Letter from the Dean, Deborah Berke

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

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

The students in the master’s program have begun work in their advanced studios and will be traveling during the week of February 12. Pier Vittorio Aureli, Tatiana Bilbao, Julie Eisenberg, Steven Harris, Elizabeth Moule, Alan Ricks, Hildigunnur Snæsdottir, Rosiln Høie-Fueng, and Florencia Pita and Jackie Van Bloom will lead their students through the process of developing solutions for complex design issues in places ranging from Rome to Rwanda, southern California, Iceland and Mexico.

We look forward to the opening of The Drawing Show, an exhibition organized by Los Angeles’ Architecture and Design Museum that features the work of Sophie Lauriault, Róisín Heneghan and Bilbao, Julie Eizenberg,ing during the week of February 12. Pier Vittorio Aureli, Tatiana Bilbao, Julie Eisenberg, Steven Harris, Elizabeth Moule, Alan Ricks, Hildigunnur Snæsdottir, Rosiln Høie-Fueng, and Florencia Pita and Jackie Van Bloom will lead their students through the process of developing solutions for complex design issues in places ranging from Rome to Rwanda, southern California, Iceland and Mexico.

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

The SYMPOSIAUS

J. Irvin Miller Symposium “Rebuilding Architecture” Thursday—Saturday, January 25–27, 2018 Hastings Hall (basement floor) Convened by professor Peggy Deamer, this symposium will explore areas that affect the construction of architecture’s discipline and profession—the academy, history/story, practice, and media/representation—in order to structurally rethink and rebuild architecture. The speakers—comprising theorists, practitioners, jurists, and historians of both American and European backgrounds—will analyze and debate our current and hoped-for architectural future.

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.

Today’s biggest cities are growing not only but also up, as ever taller buildings push the spaces of urban life indoors. This exhibition displays work by twenty-two practicing architects that both illustrate an architectural idea and challenge the conventions of architectural representation. It is organized by the Architecture and Design Museum in Los Angeles and curated by Dora Epstein Jones and Deborah Garcia.

Drawing Show is supported in part by Olso Visual. The Yale School of Architecture’s exhibition program is supported in part by the James Wider Green Dean’s Resource Fund, the Kibel Foundation Fund, the Nikitin 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 Towbridge Memorial Fund, the Fred Koetter Exhibitions Fund, and the School of Architecture Exhibitions Fund.

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

EXHIBITIONS

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Year-End Exhibition of Student Work May 20–August 11, 2018
NINA RAPPAPORT: How did you and Michael Murphy come up with the idea, while studying for a master's degree in architecture, of creating a firm that became MASS? What led you toward that direction so early on versus the norm of working for a firm and maybe doing some pro bono work on the side? ALAN RICKS: In some ways it was kind of organic. We started out with one project as a volunteer effort, together with a few classmates, and some of them still work with MASS today. I think we were all wrestling with what we wanted to get out of architecture. When I arrived at school I was disheartened to see how disconnected the teaching of architecture was from real-world issues. We met Paul Farmer, the founder of Partners in Health, we learned that this hero of social justice with a giant Rolodex had never had architects approach him about working for the organization. So we started volunteering and were eventually invited to Rwanda to build the Butaro District Hospital, which we started work on right after I graduated. In many ways our practice was born out of curiosity; what would an architecture that reflects Partners in Health's version of medicine look like?

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

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

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

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

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

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

NR: How do you raise funds and organize the allocation of funds?

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

NR: One of your missions is similar to the adage "good design is good business" in terms of the value of design. How do you talk to different audiences and to low-income projects to promote your idea that "justice is beauty"—that all people have a right to a beautiful, even the underserved?

AR: Often the attitude is, "We just need the bare minimum." So we reject the idea that one person should get the bare minimum and another deserves something better. That dichotomy is what has held back the work. Our hospital in Rwanda is cheaper than other hospitals the government has built because we unlocked the potential of certain resources, such as local labor. The equitable cost of labor is low compared to the U.S., so we can compete labor and versus importing expensive goods. But we don't go that way. We start with the core mission of our partner. It is quantitatively reducible; infections, making recovery time shorter, and increasing staff satisfaction. We think about impact in terms of four E's—economic, environmental, educational, and even the emotional. "Economic" means the quality of the building and the flow of the money there. "Environmental" takes into account the environmental footprint and its supply chain. "Educational" is how we leverage big projects over long periods of time to inculcate in capital buildings the scale of the mason to the engineer and the architects trained during that process. "Economic" is probably the most measurable, but it's not the value of beauty and the sense of ownership engendered by having something of quality. As architects we make buildings and believe it's beautiful and thus they want to maintain them. It will sustain it.

NR: You use local craftsmanship to build projects that you can't source anywhere else. What can they do, which engenders pride in what they have built. Is there a recent project that demonstrates this expansion of construction and trade skills?

AR: We are designing the Rwanda Institute for Conservation of Agriculture, a university that will train the next generation of farmers. In a country where the population will double by 2050, the landscape is almost entirely deforested. We are demonstrating building principles that can be replicated meeting most sanitary standards. We are also looking at timber construction, which is very uncommon in Rwanda because of concerns about the cost. We are working with a number of local Rwandan national craftsmen to build rammed earth with stabilized earth blocks, which are unfired to stabilized so we can reduce the risk of airborne nosocomial disease transmission through natural ventilation of both air and light. What if we had a hospital without any hallways? What if we had

NR: How do you think an impact can be made in the design industry in the United States as well as even in Rwanda?

AR: We have finished this fantastic rural hospital in the Arachide Lab, which is run by surgeon and writer Abul Gawande, who makes medicine accessible to people outside the industry. We worked with Alvar Shaw, who had a theory that the design of the birth-and-delivery floor might affect Cesarean sections. We visited a study and found that there is a wide range of C-section rates in the world, but there may be spatial correlations. We're working to develop a second phase of the study that will expand to include an entire state's system.

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

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

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

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

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

AR: We are looking at the future of the African continent and were invited to meet with the African Leadership University, which is disrupting higher education in Africa. We're interested in what kind of building this constructive change requires.
NR: Do you think there is a need for economic development? We are writing an analysis of how people do business constructed around a central functional core, and these days we have new small, very flexible buildings that can be used in a number of ways, even outside the usual core areas. We are using driftwood and the notion of nomadism to try and understand these two different scales that architecture embraces or incorporates in its material outcome. I also had the opportunity to participate in a collaborative project that was successful enough to be built.

HS: We are very young sovereign society but have lived this land for a thousand years, and things have been evolving at an extreme pace since our independence only a century ago. People working in the trade has been that there would not be the top-down way of thinking for the new nation-state. When Ice- land opened up its markets in the 1990s until 2008, it was experienced as a kind of hard hit by global neoliberal shift was reflected in our archi- tecture.

Icelandic people thought of themselves as done by the vanguard of the economic world, which was demonstrated in the way we built and sought new living spaces.

Now we are experiencing the third leap, with tourism. We are experiencing a huge trans- formation of our culture and our language, which we call the end of the Iceland war transformation of cities. It is featured in the exhibition, What’s Going On?, which I co-curated. The number of tourists has exploded since the 2008 crash, and we have seen the reemergence of problems building infrastructures to accommodate the influx. Reykjavik has been transformed from an economic center, which means that we find ourselves in a tourist town. They are building hotels almost everywhere, so the center of town is slowly becoming an Apple store and a hotel-dominated neighborhood.

We are writing an entry for a memorial for women’s work contributions at the Reykjavík Harbour, 2017. We are trying to negotiate for the construction of a university hospital downtown at a scale that exceeds our current capacity—and people working in the trade are using them to cut through the man- made architecture of the earth, the tides, and the moon, as well as nomadism and the interac- tion between.

NR: What is your latest project for the instal- lation in the harbor? HS: I am lucky to be collaborating with the archaeologist Gísli Pálsson and the artist Hulda Rós Gudnadsdóttir on a 40-meter-long installation, Tides, on the harbor in memory of the contributions of working women.

We are using driftwood and the notion of nomadism, referring to both the material and the history of Iceland. We are drifting into Iceland. Instead of seeing that as an asset, we refer to it as a problem. We are using it as a symbol for a place where people have lived for a thousand years, but protests have been happening over the years, but protests have not happened lately. The tiny size of the pop- ulation, in a geographically big country, is always challenging.

NR: What intrigues you theoretically about architecture in relation to the concept of scale and spheres? HS: There may be a connection between the scale of architecture and the scale of the project. There is a leap of scale between how we usually build and thought about architecture. The hospital has been designed to utilize it.

HS: We are in a climate of change and are trying to understand these two different scales that architecture embraces. We are using them to cut through the man-made architecture of the earth, the tides, and the moon. As we did in the project that is about to go up on the mountains and cut the stone. People are experimenting with local material, which is why we have to learn more about the abstract qualities.

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HS: Well, yes and no. You have to remember that our national parks look like deserts, and the people of Iceland think of Switzerland and Germany as real nature. It is the tourists, or “guests,” who see the sublime depth—in a way, it is a sense of Deleuze’s “smooth ontology” and the optic and orientation in a constant shift with the naptic and diffuse. Instead of seeing that as an asset, we refer to it as a problem. We are using it as a symbol for a place where people have lived for a thousand years, but protests have been happening over the years, but protests have not happened lately. The tiny size of the pop- ulation, in a geographically big country, is always challenging.

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

NINA RAPPAPORT: Your practice is very speculative, very curated, very graphic, and focused on lines and curves as well as ideas of tracing and layering. How is your work process and how do your theories influence your forms? What is your interest in the collage?

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

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

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

FP: This is one of the first projects where we could work from 2-D to 3-D. We designed many iterations of the process. In our competition entry for the Harvey Milk Plaza, called “Shaped Plaza,” in addition to designing a color-infused flat ground surface, we outlined a space-frame around the plaza that was generated from the scale of the surrounding buildings and contextual datum lines.

NR: What has been the principal challenge for your practice? How do you form the rules, or rigor, around your design concepts?

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

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

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

NR: Through teaching and lecturing, we are able to think about the work and use it as an opportunity to uncover new territory. Do you present your own method of working or simply teach about the fundamentals? What do you want your students to learn?

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

JR: It’s an opportunity to teach a new territory. For research. We teach elements isolated from what we do—for example, ways to look at work and with textures and models. We never do the same thing; teaching is really about discovery. For both the students and for us.

FP: How do you use the signature and cartoon characters of the Macy’s Day Parade balloons as your starting point? Is it because you like the figures, the curves, the randomness, or the actual characters?

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

FP: This is one of the first projects where we could work from 2-D to 3-D and back. It was also very, very low budget. But it’s been surprisingly easy because we are using color. Color becomes the material intervention in this project. INFONAVIT is going to build a prototypical house, along with thirty or so other houses. They will be model homes—people can walk through them and ultimately select their favorite one from a variety of designs by international architects.

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

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Elizabeth Moule

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

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

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

NR: Goals and missions of organizations tend to change along with the times. What would you change from the initial principles of the CNU, and how have you adapted them over the years for different projects? EM: Liz and I are both involved in this now with a small group of people. The part of New Urbanism that I don’t think gets as much air as it should is land use. I think this is a political prob- lem, Hank Diettrich and I wrote a companion to the principles of New Urbanism called the “Canons for Sustainable Architecture and Urbanism.” I’ve always thought there was an environmental side to New Urbanism that wasn’t really explicit. While creating the National Resources Defense Council Head- quarters we realized that the building world had forgotten key environmental questions of resource conservation in favor of biodi- versity. We really had to change the subur- ban mind-set of resource-conservation, in the interest of attenuating CO2 emissions, along with a set of holistic principles for clean air, water, access to food, and so on. Most recently I’ve been involved in putting together a coalition of people at CNU to address issues of miti- gation and adaption.

NR: How do you apply sustainability con- cepts, downtown density development, and city growth in your CNU projects? EM: One of our first big projects, adopted between 1987 and 1990, was a plan to remake downtown Los Angeles as a 24-hour walking city. That is what it is today. As a New Urbanist project it is far more signifi- cant than Seaside. People—mostly U.S.—architects—just haven’t looked at CNU hard enough, and they’ve been so blinded by the image of the picture fence that they haven’t taken the time to figure out what we are try- ing to say. The rest of the world knows a lot about New Urbanism, the planning world has adopted it, and cities across the country have adopted it. It’s becoming the way cities worldwide are made, by default.

NR: How are you able to incorporate these New Urbanist principles in your own firm’s work, where you feel it has been par- ticularly successful?

EM: Our practice is a little bit unusual because we practice at overlaps at the scale of the urban fabric, at the scale of the city, and in between. We employ know how to do both. We might, for example, make a new neighborhood, and then we’ll be asked to design the first few buildings within a new neighborhood in an urban setting. We really had to change the subur- ban mind-set.

NR: Where did you work closely with a com- munity to involve residents in shaping codes, and what is the process when a city invites you to work with them so you can think about urbanism?

EM: We are community-focused, and whether it is a small or a large project, we will call up the local council and meet with local stakeholders, whether it is community organ- izations or community activists. We will ask, “What are the issues in the neighbor- hood that you want to understand? What are the kinds of things that, as we’re designing this building, we should be taking into account?” We want to be sure that the development and the public’s interests are at the intersection between public and private. We try to take out the real issues, and the outcome is not necessarily aesthetic.

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

EM: We recently designed a project in the Watts neighborhood in Los Angeles metropolitan area, within commuting range of the city. The community was estab- lished before the area came on the mar- ket. As the suburbs grew, it was overtaken as a bedroom community, a new street opened up, and the main street, Lancaster Boule- vard, was left for dead. They were able to remediate blight with State of California community redevelopment funds. The suburbs ended up funding the reconstruction through the sale of bonds, and it was ironic. We listened to the community about the problems with the boulevard; shopkeep- ers said people were driving too fast. Re- sidents said it was dusty and ugly; others said there was no shade and too much wind. We examined the issues and created alternative plans. We designed a rambla, based on the one in Barcelona, in the middle of town to make a walkable, mixed-use boulevard. We wanted to make something so distinctive in this context that it would endure over the years. The building is certified LEED Platinum. There are a series of sustainable elements. It is also about understanding Rome and its dual- nature, reflecting its mythological founding by Romulus and Remus and the twins. Romans have always been both very inward and outward-looking, like being inside a lighthouse. It’s by the ocean and evokes a metaphor about light in a poetic dimension of the place.

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

EM: The studio is about making new buildings within a new neighborhood in Rome to address the refugee crisis. People are coming to Rome from across the Mediterranean and from the Middle East and North Africa. Every year we go to Greece, where we’ve seen the refugee situation up close. It is a deep intrac- table problem through design. So, while I am charged with doing a studio in traditional architecture, I never thought of the ver- tical as being about only the aesthetics of a building. There’s a much deeper understand- ing of history and place that comes to bear. The project will be in an area north of the city center, at the Olympic Village, where we will design a neighborhood for refugees and Romans alike. This is not a camp or Club Med for refugees, but rather a new neighborhood with buildings that will weave together diverse populations to form a new community. In Rome, there was no shade and too much wind. We took a look at the project and saw that it is both inward- and outward-looking, like being inside a lighthouse. It’s by the ocean and evokes a metaphor about light in a poetic dimension of the place.

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

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Jesse LeCavalier

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

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

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

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

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

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

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

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

JL: As architects, we think about space, for decoration, organization, and, most recently, for operational understanding. We might think about how systems builders don’t just develop a technology but also rationalize the spaces around the technology so the system becomes ubiquitous. An example might be someone like Edison, who invented not only the light bulb but also a way of delivering electricity to power those bulbs.

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

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

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

JL: I like the word advocate, and I am searching for the best way to focus on what I’d like to be advocating for. I hope that the book can help people to think about questions of urban development more generally and the actors and values that drive it. It’s been trying to approach the studio as a kind of simulation to produce seemingly irresolvable frictions, which can generate surprising results because participants have to adopt another perspective and negotiate on behalf of the other position. The research seminar has been organizing using techniques from architecture to identify patterns that might be difficult to discern through purely text-based work or within a disciplinarily confined space. They look at our worlds in a different way in order to see where we might be able to engage those drivers of change.

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

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

To reconsider the environment in the context of the fifteenth anniversary of Yale’s Master of Environmental Design requires some initial clarifications as to what “environment” meant in architectural pedagogy and practice at the time of the program’s founding, in 1967. Conventional narratives of the environmental movement, the purpose of Yale’s MED program—and of similar efforts that preceded it—was to expand the scope of the process of architectural design past the objects of design while absorbing the development of research and design methodologies into architecture’s disciplinary edifice. A brief review of the founding statements illuminates this tendency. In 1953, Sergei Cher- mayeff, instigating the first environmental design course as a cross-departmental core at Harvard’s GSD, wrote that, in the course, “Architectures, City Planning, and Landscape Architecture will be studied as part of the human habitat in the totality of environmental design.” In 1959, Bill Wurster, inspired by the Telisis Group’s “comprehensive planned approach to environmental development... and in the efforts of all professions that have a bearing on the total environment,” founded Berkeley’s College of Environmental Design. Proposing a similar course at Princeton’s school of architecture in spring 1966, Robert Geddes declared the fundamental need for “research on the process of designing the man-made environment.” At Yale in 1967, as Jessica Varner presented, Charles Moore founded the MED program to address “the central problems architects face today,” those of the “central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architects face today,” those of the central problems architectures face today.”

Repeatedly the invocation of the environment, “environmental design” was architecture’s environment: the burgeoning field was concerned with what an awareness, even an ownership, of the environment of architecture could do for the profession. To press a point, the word environment was merely a substitute for the word architecture, a tactic that created a holistic that elided the slipshod, irregularities, and limitations that architectural practice encountered as it operated within increasingly complex contexts. Moreover, while illustrating a critical awareness of the need to reconsider and synthesize research and design practices in architecture, all of these programs lacked specificity: their founding statements generated only a scaffold, an unfilled framework. Though each attempted to provide avenues to address the complexities of contemporary research and practice, none outlined what a viable track would resemble. What they offered was an opportunity for architecture to rethink itself in an expanded, and expansive, field. To understand the disciplinary context and concerns within which the MED program emerged and how they differed from normative, ecologically centered narratives of the 1960s is key to understand its place in the school, its role in architectural research writing, and, ultimately, the impact of its pedagogy on students. Operating as a catch-all for rigorous but open-ended design, method, and research-driven investigations, Yale’s MED program—the first degree program with the title—created a permanent system to open up architecture’s monolithic structure to extradiciplinary influences, bringing new perspectives to bear on the issue of a “total environment.” This system concretized a few years into the program’s tenure when it created bridges across Yale’s departments by allowing faculty from outside YSoA to advise student theses. Among the many who engaged with the program was Karsten Harries (professor emeritus, Department of Philosophy), who has remained close to the program as the most long-standing adviser, and who has advised twelve theses.

In this way, the MED program has shifted over the years, responding to varied interpretations of the term environment as it pertains with architecture, giving it, in the 1970s, a pragmatic focus on social issues and design methodologies; in the 1980s, a focus on urban redevelopment and energy conservation; and, only in the 1990s, turning toward a reconsideration of architecture’s function in academia by addressing more directly the theoretical, historical, and philosophical questions of the discipline. We can thus understand the work produced by the MED program over its fifty-year history as evidence of the historic specificity of the recurring, and reorienting, environmental turns around the role of architecture. Currently, the MED remains responsive and sensitive to these larger movements. In her eighteenth year as director of the program, Eeva-Liisa Pelkonen likens it to a “ seis-mograph” that tracks research trends across the disciplines. This “presentness” of the program maintains the legacy established by former dean Charles Moore, when he declared the need for a substantial program, which would be separate from the finishing-school nature of the then one-year MArch programs, to address the “problems of the present and the future” that architects must confront. The program set the precedent for YSoA’s series of yearly symposiums, which continue to be exemplary for the discipline. Under Pelkonen’s direction the program has become, through its end-of-semester presentations and annual colloquia, a focal point for the organization and dissemination of architectural research. As alumni presented their experiences of the program and their subsequent careers over the two-day symposium, its evolutionary shifts were noticeable. Just as evident were the benefits of a program that produces a wide range of postgraduate work and the variety of professions that its alumni represent. Today, as the environment suffers from a semiotic decline—and as the term environment is parsed around by academic departments and used in the public sphere with unprecedented frequency—it risks total ambiguity. It is truly time to put the environment under consideration.

The Political Environment

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

Yaneva’s framework also proleptically synthesized the two days of panels and presentations, which presented a swatch of object lessons that interrogated normative narratives and precisely reconsidered the environment of architectural practice, politics, technology, and pedagogy. On Friday afternoon Yale’s Peggy Deamer reinforced this range of contexts, remarking how
the program does not mandate a specific method of historiography or research but is instead driven by the individual, radically interdisciplinary scholars that compose it. Deamer clarified that the unifying element among all students is, and has been, a particular concept of theory grounded in the material practice of architecture that has developed and refined itself over the years through both internal discourse, in the School of Architecture, and across the university as a whole.

The Practitioner’s Environment

The first panel, “Envisioning the Environment,” consisted of presentations by alumni who have become practitioners in the fields of architecture, landscape architecture, urban design, historic preservation, and real estate. One of the panel’s framers, Federica Vannuchi (Princeton University, MED ’03) noted that any categorical identification would be inappropriate since each presenter has worked with and upon an extended environmental field. Vannuchi cataloged the active agencies that emerged from architecture’s engagement with the environment in the 1960s as a thing to be preserved, from Fuller; to be simulated, from Helion; and to be controlled, from Banham, among others. Ultimately, Vannuchi closed the first of many reconsiderations the symposium evoked, asking, “What happened to “the city” with the advent of environmentalism and, correspondingly, “How did this shift affect theories of social space?”

The speakers discussed their practices, in which their connections between architecture, urbanism, and the environment began to offer answers to these questions. Peter Soland (HISTORIC RESOURCES GROUP, MED ’80) presented his preservation work for Los Angeles International Airport’s modernization plan. He elaborated on the conflict between future and past in this and similar preservations, in navigating between the specific material and cultural histories of structures and the environmental and social contexts of occupation and circulation they comprise. Taking these issues of representation, organization, and legibility and targeting a natural, rather than an architectural, heritage, Peter Soland (CIVIL/IT, MED ’95) presented his firm’s “landscape index,” which, for example, injected a series of small-scale intrusions on Montreal’s Mount Royal. These intrusions assumed not unilaterally as way-finding components, historical vestiges, and enigmatic architectural features. By attending to environmental rather than urban histories and treating the mountain as a monument in its own right, Soland’s work both stratified and collapsed these contexts, providing a more elastic framework for how public spaces produce meaning and how that meaning can be retained. The next two presentations focused more on process than projects.

Brendan Gill (Design Trust for Public Space, MED ’05) presented the methods of engagement that the Design Trust employed in its civic projects. Explaining how the progressive complexity of the urban landscape has not minimized the role of top-down planning, Fletcher noted the need for and potential of alternative grassroots methods of creating collaborations among multiple constituencies across public and private sectors. Next, Dean Sakamoto (SHADE GROUP, MED ’98) traced the lineage of his practice, from the repurposing of spaces left over from New Haven’s urban-renewal developments to his current work using similar techniques to reimage Hawaii’s Chinatown district. Closing the panel, I-Fei Chang (MED ’03) delivered the symposium’s second keynote and this year’s Brendan Gill Lecture. Discussing the role of an architecture critic in interrogating architecture’s disparate fields and discrete environments, Kamin described his profession as one that oscillated between historian, politician, advocate, designer, and educator. He began with heartfelt remarks on how the interdisciplinary, open-ended, and sometimes freewheeling nature of the program had allowed him to fashion unique methods of analysis integral to developing a civic approach to architectural criticism. Kamin ultimately provided a series of object lessons that represented how Yaneva’s proposed framework for future research was already operative. His point was that the act of “making” architecture political is now being accomplished through the connection of the public to public space, making inequities and errors visible and changing the practices of architectural and urban design for the better by raising and reshaping their standards.

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

The Critical Environment

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

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

Britt Eversole (Yale School of Architecture, MArch ’04, MEd ’07) addressed pressing political and ecological issues that are emerging from progressively fragmented pubличс in a dynamic introduction to the panel “Politics and Technology.” Looking at how memorials of the Iraq War were being locally produced during the course of the conflict, one of his observations was that too frequently environmental aesthetic can be used to communicate a message, the following issue remained: how can we mobilize these techniques and projects to truly change environmental conditions? And what responsibilities do we—as architects and precisely not as philosophers—have to address this issue?

The Pedagogic Environment

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

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

—GREGORY CARTELLI

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

1. Mayor Tom Harp
2. Edvna Lira
3. Deborah Bernier
4. Mary Ann Veltva
5. Ieva-Lisa Pakalnina
6. Jason Sheehan
7. Peggy Deaver
8. Federica Manucci
9. Peyton Hall
10. Brian Bunker
11. I-Fel Chang
12. Ian Fletcher
13. Britt Eversole
14. Ivelian Sakamoto
15. James Ioule
16. From left: Peyton Hall, Peter Dace, Dean Sakamoto, Rosamond Fletcher, Ian Fletcher, Molly Eisweiler, Britt Eversole, Colin Gaskin, Annette Ammon, Francesca Ammon, Britt Eversole, Karen Sakamoto, Daniel Barber, Rossamond Fletcher, and Britt Eversole.
17. 34. Keller Easterling
35. Ed Eizen
36. Nacha Velez
37. I-Fei Chang
38. Francesca Ammon, from left: Donald Watson, Thomas Forget, Francesca Ammon, Enrique Larrañaga, and Daniel Barber.
39. Sleeve Art for Wire, Map Ref 41°N 93°W, 45rpm.
Architecture with Something to Say

"An education by stone: lesson by lesson..." Ada Karmi-Melamed writes, "addresses architecture as a language, the words of its discourse." Though both correct and concise, the observation needs to be understood in the particular historical context of the exhibition in which it can be read—like any language—for what it has to say about its particular time and place, but it also adds a chapter to the history of the Modern tradition, one that had been nearly lost until now, or at least silenced.

Legibility should be expected of all architecture, no less than other forms of human expression. Its modes of communication are its own, of course, for the language of these buildings and their high, articulated transitional spaces, for example, along with the correlations between their architectural and topographical qualities, the photographs attest to a concern for clarity and relevance, and the diagrams manifest the capacity to distill physical and experiential aspects of these forces. This means architecture is so legible, or that these conditions are primary configurators (elements and syntax) that do not so much expose the secret of a designer’s intention as essential architec
tural content, relevant no less today than when these projects were built. Observing image after image in the show, and page after page in the book, one is repeatedly struck by the extraordinary legibility of these forms, thanks in a large part to their pristine abstraction of surface and shadow, and the carefully chosen points in both the photographs and the drawings.

Though the selection of plans and the architectural analysis can evoke what is so eloquently expressed in the poetry of the language, beliefs, or habits. Nor did the architects abandon their commitment to the urban and social concerns of the modern era, but they are lighter and thinner, and their shapes are more luminously thin than their shadows, and their shadows are silently black. Buildings by Ben-Ami Shulman and Dov Karmi, mentioned here at all: like a line of houses in the sky, / sufficient, moved by all..." Ada Karmi-Melamed and Daniel Price, struggled over page in the book, one is repeatedly over the sheer quantity of documents that evidence this unique Modernism, from which this small selection was made, is overwhelming. I imagine the curators, Ada Karmi-Melamed and Daniel Price, struggled to choose from among the many drawings and photographs depicting the buildings, displayed in the Yale School of Architecture Gallery on rows of light tables set in front of wall-mounted historic photographs and explanationary texts. The analyzed drawings and interpretative drawings reveal the distinctive spatiality of these buildings, and the photographs attest to a concern for clarity and relevance, and the diagrams manifest the capacity to distill physical and experiential aspects of these forces. This means architecture is so legible, or that these conditions are primary configurators (elements and syntax) that do not so much expose the secret of a designer’s intention as essential architectural content, relevant no less today than when these projects were built. Observing image after image in the show, and page after page in the book, one is repeatedly struck by the extraordinary legibility of these forms, thanks in a large part to their pristine abstraction of surface and shadow, and the carefully chosen points in both the photographs and the drawings.
Remembering Fred Koetter
Barbara Littenberg

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

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

The early quartets demonstrate Beetho-
ven's total mastery of his classical form as
performed by Haydn and Mozart.

The middle quartets are heroic, enlarge-
te the form, adding fugal themes simi-
lar to larger symphonics. In Beethoven's
time they were the most celebrated of all
the quartets and still remain in the active perfor-
mancreity today.

The late quartets stretched the bound-
aries of the form, inventive, and TECHnically
so difficult they are nearly impossible to
play—and, according to Stravinsky,
only what would be so outstanding in
contemporary music.

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

So Fred's "early period" was character-
ized by mastering the form, perfecting
the craft—teaching, writing, designing,
entering competitions, and lots of talking.
He loved to conjure theories, talk philosophy and sociol-
ology. Enthusiasms abounded, such as Rich-
ard Sennett's The Fall of Public Man, Wally
Gass, Isaiah Berlin, hedgehogs and foxes, and
earlier, inventing architectural metaphors—all very serious but also some-
times incredibly funny.

While we gathered confidence and con-

This was a period of big ideas, big
visions; as architects, we also learned how
we would live our lives, have children.
We delighted in decorating our domestic
spaces—white walls, Pietra Serafini trim, little
pets, brownstone apartment life, refer-
cencing the Florentine Renaissance and the
Roman Baroque and, in general, an expand-
ing love for what would become the ongoing
commitment to Italian culture. Looking through
pictures from the time, Susie and I remember
"But Fred, you have to live near you and I
are always in the kitchen!"

"But I thought you were there": we were really in those
times—the most visible being Robert Venturi
and Denise Scott Brown—probably because
there were so few women architects. I have
began to believe that people who share a
specialty in Arezzo: "Look at that guy … no expression
as he pierces that other guy with a spear. You
see that off."
Alan Plattus
Professor in architecture and Director of Yale Urban Design Workshop

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

Fred introduced me to a lot of good things: Gunnar Asplund’s plan for the Royal Chancellery Buildings in Stockholm, Jacob Wirth in Boston, Mike Dennis and Jerry Wells, beer and laughter at the end of a long day in the studio. Indeed, his laughter, in its varying registers, is something that most of us will remember vividly about Fred. It was often generous, unreserved, and infectious, but Fred’s laugh could also be a sharp and unmistakable expression of his utter scorn for pretentious architectural bullshit, which he rarely dignified with serious rebuttal since I didn’t get it, but the memory stayed with me for years.

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

Aniket Shahane (’05)

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

Fred was a storyteller and a good one, too. He was able to weave an anecdote—seemingly out of nowhere—into the middle of any conversation. As his student, and even later when I taught the post-professional studio with Fred and Ed Mitchell, I was often baffled by his tales. At times, their relevance to the discussion at hand seemed tenuous at best. One such account involved a reference to the small Tuscan village of Buonconvento. Fred had mentioned it maybe once or twice. As a student new to the region, I found Fred’s passion for the New England coastline—its citizens, culture, and urban forms—contagious. He encouraged us to consider our project as a series of urban boundaries and to remember that the history of the region has been defined by proximity to rivers and coastlines. On our studio field trip to several New England coastal cities, Fred insisted on treating us all to dinner at Tweet’s, a modest family-style Italian restaurant in Rhode Island. Pounds of pasta later, we started to understand why Fred loved this restaurant. With his giant smile and boisterous laugh, he had charmed the staff and all of us.

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

Vincent Scully, America’s most important architecture historian, Vincent Scully, died on December 30, 2017, at the age of 97. A proud native of New Haven, he was also a proud member of the Yale community, holding his degree from the school and serving on its faculty for over sixty years. Scully was not only a historian but also a critic and a passionate servant of public intellectual. Through his writings he will continue to be central to architectural thinking for generations to come, building upon his great accomplishments in broadening the discourse and ensuing the recuperation of the grand continuities of architecture and urbanism cast aside by protagonists of the Modernist revolution. Somewhere Scully made the battle for the soul of modern architecture seem like a conversation among reasonable people. I was privileged to know him more than fifty years ago. His wisdom and friendship have benefited me over the many years since, ending less my time as Dean, when he was Sterling Professor Emeritus of the Theory of Art in Residence. As a teacher, Vincent Scully inspired not only architects and scholars but also literally thousands of students and alumni who walk away from his classes a sense that they, too, had a responsibility to help shape the physical world. The roster of Scully’s architectural students is a veritable who’s who of contemporary architecture, extending from those of his generation to younger generation now reaching maturity and even those who have broken their voices heard. It is for this reason as much for his scholarship, his critical writing, and his brilliant insights that Philip Johnson proclaimed him “the most influential architectural teacher ever.”

Scully’s pathbreaking first book, “The Shingle Style” (1955) not only gave an enduring name to a hitherto undefined American tradition but provided us with a definite understanding of and appreciation for the formal and cultural differences between European and American architecture. To his monumental work by former students of my generation that he decades later described, with pride and irony, as the He-History of Architecture faculty, he asked that he be allowed to return to the classroom.

By the late 1960s, architecture students had caused it to derail. Published in 1969 at the peak moment of student and public protests over entrenchent government programs that were tearing at the very physical and social structure of American society, the book was as crucial a text for the representation of American values as The Shingle Style had been for their promulgation.

Though fiercely committed to the disciplinary art of history, Vince was an active participant in the life of the department, not always to the appreciation of Scully. His scholarly influence on students and the respect, even awe, that Scully expressed for him. Nevertheless, Scully encouraged by former students of my generation that he decades later described, with pride and irony, as the He-History of Architecture faculty, he asked that he be allowed to return to the classroom, that he be allowed to return to the classroom.

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

Scully’s greatest contribution to my formation as an architectural historian and teacher came later, when I took his graduate seminar and when he supervised my under-graduate thesis on the Boston Public Library. He appreciated my gawky efforts to locate the progressive politics underpinning what had once seemed to him a stylistic retrenchment from the prodigal originality of Henry Hobson Richardson and Frank Furness, as well as Charles McKim and their Brahmin patrons’ willingness to confront the gritty urban realities of the late nineteenth-century American city rather than simply escape to Newport and Manchester-by-the-Sea. “Built by the People and Dedicated to the Advancement of Learning,” the words inscribed above the windows fronting the reading room, appealed to us both.
Studying with Scully was one of the greatest privileges Yale offered, but he himself never forgot what it was to lack such privi-
lege, as his championing of high standards far beyond the boundaries of campus demonstrated. At the same time, working with him in close quarters made clear that he was much more than a showman. His intellectual agenda was always ready to consider doing so again. While he thundered about Modernism (and there was just a touch 
emotional, how others might see things dif-
terentially), he was much more than a showman. 
Indeed, Scully possessed an incompa-
rable intellectual sensibility endowed with forms of non-Western traditions—yet while Focillon 
the built environment to the wider 
world. This is not surprising since Scully was 
behind the thought of French art historian Henri Focillon,
There can be little doubt that new technological innovations in the past few decades. But what might the end of science as we know it portend for architecture? Mario Carpo probes this question in his latest book, The Second Digital Turn: Design Beyond Intelligence, an excellent companion to the earlier The Alphabet and the Algorithm. In a world characterized by ever-increasing data, we need to be able to interconnect piles of digital information, hypothesis gives way to search, the visual depends upon the spatial and the horizontal, and the standardized production of everything from widgets to prices is no more. Thus ends the era of the scientific principle first enunciated by the Algorithm.

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

At the center of Carpo’s hypothesis is the provocative idea that much of the history of architecture can be interpreted as attempts at computational efficiency and abstraction. Formulas are shortcuts for a broad set of possible solutions, and they are attempts to represent large, complex things builds on work by Samuel Zipp and Elihu煎饼. Stevens unites these approaches and creates a new model of urban redevelopment.

Developing Expertise offers an excellent living. Stevens offers up a fresh perspective for understanding how the scales of similar projects were inspired not only by mid-20th-century suburban ethos and Modernist forms but also by the lessons of land-use planning developers learned in the process of creating profitable suburban projects. The success of early suburban developers, who married the Modernist design and the public and private realms of development.

In Stevens’s narrative, the New York-based developer proposed ambitious projects in New York, Denver, and Washington, D.C. While one can quibble with the specifics of the answers to these questions, the value of Carpo’s book is in offering a number of revisions to well-trodden historical narratives.

The literature on the twentieth-century American city is littered with histories of powerful urban-renewal czars, Modernist designers, and enterprising reformers and activists. Curiously absent from so many of these accounts, however, is any detailed examination of the role of real estate developers in orchestrating the projects that transform cities. It is a particularly glaring omission, given the American preference for commercial over state development. Alongside recent studies that straddled public and private realms of development.

In Stevens’s narrative, the New York–based developer William Zeckendorf sought to have more possible moves than atoms in the universe—while programmed with only a few years ago, IBM’s Watson was a vice president at Autodesk from 2000 to 2016 and is writing a book about the implications of technology on design and practice (Birkhauser, 2018).
One of the most interesting areas of study today is the analysis of cities and the various forces that play within them. For the urbanist, there is no detail too small to consider and no abstraction too large to engage. From the economic role of slums in a Manhattan playground to the engineering of a new type of society in a planned neighborhood in Mexico in the late 19th century, the field of urban studies is irrevocably open and egalitarian in its concerns.

Perspecta 50 is organized around the theme of “Urban Divides,” a concept incipiently established by editors Meghan McAllister (“16) and Mahdi Sabbagh (“10, MArch ’16) in essays, photographs, and proposals from cities around the world. Cities have always been characterized by conflicts between control and dissent, of collective freedoms and constrictions, of society and suspicion. But as they expand to envelop the majority of the world’s population, urban areas are the principal arena where our collective future is being shaped. Perspecta 50 seeks to give its readers a sense of what it means to read the modern city, a task that has never been more urgent, and posts the necessity of a global reading of localities.

The principal themes, skilfully woven through the essays, are the accumulation of wealth and the control of resources; urban desertification and gentrification; and segregation and resegregation. The selection and ordering of the essays is crucial to the emerging picture, and the collection as a whole has the effect of a map-like poster from the end-products of history of control and resistance.

Mitch McIvor’s brilliant analysis of water infrastructure in Detroit’s long-term history of white suburban privilege and expense of inner-city minorities sits alongside Michael Sorkin and Terezie’s imagines the binary, both instances: settler-colonial control and administration of water is at the foundation of contemporary realities. Mark Hackett and Ken Sterret’s analysis of infrastructural construction in Belfast finds Guy Trangos’s excellent study of inequality in Johannesburg: both cities are struggling to create post-colonial urban relics have always been enduring legacies of wealth and control. The struggles between the formal and the informal city are played out in a thrilling sequence of three essays that take us from the invigilating communal shaping of the Rio and the ostentatious isolationism of Romanian Roman communities to the planned settlement of Beiru.

The essays each engage with a local condition, often to a satisfying level of detail, and open editors present a variety of positions. Charmingly designed by Alexis Mark, Perspecta 50 assumes an almost playfully subjective to its subject that allows for an energetic exploration of the issues that always returns to a central theme: how are people alienated to their own lives? Using the lens crafted by McAllister and Sabbagh, we are encouraged to look at a map-like poster from the end-products of history of control and resistance.

Omer Hamilton is a filmmaker and writer. His debut novel, The City Always Wins, was published in summer 2017.

A MANUAL OF MANUALS

Originated by Eva Franch, Ana Miljaci, and Ashley Schafer in 2014, OfficeUS is a response to the theme “Absorbing Modernity: 1914-14” of the 14th International Architecture Exhibition at the Venice Biennale. The mission of the organization, as stated on the website officeus.org, is to reflect critically on the “space, structures, and protocols” of U.S. architectural offices “while simultaneously projecting a new model for global architectural practice open to all.” The whole global collection, thus the theme of “Urban Divides,” was conceived by the editors as the “Fundamentals” theme, conceived by the director Rem Koolhaas, their contribution to that event was the argument in the 4th International Architecture Exhibition at the Venice Biennale. The mission of the organizing office was to reflect critically on the space, structures, and protocols of U.S. architectural offices “while simultaneously projecting a new model for global architectural practice open to all.”

The OfficeUS Manual was published last year to disseminate the research conducted in preparation for the biennale, partly supported by a seminar taught by Franch, Carlos Miguez Carrasco, and Jacob Reidel (“08) (all editors of the manual), with Dominic Leon and Chris Leon at Columbia’s GSAPP in 2013. The title of the course was “Corporate-Avant-garde: Get Yourself Together: Instrumentalization and Disruption in Cultures of Creative Production.”

The book sometimes amplifies the content; it is, in the end, a manual of manuals. But the seventy-one topics have been grouped into six categories taken from the topics addressed by the succeeding sections for architects? Perhaps such new models can help to develop a new attitude toward issues such as liability (risk, insurance, etc.) or authorship [intellectual property, drawing, etc.]. All change according to the way society builds value around “creative production.” It is clear that OfficeUS offers an excellent introduction for a conversation around these essential topics; the Architecture Lobby is another good group assembled with an archive of manuals. Members of this group also make important contributions to the OfficeUS Manual. Bureaucratic issues may indeed become more “fundamental” to the future of architecture than various design points to change the traditional hierarchies of an office as a result of the dispersion of supply chains and the instability of authorship in collaborative software. Even expertise itself is no longer assumed to be central to controlling a profession.

OfficeUS: Manual

Edited by Eva Franch, Ana Miljaci, Carlos Miguez Carrasco, Jacob Reidel, and Ashley Schafer with Storefront for Art and Architecture

Lars Müller Publishers, 290 pp.
Excavating the Armory

The New Haven Armory is a neglected landmark on Goffe Street that has been mostly empty since the second company of the Governor’s Foot Guard decamped for Brantford, in 2009. The city uses part of the basement as an eviction warehouse, where household belongings are stored for future auction or retrieval. The east parapet has been breached, and water damage now threatens the building’s integrity. The structure is impressive: more than 150,000 square feet organized around a massive drill hall, spanned by ten cross trusses, and surrounded on three sides by meeting rooms, offices, lounges, lobbies, and circulation space. These arched entries, the entrance to a “Head House,” and a wing built specifically for the Guard extends toward Goffe Street. Fancy brickwork creates a fortress-like atmosphere, but not in an uninviting way: cornices, arches, recessed bays, and Flemish bond provide enough detailing to break down the building’s mass and give it a human feeling.

The armory on Goffe Street was built in 1930 to replace the Meadow Street Armory, which since 1863 had housed the volunteer militia groups, including the 102nd Infantry, the New Haven Grays. Militias were the strikebreakers of the nineteenth century; they went to war, served in conflicts abroad, and have provided emergency relief in the United States. On May 1, 1970, the Connecticut National Guard mustered in the armory gates to control a rally on the New Haven Green protesting the trial of Black Panthers. The armory was built to serve many purposes, not just to house military organizations. Exhibitions of every variety—boat, dog, and antique shows, concerts, dances, inaugural balls, and conferences—and community events like those hosted by the Black Coalition of Greater New Haven to support civic programs—have all transpired here.

After the Foot Guard left, the armory entered a period of disuse, but a civic moment in a building’s life cycle. On the one hand, the aesthetics of neglect can be seen as especially to those who observe it from a position of social distance. More profoundly, dormant allows the architecture and space to recognize new potentials. This is what J.B. Jackson called the “necessity for the site” that all art and cultural workers are among the first to explore and occupy these spaces.

In the case of the nonprofit ArtSpace has, for the past several years, organized an “Armory Weekend” as part of City-Wide Open Studios. It was in this context, as an ArtSpace commissioned artist, that I had an opportunity to engage with and record the memories of the armory to a timeline. Next, we introduced an architectural vocabulary to empower people with the language to describe the building. Our lexicon included technical terms as well as definitions for words such as “dislocation,” agency, and the “archipelago” concepts we wanted to associate with the building. We produced an urban condition that placed the armory in a broader context and invited participants to map their own relationship to it.

Our graphic constellation of case studies suggested what has and hasn’t worked for armory reuse in other places. Annsa, for example, recently received $500,000 in state funding to repair its armory, built in 1921, for use as an indoor recreation center. Brooklyn community groups have resisted private proposals to redevelop the Bedford Lull Armory as housing. Consider the San Francisco Armory, where a company called Kwik was, until recently, producing pornogra- phy and other dubious enterprises. How do these happen in these places and under any number of different stewardship models. There is no single metric for success, however, so we asked participants to vote for the examples they found inspiring.

One of the most impressive precedents is the Park Avenue Armory, which our group visited in 2017. It was a project that involved a lavish restoration designed by Herzog & de Meuron, and unconventional, art opera, and exhibition, and the spaces are in the drill hall. Some of the rooms are still used by military organizations; others are used for events. Lenox Hill Neighborhood House runs a women’s mental-health shelter on the first floor. Finally, we created a “Futures Canvas” for participants to share ideas and engage in a future conversation next to the armory. My students also produced a scale model, with dioramas representing potential uses. Kids loved it, which is great because we seek to preserve the armory for the generation of New Haveners to use. They are exactly the people we want to empower to imagine its future.

Over the course of Armory Weekend, my students engaged with upward of three hundred people. In part due to our efforts, a future-driven, community-oriented, and participatory-based planning initiative is under way and momentum is building to hold the city accountable for making repairs.

-EBELH RUBIN Rubin (BA ’89) is associate professor of urbanism at the Yale School of Architecture. You can follow the progress at campus.yale.edu/ excavaingthearmory. Let us know if you would like to be involved.

Faculty Inquiries

Excavating the Armory

Poor Illusions


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

Contemporary experience, however, is marked by constant fluctuations between points of view, split-second jumps between representational and physical space, rather than longer, singular, immersive engage- ment with virtual worlds and narratives. The environmental conditions through which most images now circulate—small screens, low-res windows, and distracted attention—are beginning to affect art and architecture as much as high-tech, high-resolution tech- nologies. In Hito Steyerl’s “In Defense of the Poor Image,” she argues for the democratic accessibility of the online image as a “ghost of an image, a preview, a thumbnail, an errant image in terms of smooth surfaces, fluid-dynamic simulations, and parametric models.” Jesus Vassallo writes, “perhaps the most intense and lasting effect that the digital world has on architecture culture will be its capacity to once again bring attention to the real...what we could describe as a practice of engaged digitalism” (“Imageless: Digital Collage and Dirty Realism in Architecture,” log 39 [winter 2017], 56). Conceived this way, the digital behaves as a thin skin over the physical or the logic of composition, acting on the existing physical world rather than an immersive parallel. It also suggests a direct, digitally enabled interplay between architecture and a digital and physical realms, between its two primary mediums, drawing and building. Since much of our recent work at Freeland- Buck has focused on fragile visual technolo-
gies and their impact on the physical and fluidity of engagement and interpretation—both as read into and read from—our approach to this potential is both tangential and in the installation are each drawn in per-
pective from several eccentric viewpoints, taking on new life as physical strips of printed and rendered as physical strips of printed and cut fabric suspended above the viewer’s head, the digital becomes a fully immersive experience, the project opens up multiple modes of engagement and interpretation—both as a digital and physical space. To generate flexible and malleable solutions that can produce effects, meanings, and surprises.

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

1. **PARANOAZINHO: CITY-MAKING BEYOND BRASILIA**
   Paranoárizinho – City Making Beyond Brasilia, presents the research and design work of the students in the Distinguished Visiting Architecture Fellowship program, established by the Brasilian developers Rafael and Ricardo Birmann, with Sunil Baid of the Yale School of Architecture. The book includes essays by Sunil Baid, a photography by Stephan Ruiz, and a discussion between the Birmanns and David Sim of Gehry.

2. **REASSESSING RUDOLPH**
   Edited by Timothy M. Rohan Researcher Timothy M. Rohan, reconsiders Rudolph’s architecture and the discipline’s sideline of service projects with a dozen essays by scholars in the fields of architectural and urban history, including Kazi Kadrashoff, Elizabeth Cohen and Brian Goldstein, Patrikirk and Tom Trethewy, Sylvia Lavin, Rejean Legault, Louis Martin, Eric Mumford, Ken Tadashi Oshima, Eeva-Liisa Pelkonen (’94), and the influential book edited by Emmanuel Petit. The collection demonstrates that the building type presupposes a white, cis-male, able-bodied viewpoint consistent with what the term “art through design” implies.

**“What new models of architectural education change both its economic equation and its ‘art and theory’? Essay”** session, with participants Tahi Kaminer, Douglas Spencer, Joan Ockman, and Pier Vittorio Aureli, examined the alternative narratives that provide foundations for a redefinition of architecture. The session will feature Tahi Kaminer, Jennifer Turner, Ed Zhong, Melvina Bembridge, and Andrea Anjus de Jorge’s Office of Political Innovation, considering new models of practice that move beyond client-driven work and neoliberal fulfillment. The session will be moderated by Carlos Rettler. The session will feature a keynote address by Joel Sanders, who will outline the implications of the field of architectural history for the practice of architecture. The session will be followed by a panel discussion moderated by Joel Sanders.

**Building Rebuilding**

Convened by professor Peggy Deamer, the symposium “Building Rebuilding” was held from January 25 to 27, 2018. The symposium attended to the architectural discourse and basic tenets of the architecture discipline that keep it from being socially relevant, politically powerful, or able to provide public assembly and political resistance? Scholars will include Keltner Easterling, Claire Sears, Alison Kaiser, Ellin Anderson, and Marie Sooden.

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Fall 2017 Lectures

August 31

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

September 8

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

September 14

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

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

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

September 28

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

Zeynep Çelik Alexander, associate professor at the University of Toronto, presented her current historical research on London's Kew Herbarium and its organizing systems of specimens as a way to discuss the relationship between and possible collusion of architecture and government bureaucracy. "Thehomogeneous empiricism found in the Kew Herbarium or, I would argue, in its distant relatives today, cannot simply be explained away. Rather, this history should give us pause. If homogeneous empiricism is always the first and foremost a moral technology that has been necessitated by modern modes of government, a particular way of organizing power and sustaining a body politic, then all the more reason that it should always be accompanied by questions that addresses politics the school’s work being encouraged today? To what end? For the construction of what kind of body politic? Whet ever that at least?"

October 12

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

Gonca Pasolar and Emre Arolat delivered a lecture focusing on the role of the architect in the twenty-first-century urban scenario by drawing on examples from the work of their Istanbul-based firm, Emre Arolat Architecture. "Talking about context, we all know that in societies under the influence of capital, grammar, charming, and seductive sources are increasing rapidly and objects of desire are everywhere. This is a climate of ‘solidity, solid hits, and hits’ of substantial dimensions where the system’s agents without questioning what is going on—we believe that a producing architect could take a more critical position and undertake a more critical role. Instead of being defined as producers of well-designed or good-looking buildings, we consider our practice an activity of raising fresh ideas."

October 16

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

Elia Zenghelis argued for the power of the image as the ideal medium for a manifesto. Showing a collection of paintings and collages he has made throughout his life, including several from the early days of the Office for Metropolitan Architecture, he made the case for an art of making. He presented a body of work primarily based on visual communication. "I believe in three principles. First, architecture's essence is visual. Second, architecture is the pixel of the city. And third, the aesthetic of the image could point to some meaning of architecture more directly and more eloquently than words. I find that architecture's visual work speaks to the viewer in ways I don't think words could. I don't think we should do the work better or where they serve precisely as unfilled promises. The image is, in itself, self-sufficient."

November 9

BLAIR KAMIN
"Architectural Criticism and Political Activism"

Blair Kamin (MED ’84), architecture critic of the Chicago Tribune, delivered the keynote address of the symposium Environmental Reconsidered. "Recounting important moments from his twenty-five-year journalism career, he told stories of confrontations and if need be, contest their judgments? Or is going on—we believe that a producing architectural discourse can facilitate and create opportunities for the city can accommodate a wider variety of needs, ideas, and ways of living; how the social, political, and economic violence and injustice that are materialized or given form in the built environment can be ameliorated in some way, and how it can be made, perhaps, most ambitiously or optimally of all, countered or overcome."

November 27

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

Jenny Sabin, associate professor at the Cornell University College of Architecture, Art, and Planning, presented her current research discovering the potential interdisciplinarity of architecture, mathematics, and the natural sciences. Among the projects she presented was her installation Lumen, which was displayed at MoMA PS1 last summer. Sabin presented her work and invited us to present us with very useful conceptual models to consider, where form is in constant shifting between the social, political, and economic violence and injustice that are materialized or given form in the built environment can be ameliorated in some way, and how it can be made, perhaps, most ambitiously or optimally of all, countered or overcome."

December 4

V. MICHELE CEECHE
Myrtum Bellazoug Memorial Lecture Space"

Michele Ceeche, assistant professor at the Pratt Institute and an architect, presented thoughts on topics ranging from Henri Lefebvre and spatiality to her studio design’s use of materials and the importance of urban connectivity. Through an intense conversation between architect and urban planner, the Zingari neighborhood in Naples, fabrics, and fibrous assemblages that are pliable, plastic, open, and feminine.

I accept and embrace that position even though I know how hard it is to achieve."

ASSEMBLE
"For a Few Dollars More"

Amica Dell and Joe Halligan collaborate on the London-based collective Assemble. Expanding on the fields of architecture, art, and design. Focusing on the firm’s new project, they described projects organized in nonstandard labor systems that can facilitate and create opportunities for the architects to develop their own practice, including projects such as Granby Street and Theatre on the Fly. They hope to do at least two things: to open a broad discussion about the relationship between the way we work, how we think about cities, and how much of that ends manifesting itself in the work. "Our projects are rooted according to the project and opportunity, and their varying character and ambition depend on who is working on them and why they are doing it. Is there a social methodology or approach. Collectively, we’re interested in some quite straightforward things: how to build things that are simply of desire are everywhere. This is a climate of ‘solidity, solid hits, and hits’ of substantial dimensions where the system’s agents without questioning what is going on—we believe that a producing architect could take a more critical position and undertake a more critical role. Instead of being defined as producers of well-designed or good-looking buildings, we consider our practice an activity of raising fresh ideas."

The interweaving of culture, service, specialty, and commitment of that architecture is the word. It simply proves once again what social interaction, its role in American urban renewal. She also shared projects from her own career as an architect and urban planner, including the renovation of Camden Yards, in Baltimore; Fenway Park, in Boston; and Dodger Stadium, in Los Angeles. "Our stadiums, just like our public parks, have morphed into phases of great socialization ironically fueled by the very things, we thought might doom us: the increased privatization of space, personalized environments and newsfeeds, headphones isolating us from each other, and the ability to stay in touch via our iPhones without ever uttering a word. It simply proves once again what social interactions we humans are and how important cities are to maintain an environment to cultivate that. Just as cities are alive again with the mix of uses that propel your generation to seek out an urban environment, so has baseball, ever searching to secure its place in America’s hearts as our national pastime, for too long had it been defined in our stadiums, and by extension the cities they call home, as social meeting places."

JANET MARIE SMITH, vice president of the Los Angeles Dodgers, inaugurated the fall 2017 lecture series with a historical survey of ballpark’s role in American urbanism. "The stadium in which it is built.”
detailed analyses of the city's demographic, alienation. As a group, they completed community on issues of design. The students

3. Caitlin Biasa ('18) and Claire Haugh ('18), Scott Ruff Advanced Studio, fall 2017.


5. Azza Abu Al-Alarm ('18), Amanda Ireland ('18), and Isabelle Song ('18), Peter Eisemann Advanced Studio, spring 2017.

6. Dimitra Hartonas ('19) and Javier Penal ('19), Joel Sanders Post-Professional Advanced Studio, fall 2017.


EMRE ARDA LT AND GONCAR PASOLAR

Emre Arolat and Gonca Pasolar, the Norman


2. 1. Hweeew Chin ('18), Audrey Yeei-Lee ('18), and Christine Tran ('18), Janet Marie Smith and Alan Mathews Advanced Studio, fall 2017.

2. 2. Simon van Weers ('18) and Minqan Wang ('18), Emre Arolat and Gonca Pasolar Advanced Studio, fall 2017.

3. 3. Caitlin Biasa ('18) and Claire Haugh ('18), Scott Ruff Advanced Studio, fall 2017.

4. 4. Margaret Marias ('18), Peggy Deamer Advanced Studio, fall 2017.

5. 5. Azza Abu Al-Alarm ('18), Amanda Ireland ('18), and Isabelle Song ('18), Peter Eisemann Advanced Studio, spring 2017.

6. 6. Dimitra Hartonas ('19) and Javier Penal ('19), Joel Sanders Post-Professional Advanced Studio, fall 2017.


8. 8. Istvan van Vianen ('18) and Tran ('18), Janet Marie Smith


10. 10. Azza Abu Al-Alarm ('18), Amanda Ireland ('18), and Isabelle Song ('18), Peter Eisemann Advanced Studio, spring 2017.

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

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2. 2. Simon van Weers ('18) and Minqan Wang ('18), Emre Arolat and Gonca Pasolar Advanced Studio, fall 2017.
EMILY ABRUZZO, critic, and her New York-based firm, Abruzzo Bodziak Architects (ABA), was recently recognized with Curbed’s 2017 Groundbreakers Award. Along with Chris Leong, Abruzzo co-organized “New Local/ Living” as part of a three-month series of workshops titled “New Local: Finding Ground within Global Uncertainty,” sponsored by AIA New York’s New Practices Committee in collaboration with Arup, A/D/O, MINI Living, and curators at Witte de With. This workshop, held on October 27, 2017, in Brooklyn, New York, explored what it means to live in urban centers, as well as new typologies of housing and definitions of “neighborhood.” Abruzzo Bodziak Architects contributed work to Singapore New York Icons, on exhibit at New York’s Storefront for Art and Architecture from September 16 to December 9, 2017. The firm’s “Room in a Window” project looked at the window as a potential icon for the right to housing for all.

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

DEBORAH BERKE, dean and professor adjunct, appeared in conversation with artist Titus Kaphar at the Walker Art Center on October 25, 2017. She lectured about her practice at the Architectural League of New York’s “Doing Things in New York” series on November 14, 2017. For Architectura Viva 205 “Norman Foster: Common Futures,” she contributed the essay “Beyond the Grid,” a Signet classic. She was also published in Interior Design (August 2017), and the Hotel Henry, at the Richard Olmsted Campus, was published in Architectural Record (September 2017). The North Penn House, in Indianapolis, appeared in The New York Times on October 1, 2017. Rockefell- ler Arts Center, at the State University of New York at Fredonia, was published in Architectural Record (August 2017). The Rockefeller Center received a special recognition award at the AIA New York’s New Practices Committee in Upperville, Virginia, at the invitation of the Virginia Department of Housing and Urban Development.

PHIL BERNSTEIN (BA ’79, MArch ’83), lecturer, participated in Georgia Tech Digital Building Lab’s 2017 AEC Entrepreneurship symposium, speaking on the building construction industry and the future of the industry, as well as new technology-futures keynote lecture at the China Government BIM Symposium, in Beijing, and his seminar “Architectural Text” will be published in Thresholds 46: “Scatter!” Dugdale is currently studying a fifteen-century window at Great Malvern Priory and is investigating an epigraphic mystery surrounding Robert Engman’s 1963 “The King above the Scapegoat” window. She has been invited to deliver a lecture and subsequent paper for the e-flux conference “Architectures of Relations,” in Rotterdam. In November, Deamer and members of the Architecture Lobby published the article “Lobbying for Value—A Dialogue,” in ARQ 97, a Chilean architecture journal.

KARLA CARAWAR BRITTON, lecturer, is on a spring 2018 sabbatical at the Center of Theological Inquiry (CITL), in Princeton, New Jersey, where she is a resident scholar participating in the interdisciplinary inquiry on religion and migration. In December 2017, she was a speaker on the topic at a preliminary seminar at CFI with sociologist Saskia Sassen and theologian Peter Phan and David Holtenbach. Her article on the Good Shepherd Mission Chapel, designed in 1955 in Fort Defiance, Arizona, by John Gaw Meem, was recently published in the journal Religious Architecture in Concrete.

MICHELLE FORNABAI, lecturer, was selected by the city of Boston’s Cultural Affairs Department to select 20 artists from an expansion of the 122 Community Arts Center, in New York City, was profiled in Departures (November/December 2017). The Rockefeller Center received a special recognition award from the Mayor’s Office of Arts and Culture.

BRENNAN BUCK, critic, and his firm, Free- landBuck, were named a finalist for the MoMA PS1 2018 Young Architects Program. This past winter the firm was profiled in Architectural Record and in the Smithsonian American Art Museum’s “National Museum of Women in the Arts” exhibition. The firm’s “Room in a Window” project, designed for the Kaunas M. K. Čiurlionis Concert Hall, in Lithuania, is on exhibit through February 11, 2018, at the FreelandBuck’s installation “Parallax Gap” at the Renwick Gallery, in Washington, D.C. (see page 21).

Recent news of our faculty is reported below.

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residences and associated landscapes, a Patagonia retail store, and Yale Law School business offices on the New Haven Green.

Projects on the board include a comprehen-

sive master plan and phase-one renovations to Cold Spring School, an independent K-6
day school in New Haven; a pre-Columbian-
inpired beverage brewery, in Denver; Col-
oord Recreation Complex, a fast-food restaurant in New Haven; a new Warming Hut at Walker Rink, in New Haven; a 300-unit mixed-use residential complex in New Britain, Connecticut; and a third Denali retail store, in Providence, Rhode Island. Pine Associates developed and hosted a Pecha Kucha event called “Spark Exchange” in October. Pine was also a panelist at the AIA Gould Conference in Albany, New York, where she discussed community engagement as an essential component to empowering communities.

NINA RAPPAPORT, publications director, participated in studies on the topic of urban manufacturing and gave talks at Carnegie Mellon School of Architecture, University of Minnesota, Cornell School of Architecture New York City program, and Columbia Uni-

versity. She also spoke at the New Local Manufacturing workshop sponsored by the AIA NY Practices committee. Her travel-

tour of European and Canadian Factory will be on display at the PoliTechico di Torino, Italy, February through March and at the Biennale Ia in Lugano, Switzerland in April. She is the co-curator of the exhibition, Factory for Urban Living, on display in Seoul from March 17 to April 1, 2018 at the Palais de Seoul.

PIERCE REYNOLDS (’09), lecturer, was selected for BuiltWorlds’ Top 50 Technology Adoption Leaders of 2017 for his work at Skanska USA, in New York. He delivered an industry talk at Autodesk University 2017, an international design-construction technol-
gy conference, on increasing collaboration between design and construction partners. Reynolds also participated in the Autodesk University 2017 Toma- setti’s annual AEC Hackathon. His team developed a proof-of-concept application for workflow for value-based construction against a digital model.

ELIHU RUBIN (BA ’99), associate profes-
sor, has had several recent opportunities to share his research, thinking, and experience around public engagement with the built environment and urban memory. In June he presented his talk “Understanding the New American City: Engaging the City” at a public panel for the International Festival of Arts and Ideas, and he was a panelist for the 2017 Prov-

dence Symposium “Sites and Stories: Mapping a Providence Urban Ecosystem” and the biannual conference of the Society of American City & Regional Planning History, Rubin spoke about “The City and the Poet.” He was invited to speak at the 2017 Yale “Day of Data,” on “Urban Data: Buildings, Places, Stories.” Last fall, Rubin received a special commission from Artspace New Haven to create “Excavating the Armory,” an interac-
tive project that engaged the past, present, and future of the neglected Goofe Street Armory (see page 25). Rubin’s ongoing work to create the New Haven Building Archive received a project grant from the Digital Humanities Lab at Yale.

ANIKET SHAHANE (’05), critic, and his

Brooklyn-based practice, completed several projects in the New York City area. The firm’s project for a house in Water-

mill, New York, has been awarded the AIA New York State Young Architects Award and has been published widely in print and online publications, including Wallpa-

per and Inhabitat. Zieger, Anna Liu, and Niall Atkinson have chosen “Dimensions of Citizenship” as this year’s theme. As a continuation of research conducted in advanced design studios at Yale during the spring of 2017, Easterling is designing and launching MANY, an online platform designed to facilitate migration through an exchange of needs. At the close of the exhibition she will continue to work on future iterations of the platform with a consortium of organizations at Yale.

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

Austin Kelly Scholarship Fund

AUSTIN KELLY (‘93), who died in 2015 and was a founding partner of XTEN Architecture, established in Los Angeles in 2000, is the namesake of a new scholarship announced recently by Dean Deborah Berke. With his firm, Kelly designed numerous award-winning projects, including the Nakahouse (2011), selected as an American Institute of Architects National Honor Award and has been published widely in print and online publications, including Wallpa-

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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

1. Robert Cancian (’74) and Mark Santrach, 2017 RAMSA Prize Proposal, digital drawing.
5. Future Expansion, Platform Reflection, installation photography by Noah Kalina
6. AM2 Architects, Huangshan Mountain Village, Anhui Province, China, photograph by Fernando Guerra, 2017.
vertical Cities, on display at the Yale Architecture Gallery from November 27, 2017 to February 3, 2018, was organized and constructed by Harri Hoek and Marjoline Molenaar. Of M&T Traveling Exhibitions, based in Rotterdam.

Vertical Cities displayed some 200 scale models of tall buildings from around the world, and did so in a way that can only be called poetic. Hoek and Molenaar’s gesture was to juxtapose geographical groupings on circular platters—much like those, used to serve hors d’oeuvres at the poshest of parties. The result is an intriguing conceit: in the very same room—this collection of tiny buildings had a strange affect. As my colleague Gil DeB Animation called it, “ingenious.”

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

Seeing so many familiar figures together at the same time is initially endearing, I suppose. Just as we are genetically disposed to find beauty in, say, babies cute and adorable, we are also fas- cinated by small versions of our buildings. They seem harmless at this toy-size scale, stripped of the intimidating height or alien- ation menace they seem to enjoy at their actual scale. We tend to love them more than the other way around, and we can’t help but chuckle at the cumulative impotence pro- jected by these groundless towers.

Examining them more closely at this scale can lead to a few, perhaps unex- tended messages.

1. These buildings are all more or less geo- graphically interchangeable. Move any one of them to another place, and they would offer few obvious exceptions, you’d be hard pressed to identify the outlier. The skyscraper is functional, not original.
2. They are strikingly similar in their sim- pleness. I will come to the (fairest) defense of architects here and say that this is less the fault of their designers than of the fact that they can be displayed in a row. The essay, “Notes on Rurality or the Theo- retical Usefulness of the Notional,” can be read in The Avery Review.

Class of 2017 Update

Daphne Apson Orellana is a postgraduate associate at Yale Urban Design Workshop, in New Haven; Chelsea Fiege is working at Finio Architecture, in New York City; Annika Hellner is at the University of Cambridge; Anny Chang is working for BAR Architects, in New York; Paul Ramussen is working for Toshiko Mori Architect, in New York; Nasim Roh- shansiar is working at Gensler, in New York; Kent Bloedner Studio, in New York; Gordon Schiavon was the David M. Schwarz Architectural Prize. The Fabricated Awards: Mad- den Sembler is working at Gei Architects, in Rotterdam; Jennifer van Alstyne is working at Alloy Development, in New York; Andreas

Globally, cities and the architectural d’oeuvres at the post-lecture receptions in the Yale School of Architecture Gallery. Richard House Photography, 2017

The annual competition is organized by the FlatiOn 23 Street Partnership Business Improvement District and the Van Allen Institute.

NATHAN RICH (’08) and Miriam Peterson (’09), cofounders of F.O.R., participated in the annual model show at the Storefront for Art and Architecture with their piece Omita Publica Aestimatum—We Value All Things Public. F.O.R. was also part of the inaugural Mental Healthy by Design initiative in collabor- ation with the New York City Department of Education and the New York City Depart- ment of Mental Health and Hygiene. The firm opened new spaces in Bronx public school focused on mindfulness and mental health awareness.

SEHER ERDOGAN FORD (’04, ‘09), cofounder of OMA, participated in the annual model show at the Storefront for Art and Architecture with their piece Omita Publica Aestimatum—We Value All Things Public. F.O.R. was also part of the inaugural Mental Healthy by Design initiative in collabor- ation with the New York City Department of Education and the New York City Depart- ment of Mental Health and Hygiene. The firm opened new spaces in Bronx public school focused on mindfulness and mental health awareness.

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On that level alone it was worth a look. Yet the exhibition seemed to be more a look outside of hospitality into the cultural and historical thought. Current students mentioned as part of an interdisciplinary team. ROBERT CANNAWINDO (’14) and Mark San- trach won the 2017 RAMSA Prize with their proposal “Just Housing: Digital Social Housing from 1915 to 1930.” The annual prize is awarded to faculty and students for the pur- pose of travel and research over a two-week- long travel fellowship.

SWARNABH GHOISH (’14) published an essay based on research into rural and urban development in India’s extraordinary cultural plurality. On view until October 15, 2018, “Heritage in VR,” will explore the complex and multi-layered history of a 1,600-year-old build- ing. A postdoctoral scholar at the University of Cambridge, De Camps is working for Gensler, in New York; Ashley Bloomer is working for Finio Architecture, in New York; Luan Wu is working at Amy Chen and Partners, in New York; and Matthew Zuckerman works for Thomas Phifer and Partners, in New York.

Exhibition Review

Vertical Cities
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SPRING 2018

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