboration and information by values, social responsibility and environmental stewardship.

Work on display from decades ago remains fresh today, provoking the viewer that the Rose Center for Earth and Space at New York’s Natural History Museum, Jim’s work now more presciently and optimistically asserts its identity in conversation with the old.

Jim is an inductee to the Brooklyn Museum (2004) is only an entrance, but every detail invites viewers into this severe, beautiful building that is itself a humanistic attention extended into the passion that allowed Carnegie Hall, once threatened with demolition, to be restored, in 1986. Polshek aimed the William J. Clinton Presidential Library (2004) at once at creating a structure and place to ground the center into its environment and evoke Clinton’s humble roots.

Along the way he co-founded Architects/ Designers/Planners for Social Responsibility, which has inspired today’s redolent of architectural activism.

The unfurling of these extraordinary but hermetic buildings that spanned two centuries, both designed by the Yale School of Architecture in Jim’s tenure, was an act of high architectural diplomacy. The Yale–Netherlands project, tied with its transition into an eminently role at Polshek Partnership, handling the re-ins of the firm (now Eyring Jongen Architects), was an innovation in its own right.

Although Jim is as sharp as ever at 88, he managed the wrenching process of succession with a grace that has been characteristic of his entire career.

—JAMES S. RUSSELL

Russell is an architecture journalist and critic as well as a consultant on strategic urban projects.

From June 12 to 29, 2018, Global Design of Collapse: Climate, Cities, and collapse exhibition featured multidisciplinary projects that exemplifies the larger scope of the exhibition’s title.

Climate-resilient thinkers are multidisciplinary. Collapse was not a case study. It aimed to provoke by setting exhibited projects at one against the other, which would could project their participation within the larger narrative. This message, the physical environment is in collapse, and our metaphorical world is caged emotionless. Our response and action should be both impactful and calculated, for our time is up— and time is of essence.

As Ghiora Aharoni (March ’00) and his design studio rightly pointed out, this message is in dialogue with the human spirit. “In Judaism, text is regarded as a sacred medium,” said Aharoni. The fragile text and its physical container, the “juxtaposition of two metaphorical ‘models’ of parallel universes or realities—one orderly, the other fragmented—evoke the extremities of parallel universes and reality, even when our actions are to be in a fractured state, beyond repair.”

—MALAKA KIM

Kim (’04) is an architect and writer based in New York City.

Concrete Utopia and Yale

The exhibition Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980 is on display at The Museum of Modern Art, New York City, from July 15, 2018, to January 13, 2019. Organized by Martin V. Stier, MoMA’s Philip Johnson, Chief Curator of Architecture and Design, and Vladimir Kulic, associate professor at Florida Atlantic University, with Anna Kats, curator assistant in MoMA’s department of architecture and design, the exhibition included participation from current candidates and graduates of the Yale School of Architecture’s PhD program. Theodossios Issaiah (’19), who was a member of the curatorial team as the Andrew W. Mellon Foundation Museum Research Consortium Fellow, and Anya Bokov (’18), who worked with Cooper Union students to fabricate the architectural models, were also involved. We spoke to Issaiah about his role in the exhibition during the 2017–18 academic year.

NINA RAPPAPORT: What did you contribute to the MoMA exhibition Toward a Concrete Utopia, both in terms of the content and your essay contribution to the catalog?

THEODOSIOS ISSAIAS: In our essay for the exhibition catalog, “Gender and the Production of Space in Postwar Yugoslavia,” Anna Kats and I attempt to unravel the relationships between constructions of gender and the architectural profession, within the self-management socialism of Yugoslavia. The official political discourse proclaimed that all social injustices and alienating conditions could be eradicated with the establishment of the socialist system. As proclaimed that all social injustices and alienating conditions could be eradicated with the establishment of the socialist system. As RK: A former dean of the faculty of architecture in Skopje, Macedonia, Konstantinovski’s educational trajectory was indicative of Yugoslavia’s open-border policy: a great number of Yugoslav architects studied or worked abroad, but many architects from both sides of the Cold War divide worked in the country.

NR: What surprised you most about the work shown in the exhibition, in terms of “global modernism” and a change in its interpretation?

TI: Attempts to expand architectural historiography and escape the Eurocentric hierarchies of scholarly practices are being labeled with dismissive terms such as “cultural modernism.” This term often obscures the political and cultural specificities of such labelling, reverting to formalist comparisons of architectures and reinforcing a schema wherein everything emanates from a center of multiple peripheries—this-and-that looks-like that. Yugoslavia belonged in a domestic and international network of multidirectional exchanges, and architecture not only materialized the ambitions of the state but also reciprocally redefined the political and cultural imaginary. Maybe this is what is truly global about this case.
Dean’s Letter

Fall 2018 Calendar

Conversations with Visiting Professors:

1. Michael Samuelian
2. Simon Hartmann
3. Julie Snow
4. Adam Yarinsky
5. Lyndon Neri & Rossana Hu
6. Omar Gandhi
7. Yale in Venice:
8. Keller Easterling on MANY
9. Faculty and alumni on exhibition

Symposium reviews:

10. "Rebuilding Architecture" by Michael Tower
11. "Noncompliant Bodies: Social Equity and Public Space" by Thomas Mellins

Spring 2018 exhibitions:

12. The Drawing Show, reviewed by Nicholas McDermott
13. Student-curated exhibitions

Book reviews:

14. Molly Steenson’s Architectural Intelligence, reviewed by Dan Taesong Phillip Bernstein’s Architecture Design Data, reviewed by Renée Chang
15. Eeva Liisa Pelkonen’s Exhibit A, reviewed by Kieran Long
16. Doojin Hwang’s The Most Urban Life, reviewed by Dongwoo Yim

Spring 2018 advanced studios

Fall 2018 exhibitions:

17. Adjacencies
18. Two Sides of the Border
19. Vlock Building Project 2018
20. New YSoA website

Spring 2018 lectures

21. YSoA new books

Faculty news

22. Paul Rudolph’s 100th birthday
23. Urban Atlas program in Sweden

Alumni news

24. James S. Polshek’s AIA Gold Medal
25. Collapse reviewed by Malaika Kim
26. Concrete Utopia
27. MoMA/PS1 Young Architects

Yale student Rhea Schmid (’20) working on the Jim Vlock Building Project, summer 2018, photograph by Deo Dieparine (’20)