CONSTRUCTS

FALL 2017

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Fall 2017
Events Calendar

Lectures

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

Aug 31 JANET MARIE SMITH
Edward P. Bass Distinguished Visiting Architecture Fellow
"The Diamonds of American Cities: Runs, Hits, and Errors"

Sep 7 SCOTT RUFF
Louis I. Kahn Visiting Assistant Professor
"Black Matter"

Sep 15 ADA KARMI-MELAMEDE
Gallery talk
"Social Construction"

Sep 28 ZEYNEP CELIK ALEXANDER
George Woodruff Morris, Class of 1857 Memorial Lecture
"Weight of the Empire: Architecture of the Kew Herbarium"

Oct 12 GONCA PASOLAR & EMRE AROLAT
Norman R. Foster Visiting Professors
"Context and Pluralism"

Oct 16 ELIA ZENGHELIS
Eero Saarinen Visiting Professor
"The Image as Emblem and Storyteller"

Nov 2 ASSEMBLE: AMICA DALL & JOE HALLIGAN
"For a Few Dollars More"

Nov 9 RICHARD SENNETT
"The Open City"
First keynote to the symposium "Environment, Reconsidered: The 50th Anniversary of the Masters of Environmental Design Program at the Yale School of Architecture"

Nov 10 BLAIR KAMIN
"Architecture Criticism and Political Act"
Second keynote to the symposium "Environment, Reconsidered: The 50th Anniversary of the Masters of Environmental Design Program at the Yale School of Architecture"

Nov 10–11 Symposium "Environment Reconsidered: The 50th Anniversary of the Masters of Environmental Design Program, Yale School of Architecture"

Nov 27 JENNY E. SABIN
"Matrix Architecture: Biosynthesis and New Paradigms of Making"

Dec 4 V. MITCH MCEWEN
Myriam Bellazoug Memorial Lecture
"Space"

Hastings Hall is equipped with listening devices for guests using hearing aids that have a "T" coil.

Symposium

"Environment, Reconsidered: The 50th Anniversary of the Masters of Environmental Design Program, at the Yale School of Architecture"
November 10–11, 2017

When founded in 1967, the Masters of Environmental Design (MED) program offered a radically new way to understand and study the built environment in an architecture school setting by proposing a new object of study: an "environment" comprising not only masterpiece architecture but also structures of all kinds, such as infrastructure, technological systems, natural elements, and symbolic systems as well as the forces that shape this new totality. This symposium celebrates the legacy of the program, which has both enriched and complicated our understanding of our built and natural environment and helped to launch careers in an equally wide range of fields: academia, journalism, curating, research, public policy, technology, real estate, and critically informed architectural research and practice.

Exhibitions

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

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

Social Construction: Modern Architecture in British Mandate Palestine
August 31–November 18, 2017

Curated by Oren Sagiv, Ada Karmi-Melamede, and Dan Price, this exhibition examines the work of Jewish architects active in the British Mandate of Palestine during the 1930s who translated the architectural language of Modernism for the local climate, materials, and existing master plans. The original exhibition was shown at the Israel Museum, Jerusalem, and is adapted from published research by Karmi-Melamede and Price. At the Yale School of Architecture two new sections—"Architectural Precedents" and "Hybrid Modernism"—examine the transitional moments, characterized by hybrid architecture that fluctuated between traditional and modern concepts, that bookend the 1930s.

Vertical Cities
November 30, 2017–February 3, 2018

Today's biggest cities are growing not only out but also up, as buildings have grown taller and drawn urban life indoors. Curated and designed by Marjoleine Molenaar and Harry Hoek, of M&H, the show displays 1:1000 scale models of the world's tallest and most well-known skyscrapers, including avant-garde and speculative works such as Tatlin's Monument to the Third International, Frank Lloyd Wright's "The Illinois," and Buckminster Fuller's "Cloud Nine."

The Yale School of Architecture's exhibition program is supported in part by the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, the Nitkin Family Dean's Discretionary Fund in Architecture, the Pickard Chilton Dean's Resource Fund, the Paul Rudolph Publication Fund, the Robert A. M. Stern Fund, the Rutherford Trowbridge Memorial Fund, the Fred Koetter Exhibitions Fund, and the School of Architecture Exhibitions Fund.

Letter from the Dean, Deborah Berke

To the Yale School of Architecture community:

My past year as dean has been marked by grand and granular developments and characterized by constant learning. It has been a thrill to gain such an immersive perspective on an institution to which I have been dedicated for such a long time.

This past spring's exhibitions included *Archaeology of the Digital: Complexity and Convention* (page 12) and our beloved year-end exhibition of student work. We brought in lecturers whose work illuminates the theory and practice of the built environment arts (page 20). Michelle Addington convened the symposium "Material Light : : Light Material" (page 8). The Jim Vlock First-Year Building Project continued as a testing ground for innovative ideas, regarding the way structures are put together as well as their effects on our communities. During the International Festival of Arts & Ideas (page 13), students erected a pavilion on the New Haven Green to facilitate discussions on housing affordability and availability.

We are moving forward with dynamic new initiatives. By emphasizing inclusiveness in terms of both demographics and economics, we can make the school and the field more representative of the world at large. By increasing the diversity of those who study and teach architecture and of the architectural profession, we will improve the quality of design and construction. To that end, we want to provide more scholarships to ensure that we attract the best students, especially those who might never have imagined that a Yale education was a possibility for them. As part of our effort to provide more opportunities for the exchange of information, ideas and activities with you we are updating our media platforms and website.

This year marks the departure of a few longtime faculty members (page 25): Michelle Addington will take on the position of dean of the School of Architecture at the University of Texas-Austin, Ed Mitchell has been appointed the Director of Architecture and Interior Design at University of Cincinnati, Alfie Koetter ('11) is moving to Los Angeles to start a practice, and Todd Reisz (BA '95, MArch '03) has completed his five-year term as the Daniel Rose Visiting Assistant Professor in Urbanism. They will all be greatly missed.

And, as ever, we continue to pursue excellence. Yale educates exceptionally talented students, has produced extraordinary alumni, and has a reputation for its collegiality and professionalism. In this spirit we welcome your comments, feedback, and ongoing engagement.

COLOPHON

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

Volume 20, Number 1
ISBN: 978-0-9992721-1-4
Fall 2017
Cost $5.00

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Constructs is published twice a year by the Dean's Office of the Yale School of Architecture.
We would like to acknowledge the support of the Rutherford Trowbridge Memorial Publication Fund; the Paul Rudolph Publication Fund, established by Claire and Maurits Edersheim; the Robert A. M. Stern Fund, established by Judy and Walter Hunt; and the Nitkin Family Dean's Discretionary Fund in Architecture.

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Emre Arolat Architects, Sancaklar Mosque, Istanbul, Turkey, 2011–13.

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Janet Marie Smith

JANET MARIE SMITH is the fall 2017 Edward P. Bass Distinguished Visiting Professor teaching an advanced studio with Professor Alan Plattus. She will give a lecture titled, “The Diamonds of American Cities: Runs, Hits, and Errors,” on August 31, 2017.

NINA RAPPAPORT: How did you become involved in baseball-stadium planning as part of urban redevelopment from your background as an architect and urban planner?

JANET MARIE SMITH: What sparked my interest is my love for cities! I knew very early in my career that I did not want to pursue a traditional architecture practice and preferred managing projects on an urban scale. I really loved the work I did right out of school coordinating the development of Battery Park City in Manhattan, which meant influencing the shape of the whole cityscape, not just individual buildings. I felt that by the time the municipality had placed building restrictions on land, the developers had shaped it with programs, and the financial institutions had their bite of the pie; architects didn’t have nearly as much voice in how the project was put together, as one might have assumed. I was interested in finding a way to insert myself earlier in the process. In December 1988, I approached the Baltimore Orioles after the new ballpark project had been announced because I was intrigued with the idea of building a baseball park in the middle of a city in a way that would redefine downtown. When I was getting my planning degree at City College, I learned about Baltimore’s early commitment to revitalization, and I thought, “Wow, here’s another way to bring three million people into downtown!”

NR: How would you define your role? Would you call yourself a developer?

JMS: I think “developer” is a fair term, though not in the way you might imagine, since my approach and work history does not fit neatly into a category. I am often frustrated that architects are not inserted early in the dialogue of city-building and aren’t brought into the discussion until the program is set. Our education teaches us to think broadly, yet we are often in the position of giving shape to a program that has had no input from an architect. Similarly, a developer doesn’t always get to define how their projects, whether housing, office buildings, or retail, are pulled together. There are many ways of shaping a city using the tools of a developer, pulling together constituencies and working to select a site and construct a budget, selecting tenants, graphics, and photo moments, and the sort of animation with uses and amenities that create a memorable place in the city. I’ve loved being in a position where I can put together a design team that can make those things happen.

NR: For such a long time people felt that stadiums needed space around them for parking and access, so how did the Baltimore ballpark project become a new paradigm for stadiums returning to and revitalizing the heart of a city?

JMS: Several things happened at once. First, the multipurpose-stadium era ended. It had survived from the 1960s into the ’80s and was used as a tool for clearing hundreds of acres of land, just as the “tower in the plaza” and big-box architecture were products of the same period. However, this approach didn’t work in terms of the mix of uses and the level of vitality. These projects were very expensive because they had to be built at once, and the infrastructure costs were enormous. It could not be financed. This more “contextual” approach became the new model of integrating stadiums into the urban center. The approach used existing parking, mass transit, and roadways, and it was a less expensive investment. And like other urban planning and architectural trends, big-box was out and context was in.

NR: What have been some of the biggest challenges for you in these urban redevelopment projects in terms of infrastructure?

JMS: This is always a big issue, as transit and parking and traffic patterns are in any new development, and my current work at Dodgers Stadium in Los Angeles is a perfect example. Opened in 1962, it is now the third-oldest baseball park and is architecturally significant because of its unique design, carved into the hillside of Chavez Ravine. It was constructed at a time when the Dodgers were focused solely on bringing their 56,000 fans to the park via automobiles. There was no mass transit, nor had there been any serious discussion about bringing it to the site to create regional connections. As Los Angeles has changed and people have become more reliant on mass transit, it has transformed the way people move around. So, the challenge has been to rethink access, how people use their cars today and alternate transportation, from mass transit to ride share to trends to live near work. As the city of Los Angeles grows around this beautiful hilltop park, we want to get ahead of the transportation curve, and that is a regional problem that we need to address.

NR: Historic preservation also has a role in your work, such as in Baltimore, where you saved the historic B&O warehouse building and made it part of the ballpark, and in Boston, where you helped rescue Fenway Park, helping the Red Sox develop a strategy to renovate the oldest park in the major leagues. How has the history of these ballparks been part of your approach for building preservation?

JMS: Besides the respect for history, it is the realization that buildings don’t have to have extraordinary design value to be extraordinary buildings. There is something magical about the warehouse’s link to Baltimore’s past, for example. Twenty-eight years ago, during the planning stages, Orioles president Larry Lucchino really wanted the new baseball park to have an asymmetrical playing field, the kind of quirkiness you saw in older parks, such as Ebbets Field in Brooklyn, Forbes Field in Pittsburgh, Shibe Park in Philadelphia, or Fenway Park in Boston. This asymmetry came about authentically because of the constraints of the urban environment. Our disposable society is quick to say, “Let’s tear it down and start over.” The environmentally responsible thing to do is to reuse what we have and not be so whimsical about bricks and mortar. The warehouse at Camden Yards was preserved for a variety of reasons, but it also ensured the authenticity of the project and allowed us to avoid giving it a Disney-like quality.

NR: Another urban issue is how downtown sports venues haven’t used their assets well enough in terms of multiple uses for consumers. How have projects such as Fenway Park, which incorporates adjacent buildings, become part of the commercial life of the neighborhoods?

JMS: One thing we’ve tried to do—and maybe this is how I get cast in the role of a developer in the Yale nomenclature—is to think through not just what buildings will look like and how we will use the spaces, but to influence the business deals that will give buildings life. That’s the key to everything. What is housed in that architecture is really the key to the success of the ballpark as an urban building. At both Oriole Park at Camden Yards and Fenway Park, we tried to place anything that could have a life beyond the baseball game—the team store, the ticket office, the food and beverage concessions, team memorabilia—where it could enliven the street and have an urban presence and be open every day. Certainly, there’s a cost benefit for the team to run a year-round operation; but, moreover, a game-day-only operation is not responsible urban development. As teams have felt compelled to add more premium areas to their parks, they are creating more enclosed space and functioning as media and convention centers with an appropriate “mix of uses.” It is no accident that many cities, including Baltimore, have found a synergy in building adjacent convention centers.

NR: What makes a great ballpark in your opinion?

JMS: I gravitate toward the way people use urban space. To me, their success is measured by how seamlessly people move from the core urban environment into these buildings and out again, having their tickets scanned and taking in nine innings of baseball as part of an urban experience. That is what makes spectator sports special: stadiums are one of the few places in American society where people of different backgrounds and socioeconomic means come together, cheering for the same thing. In a way, they are like public parks, though there is an admission price! They function as a civic space, and in all my projects we’ve tried to think about how we can be responsible for the civic role sports play in our society and how we can create a place where everyone feels ownership. The ballpark belongs to three million people every year; we are just stewards of that for the time we are there.

NR: Which ballpark has brought you both the biggest challenges and the most satisfaction?

JMS: Oriole Park at Camden Yards, my first involvement in the sports arena, was wonderful, and as it turned out, it wasn’t just a flash in the pan. It changed the trajectory of thinking about sports venues and their roles in cities. Fenway Park was special because, for more than twenty years, the Red Sox presumed that they were going to have to leave the ballpark for a venue that met the new programmatic requirements of what the major leagues demanded in order to remain competitive. It was like pulling it from the brink of a raging river to be able to find a way to do renovations and additions within the economic constraints of the team’s funding. We took buildings that the Red Sox owned and used for other purposes and attached them functionally to Fenway Park. We worked within the National Park Service historic guidelines to make certain those buildings were treated in a way that was respectful of their architecture and their role in the history of the Back Bay neighborhood.

Dodger Stadium is totally different. It’s a 1960s building designed of patterned concrete block with corrugated metal, and it is carved into the hillside and has a crazy inverted precast roof. Because of its scale and relationship to nearby Elysian Park, the landscape is as much a defining feature as the brick and mortar. It has been an enormous thrill to reimagine that baseball stadium—with arguably the best sight lines in all of baseball but very few fan amenities—trying to find a way to create these social spaces inside while changing its image from a park in a parking lot to a park in a park. It has also given me a chance to work with landscape architects in a more intense way than I’ve had the opportunity to do in other settings.

NR: In Europe, there are more experimental designs for stadiums, why are there so few similar innovations in the United States?

JMS: Many of the recent stadiums in the United States were considered innovations for their time in a different way: rather than look-at-me buildings, baseball has trended toward the way a park can be a part of the urban tapestry. As more and more teams have moved into cities, architects have incorporated hometown characteristics into the park as an urban context: Cleveland’s structure recalls its bridges, San Diego has outdoor porches that resonate with the convention center and the water views behind the ballpark.

NR: What will you be teaching for your studio at Yale this semester?

JMS: Alan Plattus and I are organizing a studio on the next generation of baseball parks, with one located on the West Coast and one on the East Coast, since city growth patterns are so varied. And we will look at one in a large city and one in a small town. We will look at how the major leagues can learn from minor-league parks and vice versa. What is the role of baseball parks—and, by extension, sports and entertainment, arts, and culture—in the growth of our cities? It may seem like lofty goals for a lowly sport, but this is “America’s pastime” after all, and if we don’t dream big, we will never know the full potential of our passions.

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1. Oriole Park at Camden Yards, Baltimore, 1992.
2. Dodger Stadium interior, Los Angeles, 2016.
3. Fenway Park, Boston, 2012.

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Gonca Pasolar and Emre Arolat

GONCA PASOLAR and EMRE AROLAT, of Emre Arolat Architecture (EAA), in Istanbul and London, are the Fall 2017 Norman R. Foster Visiting Professors. They will give the lecture “Context and Pluralism,” on October 12, 2017.

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1. Emre Arolat Architects, Dalaman International Airport Terminal 1, Mugla, Turkey, 1999–2006.
2. Arketip Housing, Gokturk-Istanbul, Turkey, 2005–10.
3. Emre Arolat Architects, Sancaklar Mosque, Istanbul, Turkey, 2011–13.
4. Emre Arolat Architects, Torun Center, Istanbul, Turkey, 2015.

NINA RAPPAPORT: When you decided to start your own firm in 2004 while working with your parents, how did your goals differ and what led you to go it on your own?

EMRE AROLAT: I was a rookie in the office at first, and later they gave me a role in the design process. This collaboration lasted for seventeen years and, in the last five to six years, I was the person responsible for design. But being from a different generation made my understanding of issues different, which was quite normal.

GONCA PASOLAR: While I was working as an assistant architect and a member of Emre’s team, we decided to become partners. The biggest difference between the two generations was that the older architects wanted to do everything by themselves, whereas Emre planned to give more responsibilities to the architects working with him. I was an architect, but as a partner I started to be a manager before I had any experience in managing corporate offices. Now, we are one of the two largest offices in Turkey. Here, previously, projects were commissioned based on the contractor’s names, not the designers. By 2004–05, there was a construction boom in Turkey. So, we were lucky and had many job opportunities.

NR: One issue that is dominant in your work is local identity and regionalism. How has local context in terms of the climate and materials influenced your projects in Turkey, and what inspires your design work?

EA: I am concerned about context and always search for the essence of a place. In architecture, there are no pre-modeled designs. For every project, you have to look to the zero point and understand the environment, the nature of the specific place, and the local quality or distinguishing features. An architect should try to understand all of these nuances. Local identity is not very easy to understand because what you see is often not the reality. For that reason, we always do research to feel the specific place, and then we begin to design.

NR: You use wood, vernacular folding shutters, and courtyards. How have you been able to adapt these motifs and functional elements to contemporary architecture so that the scale and atmosphere remain similar?

EA: To tell you the truth, it’s not always easy to do. But clients generally come to you because you are modern. They are interested in a very modern and sleek project.

NR: So you have to convince the clients otherwise?

EA: Yes. Unfortunately, they don’t always understand. We try to use local potentials or materials. Some things never change, like the sun, the wind, and the climate. We are not copying and pasting; it’s logical to try to learn the vernacular tradition and then make interpretations.

NR: What projects do you think really exemplify this adaptation to the contemporary?

EA: In terms of architectural language, the Dalamain Airport is different from the vernacular because it’s an airport. The huge scale is also not relevant to the place. This airport is used in the summertime, so we designed an aluminum pergola. Between the roof of the main building and this pergola there is a 2.5 meter gap, allowing the wind to go through and it also provides shade. With this element, the building consumes 40 percent less energy for air-conditioning. This is a lesson we learned from the vernacular houses of the area, where a simple pergola creates a microclimate.

GP: It’s just like a big bowl over the building, and it’s architecture of interpretation. What is important about vernacular architecture is that it’s always sustainable. We don’t believe in clever buildings with new technological elements added on for their own sake.

NR: When you jump scales to larger apartment buildings and mixed-use high-rises in Istanbul, how do you maintain the cultural context? And how do you convince the client to incorporate a contextual sensibility?

EA: For every project there is a different problem. In terms of the Mecidiyeköy Towers, in the center of Istanbul, it is not easy to talk about vernacular. For the Torun Center project, for example, we had to convince the developer to put all of the towers at the south part of the site to open up space for a large urban park. This park is an oasis, but we could only do it because of the high-rises. It took six months for me to convince the client in the preliminary design stage because he wanted to distribute the buildings on the site, which would not leave land for public use. There might not be a big relationship with the vernacular in this case, but it has to do with my understanding of architecture.

GP: For these large-scale projects, it is more important to talk about the city, the public, life. In Turkey, there is not a regulation that requires giving up private ground levels of sites to public use. We thought it would be good for both the city life and investment.

NR: How have recent political upheavals in Turkey affected the way you practice architecture?

EA: Well, we are now opening an office in New York. In the first seven or eight years, this government had my support and it was generally very positive, but now it is a kind of dictatorship. In a democratic light, it was revolutionary for the country, but this destiny has changed a lot.

NR: How do you feel the pressures of global capitalism on Turkey and on your projects?

EA: Coming to this capitalistic system, I think an architecture office can work in two ways. One is having no big projects and always doing more modest things. The other is to have different kinds of work, such as mixed-use, commercial, marinas, and so on. Then, you become an agent of the system. We have to work from inside the system because we cannot change it. But at the end of the day, it is achieving a kind of balance: if you go to bed and feel comfortable when you get sleep, you are okay. I can’t say that we are in the system; we are not servants to the capitalist system. In every project, we try to oppose the system somehow. Sometimes it will be trying to create an urban park, make a building more sustainable than a client wants, or build less square meters than people want in order to create some public urban realm.

NR: What do you think the responsibility of the architect is in this kind of political and economic situation?

EA: In every case, an architect has a moral conscience and responsibility. Needs can change, and the limits and sizes of things can change. But for EAA and myself, we decide if we are working for the public and how not to destroy the environment by putting something into the world which has value. We always try to add positive value. If you make something that is harmful to the world, you feel very guilty, and we try not to have reason to feel that guilt.

NR: How has Istanbul become more physically segregated and divided? Have you worked on the issues of gated communities or the city no longer being porous?

EA: We try to create porosity because, when you build in the middle of Istanbul, for example, you have physical, not only sociological, walls. And the ground level is not porous. You go to a site from a gate and you are controlled every time, and it feels like you’re not in a real city. You are on a kind of island, and if you want to go from your island to another island, you are controlled, which is pathetic in my opinion. And in all our mixed-use projects, we try to get rid of this disability, have people everywhere, and create horizontal public spaces. Istanbul is a very good city to work on because you have lots of positive examples in the old city and lots of negative ones in the new parts of the city.

GP: Unfortunately, we have designed some gated communities, but they’re mainly housing projects on the outskirts of Istanbul, not the city center, where there’s dense public life. Each time we design those projects with the assumption that, someday, those walls will be pulled down and the designs will merge with city life.

NR: Your design of the new mosque in Sancaklar has been highly praised. It is interesting how you interpreted the fundamental idea of the mosque by studying the Qur’an and finding a new way to design the traditional structure. How did you receive that commission, and how did your design evolve?

GP: When designing a mosque in this geography in Turkey, the first thing that comes to mind is the classical Ottoman mosque with domes and minarets, which became the tradition. But in the Qur’an there is no physical vision of the building. The first mosque was a very simple cube. As in all of our projects, we try to go back to the zero point—in this case, to the essence of praying and the mosque. We don’t have to design recognizable architecture. The site is a very rural one that faces a man-made landscape. The construction is funded by a family foundation, and the director wanted to build the mosque and donate it to the government.

EA: And for the first time, I rejected this project because I thought they wanted a building in the tradition of the Ottoman mosque. But Islamic architecture is in a very dangerous period, as a kind of glamorous architecture with bombastic textures, carpets, and gold. For that reason, I tried to create something related to the essence of Islamic philosophy, rather than simply the new. I have Jewish and Christian friends who told me after the completion of the mosque that they could pray there because it is a meditative space in which they feel very comfortable. I was not sure about the reaction of the community because it’s a very new thing for Turkey.

GP: It’s a radical step.

EA: It’s ironic: I designed this mosque as a very humble thing, but it’s famous and everybody is coming.

GP: It’s also very ironic for our office. We have designed many big projects—millions of square meters, airports and high-rises—and yet we are best known for our 1,000-square-meter mosque on the outskirts of Istanbul.

NR: What is the topic of your Yale studio this semester?

EA: We will explore the problems of urban segregation and the issues of porosity and the physical segregation with gated communities and developments cutting off the city at the ground level. With the big migration of the 1950s and the urban transformation, there are historical layers but a lack of public space. This could prove a very fruitful experience for the students, who will either go to Istanbul or work on a similar situation in London.

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Scott Ruff

SCOTT RUFF is the Louis I. Kahn Visiting Assistant Professor in fall 2017. He will give the lecture, “Black Matter,” on September 7, 2017.

NINA RAPPAPORT: What inspired you to study architecture? How did you experience your first forays into the field?

SCOTT RUFF: I was part of a performance group outside of high school, and when we traveled I always drew. I also had an interest in math and science, and my guidance counselors put those together and said, “Oh, architecture!” My family didn’t think it economic to go to school only for art, so architecture seemed like a good in-between. I’m from Buffalo, New York, and I wanted to go away for school, but not too far, so I applied to the upstate schools and was accepted at Cornell University on the condition that I attend their pre-college summer architecture program. That summer blew my mind in a good way because I found that I really enjoyed the craft—especially the way architects are asked to think outside the box. I was used to having a definitive answer, and architecture was asking me to develop possible solutions. But in my freshman design studio the professors taught through a deconstructivist lens, and I was not prepared for that.

NR: What was a memorable project from that time?

SR: The final project of the first semester was the “sound project,” where they set up an entire sound studio in a room with no explanation. They turned on a tape recorder and played three and a half minutes of static and buzz sounds, asking us to place three and a half interventions into these sounds. That was the moment that flipped my brain—being asked to analyze and translate information.

NR: Much later, when you started to do more in-depth scholarship on the topics of identity and African-American culture, you wrote an essay about “signifying,” inspired by Henry Louis Gates’s analysis of culture and literature. Could you describe how you applied his idea of signification to architecture?

SR: My approach to signifying comes from my reading of Darrel Fields’s *Architecture in Black* and Gates’s *The Signifying Monkey,* a seminal book on literary criticism. I found that there was a great deal of relationship between how he had positioned African-American literature both historically and today. I questioned whether there might be some connection between how African-American artists and designers borrow from their tradition, even if they weren’t educated formally. And I questioned where one gets a formal education and when it actually begins. Why not begin talking about aesthetics in the home? It may not be framed within a particular tradition, but you form your own ideas from it. Reading books by authors such as Zora Neale Hurston was just part of my own development, along with the ideas about spirituality that Gates tapped into. Signifying is a philosophy that really comes from a cosmology, an understanding of who we are in the universe.

NR: In what way did you apply this theoretical literary strategy to architectural and spatial signifying, engaging with program and site, rhetorical formal strategies and references to history and culture? Is there a difference in spatial signification between African-American design culture and others, or do you find the same influences embedded everywhere?

SR: I find them embedded everywhere; it is the way informed creative acts happen. In some ways it is a human condition: it’s the hierarchy or emphasis different cultures place on different aspects of information. For example, humans can eat only within a certain set of foods. Poison to one set of humans is poison to another set of humans. This becomes an identification of the base materials that a culture is drawn from. What spices do they have access to? What have been their experiences with other cultures? All of that informs how dishes are prepared, resulting in different flavors in different cultures.

In architecture, it’s very much the same. Regionalism is very important. Until very recently, we haven’t had a global culture accessing materials everywhere. You’re informed by the availability of local materials and how you decide to draw upon the particular history. This is a very important component for how I talk about signifying and look at history. One architectural example is Thomas Jefferson’s home, Monticello, and the understanding of server versus served in the fundamental American tradition of hiding African Americans in relation to how white Americans design spaces for African Americans. Then we have ghettos as an urban condition at the other end of the scale. Just by looking at those two polarities we can start to discuss and construct a critique of African-American space within white space.

NR: How do you relate cultural anthropology traditions, such as spiritual and regional references, to your architectural work, and how did your projects help you engage with culture in new ways for your own self-expression that also connected to the local culture?

SR: I started to tackle spirituality in architecture very early on. I was raised a Catholic and found the church to be the most beautiful space, leading to an interest in spiritual spaces of African religions. I found that they were not as formalized as in the Western tradition and could be developed almost anywhere. This, in turn, started to inform the way I think about architecture, not just as a shelter but also as a set of relationships through which spiritual and other forces come together. This approach played out in one of my New Orleans projects for an informal Episcopal church that was a Walgreen’s before Hurricane Katrina hit it in the Lower Ninth Ward. When I first moved there, the congregation asked me to design a mural behind their altar, but they didn’t have an altar, so we talked about a complete redesign of the entire sanctuary in terms of both a formal Episcopal church and the tradition of informal storefront churches. That project brought many things together for me since I drew upon regional materials from homes that were destroyed in the wake of Katrina.

NR: How does that connection to a culture’s spirituality play out in your design for the Guardians Institute at the Donald Harrison, Sr. Museum?

SR: This project was for the Mardi Gras Indians, a spiritual organization that comes together on a regular basis to worship through music, language, and the continuation of African-American mystical traditions. The design references regional types such as the shotgun house, translating this information through spatial dialogue with the site, the interior program, and the need to project and perform. Unlike a contextual piece, it needs to be a piece that stands out for the Mardi Gras Indians, and it has become an identifier for them.

NR: What brought you to New Orleans, and when did you move there?

SR: I went in what was the “second line” of intervention after Katrina. There were the first responders, who went down in 2005–06 to build, but that started to dissipate very quickly when it was no longer fashionable. By 2009, I saw the need for more intervention and assistance, so I leaped at the opportunity to move down and teach at Tulane as well as engage with the community and culture. New Orleans has historically been a significant center of African-American cultural development, and the city was essential to my research on African-American aesthetics and architecture. I had the opportunity to engage the musical traditions and the vernacular of the shotgun house in what I’ve come to call a primordial African-American urban enclave (AAUE). I give it that acronym because so many people were offended by me using “ghetto” as a term.

NR: What inspired you to teach, and how has it become the primary part of your practice as an architect?

SR: Teaching is something I think I was meant to do. Architecture design studios are horribly taught, on average, and architecture professors are not taught how to teach. I engaged a great educator, Jerry Wells at Cornell, who said, “No one ever taught you anything. They give projects out, and you are supposed to fly by the seat of your pants on talent.” He proceeded to give me extra reading assignments steeped in the tradition of Colin Rowe. This set my mind afire. And as he taught me, I taught my African-American and Latino colleagues. We critiqued each other’s work and became stronger as a set of students through our Organization of Minority Architects, which attained recognition. I married teaching with my interest in African-American aesthetics, and that became my curriculum during my graduate fellowship at Cornell.

NR: How do you teach issues of cultural identity to students who might not understand or have formed their own identities yet and may not have backgrounds in cultural history?

SR: I teach students how to leverage their own identity through their work. I utilize my ways of accessing culture and identity, particularly African-American culture, and my processes as examples by which they might look at their own cultures, and then I help them translate culture into spatial acts. That is my interest in teaching. I’m not interested in students taking on the African-American mantle per se. I’m interested in them contributing to the multicultural diversity of the human project using aesthetics that we might all partake in.

NR: Do you feel that the profession is diversifying and that educational institutions are reflecting that in their programs? How do we change the architecture population if we don’t recruit a more diverse population to the profession?

SR: I struggle with this every day. I work at elite institutions because I believe we need to crack the glass ceiling limiting the low number of tenured African-American architecture professors. There are only around two percent African Americans practicing in the profession, and for teaching it is even worse. The number of adjuncts makes it look like these people are around, but how can they affect change? It isn’t easy to convince people to come to architecture and stay when they aren’t represented.

NR: What site and subject are you investigating with your Yale students this semester?

SR: Since I so rarely engage in African-American projects, I’m looking at the possibility of two sites, one in the North and one in the South, where we can engage the narrative of the Underground Railroad and the idea of working with the mundane and the monumental as a binary relationship. How does one take the simple things in life and ritualize them—if they have not already been ritualized—and then translate that into space? The Underground Railroad was a clandestine activity, and thus not a lot of material culture has come out of it. What it has left is narrative. I’m really interested in translating narrative and a sense of legacy into spatial acts. I’m interested in rendering this significant historical event while talking about the differences between monumental, memorial, commercial, and spiritual spaces. We are going to look at spaces that have been reappropriated for use in a place in the South that was a starting point for the Underground Railroad and one in the North that was the ending point.

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1. Scott Ruff, All Souls Episcopal Church, Lower Ninth Ward, New Orleans, 2014.

2–3. Scott Ruff, Guardian Institute for Donald Harrison, New Orleans, 2011.

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Assessing Migration Everywhere

A discussion inspired by the topic of professor Keller Easterling's advanced studio on migration in Spring 2017, took place in New York City this summer with Garance Choko, founder of Coda Societies, Mahdi Sabbagh ('15), architectural designer at Pei Cobb Freed & Partners, and Nader Vossoughian, associate professor at the New York Institute of Technology.

KELLER EASTERLING: Infrastructure space has perfectly streamlined the global movements of billions of products and tens of millions of tourists and cheap laborers, but at a time when 65 million people in the world are displaced—more than at any other time in the history of the planet—there is somehow no way to move several million people away from atrocities like those in Syria or facilitate other migrations related to climate or labor. The nation-state has a dumb on-off button to grant or deny citizenship or asylum. And the NGOcracy offers as their best idea storage in a refugee camp—a form of detention lasting, on average, seventeen years. The inevitable assumption is that a design studio would surely accept our normal downstream assignment or redesign the camp—revising enclosure within a bad idea. But rather than reinforcing the ineffectual practices of refugee management, we asked if is it possible to slither in between the state and the NGOcracy and convert the powers of infrastructure space to serve not only trade but also migration?

NINA RAPPAPORT: What are the approaches Yale students found while investigating the nuanced layers of migration, beyond the solution of refugee camps? How did they find valuable ways to address the crisis both spatially and temporally?

GARANCE CHOKO: I come from a human-centered tradition to society-building and see migration as a process with different origins, steps, and purposes. It was great to see that the students in the studio understood migration as being divided into three main stages: departure, transit, and arrival. Students went beyond the traditional focus on spatial elements and appreciated the temporal dimension of migration. Their designs reflect this consideration. When you appreciate the journey from a temporal and spatial perspectives, then sociological factors become dominant. Geopolitical dynamics, history, economics, power, and biopolitics become the constraints within which one should design a "solution," and shaping a user experience that addresses these factors should take precedent over the form. Students decided to focus on the sociological and psychological dynamics of migration, as opposed to focusing directly on the form. This was a powerful way to rethink the role of architecture and how the discipline can address ways to facilitate movements and play with temporality—accelerating transit or slowing it down, for example, with the ultimate goal being to mitigate the sociopolitical factors of migration.

MAHDI SABBAGH: It is only natural to think of migration in an architecture school in terms of the spatial patterns that result from a community moving from one place to another, whether integrating within or being separated from host communities, be it in an existing camp or an urban enclave. When we discuss migration as a crisis, it opens up a way to revise history and reflect on historical moments, when communities arrived places and assimilated or what they achieved when they arrived. It is more about the moment, the tension and transformation, of arrival. Since we are now sitting in New York, one can think of plenty of examples of communities that migrated here, and the result was often a backlash or the displacement of some other community. Looking at the current Syrian problem is an opportunity for spatial producers to learn from and question those histories and look at them from a different angle.

NADER VOSSOUGHIAN: I feel that displacement is endemic to our times for ecological and geopolitical reasons as well as ongoing military conflicts. The studio is a powerful window through which to engage what is happening, to reflect, and to contemplate new ways that design can engage with these realities. It brings the question of precariousness to the forefront. It also brings questions of citizenship into dialogue with the making of infrastructure. The very distinction between the camp and the city appears to be eroding. Distinguishing between transitory and more permanent forms of settlement is no longer a straightforward affair.

NR: What were some of the remarkable or inventive tools that the students developed?

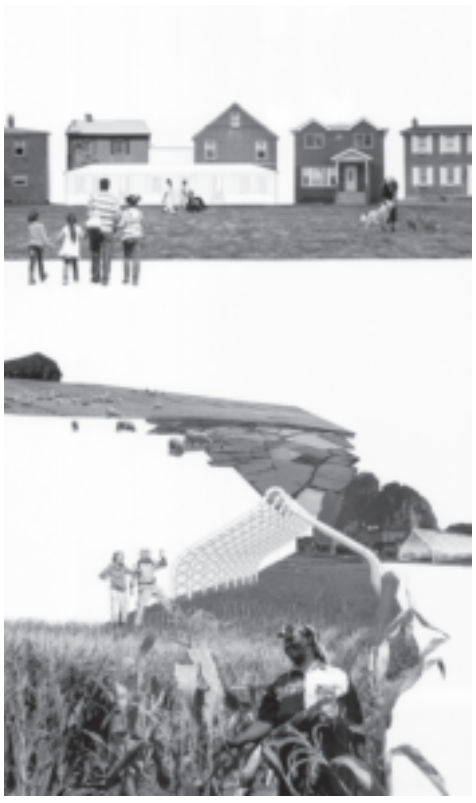
MAHDI SABBAGH: One thing that struck a chord is how the projects were inspired by or took advantage of certain social infrastructures, such as the way in which a specific community of migrants and a host community can help each other. There are informal social attributes of a community that lives in a refugee camp. We often think of migrants as victims that are waiting, but there's a lot that goes on in the camps, be it local politics or movement of things in and out, both formally and informally. This existing social base provides solutions that have already been tested and work organically. For example, Palestinian refugee camps, which have been around for over sixty years, are communities that have solidified certain social infrastructures. You can also look at more recent camps, such as Kenya's Dadaab, which is so massive that it functions as a city with hierarchies that facilitate migration. On the other side are those, such as Calais, that aren't given a chance to organize because they are strictly temporary.

KELLER EASTERLING: Sixty-five million people moving around the world obviously comprises an information-rich flow: 65 million individuals with 65 million different attributes, resources, and talents. This information can be paired and matched with all kinds of issues.

GARANCE CHOKO: The students understood the many different types, routes, and purposes of migrations. It is easy to humanize or dehumanize a migrant based on blanket assumptions. Is the emigration forced, voluntary, semi-forced, temporary? You may migrate because you want to work or study and then return to your home country. Some people migrate and never go back home. If we don't appreciate the variety of narratives, we just reinforce stereotypes and perpetuate the status quo. It is a traumatic critical juncture when anyone leaves their home country, regardless of the purpose of their migration—you are leaving the familiar, as well as your emotional connections. Arriving at a host country is also a traumatic critical juncture. The act of exiting and entering a space impacts not only the migrants but also the communities around them. Mapping these emotions, rationalizations, and implications and understanding the opportunities and challenges that they present not only for the migrants but for the communities surrounding them—all this should inform the form's intention and utility.

NADER VOSSOUGHIAN: I appreciated the anthropological character of the studio. Many camps designed by NGOs are rooted in a functional tradition of providing shelter and water, for example. What they don't provide are vehicles for bringing social conduits or community infrastructure, which often use cultural elements as a way of communicating. When I traveled to Haiti six months after the earthquake, I found that there were vested interests that engaged in sustaining the state of precariousness. Much of the land in Port-au-Prince is owned by a handful of families that live in Miami who were eager to protect their private property, and agents in the NGO community were eager to uphold those property rights. The recovery might well be further along than it is today if the NGOs were not involved, in fact, because they sometimes do the opposite of what we think they do. An anthropological approach is a useful starting point for thinking about migration and movement in a productive, uplifting, and life-affirming way.

GARANCE CHOKO: This is a great point, especially since it is a Caribbean norm to share space with your neighbor—the social tissue depends on solidarity and sharing resources. It's obvious that the imposition of the camps eroded these social dynamics.



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1. Keller Easterling's advanced studio project, design for three scenarios for circuits related to farming, fishing, and health care, by Maggie Tsang, Paul Lorenz, and Madison Sembler, spring 2017.
2. Keller Easterling's advanced studio project, design of a world map with all itineraries and time zones, by Radhika Singh and Shreya Shah, spring 2017.
3. Cargo ship carrying Kosovo War refugees from Albania to Italy, Associated Press, 1991.
4. Migrant crisis Syria "selfie," Reuters/Marko Djurica, 2015.
5. Gonaives, Haiti after Tropical Storm Hanna, Associated Press, 2013.
6. Syrian refugee children learn computer skills at a community center of the Good Shepherd Sisters in Deir al-Ahmar in Lebanon's Beqaa Valley. Photograph by Chris Herlinger, 2017.

KELLER EASTERLING: It's one of those cases where the solutions are mistakes, especially when a single solution is applied to everyone. We were quite critical of the NGOcracy, and while we wanted to understand what social scientists were thinking, we thought they might want to take advantage of spatial thinking. We've seen a lot of legal and social-science thinking, and what has it gotten us? We were thinking that a change in the tools one works with might be interesting along with an entrepreneurial approach—to be free of some of the normal habits of dealing with these situations. We deal with the spatial aspects because we're architects, but we also looked at strategies for problem-solving. We asked, rather than declarations, laws, master plans, and objects, what if you put the focus on the matrix or medium in which those things are suspended?

NR: One project by students Van Vianen and Kim, was a design for a wood-furniture fabrication plant that would be integrated within the community and employ recent immigrants, taking on the responsibility for the organization.

KELLER EASTERLING: They were working on the flip side of normal logic and saying that the best thing would be to have a lot of problems, which bring a lot more information. In Lithuania, which is in a precarious position between Russia and the EU in terms of resources, students Istvan Van Vianen and Sunwoo Kim put together several problems regarding resources, employment, and political position. As in Parrondo's paradox, by putting together multiple losing games, the students started to get some traction. What was interesting to me, as a professor, was that once the students designed the larger spatial protocol, there were many other architectural precipitants at every scale—a neighborhood, a chair, a factory, spatial variables that could be incorporated into some of the processes.

MAHDI SABBAGH: This co-beneficial fusing of optimistic terms between a migrant and a host community can be observed in many different places. Any Syrian or Iraqi, any Arabic-speaking migrant, arriving in New York finds a social infrastructure already in place within Arab-American communities. Often, migrants from Syria speak impeccable Arabic compared to those who grew up here, so they can teach Arabic in exchange for English lessons or simply plug into the community wherever there is work. This sustains the Arab community in New York.

GARANCE CHOKO: We automatically think about migration as being unidirectional, from the global South toward the West, not the other way around. When you make the journey from the West to the global South, you're an expatriate, and it is understood that you are given some kind of privilege. My company, Coda Societies, is doing a project with Syrian migrants, who we are labeling "expatriates" in order to change the power dynamic. Why don't we map the experience of a Westerner migrating to the global South to see how they are integrated or assimilated into society, how they are being perceived, and then create similar experiences for individuals immigrating to the West from the global South? One of your students, Heather Bizon, started to touch on this idea when she designed a project for Sister Cities around this exchange, in terms of the different experiences of getting a visa.

KELLER EASTERLING: Rather than the one or the binary, students looked at the one-to-one sponsorships and relationships that have worked so well in Canada. The Sister Cities project worked with these kinds of pairings. Other projects identified circuits between a whole set of countries that have similar environmental conditions, so migrants

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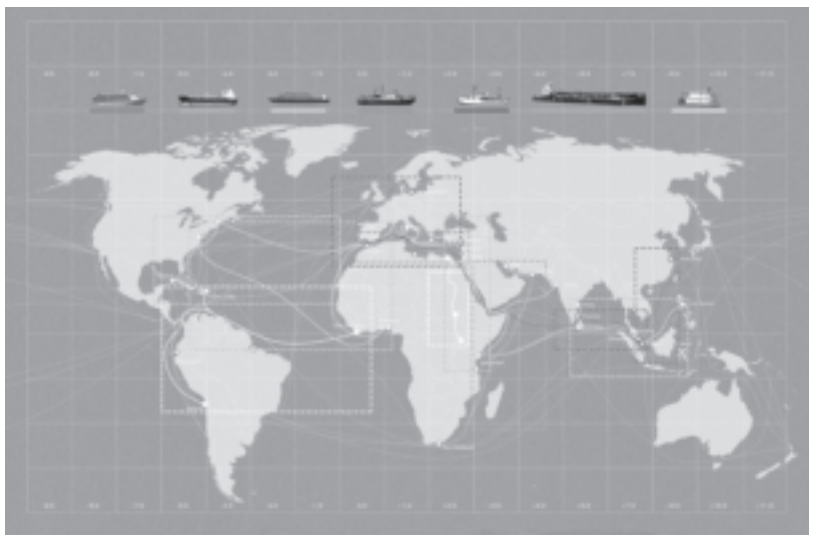

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could circulate between different countries at different times. It wasn't the binary "them" and "us"; it was a constant sharing movement that took the form of several different institutional-like cooperatives. And the movement could be in all directions, so that the unemployed coal miner in Kentucky could also benefit from the circuit.

NADER VOSSOUGHIAN: One of the issues you have raised is how nation-states are all too often in the business of dehumanizing the "other." How does one assert a peoples humanness or acquire the power to counter forces that appear to dehumanize and objectify the "other"?

MAHDI SABBAGH: It's very difficult to disengage from the colonial undertones you mention in any kind of exchange between the global South and the West or migrant communities with little capital and a host country. The stories in the media have an increased interest in those exceptions to the general story that's being told. There was an article recently about a middle-class Syrian family that moved to the United States; at the beginning it mentioned, in an almost apologetic way, that they were U.S. citizens, so it was easier for them to immigrate: they picked up their belongings and hopped on a plane. And I thought, why apologize? This isn't really an exception; it's part of the bigger story of migration. These are people who already have some security and are using it, but they still have to struggle to find employment and adjust. I wonder how the article would have been written if it wasn't being seen in the framework of the larger narrative on Syria but just for what it is. If they were not Syrian refugees but people just moving, what would the journalistic story look like?

GARANCE CHOKO: And most Syrian emigrants are well-established professionals, and it's something you don't realize because the spaces through which they are navigating evoke misery. It is obvious that the physical spaces have an impact not only on migrants, but also on external perceptions of these migrants. Knowing this, isn't there an imperative to design spaces that challenge these preconceived notions and ensure that migrants are not imposed on by a stigma that taints their already complicated experience to integrate within foreign societies?

KELLER EASTERLING: The Syrian crisis is a good example of spectacular failure, but the studio also dealt with many different kinds of migration, related to global warming, sea-level rise, labor, or agriculture. It is amazing that what is indexed so far in Europe is age: Europe is getting old demographically, for example, so they need younger people, and the university functions as one of these flexible, temporal institutions. But what about an array of institutions, of indices, found by collecting as many anecdotal situations as possible and imagining different pairings? One student group—Maggie Tsang, Paul Lorenz, and Madison Sembler—designed three different agricultural, fishing, and health circuits that placed in exchange lumpy, heavy space with the talents and resources of migrating individuals.

GARANCE CHOKO: Ideally, having individuals tell anecdotes.

NR: How do you incorporate the method of migration into spatial analysis? You talked about the journey, but the physical vehicle or method and the transit by ship has been a disaster, too. Could the physical mode of migration—for example, a ship—be emphasized, as in the student project by Shreya Shah and Radhika Singh?

KELLER EASTERLING: The students used 1970s ships, which would otherwise be part of the environmental disaster of ship-breaking, to make a misfit fleet. They designed the space-time of passage to do things like heal a broken bone or learn a language on the way to another job. After looking at World War II diasporas, we realized that the ship was something to think about: what does the ship pass in this space of water, sun, and air? What will a child see in the night sky? What comforts come from seeing things? What comforts come from the long view of sea? How can the ship complete a part of a city? I was just with a group of anarchist artists, in Hamburg, who are trying to make of one of the old African ports, where Belgian soldiers disembarked to do their dirty business in the Congo, into a port of call for groups like Women on Waves and Greenpeace. Why can't these other institutions exist within international waters with the same privileges as "free trade"?

MAHDI SABBAGH: The student project pointed out that you can funnel resources into the means of transport so that the way migrants cross seas, although remaining illegal, becomes a safe and secure way to cross.

KELLER EASTERLING: We thought the projects were also constantly on the knife's edge—like enterprises that might also be vulnerable to smuggling or trafficking. But we finally kept asking, what if you could transpose that $26 billion being spent on smuggling into another kind of fleet? What would it take to make it more secure and legitimate? During World War II, the ship was treated as something that provided relief from trauma. But it could go either way.

NADER VOSSOUGHIAN: New Orleans comes to mind, as the folks whose houses were flooded were classified as refugees while being U.S. citizens. Some of the people who proved to be most vulnerable in the immediate aftermath were those who decided to go into the stadium, where there was no water or assistance. So, you see that migration isn't just an international issue but exists within nation-states because it originates in economic, ecological, and racial issues. It's not dictated only by national identity. What is very disturbing about the rehabilitation of the Muslim ban by the Supreme Court is that refugees will be most affected. Those of us who are fortunate enough to be internationally connected are not affected because we have relatives in other countries.

KELLER EASTERLING: One of the things we were thinking about all the time during the studio was the issue of money. What kinds of passage could be bought? We were also trying to think spatially, in terms of cities like Detroit or New Orleans, where the planners would say, "The financials just don't work here." Our response would be, "Good, that's the best situation." If the financials don't work, then we cannot deal with trafficked mortgage products and precarious financial failures; what we're going to be trading is actual space. New Orleans and Detroit are dealing with slow-motion migration. They're trading, swapping, moving upland, making different bargains with heavy space, and it's something architects can engage in many productive ways.

NADER VOSSOUGHIAN: Another issue being raised is the fact that we're all very familiar with how architects participate in taking away people's freedoms. It's much harder to imagine how architecture can participate in affirming freedom. I suppose it could do so symbolically, but then how does one create these openings through design?

KELLER EASTERLING: The weird thing is that we didn't necessarily use the word *freedom*; in fact, we avoided it because we were trying to pose the question, how do we make interdependence? When are you not liberated but more empowered, when you are part of an interdependent relationship? If you talk about freedom, you always have to worry about whose freedom it may be. Is it the freedom of capital to move around goods and cheap labor? Your capacity to move comes from your relationships as well as your obligations. One student, Matthew Bohne, spearheaded a website, titled *Everywhere,* for the studio to counter the treatment of migrating individuals as if they belonged nowhere—with the clear sense that they belong everywhere.

MAHDI SABBAGH: I keep thinking of the news stories about the tunnels into the Gaza Strip that are used to smuggle all sorts of things: people, necessary goods, weapons, but also things such as buckets of Kentucky Fried Chicken and even a lion. It is an example of the absurdity with which capital moves globally.

NR: Let's return to Keller's initial question, Why is it important for architects to look at migration as a design or spatial question?

NADER VOSSOUGHIAN: "Space" is one of those words that conceals. It has entered into architecture only in the past century. There are many things that architects do and did that could really challenge us to expand how we imagine and understand the vocation. Studios that are attentive to infrastructural questions—like the one Keller has been engaged with—are really useful for doing that. For example, right now I'm writing an essay about Alvar Aalto's involvement in creating a standards organization in Finland, and a lot of that work is not just technical but deeply political and economic. So, I think when we use words like "space" and insist on the hegemony of space, we sometimes forget that the work of an architect can be much more varied, which is very established in the profession.

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A Room with a View: “Material Light : : Light Material”

“Material Light : : Light Material,” organized by Michelle Addington, Hines Professor of Sustainable Architectural Design, was held on April 7 and 8, 2017.

The subterranean concrete enclosure of Rudolph Hall’s main auditorium is more typically associated with a stubborn commitment to material than with a lucid relationship to light. Yet over the course of two perfectly sunny spring days in early April, the gathered occupants of Hastings Hall caught glimpses of an altogether different spectrum of architectural engagement. The occasion? “Material Light : : Light Material,” a symposium held at Yale School of Architecture from April 7 to 8, 2017.

One particular moment seemed to encapsulate the whole. Nearing the end of the symposium, the artist and designer James Carpenter described a project developed by his firm some twenty years earlier for a private residence in Minneapolis. The so-called “Periscope Window” addressed the familiar problem of a room without a view, furnished with a window that faced directly onto a blank wall several feet away.

This absence of a view represented, as it turned out, what might be described as a failure of perspective. In fact, there existed, above and to each side of that wall, a reality as rich as any: colors shifting across the surface of the world, clouds scudding across an open sky, branches filtering the intensity of an ever-variable light. But these riches remained resolutely inaccessible; instead, what was visible was a blank wall.

Carpenter’s response? An array of suspended lenses and mirrors that captured the light and shadow—and views in miniature—from all directions and projected them into the space of the window frame. A room without a view was transformed into a new and glorious reality—a constructed reality, to be sure, but a reality nonetheless, assembled from adjacent realities. Within the space of a single frame, multiple worlds came together to trigger a sense of wonder at the possibilities that lie outside the normal framework of experience.

There is a sense in which that project, presented on a late Saturday afternoon in the dark, windowless space of Hastings Hall, could be seen as a metaphor for the symposium as a whole. Within the framework of two carefully composed days, an array of presentations offered glimpses into adjacent worlds that, at certain moments, provoked a sense of wonder at the possibilities that lie beyond—and that, in turn, served to belie what appears as the blank wall of contemporary reality.

This symposium was, after all, introduced as the successor to another symposium organized at Yale School of Architecture nine years earlier. Held in 2008, that event was titled “Sustainable Architecture, Today and Tomorrow.” It, too, was organized by Michelle Addington, Hines Professor of Sustainable Architectural Design, and it, too, was funded by the Hines Fund for Research in Sustainable Architectural Design. The topic of sustainability was therefore central both then and now, even if it remained implicit, not explicit, to the title of the more recent symposium. And the challenges addressed by both symposia prove depressingly similar. In 2008, the building sector was ranked as the largest consumer of the planet’s rapidly depleting reserves of energy, rendering the sustainability of subsequent architectures a critical issue. And yet, since then, not so much has changed: not only does the building sector preserve its status as the fastest-growing consumer of energy, but, more specifically, it remains true now as then that artificial lighting uses more energy than anything else. As Addington notes, the provision of light in buildings consumes more primary energy than any other technological system in any sector. Responses to this predicament have, to date, evidently proven inadequate.

So, one of the premises of “Material Light : : Light Material” was a call for a greater generosity of vision, prompted by Addington’s conviction that most responses to this condition have labored under unnecessarily narrow conceptions of the problem. Tending toward strictly mechanical responses, they have focused either on changing lamp technologies or on replacing electric lighting with daylighting; too often they have failed to question more fundamental preconceptions as to the nature, purpose, or experience of lighting. As a culture, we remain stuck in a twentieth-century paradigm. We seem to be staring at a blank wall.

Yet there exists, above and to each side of that blank wall, an extraordinarily rich reality. Around the world, an array of individuals and groups is pursuing a fascinating range of endeavors that is in different measures rigorous, creative, and staggering in its depth. The single most impressive accomplishment of this symposium was surely its success in bringing together, within the tight framework of two days, such a remarkable collection of perspectives, of lenses and mirrors, each one projecting into the frame of contemporary architectural practice a spectrum of possibilities that invites further exploration.

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Certainly the spectrum proved broad. Following Addington’s welcome address, Katherine Stege (MArch & MEM ’17), one in a series of YSoA student moderators, introduced the symposium’s first session, “Perceptual Light.” Three reports from three continents followed in quick succession, each one demonstrating architecture’s capacity to negotiate the physiological perception of light.

Nasser Abulhasan and Joaquin Perez-Goicoechea, cofounders of AGi Architects, presented a series of projects, in Spain and Kuwait, that exercise in creative ways the capacities of light to introduce structure, depth, and color into public and private projects for constrained sites and programs. Marilyne Andersen, dean of the School of Architecture, Civil and Environmental Engineering at the École Polytechnique Fédérale de Lausanne, in Switzerland, reported on a series of collaborative student research projects that aim to cross boundaries of perception and data-driven metrics, expanding the analysis of architecture to include a full acknowledgement of the roles of occupant, daylight, and climate. Martina Decker, director of the Idea Factory at the New Jersey Institute of Technology’s College of Architecture and Design, demonstrated the vitality of current interdisciplinary research via an array of curiosities, from integrated micro-algae to Star Trek tricorders and crime-scene investigation equipment.

An ensuing panel discussion reviewed the breadth of the presenters’ approaches, wrestling with the implications of such carefully controlled prismatic views, addressing differences between laboratory conditions and a more elusive “real world,” and debating possibilities for tracking regional or even socioeconomic differences in reaction to material and light. Such pragmatic topics soon expanded toward more esoteric dimensions, questioning the underlying preconceptions often shared by research across boundaries of context, client, and geography. For instance, given our complicity in facilitating our current predicament, do we still maintain the “right” to what we typically describe as environmental comfort? Do we, within the purview of architecture, even want to assert the right to environmental comfort?

That evening, Kazuyo Sejima’s keynote address, “Environment and Architecture,” presented a series of luminous and impeccably detailed recent projects by SANAA, flooding the screen with visions of projected light. If the emblems of sustainability were not always worn on the architect’s proverbial sleeve, it was clear that the devotion provoked by SANAA’s work is in part due to the generosity of the field of vision within which the firm is prepared to imagine alternative worlds. And if Sejima’s architecture has often been taken to illustrate an altogether different interpretation of light material—her 1991 Saishunkan Seiyako Women’s Dormitory, for instance, graced the cover of the catalog for MoMA’s 1995 exhibition *Light Construction*—some of SANAA’s more recent work demonstrates a remarkable capacity to navigate outside the strictures of twentieth-century paradigms.

Presenting SANAA’s Louvre Lens of 2012, Sejima noted that the chronological arrangement of works in that museum’s Galerie du Temps suggests associations between particular historical periods and the broader visual effects of their artistic legacies. As she put it, in a formulation that was all the clearer for its grammatical irregularity, “Some periods are light color, some periods are dark color.” If the enduring legacy of twentieth-century Modernism has favored a uniform brightness, whether generated by electricity or lit by the sun, Sejima’s recent projects on Inujima Island fuel a hope that we may be moving not toward a darker age but, rather, toward what, in the spirit of Gerard Manley Hopkins’s celebrated poem “Pied Beauty,” might be described as a more glorious, dappled period in the history of architecture—a period that would pay close attention not only to the attendant properties and efficiencies of materials but also to their more elusive capacities to create environments, construct worlds, and contain times. After all, speaking of efforts to repurpose historic structural elements on Inujima, Sejima added, somewhat enigmatically: “Old materials contain the old time.”

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The second day of the symposium began with the session “Material Light,” moderated by Dakota Cooley (MArch & MEM ’18). Three architects presented three different prototypes for the integration of new knowledge with material practice and for the pursuit of a more deliberate engagement with research and analysis at different scales. Their respective contributions proved to be of interest in terms of both content and delivery.

Kasper Guldager Jensen, senior partner at Copenhagen’s 3XN and director of its “internal innovation unit” GXN—”The G stands for ‘green,’ ” he noted—gave a magnificent presentation that could not help but appeal to other architects in the audience, recounting collaborations with the artist Olafur Eliasson, test-kitchen infusions of Danish parsley, commitments to long-term post-occupancy studies of built projects, sophisticated material patents developed with the world’s largest manufacturer of chemicals, bitumen-free landscapes, air-cleaning carpets, reformulations of industrial-scale agriculture’s waste products into building materials free of “bad chemistry,” and a Smart Room app developed jointly with the world’s largest architectural software corporation—all held together with spectacular full-screen images and an engaging enthusiasm that underlined a commitment to a form of design practice that responds not only to building and maintenance costs, but also to the more elusive “behavior costs.” Good chemistry filled the room.

In quick succession, Anna Dyson (’96), director of Rensselaer’s Center for Architecture, Science and Ecology, gave a less rapidly digestible but nonetheless impressive presentation of research into emerging technologies. If here, too, slides were labeled with the logos of sponsoring corporations and institutions, the materials presented leaned more heavily toward thumbnail abstractions of highly technical research areas. These escalated quickly from accounts of bioremediation structures, bioclimatic computation, integrated CHP, distributed controls, and emergent biomorphism to discussion of a “Dynamic Design Framework for Mediated Bioresponsive Building Envelopes: Electroactive Dynamic Display Systems (EDDS)” and of a seven-author article, published in *Advanced Materials,* entitled “Controlled Crumpling of Graphene Oxide Films for Tunable Optical Transmittance.” And if such vocabularies, tied more obviously to disciplines other than architecture, ran the risk of alienating a good portion of the symposium’s audience, Dyson addressed the challenge of this condition head-on, acknowledging the importance of architects to the development of the field while recognizing the difficulty of disassociating “what things look like from how they behave.”

Billie Faircloth, partner at KieranTimberlake, gave a compelling account of her firm’s commitment to a form of practice-based research that is integrated into specific projects, yet capable of yielding more broadly applicable knowledge. Underlining the impossibility of speaking exclusively about light (“I can’t do it, Michelle, sorry—it’s interrelated to so many other things”), Faircloth presented a series of projects that addressed the need for a form of research that is both technically precise and architecturally potent: studying the influence of reflection on perceptions of transparency in glass, quantifying the impact of seasonal

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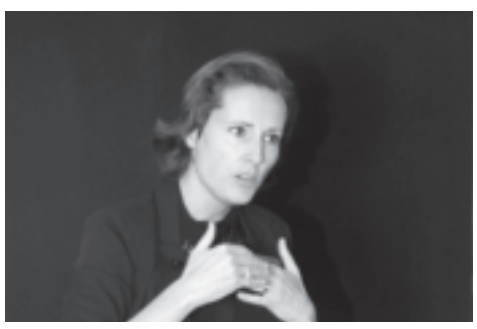

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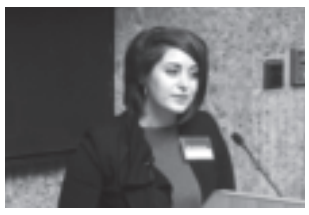

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1. Michelle Addington
2. Kazuyo Sejima
3. Nasser Abulhasan and Joaquin Perez-Goicoechea
4. Marilyne Andersen
5. Martina Decker
6. Kasper Guldager Jensen
7. Anna Dyson
8. Billie Faircloth
9. Mark Loeffler
10. Sheila Kennedy
11. Richard Prum
12. Maria Aiolova
13. Jennifer Tipton
14. James Carpenter
15. Michael Young
16. Martina Decker, Nasser Abulhasan, Joaquin Perez-Goicoechea, and Marilyne Andersen
17. Billie Faircloth, Anna Dyson, and Kasper Guldager Jensen
18. Misha Semenov (MArch & MEM ’19), Maria Aiolova, Sheila Kennedy, and Richard Prum
19. Jennifer Tipton, Michael Young, and James Carpenter
20. Mark Loeffler
21. Dakotah Cooley (’17)
22. Katherine Stege (MArch & MEM ’17)

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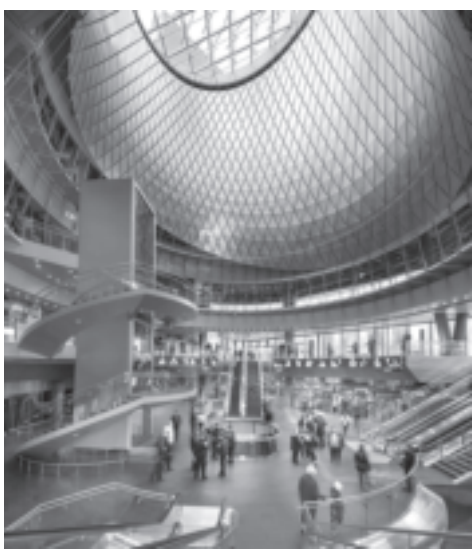

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1. James Carpenter, Periscope Window, Minneapolis, 2000. Photograph by © Brian Gulick.
2. SANAA and Imrey Culbert, Louvre Lens, *Galerie du temps*. Photograph by Celia Imrey, 2012.
3. The male *Lophorina superba* bird of paradise, as discussed by Richard Prum.
4. 3XN, NOMA Lab, Copenhagen, Denmark, 2012. Photograph by Adam Mørk.
5. Sky Reflector-Net, Fulton Street Transit Center, New York City, James Carpenter Design Associates Inc., 2004–14. Photograph by © David Sundberg, ESTO
6. Installation of Sky Reflector-Net, Fulton Street Transit Center, New York City, James Carpenter Design Associates Inc., 2004–14. Photograph by © Patrick Cashin.
7. Kennedy & Violich Architecture, Soft House, Internationale Bauausstellung, Hamburg, 2013.

changes in foliage density upon heat gain across a façade, assessing the longer-term ecology of the green roof at Yale's Sculpture Gallery, or tracking the discoloration of a wooden façade over time. Her presentation was perhaps less visually arresting, but for good reason: it demonstrated very persuasively a model for the integration of research into the realities of everyday practice.

The session prompted a brief debate over the place within architecture of empirically founded "objectified knowledge" and over the question of whether architecture must invariably struggle to make room for such enthusiasms. Architecture was compared unfavorably, neither for the first nor for the last time, to medicine and law, under the pretext that those professions appear more comfortable with their reputations as data-driven, knowledge-based disciplines. There was insufficient time to question such designations or to wonder whether architecture's looser grip on the nature of admissible knowledge might not constitute its strength, rather than its weakness. Such speculations could, after all, have been supported by the very nature of the symposium itself.

Moving swiftly on, Atelier Ten's Mark Loeffler and Yale School of Architecture lecturer Eero Puurunen (MED '11) led participants out of the darkness of Hastings Hall, through the targeted brightness of some of Rudolph Hall's own 1,300 lamps, to emerge into the sunshine of a glorious spring day in New Haven for a brisk walking tour of several highlights (and a few low points) of lighting design at Yale. This, too, offered a model for engagement by architects around the subject of light material and suggested the rich possibilities that lie outside the narrower boundaries of the academic symposium.

3

Misha Semenov (MArch & MEM '19) moderated the symposium's penultimate session, "Physical Light," adding several lenses to the growing array of refractions that coincided within the framework of the symposium. This time, the discussion revolved around questions of how light and color are generated, distributed, and received, introducing expertise both from within the discipline of architecture and from far beyond. First, Sheila Kennedy, principal of Boston's Kennedy & Violich Architecture, gave a lucid presentation that used a selection of the firm's projects to question the very premise of the lighting *fix*ture. She examined ways in which light moves and is moved, reporting on the firm's engagement with a series of projects not readily confined within more pedestrian disciplinary boundaries. These ranged from New York City's East 34th Street Ferry Terminal, completed in 2012, to the experimental Soft House exhibited at Hamburg's 2013 Internationale Bauausstellung, and culminated in the ongoing Portable Light Project being developed globally in countries including Mexico, Brazil, and South Africa.

Kennedy's talk was followed by one of the symposium's most intriguing offerings. In a staggering display of ornithological bravado, symposium attendees found themselves admiring the courtship display of the male *Lophorina superba* bird of paradise, guided by Richard Prum, professor of ornithology at Yale, curator at the Peabody Museum of Natural History, and recipient of a 2009 MacArthur Fellowship. In a discussion of subjects ranging from the nanostructure of the super-black feathers of the bird of paradise to the blue scrotum of the vervet monkey, Prum proved himself capable of speaking quite naturally of "modern birds" while reminding his audience of the relative shabbiness of human color perception, described as lacking the full dimension of avian vision.

Maria Aiolova, cofounder of the New York architectural design collaborative Terreform ONE, countered with a selection of projects that differed slightly in the directness with which they related to the built environment, yet proved equally colorful in every other sense. These offered vivid demonstrations of the scope of the architectural imagination, their content ranging from dreams of self-growing houses to visions of bioluminescent trees, while avoiding the artistic and scientific entanglements of glowing rabbits. In each instance, it was clear that the discipline of architecture stands to benefit enormously from the intelligent appropriation of knowledge generated within other fields and that architecture leans by nature toward applied, rather than pure, research. But it was also clear, as Prum noted, that the interdisciplinary must presuppose the disciplinary.

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The symposium's final session, "Performative Light," moderated by Tess McNamara (MArch & MEM '18), introduced two more MacArthur Fellows, three practicing designers, and an equal number of overlapping visions of light, each operating with accomplished precision across the boundaries of subjective and objective perceptions of light. Its protagonists were Jennifer Tipton, lighting designer and faculty member at the Yale School of Drama; James Carpenter, founder of the eponymous cross-disciplinary design firm; and Michael Young, cofounder of Young & Ayata and fall 2016 Louis I. Kahn Visiting Assistant Professor.

Tipton focused on the lighting of the stage; and yet for all its disciplinary specificity, her performance demonstrated an extraordinary depth of field, making it clear that the casting of light is literally inseparable from the casting of shadows. She stopped short, doubtless with good reason, of engaging with longstanding theological debates about the relationship of light to darkness—although here, too, there is certainly room for productive and careful architectural reflection.

Carpenter promptly expanded the focus by introducing the concept of light as bearer of meaning, as nothing less than the sum total of the history of the universe. Artificial light, he argued, cannot carry the same content as natural light, if only because its shadows are less suggestive. Drawing on four decades of hard-won experience at the forefront of research into the intersection between architecture, material, and light, Carpenter illustrated the implications of this attitude for his work through a series of lyrical yet technically precise projects that accomplished extraordinary feats—for instance,quite literally folding the image of the sky into the architecture, as in his recently completed Sky Reflector-Net for New York City's Fulton Transit Center.

Finally, Young introduced into the discussion the vocabulary of grace and of effortless beauty: categorical abstractions that were nonetheless tied to the most specific of design interventions: formal symmetries, window orientations, drywall corner details. His own presentation alternated seamlessly between the strictly conceptual and the resolutely material, the whole assembly held together by an emphasis on a broader project of close attention. This offered a perfect synthesis of the symposium's legitimate conclusions. For it had become, by this point, abundantly clear that a binary division between objective and subjective analyses of light is at best unsustainable, in every sense; even the most casual invocation of light—to speak, for instance, of "seeing something in a different light"—is amenable to analysis across the full spectrum of human experience.

Such full-spectrum analysis was, after all, the intent of "Material Light : : Light Material." For if the symposium was premised on paying close attention to a relatively narrow portion of architecture's field of vision—that is, the ambiguous interface between material and light, between light and material—the assembled materials of the symposium itself served to demonstrate the extraordinary depths to which such attention might be drawn. And this was exactly the symposium's goal: to reassess architecture's response to questions of sustainability, not through the imposition of added technical restrictions but, rather, through the opening up, in Addington's own words, of an expanded territory for design, glimpses of which suggest the existence of astonishing possibilities.

Dean Deborah Berke ended the symposium's formal proceedings by thanking Michelle Addington not only for her initiative in convening the event but also for her generous and decade-long commitment to the students at the Yale School of Architecture—a commitment duly acknowledged by a standing ovation. This generosity of vision, which refuses to accept untenable limitations, will doubtless continue to open richer perspectives outside the boundaries of Rudolph Hall.

—KYLE DUGDALE
Dugdale (PhD '15), critic in architecture, is author of the book, *Babel's Present,* (Standpunkte Dokumente, 2016).

Perspectives

Light Material

We are at an unprecedented time in human history. The population, having just topped 7.5 billion, continues to grow, and the effects of climate change are being felt, in ways large and small, the world over. Flowers are blooming around Walden Pond two weeks earlier than in Thoreau's time, the habitat range of flora and fauna is shifting to impact ecologies and farming, extreme-weather events are more frequent, the Larsen C ice shelf in Antarctica is on the verge of collapse, and we are in the midst of the sixth-largest mass extinction in Earth's history. Science is in agreement that human activity, in particular the emission of greenhouse gases, is the primary cause of the current warming trend. Despite these facts, our current government administration is dismantling the Environmental Protection Agency and the Department of Energy and has issued a censorship of the phrases "climate change," "emissions reductions," and "Paris agreement." Against this backdrop "Material Light : : Light Material," organized by Michelle Addington, the Hines Professor of Sustainable Architectural Design, provided an inspiring two-day symposium that emphasized the need for architects to consider sustainability in the broadest sense and to communicate with those outside of our discipline.

Addington's spring 2008 symposium, "Sustainable Architecture, Today and Tomorrow: Reframing the Discourse," celebrated the establishment of the Hines Endowed Fund for Advanced Sustainability in Architectural Design. Kicked off by Gro Harlem Brundtlandt, the symposium set the stage for Addington's expansive thinking about issues of sustainable design to reframe the questions and challenges through the inclusion of voices not typically heard in the architecture school. Nine years later, the intent is the same, but the message is more urgent. Although "Material Light : : Light Material" does not have the word *sustainability* in its title, this was a symposium about sustainability. Addington has upended conventional thinking about energy by questioning and delving into the history that has codified our expectations for comfort, including visual and thermal. This symposium was asking, how can we design light into the built environment for how we as humans see, including at scales that we cannot see? The speakers provided answers from multiple perspectives that, as a whole, have the potential to greatly impact overall energy use.

Do we have a right to be comfortable? This question, posed by Sheila Kennedy, is perhaps the most fundamental of all: it interrogates the moral imperative of an industry that designs for a uniform lighting level at a given distance off the floor, even though this is not how we perceive light as comfortable or optimal from a task-lighting or energy perspective. Marilyne Andersen, a physicist that specializes in day lighting, centered the conversation around human perception and noted that, due to the incredible adaptability of the eye to different levels of light, it is only when the lighting is pushed to the limits of discomfort that her experiments elicit any reaction. Is it okay to be "just" comfortable, or is glare okay, or even desirable, in some cases? These questions cannot be answered outside of the cultural, political, and economic contexts in which we design. Nasser Abulhasan, of AGi Architects, noted that, in the Middle East, light is a signifier of power, highlighting that any large-scale changes made to the standards of the lighting industry need to address not only the building codes of each country but also the cultural expectations and meanings of light—perhaps an even bigger challenge.

One of the high points of the symposium was the talk by Richard Prum, the William Robertson Coe Professor of Ornithology and curator of vertebrate zoology (ornithology) at the Peabody Museum of Natural History. He addressed visual perception, noting differences in the way that birds and humans see, but ultimately making an argument for the evolution of beauty in the avian world. Prum believes that "beauty happens" and that mate choice allows beauty to flourish, sometimes at the expense of adaptability, in the "survival of the fittest" Darwinian sense. "Beauty" is a term that has too long been neglected in sustainability discourse. As birds, such as peacocks, sometimes develop features that may seem counter to survival but in fact are essential, beauty and aesthetics in design are a prerequisite for a project to have a significant cultural impact. Beauty is perhaps the most important aspect of a sustainable building and the long-term use of a project over time, allowing it to remain a vibrant center for human life and activity. The evaluation of beauty brings us back to the cultural and perceptual, and birds have developed incredibly complex feather structures, whose color is the result of optical interactions of light at the nanostructure level, to yield beauty that we humans can only partially perceive.

Since light operates at this nano scale, is there a way to take cues from bird plumage in designing surfaces to absorb and reflect light? Kasper Guldager Jensen, head of the research branch GXN at Dutch design firm 3XN, is working collaboratively with a technology company to develop micro-structural solar shading that is integrated into window systems. Billie Faircloth, of Kieran Timberlake, presented research positing that the perception of window transparency depends more on what is being reflected than on surface coatings. Andersen also questioned whether thermal perception depends on the color of light. Is there a way, through biomimicry of bird-plumage structures, to develop films for windows that capture solar energy as well as control the color of transmitted light to positively affect thermal perception? Is the focus on improving glass misguided when we should really be shifting the cultural values and priorities toward using less glass?

Bringing together ornithologists, physicists, and designers in one room can spark interdisciplinary collaborations that offer solutions to our climate challenges. Coming away from the symposium, I felt strongly the importance of cooperation—both within and across disciplines—and the energy and strength of people coming together around a shared topic. Climate change is the critical issue of our time, and it has been greatly exacerbated by the way we have shaped our built environment. Thus, it is essential that these broad interdisciplinary conversations around sustainability become more frequent and that, as architects, we engage biology, anthropology, psychology, and so on. We also need to ask if we are seeking answers to the right problems. The broad approach to sustainability demonstrated masterfully by this symposium and by Michelle Addington's practice, must continue.

—NAOMI DARLING
Darling ('06) is an assistant professor of sustainable architecture at Hampshire College, Mt. Holyoke College, and University of Massachusetts, Amherst.

Material Light

What we call light is but a narrow band of a much broader energy continuum, yet it accounts for a disproportionate amount of active energy use in the built environment, as Michelle Addington pointed out in her opening remarks to the symposium "Material Light : : Light Material." Drawing our focus to light and situating it in a spectrum served as an apt analog to the ambitions of the symposium, which used a targeted set of work and practices to expand our understanding of available, if not always evident, architectural pursuits.

In addition to our appetite for powered illumination, light courses through our architectural imagination. It pulses behind the screens that convey our latest imaginings, and it guided the poetic musings of Louis Kahn. It was essential to Le Corbusier's definition of architecture as the "masterful, correct, and magnificent play of volumes brought together in light."

Significantly, Addington's roster of speakers sidestepped this well-trod line of discourse. Instead, the topics were premised on the notion that architecture does more than appear in the world lit in a certain way. Both architecture and its constituent materials and assemblies are bundles of embodied energy and directed labor that operate in and on a continuum, modulating flows, supporting or stifling connections, aggregating into systems. The vital task that emerged from the gathering is the call to account for architecture's multivalent presence and impact, discovering new and informed ways to further its engagement with the world.

Many of the speakers pursue practices that bring this mindset to bear in individual projects as well as in how they organize their work. In some cases, this involves sponsoring research and development within or parallel to their architectural practice. Karl Jensen recounted the formation of GXN as a research wing of 3XN, allowing his division to do material and product research that feeds back into the practice. Sheila Kennedy presented projects that were largely driven by MATx, her firm's research unit. Such endeavors increase the avenues of design while establishing revenue streams outside of the standard building commission.

In fact, a lot of the work on display through the course of the symposium operated at scales other than the singular building. Anna Dyson ('96) described research at the nano and angstrom scales that could unlock new material behaviors and energy resources; Bille Faircloth demonstrated how modeling large-scale crop patterns might be the key to global cooling. Projects that operate at multiple scales were equally intriguing, such as MATx's Luz portable power and lighting fabrics, which are both products and infrastructural instruments that atomize the power grid, offering promising prospects for new standards of living in underdeveloped communities.

Along with these reports of innovative practices, there was a fascinating discussion on the design of inquiry itself. Marilyne Andersen emphasized the importance of designing robust experiments and questioning accepted metrics of success. Faircloth asserted that the impetus for her work at Kieran Timberlake is to develop and hone methods and protocols that solve problems but also produce knowledge, allowing for feedback and growth.

In the reflected energy of these presentations and discussions, it became clear that Addington is an exemplar of this focused yet expansive engagement with architecture. She related an anecdote about coming across an image of a mysterious light phenomenon in the work of the keynote speaker, Kazuyo Sejima, and how her search to understand the science behind that image relayed into a network of research and connections that has propelled her teaching and, ultimately, led to this convergence of speakers around the topic of light.

Much of the appeal of the symposium came from the prismatic dazzle and manifold directions of inquiry depicted by the wide range of voices assembled. Many took obvious pleasure in experimentation and discovery, making it seem like a natural and irresistible way to practice. I had to remind myself that these methods remain all too rare and that a great deal of creativity goes into their constitution; thus, they remain largely a speculative fiction and not business as usual. However, this compelling and necessary narrative counters much of the well-rehearsed rhetoric around sustainability, a morality tale which is often more infatuated with adherence to strictures than engaging the world with dynamic new possibilities for practice. The most profound accomplishment of the symposium was to make tangible an alluring tale of open inquiry and discovery that compels practitioners and aspiring architects to take up the cause.

—ANDREW BENNER
Benner ('06) is a critic in architecture and the director of exhibitions at the school.

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The Post-Digital, Expanding Design Authorship

Archaeology of the Digital: Complexity and Convention was exhibited at the Yale School of Architecture Gallery from January 12 to May 7, 2017. The third of a series of shows curated by Greg Lynn, it was organized by the Canadian Centre for Architecture, in Montreal.

Archaeology of the Digital: Complexity and Convention, installation at Yale School of Architecture Gallery, spring 2017.

Is it too early to uncover the recent past's digital architecture revolutions? How does this new exhibition, *Archaeology of the Digital: Complexity and Convention,* relate to the post-digital? Both answers seem to depend on which generation you are part of and how you understand the pre-digital, the digital, and the post-digital eras. In the configuration of these possible scenarios, the exhibition may offer double readings for how "complexity" and "convention" are comprehended today in relationship to the digital projects in the exhibition as well as to their cultural contexts.

Showing at Yale School of Architecture, *Archaeology of the Digital: Complexity and Convention* is the last in a series of three exhibitions of the project "Archaeology of the Digital," organized by Montreal's Canadian Centre for Architecture and curated by Yale's Davenport Professor Greg Lynn. In terms of both the content and the form of its display, the exhibition includes many of the innovative drawing and building processes that made the digital real. While the current show is precise, clear, and synthetic, each exhibition in the series has challenged the level and assumptions of the previous exhibition, demanding a continuous expansion of the digital in relation to the formulated categories and problems.

Complexity and Convention presents original digitally produced material from fifteen internationally relevant projects, including Yokohama Port Terminal, by Foreign Office Architects (Yokohama, Japan, 1995–2002); BMW Welt, by Coop Himmelb(L)au (Munich, 2001–07); Carbon Tower, by Testa & Weiser (prototype, 2001); Chemnitz Stadium, by Peter Kulka with Ulrich Königs (Chemnitz, Germany, 1995); Erasmus Bridge, by Van Berkel & Bos Architects (Rotterdam, 1990–96); Eyebeam Atelier Museum, by Preston Scott Cohen (Competition, New York, 2001); Hypo Alpe-Adria Center, by Morphosis (Klagenfurt, Austria, 1996–2002); Interrupted Projections, by Neil M. Denari Architects (Tokyo, 1996); Jyväskylä Music and Arts Center, by Ocean North (competition, Jyväskylä, Finland, 1997); Kansai National Diet Library, by Reiser + Umemoto (competition, Kyoto, 1996); O/K Apartment, by Kolatan/MacDonald Studio (New York, 1995–97); Phaeno Science Centre, by Zaha Hadid Architects (Wolfsburg, Germany, 2000–5), Villa Nurbs, by Cloud 9 (Empuriabrava, Spain, 2000–2015); Water Flux, by R&Sie(n) (unbuilt, Evolène, Switzerland, 2002–10); and the Witte Arts Center, by Office dA (unbuilt, Green Bay, Wisconsin, 2000). The projects are displayed in the form of images, diagrams, construction processes, and physical models from the digital-architecture revolution that evolved between 1990 and 2002. Each project is described in terms of the following categories: High Fidelity, 3-D, Topology & Topography, Photorealism, Data, and Structure & Cladding, along with the subtopics of procedural modeling, visualization, structural optimization, and fabrication.

This exhibition focuses on the quantitative, accumulative change in the way that the digital has informed reality. While in the previous exhibitions Lynn targeted the imaginative experimental quality and potential of the digital as a project, here he focuses on the wide acceptance of digital techniques as they became increasingly demonstrated in real, quantifiable construction. The digital was no longer seen as utopian but, rather, as a transformative evolution based on fabrication, optimization, and feasibility. It quickly displaced the virtual/real in a new kind of informed reality, quickly becoming a reference for identifying the parameters and techniques that inform the design of a project. In focusing on the similarities instead of the differences, Lynn aims to disclose the structures across digital architectures that were common to the second digital revolution but not declared until 2010.

While it would be interesting to note the influence of all the exhibited projects, the following projects are arguably referential: FOA's Yokohama International Port Terminal—exhibited within the categories of High Fidelity, Topology & Topography, Photorealism, Data, and Structure & Cladding—is usually identified as the beginning of this historical cycle. This project revolutionized the relationship between architecture and the ground by dissipating the figuration of a building and, in contrast, motivating the figuration of the ground surface while defining architecture as a thickened, artificial, inhabitable surface.

Office dA's Witte Arts Center—exhibited within the categories of Photorealism and Structure & Cladding—proposed a different relationship between form, structure, and materiality. The means of varying the standard accumulative logic of laying bricks to form a wall formulated a façade through a different kind of structural continuity. The project anticipated a computation of form through material forces.

Zaha Hadid Architects' Phaeno Science Center—exhibited within the categories High Fidelity, Topology & Topography, and Data—marked the peak of this historical cycle by innovating at many levels, from dynamic floor plans that invert positive and negative spaces to the definition of an internalized landscape and a radical fluid structure. These radical forms are most innovative in that they no longer relate exclusively to the ground surface but are enfolded to redefine the relationship of topography to topology. The radical forms become structural since the building flow also informs its construction process through innovative reinforced-concrete techniques.

In comparing the latest iteration of *Archaeology of the Digital* to the previous versions, Lynn presents history as a construction, shortening the critical distance of an author to that of a curator and defining its methodology as an "archaeology." Thus, Lynn formalizes and completes the digital project by giving it a circular form, placing himself at both its beginning and end, before the growth of its reactionary opposition: the post-digital.

However, closing the expanding circle via a curatorial historical project may be problematic because many of the digital techniques, interfaces, and questions continue to be discussed. The *Archaeology of the Digital* project becomes a retroactive construction in a constant reformulation and expansion that redefines both past and present in a continuous loop. Closing the circle is beautiful, but new versions of the archaeology continue to expand the historical project in relation to the present, so that circle is becoming a rather complex formal-historical project that demands the recognition of a more hybrid looping form in continuous flux. This process may activate the interesting meta-project of an "archaeology of the digital" in which the emerging methodology of art history would be continuously actualized through new technologies that inform new lenses and new readings. This historical project would also be measured continuously by the methodological means and formal paradigms that enable the contemporary reading in relationship to their current relevance.

Complexity through Convention Became Boring: Post-Digital Reaction

While the digital enabled a common structure to open up horizontal collaborations, it also defined the form of this structure through systems, expanding so fast and so widely that the form of the structure also defined its content. Thus, "complexity and convention" becomes a double-edged issue, restricted by its expression at a certain point if it does not remain in continuous displacement and expansion. The predetermination of digital platforms, interfaces, software, and collaborative systems ended up replacing particular design agendas, indexing, rather, the form of the structure in the content and the form produced and activating a structuralism. Common algorithms and techniques spread quickly to produce complex forms and relationships, creating a strange notion of similarity since the underlying interface, software, and structure remained the same across different authors, projects, practices, contexts, and cultures. The generation portrayed in this exhibition was partially responsible for the digital becoming not only a convention for collaboration but a reference that was not critiqued or displaced until 2004, when architects finally decided to engage with background coding.

In referencing Robert Venturi's *Complexity and Contradiction in Architecture* (1966), one might also address the phrase "Less is a bore," Venturi's reaction to Mies van der Rohe's "Less is more" in terms of the way the digital is currently evolving. A post-digital reading of "complexity and convention" may declare that "complexity through convention becomes boring." This possible double meaning implies a kind of complex convention that ended up producing, after its initial effect of positive complexity, a saturation and a nonstructural complexity due to an excessive reliance on a visual output based on simple, common background algorithms. While architects explored the range of possibility given by deterministic software and tools, authorship with regard to background processing became an issue between 2004 and 2010, giving rise to a post-digital reaction.[*] The interesting double meaning of the exhibition's title closes this cycle exactly when the spread of technology became a necessary convention across collaborations and, around 2002 to 2004, the digital became a banal international style.

The Post-Digital as an Archaeology of Computation

If there is an archaeology of the digital, there is also a pre-digital and a post-digital. As Lynn declares, the first digital architect would be Peter Eisenman, who, by a systemic approach to architecture, anticipated computation as a means for opening up questions in the process of a project, displacing authorship in relation to the design of a system that would compute solutions. The closing of the historical circle after the digital presents a reclamation of authorship in relation to computational systems.

As a critical recognition of this process, a post-digital attitude can be understood in two different ways. The current emerging trend proposes a negative dialectic reaction by simply replacing the digital and insisting on an architectural culture independent from technology, going back to manual drawing, collage, symbolism, and an eclecticism of confused cultural projects and old techniques. While this trend engages politically with a renovated aesthetic, it activates a pragmatic postmodern realism that problematically employs digital tools and interface simplicity (such as conventional renderings). This model relies on the effect of an image and its conventional perception to disengage itself from technical processes to ensure a cultural project. Through the postmodern methodology of irony (as discussed by Emmanuel Petit), the post-digital gives away any power of architecture to challenge reality as it is aligned with the forces of accepted political values, roles, agendas, cultural values, and aesthetics promoted top-down by mass media. While the post-digital, understood as a reaction to technology, aims to recover a lost cultural relevance, Google is doing more urbanism than any architect ever dreamed of, preparing the survey conditions for the next possible worlds.

The other understanding of the post-digital is to claim design authorship at higher representational levels by engaging with computation. This earlier attempt recognizes the emergence of a new renaissance in the spread of computation. But, in Derrida's terms, it seems necessary to work out an archaeology of computation, this time critiquing its structuralism. As part of this scenario, the architect would change its cultural role to necessarily engage with the coding of reality, expanding design authorship to that of computational systems and playing a more relevant cultural role through the development of new technologies. This alternative solution marks the beginning of the next challenge: engaging with the architecture of background processing, deep computation, and big data.

It is up to contemporary architects to take a less comfortable lead from the architects presented in the *Archaeology of the Digital*, comparable to the architects of the Renaissance, to develop an architecture of architectures—the systems that define buildings—and expand authorship to the conditions and parameters that precede architecture.

—PABLO LORENZO-EIROA
Lorenzo-Eiroa is an associate professor at the School of Architecture of The Cooper Union and principal of e-architects in New York City and Buenos Aires.

[*] Design authorship with regard to the way architects dealt with computer software relegated architecture's avant-garde to software developers as stated by the author in ACADIA 2010 and in the introduction to *Architecture in Formation* (Routledge, 2013).

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Engaging New Haven

Big Changes in the Vlock Building Project

The Jim Vlock First-Year Building Project has entered a new phase in its fifty-year history of design-build education with two initiatives. The first marks the program's silver anniversary in a partnership with the Columbus House of New Haven, a supportive housing developer that provides emergency shelter, supportive housing, and social services for the city's homeless. Over the next five years, the School of Architecture's first-year MArch I class will design and build a prototype two-family house each year for individuals and families either experiencing or at risk of homelessness. This innovative collaboration on behalf of the city's most vulnerable population represents a deepening of the Vlock Building Project's three–decade mission to provide durable, affordable, and convivial housing solutions for New Haven residents while strengthening city neighborhoods hollowed out by now discredited de-densification policies.

Working closely with Columbus House executive director Alison Cunningham, chief real estate officer Carl Rodenhizer, and housing committee member Ben Ledbetter ('84), Yale faculty and first-year graduate students have begun to consider the most acute sector of the nation's housing crisis and ways the design studio might best develop and implement solutions. As part of the initial research phase, the class toured a number of facilities managed by the Columbus House, spoke with the organization's homeless clients, and then met with residents of neighborhoods that might host a new crop of Yale-Columbus House buildings. These intensive conversations with a diverse array of concerned citizens provided valuable insight and feedback as the studio design process got underway. It also sparked efforts by individual students to involve themselves in a range of activities, such as leading educational programs for children in local public schools, joining Columbus House staff to take a city-wide census of the homeless population on a cold February night, and helping to prepare meals in Columbus House kitchens for people seeking refuge at the organization's emergency shelters.

In an effort to consolidate student energy and intellectual resources to full advantage, in the spring Columbus House and Yale's Building Project administrators, along with Dean Deborah Berke, met with New Haven mayor Toni Harp and her Livable City and Housing Authority directors to forge a plan for a two-acre lot at Division Street, in Newhallville. This empty, former HUD property had most recently been the site of a forty-unit affordable-housing facility that was demolished decades earlier due to poor construction and organizational obsolescence. In response to this opportunity, studio faculty challenged the students to consider the deployment of five houses in the large midblock site over the five-year period of the collaboration between the School of Architecture and Columbus House.

By the end of the semester, each student had proposed both a design for a single house and a master plan for the Division Street property, resulting in a lively discussion during the final review and conversation within the school about the relationship between architecture education at Yale and its role in addressing the difficulty of providing equitable housing in New Haven. The inaugural 2017 Jim Vlock First-Year Building Project House is underway this fall on Adeline Street, in the nearby Hill neighborhood alongside Columbus House's Val Macri permanent supportive housing facility; but even though they are not building a house on Division Street, the first-year studio's experimental master plans will certainly inform the development of the site as the Housing Authority's property transfer to Columbus House is finalized.

The second initiative undertaken this spring represents a transformational shift in the studio's approach to building means and methods. In a reflection of developing trends in U.S. building production, the Vlock Building Project has begun its transition from past exercises in conventional site-built "stick framing" to new methodologies in component-based prefabrication. In May, the studio inaugurated a new off-site fabrication and assembly facility at Yale's West Campus, taking over recently vacated warehouse space at the former Bayer Pharmaceutical's Building 250. Retrofitted as a combination digital documentation and fabrication lab, material-receiving and laydown space, and flexible construction workshop, this new Yale "house factory" came alive this summer with the usual Vlock Building Project sounds of hammers and saws but also the activity of a recently discarded forklift and CNC mill salvaged and restored to new purpose. This move in location and method heralds the potential expansion of the school's building-science curriculum to include research and experimentation in a range of building assemblies as well as analytical methods in the monitoring and assessment of their performance and environmental impact.

The first year of Dean Berke's tenure has witnessed an overhaul in both social and technological programs of the Jim Vlock First-Year Building Project, and those changes have given way to new enthusiasm for the program's educational potential. Just this June, in conjunction with Columbus House as part of New Haven's International Arts and Ideas festival, Vlock Building Project students and faculty produced "Homeless Housed," an interactive exhibit on homelessness in America, on the New Haven Green. A nearly 300-square-foot pop-up pavilion, fabricated early in the month and erected by students in a matter of days, included an exhibition and conversation "table" where visitors could learn about the current U.S. housing crisis through different media. Visualizations describing the demographic and economic impacts of U.S. housing policy and audio recordings of individuals describing their experiences with homelessness combined with constructed displays of housing history to offer visitors special insight into ways architectural creativity might address specific socioeconomic challenges. The success of the pavilion, the first exhibit building to be constructed in the history of the Arts and Ideas Festival, encouraged event organizers to engage the Vlock Building Project again next year to develop an even more ambitious demonstration project for the 2018 festival.

Other recent news suggests that next year's Vlock Building Project will be just as innovative. In mid-July, the program's administrators took delivery of three flatbed-trailer truckloads of cross-laminated timber (CLT) panels, material manufactured at Smart Lam, in Montana, and salvaged from federal fire tests conducted the month before at the U.S. Alcohol, Tobacco, and Firearms Testing Laboratory, outside of Washington, D.C. The U.S. Forest Service and the American Wood Council donated the undamaged CLT with logistical support from the Lend Lease Corporation, the on-site contractor in charge of the test structure's assembly and disassembly.

With the closing of the *Timber City* exhibit at the National Building Museum in September, the CLT panels that were displayed will be shipped to the new West Campus workshop to be cataloged and added to the materials that are already stored there in preparation for use by the design-build studio in 2018. With the procurement of this generous material donation for study and experimentation by next year's class, the Vlock Building Project has opened a new industrial supply stream for its ongoing activities as well as a new chapter in the program's history of social outreach, community development, construction, and material innovation.

—ALAN ORGANSCHI ('88)
Organschi is critic in architecture and studio coordinator of the Vlock Building Project.

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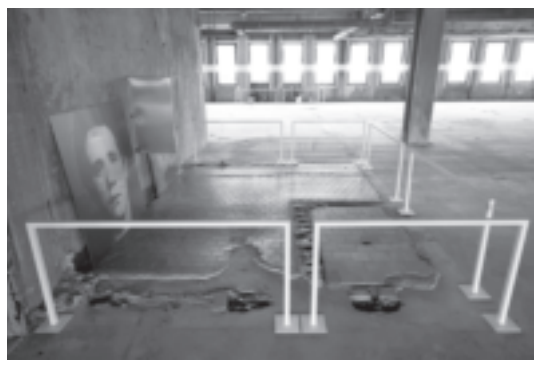

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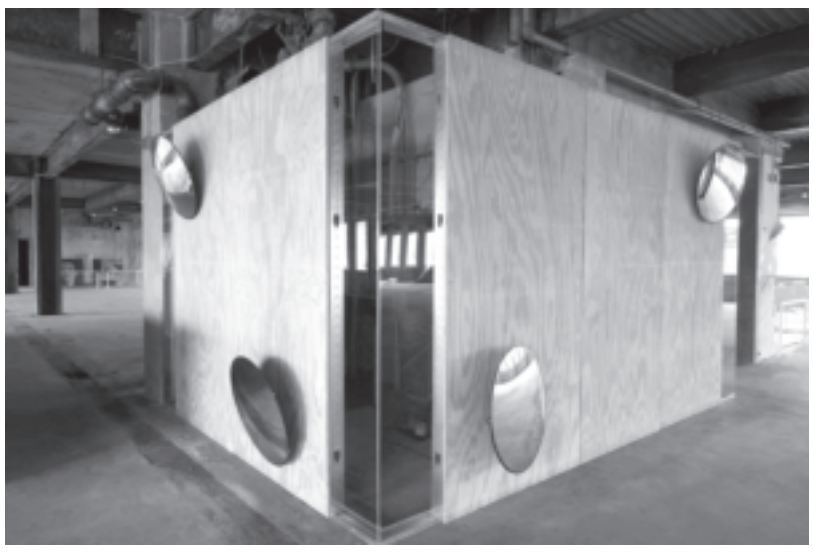

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1. Vlock Building Project, New Haven Green Installation, Festival of the Arts, summer 2017.
2. Students working in fabrication and assembly facility in Yale's West Campus, summer 2017.
3. Tom Burr, installation "Tom Burr/New Haven Body/Building: Pre-Existing Conditions," for "Artist/City" with Bortolami Gallery, Pirelli Building, New Haven, summer 2017. Photograph courtesy Bortolami Gallery.
4. Tom Burr, installation "Tom Burr/New Haven Body/Building: Pre-Existing Conditions," for "Artist/City" with Bortolami Gallery, Pirelli Building, New Haven, summer 2017. Photograph courtesy Bortolami Gallery.

Pirelli Reborn as a Temporary Art Gallery

When New York City-based Bortolami Gallery asked New Haven artist Tom Burr to display an installation at the Pirelli Building, now owned by IKEA, it marked the first time in twenty-five years the multistoried part of the complex would be used. It is now part of Stefania Bortolami's annual "Artist/City" project, conceived to pair artists with different urban spaces. Burr, inspired by Marcel Breuer and Robert Gatje's 1969 Armstrong Rubber Company (Pirelli) Building, standing above I-95 overlooking New Haven Harbor, was required to make the space publicly accessible by navigating logistics and building-code regulations that stood in the way. This summer the abandoned, partially remediated building became a temporary space for art.

Preservationists saved the structure in the late 1990s, when a proposed mall development threatened the building with demolition. IKEA bought the site, demolished a large, two-story factory wing, and paved over the lawn surrounding the sculpted precast-panel structure to meet the superstore's parking demands. The lower two levels below the void were remediated of asbestos; utilities, including standpipes, plumbing, and electrical wiring, were removed; and the windows were boarded up. The retailer has rejected various proposed uses for the building, citing concern about competition for parking on busy retail days.

In late 2016, Bortolami's Emma Fernberger asked IKEA if the gallery could lease the first and second floors of the building for a year. After she reviewed the project with city building and fire inspectors, she contacted Britton Rogers (MED '14) to work out the logistics with the city, contractors, and electricians and to design parts of the project. The primary challenges, Britton says, were to make the space publically accessible for first-floor-only use, install a fire-alarm system and emergency-egress lighting, and protect occupants from dangers presented by areas with sunken floors, open stairwells and elevator shafts, dilapidated electrical and sprinkler equipment, and broken tiles on bathroom floors.

With the help of YSoA students Dimitri Brand ('18), Larkin McCann ('19), Julie Turgeon ('18), recent graduate Mark Peterson ('15), and an electrical contractor and code consultant, Rogers drew up the changes required. Together, they designed partitions, guardrails, and pathway lighting, as well as an improved emergency exit for the ground floor.

Burr's site-specific works reflect on "subjectivities" and the "eroded distinction between private and public spheres." Tours are open to the public by reservation only, as required by the temporary certificate of occupancy. The gallery and design team's persistence have also paved the way for additional reuse of this appealing and underappreciated space.

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Social Construction: Modern Architecture in British Mandate Palestine

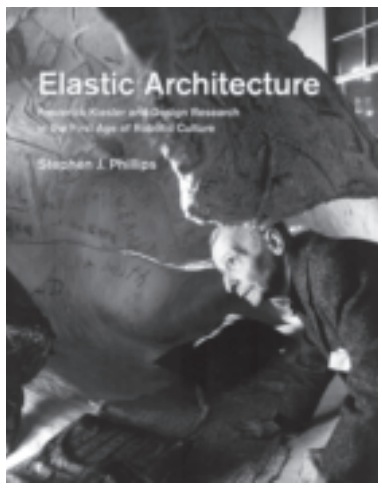
Yale Architecture Gallery

August 31– November 18

2017

Genia Averbouch, Zina Dizengoff Circle, Tel Aviv, 1937.

Book Reviews



Elastic Architecture: Frederick Kiesler and Design Research in the First Age of Robotic Culture

By Stephen J. Phillips
MIT Press, 2017, 384 pp.

Frederick Kiesler is an enigmatic figure in architectural circles. Interest in his work has fermented at various times and with varying degrees since his death in 1965 (the same year Le Corbusier passed away). Paramount moments have been Lisa Phillips's extensive catalog and exhibition *Frederick Kiesler*, held at the Whitney Museum of American Art in 1988, and Chantal Beret's theoretically rich publication accompanying the exhibition *Frederick Kiesler: Artiste-Architecte,* (Centre Georges Pompidou) in 1996.

Yet, given Kiesler's intersection with significant figures—as a student of Otto Wagner and Josef Hoffman, intern of Adolf Loos, friend of Duchamp, and co-conspirator with André Breton—and having his Endless House exhibited at MoMA and included in its permanent collection, the rarity of publications about his work and design philosophies is surprising.

To fill that gap, architect Stephen J. Phillips (BA '91), who focused his doctoral dissertation at Princeton on Kiesler's unique architectural career, has written the new, extensively researched book *Elastic Architecture,* dedicated to the architect.

Phillips's stated motivation for writing this book is to explain Kiesler's work through the lens of his approach to theoretical research as design. Phillips marks Kiesler as the progenitor of certain contemporary design practices, including Greg Lynn, UN Studio, and Coop Himmelblau. He sets about tracing the development of emerging ideas and philosophies absorbed by Kiesler, first in Berlin and later in New York, and portraying his projects as attempts to give experiential form to these somewhat esoteric theses. Phillips begins with the acknowledgment that Kiesler was an actual architect, holding a license to practice in New York, and yet he preferred research as a form of practice, thus building at a limited but intense scale. His only real stand-alone "architectural" commission (and a significant one) came near the end of his life, in the Shrine of the Book, which houses the Dead Sea Scrolls in Jerusalem. Otherwise, Kiesler's output as a practicing architect comprised mostly stage design, exhibitions, window displays, furniture, interiors, and unbuilt architecture. Based on the normative measure for an architect—"What have you built?"—Kiesler would not be considered significant.

Yet it is precisely the many projects that did not get built that intrigue us still. Phillips argues that Kiesler's pioneering methodology—formulated in his cross-disciplinary, research-based architecture studios at Columbia University in the late 1930s, entitled "Laboratory of Design Correlation," and later at Yale at the invitation of then-chairman George Howe—was really the invention of a new type of design practice. Phillips returns to Kiesler's theories of expansion and contraction (the second meaning of elasticity in the title) to describe these explorations, which absorbed ideas from both obvious (Sigmund Freud) and not so obvious sources (Wilhelm Reich). The author presents lesser-known projects such as Vision Machine (1937–41), which endeavored to broadcast the subconscious onto a screen, demonstrating the extent to which Kiesler was willing to risk his credibility for his belief in an idea that might have led to suspicions of paranormal quackery. However, with augmented reality (AR) now a reality, Kiesler once again seems prescient, be it only eighty years ahead of his time.

Phillips divides Kielser's work into seven chapters, each focused on a specific theoretical interest, then leads us through the projects that were the results of those investigations. In chapter one, "Actorless Stages and Endless Theaters," he shows how an early stage design for Karel Capek's 1922–23 play *Rossum's Universal Robots (R.U.R.)* was the result of his thinking on automatism and the theatrical potential of film projection, which gained the enthusiastic following of Theo van Doesburg and Hans Richter, among others, and an invitation to join the editorial board of the influential De Stijl magazine *G.* It also ultimately led to Kiesler's proposal for the Endless Theater of 1925–26, in New York, a version of the 1925 L'exposition Internationale des Arts Décoratifs de Paris. Interestingly, Phillips provides evidence that Walter Gropius and Carl Fieger's Total Theater project, of 1927, was likely influenced by Kiesler's designs rather than the other way around, as historically assumed.

In chapter four, "Autonomic Vision: The Galleries," Phillips sees Peggy Guggenheim's exhibition *Art of This Century* (1942) as the ultimate consolidation of Kiesler's thesis of "function follows vision" in its dematerialization of the boundaries of ceiling, wall, floor, and art, drawing upon his studies for the so-called Vision Machine. Phillips explains how the Surrealist exhibition *Blood-flame,* with Nicolas Calas in 1947, exemplified for Kiesler the complete continuum of architecture, sculpture, painting, and viewer. In chapter five, "Introjection and Projection: Endless Houses and Dream Machines," Phillips shows us a mature Kiesler further developing his domestic ideas before and after World War II, toward concepts of cohabitation and responsive skins. Imagery of "wombs and tombs" fills this section on Kiesler's final decades of explorations, with the Space House (1933–34) and its theories of anabolism (building up) and catabolism (breaking down); Space Soul, exquisite drawings of Paris Endless (1947); and, finally, the Endless House of 1959, subject of a show, *Visionary Architecture,* curated by Philip Johnson and Arthur Drexler, at MoMA in 1960. Phillips describes Kiesler as "countermodern" rather than "postmodern," an apt distinction in this period of monolithic Miesien Modernism.

Phillips devotes one full chapter to Kiesler's later theatrical work, highlighting the 1960–61 designs for Universal Theater, his final and most ambitious theatrical project. In this, the architect comes full circle, proposing a total multimedia experience that allowed both actor and spectator to perform while being flexible enough to support emerging genres of performance.

As the author states in the final chapter of his book, Kiesler did not pursue the kinds of construction techniques necessary to realize the thin, multi-curvilinear shell surfaces of his projects, unlike his contemporaries Buckminster Fuller and Felix Candela. Thus, he was hampered by a lack of technical ability to realize the truly responsive architecture he envisioned. Yet, Phillips argues that, ultimately, the value of Kiesler's program was its open, inclusive nature and constant questioning of the status quo, which has been enough to ensure that future practices would pick up where he left off to build a version of Kiesler's divine vision.

—CRAIG KONYK
Konyk is an architect and assistant professor of architecture at the School of Public Architecture at the Michael Graves College at Kean University. He was, most recently, the designer of the exhibition *Julien Levy: Portrait of an Art Gallery,* co-curated by Ingrid Schaffner and Lisa Jacobs.

See Yourself X: Human Futures Expanded

By Madeline Schwartzman
Black Dog Publishing, 2017, 192 pp.

The human body has long been a site of action in the fields of medicine and the arts, while architecture often identifies the body as a predefined "user" to be accommodated within and around the spaces architects design. Technological and biological advancements have caught up with artistic intentions to create a body, or subject, that is increasingly diverse. It has become clear that it is not only the materials and shapes of architecture that are malleable and plastic but also the bodies that inhabit and interact with them. All of these elements are open for design, and engaging the discourse in relation to the body is more important than ever before.

Madeline Schwartzman ('86) first discusses this issue in her 2011 book *See Yourself Sensing: Redefining Human Perception*. There, she looked at artists, designers, and architects whose work explores the potential of the human body to increase sensory perception and engage material and informational signals already coursing through our surroundings. Whereas her first book focused on the central nervous system, Schwartzman's second book, *See Yourself X: Human Futures Expanded,* examines the human head, looking at the physical characteristics that mediate between the nervous system and the environment, specifically through the nose, hair, and brain.

Whether artist, fashion designer, engineer, biologist, or architect, each contributor approaches the human head as a base condition that is ripe for amplification or redefinition. The book is organized into five sections, each characterizing a different approach: "Extended," "Analyzed," "Clad," "Transformed," and "Obliterated." The projects address technological and social issues and investigate political pressures that exert pressures on the body.

Can Pekdemir's "Fur Variations" considers hair as a site of design. Hair is no longer needed to serve the same biological purposes it once did. Before clothing and environmental controls were available to us, we shed our hair to release the heat associated with a growing brain. Thus, Pekdemir questions the current role of hair follicles, which are now a site of sculpture and fashion as much as sensory communication with the potential for both technological and biological hybrids.

Masks of various types are a common approach to enhancing the head, and Dorry Hsu's "Face Jewelry" designs are perhaps the most beautiful in the book. They employ the head to engagement with the surrounding environment as well as to retreat and obfuscate the body's identity as a means to privacy. Yet it is Sterling Crispin's digital and physical DATA-MASKS that readers have perhaps secretly desired at one time or another: these devices mediate between the actions of our faces and the often unidentified surveillance and facial-recognition systems increasingly embedded in our private and public environments.

With roughly three hundred illustrated projects from eighty-six contributors, *See Yourself X* provides a catalog of images and work alongside a framework for comprehending the current trajectory of this genre of design. Collected from a diverse range of disciplines and interests, the projects in the book highlight the overlaps and intersections of these fields that might otherwise go undocumented for an architectural audience.

—SEAN LALLY
Lally is the author of *The Air from Other Planets: A Brief History of Architecture to Come*. He is the host of the podcast Night White Skies and is associate professor in the School of Architecture at the University of Illinois at Chicago.

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Patkau Architects: Material Operations

By Patkau Architects
Princeton Architectural Press, 2017
192 pp.

Patkau Architects has been a practice to watch since its founding in 1978, by John Patkau, who has been the Norman R. Foster Professor of Architecture at Yale, and Patricia Patkau ('78), in Vancouver, British Columbia. This current book of projects delves into the firm's research into form-making through hands-on experimentation with materials. The eleven projects are elegantly presented in drawings, models, diagrams, process photos, finished images, and digital renderings. They are cleverly arranged in chronological order, from 2010 to the present, starting with a collection of diminutive skating shelters on the frozen Red and Assiniboine rivers, in Winnipeg, and concluding with the elegant Temple of Light, situated on a bluff overlooking Kootenay Bay, in British Columbia.

The investigations documented in this book are focused on the potentials of single-surface materials—wood, metal, fabrics—an area of expertise in which the architects modestly describe themselves as "beginners." As the trajectory of projects proceeds, it is clear that the lessons learned in one are applied to the next and sometimes blended together to form a new solution. The possibilities of "scaling up" small enclosures of a few square feet are also investigated to inform the design of large-scale buildings. Scale shifts can open up whole new directions for material inquiry, as materials behave differently depending on their scale, and this is a central issue in the projects.

Many of the firm's design projects begin with disarmingly simple ideas or propositions. For instance, in One Fold, the Patkaus ponder whether one could make architectural origami by folding a sheet of material only once. Their investigation into creating a self-supporting folded-steel structure includes experimentations with devising several punch-and-die press brakes to fold the steel (there are many diagrams, photos, and process images of the machines in action). As Nader Tehrani writes in his preface, the architects' "invention of machines could be said to be the most important part of their architectural inventions." Indeed, the devices created by the Patkaus to fold, bend, crease, stretch, punch, or cut a variety of materials is reminiscent of the work of Renaissance architects who designed machines that allowed them to achieve demanding construction challenges.

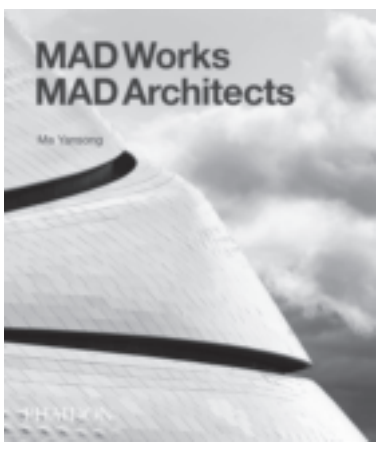
The Patkaus describe "material operations" as the modus operandi of all the projects, which start "with a specific material to which a specific action or process is applied." Their equation for this approach is: material + force = form. The book is a record of this method, presenting for each project the circumstances of the materials, their limits and potentials; the programmatic dictates of their creations; the modifications to materials that allow new paths of exploration; the dead ends reached; and, most exciting, how these cul-de-sacs of inquiry may suggest alternative directions and postulations. As the Patkaus describe it, each project "embodies a search for clues to what is unimagined, yet possible, in the idiosyncrasies of particular physical things."

Their experience with the skating shelters is a good example. They started with plywood, understanding the limits imposed by the material's industrial fabrication, and then experimented with modifications to the material, taking it step by step to a thin "bendy-ply" that allowed the finished object to meet the functional demands of keeping a few people warm on the river on a blisteringly cold day. Thus, the Patkaus follow the physics of the material to a solution that works and also looks good, without abandoning programmatic demands for the sake of a seductive form.

The work presented in the book also exemplifies how the Patkaus position it as a return to what has been the essence of architecture for millennia: what architecture is made of and the governance of time, place, and technology. Their aim is to restore materiality to the "front and center of our design thinking" as a creative problematic to "spur the will, seed the imagination, and exercise critical attentiveness." In fact, the book can be read as a caution about the drift seen in much contemporary design: image over substance and abstraction over physical realities.

The connections from project to project and the material experimentation in the architectural work reveal how the Patkaus and their collaborators operate. They rarely discard a good idea—if it is not applicable to a project they are currently engaged in, it invariably surfaces in a future commission. In this way, the Patkaus' architecture is a body of research that they continue to draw from and expand upon. It is the very model of thoughtful, investigative practice.

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



MAD Works MAD Architects

By Ma Yansong
Phaidon Press, 2016, 239 pp.

Although it is advisable to refrain from introducing or defining a person by categories such as ethnicity or nationality, Chinese architect Ma Yansong ('02) exemplifies a self-styled Chinese-ness that is both overdetermined and underexamined. In conjunction with bold, often mountain-shaped megaprojects, Ma achieved fame through the dissemination of his enigmatic design philosophy—*shanshui* ("mountain-river"). Appropriated from Chinese landscape painting, the term seduces through its associations with art, nature, and Eastern spirituality and warranted sufficient attention for the Phaidon-published manifesto *Shanshui City,* featuring an essay by Hans Ulrich Obrist. In contrast, Ma's most recent offering, *MAD Works,* demonstrates a relative abstention from textual exegesis and marks a turning point via a critical reassessment of theories promoted since the founding of MAD Architects, in 2004. The book is also the first overview of the studio's full portfolio of twenty-eight projects. However, only ten have been realized, and most classify as either "under construction" or "in progress"—states of in-betweenness and uncertainty but also of transformation—an unusual moment in any career to examine with a monograph.

In the foreword, Sir Peter Cook apologizes for Ma's tendency "to make such statements as 'the world itself is already a great textbook' or to invoke an interpretation of 'Shanshui Spirit,'" for which, he explains, Ma "is responding verbally to the current pressure upon architects to justify and codify" (p. 7). If Ma's interpretive voice is indeed disingenuous, Cook's apology creates a powerful impasse that has implications beyond this monograph, an impasse that threatens to unravel Ma's wider theoretical oeuvre. Allowing for the apology's inclusion suggests that, at the very least, Ma has listened to this criticism and respects it and thinks his audience should hear it, too. At most, Ma is apologizing by proxy and potentially entering a new stage of his career with increased transparency and critical self-awareness.

Considering this revelation, readers should follow Cook's advice and eschew Ma's faux philosophical obfuscations in the interpretive texts accompanying each project and the explanation for their thematic organization in Ma's introduction. That leaves Ma's conversation with Aric Chen, a curator at Hong Kong's M+ Museum, who prompts Ma to address themes associated with his work ("modern China," "micro-scale," the relationship of building to landscape) and criticisms facing MAD Architects (reliance on binaries, empty formalism, Post-Modern "ducks"). He raises the question of Ma's self-styled Orientalism head-on, asking, "I'm wondering how conscious you are about your 'Chinese-ness' and the role that plays in your work and how you present yourself to the wider world." Ma's one-line response—"That was a different side of me"— demonstrates a newfound reluctance not only to trade in self-Orientalizing narratives but to speak at all (p. 14). In the same vein, Cook advises both readers and Ma himself to let the work speak for itself.

Fans of Expressionist architecture and formalism will appreciate the rich parade of images in this monograph, as will prospective clients of MAD Architects. It is Ma's unusual choice to arrest and display a liminal state that occupies audiences interested in both the representation of architecture and architecture as representation—how architecture is imaged and itself becomes an image. So convincing are the visualizations and so out-of-this-world are Ma's futuristic forms, that there were moments when I was caught in delicious ambiguity, unsure whether an image was a photograph or a digital rendering, a completed project or a dream. However, this monograph of a career "under construction" speaks loudest in the silent margins between Ma and Cook, baring the unresolved contradictions and tensions of the theories that built the architect's fame and allowing space for an emergent and welcome authenticity.

—CHRISTOPHER PURPURA
Purpura is a dancer whose work is grounded in architectural theory and spiritual practice.

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Fall 2017 Events

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1. 65 Hovevei Zion Street, Pinchas Hütt, Tel Aviv, view from north, 1935. Analytic drawing showing layered wall, distinct geometries, and suggesting free flowing public space. From the exhibition, *Social Construction: Modern Architecture in British Mandate Palestine*.
2. 65 Hovevei Zion Street, Pinchas Hütt, Tel Aviv, view from north, 1935. From the exhibition, *Social Construction: Modern Architecture in British Mandate Palestine*.
3. Installation view of the exhibition *Vertical Cities* on display in Delft, The Netherlands.

Environment, Reconsidered

The symposium, "Environment, Reconsidered: The 50th Anniversary of the Masters of Environmental Design Program at the Yale School of Architecture" will be held November 10 to 11, 2017.

The year 1967 saw great revolution. The visible and palpable changes in the United States included sweeping shifts in societal ideals punctuated by moments of significant political unrest. The Vietnam War saw growing action on the Mekong Delta; in response, anti-war marches were held in multiple cities, including in San Francisco and New York. The Black Panther Party entered the California state capitol to protest the right to bear arms in public. Demonstrations against racially motivated violence turned into heated riots in Miami, Newark, Detroit, Milwaukee, Minneapolis, Buffalo, New York City, and Washington, D.C.

Emblematic of the era, these issues did not go unnoticed in the world of architecture. The profession's identity became entangled with questions of how it could address the cultural, societal, and environmental concerns of the time. The Yale School of Architecture recognized the transformations by shifting its pedagogical pursuits. As a result, the MED program was established.

On January 27, 1967, the Educational Policy Committee of the Yale Corporation approved the curriculum change, initiated by then-dean Charles Moore, to start a new two-year nonprofessional MED degree. The program stood apart from the formal, tectonic one-year MArch program, described by Moore as an "architectural finishing school." The MED was distinctive in its establishment of cores values that underpinned a dedication to the profession's shifting concerns about how to address emerging societal problems. Issues of race, poverty, technology, climate change, and an engagement with theory were on the program from the beginning.

The first classes of MED students in the Yale Art and Architecture School understood the "environment" as a large and puzzling problem. Theses such as "A Process of Re-Urbanization" (Michael Bignell, Jeffrey Gault, and Leonard Kagan, MED '69) and "A Conceptual Framework for Environmental Design" (Merlin Shelstad, MED '70) addressed cities, technologies, and the environment at large in thorough research-driven investigations. A comment in a 1969 report by the Yale University Council Committee on the schools of art and architecture noted that the educational void for research activity on "our society's attempts to deal with urban and environmental problems" could be addressed only by the newly formed MED through independent architectural research.

Fast-forward fifty years later, and the MED holds true to its core values. Continuing in the legacy set forth by Moore, Eeva-Liisa Pelkonen (MED '94), associate professor of architecture and MED director since 1999, maintains the curriculum as an open, experimental, and critically engaged research program committed to advancing the questions about how architecture addresses broader society. Its emphasis on new methods and interdisciplinary engagements and its commitment to historical and theoretical grounding continues under her direction. Each year, a small group of students asks key research-driven questions that originate in their individual research pursuits.

"I always like to say that I see the MED program as a seismograph of what is 'in the air,' not only within architecture but in culture at large," Pelkonen notes. "Hence, for example, there is a current surge in ecology, infrastructure, and housing among the most recent students." In addition to their coursework and independent research, the MED students also serve as a voice for the architectural student body by organizing school-wide colloquiums and conferences as well as participating in, and sometimes crafting, semester-long research seminars. In Pelkonen's words, "The students in the program have always been the go-to people in terms of what intellectuals and academics are reading at any given time."

With the buzzword *research* heard in conversations throughout architecture schools globally, the Yale School of Architecture introduced its first MED classes, establishing the profession's definition of research, with former students such as the late Steven Izenour (MED '69) and former MIT dean William J. Mitchell (MED '69) setting the standard. According to Yale Dean Deborah Berke, "One of the things I most appreciate about the MED program is summed up in its introductory statement: applicants should have a 'strong capacity for independent advanced study in a topic related to architecture and environmental design.' I like the breadth and inclusiveness of that statement as it is the broad field of architecture, environmental design, and all aspects of the built environment that deserve our study and attention. They provide limitless opportunities for designers and scholars to understand, impact, and improve the built and natural world."

A combination of broad student-initiated research and faculty support remain keystones of the program. Pelkonen believes research is paramount, saying, "The MED program fosters independent research at its highest level. The magic comes from the diversity of the student body and the range of questions and interests they bring to the table. We also have quite a number of international students, who have given the school a window to the world. I hope this all continues in the future."

When it was founded in 1967, the MED program proposed a new object of study: the environment. This fall, as the MED turns fifty, the Yale School of Architecture will celebrate the program's past, present, and future by reassessing the premise of the "environment" in the symposium "Environment, Reconsidered: The 50th Anniversary of the Masters of Environmental Design Program at the Yale School of Architecture," held from November 10 to 11. As the word *environment* was defined by each student differently—from the natural to the man-made, ranging from the infrastructural and technological to symbolic systems—the symposium brings back to campus numerous notable alumni and program advisers to ask how expanded architectural research can engage the world we live in through unexpected sites and phenomena. It will also consider how other disciplines—such as philosophy, anthropology, city planning, law, gender studies, psychology, and environmental studies—interact and inform our understanding of architecture.

Keynotes by Richard Sennett and Blair Kamin (MED '84) will ground the symposium around themes of the city, the environment, and research. Alumni from the full trajectory of the MED's journey will present academic and architectural research projects from a variety of career paths, from education to policy work. In concert with the theme of reconsideration, histories of the MED program will be woven in throughout the events. To further preserve the curriculum's legacy, current MED students will document oral histories of alumni and affiliates of the program, storing them in Yale Manuscripts and Archives. Although registration is free for all Yale affiliates, advance enrollment is encouraged due to limited space.

—JESSICA VARNER (MArch '08, MED '12)
Varner is a PhD candidate at MIT, currently working on a dissertation tentatively titled "Chemical Desires: Constructing the Architectural Materials of Modernity (1851–1929)."

Exhibition:

Social Construction

The exhibition *Social Construction: Modern Architecture in British Mandate Palestine* is on exhibition from August 31 to November 18, 2017.

The exhibition *Social Construction: Modern Architecture in British Mandate Palestine,* tracing the influence of international Modernism on the architectural vernacular that developed in Palestine during 1917–48, is on display at the Yale Architecture Gallery from August 31 to November 18, 2017. Originally organized by the Israel Museum, Jerusalem, the show draws inspiration from the extensive research of architects Ada Karmi-Melamede and Dan Price, whose accompanying book, *Architecture in Palestine during the British Mandate, 1917–1948,* explores not only the functional aspects of this new architecture but also the social values that shaped the defining language of this new architectural style. The exhibition was curated and designed by Oren Sagiv, chief of exhibition design at the Israel Museum, with Eyal Rozen.

The exhibition explores the design and functionality of Modernist architecture that developed in the early twentieth century in cities including Jerusalem, Tel Aviv, and Haifa, as well as the social values of the new land that were reflected in this style. Focusing on projects realized between 1930 and '40, *Social Construction* features more than sixty archival photographs of the architectural icons of the time and roughly forty interpretive and analytical ink-on-Mylar drawings executed over the past twenty years.

One focus in the show is the way urban centers emerged from the influence of international Modernism while forming a unique architectural language inspired by the ambition to establish a new state and create a new social order. The influx of immigration to Palestine following the Russian revolution of 1905 and the concurrent political upheavals in Eastern Europe brought to Israel a generation of architects who embraced Modernism as a new beginning. This imported language spread across the landscape to create a uniquely local vernacular that expressed the ideological foundations of the new society.

The master plans developed during the British Mandate for each of the region's major cities also show varying degrees of Modernist architectural influence based on their existing urban footprints. Modern materials and forms were adapted in response to the climate and geography of the region. Tel Aviv, in particular, was perceived as a "blank slate," open to the embrace of new architectural modes.

This exhibition focuses on three phases of design, each presented in a separate section: "Architectural Precedents," new to the show at Yale, focuses on buildings inspired by classical, colonial, or Byzantine architecture as well as by early Modernist notions. "Emergence of a Modernist Language," which was the focus of the original exhibition, includes buildings that were influenced largely by the principles of European Modernism and its rigor—the spatial language of the buildings is clearer and hierarchical, and lends itself to fewer interpretations. The third section, "Hybrid Modernism," focuses on buildings that relied on the Modernist language but were no longer entirely given over to its tenets or syntax.

Highlighting the architectural vocabulary of the time, the exhibition explores such attributes as double-layer façades, public use of rooftops, mixed expressions of engagement with the street, the intermingling of public sidewalks and private gardens, and the typology of workers' housing. Case studies include Shmuel "Sam" Barkai's Aginsky House (1934) and Lubin House (1937); Alfred Goldberger's Bat Galim Casino (1934); Dov Karmi's Max Liebling House (1936); Theodor Menkes's Glass House (1938); Zeev Rechter's Angel House (1933); and Arieh Sharon's Workers' Housing, or "Meonot Ovdim," (1937).

Karmi-Melamede, who will give a gallery tour on September 15, designed the Supreme Court building in Jerusalem (1992), the campus of the Interdisciplinary Center in Herzliya (1993), and the Open University in Ra'anana (2004), among many other projects. Establishing her own firm in 1992, she has also been a professor of architecture at Columbia University (1977–82), Yale School of Architecture (1985 and 1993), and the University of Pennsylvania (1991).

Exhibition:

Vertical Cities: The Tallest, the Dreamed, and the Unimaginable!

November 30, 2017 to February 3, 2018

The exhibition *Vertical Cities* brings together models of the tallest and most recognizable skyscrapers from around the world, both built and unbuilt. Imagined cities—contained on their horizontal plane yet suggesting infinite vertical growth—are formed by clustering models together onto islands of cities that float alongside one another. At a scale of 1:1000, *Vertical Cities* illustrates a tension between existing skyscrapers and proposed towers at fantastical scales. Frank Lloyd Wright's Mile-High Illinois and futuristic megaconstructions such as Pyramid City—anchor the display, miniaturizing the actual buildings we perceive as structural feats.

Vertical Cities was curated and designed by Rotterdam-based Marjoleine Molenaar and Harry Hoek, of M&H Exhibitions. Their company organizes and presents flexible exhibitions on architecture, Dutch design, literature, and graphic design around the world. For the design of this display, Hoek was inspired by the ingenious futuristic designs of past and present tall structures, as well as the building processes.

This exhibition confronts us with questions about the scales at which we experience our buildings, cities, and environments. What would it be like to live in this micro-world? How do the scales of unrealized projects affect our perception of built structures? How can we truly conceive of a city of endless verticality?

Vertical Cities premiered in Rotterdam and at the Delft University of Technology in 2016. The show will be on display at the Yale Architecture Gallery from November 30, 2017 to February 3, 2018.

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Voices

From left: Celia Imrey ('93), Louise Braverman ('77), Robin Osler ('90), Amina Blacksher ('10), Brandt Knapp ('10), and Kimberly Brown ('99).

Equality in Design: Spring 2017 Activities

For the members of Equality in Design, YSoA's largest student group focusing on issues of social justice, gender parity, and political activism, spring 2017 brought the busiest, most challenging, and most productive semester yet. Much of the group's momentum developed as a response to changes in the domestic political landscape, which seemed to underscore the importance of the group's mission and of organizing and speaking out in the face of troubling forces in American politics.

In the lead-up to the presidential election last fall, EiD partnered with OutLines—the school's nascent LGBTQ affinity group—to host a series of debate screenings and a voter-registration drive, which revitalized a larger political focus the group would carry into the new year. Last spring, in the aftermath of the election, members of the group sought ways to express their frustrations and concerns. EiD disseminated information about local rallies and helped lead discussions on responses to the election. The group also funded a protest sign on the school's east façade that read "We Won't Build Your Wall," which went viral on Instagram and was replicated by students at the architecture schools of Columbia and Rice, among others.

Many of EiD's activities were continuations of its ongoing programs, including a series of Brown Bag Lunches. Scholars, activists, and designers from other schools and disciplines gave talks focused on the intersection of identity, social justice, and design. The guests this spring—Lori Brown, Stacy Spell, and Tatiana Bilbao—sat down with students in the fourth-floor pit for informal presentations. Bilbao, the Norman R. Foster Visiting Professor, delivered a lecture about her work in Mexico and beyond. She spoke about a multiphase project, in Culiacán, Mexico, to renovate a botanical garden and introduce a public-art program into the landscape of this important public space. She also reflected on her life as an architect, professor, and mother.

Lori Brown, professor at Syracuse University School of Architecture, gave a talk on activist architecture in her practice as well as the profession at large. A scholar and a cofounder of ArchiteXX, a women in architecture group in New York City, she explores the intersections of architecture, art, geography, and women's studies through her work. Brown is the author of *Contested Space: Abortion Clinics, Women's Shelters, and Hospitals*.

Stacy Spell visited Rudolph Hall for an informal discussion of current trends in New Haven development, focusing on the role of community engagement in design. Currently on leave as the long-standing president of the West River Neighborhood Services Corporation, Spell is familiar with the Vlock First-Year Building Project and shared thoughts on what makes some of YSoA's houses more successful than others. He is project manager of Project Longevity–New Haven, sits on the board of directors for the West River Neighborhood Services Corporation and the Dwight Development Corporation and is an active tutor at New Haven Reads and chair of the Deacon Board of Pitts Chapel U.F.W. Baptist Church. He has received numerous civic awards for his community service and was named the 2011 "Man of the Year" by the *New Haven Independent*.

For the second year in a row, students affiliated with EiD volunteered in New Haven's Cold Spring School, helping out in fourth- and fifth-grade classrooms and teaching introductory lessons on architecture. The young students undertook small-scale design problems, built (incredible) models, and received early insight into the profession. An exceptionally popular program among YSoA students, this effort will continue in the fall.

EiD was fortunate to cohost the panel "Women in Practice" along with *Constructs* editor Nina Rappaport. On April 14, a group of six YSoA alumnae returned to New Haven for the two-hour discussion on professional practice, gender, and family life, moderated by Celia Imrey ('93). Sharing perspectives from various stages of their careers and different configurations of practice were panelists Amina Blacksher ('10), Louise Braverman ('77), Kimberly Brown ('99), Brandt Knapp ('10), and Robin Osler ('90). The event was given to a standing-room-only crowd in the fourth-floor pit.

In closing out the semester, a tremendous debt of gratitude is owed to Jacqueline Hall (MArch, MEM '18) for her devoted leadership of EiD over the past three years.

—DAVID LANGDON ('18)

Spring 2017 PhD Talks

The Yale Architecture Forum showcases advanced research in progress by diverse scholars working on the history and theory of architecture. It is co-organized by PhD students in the schools of architecture and the history of art. Following a successful fall term that featured Itohan Osayimwese (Brown University), Felicity Scott (Columbia University), and Kirk Wetters (Yale University), we welcomed Joan Ockman (University of Pennsylvania) and Despina Stratigakos (Institute for Advanced Studies, University at Buffalo) to conclude the series this spring.

In a presentation titled "Building the Greater Nazi Reich: The Man in the High Castle and Occupied Norway," Stratigakos criticized the popular television adaptation of Philip K. Dick's novel *The Man in the High Castle*. She argued that the series falsely presented New York City as Hitler's second capital and that the urban spaces in the show had little in common with the partially realized plans the Austrian dictator had envisioned for Norway. Stratigakos shared little-known documentation of Hitler's "North Star," engaging the design and development politics from the earliest racist motives (the so-called birth houses, in particular) to the Norwegian erasures that continue today.

In the talk "Man in the Middle: Ernesto Rogers in Context," Ockman discussed the postwar politics and teamwork of the Italian firm BBPR. She described the loyalty and fallout after firm partner Gianluigi Banfi lost his life at the Mathausen concentration camp. While BBPR experienced the severe violence of the war firsthand, it was in the immediate postwar period that partner Ernesto Nathan Rogers's architectural practice and journalism took off. Ockman suggested that the pain and its memory were integral to his work, referring to Ortega Y Gasset's use of the term *generation,* exemplified in the firm's struggle to address continuity, evolution, and coherence. She argued that Rogers developed a voice for a generation of antifascist architect activists as an avenue to expiate fascist guilt that was both personal, as in the Monument to Victims of the German Concentration Camps (1945), and referential, as in the Torre Velasca (1954).

Every year, alongside the Architecture Forum, PhD students in architecture organize a series of conversations, open to the public, between current candidates and invited interlocutors. The speakers and guests engage one another on the intricacies of the topics and methods, creating a lively and rigorous venue for the introduction of current research at the school. In a discussion with Pier Vittorio Aureli, David Turturo (PhD '20) presented his work on the medieval Gibet de Montfaucon, a monumental Parisian scaffold, contrasting its depiction in historic urban plans to nineteenth-century accounts by Viollet le Duc and Victor Hugo. Turturo concluded that, unlike the modern fictions of "a disorderly gothic monster," the sovereign actually executed its constitutive act via a geometrically tidy monumental nine-square cube.

Eugene Han (PhD '19) and Yale School of Art critic and senior research scholar at Yale Divinity School, Margaret Olin discussed "Form and Common Sense." Han presented a historical analysis of perception in art history, along with an experimental prototype for tracking visual perception, illustrated by a retinal scanning of an audience looking at Dutch group portraiture. In response, Olin took a detour from her more recent scholarship to focus on photographs she took at early gay-rights protests in Chicago, recounting the stories of activists, onlookers, and the eyes darting through each image.

In a discussion titled "Crafting Modernities: 'Popular Art,' Henri Focillon, and the League of Nations," Theodossios Issaias (PhD '19) framed Pop Art as a political medium. By studying Focillon's address to the First International Congress on Popular Art, organized by the League of Nations, he explained that "popular art" was a mythical category (like vernacular architecture) used to produce a paradigm shift from nostalgia to international Modernism. Associate Professor Eeva-Liisa Pelkonen (MED '94), supported and expanded on Issaias's critique, nothing that these reconfiguring mythologies illustrate dispositions of cultural power.

Please join us in the fall when a new group of PhD students from the departments of architecture and the history of art will host two new series.

—EUGENE HAN (PhD '19)

All Together Now: Recap of the 2017 AIA Convention

The yearly professional pilgrimage of card-carrying American architects commenced in Orlando, Florida, on April 26, 2017. Attendees of the AIA's annual convention successfully performed many of the rituals that aim to provide vigilance and direction for the professional practice of architecture in the United States. More than 16,000 members from nearly 300 state and local chapters rushed to collect elusive continuing education credits and recognize the hard work of their peers. With 500-plus scheduled sessions and nearly 800 industry manufacturers packed onto the Expo floor, not to mention various networking parties, the event unfolded in a choose-your-own-adventure fashion aided by a downloadable app.

This year's keynote events punctuated the otherwise sprawling four-day affair with moments of rare collectivity for our profession. Presenters reassured the crowd of its infinite capacity (to better people's lives, to save the environments, to inspire) and reminded them of enduring struggles (to attract and support women and people of color). In a session titled "Anticipate Need: Design That Cares," a series of speakers including the 2016 Pritzker Prize–winner Alejandro Aravena presented built work that epitomized architecture's capacity to incite positive social change. A later panel discussion with many of the same speakers revealed, however, that those revered projects fail to provide adequate compensation for the architects to make a living. Many inspired practitioners in the audience thus lamented their complicity in perpetuating less meaningful work and failed to see a viable path to an alternative. Indeed the tension between genuinely good intentions and disappointing outcomes haunted much of the convention. Most notable was the posthumous award of the 2017 Gold Medal (the AIA's highest achievement) to Paul Revere Williams, the first African American inductee into the AIA.

Nearly fifty years after the civil-rights leader Whitney M. Young Jr. challenged the AIA at the 1968 convention to do more to fight inequality and include people of color in the profession, very little headway has been made—a fact that the AIA has again been forced to confront. However, awarding Williams, an immanently qualified recipient of prolific genius, nearly forty years after his death, cannot be seen as progress. In an interview of former First Lady Michelle Obama, which drew the biggest crowd of the convention by far, AIA President, Thomas Vonier asked her what the profession could do to address its diversity and inclusion issues. She replied, "People know when you don't care about them." Disenfranchised members of the architecture community that seek to be heard through other architectural organizations including the Architecture Lobby, Architexx, and members of the AIA that demand that the institute work harder to uphold its their values, demonstrate this truth.

Mike Armstrong, the architectural outsider and CEO of NCARB, discussed a study revealing that while a majority of architecture firm managers think they do a good job at mentoring younger staff very few emerging professionals, who trade low pay for training, agree with their superiors. Armstrong accuses the profession of being systematically "ageist." Elsewhere at the convention, the inability of the AIA to discuss fees, muzzled by anti-trust laws, was hot topic in several sessions. Later, Robert A. M. Stern—former dean of the Yale School of Architecture and winner of the 2017 Topaz Medallion, gifted by the AIA and the ACSA to recognize excellence in architecture education—remarked on various needed improvements in the education of architects. While Stern is optimistic about the representation of women in the profession, he remains concerned about attracting people of color and observed that simply accepting students is not enough. A broader outreach to both young students and their families is necessary according to Stern. He also stressed the importance of maintaining equitable access through generous financial support. Demands for better outcomes came from many corners.

If there was one clear takeaway from the convention, it was simply that much work remains to be done. As Michelle Obama put it, "If you have leverage, you have to push." I would add, push even if you don't. Push against your boss, push against your school, push against your elected officials, and push against the professional institutions that represent you. We must organize together to achieve better outcomes for all. We must hold the AIA as an institution, and most importantly ourselves, accountable.

—WILL MARTIN
Martin is co-founder and partner of Studiobvio, in Denver, Colorado. He is the Denver chapter steward of the Architecture Lobby, an organization of architectural workers advocating for the value of architecture.

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Spring 2017 Lectures

The following are edited excerpts from the spring 2017 lecture series.

January 12

PIER VITTORIO AURELI
"Living and Working"

I founded the practice Dogma with my partner, Martino Tattara, in collaboration with others. Since the beginning, we have been very interested in the project of housing and domestic space in general. It has also been the focus of my own writings and research. At first, we entered some competitions, but we quickly got disenchanted with them because most of the time we had to fit into a brief that did not allow us to challenge fundamental aspects about the organization and tradition of domestic space. So, we worked on projects that were unsolicited and then found some institutions, like museums and, more recently, municipalities or public institutions that have sponsored research projects, to support our work.

These projects were conceived as research, although they are very different from each other and took form in different traditions and with different sets of collaboration. We always try to see them, all together, as a kind of coherent project. In this case the project had the title "Living and Working." Our titles usually refer to something that we are very familiar with, which, here, is the increasing blur between life and work and how work is no longer a spatially and temporally defined condition, like the way it used to be in the past, with nine-to five schedules and the distinction between the workplace and the home. Work is actively invading aspects of personal life, and even our most important decisions, our most important relationships, are in one way or another influenced by our working conditions.

I am not, of course, proposing this as an ideal condition; at times I find it quite horrifying—producing at times when we are not supposed to produce. At the same time, it was very important to see this condition vis-à-vis the project of housing because one of the things housing attempts to be is a place of some type of work. This was the initial hypothesis, but we realized that the house has, in a way, always been a place of work since the beginning of its history.

January 19

MICHAEL YOUNG
"Near Future"

One of our responsibilities as architects is the aesthetics of the background of reality. That's a loaded statement, so I'm going to break it down. This question of the background comes from Walter Benjamin's *Artwork in the Age of Mechanical Reproduction,* and it's the one phrase that most architects know that speaks about architecture. Benjamin claims that architecture is an art form consumed by the masses in a state of habitual distraction.

When I first read it I thought, "Now that's a bummer. I don't want to be in a discipline where I'm in the background all of the time. I want to create something that's in the foreground." Yet as I've come to think about it more and more, I realize he meant it as a compliment. To be able to disturb the background, that which establishes the ways in which reality looks to us, is an incredible thing to do. And when I say "reality," I'm not saying "reality" as if we have access to all the truth of the way the world really is. There's always something that's withdrawn and resistant to that. What I mean is reality as a construct, as a construction that is cultural in the realm of architecture and in relationship to the environment we live in.

If we are in charge of the aesthetics of the background to reality, then we are in charge of the ways in which people assume reality looks, feels, and behaves. We are in charge of the possibility of disturbing that, making it other than what we thought it could be, creating estrangement. If we can estrange, disturb, and defamiliarize the background of reality, we've done something incredibly political. We've changed the possibility for people to speak, see, and communicate, to know each other and their relationship to the world in a very different way. It's an incredible responsibility we need to take into account with all of the other things we do as architects.

How do we become involved in the ways in our media arts—which have never existed comfortably in either the real or the abstract—are being used to construct the background of our reality? Architecture is part of this. We work through multiple modes of mediation to construct the possibility of a near future. No architect designs for now; we design for somewhere in the near future. And all of our propositions are ways in which that near future can be different than the way in which we assume reality to be today. Maybe it's for one year, four years, or twenty years forward. That's part of what we do as architects.

January 26

DAVID ERDMAN
"Under Pressure"

On the one hand, we struggle as designers with the pressure of the discipline to imbue a consistency across the landscape of our work. That idea, from the mid- to late twentieth century, doesn't map so well against the economies of emerging cities in places like Dubai and Hong Kong.

In the contemporary design scene, the stability of a single practice is no longer the only way to carry through that line, or maybe it opens and cracks up more challenging models of how we do this as practitioners. My background has a lot of complexity in terms of the two firms I cofounded. As four Columbia graduates at Servo, we looked to smooth out the differences and find similarities between us.

I developed an idea about plasticity that had as much to do with the surfaces and materials used in Rome as the ephemeral effects that surrounded them. And I thought about the ways that different media, such as architecture, sculpture, and painting, play off one another in various projects and are all recognizable as autonomous yet work together. The surface feels pressurized and displays intensity between solid, void, and aperture. That research influenced my work with the firm David Clovers, in Hong Kong.

Another pressure is disciplinary: how do we take that—with all the professional opportunities we are getting as an emerging firm—and think through it in the physical context of a city. Hong Kong, for example, was very different from my assumptions. It is very pressurized sociopolitically. The Umbrella Revolution was an index of the tension between China and Hong Kong and the semi-autonomy of that city to its counterpart, along with the idea of two things that don't quite belong together. The cohesion and pressure that keeps them together really started to fascinate me.

February 2

ELIZABETH PLATER-ZYBERK
"Trading Brand for Influence"

I founded DPZ Partners with Andrés Duany ('74), and we recently renamed it since there are now several owners (Mom and Pop look forward to the new era). Andrés and I are acutely aware that our experience spans a privileged moment for the profession: forty years of relative political and economic continuity and stability, a contrast to the interrupted trajectories of our immigrant parents. I hope for the same good fortune for the students who are here tonight.

I am giving you perspective on how the movement called New Urbanism developed through the lens of one of the firms that assisted in its inauguration. We represent a growing group of people—architects, among other disciplines—who have intersected, collaborated, critiqued, and learned from each other. We've enjoyed a damn good run of professional practice and are privileged to look back now upon some stellar victories, even if they were incremental, and a good fight for a sustainable built environment.

I think it's important to point out that we started our firm, like many architects, designing houses as experimental efforts. Our early work, in South Florida, explored vernacular and traditional construction and even the classicism that we were steeped in while studying at Yale. We also focused on trying to develop building types that would be responsive and specific to their place.

One critical experience among the early ones was the Hibiscus House, which redirected our work in a way that we may not have expected. It was a spec house for one of the first Latin American investors in Miami—and it did not sell. It was too modern for the culture of the time. Of course, a lot has changed since then, but it was a lesson in the culture of housing and expectations of the people we would be working for—who are not patrons and not even clients: they are actually consumers, the people who buy the buildings or rent the spaces long after we have designed them.

The next project was a housing subdivision in Boca Raton called Charleston Place. With a new understanding of the value of traditional form, we took a cue from the sideyard houses of Charleston, and these homes sold very quickly. To this day it is a place of great popularity. The trees have grown up, and it is really quite beautiful in a romantic way, even though the houses are of minimal detail and quite lean in terms of style and construction. It was a lesson in the kind of cultural exploration that Venturi and Scott Brown were doing at the time—somewhat more cynically, I would say—and we took a different route. From this first lesson many ideas emerged. Since then, we have continued to work as architects and in urban design.

February 23

KARSTEN HARRIES
"Running Out of Space? Architecture and the Need for a Post-Copernican Geocentrism."

For many years I taught a course called "The Philosophy of Architecture." That I taught this course at all was the result of conversations with Kent Bloomer, who suggested many years ago that the undergraduate major could use such a course. Before then, I had been teaching "The Philosophy of Modern Art," and the book *The Meaning of Modern Art,* published in 1968, was the result of that course. After all these years it is still in print. With its appearance, I lost some of my interest in that course, so I was quite ready to respond to Bloomer's invitation, especially since my interest in architecture goes back to my childhood. That course, too, resulted in a book, *The Ethical Function of Architecture*. It was just honored with a second *Festschrift*. But again, with the appearance of the book, I lost some of my interest in the course, although I did teach it for one last time in the fall.

Nevertheless, I keep thinking and lecturing about architecture, although I have not changed my position in any fundamental way. Yet, circumstances have changed; the world has changed. More especially, the way we relate to space has changed and continues to change. Since architecture may be understood as the art of bounding space, it suggests that our understanding of architecture will have changed.

Two developments seem particularly significant in this connection. One is the way an ever-developing technology, especially the digital revolution, has opened up our everyday existence and continues to transform our lives in ways we cannot quite foresee. The places where we happen to be, where we happen to have been born, seem to matter less and less. Today, we are open to the world, to the universe, and to imaginary virtual spaces as never before. The liberating promise of open space has challenged the significance of place. Talk of *genius loci* seems out of place in our postmodern world.

This revolution has also transformed the way architects do their work. More importantly, it has changed our sense of distance, place, and space and, inseparable from it, our way of life and sense of freedom—that is to say, also our way of dwelling, which means inevitably our way of building.

The other way in which our world has changed, in a sense opposite but perhaps even more important, has to with how the limited resources provided by this small planet have to collide with a still-increasing humanity and its ever-increasing demand for a higher standard of living. It is not just air and water but even space that is becoming scarcer and a contested resource. Architects too often fail to consider this. Much that gets built today wastes space in ways that I find irresponsible. Climate change further complicates the picture.

March 30

MARIA GOUGH
"Architecture as Such"

It's difficult to overestimate the significance that Suprematist painter Kazimir Malevich has had for artists and architects since the 1960s. The rediscovery of a substantial corpus of his work through its acquisition by the Stedelijk Museum in Amsterdam in the late 1950s and the publication of the first major survey of Russian-Soviet art by Camilla Gray in 1962 have played a significant role in the rise of minimalism. To cite just one example: With respect to Malevich's Suprematist breakthrough of 1915, at the *0,10 Exhibition* in Saint Petersburg, the American minimalist Donald Judd went so far as to say, "It's obvious now that the forms and colors in these paintings by Malevich are the first instances of form and color."

Judd's statement is hyperbolic in the extreme in its hubristic suggestion that form and color had no prior existence in the history of painting before the launch of Suprematism. Yet that sentiment communicates Judd's deep affinity for Malevich's groundbreaking attempt to rid painting of its traditional task of referentiality and instead affirm its material constituents—pigment, form, canvas, support—as sufficient in and of themselves. Painting as such, in other words. The pinnacle of this affirmation was *Black Square* (1915), a blasphemous invocation of the traditional position of devotional icons in peasant homes, which Malevich hung across the upper corner of the gallery.

Malevich's emphatic insistence that Suprematism was a form of realism was in part an angry riposte to the massive assemblages of metal, glass, wood, and rope that his great rival in the Russian avant-garde, painter-turned-sculptor Vladimir Tatlin, had strung across the corners of another gallery at the same show, *0,10 Exhibition,* in 1915. In grappling with the legacy of Cubist constructed sculpture, Tatlin's much more explicit, in-your-face materiality threatened to supersede Suprematist painting's literalist claim on the material world at the very moment and in the very place of its unveiling.

Minimalist artists of the 1960s, and the generations of literalists that followed them, found sanctuary and inspiration in Malevich's paintings. So, too, have architects, but usually for very different reasons. I'm thinking

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PIER VITTORIO AURELI

MICHAEL YOUNG

DAVID ERDMAN

ELIZABETH PLATER-ZYBERK

KARSTEN HARRIES

MARIA GOUGH

TOM PHIFER

KAZUYO SEJIMA

MIKYOUNG KIM

of Zaha Hadid, for example, in part because tomorrow marks the first anniversary of her untimely death. As Hadid herself told it, Malevich's radical intervention in 1915 gave her license not only to paint as a young student of architecture in London in the mid-1970s but also to disrupt the standard conventions of architectural drafting.

It is not so much what Malevich has meant to architects but, rather, what architecture meant to Malevich. How did the painter conceive of it? To what extent was his conception informed by his experience as a Suprematist painter? How was it articulated in the "architektons" that he produced between 1923 and 1926? The story of Malevich's transition from surface play to physical space begins only with the Bolshevik Revolution of 1917, which he supported broadly, if not as a party member.

The more interesting area of Malevich's collaborative research in Petrograd had to do with the future rather than the past: how to transform the Suprematist system out of that now defunct trajectory of Modernist painting into architecture. This was a question that had been planted in his mind by Lissitzky, but at that time the latter was living and working in Germany. Malevich set out to answer it on his own using plaster, a conspicuously modest material that had been an essential part of sculptural practice for centuries. … The initial result of this research, between 1923 and 1926, was a strange corpus of about two dozen horizontal white plaster models, to which he gave the name architektons. … Each plaster solid was cast individually from a mold and then assembled through the force of gravity alone or by the addition of an adhesive, either a thin layer of plaster or glue, so that the ensemble would coalesce around a single dominant horizontal pipe. … The form of the architekton was always provisional, always waiting to be remade yet one more time.

April 6

TOM PHIFER
"Four Museums and Other Work"

The Glenstone Museum has changed my life in a lot of ways, including the way I think about architecture. … It's one of the greatest private collections in America. It is about a half-hour outside of Washington, D.C., in old farmland. They're not very public at the moment. They have an enormous collection of contemporary and modern art. Our charge there was unusual. There are eleven rooms in the building, ten of which have works that will be there in perpetuity, so the spaces are designed with specific works and artists in mind. The other space is a gallery where works change every year or so.

When we went to look at the site for the first time, one of my colleagues made a drawing through which we began to frame the landscape, slowing and heightening the experience of both the works and the land. We didn't really understand what the building would be, but we started to make freehand renderings, framing the land and the sky, trying to honor the light and begin to understand what the landscape and works had to offer. … Because this is a place you've got to drive a half hour to get to, we wanted to park and walk to the building and have a chance to prepare, to eliminate the distractions, walk through the land, and have a chance to cleanse.

The first proposal we tried was about embedding the volumes with this one work inside in the land, and then embedding the experience in the land—to try to dig and hollow out the land and move from room to room with the topography allowing views at certain places.

For a cultural project, the Museum of Modern Art and TR Warsaw Theatre, I discovered a kind of Renaissance happening in Warsaw. Poland is a country that has been sandwiched between Germany and Russia. Over the last ten years, they have built more than thirty important cultural buildings. The city is really blossoming and becoming a voice to their own folks; it is a profound moment in the history of the place. I was very engaged with them in order to win the commission and ultimately do this project.

One of the first things we did, as others have done—we certainly didn't invent this—was to make an abstraction, a building that would not be there as a response but, rather, a simple, minimal reflection of the neighborhood's architecture.

April 7

KAZUYO SEJIMA
"Environment and Architecture"
Keynote address for the symposium
"Material Light : : Light Material"

I started my own practice almost thirty years ago, and since the beginning I have been interested in the relationship between interior and exterior space. This is still true, but during those thirty years I tried to develop different ways of connecting the two. The interior is about the program and the relationship between the program and the activities; the exterior is more about the environment, the context, or the physical aspects. I think architecture stands between the two, and I like to make it connect them. It is very difficult because architecture's original role was to protect people from the exterior—the environment.

April 20

MIKYOUNG KIM
"Please Touch"

What does it mean to practice in the twenty-first century, and how is it different from practice in the twentieth century? That is what interests me. My background is in music, and as long as I can remember I've always loved music. And as I grow older I have learned to love many more forms of music. I love the Ladders, the Rolling Stones, Bach, and Messiaen. I think music was the first language I learned to speak because I trained as a young pianist and went all the way up through the conservatory. This is an example of the kind of practice we have: it is responsive. Yet, to be sensitive and responsive doesn't mean that you can't be iconic and memorable. There's a way of creating a tapestry where you do both.

The other aspect of music is performance, and in a civic landscape this is particularly important. A space can be a place where five or six kids come and start pouring water on top of each other. That same place can become a community gathering space on a nice summer day. Then, on a quiet afternoon, two kids might come to the water and see some fish swimming there. Most importantly, civic and community spaces can be places for democratic voices where discourse happens. Landscape and urban spaces are more important than ever before. Across the globe, we see how these public spaces become places for people to speak their mind, unfiltered.

For a project in downtown Seoul, along the seven-mile Cheonggyecheon River, we were part of a very complex team. For hundreds of years, urban effluence flowed directly into this historic river, providing a narrative for the project. It is flanked by the city, and by the 1960s, the river became so dangerous that the municipality basically covered this natural amenity with a highway, as many cities did, at least 60 percent of which is elevated.

Seoul has a storm water management problem, and every August there are floods throughout the city. They have calculated that about 22,000 tons of surface water pours into this source point every day from a seven-mile storm water drainage basin. They designed it for a hundred-year storm. … But what this really symbolized for the city was the fulfillment of two big goals: first, an ecological project creating a symbol of the amazing economic turnaround of South Korea—they are the fourth-largest economy in Asia and the eleventh-largest in the world. They achieved the first goal. The second big goal was that, in 1984, they wanted it to be a place where, when North and South Korea came back together as one country, this would be a place where they would celebrate. We won the international competition, and our idea was to have local stone donated to this project. In fact, a theme in some of our work is that the process actually shapes the work itself. … I think the stone resonates with meaning. As the water levels rise, all of these surfaces are folded down and allow people to access the water.

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

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Spring 2017 Advanced Studios

The following are short summaries of the Spring 2017 Advanced Studios.

FRANCINE HOUBEN
Bishop Visiting Professor

Francine Houben and Eugene Han (PhD ’19), asked their students to rethink the future of the Carnegie branch libraries, which were built with a donation from Andrew Carnegie (1886–1917) and still form the heart of the New York City library system. While the libraries’ decline was prophesied with the rise of digital technologies, they are still thriving but in need of a renewed perspective. The studio brief called for an examination of the new branch libraries’ functions in terms of programs, collections, and activities as well as design and connection to the community, both physically and programmatically.

Focusing on the renovation or expansion of two libraries—one in Chatham Square, in Chinatown, and the other at Seward Park, on the Lower East Side—the students conducted collective research on the history and contemporary relevance of the libraries. During the studio trip to Holland, the students visited significant architectural projects in Delft and Amsterdam and participated in a design charrette for an underutilized branch library, Openbare Bibliotheek Amsterdam–Buitenveldert, with its staff.

By midterm, the students working individually, had proposed divergent strategies at a range of scales, from a single building to urban corridors that sampled aspects of neighborhood life with the philanthropic ethos of the original Carnegie initiative.

The students who completed proposals for Chatham Square, in the context of its dense tenement housing, introduced embedded footpaths that bisected and opened up the street level toward the interior of the block to form new public spaces. Students working on Seward Park pursued strategies in which a library could become a visual and social anchor for the neighborhood while maintaining an intimacy suitable for a local branch. One student used the existing library as the base and created an addition that incorporates a new materiality in the historic core. Others transformed the library into a sort of social living room for the community to serve as cultural glue for the traditional passive spaces and new types of active spaces to suit libraries that are no longer completely quiet. The increase in the elderly population prompted one student to create shared spaces for seniors living below the poverty line.

Reflecting upon the complex and extensive role of the library in terms of the city’s diversity and its adjustments to rapidly changing technologies, some projects investigated alternative methods in the sharing of knowledge. Proposals presented at the final review—to Kyle Dugdale (PhD ’15), Risa Honig, Sebastiaan Kaal, Emanuela Frattini Magnusson, Kairos Shen, and David Turturo (PhD ’20)—employed the library’s added presence as an opportunity to facilitate each neighborhood’s changing cultural identity while maintaining its role as a place of learning through social interaction.

THOMAS PHIFER
Louis I. Kahn Visiting Professor

Thomas Phifer and Kyle Dugdale (PhD ’15), critic in architecture, taught a studio to design artist residences and studio spaces at The Chinati Foundation, founded by Donald Judd in 1979, in Marfa, Texas. The 340-acre art park includes modern sculptures embedded in the desert plains; the sculptures’ auras fluctuate according to seasonal changes. In their designs for artist residences, including studios and a gallery to display artwork, the students also addressed issues related to the dynamism of the art market. Marfa has evolved into an enclave of art consumption, itself perpetuating the partnership between art and capital. Thus, the brief challenged the students to reveal and undermine in their projects this capitulation.

During the trip to Marfa, the students stayed in the town of Alpine, requiring daily travel through the desert that slowed down their senses in preparation for the silence to follow. The installations and topography inspired many students to design projects that were similar in language to the themes apparent in Donald Judd’s work. The tightly organized brief required specific material selections; some took on a sense of lightness inspired by the desert atmosphere, while others were more weighty in their materiality. The students organized their projects in two directions: one stretched the program along a linear organization, and others were vertically organized.

One vertical project had tight massing, reassembling a watchtower constructed in steel, wood, and concrete that stylistically played off the desert artifacts and artworks. Others used a vaster expanse of the site, with small structures scattered across the ground plane, such as one mattelike project that was punctured with regular openings so that sunlight penetrated a series of interior courts and focused on an ascetic experience of pure formal qualities. Another design was a series of wooden structures following a bar diagram and housing programmatic requirements. Yet another student focused on the communal activities of exhibiting work through an elongated volume for viewing art.

Parallel to the architecture project, each student designed and built a stool relating to their scheme and documented a series of Judd pieces; some students also composed poems in response to a prompt. Presented to a jury of Henry Cobb, Keller Easterling, Fred Pilbrow, Brigitte Shim, and Ursula von Rydingsvard, the final projects, each for a different site, were tectonically direct and surprisingly extensive—after the spirit of Judd.

ELIZABETH PLATER-ZYBERK
Robert A.M. Stern Visiting Professor in Classical Architecture

Elizabeth Plater-Zyberk (’74) and George Knight (’95), critic in architecture, led a studio for Owl’s Head, a large site in the Florida panhandle, asking the students to address two contemporary development challenges: financing and affordability. Stalled by the 2008 recession, Owl’s Head was a casualty of a real estate market increasingly oriented toward investors rather than clients. Situated a few miles inland from Duany Plater-Zyberk’s 1979 Seaside, Florida, Owl’s Head now offers opportunities to respond to amenities and the needs of year-round residents working at the resorts.

Early in the semester, the students completed precedent studies to create a shared catalog of typological arrangements. On their studio trip, they traveled to the southeast United States, visiting both new and historic towns—among them, Charleston, I’On, Beaufort, and Habersham, South Carolina; Savannah and Atlanta, Georgia; Seaside, Rosemary Beach, Alys Beach, and Owl’s Head, Florida—to gain an understanding of regional precedents. At midterm, they presented their research along with regional planning and project concepts for civic and residential buildings.

Each student selected a different program, as required, including thirty residential units of several types tailored to a specific vision of affordability and demography, along with an adjacent public building. One student’s research into assisted living prompted the design of a hospice as part of a larger community, with amenities surrounded by small garden residences that accommodate caregivers in a vehicle-free public realm. Another student proposed a laundromat-café amid blocks of multifamily townhouses and contiguous courtyard homes. One student designed a community arts school within a neighborhood of live-work homes, inspired by Singaporean shop houses. Others focused on economic needs, offering a regional recycling and resale center with a commercial plaza amid midrise apartment buildings or a community center as a “repair café” at the heart of a neighborhood of prefabricated and manufactured homes, to promote craftsmanship and sustainability. Only one student capitalized on the region’s natural environment, proposing a nature center and camp, including cabins and tent platforms for visitors, located at the edge of the adjacent wilderness. The students presented their projects to a jury that comprised Francine Houben, Barbara Littenberg, Joanna Lombard, Scott Merrill (’84), Pat Pinnell (’74), and Richard Peiser.

KELLER EASTERLING
Professor

Keller Easterling focused her studio on exploring ways to address the lack of global infrastructure for the movement of 65 million displaced people away from atrocities—such as the war in Syria, climate disasters, and economic crises—when billions of products and tens of millions of tourists and cheap laborers already have well-organized movement systems. With citizenship and asylum often impossible to navigate and the NGOcracy offering only refugee camps, the students were asked if it would be possible to slither between organizations and convert the powers of infrastructure to serve not only trade but also migration. The students discovered whether architects could redesign institutions by inserting spatial variables into discussions of global governance. They researched how the sidelined talents and needs of migrating populations can be matched to spatial assets around the world: If the sharing economy links millions of strangers globally, what technical or social mechanisms could facilitate the point-to-point sponsorships or linkages that foster the most successful resettlements?

The students worked primarily in pairs to design the time-space of passage for both those migrants who want to resettle and those who want to keep traveling. To experience the issues and the environment of migration, the students traveled to the towns of Malaga, Cordoba, Granada, and Ceuta, in southern Spain, where they could trace historical and contemporary movements of people.

The projects varied greatly in scale and concept. Some students designed protocols for movement between pairs or circuits of locations around the world through boats and airport hubs, so that free ports could be a place of passage for migrants and ship-sponsored programs. Others designed exchanges between Sister Cities and manipulated visas for international educational exchanges in suburban neighborhoods. One team created cooperative structures to link places facing similar or complementary challenges regarding education, age, skills, employment, the environment, or agriculture. Another team developed a new furniture workshop in Lithuania, where forests are rich in resources. A construction system from joint to furniture product means that companies such as Ikea could potentially manufacturer products with new migrants. One group designed a hybrid intermodal hub with an education center at the border, exploiting ideas of networks and global connections. Throughout the semester, there was an emphasis on thinking not only about solutions but also about frameworks that could be addressed in 65 million different ways by different authors and designers.

During the final presentation—to a jury of Garance Choko, Rosetta Elkin, James Graham, Keith Krumwiede, Dan Michaelson, Alan Ricks, Mahdi Sabbagh (’15), Joel Sanders, Mabel Wilson, and Christina Zhang—the students revealed that the biggest problem was finding a spatial language that could be understood by those responsible for global decision-making about migration issues. Their vision was to change the status of migrants from rejected and victimized to valued citizens who belong everywhere.

PATRICK BELLEW and ANDY BOW
Eero Saarinen Visiting Professors

Patrick Bellew and Andy Bow, along with Timothy Newton (’07), critic in architecture, offered their students two urban sites on Pontocho Alley, in Kyoto, Japan, to design a sake brewery and museum dedicated to the history of sake-making along with a café-restaurant, bar, shop, and other tourist amenities.

During their visit to Kyoto, the students familiarized themselves with the Pontocho Alley district, visited historic temple complexes, and toured a fourth-generation sake brewery. Besides requiring a high-grade Daiginjo-Shu brewery with a capacity of 25,000 bottles per year, the students were asked to make a sustainable building in a climate of extremely hot summers and cold winters. On their return to Yale, the students composed process diagrams to inform their building organization and ways to incorporate visitors without disturbing the production process.

Each student designed two general massing responses to two different sites. Some students created dense vertical buildings, following the high-rise context of Pontocho Alley. One student designed an eight-story factory for the long, narrow site, with a façade in concrete and wood, exposing within each volume the various production stages and organizing the sequence of production with the building flow. Terraced staircases move people to the top floor for tours and down to the darker production areas and a ground-floor gallery open to the public. An atmosphere of smells and sounds accompany the visitors as they progress through the processing.

Most students chose the larger site farther down the alley, designing three- to four-story buildings at a scale appropriate to the surroundings. Some students were inspired by the sensations related to sake-making. One student focused on the water involved in processing sake, designing each room to mimic the atmosphere of production and ending in a series pools at the edge of the Kamo River. Others were drawn to historic temple precedents or the alley’s industrial sheds. One student created a small complex of buildings that carefully mediated between exterior public spaces and internal courtyards. Another student created designs at multiple scales, from intricate screening systems for the building façades to a finely crafted sake serving set. One student’s single-shell design responded to the thermal qualities of the brewing process, modulating daylight, temperature, humidity, and ventilation.

The students designed breweries that related to the local culture and climate while carefully integrating environmental sustainability into their projects, which they presented to a jury of Michelle Addington, Dana Getman (’08), Paul Monaghan, Junko Nakagawa, Tom Phifer, Fred Pilbrow, Amir Shahrokhi, and Brigitte Shim.

TATIANA BILBAO
Norman R. Foster Visiting Professor

Tatiana Bilbao and Andrei Harwell (’06), critic in architecture, addressed the issue of limited public space and parks in the evolving urban environments of Tlatelolco and Atlampa, Mexico, by finding ways to increase recreational spaces for residents. Asking what a garden is in the contemporary city and how we can create it, the students experimented by weaving existing structures in layers through interstitial spaces and networks as a way to expand the territories of play along

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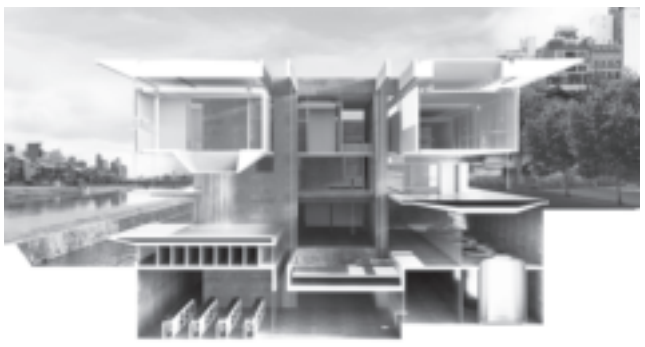

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1. Graham Brindle, Francine Houben Advanced Studio, spring 2017
2. Chris Hyun, Thomas Phifer Advanced Studio, spring 2017.
3. Chris Leung, Elizabeth Plater-Zyberk Advanced Studio, spring 2017.
4. Paul Lorenz, Madison Sembler, and Margaret Tsang, Keller Easterling Advanced Studio, spring 2017.
5. Jeremy Leonard, Patrick Bellew and Andy Bow Advanced Studio, spring 2017.
6. Gordon Schissler, Tatiana Bilbao Advanced Studio, spring 2017.
7. Daniel Marty and Tess McNamara, Pier Vittorio Aureli Advanced Studio, spring 2017.
8. Ilana Simhon and Brittany Olivari, David Erdman Advanced Studio, spring 2017.

with the definition of a park as a reimagining of the city garden.

The students divided into teams to study landscape precedents and devise a language to reinterpret the dense urban environment. On the studio trip, they visited significant parks in Monterrey, Culiacán, and Mexico City, among others. In the second half of the semester they worked in teams and then joined their projects together to create additional connections.

The students explored narrative and fantasy, finding material in leftover and underused spaces that wound through and between buildings. One team invented a new urban park by imagining the future ruins of Tlatelolco. Another student created a networked park that takes advantage of found midblocks spaces. One student proposed carving out new public gardens from existing spaces in abandoned industrial buildings, creating a new relationship between the street and the adjacent private buildings. Another team exploited roofs as a new territory and deployed new public zones of recreation for skateboarders along blank industrial walls. At the seam between the new districts, another team created a new spine.

Several students focused on creating new kinds of public space while managing stormwater in innovative ways. One project defined new spaces with an aqueduct that collects water from roofs and moves it to stormwater infiltration parks; another created a watery infiltration landscape, including a set of recreational amenities, such as public bathhouses, to encourage awareness of water as a valuable and scarce resource. Methods of presentation were also inventive—one student designed an app to explore the intersection between virtual and real space to encourage interaction with actual places. Another held her final review around a table, where her sketches led the jurors—Pier Vittorio Aureli, Emily Abruzzo, Sunil Bald, Karla Britton, Fernanda Canales, Simon Hartmann, Debora Mésa, and Joel Sanders—on a tour through the urban landscape.

PIER VITTORIO AURELI
Davenport Professor

Pier Vittorio Aureli and Emily Abruzzo, critic in architecture, organized a third studio in a series focusing on the housing crisis in San Francisco, called “Did Someone Say Typology? 100,000 Houses for San Francisco.” The students were asked to reinvent domestic space, which has conformed to a specific lifestyle and the quest for private property in a city where housing is now a high-priced commodity. While few options exist besides market-driven housing, many groups are challenging the status quo by promoting alternative living, ranging from the revival of the commune to land-trust cooperatives. The students embraced these initiatives and projected them as general scenarios for a city in which 100,000 new housing units can be built. The core of this vision is the realistic possibility to bargain with the city for the leasing of public land for nonprofit affordable housing. In spite of its image as a compact city, San Francisco has many vacant sites, some of them owned by the municipality.

On their studio trip to San Francisco, the students visited older and recently built communes, convents, and the house of artist David Ireland. They also participated in a symposium on housing at the California College of the Arts. Building on student research and a trove of case studies from previous years, the studio focused their precedent studies specifically on San Francisco sites. On their visit, they also explored the way housing types populate different districts in terms of orientation and design.

Although the students departed from traditional site mapping, the projects were more connected to the city context than in previous years and adapted to different situations. Each prototype was developed to reconfigure domestic space for communal living rather than private, family-oriented dwellings, reinventing traditional elements such as entrances, openings, services, rooms, and partitions. By working on typology as the deep structure of architecture, the students acted on the way political, social, and economic forces become tangible through architectural form.

Some students made villas as low-rise towers above warehouselike plinths, with shared work and community spaces divided by curtains. Others used Sea Ranch aesthetics and supergraphics to design a series of boarding houses as two-story bar buildings, in Hunters Point, interspersed with externalized shared amenities, in counterpoint to suburbia. One student confronted the architectural context of Richmond with a large-scale complex that formed a confrontational street edge wall. Another project featured a grid of common rear gardens that cultivate produce and shared amenities on the perimeters of the blocks. The students presented detailed illustrative drawings and elevations to a jury that included Tatiana Bilbao, Peggy Deamer, Maria Giudici, Simon Hartmann, Joel Sanders, and Surry Schlabs (PhD ’18).

DAVID ERDMAN
Kahn Visiting Assistant Professor

David Erdman asked his students to tackle the current Hong Kong public housing crisis through an object-oriented critical analysis of the estates and building blocks. Within the framework of Hong Kong’s long-term housing strategy, the students built on top of existing housing estates, challenging and redefining their intrinsic and extrinsic qualities.

Before the studio trip to Hong Kong, the students divided into two teams to study the cruciform and trident block types, presenting their analyses to experts and students in Hong Kong. They also visited housing estates to see social and living conditions, which were described in meetings with Hong Kong Housing Authority officials and other experts at Hong Kong University.

Students then divided into teams of two to produce designs focused on one housing estate. The studio as a whole identified each team’s stance on the connection between an existing tower and additions as a critical aesthetic hinge toward the tower block as an object. Material and environmental considerations, specifically in terms of large-scale development, were investigated in consultations with the façade consultants Front Inc. in Hong Kong and New York.

Half of the teams chose to break the tower block into two objects to allow for a clear distinction between the existing tower and the new addition. Two teams focused on inverting the textured articulation of the existing tower in a smooth monolithic object. One team carried the tower’s surface texture into the addition’s inner courtyard, while the other team punctured the new mass with the original tower’s voids. The other half of the teams used varied strategies to blur the connections between the new additions and the old structure. One team transferred a layered, multidimensional façade system to the ends of the existing tower, creating a high-resolution texture all the way up to the top. The other team looked to the context of informal Hong Kong settlements for inspiration to reclad the tower with a rusting upper half that appears to seep down into the lower half.

In conjunction with various proposals on how to connect or disconnect the tower blocks, these strategies challenged the notion of objecthood at the scales of both tower block and estate and triggered a dynamic discussion among the final jury of Elli Abrons, Joshua Bolchover, Andy Bow, Jonas Coersmeier, Mark Foster Gage (’01), Ariane Lourie Harrison, and Debora Mésa.

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Faculty News

Recent news of our faculty is reported below.

SUNIL BALD, associate professor (adjunct), with his partner Yolande Daniels and their firm Studio SUMO, has received AIA Design Awards, from both state and local chapters, an International Architecture Award from both the Chicago Athenaeum and the European Centre for Architecture, Art, Design, and Urban Studies, and an Iconic Design Award from the German Design Council for the i-House Dormitory. The project was also a finalist for Best Façade in the *Architizer* A+ Design Awards.

DEBORAH BERKE, dean and professor with her New York firm, Deborah Berke Partners, received a National Design Award from the Cooper Hewitt, Smithsonian Design Museum. The office's recently completed Distribution Headquarters for Cummins, in Indianapolis, received a Merit Award from AIA New York and a design award from the Society of Registered Architects of New York (SARA NY). The project was published in *Architectural Record* (May 2017) and the *Architect's Newspaper* (May 26, 2017). The firm also completed renovation and expansion of the Rockefeller Arts Center, in Fredonia, New York, which received a design award from SARA NY. The seventh location of the 21c Museum Hotels, all designed by Deborah Berke Partners, opened in Nashville and was covered in *Metropolis* (June 2017). *Hospitality Design* magazine gave 21c Oklahoma City an award for best design of a public space. The Hotel Henry, located in a National Historic Landmark building originally designed by H. H. Richardson, opened as part of a larger renewal of the Richardson Olmsted Campus, in Buffalo. The New York apartment designed for art dealer Marianne Boesky appeared on the cover of *Galerie* magazine (summer 2017). Author and comedian Michael Ian Black interviewed Berke for the podcast "How To Be Amazing" (episode 53). Berke held a conversation with artist Odili Donald Odita at the Jack Shainman Gallery, in New York, about integrating site-specific art into architecture.

ANNA BOKOV (PhD '18), lecturer, recently published the article "Social Workers' Clubs: Lessons from the Social Condensers" and two translations from the 1920s Constructivist periodical *Contemporary Architecture* in *The Journal of Architecture*. Two articles, "Institutionalizing the Avant-Garde: Vkhutemas 1920–1930" and "Space: The Pedagogy of Nikolay Ladovsky," as well as two translations of the original Vkhutemas pamphlets from the Beinecke Rare Books and Manuscripts Library, are included in "What is an Art School," an online "Primer" of the Walker Art Center, June 2017.

TURNER BROOKS (BA '65, MArch '70), professor adjunct, with his firm, Turner Brooks Architect, and Mark Peterson ('15) recently completed a Trapezium for the New England Center for Circus Arts (NECCA), north of Brattleboro, Vermont. The new building, a simple steel-frame structure with metal-insulated panel cladding built for $180 a square foot, will be the hub of the future campus. Other current work includes the construction phase of the Burgundy Farm Country Day School Arts and Community Building, in Alexandria, Virginia, and a house in Lake Placid, New York. Two houses are in the design phase, one in Westport, New York and another in Vergennes, Vermont.

KARLA CAVARRA BRITTON, lecturer, published "Towards a Theology of the Art Museum" in *Religion in Museums,* edited by Gretchen Buggeln, Crispin Paine, and S. Brent Plate (Bloomsbury, 2017), and "Sacred Architecture as Solace in an Uncertain World," in *Faith & Form* (vol. 50, no. 1). In February, she delivered the paper "Theoretical a/gnosticisms" (co-authored with Kyle Dugdale) at the "Theory's History" symposium, at the University of Leuven, in Brussels. In spring 2017, Britton had two interviews published, in *Paprika Fold XX: Taboo* and *Paprika Fold XIX: Distillation*. In April, she presented the opening talk "Theology and Modern Architecture" at the "Modern Architecture and Sacred" symposium, at the School of Architecture, in Cambridge, England, and delivered the paper "Sacred Space and World Christianity" at the Oxford Studies in World Christianity workshop, the Yale MacMillan Center, and the Overseas Ministry Studies Center. In June, Britton presented "Architecture and Displacement" at the Architecture, Culture, and Spirituality Forum, in Haystack, Deer Isle, Maine, and the paper "The Mission," at the session "Architectural Ghosts" of the Society of Architectural Historians conference, in Glasgow, Scotland. This past summer, she taught the course "Architectures of the New Mexican Landscape" at the School of Architecture and Planning, University of New Mexico.

BRENNAN BUCK, critic, opened the installation *Parallax Gap* with his firm, FreelandBuck, on July 1 at the Renwick Gallery, Smithsonian American Art Museum, in Washington, D.C. The project was the winning entry in a competition that invited eight architects to design a 2,500-square-foot canopy suspended from the museum ceiling. A three-dimensional drawing that reflects the trompe l'oeil tradition, the installation is on view through February 2018. This summer, the firm completed interiors in Los Angeles for HungryMan productions and Botanica Restaurant, the latter of which was profiled in *The New York Times* in May. In September, Buck will lecture at the "Body, Object, Enclosure" symposium, at Ryerson University, in Toronto.

PEGGY DEAMER, professor, was an invited critic and researcher at Unitec Institute of Technology, in Auckland, New Zealand, in the spring. In April, she spoke at the São Paulo conference "Contra Condutas" and delivered the keynote at a conference at the University of Reading School of Architecture titled "Professional Practice in the Built Environment." On May 19, Deamer gave a talk at the Colberg University School of Architecture and Science symposium "Building with Timber," discussing the Yale School of Architecture's Building Project. In early March, Columbia University's *Avery Review 23* published the essay "The Architecture Lobby: A Response to AIA Values," co-authored by Deamer with Manuel Schwartzberg and Keefer Dunn; on March 9, *Architectural Record* online published "Opinion: Architecture and the Border Wall," written by Deamer with Yale architecture students Melinda Agron (MArch '19, MBA '19) and David Langdon ('18). On May 1, e-flux launched "Just Design," initiated by the Architecture Lobby to nominate architecture practices with exemplary labor practices.

TRATTIE DAVIES (BA '94, MArch '04), critic, was nominated by the students to represent the school at "Inspiring Yale 2017," for which she gave a talk on particles. Her New York firm, Davies Toews Architecture, recently completed the renovation of the Regional Plan Association offices in Lower Manhattan, the Capsule Gallery, and several residential renovation projects in New York City. Other projects in design include a residence in Martha's Vineyard and an archive-exhibition space for artist Cai Guo Qiang, in New Jersey.

KYLE DUGDALE (PhD '15), critic, collaborated with Karla Britton on the paper "Theoretical a/gnosticisms," for the symposium "Theory's History" at University of Leuven, in Brussels. His essay "Faith in Architecture" was recently published in a special edition of the journal *Wolkenkuckucksheim | Cloud-Cuckoo-Land | Воздушный замок: International Journal of Architectural Theory,* a Festschrift for Karsten Harries. He is currently examining the architectural content of a spectacular seventeenth-century polyglot Bible (of which a copy is held by the Beinecke) for a paper provisionally titled "The Architect's Bible," an offshoot of a spring-semester seminar, "Bibliographical Architectures," which took students to numerous collections at Yale.

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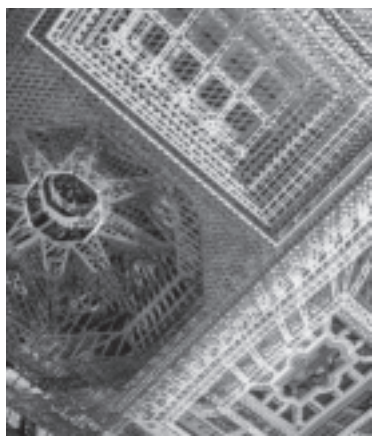
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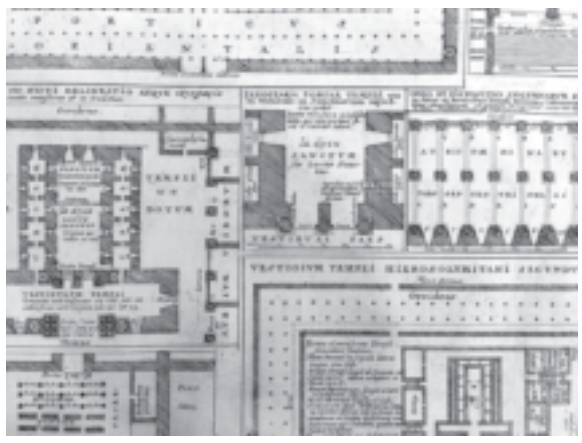
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ALEXANDER FELSON, with the Urban Ecology and Design Lab (UEDLAB), received a grant this past summer through the Southern Connecticut Regional Council of Governance (SCRCOG) and CIRCA, in collaboration with Rob Mendelsohn, focusing on the "design and technical guide for implementing innovative municipal-scale coastal resilience in southern Connecticut." Felson is currently serving as an adviser to the state of Connecticut through an executive order from the governor on the "State Agencies for Resilience." He received additional funding for his NSF project on the "Transformation of Existing Green-Wall Technology To Provide Urban Heat-Rejection Infrastructure," for which he collaborated with Corey O'Hern and Graeme Berlyn, in the departments of engineering and forestry, respectively. The funding supports eight undergraduate and two architecture students over the summer and fall. The Earth Stewardship Initiative (ESI), developed by Felson as part of the Ecological Society of America in Portland (August 2017), has received its third year of funding through NSF, SESYNC, and Yale F&ES. Felson was the lead designer for the state of Connecticut's HUD National Resilience Disaster Competition. The UEDLAB worked with the Nature Conservancy on the regional framework for coastal resilience in southern Connecticut, funded by the USDA.

MARTIN FINIO, critic, presented Christoff: Finio Architecture's KMAC Museum Renovation, in Louisville, Kentucky, at the Mid-Atlantic Association of Museums' 2017 Buildings Museums Symposium, in Washington, D.C., with museum director Aldy Milliken, in February. The project was honored with a 2017 American Architecture Award by the Chicago Athenaeum. This year the project was featured in *Architectural Record* and in exhibitions in Athens, Greece and Istanbul, Turkey. Finio and his partner, Taryn Christoff, are invited speakers at the annual Artists in Concrete Awards in Mumbai, India, in October.

MARK FOSTER GAGE ('01), assistant dean and associate professor, with his firm, Mark Foster Gage Architects (MFGA), in New York, is designing a private library on the site of a former Templar Chapel in Shropshire, England; a proposal for the redesign of Harvey Milk Plaza, in San Francisco; a house on Lake Zurich, in Switzerland, and designs for a large-scale installation at Sci-Arc's gallery, in Los Angeles. MFGA completed its first landscape commission for Fort Dickerson Park, in Knoxville, Tennessee, which opened to the public this past spring. MFGA was featured in *A+U* magazine (May 2017). Gage wrote the essay "Speculation vs. Indifference," in *Log* (spring/summer 2017).
In April, he organized a public debate on the subject of "Object-Oriented Philosophy vs. Paramatricism" with Patrik Schumacher, principal of Zaha Hadid Architects, at Texas A&M University.

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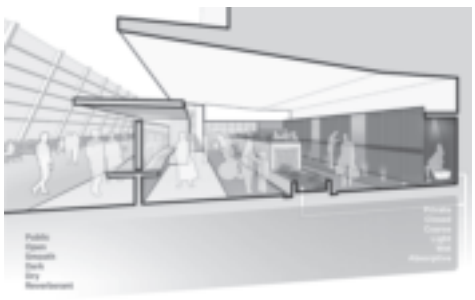

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1. Karla Britton, "Towards a Theology of the Art Museum," *Religion in Museums* (ed. Gretchen Buggeln, Crispin Paine, and S. Brent Plate), 2017.
2. Turner Brooks, New England Center for Circus Arts, Brattleboro, Vermont, 2017.
3. FreelandBuck, installation of Parallax Gap, Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C., 2017.
4. Kyle Dugdale, detail of an engraving from Walton's polyglot Bible (London, 1657), Beinecke Rare Book and Manuscript Library.
5. Christoff:Finio Architecture, KMAC Museum renovation, Louisville, Kentucky, 2016.
6. Mark Foster Gage Architects, proposal for Harvey Milk Memorial Grotto, San Francisco, California, 2017.
7. Steven Harris Architects, series of connected modern barns, Sagaponack, New York, 2017.
8. Joeb Moore & Partners, model of Stone Acres Farm, Stonington, Connecticut, 2017.
9. Joel Sanders Architects, section perspective, Stalled!, all-gender restroom, 2016.
10. Robert A.M. Stern Architects, Museum of the American Revolution, Philadelphia, Pennsylvania, 2017. Photograph by Peter Aaron/Otto.

STEVEN HARRIS, professor (adjunct), with his New York firm, Steven Harris Architects (SHA), is working with Dolce & Gabbana on stores in Rome, Los Angeles, and Saint Barths. The firm is working on oceanfront houses on both coasts—in California, Maine, Long Island, and Florida, as well as residences in upstate New York, the West Village, the Upper East Side, and Tribeca. SHA recently completed the restoration of a 1957 Donald Wexler house, in Palm Springs, that features a landscape designed originally by Garret Eckbo. The work of the firm has been published in *Galerie, Architectural Digest, Luxe, Architectural Record,* and *Interior Design.* SHA received three Interior Design Best of Year awards and Best of Residential in the NYCxDesign Awards this year. The office was also included on the AD100 for the fifth consecutive year and on the *Elle Décor* A-List, *Luxe* Gold List, and the Interior Design Hall of Fame.

ANDREI HARWELL ('06), critic in architecture, was the primary author of a master plan for the Yale School of Nursing's academic facility on Yale's West Campus. The plan was developed by the Yale Urban Design Workshop in collaboration with Knight Architecture, and was released in July. He was also a lead urban designer as part of a multidisciplinary team that developed the Resilient Bridgeport Strategy for the State of Connecticut Department of Housing and HUD, which was completed in August. A pilot project developed as part of that plan, a stormwater park in Bridgeport's South End, received approval to proceed from HUD over the summer.

JOEB MOORE, critic, has been elevated to the Fellowship of the AIA and is one of thirty architects selected in the Design Excellence category. He gave the lecture "Agents of Change: Rethinking the Past, Present, and Future in Four Recent Projects" at the University of Texas School of Architecture, Austin this spring. The paper will be published in a book by the university's Center for American Architecture. The 35HP, an addition and renovation project in Rye, New York, designed with his firm Joeb Moore & Partners was featured in *Archdaily* this spring. The firm was a sponsor of the exhibition *The Landscape Architecture of Lawrence Halprin,* at the National Building Museum, in Washington, D.C. (November 5, 2016–April 16, 2017). His work on the Stone Acres Farm project with Reed/Hilderbrand Landscape Architects, a collaborative agriculture, food, and community campus in Stonington, Connecticut, is in design development.

EEVA-LIISA PELKONEN (MED '94), associate professor, delivered the lecture "Exhibiting Architecture, Reconsidered, 1956–1980" at the Florida Atlantic University, in Fort Lauderdale. She also gave the talk "Families of Forms/Families of Mind" at the conference "The Art of Hans Arp after 1945," at the Kroeller-Mueller Museum, in Otterlo, Netherlands. Her article "Architectural Morphology, ca. 1960" was published in the *Getty Research Journal* (spring 2017), and "Frank Lloyd Wright and the Urgency of (Art) Education" appeared in *SaveWright magazine* (spring 2017).

LAURA PIRIE ('89), lecturer, with her firm, Pirie Associates Architects, sponsored the NESSBE Health of Place Summit, in New Haven, which drew more than 200 attendees from across the country to focus on evidence-based design solutions for more effective human health and well-being in the built environment. The firm is currently designing the renovations for the Cold Spring School and Baker Hall at the Yale Law School, which will be transformed into a mixed-use academic and residential building. Pirie Associates received the AIA CT Business Architecture Award for Denali's two most recent retail stores, in Trumbull and Old Saybrook, Connecticut, which has increased company visibility.

NINA RAPPAPORT, publications director, published the essays "Making Things, Things" in the book *Encountering Things,* Eds. Leslie Atzmon and Prasad Boradkar (Bloomsbury Publishing, fall 2017); "Hybrid Factory | Hybrid City," in *Building Environment Journal* (spring 2017); "Future Smart Factory" in *Metropolis* (June 2017); and "Garment District," in *Architects Newspaper* (August 2017). Her installation of filmed interviews of factory workers, *A Worker's Lunch Box,* on display at Slought in Philadelphia this spring, was featured in the *Philadelphia Inquirer* (June 2017) and the *Penn Gazette* (September 2017). She gave talks on the topic of *Vertical Urban Factory* (Actar 2016) at the Urban Manufacturing Alliance conference, Boston; Baltic Institute Summer Studio, in Hamburg; The Conference, in Malmo, Sweden; URL in Milan, and the Polifactory of the University of Milan, Italy.

PIERCE REYNOLDSON ('08), lecturer, spoke at the 2017 New York Build Expo's "Virtual Reality and Architecture Panel." He participated in a joint research project with the University of Washington Center for Education and Research in Construction that focused on increasing collaboration between design and construction during the preconstruction stages. Reynoldson also lectured for University of Washington's BIM Certificate program, developed with Skanska USA Building.

JOEL SANDERS, professor adjunct, with his firm, Joel Sanders Architects (JSA), has been developing Stalled!, a design and research project for all-gender bathrooms and locker rooms to accommodate diverse ages and abilities. With support from the New York State Council on the Arts, Yale/Hewlett Packard, and the Yale WGSS FLAGS award, Stalled! has undertaken a multipronged national plan aimed at designing new inclusive public spaces, changing the International Plumbing Code (IPC), enlisting supportive partners to lobby for a code change to the IPC, and educating the public as to the needs of constituencies denied access to inclusive restrooms. Sanders has conducted lectures on the project at the New York School for Interior Design, University of Pennsylvania, Columbia University, University of Houston, Florida International University, and the Center for Architecture, in New York. In addition, Stalled! has been featured in *Interior Design, PennDesign News, Philadelphia Inquirer*, and *South Atlantic Quarterly.* For an article in *Metropolis* magazine Sanders and co-author, trans historian and theorist Susan Stryker, explored the social and ideological dimensions of trans issues. JSA also recently completed two residential projects, a West Village loft and a Park Avenue Penthouse. The firm's 25 Columbus Circle project was featured in *New York Living: Re-Inventing Home* (Rizzoli, 2017), by Paul Gunther, Gay Giordano, and Charles Davey.

DANIEL SHERER (BA '85), lecturer, published "The Discreet Charm of the Entryway: Architecture, Art, and Design in the Milanese Ingressi, 1910–1970," in *Ingressi di Milano: Entryways of Milan,* edited by Karl Kolbitz (Taschen, 2017); "A Taste for Synthesis: The Architecture and Interior Design of Osvaldo Borsani," and "Osvaldo Borsani's Artistic Collaborations: From Lucio Fontana to Arnaldo Pomodoro," co-authored with Brian Kish, in *Osvaldo Borsani: Architettura, Design, e Collaborazione Artistica* (Skira, 2017), the catalog for the upcoming Milan Triennale show on Borsani in September.

ROBERT A. M. STERN ('65), professor and founding partner of Robert A.M. Stern Architects, was honored with the Topaz Medallion, awarded jointly by the AIA and the ASCA in recognition of outstanding individual contributions to architectural education. On accepting the honor, Stern presented a lecture at the ACSA conference, in Detroit, and at the AIA Conference on Architecture, in Orlando. The monograph *Designs for Learning: College and University Buildings by Robert A.M. Stern Architects,* which Stern co-authored with six of the partners in his firm, was published in January (The Monacelli Press, 2017). The office celebrated the completion of several new buildings, including the Museum of the American Revolution, in Philadelphia, and a residential tower in Lima, Peru, where Stern introduced his monograph *Vivir en la Ciudad,* the Spanish-language edition of *City Living: Apartment Houses by Robert A.M. Stern Architects.*

Departing Faculty and Staff

A few faculty and staff are leaving the school this year. We are all very grateful for their dedication to the students and the administration and they will be greatly missed.

MICHELLE ADDINGTON, Professor, has been appointed Dean of the School of Architecture at the University of Texas, Austin. Michelle joined the Yale faculty in 2006, with a joint teaching appointment in the School of Forestry & Environmental Studies, and in 2011 was the inaugural Hines Professor of Sustainable Architectural Design in the School of Architecture. At Yale she was a valuable and much respected professor who taught with an interdisciplinary approach in both schools. She was also involved in numerous university-wide agendas including the Yale Climate and Energy Institute and sustainability initiatives across campus.

EDWARD MITCHELL, Associate Professor (Adjunct) has been appointed Director of the Department of Architecture and Interior Design at the University of Cincinnati. He taught at Yale for nineteen years as a vital faculty member; most of those years as coordinator of the post-professional studio, which also expanded. He also taught in the second-year MArch I studio and in graduate studios in urbanism. Ed published several of his post-professional student's research and design projects in the two books, *A Train of Cities* (2014) and *Common Wealth* (2016), which considered regional potentials in former industrial centers in Boston and South Coast Massachusetts.

TODD REISZ (BA '96, MArch '03) has completed his five-year position as the Daniel Rose (1951) Visiting Assistant Professor at the School of Architecture. He focused his seminars on the development of the Persian Gulf region and will continue his research and writing from his base in Amsterdam. During his time at the school, he broadened the perspectives of countless students, encouraging them to take on global issues in architecture and urbanism.

JOHN C. EBERHART ('98), Director of Digital Media and critic in architecture for the past eighteen years, has taken a position as an IT Associate Director for Yale University. He incubated and developed the digital and fabrication labs at the school, taught technology and computation analysis, and fabrication classes. He helped to establish the Digital Media program at the school as one of the country's finest.

ALFIE KOETTER ('11), Exhibitions Director and critic in architecture for the past two years, is moving to Los Angeles to focus on his architectural practice, Medium Office. He expertly organized and designed shows for the Architecture Gallery bringing architecture into the public eye.

MARIA HULING, School of Architecture Student Services Assistant, retired from the University after thirty years of working in the Registrar's and Financial Aid offices.

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Alumni News

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

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

By email:
constructs@yale.edu

1950s

HUGH NEWELL JACOBSEN (’55) was recognized by *Home & Design Magazine* with a Portfolio “100 Top Designers” Award. His eponymous firm was also honored with a Best of Houzz award, chosen by the forty million *Houzz* subscribers as their favorite design architect. The *Washington Post* published an article about Jacobsen returning to the first house he ever designed, in Bethesda, Maryland, in 1960. The residence was renovated by architects George Hartman and Ben Van Dusen. Jacobsen continues to practice with his son, Simon Jacobsen.

1960s

NORMAN FOSTER (’62) and his firm, Foster + Partners, opened the Norman Foster Foundation in a restored 1912 mansion, in Madrid. The foundation is a working center for research and discussion, encouraging interdisciplinary collaboration between architects, planners, environmentalists, and artists. The building will also house rotating exhibits featuring the work of Foster and his firm.

1970s

JEFFERSON B. RILEY (’72), MARK SIMON (’72), and CHAD FLOYD (’73) and their firm, Centerbrook Architects, began construction this summer on the 47,000-square-foot Karsh Alumni and Visitors Center, in Durham, North Carolina, which includes event and office space for the Duke Alumni Association as well as a visitor center. In April, the firm’s Thompson Exhibition Building, at Mystic Seaport, was recognized by CREW CT—The Real Estate Exchange as Best Specialty Project at the 22nd annual Blue Ribbon Awards. The new mixed-use development Bedford Square, in downtown Westport, was awarded first place in the “Major Renovation” category at the Connecticut Building Congress’s 21st annual Project Team Awards.

HILLARY BROWN (’74) professor at the Spitzer School of Architecture, serves on the Board of Infrastructure and the Constructed Environment (BICE) under the National Academies’ National Research Council. Brown received a research fellowship from the Institute of Advanced Studies in Köszeg, Hungary, where she will be on sabbatical next year examining resiliency opportunities for the rural/urban nexus. Brown’s book, *Infrastructural Ecologies: Alternative Development Models for Emerging Economies,* was published by MIT Press this year.

LOUISE BRAVERMAN (’77), of New York City-based Braverman Architects, has lectured widely this past year, including a presentation called “African Health Facilities” at New York City’s Center for Architecture; a talk entitled “An Architecture of Art + Conscience,” at Parsons School of Design, and the presentation “Designing with Communities,” at Columbia’s GSAAP. In conjunction with an essay she wrote in the book *Dream of Venice Architecture* (edited by JoAnn Locktov)*,* Braverman moderated the panel “Venice: A Provocative Paradox,” at the National Arts Club, with Cynthia Davidson, James Biber, and Max Levy. She was also a juror for the AIA Chicago Design Excellence Awards for Distinguished Buildings. Her firm won the 2017 Chicago Athenaeum Green Good Design Award for its “Pre-Fab Learning Landscape” project, in Staten Island, New York.

JOHN PICKARD (’79) and his firm, Pickard Chilton, recently completed high-tech headquarters for the oil-and-gas arm of Melbourne-based BHP Billiton Corp, in Houston. The firm’s Chicago River Point project was one of twenty-five developments from around the world selected as a finalist for the Urban Land Institute’s 2017 Global Award for Excellence; a group of winners will be announced in October 2017. The project also won an Excellence in Structural Engineering award in the “> $150 million” category.

1980s

ALEXANDER GORLIN (’80) and his New York City-based firm, Alexander Gorlin Architects completed Boston Road a supportive housing project for Breaking Ground, Bronx, New York, with 155 micro units. It received the Excelsior Award of Merit for Public Architecture in the “New Construction” category from the AIA State Chapter, a Society of American Registered Architects New York Chapter Design Award of Excellence, and an *Interior Design* magazine sponsored award at NYCx DESIGN, in May. It also received wide recognition in the press including *Architects Newspaper, Metropolis,* and the *New York Review of Books*.

DANIELA HOLT VOITH (’81) with her Philadelphia-based firm Voith & Mactavish Architects, began construction this summer on the mixed-use, 1,100-bed Lancaster Avenue Student Housing development for Villanova University, a partnership with Robert A. M. Stern Architects. Separate phases of this project include a 1,500-car garage and a new fine- and performing-arts center. Combined, these buildings will form a new campus focal point and a strong new identity for the university. Also under construction is a new Peabody & Stearns-inspired dining hall for The Lawrenceville School. At Lehigh University, the firm is working on a new image for the College of Business & Economics, including a new 65,000 square-foot building and renovations to the Hillier-designed Rausch Business Center.

JENNIFER SAGE (’84) and PETER COOMBE (BA ’83), of Sage and Coombe Architects, were awarded a 2017 AIA NYS Excelsior Award, a 2016 Architizer A+ Award, and a Public Design Commission Award for their Ocean Breeze Indoor Athletic Facility, in New York. This year, their three-phase renovation of the Noguchi Garden Museum, in Long Island City, also a winner of a 2016 AIA Design Award, will be featured as “Building of the Day” during Archtober. The firm is currently working on the design of the new Maplewood Memorial Library, a master plan for Poly Prep Country Day School, and Mulberry Commons, a major urban design project in downtown Newark starting construction this fall. Plans for Mulberry Commons have been highlighted in *The New York Times* and *The Wall Street Journal* and featured on National Public Radio. Sage sits on the committee for this year’s AIANY Design Awards and is co-chair of the exhibitions committee at the Center for Architecture, in New York.

RICHARD W. HAYES (’86) received his second fellowship to Yaddo, the artists’ colony in Saratoga Springs, New York. He published an essay on E. W. Godwin in the British journal *Architectural History*. Hayes gave talks at the Society of Architectural Historians, the University of Cambridge, and the University of Nantes. He was also a featured speaker in Columbia University’s MFA program.

1990s

MORGAN HARE (’92), MARC TURKEL (BA ’86, MArch ’92), and SHAWN WATTS (’97), of Leroy Street Studio, had the 2007 Louver House, on Long Island, featured in the book *Wood* (Phaidon, 2017).

AARON MCDONALD (’92) and his New York-based firm, ADG/McDonald Architects, won the Baldwin Bold award from Baldwin Hardware for a door hardware design for the company’s 70th anniversary. The firm is also a finalist for the Arte Lagune Prize in the category of land art. Its project, a simulated light cloud structure over Lake Tahoe, was exhibited in the Cordiere building at the Arsenale during this year’s Venice Biennale. The firm also completed the Pen and Brush Foundation Building, converting a 110-year-old printer’s space in the Flatiron district of Manhattan for the 122-year-old foundation, dedicated to promoting women artists.

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1. Voith & Mactavish Architects, rendering of the College of Business & Economics, Lehigh University, Bethlehem, Pennsylvania, 2017.
2. Nicky Chang, APT evening lecture series at the New York Public Library. Photograph by Kai Wu, 2017.
3. Aaron McDonald, Pen and Brush Foundation, New York City, 2017.
4. *OfficeUSManual,* edited by Jacob Reidel, 2017.
5. Sage and Coombe Architects, renovation of Noguchi Garden Museum, Long Island City, New York, 2017.
6. MADE, Ruchki da Nozh nail salon, Boerum Hill, Brooklyn, 2016. Photograph by Brian Ferry, 2017.
7. Alexander Gorlin Architects, Boston Road Supportive Housing, Bronx, New York. Photograph by Michael Moran/Otto, 2016.
8. The Pavilion. Norman Foster Foundation, Madrid. Photograph © Luis Asín, 2017.

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ANNE NIXON (’96) is a founding principal of Brooklyn Office Architecture + Design, which recently completed art installations for Art Basel and the Metropolitan Museum of Art. Current projects include Kodak Film Lab New York City and a West Village townhouse. Nixon is an assistant professor at Pratt School of Architecture and Parsons the New School for Design.

2000s

BEN BISCHOFF (’00), with his design-build firm MADE, had two projects featured in *New York Living: Re-Inventing Home* (Rizzoli, 2017); the firm’s West Village Townhouse, a gut renovation of a historic townhouse and their newly constructed Red Hook House, were both documented by photographer Leslie Williamson for the book. MADE’s Livingston Street Loft, previously published in *New York Magazine,* was re-photographed for the UK edition of *House & Garden* in March 2017. Bischoff and his firm recently completed the Ruchki da Nozhi nail salon—a socially conscious salon that is the first in New York City to meet new, strict guidelines for ventilation and air quality intended to improve the well-being of patrons and employees—in Boerum Hill, Brooklyn. It was listed by *Lonny Magazine* in their survey of the best designed salons in the country.

JODI MCGUIRE (’02) was awarded the 2017 AIA Minnesota Emerging Talent Award. The award is given annually to an emerging residential architect, licensed ten or fewer years, who demonstrates an innovative approach to design, the emergence of a unique architectural voice, and a developing mastery of architecture.

MA YANSONG (’02) was interviewed in *Dezeen* (July 2017), calling for a “more critical and visionary” role for architects. Recent projects by his firm, MAD, include the Harbin Opera House, in Harbin, China, and the George Lucas Museum of Narrative Art, expected to break ground in Los Angeles in early 2018.

DANIEL BARBER (MED ’05), assistant professor at PennDesign, received a Fellowship for Advanced Researchers from the Alexander von Humboldt Foundation. He is also in residence at the Rachel Carson Center for Environment and Society, in Munich, over four summers. Barber has developed a series of events on “Environmental Histories of Architecture,” with workshops in Sydney, Australia, and at the RCC, in Munich. It will culminate in a symposium at Penn in April 2018. His article on the architectural-climatic diagrams of Victor and Aladar Olgyay was featured in *Public Culture* (spring 2017). He is also co-editing *Architecture, Environment, Territory: Essential Texts since 1850* to be published next year.

SEAN KHORSANDI (’06) was appointed interim executive director of Landmark West! For more than two years he has served as advocacy director for the award-winning nonprofit, where he has been recognized as a strong voice for preservation at the Landmarks Preservation Commission, Community Board 7, neighborhood meetings, and citywide forums. Since its founding in 1985, Landmark West! has been a potent force for historic places in New York City and the people whose lives they enrich.

MOLLY WRIGHT STEENSON (MED ’07) participated in the panel discussion “An Afternoon with Cedric Price No. 2,” which opened the Canadian Centre for Architecture’s spring exhibition *What About Happiness on the Building Site?* Moderated by Kim Förster, the panel included Samantha Hardingham, Whitney Moon, Kathy Velikov, and Mark Wigley.

SAM ROCHE (’07) has started an architecture practice with James Stephenson, in New York City. Stephenson Roche LLC will focus on historic preservation and new construction in Classical and Modernist styles. The firm’s first project is the renovation of a 1830s barn, near Beacon, New York.

WESTON WALKER (’07) was promoted to design principal at Studio Gang Architects in 2014 and is leading the firm’s New York City office. Recent projects include a boutique office building on the High Line, an FDNY firehouse in Brooklyn, a residential tower in Toronto, and a major expansion of the American Museum of Natural History.

JACOB REIDEL (’08) completed editing of the *OfficeUS Manual* (Lars Müller Publishers, 2017), “a critical, occasionally humorous, and sometimes stupefying guide to the architectural workplace.” The third publication of *OfficeUS,* this *Manual* presents office policies and guidelines spanning the last one hundred years, as well as commissioned statements by contemporary contributors (including a number of YSoA graduates and faculty), original graphic analysis, and images from *The Architects*, a film by Amie Siegel. Reidel also recently completed *CLOG x GUNS,* the 15th issue of *CLOG* (which he cofounded in 2011) and its first volume to focus on a topic beyond architecture. In addition to his work on these publications, Reidel is director of special projects at Ennead Architects, and he is teaching a design studio at the New Jersey Institute of Technology this fall.

SEHER ERDOGAN FORD (BA ’04, MArch ’09) received the 2017 Arnold W. Brunner Grant for Architectural Research from the AIANY/Center for Architecture for “From Church of Studius to Mosque of Imrahor and Beyond: Architectural Heritage in VR.” The grant is awarded to midcareer architects for advanced study in any area of architectural investigation that will contribute to the knowledge, teaching, or practice of the art and science of architecture.

2010s

TYLER VELTEN (’10) was recently named an associate at the San Francisco office of Ike Kligerman Barkley. The firm was featured in the *Architectural Digest* article “A Day in the Life” and their project in Key Biscayne, Florida was highlighted in the article “Forever Young,” in *Luxe Interiors + Design Miami.*

NICKY CHANG (’12) works at the New York City office of Skidmore, Owings & Merrill. In 2014, she founded APT, a platform for young designers to connect with industry leaders, policymakers, and end users. Today, APT brings together more than 800 industry influencers and reaches thousands of readers in the design community.

JONATHAN SUN (’15) was featured by *The New York Times Magazine* in “A Whimsical Wordsmith Charts a Course Beyond Twitter” (June 15, 2017). Sun has made a name for himself as a Twitter humorist with more than 400,000 followers, using quips and drawings to connect to a broad audience. His illustrated book, *everyone’s a aliebn when ur a aliebn too,* a compendium of his work on Twitter to date, was published by Harper Perennial in June 2017.

Obituary

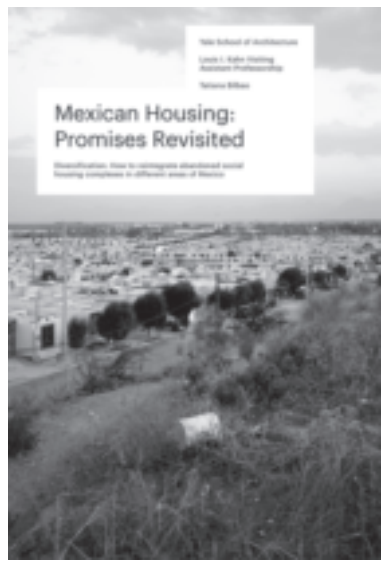
ROBERT KLIMENT (BA ’54, MArch ’59) died in June of this year. Born in Prague in 1933, he was helped to England in 1939 through Sir Nicholas Winton’s amazing efforts to assist Jews to leave Prague during World War II. Kliment attended Yale college and received a Fulbright Fellowship, studying Italian urban spaces. He then went on to work for Mitchell/Giurgola, in Philadelphia, and opened the firm’s New York City office. In 1972, he and his wife and partner, Frances Halsband, started the firm Kliment Halsband Architects. The firm designed the renovation for the Yale Sterling Divinity Quadrangle, in 2009, and has designed numerous other academic, cultural, and civic buildings around the country.

Website Redesign

The Yale School of Architecture’s website is currently being redesigned under the direction of AJ Artemel (’14), the school’s communications director. The new site will not only match the energy of contemporary digital life, but also to increase functionality in several areas. These upgrades include a more active homepage with better displays of school news and events, increased linkages between different types of content, and more resources for students and alumni. For this project, the school has selected Linked by Air, a New York-based graphic and web design firm founded by Tamara Maletic and Yale School of Art faculty member Dan Michaelson. Linked by Air has previously built websites for the Whitney Museum, Museo Jumex, and Columbia’s GSAPP, among others. The website will launch in spring 2018.

New Yale School of Architecture Books

1



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1 PARANOAZINHO: CITY-MAKING BEYOND BRASILIA

Paranoazinho: City-Making Beyond Brasília presents the research and design work of the Edward P. Bass Distinguished Visiting Architecture Fellowship studio taught by Brazilian developers Rafael and Ricardo Birmann with Yale faculty member Sunil Bald. The studio examined the premise of collective city-making in a context fraught with urban tensions. Students were asked to etch out their vision for a brand-new city for a large, empty site between Brasília and its sprawling, unplanned satellite surburbs. The book includes an essay by Bald, a photographic essay by Stefan Ruiz, and a discussion between the Birmanns and David Sim, of the Danish firm Gehl Architects. Edited by Nina Rappaport and Apoorva Khanolkar (’16), it is designed by MGMT and distributed by Actar.

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2 MEXICAN HOUSING, PROMISES REVISITED

The book *Mexican Housing, Promises Revisited* features the studio of Kahn Visiting Assistant Professor Tatiana Bilbao, with Yale faculty member Andrei Harwell (’06), and is supported in part by Mexican housing agency INFONAVIT (Institute of the National Fund for Worker’s Housing). The studio aimed to address the issue of rising abandonment rates in Mexican social-housing complexes while offering solutions to the housing deficit. The focus was to understand the specific environmental conditions of each of the chosen case-study complexes—in Monterrey, Tijuana, Ciudad Juárez, Guadalajara, and Cancún—and make proposals that would architecturally reintegrate these spaces as positive detonators for their surroundings. The book includes essays by Tatiana Bilbao, Karla Britton, and Carlos Zedillo (BA ’06, MArch ’11) and is designed by Sociedad Anónima and distributed by Actar.

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3 REASSESSING RUDOLPH
Edited by Timothy M. Rohan

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

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4 PERSPECTA 50: URBAN DIVIDES
Edited by Meghan McAllister and Mahdi Sabbagh

Today, the issue of inequality dominates the zeitgeist, and societies are looking for architecture to relieve their anxieties: won’t more walls, fences, and gates solve all our problems? If we cannot control the effects of rapid technological change, we overcompensate with obsolete physical barriers. Global communities are reinforcing urban partitions in less obvious ways, often through prosperity. Gated communities, private parks, urban office palaces, speculative luxury towers, and prohibitively expensive cafés are materializing inequality and exclusion in the city.

Urban divides are perceived in the public imagination as symptoms of conflict or a failed society. Yet they masquerade with architectural finesse today in the places we least expect. In reality it is the undivided city that is fictional: every city is divided, and often not by simple lines.

Perspecta 50, edited by Meghan McAllister (’16) and Mahdi Sabbagh (’16) and published by MIT Press, investigates division as a wider mechanism of global urbanism. Through case studies in twenty-three cities, it combines disparate discourses on spatial inequality, suggesting architectural comparisons that cross social and geographical boundaries. It invites readers to interrogate not only the inevitability of urban divides but also the possibility for action.

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Pinchas Hütt, 65 Hovevei Zion Street, Tel Aviv, view from north, 1935. From the exhibition, *Social Construction: Modern Architecture in British Mandate Palestine,* on display at the Yale Architecture Gallery from August 31–November 18, 2017.

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