
CONSTRUCTS



SPRING 2019

Letter from the dean, Deborah Berke

Fall semester began with a lot of energy and enthusiasm among the students. This is the first year of the new MArch I curriculum, including a dedicated course for the Jim Vlock First Year Building Project and additional seminar offerings. We have two exciting symposiums this spring, along with two provocative exhibitions before the end-of-year show of student work. Rudolph Hall is buzzing with activity.

We are looking forward to the symposiums “Natures of Ornament,” organized by Gary He (PhD '20) in honor of Kent Bloomer’s upcoming retirement after more than fifty-two years of teaching at the school, and “Clouds, Bubbles, and Waves,” convened by Sunil Bald, with a keynote lecture by architect Sou Fujimoto and a focus on modern and contemporary architecture in Japan.

The upcoming exhibition *Japan, Archipelago of the House*, curated by a group of three architects and a photographer, comes to us after its presentation in France, Belgium, and Japan. The show follows *Two Sides of the Border*, an exhibition organized by Tatiana Bilbao and curated by Nile Greenberg. It displays work from thirteen schools of architecture in the United States and Mexico, along with photographs by Iwan Baan and maps by Thomas Paturet. In the fall semester three student-curated exhibitions were displayed in the North Gallery: *Stepwells of Ahmedabad*, curated by Priyanka Sheth, Tanvi Jain, and Riyaz Tayyibji; *A Seat at the Table*, curated by the student group Equality in Design; and *Redevelopment: The Story of Church Street South*, organized by MED student Jonathan Hopkins.

Hines Professor Anna Dyson ('96) and her team have opened the BEEM lab in association with the Yale Center for Ecosystems in Architecture (CEA), an immersive visualization facility on the sixth floor that will be ready for students to use this fall. This summer we will also offer a travel program in Madrid, in collaboration with the Norman Foster Foundation. These additions will support and expand advanced research opportunities available to students.

This semester, the Advanced Studios benefit from visiting faculty members Pier Vittorio Aureli, Sandra Barclay, Jean Pierre Crousse, Yolande Daniels, Paul Florian, Thomas Phifer, Todd Reisz ('03), Brigitte Shim, and Chris Sharples, who is teaching with Anna Dyson. Jesse LeCavalier has returned as the Daniel Rose (1951) Visiting Professor in Urban Studies, and Esther da Costa Meyer is teaching two seminar courses as the Vincent Scully Visiting Professor in Architectural History.

This spring we are beginning preparations for “50 Women at Yale 150,” a celebration of fifty years of coeducation at Yale College and one hundred fifty years of women students in the graduate and professional schools. The school will recognize this milestone in a variety of ways throughout the 2019–20 academic year. Be on the lookout for more information soon.

I hope you will take the time to read Associate Dean Sunil Bald’s detailed description (see p. 9) of our new MArch I curriculum, which offers students greater independence in selecting courses, new seminar-style courses, and more expansive curricular offerings. We have already seen some exciting projects come out of the first-year core studios.

Join us this spring for our outstanding program of public lectures, exhibitions, and symposiums. It would be my great pleasure to welcome you to New Haven and take you on a tour of the school. Please let me know when you’ll be in town.

Spring 2019 Calendar

LECTURES

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

Thursday, January 10
Sandra Barclay and
Jean Pierre Crousse
Norman R. Foster Visiting Professors
“Other Tropics”

Thursday, January 17
Adam Yarinsky
“Posthumous Collaborations”

Thursday, January 24
Iwan Baan
“Two Sides of the Border”

Thursday, January 31
Nancy Levinson
“Marginal by Design: What Happened to
Architecture Journalism?”
Cosponsored by the Poynter Fellowship
in Journalism

Thursday, February 7
Maynard Mack Lecture
Kevin Carmody and Andy Groarke
“Recent Work”
Sponsored by the Elizabethan Club
of Yale University

Thursday, February 21
Esther da Costa Meyer
Vincent Scully Visiting Professor of
Architectural History
“Chateau: Design”

Monday, February 25
Todd Reisz
Louis I. Kahn Visiting Assistant Professor
“Myths of Permanent Cities”

Thursday, March 28
Gordon H. Smith Lecture
Timur Galen and Phil Bernstein
“A Conversation on Practice”

Thursday, April 4
Timothy Egan Lenahan
Memorial Lecture
Sou Fujimoto
“Between Nature and Architecture”
Keynote for the “Clouds, Bubbles, and
Waves” symposium
McNeil Lecture Hall at the Yale Univer-
sity Art Gallery, 1111 Chapel Street

Thursday, April 11
David W. Roth and Robert H. Symonds
Memorial Lecture
Ananya Roy
“At the Limits of the Urban: Racial Banish-
ment and the Contemporary American
Metropolis”

Thursday, April 18
George Morris Woodruff, class of 1857,
Memorial Lecture
Esra Akcan
“Open Architecture as Radical
Democracy”

The School of Architecture's spring lecture series is supported in part by the Timothy Egan Lenahan Memorial Fund, the Maynard Mack Fund of the Elizabethan Club of Yale University, the Poynter Fellowship in Journalism, the Gordon H. Smith Lectureship in Practical Architecture Fund, the David W. Roth and Robert H. Symonds Lectureship Fund, and the George Morris Woodruff, Class of 1857, Memorial Lectureship Fund.

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

SYMPOSIUM

“Natures of Ornament”
Saturday, February 23

The symposium “Natures of Ornament” is convened as a Festschrift in celebration of Kent Bloomer’s indispensable intellectual and pedagogical contribution to the Yale School of Architecture over the past fifty years. The aim is to reorient the discourse of ornament from a contentious vestige of modernity toward an active relationship to architecture, landscape,

urbanism, and a sense of place in the world. Speakers include Thomas Beeby, Kent Bloomer, Turner Brooks, Douglas Cooper, Kurt Forster, Mari Hvattum, Guru Dev Kaur Khalsa, Emer O’Daly, Richard Prum, Willie Ruff, Stacey Sloboda, and Michael Young.

“Clouds, Bubbles, and Waves”
Thursday, April 4 to Saturday, April 6
There is an underlying sense of temporality in the built environment that continues to permeate Japanese architectural and cultural discourse. While each moment of destruction in the past century has resulted in tragic consequences, the architectural and visual cultures arising from the ashes, at times literal, have been powerful, original, and globally influential. This symposium will explore parallel currents in Japanese architectural and visual culture that stem from calamity, expounding on how the horrific can lead to the cute, the constrained can foster the unexpected, and the unstable can undergird the cultural.

Thursday, April 4
Keynote Address
Sou Fujimoto
Friday, April 5, and Saturday, April 6
Hitoshi Abe, Anne Allison, Sunil Bald, Deborah Berke, Momoyo Kaijima, Yoko Kawai, Marta Kuzma, Akira Mizuta Lippit, Ken Tadashi Oshima, Miwako Tezuka, Novmichi Tosa, Anthony Vidler, and Mimi Yiengpruksawan.

“Clouds, Bubbles, and Waves” is supported by the generosity of the J. Irwin Miller Endowment Fund.

EXHIBITIONS

Architecture Gallery
Monday through Friday
9:00 a.m.–5:00 p.m.
Saturday
10:00 a.m.–5:00 p.m.

Two Sides of the Border
November 29, 2018–
February 9, 2019

During spring 2018, thirteen architecture studios in Mexico and the United States undertook an ambitious shared project to examine U.S.-Mexico topics in architecture. Despite the charged cultural connotations of the contemporary border, the studios investigated the many ways in which the two countries perform as a region with shared economies, infrastructures, languages, and histories. The exhibition focuses on student work from the thirteen studios, along with photographic documentation of the sites by Iwan Baan, all divided into five topics: territorial economies, migration, housing and cities, tourism, and creative industries and production. Conceived by Tatiana Bilbao and designed by NILE, the exhibition provides an opportunity to spatially redefine a region that has been so often distorted by politics.

Japan: Archipelago of the House
February 21–May 4

Western architects have long drawn inspiration from traditional Japanese architectural design, with buildings such as the Katsura Imperial Villa influencing the work of Modernist architects Frank Lloyd Wright and Walter Gropius, among many others. Since these interpretations often removed the houses from their historical and cultural lineages, this exhibition seeks to contextualize both the development and design of the contemporary Japanese house. Featuring the work of fifty-eight architects, the show is divided into three parts: iconic houses of the twentieth century, Tokyo houses photographed in their urban contexts, and contemporary Japanese dwellings.

Year-End Exhibition of Student Work
May 19–August 10

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

COLOPHON

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

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dead center horizontally
across the square image
were produced for the
exhibition *Two Sides of
the Border*. This image is
located at 32° 32' 03.6"N
117° 07' 27.3"W.

Sandra Barclay and Jean Pierre Crousse

Sandra Barclay and Jean Pierre Crousse of Barclay&Crosse Architecture in Lima, Peru, are the Spring 2019 Norman R. Foster Visiting Professors. They gave the lecture “Other Tropics” on January 10, 2019.

NINA RAPPAPORT: As an international practice, beginning with your education in Peru, then studying and establishing a practice in Paris, and then returning again to Peru—how did you decide to be in each place at different points in your career?

JEAN PIERRE CROUSSE: As is true for many South Americans or Americans in general, I have European origins. My mother is Italian and my father’s father was French, and we never stopped talking about Europe. It is essential to recognize the political and social moment of extreme violence in Peru under the influence of the Shining Path in the 1980s. After finishing my studies in Lima, I won a scholarship to the Politecnico di Milano that required me to work in Peru for at least one year after my studies. At the time, Peru was more or less what Venezuela is now economically, but we lived in a democracy. I already knew Sandra, and we were sort of engaged. We thought it was the right time to work and study together in Europe.

SANDRA BARCLAY: I also have European origins, but we did not discuss Europe at home. I thought going to Europe was a great opportunity to complete my studies. I had just finished two theses, and Jean Pierre had an offer to work with Henri Ciriani, who is also Peruvian-French and was an associate of Jean Pierre’s father. So I went to Paris to study with him for two years and did another thesis.

JPC: We never made a decision to stay, but circumstances led Sandra to work on a team headed by Alvaro Siza, with Laurent Beaudouin and his wife, Emmanuelle, for a project outside Paris.

SB: Later, Beaudouin invited us to do a competition together to rebuild the Musée Malraux, in Le Havre, and we won. Laurent was living far from Le Havre, so he asked us to take charge of the project and open a little office in Paris.

NR: Why did you decide to return to Peru?

JPC: It was a matter of circumstances again. We were running a practice in Paris, but it was always on our minds to return. In 1999, we were asked to design two projects in Peru, and it was an opportunity for design freedom. The will to practice in Peru grew, we added two French partners, and then we were offered a teaching position in Lima.

SB: Also, our daughter and son were getting older.

JPC: So we decided we could try to work in Lima, doing the French projects from there with the two partners in Paris. With the economic crisis in 2008, everything stopped. In Lima it was the opposite, an economic boom. So we were able to get more work in Peru than in France.

NR: What are the most challenging design issues you have been addressing in your Peruvian projects?

JPC: For me, the challenge is working in an unstable context with a lack of political and economic continuity. We’ve had to develop strategies to be resilient to these challenges and develop what we like from Peru within economic limitations that we didn’t have in Europe. On the other hand, there is a sense of freedom in a society that is less regulated and more open.

SB: At the beginning it was difficult to make the client understand the value of ideas. Since the 1980s crisis no one produced quality architecture. The clients were just worried about square meters. We worked to introduce quality and intangible values that do not necessarily cost more but that clients have to accept as intrinsic to the project.

NR: It seems to me that you’ve attained an innate understanding of the local materials, climate, and landscape, of the geography and use of place. What has become most important for you about the Peruvian context, in turn gaining broader significance?

SB: We had the opportunity to see our land, territory, culture, and climate with other eyes from abroad, so we gained a greater appreciation for it and worked on strategies to produce architecture informed by a unique climate and an outstanding landscape.

JPC: We didn’t realize Peru was so different from the rest of Latin America until we went to France. It’s the mild climate in a tropical setting that makes it unusual. The cultural dominance of North America and Europe is so strong that you perpetuate those models and approaches to architecture. We decided that working with landscape and climate is essential to imagine a different kind of architecture that’s more appropriate to the place. When we did the first houses we recognized five thousand years of people living and building in this desert. The next step was to design contemporary architecture that is locally focused yet informed on a global level.

NR: The Place of Remembrance, built outside of Lima in honor of those who died at the hands of the Shining Path, must have been politically charged, but it was also built as a topographic construction embedded in the land. You had to address the issues of memorializing grief and providing hope for the visitors. What was your approach to these issues as you started to design the building?

SB: One of the main things was to understand the territory. Our coast is a series of dramatic cliffs and ravines.

JPC: We didn’t want to start with the political and psychological and tragic issues. We lived through those years of extreme violence, when 70,000 people died. We decided that the building should not simply respond to tragedy, because we believe that architecture should improve quality of life, dignify humankind and transmit hope for a better future. We wanted to convey not the memory of violence or grief but other kinds of memory and sensations. We started with the memory of the place.

SB: The building is like an artificial cliff in a place where a natural ravine was taken out to construct a road. The structure inscribes itself in this natural logic but also gives a sense of a ravine between the natural cliff and the building. We started our path through the building from the upper side of the city and tried to incorporate time and distance away from the city and the preoccupations of everyday life. The visitor enters the ravine and prepares for the process of understanding what happened as portrayed in the exhibitions inside the building.

JPC: We also incorporated the memory of the act of building itself. We don’t have a construction industry, but we have workers who keep traditions of craftsmanship alive. We considered the imperfections of a man-made building as a value, as an integration of memory. The Place of Remembrance as an institution talks about memory not only as a totality of the years of violence but also about tolerance and social inclusion.

NR: In what you call the “Inclusion” section of the project you incorporated handprints of the workers in the clay walls. How did that idea come about?

JPC: We considered the individual builders as the true authors, not the contractor. We asked the Commission of Truth to identify the construction with the handprints of the workers instead of the contractor’s name.

NR: You have also been interested in making ancient layers visible in urban design and individual building projects, giving them a more historical but abstracted meaning. How did you evidence three different levels of time, for example, in the redesign of the Paracas Archaeology Museum, which you rebuilt after an earthquake destroyed it?

JPC: We consider our projects to create a new layer over thousands of other cultural and geographical layers. We like to analyze pre-Hispanic heritage, not as historical artifacts but as buildings that dealt with the climate, the vast territory and landscape, and their responses to it. We observe these archaeological remains as architectural, rather than archaeological, in order to find the strategies that can be useful for us.

SB: When we started to work on the Paracas Museum, we used these strategies to approach the vast desert landscape. We struggled with how to create a new ground



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- 1 Barclay & Crousse Architecture, University Facilities UDEP, Piura, Peru, 2016, photographs by C. Palma
- 2 Barclay & Crousse Architecture, Place of Remembrance, Lima, Peru, 2015, photograph by C. Palma

- 3 Barclay & Crousse Architecture, University Facilities UDEP, Piura, Peru, 2016, photographs by C. Palma
- 4 Barclay & Crousse Architecture, University Facilities UDEP, Piura, Peru, 2016, photograph by C. Palma

- 5 Barclay & Crousse Architecture, Paracas Museum, Paracas, Peru, 2016, photograph by Erieta Attali

with a platform and how to create intimacy with walls, as did the ancients. Also, we thought it was important to place our building in the exact location of the destroyed one because it was already part of the cultural construction of the landscape. We included environmental devices to control and filter light and incorporated natural ventilation using simple strategies. We also worked with ambiguous spaces of circulation so you feel that you leave the vastness of the desert to get inside a confined exterior space, open to the sky.

NR: You also designed a crack in the building as an organizational tool. How does that regulate the circulation?

JPC: It allowed us to separate and connect the main functions of the building. We also looked to the simplicity of pre-Hispanic buildings because the museum had little economic means and is far away from civilization, with almost no electricity, so the project was about controlling light and climate without any sophisticated technology. We decided to use a Pozzolanic reddish cement and asked the builders to polish it in a way that is similar to the pre-Hispanic mud technique, lending value to man-made imperfection.

NR: The mazelike plan of the University of Piura building is much more complex. How were you able to convince the university to create such an intricate plan for informal gathering spaces and formal classrooms?

JPC: The great thing about this client is that they didn’t ask us to make an iconic building with a social background. They accepted government funding for taking kids in extreme poverty—from the Amazon basin, the Andes, and rural villages—as students in the university. They received eight hundred new students

and needed 30 percent more infrastructure. The most important thing for us was how these students would integrate with those from wealthier urban backgrounds.

SB: That’s why the informal learning places become essential to the building. And because it is a tropical, dry forest landscape, it was essential to expand the shade from the trees to the interiors. We gave importance to the in-between spaces that were exterior, confined, and shaded.

JPC: These new spaces have become the center of campus not only because the building is at the crossroads but also because it is the only place where people can gather on the campus. It embodies a new approach to an educational typology: the program is split in different buildings that respond efficiently to it, and the space created between them is what is important. The students get a feeling of belonging in this space. It’s a timeless typology, like medieval cities or the logic of the forest, where the tree is less important than the forest as a whole.

NR: What are you teaching in your advanced studio at Yale this semester?

JPC: We want to introduce the notion of this particular climate, so we are working in Piura, which is like a laboratory for climate change. Northern Peru is one of the most vulnerable places in the world due to the El Niño phenomenon, and we have disasters every ten years or so. We will investigate how architecture can be imagined to be more resilient to climate change using simple strategies. It will also propose an overview of how different cultures of the northern Peruvian coast endured climate change over time and analyze how present inhabitants of Piura cope with extreme climate events in order to imagine a different approach to design.

Paul Florian

Paul Florian of Florian Architects in Chicago, is the Spring 2019 Robert A. M. Stern Visiting Professor.

NINA RAPPAPORT: How did you start your firm in Chicago, and why did you choose to return from London after finishing your studies at the Architectural Association?

PAUL FLORIAN: I wanted to engage with a more vibrant and open community. I worked with Holabird & Root for a few years. Stanley Tigerman and Tom Beeby asked me to teach at the University of Illinois, so I taught there on and off. In 1980, the Museum of Science and Industry invited me to write a scenario for an architecture exhibition of interactive installations. I also designed art exhibitions such as *A Day in the Country*, which included over one hundred Impressionist paintings. Another show, called *The Art of the Edge*, was all about the frame and how it modulates the relationship between the viewer and a painting or a two-dimensional surface, using colossal architectural frames.

NR: How did this installation work relate to your architectural projects?

PF: In installations for the Art Institute of Chicago we examined how environments communicate with the public specifically through form, color, and sequences of space. We captured the attention of the retail community, which was looking beyond the sort of beige-and-rose environments of the period. They wanted to communicate about products and services more effectively through rethinking the architecture. A group of stores that was experimenting with new products asked us to complete their designs.

NR: How did you research ideas about psychology and the environment? Did you analyze what kinds of spaces are more suitable to attract more consumers?

PF: My partner at the time, Stephen Wierzbowski, and I asked ourselves how many ways we could think of designing an overall environment and then articulate the little pieces. Instead of presenting our clients with a set of outcomes, we created menus that showed different spatial configurations and ways of lighting a space and displaying different products, the cash wrap, and the entrance. We would present all of them to the client in little stacks, asking them to throw out anything that didn't apply, rather than choose what they thought might work. It was about the message and how it was to be conveyed. They would then remove up to two-thirds of whatever was there and synthesize it all. We would come back with something we thought embodied everything. We have always had an inductive approach to gathering information based on our own sensibilities and interpretation of what they chose. It's like reading the leaves of a specific kind of tea.

NR: Could you take that menu of elements and apply the same strategy to your work with residential clients?

PF: Yes, it was similar with our residential clients, but it was a more reflexive process. It was about conveying a message similar to portraiture. Our job was not only to come up with a plan that was convenient and allowed a certain kind of lifestyle but also to address the aspirations of these people stylistically and formally—how they saw and represented themselves.

NR: It's often said that architects play therapist for their clients, and it really sounds like that's what you're doing when you ask them how they want the house to represent them. Have you ever encountered an awkward situation with your clients?

PF: Often we would get into a situation in which we realized that there were disagreements within a family. Most houses are for two people or more, not only one. The materials might evoke warmth and affability, but the scale and form might convey strength or even the opposite to different people in a family. We would once again ask them to throw out what they didn't like in a menu of things. Sometimes we would end up with a traditional house and, at others, a modern structure or a hybrid.

NR: In spite of designing in all styles, what do you feel most represents your own? How do you approach façade compositions or sectional variations in residential projects?



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1 Paul Florian, Benrubi Cohen House, Chicago, 2008, photograph by Padgett and Company

2 Paul Florian, Horton House interior, Chicago, 2009, photograph by Michelle Litvin

3 Paul Florian, Horton House, exterior, Chicago, 2009, photograph by Michelle Litvin

4 Paul Florian, Hyde Park Bank, Chicago, 2005, photograph by Barbara Karant

PF: The owners of the Benrubi-Cohen house, for example, were both really into music. They didn't want a living room; they wanted a music hall. It didn't need to be private, but the rest of their domestic world did. They had a fifty-foot-wide lot, a real prize in the city of Chicago, and a lovely garden. We tore down the original house and constructed an L-shaped building that wrapped the original garden and staggered the garage so there were three different gardens—a sunny one, a shady one, and a front garden—all around original oak trees. There is a fourteen-foot-high music room at the front that is visible through the façade, and beyond into the gardens. Above the music room is a master bedroom with twelve-foot ceilings. We wanted to contrast the private aspect of their lives with the more public one below, solitude versus performance, which resulted in two volumes. Every space has either a balcony or a garden, and multiple levels have steps between each room. The entire house can be opened up to the garden.

NR: How do you tailor spatial design to different clients' needs?

PF: Another house is a salmon color and a bit classical, with quoining on the corners, like a small 1920s palace in India. The entryway is fourteen feet high, and the levels of the lower floors and master bedroom are shifted, creating a different kind of sequence than the Benrubi-Cohen house. The master bedroom is over a lower part of the ground floor; the half floors create interesting sections.

NR: How do you address the context of an existing urban historic district in Chicago or the city as a whole?

PF: There has to be attention to scale, massing, and volume. If you have the choice of making a five-story building next to a three-story one, perhaps it's better to do a three-story bay on a five-story building. It is these little gestures and ways of tying things

together that are important. I like the idea of interlocking things, but not in an obvious way. In the case of the Benrubi-Cohen house, it had to do with materials such as Cor-Ten steel creating chromatic continuity with the rust-colored bricks.

NR: How are you inspired by urban dynamics at the larger scale of the city and relationships between people in the built environment?

PF: If we think of the built environment as the interaction between social groups and urban form, as a teacher I want to show that there needs to be an awareness of the engagement that distinguishes architecture from mere building. What interests me is the sensibility of the in-between, or the liminal, including the psychic condition the great metropolis engenders, starting with thinkers such as Baudelaire and the idea of the *flâneur*. There are the states of anonymity, voyeurism, and projection that impact individuals and communities, causing them to become tighter but also erasing distinctions between people. It can be both an alienating and an enriching experience. I am interested in urban spaces as gaps that are not really controlled by or a part of any particular community—places such as embankments, empty houses or yards, and bridges.

NR: Why is the infrastructure of the bridge so interesting to you? What are the social issues that surround such ambiguous spaces?

PF: Bridges are seen as infrastructure, but they have a much richer history as extensions of the urban fabric—gateways, ceremonial passages, tariff points, defense positions, and conduits of power to the countryside. They are thresholds wherein adjacent conditions overlap or are completely absent. That is the way I would describe any sort of ambiguous psychic state as well. Two out of three tragic incidents in Britain last year—the Grenfell Tower fire in London, the suicide bombing of the Manchester Arena, and the

terrorist attack on London Bridge—were committed by disenfranchised second-generation immigrants. These social groups are caught between different traditions that straddle two cultures. For first-generation immigrants it's clearer that you're separate, but it becomes confusing for the next generation. By the third generation, it is less so. There has been no new public housing for the 2.4 million people who have immigrated to Britain in the past twenty years.

NR: How is the bridge a catalyst for your advanced studio at Yale in terms of its impact on the city network and settlements?

PF: In London there was only one bridge to get to the South Bank until 1750, which is why there were only three communities—Suffolk, the City of London, and Westminster—with land in between that was gradually transformed into housing or areas for business and commerce. The bridge project forms an alignment between a liminal space of people caught between cultures and the possibility of using a classical vocabulary to express their condition and modulate the relationship as a threshold to the adjacent communities. There is a chance to showcase the lack of housing by putting a bridge in a prominent place as both a monument and a route—potentially to a new community.

NR: What is the main premise and program for the students to work on as their studio project?

PF: It will be a community, as both social housing and a monument to victims, on the site of a mindless proposal for the Garden Bridge, a folly for tourists and private interests that would cost more than 200 million pounds while social issues are bubbling to the surface from the lack of housing.

Yolande Daniels

Yolanda Daniels of New York's studioSUMO, is the Spring 2019 Eero Saarinen Visiting Professor.



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| <p>1 StudioSUMO, Mizuta Museum of Art, Josai University, Japan, 2012, photograph by Koichi Torimura</p> <p>2 StudioSUMO, Josai i-House Dormitory, Josai University, Japan, 2017, photograph by Kawasmi Kobayashi</p> | <p>3 StudioSUMO, MoCADA, Brooklyn, New York, 2001</p> <p>4 StudioSUMO, Intimate Landscapes of the Shotgun House, Houston, TX, 2000</p> |
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NINA RAPPAPORT: Your work as studioSUMO has grown in scale and also in terms of reach and the issues you are investigating. How do you work between multiple scales, both physically and geographically?

YOLANDE DANIELS: We have always worked on multiple scales simultaneously. For instance, we designed the reception area for the Museum of Contemporary African Diaspora and Art, which was more like an art installation, at the same time as the School of Business Management at Josai University, our first ground-up building. One was 1,600 square feet, and the other was 75,000 square feet. It's a bit schizophrenic, but that is how we've operated as a practice.

NR: Are your small-scale installations more theoretical since you have the opportunity to have more creative input?

YD: The way we operate resembles an academic design studio. When we first started, we were our own client and made our own problems. But the client-driven work, such as the projects at Josai University, in Japan, has been open enough that we've been able to approach the program through research. We research formal manifestations through models and digital studies. We explore a problem in different ways before it clicks.

NR: How did you and Sunil Bald start your practice twenty-plus years ago?

YD: We started with small competitions and with our living space, the project "Flip-Flop." Also, because there wasn't as much activity in architecture as there is now and the field of art was more accessible due to my background, we focused there. I was a fellow at the Whitney ISP [Independent Study Program] from 1997 to 1999. I believe I was the second architect in the program. My first year, I approached architecture as a studio practice working at the intersection between architecture and art. In the second year, I did this through writing. In 1999, we

entered the Architectural League's Young Architects competition with the theme "Scale," for which you wrote an essay in the catalog. This prefigured our practice of working at multiple scales, although we hadn't designed a building at that time.

NR: How did you receive the commissions for the university building projects in Japan?

YD: We were invited to give a lecture at Josai University. After that, we were invited to teach, although the university does not have an architecture program. I taught intensive summer courses in the women's studies and global studies programs from 2000–15. The university has four campuses, and we gained the trust of the chancellor, who invited us to make a proposal for two information buildings at either end of the campus in Togane, near Narita Airport. One building was near the train station, and the other was near a major thoroughfare. We developed programs around the amounts of free time that people might have to spend in each building. Students approached the school by train, so the site at this end was designed based on the programs that fit breaks in the school schedule. Then, the other site—at the thoroughfare for parents and visitors arriving by car—had a lot of pachinko parlors and car dealerships, so we designed a drive-in program. So one was more about the landscape, and the other was actually a sign that had to compete with neon lights. Ultimately, these projects were never built. However, we were then asked to make a proposal for a business school on another campus, which, to our surprise, was approved right away and built. With all the stars aligned, we made a proposal that moved quickly from conception to construction.

NR: Your designs for the Josai projects have formal motifs, such as vertical slats, that are repeated from smaller projects—for example, MOCADA, in Brooklyn—in the dormitory façades and landscape. How do you see

vertical lines in contrasting materials as a design trope for a variety of projects?

YD: When we began our practice we were often asked how the theoretical or socially oriented work related to the built work. What has been interesting is that the parallel you made, which people didn't really get at first, has become more readily apparent. Over time, through a body of work, you can see certain things that we are interested in formally in both fields. So when we designed MoCADA, the studies of lines and the migration map of a diasporic condition became a basis for other designs, such as the patterns in the Mizuta Museum.

NR: Those vertical slats are visible in both the landscape and the building elements throughout the Josai projects.

YD: Yes, we made a study of randomized patterns at the Josai Business School that we applied across exterior surfaces intermixing materials—from lights in the woodwork patterns to grass in the stone patterns and a stone pattern in the grass—and transferred from the exterior surfaces to the interior surfaces in the same way. In the design of the Mizuta Museum, we were interested in motifs in Ukyo-e prints from the museum's collection, with random vertical lines that represent rain. The museum is a box within a box. The interior box is conditioned and the exterior box is open air, so we designed vertical openings that let light and air circulate around the conditioned container which act as a shell.

NR: In all three Josai projects—the Mizuta Museum, the business school, and the dormitory—I see that the spatial investigation is a strong passageway with a porous space. The buildings become not just object buildings but part of a meandering public space. What is it about this sense of spatial passage that interests you?

YD: I'm glad you noticed that because this type of space has been central to our designs. We started it in the business school and thought of it as a "non-paying passageway," that anyone, even people who were not part of the institution, could walk through. In our travels to Brazil and Japan, we were impressed by how the exterior was embraced as part of the interior and very porous. Japanese culture is very in tune with the seasons, and the university campuses have a lot of outdoor passages between buildings. In a sense, the openness of this space subverts the programs because it is not something that the client asked for, but it symbolizes the openness of the university.

NR: How do you see your deep commitment to research engaging with your practice of architecture?

YD: Lately, I find myself trying to set boundaries, although I've always been intrigued by the model of "art as life and work." The reason the office is called studioSUMO is that "studio" is an umbrella for whatever kind of design production might occur. The thinking that occurs there informs everything else.

NR: One of your endeavors has been to expose issues of race and class, in particular the marginalization of African-Americans. How do your building projects incorporate earlier research themes in projects like the Shotgun House, in which you created an installation around a topic that you were bringing to the forefront of material and social culture?

YD: My independent production has two components: a theoretical text and/or a material object. A project can take either or both forms, such as in *Silent Witness*, which featured projections of images of an unmarked slave space in the corner of a gallery. These photographs and a poem that I wrote were part of the essay "Silent Witness: Remnants of Slave Spaces," which was about the spaces inhabited by slaves as part of contemporary landscapes and memorializing their absence through what I call "negative monumentalization." "Intimate Landscapes of the Shotgun House" includes quotes from WPA slave narratives projected on the walls of a shotgun house as shadows through the windows. I literally went under the house to make light boxes to produce lines of light that traced where the walls used to be. The first

place where we experimented with light boxes was in the project "Flip-Flop," which was a precursor to the micro housing unit. We also made light boxes for the *Scale* exhibition using a light strip to view slides. FEMME pissoire, the female urinal project that I researched and constructed at the Whitney ISP, has a theoretical text, as well.

NR: In these projects that make evident issues of marginality, what has changed from your early research on black space? How has your work transformed from earlier projects to the discourse it embodies today?

YD: In September 2018, I spoke at a symposium at the National Museum of African-American History and Culture commemorating Whitney Young's 1968 speech to the American Institute of Architects and looking at the field since then. It was an intergenerational symposium, so there were African-American architects who were enrolled at Columbia in the 1960s and 70s when there were a large number of African-American students. They talked about working directly with communities to try to effect change and "advocacy architecture." I had written about my work in terms of advocacy for the symposium and the publication, *Beyond Patronage: Reconsidering Models of Practice*, and I saw what I was doing as advocacy, but I framed it differently, not in opposition but as a contemporary form.

NR: What is different about your approach toward advocacy, and how do you engage issues of social concern?

YD: I work through exhibitions, installations, and art tied to my own personal experience, although it's not about myself. At the conference there were also people from a younger generation. My generation of academics and architects—I'll call them the "integration" generation—have been a bit isolated. My work has to do with trying to unearth things and make them visible. When I did research on slave spaces in Brazil it was because I couldn't find evidence of any in the U.S. But now you can find the evidence. And with this next generation—the moderator for the final panel, Jennifer Newsom, a Yale graduate, talked about how her generation doesn't have the burden of being first. They have more freedom to explore and define things with a little less baggage.

NR: How was it different for you?

YD: When I went to Columbia, I was thrilled to be in the world of ideas, but contextless forms didn't really speak to the environment in which I lived. This is still true for younger generations. So I went to the Whitney program to figure out a way to address these issues. It was always insisting something was architectural because it was spatial, and that idea grounded my work in the field. For me, it has to do with building or un-building.

NR: Are you currently engaged in any new research projects?

YD: I have been working on a purely formal installation that has nothing to do with race or gender. I started out teaching representation, and my new installation is derived from the project "Tea Cozy," which explores systems and patterns derived from nature. Also, I have never stopped thinking about the urinal for women, which in the end could be used by anyone. So it remains relevant, although I'm just thinking about it now.

NR: What are you teaching as your Yale studio topic this semester?

YD: When I was teaching at Parsons, I received a faculty grant to study thresholds in Japanese architecture. I have a fascination with sliding doors. They are central elements in both traditional and contemporary architecture in Japan. The posture assumed when passing through a sliding door is very different from sweeping through space with a hinged door: coming forward, going back, and a little bit of bowing in the gesture. The studio is about thresholds, and we will travel to Tokyo and Kyoto to explore the threshold as a physical and social phenomenon, including those due to cultural differences, and focus on the design of a threshold building.

Exhibition Reviews

Two provocative exhibitions were held at the school this fall and are reviewed here.

Adjacencies

Adjacencies, curated by Nate Hume ('06), was on display in the Yale School of Architecture Gallery from August 30 to November 13, 2018.

Adjacencies showcased work from fourteen emerging architecture offices: BairBalliet, Besler & Sons, Endemic Architecture, First Office, MALL, Medium Office, MILLIØNS, Mira Henry, Norell/Rodhe, SPORTS, T+E+A+M, The LADG, The Open Workshop, and Young & Ayata. All fourteen offices were established within the past decade, they are all led by academics, and, with the exception of Norell/Rodhe, they are all based in the United States. Additionally, these offices share history. The vast majority (twenty of the twenty-six architects) were educated at either Harvard, Princeton, UCLA, or Yale, during a time when those schools were actively engaged in affiliating novel digital design and fabrication techniques with the timeless pursuit of fresh formal, spatial, and organizational results.

First, a disclaimer: I consider many of the contributors to be among my closest friends. I have insight into their work and knew what to expect from the show. Many of my expectations were confirmed.

In a proposal for a new music hall in San Francisco's Golden Gate Park, Clark Thenhaus (Endemic Architecture) skillfully transforms typology, alters primitive forms, and produces compound figuration. The bundling of nine discrete, vertically oriented cylindrical forms paired with a physical and visual porosity that results from subtraction at the base of the mass results in a compelling illegibility in the distinction between envelope and volume, as well as inside and outside.

Michael Young and Kutun Ayata (Young & Ayata) deftly manipulate complex curvilinear forms in their design for the Kaunas M. K. Ciurlionis Concert Centre. Abrupt cuts through both primary volumes yield simple profiles that are legible in the elevation, linking one concert hall to the other physically and the building to its site through visual reflection.

Thom Moran (MArch '07), Ellie Abrons, Adam Fure, and Meredith Miller (T+E+A+M) presented Additional Address through a visually stunning, highly detailed model and set of images that exemplify their interest in post-digital materiality.¹ The modesty of the small backyard addition is negated by theatrical affiliation of image and object, and of artificial and natural, in rocks and trees printed on conventional building materials surrounded by real rocks and trees.

While borrowing from Marcel Duchamp's playbook, Andrew Atwood and Anna Neimark (First Office) cleverly reinvigorate common architectural elements—doors, baseboards, chair rails, and crown moldings—in their proposal for the conversion of a shotgun house into a gallery in Lexington, Kentucky. Duchamp's Shotgun is yet another example of First Office operating as conceptual artists using banal aspects of professional practice as subject matter. The practical solution of using ornamental elements to cover the gaps of rough openings in light-frame construction meets the conceptual imperative to enable the house and gallery to coexist.

Hume positioned the exhibition as an occasion to convene speculative building projects from the most significant, emerging critical practices. He claimed that strategically arranging (and rearranging) the projects' locations in the gallery would expose unexpected overlaps in conceptual territory, aesthetic tendency, and formal ambition. However, this was not my experience: if anything, viewing the projects together, one after the other in rapid succession, revealed conceptual distances between them. Rather than unveiling coherence, the exhibition amplified the unique dispositions of these young architects while highlighting the wonderful plurality of our contemporary condition. The distinctive and inimitable interests, techniques, capabilities, and outputs of these practices are exemplified by, rather than coalesced around, shared disciplinary pursuits in their work.

Although the exhibition did not open up meaningful commonalities between the fourteen offices as evidenced by their projects,

what did emerge was a sense of excitement and confidence in the ability of these designers to *practice* architecture in a more universally recognizable manner. To my surprise, the work went well beyond expectations regarding their accessibility, and sophistication. Aspects of projects demonstrated the manner in which theoretically-oriented architectural design may acquire value in broader cultural, environmental, political, and technological contexts.

Haus Gables, by Jennifer Bonner (MALL), is a three-part act that culminates in the construction of a single-family house in Atlanta, Georgia. Beyond the playfulness of combinatory roof profiles and faux finishes and the provocation of the *roof plan*—an alternative to the spatial paradigms of Le Corbusier's *free plan* and Adolf Loos's *raumplan*—the building contributes to the development of innovative construction systems. It's only the second house in the United States with a superstructure consisting solely of cross-laminated timber (CLT).

In House for Los Angeles II, Andrew Holder and Benjamin Freyinger (The LADG) respond to the culture and social dynamics of Southern California living with an equally relaxed residential architecture. The intentional lack of an overbearing formal order enables a loosening up of domestic activities as they are conventionally contained and relate to one another.

In their design for a rest area proposed along California's Interstate 5, Greg Corso and Molly Hunker (SPORTS) advance research on the "artificial." Situated in a brutally

dry and monotonous environment, Hearts of Gold is inspired by its context, constructing a dynamic visual and spatial experience that uses air and vegetation as complementary components to the public amenities. Detailed drawings disclose the material realities of the abstract assemblies presented in the physical model.

Beirut Rooftop, a building addition designed by Zeina Koreitem and John May (MILLIØNS), provides a unique provocation in terms of spatial programming in relation to thermal comfort. Their speculative work proposes an animated and dynamic correspondence between thermally deregulated interiors and active bodies, suggesting an unstable relationship between indoor activities and the spaces that contain them.

The projects assembled in *Adjacencies* represent an all-star lineup of contemporary strategies and positions employed and established by emerging architects. Many play with the legibility of parts and wholes, revisit canonical works, conflate the natural and the artificial, mine conventional assembly systems, transform typology, or move fluidly across multiple representational types. More importantly, these projects express a preparedness to construct robust critical practices that contribute directly to the built environment. As much as they announce new aesthetic pursuits, provoke alternative readings of typology, celebrate mastery of form, and manipulate spatial relationships, they consider environmental impact, make genuine contributions to the development of new materials

and assembly systems, and embrace the sensual qualities of their contexts.

What *Adjacencies* reveals is not an overlooked common foundation or an unforeseen shared objective among contemporary practices, but, instead, the uncanny ability of an emerging generation of architects to gain relevance in architecture culture and broader contexts—well beyond the comfortable confines of the academy, the place experimental architecture called home in previous decades. Unlike other exhibitions that mark formative moments among groups of architects, *Adjacencies* claims unique conceptual territory regarding form, space, order, materiality, and aesthetics and conveys the urgent necessity for design to acquire meaning and value in relation to cultural, environmental, political, and social concerns. Only time will tell, but I suspect that the same earnestness, experimentation, intellectual rigor, and playfulness underlying the speculative projects shown in *Adjacencies* will usher in a new wave of built work that will mend the unnecessary divides between image making and activism, design and politics, and academics and practice.

—Kyle Miller

Miller is an assistant professor of architecture at Syracuse University and co-founder of Possible Mediums.

1 See "What does it really mean to be 'post-digital' in architecture and beyond?" (Adam Fure, *The Architect's Newspaper*, May 22, 2018)



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1–3 Installation of *Adjacencies*, Yale School of Architecture Gallery, 2018, photographs by Richard Strong Photography



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What Is a Border?

Organized by Tatiana Bilbao and curated by Nile Greenberg, the exhibition *Two Sides of the Border*, seeks to redefine the U.S.–Mexico border and the surrounding area as a single region as envisioned through the work of thirteen architecture-school studios. On display at Yale from November 29, 2018, to February 9, 2019, the show will also travel to the Aedes Gallery, in Berlin later this year.

“The temptation of the wall is not new. Each time that a culture or a civilization has not been able to think the Other, to think itself with the Other, to think the Other within itself, these stiff preserves of stones, iron, barbed wire, or closed ideologies have risen up, collapsed, and come back to us with new strides.”—Édouard Glissant and Patrick Chamoiseau, 2007

What is a border? To answer that question, one must ask whether borders are in fact real. The debate between geographical reality and its representation has been a subject of extensive inquiry by critical cartographers, many of whom argue that maps are social documents that need to be investigated within their historical contexts. That is, if a map determines reality as much as it represents it, what can we say of its representation of borders? One line of thought might be as follows: As European empires expanded, the rationalization of global space and its consequent representation on the map became essential to the legitimacy of the empire and its successor, the nation-state. The imperative to demarcate boundaries, both in the metropole and the colony, effectively converted the image of the globe into a key exercise of state power. In turn, the visualization of bounded territories on the map has held sway over the conception of both the state and the public sphere, complicating the threshold of cartographic “truth” and its representation. More often than not, cartography absorbs the positivist trappings of objective reality, perpetuating the idea of borders as undisputable.

It could be argued that geographical space is naturally borderless. Topographical features that would have been considered impediments to free passage—mountain ranges, rivers, ravines—have historically been scrutinized to determine the conditions of border imposition, as seen in the documents of the U.S.–Mexican Boundary Survey Commission in the mid-1850s. Today borders are as easily scaled as they are erected, overcome through technologies that enable mobility and allow easy trespass. Yet, paradoxically, borders proliferate to do exactly the opposite—prevent movement through space. Why then do the contentious representational lines of borders on a map continue to capture our imaginations despite the overwhelming suggestion, particularly in this political climate, that they are nothing if not geopolitical experiments, their artificiality evidenced through the erection of physical barriers, inhumane migration policies, and dystopian surveillance techniques? How can we subvert the idea of the border to think and reflect critically on regions that have common histories, cultures, and traditions and that are also increasingly economically entangled? These are some of the questions explored by *Two Sides of the Border*.

This exhibition is, of course, very timely. At a moment when the United States and Mexico view each other with suspicion and media coverage of their relations is at its most toxic, the exhibition calls out for an urgent reconceptualization of their shared border region. Conceived by Tatiana Bilbao—who runs a practice in Mexico City while splitting her time teaching in both the United States and Mexico (at Yale she was the Kahn Visiting Assistant Professor and the Norman R. Foster Professor)—the idea for the exhibition seems as personal as it is political. Reflecting a sentiment framed by Carol Hanisch in the 1970s, the project is emblematic of a past era punctuated by significant political unrest across the globe: antiwar protests, the women’s liberation movement, and various attempts at decolonization. For Bilbao, the

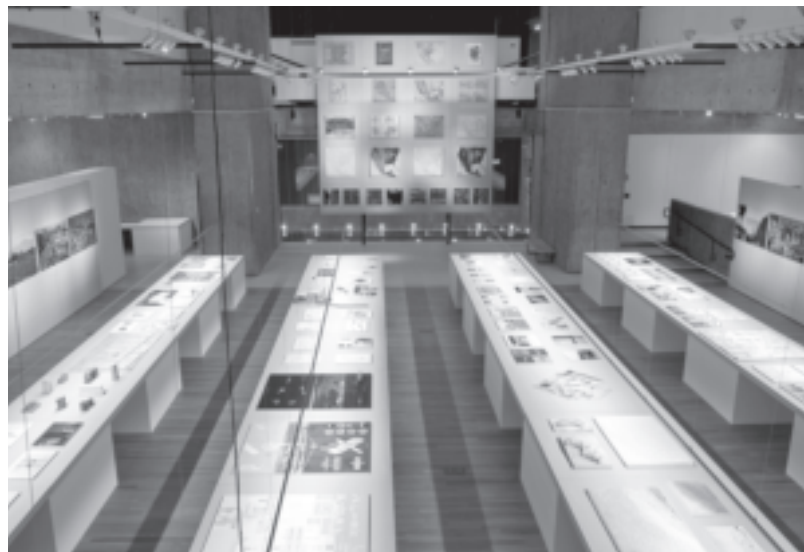
political theater of the recent NAFTA negotiations was enough cause for initiating the exhibition. She notes that although Mexico stood to gain if the negotiations fell through, the “litany of wrongs” that NAFTA currently perpetuates “should not be allowed to continue.” Here, Bilbao’s initiative participates in a broader conversation about the relationship of architecture and politics and speaks inherently to a larger counterpractice: locating architectural agency to disrupt hegemonies and neo/post/colonial epistemologies.

The exhibition also falls in line with a longer tradition of postborder investigations, beginning in the 1990s with the inauguration of inSITE, a multiveneue event held at various sites along the U.S.–Mexico border that coincided with the opening of NAFTA, or perhaps further back with the Border Art Workshop/Taller de Arte Fronterizo (BAW/TAF), between 1984 and ’89, which was rooted in the Chicano movement and the struggle for Hispanic civil rights. This history of art activism speaks to various attempts to instrumentalize the border politically, making it visible rather than hidden. Certainly these movements called into question the symbolic meaning attributed to borders and their various material manifestations, as well as the provocation of the border landscape as a fertile ground for hybridization and cultural exchange.

Designed and curated by Nile Greenberg, *Two Sides of the Border* takes shape in the form of an atlas that continues this lineage and argues for territorial integration, rather than separation. Three categories highlight the strategies employed to reimagine and reinterpret this region: “Objective,” in the form of historical maps supplied by Yale’s Beinecke Rare Maps and Manuscripts as well as commissioned maps by Thomas Paturet; “Subjective,” in the form of photographs by Iwan Baan that capture the environment of the border; and “Projective,” in the student work from thirteen spring 2018 architecture school studios from across the United States and Mexico, including YSoA. However, when one tries to disentangle North America’s actual history from supposedly “objective” accounts of it, these three categories are inadequate. It remains unclear what the motives behind the exhibition are—to simply introduce new (objective) realities or to disavow the notion of objectivity in favor of subjective readings of the region? Further, for the specific purpose of this exhibition, what are maps and photographs if not “projective” of the imagined futures embedded in their authors’ intentions to deconstruct existing preconceptions of the border?

Arranged across four linear exhibition tables covering the expanse of the Yale Architecture Gallery, the student projects address different approaches to reimagining the border as outlined in the studio briefs. The two studios organized at the Texas Tech University College of Architecture, for example, discussed climate and environmental change as a way to understand and intervene in the border landscape. “Border Bubble: Infrastructural Sanatorium” speaks to the cross-border effects of rapid climate change and polluted urban environments, as well as the implications for the racialized bodies of climate refugees, primarily nonwhite people, fleeing their homes in search of better lives in more suitable conditions. It proposes an infrastructural “bubble” as protection from the violence of forced rehabilitation and the corporeal threat of respiratory diseases developed along the way. The brief notes, “While the infrastructural space treats climatological matter, it will also be required to treat humans fleeing extreme environmental pollution who need medical attention.” The brief addresses a crucial theme in the American environmental justice movement: the ties between the insecurity of racialized experience and climate justice. In this formulation, racism—as it is lived and embodied—is visible through elevated levels of pollution exposure and the negative health effects experienced by dispossessed American populations. Here, this studio speaks to a recognition of the U.S.–Mexican border as another racialized geography.

The studio “Food and the Architecture of Sustenance,” held at the University of Cincinnati College of Architecture, Art, and



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1 & 2 Installation of *Two Sides of the Border*, Yale School of Architecture Gallery, 2018, photograph by Richard Strong Photography

Planning, investigates the relationship of the two countries through landscapes of food production, distribution, and consumption. With the recent renegotiation of NAFTA, food and its antecedent spatial typologies—big-box retailers, greenhouses, processing plants, refrigeration facilities—are recast as important signifiers of an interconnected, globalized economy, along with their typically domestic counterparts, Mexican-American housing typologies and remittance homes, as explored in the studio “The Mexican Dream,” at the Columbia GSAPP.

Similarly, the studio at YSoA addressed the problems of the Mexican agriculture industry, proposing structural changes to industrial production methods that thrive on a displaced labor force. The studio sought to empower exploited labor through the provision of “mini-economy” zones: distribution centers, production areas, housing, and community spaces that would increase sites of localized food production along with local knowledge. All three studios framed the neoliberal condition of our times through food and questioned how the farming and food industries unfold across the two countries, with growing numbers of Mexican laborers crossing the border to work, their travel tied to asymmetrical trade policies whose end is to spread U.S. goods into South America through Mexico.

Other briefs, such as “Fly on the Wall,” at Cornell’s College of Architecture, Art, and Planning, and “Of Other Spaces,” at the University of California, Berkeley, questioned the notion of borders as barriers. These studios proposed to challenge the role of design in promoting borders as epistemological, infrastructural, and cultural networks crossing boundaries rather than inhibiting them. The thirteen studios collectively addressed how the macro context of this region’s politics marginalizes the forces of everyday lived space. As the brief supplied by Cooper Union articulated, migration from Mexico to the United States has repercussions on both points of origin and destination, particularly in more rural parts of America, that suggest a need to gain insight into cities at the margins of architectural discourse, such as Ulysses, Kansas.

Iwan Baan’s photographs follow in these footsteps to reveal both the everyday

lived spaces of Mexican-American neighborhoods—remittance houses, shops, markets, and memorials—and the effects of the rapid urbanization on the border regions. His photographs also reveal cross-border exchanges and strange continuities and discontinuities of traditions in two nations that share an indelible history. As Bilbao eloquently observed, “The postcolonial narrative of North America is the root for the shared conception that the region is divided rather than connected. The history is at once a collective memory, a dream in process, and a common fiction that is widely agreed upon. Like every fiction, there are two sides of the story.” Thomas Paturet’s work provides another layer in support of this narrative. His maps, labeled “North American Infrastructure, Landscape, Population and Land Cover,” “invisibilizes” the borders within and between the two countries. What emerges is an image of a contiguous landmass whose history/ies is as geospatial as it is social.

Despite the primacy of the granular—the everyday stories that make a case for the interconnectedness of the region—the exhibition is strangely reticent in terms of what are perhaps the “messier” aspects of studio work—for instance, voices from interviews conducted on both sides of the border, fieldwork photographs, and the rough, in-progress analyses of student site visits. Although wonderfully executed, the exhibition confronts the viewers with only the end products—final drawings and models—of what one imagines to be a rigorous study, leaving us to piece together the fragments of the many micro historical accidents, events, and objects that have shaped the region and compete with the exhibition’s more utopian impulses. There is no doubt that the exhibition has paved the way for future projects to address the decolonization of border landscapes. A final question is whether this message can move beyond other borders, such as the privileged walls of Yale, perhaps by involving local communities that would help it accomplish these goals.

—Shivani Shedde
Shedde (MED ’16) is a PhD student at Princeton University. She is focused on theories of environment, race, science and technology.

The Lipstick Ascends

On the fiftieth anniversary of the surprise gift to Yale of Claes Oldenburg's *Lipstick (ascending) on Caterpillar Tracks*, Nina Rappaport interviewed Stuart Wrede (BA '64, MArch '69) and Samuel Callaway (MArch '69), who were instrumental in the 1969 installation and in the initiation of the gift. Wrede wrote an article about the process and the origins of the student publication *Novum Organum* in *Perspecta* 44.

Nina Rappaport: On this anniversary, do you recall the atmosphere at the architecture school when Charles Moore was dean in the late 1960s?

Stuart Wrede: As I remember, Charles Moore ran a rather loose ship except for the first-year program, which was carefully structured. Students could invent their own projects and curriculum, and many did. There was an increasing amount of social and political engagement, from Kentucky studios to New Haven neighborhoods and Yale campus planning. There was also considerable dissatisfaction with the quality of teaching, especially among senior students who had started under Rudolph.

Samuel Callaway: The atmosphere was closely connected to those of the art, sculpture, and graphic arts departments. In addition to the general disgust with what was occurring in Vietnam, anti-administration feelings at Yale derived primarily from the documented financial inequities experienced by all art and architecture students. As violent demonstrations spread across the country, there developed a movement in Yale's art and architecture schools to find more creative, nonviolent ways of expression. Along these lines was the ceremonial burial of the Unknown Art & Architecture Student, a precursor to the *Lipstick* project, which consisted of the students carrying a faux casket through the Yale campus and culminated in a burial service at Beinecke Plaza, where the casket was lowered over a railing into the sculpture court below.

NR: How tied were architecture students to issues within the department of city planning during Christopher Tunnard's tenure as director, when ten African-American candidates were admitted through the Black Forum but then their admission was rescinded by the university?

SW: Charles Brewer had taken the initiative to recruit black students to the architecture school in 1968. We published a piece by one of them, Harry Quintana, in *Perspecta* 12, "Black Commune in Focus." But while there was a lot of contact between architecture and planning students, the *Lipstick* project was completely independent of the planning department controversies.

NR: What was the reason for the sculpture commission, and how was Claes Oldenburg selected?

SW: I had become interested in Oldenburg's imaginary monuments and their potential as subversive cultural and political objects. This was confirmed when I interviewed Herbert Marcuse, who was very enthusiastic about their revolutionary potential (see Marcuse quotation in *Perspecta* 12). Oldenburg was an alumnus and already quite famous, and so I realized Yale would be the perfect place for one of his monuments. Presumably Yale's desire to avoid the turmoil that was sweeping campuses across the country would be in our favor. When I threw out the idea to Sam, he said he thought it would be great, and we were on our way. We went to New York with art student Gordie Thorne to talk to Oldenburg. He was enthusiastic and promised to do it for free. It would be his first built monument.

SC: The idea grew directly out of a general revulsion with the Vietnam War and Yale's perceived aloofness to it and the many governance issues that had been raised by the student body, both graduate and undergraduate. We all sought new ways to express our frustrations, and the idea to do so through a work of art donated to the university by a renowned alumnus was something to which each of us could relate in our own way. It was the perfect solution to a difficult dilemma.

NR: How was the project funded? What was the Colossal Keepsake Corporation?

SW: This was an early example of crowd-funding before the Internet. We approached students—among them, Ed Bass—and faculty (Vince Scully, Charles Brewer, and even Charles Moore) who we thought would be supportive, and they contributed. Our major donor turned out to be Philip Johnson, who had always been a *Perspecta* donor. Although hardly a political radical, he was a Pop Art enthusiast and liked the project. When he asked what it would cost, we did not yet have any idea, so we estimated \$20,000. "Good, I'll give \$5,000," he said. We built it for approximately \$7,500 with lots of volunteer work. Johnson wanted a tax deduction for his contribution, so we had to set up a nonprofit corporation dedicated to giving colossal monuments to educational institutions, thus it was called "The Colossal Keepsake Corporation."

NR: What was it about the sculpture that made it an antiwar monument and also a political and cultural protest?

SW: Deciding on what the monument should be was an elaborate but enjoyable project. Antiwar was one concern, but we also wanted a strong statement against a monolithic, conservative campus environment and university administration, not to speak of a conservative country. We went through his sketchbooks, full of wonderful ideas, but in the end none of them seemed quite right, so we sent Oldenburg back to the drawing board. He came back with two proposals in model form, the first a heel stepping on a toothpaste tube and the other a lipstick on tank treads. The squirting toothpaste tube was great, but with the *Lipstick* sculpture he had surpassed our wildest expectations. It felt right on.

By this time we had already decided on Beinecke Plaza as the right place—the monumental heart of the campus. Formally, the lipstick played off well against the monumental Greek columns, and the antiwar theme was a radical gesture in a plaza that was also a war memorial itself. Our hopes for what it could accomplish were fulfilled. However, Marcuse's hope that it would set off a wider revolution, perhaps a bit tongue-in-cheek, did not materialize. But one could say that it presaged and was part of a wider cultural revolution that emerged in the late 1960s.

SC: Oldenburg always seemed genuinely interested in our ideas and appreciative of the enormous volunteer effort that was required to bring the project to fruition. We all shared the excitement of imagining what was about to happen, and a commitment to secrecy was crucial to success. That it ultimately came to pass in the intended way is a miracle.

NR: How were students involved in the construction? Did Oldenburg work on-site at Yale?

SW: Oldenburg happened to have contacts at Lippincott's, in North Haven, a sculpture fabrication outfit. *Lipstick* became the first project he did there, and Lippincott generously did all of the work at cost. Oldenburg rented an old factory in North Haven as a studio for the duration.

Gordie Thorne and Jeremy Wood built the original tank tread in plywood. The soft, vinyl tip of the lipstick was sewn by Elisabeth Greenberg, Allan Greenberg's wife, and by Gordie's wife, Lee. Denny Goodrich, a Yale law graduate, set up the legal papers for the Colossal Keepsake Corporation and wrote the elaborate "deed of gift" to Yale. Others helped put together the special issue of *Novum Organum*, including contributions by Scully and Paul Weiss, among others. An extensive and dedicated group made it all happen.



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1 The installation of *Lipstick (ascending) on Caterpillar Tracks* by Claes Oldenburg in Beinecke Plaza, May 15, 1969, courtesy James Righter Collection, Yale Manuscripts & Archives

2 The installation of *Lipstick (ascending) on Caterpillar Tracks* by Claes Oldenburg in Beinecke Plaza, May 15, 1969, photograph courtesy Stuart Wrede

NR: What was the symbolism of the sculpture for you?

SW: The symbolism of *Lipstick* is open-ended, and you can read into it what you wish. In its original setting and time it was an antiwar and antiestablishment monument. But it also became a positive symbol for the gay-rights movement at the time. Others saw it perhaps as a double-edged welcoming gesture for the first women entering Yale, in fall 1969. I see *Lipstick* as a physical symbol of dissent, in a positive way: Our society holds free speech to be essential and values dissenting opinions that challenge the existing consensus. The physical environment needs not just formal (as, say, a Modern building in a Gothic campus) but also symbolic elements that pose challenges to and question the prevailing order. *Lipstick* has proven itself in that regard, but its setting is an essential element of its meaning.

SC: This is beautifully said, Stuart. For myself and others, there was enormous satisfaction in achieving such a high and influential level of dissent, peacefully. *Lipstick* is surely a living symbol of all the democratic rights that you reference, but one of its great achievements, for me, was—and remains—that it was done without one bomb explosion or injury to a human being—a fitting monument to all that we opposed.

NR: What happened when it was installed in Beinecke Plaza on May 15, 1969, and how was it received?

SW: We arrived by truck and motorcycle convoy at lunchtime and rolled the disassembled sculpture into the plaza. The special issue of *Novum Organum* was distributed in all the dining halls before the event, so we had almost one thousand students waiting for our arrival. We had not notified the campus police, and they probably could not have stopped us without a major riot. *Lipstick* was assembled, and the final element, the inflation of the soft tip by Oldenburg, elicited a jubilant roar from the crowd.

Scully had persuaded Reuben Holden, secretary of the university, to come to the plaza by telling him only that something would happen. The hapless Holden stood there rather confused as the monument was assembled. We went over and handed him the deed of gift, and for good measure Oldenburg added, "It's a gift, so you must be gracious." The reception from the university can best be described as passive-aggressive. The president, Kingman Brewster, did not utter even a "thank you"—there was only official silence. For reunion week they moved *Lipstick* to a corner of the plaza so as not to offend alumni, but, given the turbulence on other campuses, they were smart enough not to remove it altogether. The deed specified that the sculpture had to be maintained in good shape, but it was neglected. Vandals tore off some of the treads, and gradually the *Lipstick* sculpture was covered in graffiti.

SC: The atmosphere in Beinecke Plaza was close to festive. The event exceeded

Academic Initiatives and Events

The Lipstick Ascends (continued from the previous page)

what most could have imagined. The surprise was virtually total, and university officials seemed stunned. Among those of us involved in organizing the event there was almost a disbelief that we had managed to pull it off. Little did we know what the future held for *Lipstick*.

NR: How and why was it removed from Beinecke, and how was the next site selected?

SW: It stood in the plaza for more than a year and was increasingly vandalized, but the university did nothing. So, we decided they were not living up to the deed of gift and moved it back to Lippincott's. A few years later, the university asked if they could have *Lipstick* back. It had become world-famous—it was published on the cover of *The New York Times* magazine shortly after its installation—and the pressure from the art history department, the Yale Art Gallery, and Vincent Scully's tireless efforts made the university relent. However, they did not want it back in Beinecke Plaza, which they considered too provocative and sensitive a site.

The new proposal was to donate *Lipstick* to the Yale Art Gallery but place it in the courtyard of Morse College where Scully was master. In the end we reluctantly agreed partly because our great respect for Scully. But our fear that it would lose much of its power has proved right. Tucked away in a peripheral corner of the campus, it is now seen locally more as a boola boola mascot for Morse College than the potent symbol of dissent it once was. Any great monument is dependent on having both a dialogue and a tension with its surroundings. Neither sadly exists for the *Lipstick* in Morse college.

SC: Yale could set itself apart by offering to return *Lipstick*—a living example of the power of peaceful dissent by one of its most illustrious alums—to its rightful location, on Beinecke Plaza.

NR: Looking back on everything, do you think that art has the power to make political change?

SC and SW: Art, in and of itself, does not make political change, but it is unquestionably one of the most powerful communication tools available to us. Did we achieve what we had hoped? At the time *Lipstick* was installed we would have said that it exceeded our expectations. Fifty years later when many of the conditions we protested still exist, some in greatly magnified form, it is hard to say. In 1969 we doubt if many, if any, of us were thinking about how future generations would view what we accomplished. What can be said is that the fate of the *Lipstick*, to date, is a living example of how effortlessly the corporate body co-opts those who hold different views. The *Lipstick* has, in a wider international cultural consciousness, become one of the great physical symbols of dissent of the post-war years. But that perception is intimately tied to the original location at the center of the campus, Beinecke Plaza (the Hewitt quadrangle). Yale can choose between continuing to sweep this important symbol of dissent under the rug, in Morse College, so to speak, or restore it to its rightful and original place in a way worthy of a great university that values free speech and dissent. If the latter were to happen, that could be the lasting contribution of *Lipstick*.

Independence in the new curriculum

Over the past few years, faculty have been discussing ways to alter the curriculum to give students more agency in their education, while providing more space. The challenge was how to reduce one class per semester in the core while maintaining the quality of the sequence. First, we increased core studios to nine credits from six, more accurately reflecting their workload and allowing us to maintain the credit load while reducing the course load. We also wanted to move the needle from lecture-hall to seminar-room courses. To do this, we consolidated material and eliminated one required lecture-size course in each area—visualization, urban landscape, and history theory. This process yielded an extra elective for every student. The net result is an increased demand for courses that opens four to six spaces for new electives each semester. Consequently, we can broaden the range of our offerings.

The clearest changes in content are mostly in the first year. The visualization

course that Kent Bloomer and I taught is no longer being offered. Instead, Brennan Buck is coordinating the first semester and has absorbed representational themes, such as the use of 2-D orthographic drawings and the use of found objects to generate different visuals that link design to representation in a more explicit way.

The second part of the first-semester studio was always the assignment of a small building in an urban setting. We are moving from a typological way of thinking about the studio to teaching thematically about concepts such as space, form, and materiality. By focusing on space and form in the first semester, we will have a more concentrated study of site, program, and materiality in the second.

This is possible because of the space in the second-semester studio created by folding the Building Project into Alan Organschi's building-technology class, resulting in an integrated design and technology practicum. By stretching the Building Project over a full semester, the goal is to conceptually break down the distinction between design and construction drawings and, logistically, to give

more time and space to engage all students in all parts of the process.

In other changes, architectural theory is now taken in the second semester instead of the second year, to bolster conceptual thinking in the first-year studio. Urban design will be taught in the third semester, following architectural theory. Finally, we are trying to frame the fourth-semester urban studio as a transition to the advanced studios, with critics presenting individual approaches to a single studio provocation, and students having some choice in the direction they would like to take.

These changes will give students more space to individually design their education, complemented by more curriculum offerings. We hope this expansion will include more diverse studies in the areas of history and theory, as well as an increased focus on ecology, social activism, and advanced technologies. As a faculty, we have been trying to coordinate and integrate the curriculum toward a more conscious and inclusive progression of architectural education.

—Sunil Bald, associate dean

Spring Events

Symposium

Natures of Ornament

The symposium "Natures of Ornament" will be held on February 23 and convened as a Festschrift, in celebration of Kent Bloomer's indispensable intellectual and pedagogical contribution to the Yale School of Architecture over the past fifty years. Bloomer's dedication to the design of ornament in architecture has influenced academics, collaborators, and students, including architects, historians, musicians, artists, philosophers, and biologists, among others, many of whom will come together to explore the diverse meaning of ornament in contemporary discourses. What links ornament to the broader human sciences and the natural world? What are ornament's theoretical stakes in the intellectual and material history of our own discipline? What is ornament's place in the pedagogy of architectural education, its methods and practices? In addressing these questions, the symposium aims to reorient the discourse of ornament from a contentious vestige of modernity toward its active relationship to architecture, landscape, urbanism, and a sense of place in the world. Speakers include

Thomas Beeby ('65), Kent Bloomer (BA '59, MFA '61), Turner Brooks (BA '65, MArch '70), Douglas Cooper, Kurt Forster, Mari Hvattum, Guru Dev Kaur Khalsa, Emer O'Daly, Richard Prum, Willie Ruff, Stacey Sloboda, and Michael Young.

Clouds, Bubbles, and Waves

The symposium "Clouds, Bubbles, and Waves," will be held Thursday–Saturday, April 4 to 6, 2019. "An Account of My Hut" begins:

"The flow of the river is ceaseless and its water is never the same. The bubbles that float in the pools, now vanishing, now forming, are not of long duration: so in the world are man and his dwellings."
—Kamo no Chomei, 1212

Here, a Buddhist monk recounts a series of catastrophes, both natural and man-made, and then he gives a description of his 100-square-foot minimal dwelling, the site of his escape from the world of men. A classic of Japanese literature, the text reflects an underlying sense of the temporality of the built environment that continues to permeate Japanese architectural and cultural discourse. As in Kamo no Chomei's time, the past century has brought events of destruction from conflict (the mushroom cloud), capitalism (the bursting economic bubble), and nature (the

tsunami). While each of these moments has had consequences from the tragic to the unimaginably horrific, the architectural and visual cultures that have risen from the (at times, literal) ashes have been unarguably powerful, original, and globally influential. This series of challenges has led to an architecture of extreme creativity in a context of scarcity of space and means. Other forms of cultural production have embraced aesthetic excess, channeling trauma and uncertainty into works of originality, ingenuity, and surreality. This symposium will explore these parallel currents in Japanese architectural and visual culture that stem from calamity. Bringing together architects, artists, historians, and critics, the symposium will expound on how horrific can lead to cute, the constrained can foster the unexpected, and the unstable can undergird the cultural.

The keynote will be given by Sou Fujimoto, on Thursday, April 4. On Friday, April 5, and Saturday, April 6, speakers will include: Hitoshi Abe, Anne Allison, Sunil Bald, Deborah Berke, Momoyo Kaijima, Yoko Kawai, Marta Kuzma, Akira Mizuta Lippit, Ken Tadashi Oshima, Miwako Tezuka, Novmichi Tosa, Anthony Vidler, and Mimi Yiengpruksawan.

"Clouds, Bubbles, and Waves" is supported by the generosity of the J. Irwin Miller Endowment Fund.

Exhibition

Japan, Archipelago of the House will be displayed at Yale from February 21 to May 4, 2019

Japan, Archipelago of the House, curated by Véronique Hours, Fabien Mauduit, Jérémie Souteyrat, and Manuel Tardits, was inspired by the fact that Western architects have long drawn inspiration from traditional Japanese house design, with buildings such as the Katsura Imperial Villa influencing the Modernist architects Frank Lloyd Wright and Walter Gropius, among many others. But Modernist representations of Japanese houses often removed them from their historical and cultural lineages; this exhibition seeks to contextualize the development and design of the contemporary Japanese house. Featuring the work of fifty-seven architects, the exhibition is divided into three parts.

Yesterday's Houses

Historical Milestones: Fourteen iconic twentieth century houses designed by Tadao Ando, Toyo Ito, Kiyonori Kikutake, Antonin Raymond, Kiyoshi Seike, and Kazuo Shinohara, among others, provide important milestones illustrating particular living conditions and responses to the natural and built environment that surround them. Accompanying each house is a brief explanation of the conditions of the conception and theories at work.

Tokyo Houses

Houses and Their Environments: This section includes thirty-six "portraits" of houses, including those by ALX, Jun Aoki, Sou Fujimoto, Kengo Kuma, Mount Fuji, Kazuyo Sejima, and TNA, among others. They are shown in their urban context, in a documentary style from the series *Tokyo no ie (Houses of Tokyo)*, and photographed by Jérémie Souteyrat.

Today's Houses

Living Places and Architectural Creations: Twenty monographs of contemporary houses by Atelier Bow-Wow, Atelier Tekuto, Shigeru Ban, Go Hasegawa, Jun Igarashi, and Tezuka Architects, among others, constitute the core of the exhibition, illustrating the peculiarities of houses designed by architects. Beyond the fascination and ideas of perfection that such Japanese houses evoke in magazines, these monographs show the vitality and vulnerable beauty of these works by paralleling spatial concepts and living conditions. Each case study is presented objectively by means of resident and architect questionnaires. Also on display are plans on similar scales, photographs, and a film of the inhabited house.

The exhibition, originally in French, has traveled to Switzerland, Belgium, Holland, Japan, and Australia. Simple and light, it is similar to the Japanese wood house with its short life span.



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- 1 Kent Bloomer, detail of 8300 WI Avenue, Baltimore, courtesy Kent Bloomer
- 2 A.L.X., On the cherry blossom, 2017, photograph by © Jérémie Souteyrat assisted by Bruno Bellec

Tributes to MJ Long

MJ Long

Alexander Purves

MJ Long was one of architecture's great teachers. All her work reflected clarity of thought and language and the firm conviction that architecture is for people. Her criticism was grounded in common sense, and she was impatient with hazy jargon. She helped students to hone their intentions and encouraged them in the development of their designs. She was suspicious of the "big idea" if it ran counter to a reasonable solution to a particular problem. This pragmatic approach allowed a design to grow organically. She possessed a strong design talent that often spoke with a decidedly Finnish accent: MJ was the ambassador who introduced many of us to Alvar Aalto, Reima Pietilä, and Juhani Pallasmaa.

The building with which MJ is most often associated is the British Library, which she designed with her husband and partner, Sir Colin "Sandy" St John Wilson. Her hand can be discerned in the glorious light in the Reading Room and the spectacular wall of incubula—"the King's Books"—an homage to the Beinecke Library. In fact it was her unwavering dedication and energy that steered the project to completion in the face of the many hurdles thrown in the way, including the need to gain approvals from each new British government. The first time we students heard of the project was in a lecture given by Sandy when he was a visiting critic at Yale in the early 1960s. At that time the designs for an early scheme were well under way, although the library didn't open until 1998.

Yet I believe MJ's voice resonates most clearly in work she undertook on her own or with Long & Kentish, the firm she founded with Rolfe Kentish in 1994. The National Maritime Museum embodies her deep affinity for boats and the sea—and for the tough boat-builders' wooden sheds that originally stood on the site. This sensitivity to the essence of the project won her the competition, beating out a number of more famous names.

One of her last projects was in St. Ives, on the northern coast of Cornwall. Known since the nineteenth century for the quality of its light, St. Ives has long been a haven for artists. The Porthmeor Studios, built along the beach, were the last surviving example of a unique type developed there, with artists' studios located above fishermen's cellars. The task was to renovate the studios and convert the cellars into additional studio spaces. MJ's solution to the complicated problem appears effortless and could not have been accomplished without her respect for the character of the original structures, the habits of the artist, and most of all the stories of the people who lived and worked there. She produced a small book, *Fishing and Painting*, illustrated with her own sketches of the paraphernalia of these trades. Her love of the grittiness of these crafts—the nets, knots, baskets, canvases, easels, and paintbrushes—comes through on every page. As does the light, the key element in an artist's studio.

MJ was passionate about the role of natural light in the experience of architecture, so it is no surprise that some of her most inventive and imaginative work was done for artists, personal friends whose London studios she designed. These were working spaces, not photogenic set pieces. Her clients were some of Britain's foremost painters, such as Frank Auerbach, Peter Blake, and R. J. Kitaj, who painted an informal portrait of MJ and Sandy, titled *The Architects*, in which their children, Sal and Harry, made cameo appearances. MJ often traded architectural services for paintings, enriching an important collection of postwar British painting, started by Sandy, that is now at Pallant House, a gallery the couple built in Chichester. This familiar association with painters may have begun during her student days at Yale, where MJ took advantage of the fact that the A+A Building housed artists as well as architects.

Natural light was the architectural subject MJ continued to teach, even as transatlantic flights became more arduous and her time at Yale more curtailed. Many students remember struggling to photograph the effects of natural light on a gargantuan

model—even on a rainy day—and these are lessons they will never forget.

We will miss MJ's modesty and integrity, her discerning eye and wise criticism, her dry wit and humor. We will miss her even more as a close personal friend—looking over the top of her glasses with a twinkle in her eye.

—Purves (BA '58, MArch '55) is Professor Emeritus.

Anthony Vidler

I first met MJ when she joined Sandy's office in 1965, just before I went to teach at Princeton, and connected with her over the years both through Sandy, who was my teacher and mentor at Cambridge, and at Yale. She was a good friend with whom I shared interests and she talked about the struggles at the British Library over fifteen years with wit and poise. Indeed, much of the quality and strength of the British Library comes from her critical design sense and ability to bring Sandy's consistent "potentialities" and shifting design ideas into order and precision. MJ's later independent work could stand for what Peter Smithson wished for—"architecture without rhetoric"—through its great feeling for light, materials, and spatial order. She was also an extremely fine teacher, at Yale and Falmouth, conveying a sense of the possibilities in architecture and demonstrating how even the smallest design decision can contribute. We last met at the Architectural Association Bookshop a year ago, when Bob Maxwell, another friend and colleague, launched his third book in three years. MJ delivered a brief but warm testimonial. We will miss her terribly.

—Vidler was a Vincent Scully Visiting Professor of Architectural History (2014–18) and is a professor at The Cooper Union.

Peter MacKeith

In the fall of 1983, MJ Long coordinated and taught the second-year core design studio for my class. In the course of the semester we were assigned a sketch project—a small house on a forested hillside—and a more complex cultural project, a performing-arts center for a New Haven neighborhood. While there were other good instructors on the studio team—Bob Harper, Peter Millard, Harold Roth—the semester remains fixed clearly in my mind because MJ's critiques and perspectives were so encouraging and purposeful. Her bracing optimism significantly changed my outlook and direction. If the semester confirmed for me that I might just be able to advance into architecture as a designer, it is entirely due to MJ's deliberate voice and encouraging presence. As I have come to understand both education and architecture, this is what good faculty and good buildings do: they transform you through example and experience.

Of course, I am fairly sure that MJ would resist or deflect any such rhetorical claims for her teaching or practice. Statements of that higher register were left for others. In her words, she consistently emphasized the "useful"—in design decisions certainly and, as I came to know her, in much else beyond the studio. But I sensed that the "useful" was allied to a strong belief both in the substance and experience of buildings and in the social responsibility of the architect: to do what is right on behalf of others through tangible construction. MJ's outlook was imbued with a quietly fierce commitment to the materiality of architecture—remarkable amid the 1980s fascination with superficial historicism—and an equally fervent search for an integrity in design decisions based on sensitive site responses, valuation of natural light, and insistence on artful, substantial details, but especially with a humane attentiveness to how people would inhabit the architecture.

These perspectives struck resonant and reassuring chords within me and still sustain my approaches. MJ's instruction and encouragement that semester led to a lifelong friendship, one that extended to Sandy Wilson and then to their children, Sal and Harry. It is little surprise, in retrospect, that her recommenda-

MJ Long (1939–2018) graduated from Yale School of Architecture in 1964 and was faculty member at Yale for three decades. She was principal of the firm Long & Kentish in London from 1994.



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1 Colin St. John Wilson and MJ Long, British Library interior entrance hall, London, 2007, photograph courtesy Long & Kentish

2 MJ Long at Yale 1978

3 Long & Kentish Architects, Porthmeor artists studios renovation, St Ives, Cornwall, 2013, photograph courtesy Long & Kentish

Emily Abruzzo

A habitable space is legally defined in many ways, but primary among given constraints, after minimum dimensions, is something qualitative: the requirements of natural light and air. Beyond being terms for qualities necessary for basic human health—knowing when to wake up and having enough air to breathe—the words *light* and *air* speak of more ineffable qualities that are equally important to our well-being. These include the need to feel the movement of air, to sense the passing of time as light tracks across the floor and walls, to see the sky, and to occupy a space quietly without electricity. Occasionally the architect's control of natural light goes beyond even this, making us aware of spatial qualities to the extent that the crude stuff of a building disappears and is transcended by our experience.

This was a skill MJ Long excelled at, complementing her deft hand with materials. She brought her art to second-year students at Yale for many years through her annual daylighting workshop. By using large-scale models and sundials, MJ shared with the students a methodology for designing with light. Continued today, this exercise (in patience as well as in design) is often a moment of inflection in the design process that reveals unassailable truths and/or unexpected effects. We thank MJ for sharing her time with our community, for her straightforward, spot-on criticism, and for showing us how to occupy architecture as we continue to design it.

—Abruzzo is a critic at the school and principal of New York-based Abruzzo Bodziak Architects.

tions and our affiliation reinforced my predilection for the work of Alvar Aalto and other architects from the Nordic region and introduced me to another lifelong friend, Juhani Pallasmaa, with further useful consequences.

MJ had the unpretentious capacity to recognize the entirety of a student's life and to reinforce the developing voice of the novice architect. What other instructor would enthuse about Bobby Moore captaining England's 1966 World Cup victory or the traditions of Arsenal at Highbury and connect those to the poetry of T. S. Eliot and the paintings of R. B. Kitaj and thence to the necessity of architecture? "Design with all you know, all you are," she would say. "It's a process of discovery."

In *The Dry Salvages from the Four Quartets*, Eliot concludes by referring to "the life of significant soil." It is a reference to meaning and value achieved through the usefulness of the most life-giving character. MJ Long gave renewed life to my thinking, my work, and my future. I can still hear her voice, resisting rhetorical flourish and encouraging with a challenge: "Now, come on, just get on with it!"

—MacKeith ('85) is the dean of Fay Jones School of Architecture, University of Arkansas.

Tributes to Robert Venturi

Robert Venturi

Robert Venturi (1925–2018), who died this past fall, was the 1966 Davenport Visiting Professor at Yale. He returned again, in 1968, to teach the now well-known Learning from Las Vegas studio, during which he and Denise Scott Brown, with Steve Izenour ('69) as teaching assistant, took the students on a field trip to Las Vegas. In 1970, they taught the Remedial Housing for Architects studio, or, "Learning from Levittown." Venturi's academic and professional legacy resonates to this day and served as the foundation for the 2010 Yale symposium, "After Las Vegas," which included two concurrent exhibitions at the school and will culminate in a book *Eyes That Saw* edited by Stanislaus von Moos and Martino Stierli to be released this spring. Below are tributes from those Yale graduates who studied with or worked for Bob Venturi and Denise Scott Brown.

The Vent
Dan Scully

Few architects have moved me as much as Bob Venturi did, with his visual and intellectual wit, focus on different scales, and his eye on the pulse of Pop in American culture. The early houses—big and small, with their fully coherent gestures—the big-chimney beach houses of 1959, and the early version of his mother's house, the Vanna Venturi House of 1962, were formative and liberating for me. Equally provocative were the street façades and plans of Fire Station #4, in Columbus, Indiana, and the later fire station in New Haven. He also appreciated Frank Furness, an obsession of that moment that continues for me.

The "Learning From Las Vegas" studio with Denise Scott Brown and Bob in 1968 was liberating as a subject because it "gave license" to my preexisting preoccupation with the automobile and, in turn, the road as an axis across this country. Bob's breadth of architectural vision allowed me to pull the automobile into my own image making. I always thought Bob, as the architect, could drive up and down The Strip a few times and fill his image bank with years of useful images, while Denise, as the social planner, had an interest in analyzing and documenting a topic to develop the process of the studio, making them a strong team.

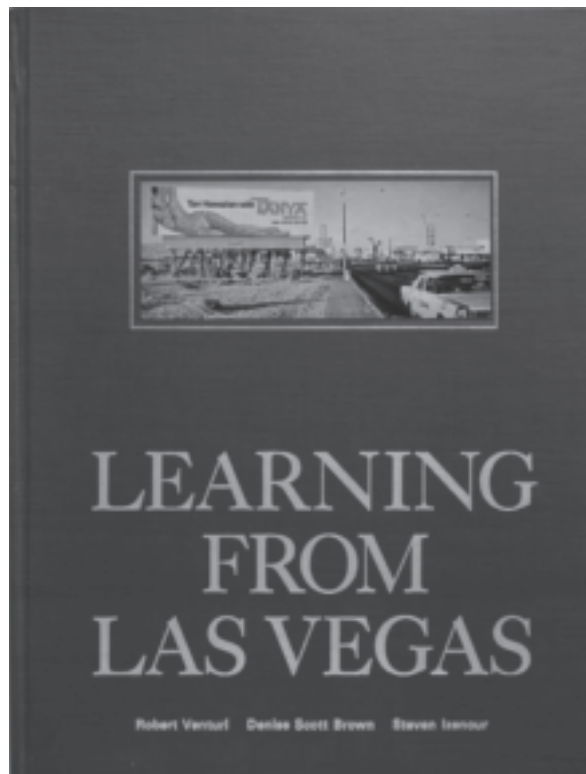
The Yale class of 1970 had some great and visually whimsical teachers, including the dean, Charles Moore, and Venturi, who taught a studio one year. The 1960s were a time when you had to pick sides and speak up, whether with regard to the Vietnam War or the Beatles and the Stones. If you had to choose between Charles' and Bob's versions of intellectual playfulness, Charles had all the skill of the Beatles, while Bob was more like the Stones, with huge chimneys emerging like Mick's tongue out of small houses. I pick the Stones.

—Scully ('70) is principal of the Scully Architects in New Hampshire.

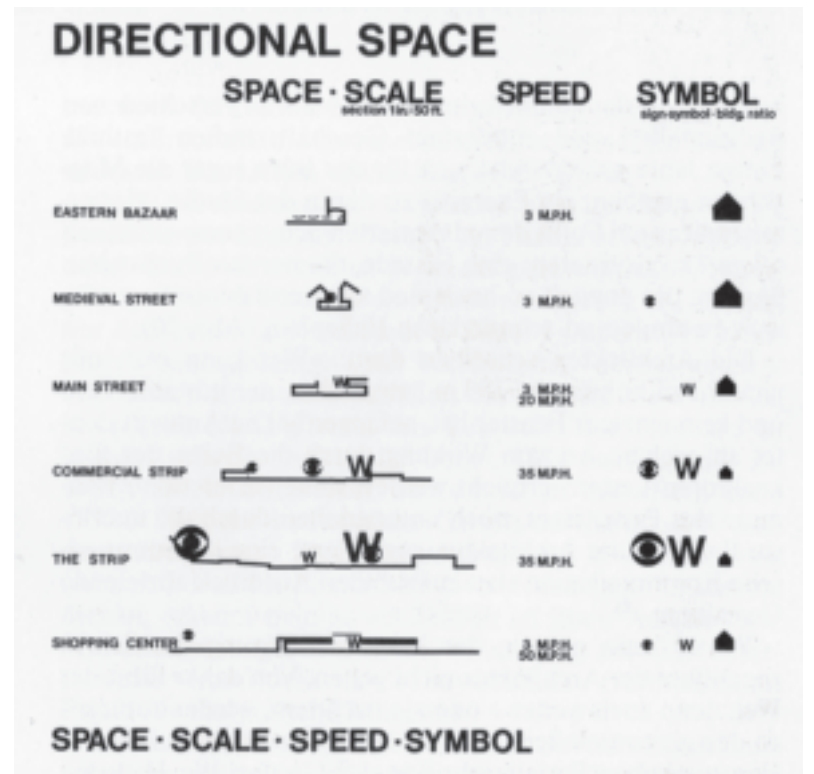
Venturi's Panacea
Stephen Van Dyck

I first met Robert Venturi at a holiday party in Philadelphia when I was eighteen years old. I was an "architecturally curious" college freshman at the time, unaware of the significance of the man with whom I was speaking. Bob immediately told me not to even consider the profession. "Archi-torture," he said, "is a shitty way to spend your life. I once worked for Lou Kahn on Christmas Day."

Bob's abhorrence for the profession coexisted of course with a profound love for the work, an internal dissonance that he curmudgeonly wore on his sleeve. Over the next six years I had the good fortune to witness this in many memorable personal moments, working with Bob, Denise Scott Brown, and their partner in crime, Steve Izenour, at VSBA in the late 1990s. On one particularly chatty drive, Bob lovingly recalled the perverse, contorted form of Palazzo Massimo while savoring the picturesqueness of the billboards



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whizzing by us on I-95 in North Philly. The complexity and contradiction that transformed architectural discourse so fundamentally was embedded deeply within the character of the man himself. And Bob made the difficult unity of these disparities seem easy, if not natural.

Bob's friendship and guidance ultimately led me to attend Yale in 2001. At that time the YSoA was blossoming under Dean Stern's inclusive pedagogy, a "mess is more" philosophy that celebrated didactic diversity. In those days VSBA's built work was eschewed at Yale, and ironically so; it was clear that the richness of "both-and" was the germ of the melting pot Stern had cooked up for us. Ours was a pragmatist's education that encompassed philosophical extremes and relished irresolution in a fundamentally Venturian way. Diversity, we learned, would unlock our future.

Bob's departure comes at a profound moment, when our profession is grappling for relevance in an increasingly fractured world. As a call for inclusion, his seismic 1966 treatise seems more pertinent than ever.

—Van Dyck ('04) is a partner at LMN Architects, in Seattle.

High and Low
Lane Rick

It is easy to dwell on Robert Venturi's witticisms. Behind the catchiness of "less is a bore," "ugly and ordinary," and "both-and," however, is Bob's quiet comfort with paradox. It emerges in his legacy, which reveals a man who embodied an unexpected unity, a delightful meld of mischief and gentleness. This is true in the work he and Denise Scott Brown built together: buildings that are loud and quiet, old and new, clear and obscure. It's

embedded in their writing: audacious studies of unlikely heroes paired with gentle reminders to observe the patterns that actually shape our cities and buildings. And it is true in their home: a wild collection of relics they accumulated over the decades, a testament to their willingness to see beauty, ugliness, relevance, and reference in just about anything and preferably in many things together.

I first met Bob and Denise through their books—*Complexity and Contradiction* and *Learning from Las Vegas*—and both reveal new things every time I revisit them. But the most lasting image I have is from the summer I lived with Bob and Denise in Philadelphia. He unwittingly introduced me to *The Golden Girls* and to Verdi and, more importantly, to the idea that having both high and low is better—in art, in architecture, and in life.

—Rick (BA '08, MArch '12) is principal of the firm Offices of Things based in New York.

A New Coat of Paint
Andrew Benner

The accompanying photograph captures me, in 1993, on a warm Saturday afternoon in the Chestnut Hill neighborhood of Philadelphia, applying color samples to the Vanna Venturi House. At the time I was an intern in the office of Venturi, Scott Brown & Associates, serving my preceptorship from Rice University.

Arriving from Houston, I was most naturally drawn to the honky-tonk urbanism championed by Steven Izenour, who presided over the interns on the first floor of the office, in Manayunk. I got to know Bob Venturi gradually, when he would come down to critique a model or call us upstairs to help prepare for a big presentation. He had a clear idea of what

- 1 Original cover of *Learning from Las Vegas*, (MIT Press, 1972)
- 2 Robert Venturi and Denise Scott Brown, *Learning From Las Vegas*, studies, 1970

- 3 Stephen Van Dyck working with Robert Venturi, Denise Scott Brown, and Steven Izenour
- 4 Andrew Benner painting the Vanna Venturi House in Philadelphia

he was looking for but was always sounding us out for our opinions to get a reading from fresh, less trained eyes.

Bob was keen to gauge how ideas and sensibilities were communicating. He did not want things to come off as too "futzy-wutzy." (For an erudite man, he uses a surprisingly childlike critical vocabulary around the office.) I soon learned how much effort and practice it took to make things look effortless, almost dashed off and spontaneous. Bob believed that clients didn't like seeing their money wasted on meticulous baubles and wanted to feel like they were participants in the design process as it came together. It was one of many lessons I learned that year about how an architect goes about getting ideas out into the world.

One day I was asked to help Bob with a weekend project. He planned to adjust the color of the Vanna Venturi House, which was due for a maintenance coat. He wanted to make it a bit greener, he told me with a mischievous glint in his eye, since that is what Mies would *not* have wanted. I still have a sample can of what got designated that day as "Mother's House Green," along with fond memories of taking a tour of the house with Bob.

—Benner ('03) is director of exhibitions and assistant dean at Yale.

Paul Rudolph Centenary Celebrations

On the occasion of the centenary of Paul Rudolph's birth, exhibitions and symposiums were held in his honor across the country. He was chairman of Yale School of Architecture from 1958 to 1967.

Symposiums

Paul Rudolph Centenary in D.C.

Paul Marvin Rudolph was born on October 23, 1918, in the town of Elkton, Kentucky, to a hardworking minister and a piano teacher. The only boy among four children, he would set aside his musical aspirations to become the most prolific American-born Modern architect since Frank Lloyd Wright.

The architect's work and life were the subject of festivities on the occasion of the Rudolph Centenary, on October 25 and 26, in Washington, D.C. As the primary repository of his firm's work, the Library of Congress was a fitting venue for the celebrations. The Library of Congress Prints and Photographs Division oversees the Paul Rudolph Collection and, for this celebration, partnered with the Paul Rudolph Foundation, established in 2001 to "promote Paul Rudolph's legacy using comprehensive knowledge of his work and its contexts to sustain appreciation of his contributions as a theorist, educator, and architect." The foundation achieves these goals while fostering architectural debate, advocating for the preservation of his built works, and furthering architectural education.

The first event was a benefit at the Army and Navy Club, where visitors entered a room filled with framed originals of Rudolph's designs, from an early version of the Art & Architecture Building (New Haven, Connecticut, 1963) to section perspectives of the Syracuse City Hall project (Syracuse, New York, 1964). Other works displayed included colored pencil site plans of the Buffalo Waterfront and Shoreline Apartments (Buffalo, New York, 1969–77), the urban megastructure schemes for the Lower Manhattan Expressway Project (New York City, 1967–72), and the Graphic Arts Center project (New York City, 1967). Featuring a range of rendering techniques, from sketches and working drawings to presentation sheets, these artifacts set the tone for the festivities. A classical quartet played in the ballroom while guests mingled and viewed a slide show of renderings produced by Danish architects Lasse Lyhne-Hansen and Philipp Ohnesorge, who imagined Rudolph's unbuilt Callahan Residence (1965), Lower Manhattan Expressway (1967–72), and Trailer Tower (1954) from multiple angles.

In his introductory remarks, former Yale School of Architecture dean Robert A. M. Stern ('65) called on the Library of Congress to promote the collection, encourage debate, digitize projects, and "get on with it," after holding the archives for more than two decades with little fanfare and no complete catalog. Stern questioned the Library of Congress's commitment and priorities, emphasizing the importance of architectural archives, along the lines of Nikolaus Pevsner's critique of arts education in his inauguration speech for the Art & Architecture Building at Yale.

The following morning a varied roster of speakers discussed the Paul Marvin Rudolph Archive and its role, beginning with C. Ford Peatross, who served as founding director of the Center for Architecture, Design, and Engineering at the Library of Congress, followed by Timothy Rohan (Yale College '91), associate professor at the University of Massachusetts Amherst and author of *The Architecture of Paul Rudolph* (Yale University Press, 2014) and editor of *Reassessing Rudolph* (Yale School of Architecture and Yale University Press, 2017). A former Library of Congress Kluge Fellow, Rohan spoke about the acquisition, preservation, organization, accessibility, and use of the Rudolph Collection. Both shared personal anecdotes about working with Rudolph and his decision to gift the collection to the Library of Congress rather than Harvard, his alma mater, or Yale, where he served as department chair. Peatross recalled the initial negotiations, which began with Rudolph gifting four projects: the Yale Art & Architecture Building, the Lower Manhattan Expressway Project, the Bass Residence, and the Orange County Government Center—the ones Rudolph considered the best and most evocative of his style.

The donation quickly expanded to his archival holdings—estimated at 30,000 drawings and finally cataloged at more than 150,000, complemented by 50,000 prints and slides and more than 1,000 manuscript boxes. Rudolph also contributed furniture from his personal residence, at 23 Beekman Place. The gift was made with seed funding to establish the center itself, which included collections of Richard Morris Hunt and Cass Gilbert. In essence Rudolph ensured that he would be in good company. Rohan concluded by discussing his role in researching, organizing, and helping to codify the collection, observing that scholarship begets scholarship. He shared experiences of uncovering Rudolph's sketches and noted that many of his early articles have inspired further study—a priority for the foundation.

The following speakers included Sean Khorsandi ('06) and Dan Webre, of the Paul Rudolph Foundation, who discussed their roles and the goals of the foundation. After a brief critique of the cursory use of the collection, they discussed how easily Rudolph's work has been misinterpreted, emphasizing the need for further study. They presented the limited edition publication *Paul Rudolph: The New Space Concept* (Crucible Press), which incorporates many previously unpublished images of Rudolph's work. Khorsandi and Webre charted Rudolph's interpretation of Sigfried Giedion's "new space concept," as presented in *Space, Time, and Architecture: The Growth of a New Tradition*, which he wrote while a visiting professor at Harvard during Rudolph's graduate studies. Finally, they outlined the evolution of Rudolph's method for shaping space, from the Finney Guest House (project, 1947) to the Frederick A. Deering Residence (Casey Key, Florida, 1958–59) and the demolished Christian Science Student Center (University of Illinois, Urbana, Illinois, 1962–67).

In his keynote talk, "A Time of Heroics: Paul Rudolph and Yale, 1958–1965," Stern acknowledged that it would be his "last word" on Rudolph and made every moment count. He chronicled Rudolph's break from Harvard and his impact on New Haven through anecdotes about the culture of the Rudolph years through the lens of Yale faculty and alumni. Amid colorful tangents, Stern cited a 2012 interview that summed up the essence of Rudolph's legacy: "[His] obvious passion for building was deep and pure. 'He brought an emotional love for architecture,' remembers Charles Brewer. 'He came off as an artist. That shifted the emphasis. All the faculty suddenly looked very old-fashioned, and that became the problem.'" This set the stage for Charles Moore's nearly immediate changes to the school in the wake of Rudolph's departure.

In the afternoon a panel of practitioners who have intervened in Paul Rudolph projects shared their processes and challenges. First, Andy Bernheimer discussed rebuilding Rudolph's former home, at 23 Beekman Place, with his former architecture partner, Jared Della Valle. He acknowledged that the project was neither restoration nor renovation, but rather an excavation of built layers, requiring a reconstruction to adhere to current building code using computers and an expanded material palette. Bernheimer explained how they strove to learn Rudolph's method from built remnants and sketches drawn on bare walls, revealed behind stray cabinetry. Toshiko Mori presented two independent additions she made to the Burkhardt Residence (Casey Key, Florida, 1956–57). Like Rudolph, Mori adapted unconventional materials to her design, in particular an exterior stair fabricated by a boat manufacturer. While Rudolph's work had to adapt to the unique climate of Florida, Mori had to consider its ecology, taking care not to disturb a seaturtle habitat and maintaining a manatee journal throughout construction.

Steven Harris explained the unique circumstances of Rudolph's 1978 town house for Donald and Cynthia Zucker, in Greenwich Village, which he renovated in 2016. Harris believes the commission was prepared as a client favor on a limited budget, but there is little archival record. He explained how Rudolph had used wood to emulate steel,

noting that he (Harris) replaced the original wood with brass. The restoration was subject to review by the Landmarks Preservation Commission, and he was forced to paint the brass to mimic more faithfully the original imitation of steel. Critic and historian Robert Bruegmann noted that, while seeking to respect his work, all the architects who intervened in Rudolph's buildings faced different regulatory standards than Rudolph did, then tried to out-Rudolph it.

Historian Kurt Forster, Yale School of Architecture Visiting Professor Emeritus, gave a rousing commentary on Rudolph's treatment by the establishment, acknowledging that the symposium was just the "tip of the iceberg." He called on architectural historians, who are "often guilty of laziness, even scapegoating, and [during] Rudolph's time doubly so," to take a fresh look at the master's work. Rudolph "pulled off much more than could be expected," and it is up to today's scholars to rediscover and decipher it.

The day concluded with birthday cake and a tour of the archive reading room, where its current steward, Mari Nakahara, gave attendees a glimpse of the original furniture, portraits, ink renderings, and even a cache of Rudolph's colored pencils: one can't help but wonder what marks Rudolph would have produced with more time to use them.

—Sean Khorsandi
Khorsandi ('06) is a Paul Rudolph Foundation board member and program director of Landmarks West in New York City.

Rudolph Celebrated in Sarasota

On November 10, 2018, the Sarasota Modernism Conference, in the city where Paul Rudolph began his career in the 1950s, focused on his work and legacy at this centennial moment. Chaired by Timothy M. Rohan, the first panel was called "Reassessing Rudolph," after a collection of essays that were compiled into a book, based on a Yale symposium from the Rudolph Hall rededication events and published by the Yale School of Architecture and Yale University Press in 2017.

The speakers in Sarasota each presented a synopsis of an essay, followed by a panel discussion. Ken Oshima (University of Washington) discussed Rudolph's investigations of prefabrication, concentrating on his development of modular housing units. Brian Goldstein (Swarthmore College) discussed how Rudolph's involvement with postwar urban renewal was fostered by his relationship with Edward J. Logue, director of redevelopment

programs in New Haven, Boston, and New York City. Rohan (UMass Amherst) explained how Rudolph deployed the perspective section to explain his work's increasing complexity during the 1960s, thus popularizing this form of architectural representation. Joseph King, coauthor with Christopher Domin of the book *The Florida Houses*, guided the discussion about Rudolph's legacy and changing reputation. The panelists were especially intrigued by Rudolph's wide network of associations, tying him to postwar architecture cultures from Britain to Japan. The panel concluded that *Reassessing Rudolph* was the beginning of a larger, more global reevaluation of Rudolph and postwar Modernism. Paul Goldberger (Yale College '72) developed these themes further in his keynote address, "The Legacy of Paul Rudolph." Conference attendees had the opportunity to visit some of Rudolph's best-known Florida houses in Sarasota, including the Healy "Cocoon" Guest House (1950) and the Hiss "Umbrella" House (1953).

Rudolph Celebration Continues in California

On February 18, 2019, the Rudolph centennial celebrations will conclude in California with a one-day symposium, "Paul Rudolph: The Legacy of Space and Form," that is part of the Palm Springs Modernism Conference. Dean Deborah Berke will give a talk, and Timothy Rohan will lecture about Rudolph's career during his later years. Carl Abbott ('62) will talk about studying with Rudolph at Yale and how this experience shaped his own career in Sarasota. Sidney Williams, former curator of architecture and design for the Palm Springs Art Museum, will contrast Rudolph's Florida Modernism with Palm Springs' Modernism, concentrating especially on Rudolph's Walker Guest House (Sanibel Island, 1954), one of his most compelling Florida houses. A replica built by architect Joseph King will be the primary attraction at the Palm Springs Conference, and it will be open for tours. Commissioned by the Sarasota Architectural Foundation and originally exhibited at the Ringling Museum of Art from 2015 to 2017, the demountable structure was transported by truck from Florida to California. The migration of the replica suggests that the original was perhaps the beginning of Rudolph's long investigation into portable prefabricated dwelling units.

—Timothy Rohan
Rohan (Yale College '91) teaches architectural history at the University of Massachusetts, Amherst.

1 Paul Rudolph, Greenwich Village house, renovation by Steven Harris Architects, 2018

2 Paul Rudolph, Cocoon House, Sarasota, Florida, 1949, photograph by Ezra Stoller/Esto

3 Paul Rudolph at the A&A Building, Yale School of Architecture, courtesy of the Library of Congress, Washington, D.C.



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Exhibitions

Paul Rudolph: The Hong Kong Journey

The exhibition *Paul Rudolph: The Hong Kong Journey*, on display through March 9, 2019 at the Center for Architecture in New York, celebrates the final chapter of a long and illustrious career in architecture. Rudolph's romance with Hong Kong lasted a little over a decade, from his first commission for the Bond Center Towers (1984) to his final job, Plantation Road Triple Duplex, in Victoria Peak (1997). Rudolph's active period in the city was framed by the Tiananmen Square uprising and the transition from British to Chinese governance, adding to the complexities of building in a city like Hong Kong.

The work Rudolph produced in Southeast Asia is scarcely documented and therefore not well known or discussed by the Western architectural intelligentsia. During the 1980s and '90s Southeast Asian cities became fertile ground for new commissions, and Rudolph seized this opportunity to unfurl his most creative and dramatic formal and urban ideas. In these projects the intransigent Modernist kept his aesthetic focus and remained true to his sources—Wright, Corbu, and Mies—and his love for the city. Hong Kong's intense urbanism and dramatic topography offered Rudolph the challenge of a lifetime. *The Hong Kong Journey* opens a new window onto a period of Rudolph's career that rounds out the picture of his body of work.

Through freehand sketches and drawings by Rudolph, along with photographs, models, and videos, curator Nora Leung presents an intimate view of the architect's three Hong Kong projects: the Bond Center (now Lippo Center), the Harbor Road Development (aka Sino Tower), and, Plantation Road Triple Duplex. Stunning drone footage of the Bond Center looped on a large LED screen at one end of the exhibition space, and two beautiful 3-D-printed models of the Harbor Road tower and the complex Plantation Road Triple Duplex were displayed at the opposite end of the gallery. In the exhibition texts Leung connects the dots between these three projects and Rudolph's legendary principles of architecture, which he called the "DNA of architecture."

A young and talented architect, Leung was Rudolph's deputy in Hong Kong. Her understanding of both his ideas and the local building code were crucial to bringing the Bond Center to fruition. Designed and constructed between 1984 and 1988, it is Rudolph's only built project in Hong Kong. The twin-tower complex, which effectively connects the Central and Wan Chai districts, is loved by local residents, who affectionately call it the "Koala building marsupials" as it evokes the image of climbing a tree. Its design expands on a theme that Rudolph began developing five years earlier for his twin towers for City Center, in Fort Worth, Texas. It also follows an organizational principle shared by his Southeast Asian high-rises: Colonnade Condominiums, the Concourse Building, Beach Road II, and International Building, in Singapore; Dharmala Headquarters, in Jakarta; and Bond Center and Harbor Road Development, in Hong Kong. Each tower has three distinct parts: a base or podium that connects the building with the city fabric and street life, both physically and functionally; an exposed vertical structure that supports the tower and visually expresses the magnitude of the building above; and a body with varying formal patterns and programmatic functions.

The Hong Kong Journey also celebrates the power of the sketch as a tool in architectural design that seems to be losing relevance in our age of artificial intelligence and computer-aided design. The ability to draw freehand is a power that gifted architects still use to win competitions, mesmerize their clients, and solve construction problems. Rudolph's prowess as a draftsman was well known and admired by his contemporaries. With great speed, he rendered ideas into believable spaces of extraordinary complexity. Seeing what he was able to do with a pencil, one can only imagine what he could have done with a tablet, a stylus, and a 3-D printer.

Only a handful of the great many sketches and drawings Rudolph produced for his Hong Kong projects—many of them completed on-site to explore design options or solve construction problems—are displayed in the exhibition. These remain as an eloquent paper trail of Rudolph's creative imagination, dedication to his craft, and love affair with

Asia. During my last conversation with the architect, days before he died, I asked, "What's next?" With a sparkle in his eyes, he replied, "I'm ready to get back to work on that Hong Kong project I have on my board." He was referring to the Triple Duplex. So I suspect that, in his final hours, he had Hong Kong on his mind.

—Roberto de Alba

De Alba ('98) is author of *Paul Rudolph: The Late Work* (Princeton Architectural Press, 2003) and principal of Spliteye Multimedia (spliteye.com)

Model Making

Paul Rudolph: The Hong Kong Journey

At Yale, Paul Rudolph was a heroic figure, revered equally for his singular vision of architecture and for his struggle to see that vision realized. He was severe and even intimidating. His genius was demonstrated beyond question, for me at least, by the fact that he gave me a (brief) compliment on my final project.

Years later I found myself reengaged in Rudolph's architecture while working on a project near his Lippold Tower, in Hong Kong—an experience a little like discovering a long-lost album from a favorite band. While there I met the esteemed architect Nora Leung, who had shepherded his office during his work in Asia. She showed me a trove of unbuilt Rudolph drawings that were on the boards in the last days of the office. I was captivated by two projects in particular, a soaring tower in the Wan Chai neighborhood next to the harbor, and a project in many versions for a residence on the Peak. I immediately suggested to Nora that we try to construct these as models for the exhibit she was considering.

It was not a simple task. The first model, the Sino Tower, has modular dimensions and repetitive elements—and generative geometry, which made it a bit easier. After modeling the tower in 3DMax, I learned how to assemble it and then rebuilt the model with a more rigorous topology so it could be realized in 3-D. Even then my efforts had to be carried further with the help of Kirin Leung to finesse the topology. The result, a 3-D print in soft translucent resin, was produced in Hong Kong and finished in New York.

The Victoria Peak Residence was not so easy. A series of three duplex apartments, each floor broken apart into three different levels, and two support levels, the scheme is a bravura exploration of space and one of Rudolph's finest efforts. The difficulty wasn't only its spatial complexity but the fact that Rudolph didn't aim for consistency between drawings and continued to develop each drawing in sequence—so the north elevation evolves from the design implied by the east elevation, for example. I built this model three times in computer form to understand the scheme; by the time it was ready for laser-cutting I was having lucid dreams of walking within the spaces. It was an immersion I hadn't felt since living in the Yale building, created by the gentleman with the shock of white hair, that cast a long shadow across his school.

—Aaron McDonald ('92)

McDonald is principal of Aaron McDonald architects in New York.

Paul Rudolph: Personal Laboratory

Paul Rudolph: The Personal Laboratory was curated by the Paul Rudolph Heritage Foundation and exhibited from November 2018 through January 2019 at 246 East 58th Street, a building, both commissioned and designed by Rudolph. The show focused on buildings the architect designed for himself, and it is all the more powerful for being housed within one of its subjects.

One enters through the ground-floor showroom of Modulightor, a lighting firm founded by Rudolph and Ernst Wagner in 1973. The intensely personal space in which masks, textiles, weapons, votive objects, vintage machine parts, and archaic hardware—all collected over the architect's lifetime—contrast with the forms of the delicate lighting fixtures. The space hints at one of the exhibition's primary themes: Rudolph's design process integrated collecting, residing, and curating with the more traditional processes of drawing and model making.



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1 Paul Rudolph, Lippold Tower, Hong Kong, *Paul Rudolph: the Hong Kong Journey*, photograph by Ian Lambot, Center for Architecture, 2018

2 Model rendering by Aaron MacDonald of Paul Rudolph's, Plantation Road Triple Duplex, Hong Kong, from the exhibition *Paul Rudolph: the Hong Kong Journey*, Center for Architecture, 2018

3 *Paul Rudolph: the Hong Kong Journey*, Center for Architecture, photograph by Erik Bardot, 2018

4 Installation of the exhibition *Paul Rudolph: The Personal Laboratory*, Paul Rudolph Heritage Foundation, New York, 2018

The exhibition, displayed on the new upper floors of the building, includes a helpful timeline at the entrance that traces the increasing scale of Rudolph's commissions, from small wooden houses in Florida to enormous buildings in Asia and ambitious urban design proposals. Some of the later work is presented in the show *Paul Rudolph: The Hong Kong Journey*. The film *Spaces: The Architecture of Paul Rudolph* plays on a loop (two of Rudolph's iconic, disconcerting Plexiglas chairs are available for viewers to use). The film focuses on the construction of a chapel at Emory University and in part tells a familiar tale of an uncompromising genius facing the demands of shortsighted clients.

Yet the bulk of the materials presented—sketches, ephemera, drawings, and intricate models of Rudolph's Beekman Place residence and the Modulightor building—provide a more revealing and affecting counternarrative. They speak to a private investigation that decreased in scale as opportunities to work at a larger scale were presented.

The obsessive manipulation of space and material makes the rooms almost impossibly

dense. It's unimaginable not to be moved by the contrasts. If Rudolph was criticized (even reviled) for designing structures that seemed aggressive and indifferent to the comfort and happiness of their occupants, this glimpse into his personal space challenges us to take a gentler look at the larger work. On a visit to New Haven we might sit for a moment on a bench in the strangely complex stairwells of Yale's iconic A&A Building or stand in one of the quirky, semiprivate niches found there, unnecessary to the program and provided only for the occupant's delight.

While there are no current plans for the show to travel, the Paul Rudolph Heritage Foundation is actively seeking opportunities to present it in other venues. This exhibition offers a powerful reframing of one of the greatest—and often misunderstood—American architects.

—William Greaves
Greaves ('98) is an architect in Toronto and founding director of the Vann Molyvann Project, in Cambodia.

OLDENBURG'S REALISM

A number of students, faculty, alumni, and friends of Yale have invited Claes Oldenburg, one of its brightest alumni, to design a monument for the University. We are fortunate that he has consented to do so.

Yale is dedicated to the encouragement and preservation of the arts, and Oldenburg's monuments have done a number of things to sculpture that had to be done to it if it was going to remain an art. The problem was this:

Sculpture is the most physical of the arts. In the past, all the greatest ages for sculpture have come when people thought of that body as real. It wasn't simply a projection of you or me. It was a creature itself, separate from us. It didn't "reproduce"; it was. Therefore it might act; it might move. We had to watch out for that. It was immanent with the potency of action. The Kouroi stood upright on their legs. Their static firmness convinced us of their ability to stand, their structural articulation of their potential for movement. They are still real in the museums, because they were never really dependent upon an environment; sculpture challenges environments, as the act always does. When it is integrated with its environment it is less, though maybe still beautiful as part of architecture. Medieval sculpture is like that; its action is subordinate to the overall law of society which it wholly respects because its whole being comes from it. Renaissance sculpture fights to stand free, struggles in a conflict between contradictory modern impulses toward free act and perfect environment. Eventually it gives up (Michelangelo) and integrates itself into a theatrical play with the environment as a whole (the Baroque). So act became theater. It settled for a pretended freedom in a world which was totally ordered in fact.

In the nineteenth century, sculpture became all painting; act and environment merged in flux and historical change and illusion. Nobody believed that a hunk of matter could be real. They were emancipated positivists and knew better, unlike those lesser breeds, whose work they arranged in ethnological museums. Until artists (men with the eyes of children and easily frightened) perceived that they were real. At the same time they saw that Greek sculpture had been real too. So they found a new humanism for a while (Maillol, Picasso, Lipchitz, Brancusi). They recognized that all acts are splendid terrible, and lonely, and so became existentialists, which was just yesterday. But how long could that last? It is already dead, because: 1) you couldn't believe for long that sculpture as a creature was really real, and 2) we are now profoundly distrustful of all pretensions to heroic action, having seen to what horrors of criminality such poses can lead us. The act has lost its innocence in America forever.

Hence Oldenburg: how many of the dilemmas he has resolved. A) sculpture is body, not space, not environment: he pinned that down first, with a project in which a mass of concrete wholly filled an blocked a busy intersection in New York. B) sculpture is separate from us, not a projection of ourselves, but dangerous: try dialling on his soft telephone: how loathsome a bite his squishy hamburger. C) Sculpture is immanent with action: the gear shift for Trafalgar Square, the toilet floats rising and falling with the tide on the Thames.

With these and Oldenburg's other colossal monuments we come to the heart of the matter in two ways. Their size says that sculpture really does get in our way, and does force us to recognize a being other than ourselves. Their guise (disguise) of everyday mechanical objects avoids the anomaly of trying to induce us rationalists, to give us to the reality of sculpture as creature. We can accept the Thing as really a gear shift because it looks like one. So, it might move, or be moved by us, suddenly giants, or, awful thought, the playthings of giants. Hence, tricking our skeptical Oldenburg engages both our sense of action and our irony. Silly, isn't it, we can say, but awfully big, looming like the sun (toilet floats) or like a building falling (Popstick for Pan Am) or like--it is, it is--a great ship going down (Ore boat for Chicago) or like a rocket to Mars, a mechanized coed, of just the Beinecke's natural complement on the dressing table, a colossal keepsake (lipstick for Yale).

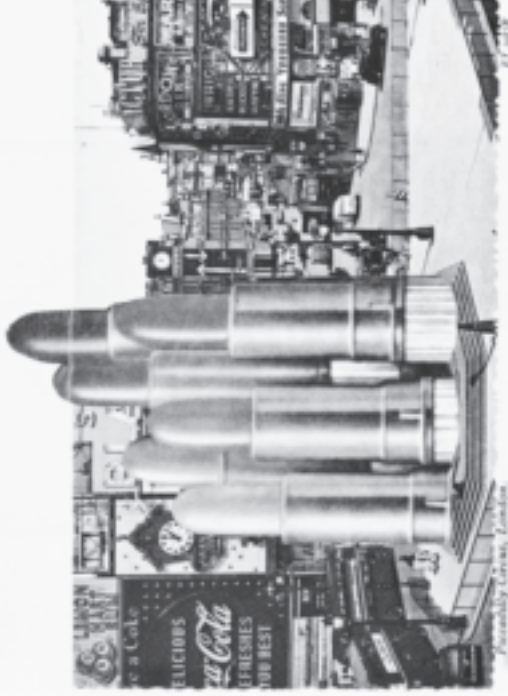
It all shakes us up, makes us laugh, and catches us thereby. Most of all, it permits us no heroics, which would sicken us soon. So arrives Oldenburg's only creature so far: his Teddy Bear for Central Park. A dolly. It is probably the wisest image of all, because it has to do with what we know was real when we were children, before a fouled-up world gave us weird objectives and put twisted justifications in our brains. It is more awesome, the Teddy Bear, than all the emperors on horseback. So weak their reality compared to his, so tentative our concomitant reactions of admiration, resentment, respect, or envy in comparison with the terrible embrace of total love we now, awake, remember.

Vincent Scully



... The concept of "art" sounds fairly innocent. But as soon as one asks oneself how it is used and what it covers, it begins to lose its ingenuity. There is a high art, we are told, and we assume, inevitably, a low one. Whether explicit or implicit, such an elitish gesture of exclusion carries latent and blatant political (in the broadest and narrowest sense) implications: art is for an aristocracy, for those who claim to possess "taste", the connoisseurs, the happy few. Any form of art which does not conform to the criteria of this self-appointed elite is automatically rejected as "vulgar" (as everyone knows: which belongs to the mob, to the people). ... When the word "vulgar" becomes laudatory, we'll know a revolution has taken place. But the hardest problem is that, in order to make this revolution permanent, scandal must be maintained at its highest degree of virulence. Only then, will it avoid being institutionalized...

Jacques Ehrmann



MASSED LIPSTICKS TO REPLACE FOUNTAIN OF EROS, PICADILLY CIRCUS, 1966

DEAD OF GIFT

Know ye, all men, by these presents

that the Colossal Keepsake Corporation, a Connecticut corporation, for itself,

its successors and assigns, hereby gives, conveys and transfers unto Yale

University, a specially chartered Connecticut corporation, all its right title

and interest in the monumental sculpture by Claes Oldenburg entitled "Lipstick

Ascending on Caterpillar Tracks" (hereinafter the "Monument") so long as the

Monument shall remain on that certain portion of Beinecke Plaza, on Wall Street

at Yale University in New Haven, Connecticut, described and bounded as follows:

NORTH, by Freshman Commons seventy feet more or less;

EAST, by a line drawn contiguous with and extending from the West wall of Woodbridge Hall, One hundred twenty-eight feet more or less;

SOUTH, by a line drawn contiguous with and extending from the North wall of Woodbridge Hall seventy feet more or less; and

WEST, by the pit containing the Nagasaki sculptures adjacent to the Beinecke Rare Book Library and a line drawn contiguous with and extending from the East wall of said pit, One hundred twenty-eight feet more or less.

In the event of a violation of the condition and reservation that the Monument remain

on that certain portion of Beinecke Plaza herein described, and upon breach of said

condition, the Monument and all right, title, and interest therein, shall revert to

the grantor, its successors or assigns; provided, however, that the Monument may

be temporarily removed from the herein described portion of Beinecke Plaza for a

period not to exceed seventy-two hours twice in each calendar year.

A trivial artifact has here been transformed, by wit and mastery, so that it is identical with a vital sexual organ. Mere utility has been wedded to sheer presence in a brilliant stroke which takes the absurd with the deadly seriousness. To see it is to laugh and to hesitate, to accept and to withdraw, alerted at once to what is before one, and to the somewhat ridiculous world that lies beyond us and it.

Paul Weiss

ANTI-MONUMENT

Claes Oldenburg's anti-monument for Yale embodies at many levels of complexity a challenge to those limiting forms of expectation and categorization which have come to comprise our traditional value-system, and which now serve to impoverish our possibilities of perception, therapy, and feeling. Therefore in intent and hopefully in its consequences it stands as a liberating gesture at a time of profound and urgent re-evaluation within the university as within our society at large. The fixed relations the one-valued logic (the "logic of domination" as it has acutely been called), the false finality and "objectivity" which have been part of the essential rhetoric of monumental form--clearly evident in Beinecke Plaza--no longer answer to the needs of the later twentieth century, though they permeate the institutional structure of our lives and are proclaimed in all the official postures. Oldenburg's work claims no exclusivity. It engages instead in an open dialogue with the flux of life around it, with its physical environment as with the larger human environment which forms the specific texture of its historical circumstances. Its situation therefore is inseparable from its context. It seeks to transform that situation by illuminating it, by provoking us through its brutal, funny, and preposterous contrast with the inherent rhetoric of traditional forms, to a realization of the wider dimensions of our experience.

So the symbolic equation lipstick=phallos=missile on which it is based sets in motion a series of implicit juxtapositions and contradictions which carry far beyond any overt social comment. The every day banality, even vulgarity of the lipstick image, with its associations of the bedroom and the intimate underside of life, jars against the formality, the official public character, of Beinecke Plaza, emphasizing by its embarrassing presence those realities of life which the official value-structure prefers to ignore. The flaccid, sagging lumpiness of the soft sculpture (developing the contrast already present within the work between the smearsy lipstick substance and the harshly metallic mechanism of the tank-chassis), with all its reference to the real--as against the ideal--human body, mocks the cold geometries of the environment and the brick certainties which they assert. At the same time the blatant phallicism of the erect lipstick shaft unmistakably indicates the sexual component in that rhetoric of rigid forms and tectonic relationships. The psychic anatomy of the world we have constructed for ourselves and precipitated in the forms of our artifacts is dissected in other ways too. The small object, familiar to the fingers, suddenly looms at gigantic size. Thus the scale of the surrounding architecture and therefore all those definitions which we have unconsciously accepted from it of our own size, our own capacity for movement, our own stance as perceiving and self-motivated creatures, are called into question. As received verities are forcibly re-examined, the arbitrary repressive, essentially life-negating character of much that we have taken for granted can no longer be denied. As the familiar object is alienated from us by the devices of inflated scale, altered context and transmitted substance, the suddenly absurd and even horrific image which results betrays the guilty nature of our commerce with these everyday objects which we thoughtlessly use and manipulate (and which therefore use and manipulate us). Familiarity and objecthood themselves are revealed as the terms of our profound alienation from our own experience.

The reawakening of our capacity for experience, on which in the present crisis of our culture the hope for the spiritual, and indeed the physical, survival of mankind now rests, has been that of the university as ideally conceived. Neither art

1



MODEL OF "LIPSTICK (ASCENDING)" ON CATERPILLAR "TRACKS" SHOWING THREE STAGES OF EXTENSION. MAY, 1969.

NOTES ON THE

The Lipstick sculpture is the first realization of a subject which has interested me since 1966, when I proposed a Lipstick on a grand scale to replace the Fountain of Eros in Piccadilly Circus. It is mounted on a movable base--the concept of movable outdoor sculpture was stimulated by watching road equipment and tractors near my new studio in New Haven. The use of treads is also a result in part of my use of corrugated cardboard in building monument models--corrugated cardboard translates easily into caterpillar (or tank) treads.

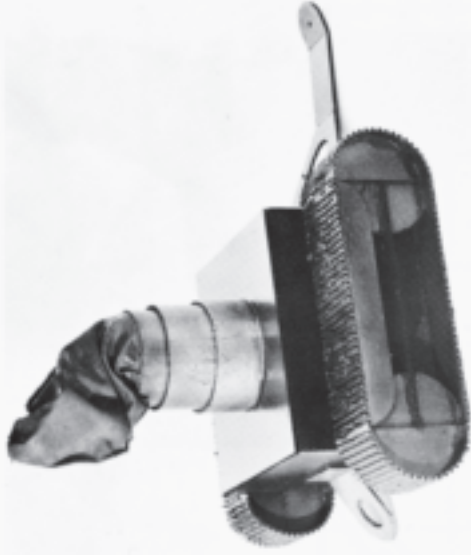
I have designated this piece a "feasible" monument, to distinguish it (and others in this scale to follow--I hope) from the impossible, so-called "colossal" proposals of the last few years.

The limited mobility of the Lipstick--moving up and down in a closed track--a caged or small possibility of motion interests me as does the combination of hard and soft material. An earlier version of the Lipstick, in 1967, entirely of steel, in a flat form showed the point of the stick bent like melting wax, trailing a crescent of red. This too was made at Lippincott's. I have recently realized that the first syllable of the fabricator made (for my obsessional fantasy) the subject a necessity. I think that the combination of soft and hard in outdoor sculpture will expand this rather stiff medium. The right weatherproof material for the soft part has not yet been found. The soft part could also be replaceable after a pattern.

The subject is not just erotic--a motor car, which it resembles, is equally erotic. It also suggests an Ionic column (upside down), a Chicago fireplug, a drainpipe, or the famous tower of Tatlis for Red Square--the model of which I recently saw set up in the parking lot of Houston's Rice University.

In its changes, rising, the Lipstick imitates the male and the female sex organ--it is a bisexual object. The caterpillar track

2



LIPSTICK

need not be read as a reference to war machinery--the piece was originally conceived to crawl its way down stairs to its site. The track and the machinery was later translated to a formal, static conception, based on studies from a Caterpillar catalog. Now the base only gives a suggestion of being able to move.

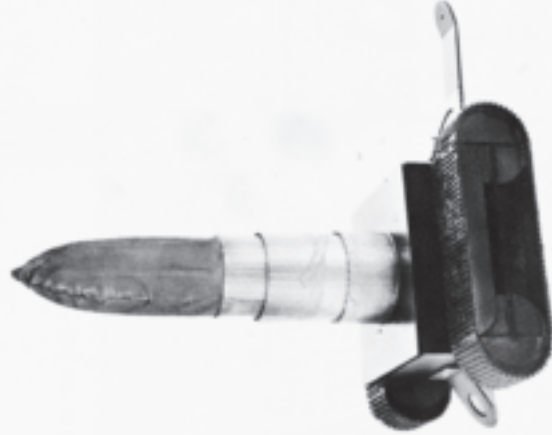
It remains at this time of writing to see just how the piece, the real piece, will look--the finished piece I find is usually surprising, and the interpretations must wait for the presence of the thing itself.

When I investigated possible sites on the campus earlier this year, I found that nothing would do but the central shopplace--the Plaza. The piece was suggested too by a long orange balloon I found fluttering from the antenna of a parked car as I stood contemplating the site. The balloon seemed huge, bouncing against the paternal classical and Egyptian edifices. Just what the place needs, I thought. The students who subscribed to the piece chose between two proposals--one the Lipstick showing three stages of erection (now on exhibit at the Sidney Janis Gallery in New York City), and the other a toothpaste being stepped on. Possibly the Lipstick recalls the tower of the New Fraternity Hall I used to receive as an undergraduate from Alumnus Gundelinger, which always brightened the day. I remembered also the day the Colgate Company mailed free samples of toothpaste to every student, tubes which were fired across the campus by laying them in rows on window sills and slamming the window down.

The piece is offered as a gift, less out of sentimentality for any abstract version of the University than a response to the opportunity provided by the students to erect my first "feasible" monument. I am grateful and happy to have given my time to do it.

Claes Oldenburg

3



Photos courtesy of Sidney Janis Gallery

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Colossal Keepsake Corporation

nor the university, in their concrete social incarnations, has always served that purpose well. It is as a sign of hope, therefore, and an act of affirmation that many students, faculty, and friends of Yale have co-operated to bring to the Yale campus its first major, publicly visible and active work of contemporary American sculpture, Claes Oldenburg's gift to his alma mater.

Sheldon Nodelman

A GENTLE PARADIGM

Behavioral determinants have produced new forms

Reflecting society's current frustrations with war, sex and an obscene environment.

Where art probes it is repulsed.

Hence technics, biotechnics and bathroom humor.

Is this the lily of Mahud, that's born in secret mud?

Yes, for a revolutionary esthetic will reveal itself in hell's gloom or in a deteriorating ecosystem.

It leads us forward and back, forward and back,

Forward and back.

Christopher Tunnard

THE COLOSSAL KEEPSAKE CORP. THE COLOSSAL KEEPSAKE CORP.

THE COLOSSAL KEEPSAKE CORP.



Directors of THE COLOSSAL KEEPSAKE CORP. From left to right: Gordon Thorne, Charles Brewer, Bob Coombs, John Allen, Claes Oldenburg (V. Pres.), Danny Goodrich (Sec.), Stuart Wrede (Pres.), Vincent Scully, Sam Callaway (Treas.) Missing: Peter Almond.

The Colossal Keepsake Corporation is a non profit Corporation dedicated to the construction and donation of colossal monuments to Educational and Charitable institutions.

Monument fabricated by Lippincott Inc. at cost. Treads built by Gordon Thorne Vinyl lipstick seen by Lee Allen, Birgitta Callaway, Elizabeth Greenberg, and Lee Lee Thorne.

DESIGNED BY MICHAEL O'BRIEN

May 15, 1969

Book Reviews



Manufacturing Architecture
by Dana K. Gulling

Laurence King Publishing, 2018,
352 pp.

In 1968 Duncan Stuart and Fred Eichenberger, faculty members at the North Carolina School of Design, authored *The Mass Production of Unique Items*. The title appears at first to be contradictory, since we associate things described as “unique” as one of a kind, while the notion of “mass production” implies a repetitive process that yields identical items. The essays and illustrations sought to devise a systematic approach that would yield a multitude of unique items. This scientific process of production would be repeated many times over, and simply by changing one variable a completely different product would be created. In essence, they were testing the fundamental notion that the making of a unique

product doesn’t necessarily require a self-conscious and willful act on the part of the designer. The illustrations involved carefully laid out algorithms and charts for how the production could create these permutations, much like what one might expect to find today in the computations of a computer program to accomplish the same thing. The rigorous procedure they proposed eliminated, in some respects, the role of the designer in making every laborious decision required to create variety and multiplicity.

Dana Gulling’s (’03) book *Manufacturing Architecture* proclaims the opposite. It suggests that the architect and designer firmly plant themselves at the heart of the process of defining the building blocks required to create unique architecture. Ironically, while the computerlike logic of the 1968 proposal aimed to depersonalize the making of unique items, Gulling proposes a computer-driven process that deeply personalizes outcomes by creating highly customized building com-

ponents. With each newly developed component, new expressions in architecture are made possible. Historically, there have been precedents for this way of thinking by architects such as Renzo Piano, whose customized components are incorporated in the Menil Museum, built in 1987. More recently, computer-driven technologies have broadened the capabilities for creating formwork and manufacturing repetitive components, as found in the work of Thomas Phifer and Machado Silvetti. CNC equipment can also go beyond producing repetitive objects to make one-of-a-kind forms with unique molds that are used once and then discarded. The work of Zaha Hadid best exemplifies this approach in, for example, her design of the Nordpark Railway Stations, in Innsbruck, Austria.

The book begins with the premise that architects have historically accepted building components that readily exist in the marketplace and that, to move beyond the conventional, we must understand and embrace the manufacturing process. Here, the author suggests a complementary way of thinking about repetitive manufacturing processes. With “Design for Manufacturing,” the designer assumes the responsibility of understanding the manufacturing process and designs tools for the efficient production of elements, while “Manufacturing for Design” seeks out like-minded manufacturers who are proactively specializing in customization.

This beautifully composed book is a reference guide for any architect who aspires to expand the expressive language of building components. It clearly defines the terminology and processes available for shaping different materials. Chapters are organized based on the ways in which a particular material is manipulated or deformed to create a component. Some of these techniques employ direct application of computer-driven tooling processes to create the end product, and others use the computer to create the mold for casting multiple components. The processes covered include sheet manipulation, continuous

shaping or extruding, making thin or hollow forms through reinforced molding, and casting solids with various types of formwork. The volume illustrates how each methodology is accomplished, employing excellent diagrams and photographs of the process as well as the final applications in a notable building. Gulling takes the extra step of describing the pros and cons of each manufacturing type, along with the economics of its efficiencies and benefits. To complete the analysis, she outlines the life-cycle benefits of each method.

The author clearly describes her intention of arming designers with the knowledge base to have an informed conversation about manufacturing customized architectural components. It begins with learning the terminology, understanding the process of selection, knowing the limitations of the raw materials at hand, and having a well-conceived strategy for installing the newly created component. The book is filled with evidence that demystifies collaborative engagement with manufacturers to generate unique forms. It is remarkable that the advent of new computer technologies actually provides architects and designers, who have been relegated to planning structural component use, the potential to return the profession to a culture of making.

—Turan Duda
Duda (’80) is a founding principal of Duda | Paine Architects, in Durham, North Carolina. His team is working on the new Emory University Student Union, in Atlanta, Georgia, to open in spring 2019.



Modernism's Visible Hand: Architecture and Regulation in America
By Michael Osman

University of Minnesota Press, 2018,
280 pp.

After the steelworks went up in Gary, Indiana, the sand dunes on Lake Michigan became the main antagonists to further industrial encroachment into the surrounding landscape. The dunes’ guardians argued that the complex, self-regulating choreography of life underlying the dunes’ ecological equilibrium was worth preserving as an exemplary model of a well-regulated economic structure. Nature’s formidable organization achieved a predictable and stable existence by ruthlessly tamping down variations in amplitude. The variety of organisms and terrains formed a cohesive and steady configuration that was worth emulating. At least this was the conclusion drawn

by a class of professional scientists, engineers, and architects in the late nineteenth century who were predisposed to seek out instances where structures had achieved this type of regularity by design.

In his book *Modernism's Visible Hand: Architecture and Regulation in America*, Michael Osman (’01) describes how the intellectual project that emerged out of a professional interest in the concept of regulation influenced Modern architecture. Beginning with a subtle analysis of mechanical systems in buildings—the “technological reflex” that kicked in to stabilize swings in temperature and ensure human comfort—Osman quickly moves on to the larger and more far-reaching implications of the project of regulation. Research into a wide variety of sources outside of the typical purview of architectural history leads Osman to argue that the culture of regulation in the United States at the turn of the century enacted a fundamental shift in several overlapping economic and architectural categories. What we mean by “home,” “market,”

“nature,” and “labor”—the four categories that structure the book’s five chapters—shifted as architects and engineers designed American spaces in pursuit of organizing life along a predictable mean.

The “visible hand” of the book’s title is an explicit reference to Alfred Chandler Jr.’s monumental 1977 work on management and American business.¹ Like Chandler, Osman is interested in how human agency (versus abstract market mechanisms) directs the concretization of intellectual notions. Management as a concept develops in the book as commercial and architectural activity infused with a certain type of expertise. Managerial experts worked across disciplines as the hand that implemented schemes of more and more perfect regulation. As a technological study, the book positions architecture within the history of modern Western technologists’ continuous fascination with the notion of equilibrium and the possibilities of the feedback mechanism.² Yet it is not merely a history of architecture as a device. The book is also an intellectual history concerned with the construction of notions that animated the prolific amount of building American businesses engaged in during the late nineteenth and early twentieth centuries. Osman describes the effect of regulatory principles beyond regulating a building envelope or mechanical system as they integrate into architectural practice and affect the production of buildings and cities.

Widespread interest in regulation enlisted architecture into the larger efforts of reforming Gilded Age economic systems, with architects working alongside allied professions to tend to capitalism’s furnaces. In an analysis of Adler & Sullivan’s Chicago Cold Storage Exchange, Osman reveals the limits of monumental architecture in tempering an economic crisis: where the building couldn’t succeed, a network of urban-scale regulatory spaces did. Chicago’s complex of successive cold-storage buildings was an architectural response to the problem of food spoilage, but it also con-

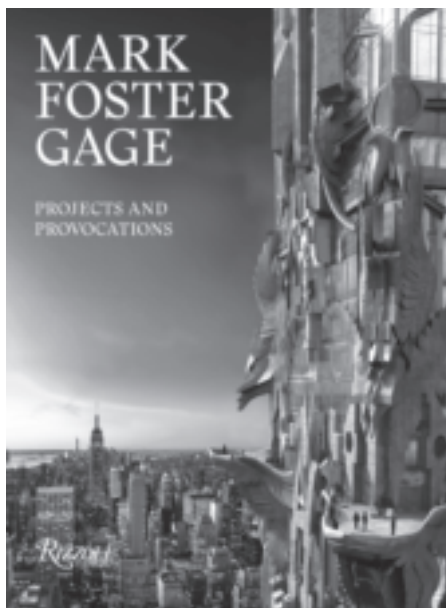
stricted economic gyrations brought on by speculation and overproduction. Architecture and the city then became deliberate counterweights to the irregular fluctuations that proliferated throughout American urban life.

The culture of regulation required durable images of ideal regularized systems to proliferate, and the book is at its best when Osman uses his considerable analytical powers to describe the jumps between metaphor and building scheme. Powerful images from nature and corporate organizational charts—sand dunes and paperwork—combined to produce abstract principles that drove the design culture of American business. Architecture did more than just house the functions of industrialization: under the influence of managerial expertise, architecture mediated between American working life and the economic and technological upheavals that were occurring just beyond the factory, office, and laboratory walls.

While there is a puzzling lack of discussion about regulatory policy—neither zoning nor building codes are mentioned at all—the larger argument casting regulation as the infrastructural base for modern American life is convincing as an essential facet of the history of Modern architecture. In this important book Osman has illuminated the central interaction between business, technology, and architecture in the Modernist project, revealing at its very core a conspiracy in search of an elusive equilibrium.

—John Dean Davis
Davis is an assistant professor of architecture at Texas Tech University.

- 1 Alfred D. Chandler, *The Visible Hand: The Managerial Revolution in American Business* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1977).
- 2 Otto Mayr, *Authority, Liberty, and Automatic Machinery in Early Modern Europe* (Baltimore: Johns Hopkins University Press, 1989).



Projects and Provocations
By Mark Foster Gage

Rizzoli, 2018, 272 pp.

Unboxing a Book of Windows

The recent proliferation of product-unboxing videos on YouTube comprises a genre dedicated to delaying our encounter with what we expect to be contained inside our boxes and fine-tuning our perception of their contents. The box under consideration here is the slipcase for the monograph *Mark Foster Gage: Projects and Provocations*. Bearing the rendition of a seemingly infinite tower set against the backdrop of Manhattan, this box contains a book. As Gage (MArch '01 and associate dean) informs us in his introductory essay, it is “a book of windows” through which to see architecture. If we consider the box in its mundane role as a literal jacket for words and

images, it suggests a finite boundary within which the architectural project resides. Removing the book from its slipcase exposes the object in its more extraordinary sense. The box alludes to possible mirrored realities and endless cities as the bilateral symmetries that characterize Gage’s design for the tower on West 57th Street, extending beyond the ornate façades and inflecting the imagined context to render forth a mirrored aerial view of Manhattan. Indeed, objects that produce an altered understanding of reality permeate the work of Mark Foster Gage.

The book’s subtitle, “Projects and Provocations,” invites us to dwell on both aspects: the projects, presented in the form of images, both photographed scenes and photorealistic renderings; and the provocations of the words that occupy the adjacent pages. One of the first sets of words, “The Monograph on the Hill,” tells us the story of a woman “seated in a comfortable chair in a room looking through a window.” Gage’s description of the scene

conjures another, possibly mirrored scene: the philosopher seated at her table as described by Sara Ahmed in the book *Queer Phenomenology*. Ahmed invites us to consider what happens when we choose to look behind the philosopher’s back, to privilege what is normally in the background and bring it forth for consideration. Gage’s selection of a comfortable chair for his character, rather than the orthogonally oriented writing table, likewise shifts our orientation inward to reveal attributes of architecture from a somewhat different vantage point.

In Gage’s project for the Mali Museum of Modern Art, in Lima, Peru, we encounter a displaced megalith that serves as the portal to the complex. The outlines of what might be construed as a building have disappeared; a lapidary form lined with obsidian marquetry appears in their stead. This arresting conflation of the building with something that appears to have been excavated from its site resonates with literary theorist Viktor Schklovsky’s contention that art has the capacity to “make the stone stony.” The Harvey Milk Plaza and Arts Grotto embraces the historical role of the grotto as a mediator between the orderly lineaments of architecture and the more unruly forms germane to landscape. The project performs an act of reorientation, producing the impression that the entrance to the grotto at Palazzo del Te has been rotated horizontally, admitting passage to a subterranean interior. Gage’s proposal for the Concert Hall in Kaunas, Lithuania, reimagines the waterfront of the city as a tableau in which sinuous lines define the edges of the promenade and public plaza and coalesce with building masses. This formal continuity is countered by the contrast between monolithic brutalist masses and glistening stalactite formations.

The geothermal energy towers and vertical circulation parks that punctuate Gage’s East River Valley Proposal, from 2017, are the product of research conducted under the auspices of the Geothermal Futures Lab, exhibited at SCI-Arc in 2018. The facts and

attendant fictions of geothermal research inscribe both projects and enable objects from one version of reality to reside inside scenes derived from an alternate reality. The projects begin to construct a larger narrative that presents us with uncertainties as to where the boundaries of each project lie. The technical drawings for the Geothermal Futures Lab perform as props that delineate improbable scenarios, departing from what Gage describes as “the realism of what exists ... its representation ... and its conceptual content” and asking us to conjecture the natures of possible futures.

The act of unboxing is a moment of deferral and a prolongation of our encounter with an object. Unboxing Gage’s book of windows affirms architecture’s primary role in shaping our perception of reality. The book closes with an image of the architect seated comfortably at his desk in a scene from the Geothermal Futures Lab exhibition. The definition of what constitutes the architectural work and what lies outside of the work becomes blurred. We have exited the comfort of the room. Open the box and look outside.

—Marcelyn Gow

Gow is a principal at SERVO Los Angeles and the MS Design Theory and Pedagogy Coordinator at SCI-Arc.



Perspecta 51: Medium
Edited by Shayari de Silva,
Dante Furioso, and Samantha Jaff

MIT Press, 2018, 336 pp.

What is a medium? *Perspecta 51: Medium’s* editors—Shayari de Silva, Dante Furioso, and Samantha Jaff—frame this simple yet deliberately loaded question with two dozen contributions that consider the long-standing tension in architectural history between elemental (e.g., convective currents, reflective particles, ultrasonic waves) and informational (e.g., social media, hand-drawn diagrams, data visualizations) understandings of the concept. While each contribution seems to favor one or the other interpretation, they all embrace this tension to productive effect. Citing Keller Easterling and Francesco Casetti as inspirations—both of whom authored an essay for the issue—*Perspecta 51* argues for a nuanced conception of medium in architecture that

considers both historical and contemporary developments.

Several essays lead with an informational theory of medium, particularly those examining the relationship between social media and architecture, presented thoughtfully as complementary pairings. Debravka Sekulic outlines the efforts of Richard Stallman to create software free of intellectual-property restrictions, followed by an exposition of applied research from Nashin Mahtani and Etienne Turpin about the appropriation of software in Jakarta to create a crowd-sourced flood map. In the second pairing, Beatriz Colomina reflects on the revolutionary potential of social media in shaping the theory and practice of architecture, followed by a grounded illustration the art collective, *âyr*, that shows how the elitist enclave of Calabasas, California, is both shaped by and shaping the use of social media.

There are several articles that foreground the elemental theory of medium in architecture. Tracking the development of convective

heating systems in the late eighteenth and early nineteenth centuries, Moritz Gleich shows how this technology fundamentally altered the ways in which architecture and medium were conceived as mutually constitutive. Jeffrey Schnapp offers a technical history of electric light, beginning in the late nineteenth century, as a substance of spectacle, demonstrations of which he calls “luminotectonics.” Jumping to the mid-twentieth century, Evangelos Kotsioris documents the campaign to conceal the sensory apparatuses that mediate corporate and domestic spaces. Finally, a contemporary project from artist Richard Vilgen shows how the wireless-radio spectrum might materialize in a haptic form.

The strongest contributions are those that examine the political ramifications of theorizing architecture as a medium. Christina Varvia points to the ways in which image framing and resolution affect human rights, a theme addressed in the editors’ candid interview with Reinhold Martin. Ginger Nolan recounts how Yona Friedman’s work in the “global south” might be read with some irony since it neglects the position of postcolonial theorists like Frantz Fanon, who insisted that infrastructural development must “enrich the consciousness of those working on it.” With a similar sensibility, Georgios Eftaxiopoulos explains how Cedric Price’s Fun Palace was intended to be a hallmark of flexibility but also created the conditions for a space of absolute control. Shannon Mattern analyzes Simon Denny’s Venice installations, calling attention to the politics of media displacement within a new airport and an old library, while Neyran Turan (MED ’03) highlights the temporal displacement of physical and digital debris accumulation in the recent project “New Cadavre Exquis.” Nick Axel writes about the behavioral design in Studio Miessen’s installation work, a theme that is present in Shawn Maximo’s digitally rendered environments that highlight strange juxtapositions of everyday spaces and furnishings.

In addition to featuring the many roles played by media in the history, theory, and practice of architecture, *Perspecta 51* embraces its own role as a medium. The randomized rhythm of matte, glossy, and textured glue-bound signatures becomes evident as the paper type changes midway through an article. The graphic identity of each article is unique, often nodding to forms such as screenshots, text messages, and term papers. Throughout the volume, echoes of Marshall McLuhan resound, the loudest of all in a reprint of his 1967 essay “The Invisible Environment,” which appears exactly halfway through the journal. For this reprint, designers Carr Chadwick and Seokhoon Choi beautifully transposed the accompanying artwork from its initial publication in *Perspecta 11*, swapping out original designer Keith Godard’s signature with their own. Just past its halfway point, an article shifts orientation to be read sideways, and a piece near the end is printed upside down. While legibility was compromised in some cases, all images were published in gray scale.

The journal exists on the web as favicon images that retain their graphic identity while stripping the page of its digital textual information. Thus the content blurs under weak signal strength and misbehaves when subjected to touch-screen zoom functions. This is not to say that this was a poor design choice—on the contrary, it reinforces the thrust of *Perspecta 51*, adding yet another example to the inventory of effects used to make readers aware of the medium of *Medium*.

—Brent Sturlaugson (MED ’15)

Sturlaugson is an architect and assistant professor of architecture at the University of Kentucky.

Student Exhibitions and Programs

Equality in Design

Equality in Design (EiD) student members planned two fall events that were both firsts in the history of the group: a student-led orientation workshop for the incoming cohort and an exhibition on gender equity in architectural education, which tackled issues of gender discrimination that many students feel are prevalent at school but rarely confronted.

In the three-hour orientation workshop, new students were presented with expectations for a healthy student culture, along with examples of casual biases that might occur in the studio context, before splitting into smaller groups for more intimate conversations. The workshop was designed to set a precedent for student behavior, foster honest dialogue among the incoming class, and make students aware of available resources. EiD continued its ongoing mentorship program this year with a mixer for students to meet and seek advice from mentors.

EiD continued its long-standing “brown bag” lunchtime lecture series, with speakers who exposed students to issues beyond those covered in historical surveys and seminars. Each semester an alternative course guide is distributed to the student body to encourage the exploration of classes that extend beyond the canon. The semester kicked off with a talk by Kishwar Rizvi, professor of art history at Yale, who spoke about contested contemporary architecture in the Arabian Gulf. Students were also treated to the works of South African photographer Dave Southwood, who spread his newsprint photo series “Memory Card Sea Power” across the paprika carpet of the fourth-floor pit, accompanied by stories of Tanzanian refugees living under seafloor highways in Cape Town.

The “brown bag” series continued into November with Ashley Dawson’s talk, organized in collaboration with the Green Action in Architecture (GAIA) student group. Author of *Extreme Cities: The Peril and Promise of Urban Life in the Age of Climate Change*, Dawson described efforts to imagine rapid urban adaptation and mitigation. The season ended with a talk by Mohamed Elshahed, whose recently published book, *Cairo Since 1900: An Architectural Guide*, set the groundwork for a lively conversation about modern Egyptian architecture and the effect of the country’s tumultuous politics on its built environment.

As midterm elections approached, EiD organized a voter-registration drive to prepare students for the election polls. And on November 3, a few students traveled to Cambridge to represent EiD at the Harvard GSD conference, “A Convergence at the Confluence of Power, Identity, and Design.” While much ground was covered in the fall semester, EiD hopes to extend the momentum into the spring term with further discussions, investigations, and community outreach.

Exhibition: A Seat at the Table

In an attempt to expand the discussion of gender issues beyond Rudolph Hall, EiD produced the exhibition *A Seat at the Table*, at the north gallery from October 11 to November 15, 2018. Based on a survey disseminated over the summer to architecture schools around the world, the show was designed to examine the subtle ways in which gender-based inequality persists in education. The survey received nearly eight hundred responses from twenty countries, and the results were displayed with accompanying chairs for the visitors to sit in.

The students conceived of the exhibition, by no means considered scientific, to provoke further discussion rather than provide definitive answers. By focusing on gender beyond other identity issues such as class and race, the exhibition was limited in scope but explicit in its effort to expand the conversation to all forms of inequity. To this end, the students organized a series of talks, including a keynote lecture by Mary McLeod, professor of architecture at Columbia’s GSAPP, titled “Whom to Thank for This Joy?” In presenting the work of women from the early twentieth century, McLeod provided

a historical framework that launched an engaging discussion about women in architecture today. This was followed by the talk “Subtle and Not So Subtle Sexism,” by Marianne LaFrance, professor of psychology and women’s gender and sexuality studies at Yale, presenting case studies illustrating the early development of implicit bias.

In the last week of the exhibition a workshop for male-identifying students was held to unpack the notion of masculinity. Led by Harvard PhD candidate Andrew Westover, the discussion was part of a critical effort to include everyone in the fight for gender equity. The series concluded with a presentation by Kendall Nicholson, director of research at the ACSA, outlining new findings by the San Francisco group Equity by Design.

—Maja Sorabjee (’20)

Student Exhibitions

Stepwells of Ahmedabad

The exhibition *Stepwells of Ahmedabad*, curated by Priyanka Sheth (’19) in collaboration with Tanvi Jain (CEPT University) and Riyaz Tayyibji (Anthill Design), presented extensive data on the structure and construction of traditional water-conservation stepwells built in and around the city of Ahmedabad, India. The show marked the culmination of two years of research through architectural drawings, diagrams, and comparative analyses, all of which were displayed alongside photographs and videos portraying the splendor and decay of these unique architectural structures. The curators’ objective was to garner interest in the architectural typology and the universal issues it evokes, such as water conservation, settlement patterns, and social relationships.

Stepwells (known as *vaavs*) are found extensively in the regions of Gujarat, Rajasthan, and northwestern India. These subterranean structures were built to harness groundwater in areas with water scarcity. The well was accessible through a series of steps and landings with ornate corridors, designed in accordance with the patronage of their era and varying from simple to elaborate, often displaying unusual geometric complexity and craftsmanship in their peculiar mixes of motifs influenced by Jain, Hindu, and Islamic architectural styles.

Since ancient times, water conservation has been of paramount importance on the Indian subcontinent, where dependence on agriculture and animal husbandry was subject to immense climatic variations, including erratic monsoons. A key resource that has shaped settlement patterns and local traditions, water has become an indispensable part of social and religious rituals. Each region on the subcontinent developed specific styles of water-conservation structures attuned to the local culture and geography.

In a talk at the exhibition’s inauguration, Sheth and Jain discussed their experiences during the process of research and documentation, as well as making measured drawings. Dr. Purnima Mehta-Bhatt, author of *Her Space, Her Story*, a book on stepwells, spoke about the particular relationships between women, water, and the stepwells.

In the context of the global urgency to tackle the water crisis, stepwells represent an invaluable expression of knowledge reflected by a community that influenced the character of its built environment in response to a practical necessity. The architecture, construction, and upkeep of the stepwells reveals a communal agency and collective reverence for shared natural resources, an idea that is rapidly diminishing in the wake of state and corporate intervention, leading to more and more people having less and less control over shared resources. By combining structural ingenuity and sensitivity to landscape, climate, and society, stepwells are powerful testaments to the numerous issues that a single architectural gesture can address.



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1 & 2 *A Seat at the Table*, curated by EiD, Yale School of Architecture, 2018

3 *Stepwells of Ahmedabad*, curated by Priyanka Sheth, Tanvi Jain, and Riyaz Tayyibji, Yale School of Architecture, 2018



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4 Moore, Lyndon, Turnbull, and Whitaker, model of Church Street South, New Haven, 1968, John Wesley Cook and Heinrich Klotz, “Charles Moore,” *Conversations With Architects* (Praeger Publishers, 1973) p. 220

5 Charles Moore, with Moore Grover Harper, Church Street South, New Haven, 1969 (now demolished), photograph by Chris Randall, 2017



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Exhibition: Church Street South

Redevelopment: The Story of Church Street South, on display in the North Gallery from November 29, 2018 to January 3, 2019, presented research by Jonathan Hopkins (MED '19) on the tabula rasa development projects across from Union Station, in New Haven. Originally, the area around the train station sat in the harbor. When part of the harbor was filled in 150 years ago, the shoreline was extended to accommodate railroad tracks. Fifty years later, a swath of land between the new station, designed by Cass Gilbert, and the edge of downtown was cleared to make way for a new avenue meant to catalyze upscale

commercial development. However, by 1969, the entire district around Union Station had been declared a slum and demolished as part of New Haven's federally funded urban-renewal program. Meanwhile, construction was under way on a 301-unit affordable-housing development, designed by Charles Moore, then dean of the School of Architecture and founder of the Master of Environmental Design (MED) program. After decades of deferred maintenance, Moore's apartment complex was recently demolished to make the site a clean slate once again.

The exhibition took a critical look at top-down planning and development in New Haven through historic maps, city-planning

documents, architectural drawings, period photographs, audio and video clips, and texts. During the urban-renewal program in the 1960s, an estimated 707 households were compelled to relocate from their homes in the Church Street Redevelopment Project Area. In 2015 HUD declared Moore's housing complex uninhabitable, and by 2018 hundreds of households were relocated to private apartments scattered throughout the region.

The exhibit provoked visitors to consider the future prospects of a new development on this site, given the history of planning and development around the railroad station. Are delays, personal tragedies, and other unintended consequences the inevitable result of

large-scale urban-redevelopment projects? The exhibit suggested that progress is best achieved not simply through change but also by retaining the past and passing its lessons down to subsequent generations. As the site is now being demolished and its message, inscribed by Moore in the design, is erased, New Haven may be at risk of losing much more than 300 units of affordable housing and a notable work of Post-Modern architecture.

—Jonathan Hopkins (MED '19)

PhD Events Fall 2019

PhD Dialogue Series

The School of Architecture's second-year PhD students organize an annual series of public discussions, "Dialogues," that provides the opportunity for them to present their work alongside scholars whose ongoing research aligns with their interests. Further, the program engages students and faculty from beyond YSoA in a slightly less formal and more dynamic forum beyond the traditional lecture by pairing each invitee with a faculty member or Yale PhD student in a back-and-forth conversation. This year's series, organized by students Ishraq Khan and Aaron Tobey, focuses on the theme of access and accountability within the professions of architecture and architectural historiography. The speakers address issues ranging from how architects learn about the world in which they will build and what might be termed "epistemic" oppression through the privileging of particular theoretical viewpoints to the more concrete exclusion of peoples in architectural and urban development schemes over time. The speakers at the two events held this past fall were Charles Davies II, Loukia Tsafoulia, and Severino Alfonso Dunn.

Charles Davies II
November 8

Charles Davies II, assistant professor of architectural history and criticism at the University of Buffalo, and PhD student Summer Sutton discussed race and diversity in architectural practice, particularly the different methodologies adopted to address them by various practices and schools. The discussion was built around how issues of difference can be traced through history by surveying the critical techniques that are able to address them, rather than building typologies. Some questions framed the discussion: How could including race as a conceptual framework in architectural thinking change the nature of practices? What kind of archives could help construct and inform such a framework when these issues have historically been placed well outside the limits of architectural categories? How can notions of cultural and political identity, contemporary place-making, tectonic traditions, and even literature, particularly poetry, contribute to decolonizing curriculums? Through such critical questioning of historical and theoretical trajectories, the "Dialogue" addressed the challenges of new ways of understanding space as a complex milieu of race, class, and gender.

Loukia Tsafoulia and
Severino Alfonso Dunn
November 30

Loukia Tsafoulia and Severino Alfonso Dunn, architects and adjunct assistant professors at Barnard and Columbia Architecture, Pratt Institute, and Parsons, discussed with Anthony Vidler, Vincent Scully Professor of Architectural History at Yale, the intricacies and limits of the academic circuits of American architectural education compared to the polytechnic model. The discussion was framed along a few critical axes: historical consciousness, the role of contemporary crises, and exchange with other (un)related disciplines. Prompting more questions than it answered, the "Dialogue" ended by posing the following challenges for students and faculty: What ways of working and thinking does the American model of architectural education value and/or privilege in comparison to other pedagogical models? What are the taxonomies, practices, historical changes, and theoretical biases that both define and limit the scope of this model? Can architectural principles and ideas be as easily available to other disciplines in the same way that architecture borrows from linguistics, politics, philosophy, and literary theory? Why is the discipline and practice of architecture continuously preoccupied with questions of pedagogy?

Spring 2019 Series

Four "Dialogues" are scheduled for spring 2019: Fatima Naqvi, of the department of German language and literature at Rutgers University, in conversation with associate professor Eeva-Liisa Pelkonen on February 11; Henry Sussman, professor emeritus of Germanic languages and literatures at Yale, in conversation with Charles Gwathmey Professor in Practice Peter Eisenman on March 29; Esra Akcan, of the College of Architecture, Art, and Planning at Cornell University, in conversation with PhD candidate David Turturo on April 18; and Kathleen James-Chakraborty, former Vincent Scully Professor of Architectural History, of the School of Art History and Cultural Policy at University College Dublin, in conversation with PhD candidate Gary He.

Yale Architecture Forum

The Yale Architecture Forum, a collaboration between the Yale School of Architecture and the Department of the History of Art and organized by second-year PhD students, held four events this past fall that focused on the theme "Building Flows: Race, Migration, and Resistance in Architecture." They brought outside speakers to Yale for intimate discussions that addressed critical historical and contemporary architectural engagements, practices, and propositions that question the boundaries and methodologies of the disciplines of architecture and architectural history. The invited speakers included:

Pamela Karimi
September 24

Pamela Karimi, associate professor of the history of art and architecture at the University of Massachusetts Dartmouth, presented the talk "Emotional Escapes: Affective Sites and Spaces of Cultural Resistance in Tehran," covering the subjects of a forthcoming book on the corporeal and visceral forces that have driven creative agents in Iran toward increasingly original forms of resistance. The spatialized forms of resistance she presented—played out across counter-institutions, escapist sites, underground scenes, and other defiant spaces—fundamentally challenge conventional understandings of architecture, what constitutes architectural practice, and the ways in which these fields intersect with society and politics.

Isabelle Doucet
October 22

Isabelle Doucet, professor of architectural theory and history at Chalmers University of Technology, in Sweden, presented the talk "Resistant Architecture: (Hi)stories that Make a Difference," which drew on concrete instances of resistant architectures after 1968 to discuss the wider methodological relevance of situated modes of inquiry for architecture. In exploring the different tools mobilized by architects in London, Brussels, and Montreal, as well as a number of architectural institutions that became hubs for a particular kind of passive resistance in the 1970s, the lecture highlighted the importance of studying architecture across registers that are often placed in opposition: politics and aesthetics, ideology and pragmatism, grassroots politics, and cultural regeneration.

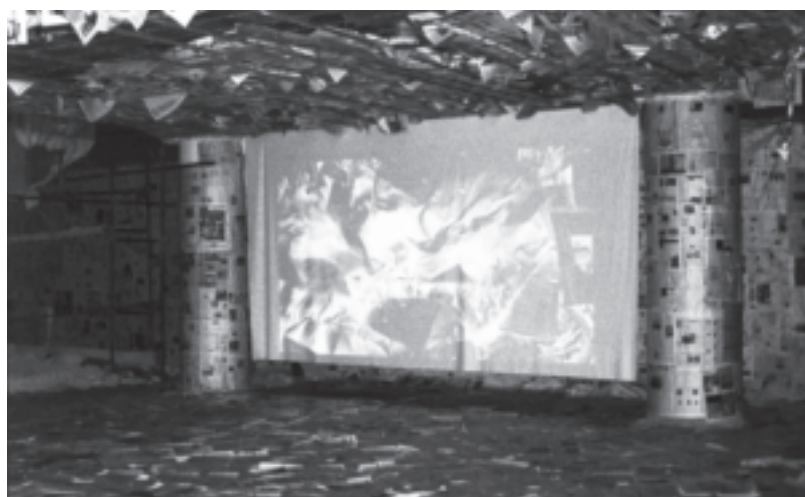
Kadambari Baxi
November 26

Kadambari Baxi, architect and professor of practice at Barnard and Columbia Architecture, presented the talk "Architectural Collaterals," which offered brief excerpts from three of her ongoing projects that address human rights, uncounted war victims, and global toxic atmospheres, spurring different forms of architectural activism. The first project, "Counter-Memorial," takes a critical stance on the many actors that buildings bring together as they circulate (and are circulated) through cultural imaginations and political, economic, and military actions. She presented proposed redesigns for the 9/11 Memorial at Ground Zero that account for victims of the wars in Iraq and Afghanistan. The project "Who Builds Your Architecture?" examines the challenges faced by migrant construction workers on architectural sites around the world and advocates for fair labor practices. The third project, "Carbon Decarbon," illustrates differential north-south climate optics and internationalist manifestos on pollutant emissions and climate futures. Connecting dispersed sites and unseen problematics, these ongoing projects offer ways to view architecture from other domains to highlight what is often outside its frame. By assembling issues of labor exploitation on construction sites, indefinite wars and memorial architecture, and toxic emissions in upper atmospheres, the projects collectively propose an outline for a new agenda for activism in architecture.

Spring 2019 Events

The Yale Architecture Forum will continue into spring 2019 with presentations by Ayala Levin, of the department of art history at Northwestern University, on February 11; Anooradha Siddiqi, of the department of architecture at Barnard College, on February 25; and Adrienne Brown, of the department of English language and literature at the University of Chicago; along with a workshop for Yale PhD students to present some of their own research.

Farideh Shahsavarani,
"I Wrote, You Read,"
installation in an
abandoned building
in downtown Tehran,
photograph by Pamela
Karimi, 2006



Fall 2018 Lecture Series

August 30

Michael Samuelian
Edward P. Bass Distinguished Visiting
Fellowship
“Civic Engagement in
New York City”

City planner, private developer, and current director of the Trust for Governors Island, Michael Samuelian shared lessons about urban development from each stage of his career in New York City. He discussed the redevelopment of Lower Manhattan and how public planning worked to transform an anti-urban neighborhood with vibrant urbanism, public space, a link to the East River waterfront, transit connections, and sidewalk accessibility. He discussed strategies for imagining public space in the private Hudson Yards development, which uses half the acreage as space that's open to the public. Finally, Samuelian talked about how development could enhance the experience of Governors Island. After reviewing the West 8 redesign project and transportation service to the island, he discussed how to position the program as a good place for business by leveraging its landmark buildings for arts, culture, and education with the goal of making the island self-sustaining.

“The most important thing for a public official or planner to understand is what the private market actually needs to get out of a particular development or deal. I think when you run a private development, you also have to ask, *What can the public get out of it?*”

“The 2008 economic downturn provided an opportunity to think about neighborhoods, and we were building a brand-new neighborhood [Hudson Yards] from the ground up. This is something we don't often have a chance to do; there aren't many new neighborhoods in the Northeast and certainly not in New York, especially neighborhoods built from scratch. An enormous amount of development on two decks over the railroad yards was required in order for it to be mixed use. It couldn't just be an office park or a retail center or residences. It had to be a mixed-use neighborhood. We asked one hundred New Yorkers what was their favorite neighborhood to live in, to work in, and to play in and what those neighborhoods meant. To avoid pastiche we had to dive into the attributes of those neighborhoods with branding strategists and marketers.”

September 6

Anab Jain
Eero Saarinen Lecture
“Other Worlds Are Possible”

Anab Jain, professor and cofounder of Superflux, discussed the future. “The future,” she offered, is “not a place to predict but a means to consider other possibilities. Tomorrow in the present.” She examined models of reality that shape our perspectives, how we act and feel, how we relate to each other, and what we consider truth. She then turned to the experimental design research undertaken by her studio, which employs the future as a primary material. Superflux seeks to “make tangible the implications of emerging technologies in our everyday lives.”

“We are at a strange time in history. We have inherited an idea of the future that we find quite difficult to shake off. ... It is too entwined with everything we do. The idea of the future as a destination, a place of arrival, especially here in the West, was perhaps brought to us by religion. The present is a transitory existence made in order to be abolished. While this heroic future never arrived, we found a new cult to align our ideas of the future with. It was the cult of progress. With progress, the idea of the future was elaborated. The future wasn't just total, but infinite. Western expansion in the Americas was portrayed as a glorious and righteous thing. In reality this image excludes some of the more complex and problematic aspects. It certainly was not the same reality for indigenous populations and wildlife.

“What are the ways to use such a complex and rapidly changing world? I believe that seeking refuge in tidy renderings of the future only spreads the delusion that you can know all the risks the future holds. Instead, I would like to think of the future not as a fixed destination but as a constantly shifting and unfolding space of diverse potential. The future is not certain, but provisional. The future is not a foreign land, but an encounter with otherness. The future is a space of possibilities, an open and expansive space where you can see the process of unfolding. Thinking about the future is as much about acting on our highest intentions today as it is about making possible alternatives. And this thinking, approach, and perspective are what we bring to our work at Superflux.”

September 20

Georgeen Theodore and Tobias
Armborst
“Oh, the Places You'll Go!”

Georgeen Theodore and Tobias Armborst, cofounders of Interboro, based in New York, shared insights from their multidisciplinary practice about urbanism and planning, architecture, furniture and exhibition design, and writing. Organized into three sections—Listening, Making, and Engaging—their talk illustrated how theory and practice converge in real time and space.

In the first section, they described a project documenting the urban phenomenon of “blotting” in postvacancy Detroit. “Blotting,” a neologism of the terms *block* and *lot*, is a process wherein homeowners that stayed transformed their land by appropriating adjacent properties as a response to widespread vacancy. This phenomenon radically changed the genetic code of the city but remained undocumented. “For this project, which started by looking at a phenomenon, we described or self-identified our role as urban planners, not so much as people who were proposing but as ghostwriters.”

In the next section, they considered a public gallery space on a private parcel in downtown Manhattan that stemmed from a security fence required by insurance. “The design of the object really speaks to the contention and the compromise that are always part of the design process. Design is a conversation between different forces and actors. There is a little opera of desire and fear and aspiration built into this artifact, making the result somewhat ambiguous: Is it a fence? Is it a bench? Is it a window? Is it art? We really like that it is open to appropriation and therefore more public, too.”

In the final section, they explained their approach to outreach, which avoids the “boring, patronizing, boilerplate tactics” but instead, “uses eye-level dialogue that can bring new actors into the planning process and truly yield new ideas. All of this comes down to three things: One, doing the right thing—if you're going to do community outreach for a project, it shouldn't be about checking the boxes; it should yield real results. Two, tapping into expertise—ask the users of the space to tell you how it should be. We are not here to deny our professional expertise as architects, but we like it when the professional discourse is challenged by other experiences and ideas. Three, collective design—open the door to other experiences, ideas, and attitudes and let the diverse voices that are out there into the city.”

September 27

Christopher Hawthorne
Brendan Gill Lecture
“Unfinished City: The Contentious Rise
of the Third Los Angeles”

Christopher Hawthorne (Yale College '93), chief design officer for the City of Los Angeles and former architecture critic for the Los Angeles Times, discussed cultural perceptions of Los Angeles, including lessons of L.A. urbanism that relate to American city-making



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at large that trace how geography, politics, and demographics shape urban form. “In general I am skeptical of arguments in favor of the idea of Los Angeles as an exception, the widely shared belief that L.A. should be analyzed as a category of one. I do think it is true, however, that as cities go, Los Angeles can be unusually elusive. Perhaps what has defined Los Angeles most of all has been its unwillingness to sit still for portraits of any kind.”

In an attempt to characterize the city more accurately, he offered a tripartite framework for understanding its development. This reading is “attractive to me precisely for its reductiveness, which helps give narrative shape to a city that has for so long seemed impossible to pin down.”

First, Los Angeles rose to prominence at the end of the nineteenth century as migration enabled the city to advance rapidly. It was once renowned for its trolley system, vibrant ethnic enclaves, and compact downtown corridors. “If you take a longer view of Los Angeles history, what you discover is that many, if not most, of the urban features that we are working to add or extend in Los Angeles—mass transit, innovative multifamily architecture, bike culture, walkability—we once had in notable and even enviable quantities.”

Second, Los Angeles was characterized by an outward-looking attitude that continuously expanded its edges, formless polycentric urban development, and an outright rejection of its own history which it seemed to consider “not worth remembering.” This perception was popularized in critical literature about the city and the image it projected in film and television. Yet “this firmly entrenched reading of the city—the city that rejected its own history, that looked only to the future, that had no sense of rootedness, that could be understood only from afar and only from above—was out of date and calcified ... as a

series of tropes settling into immovable cliché.”

With changes brought by immigration, politics, policies, population growth, demographic changes, and shifting civic identity, the city has witnessed the ‘contentious rise of the Third L.A.’ This hinge moment is signaled by the election of the first Latino mayor (which represents the fact that Latinos now constitute the majority of L.A.'s citizens), two supermajority votes to raise taxes for transit improvements, and increasing momentum toward—rather than away from—the city center. ... This Third L.A. suggests a city beginning to emerge, its beginning marked by electoral, architectural, and cultural milestones.”

October 11

Lyndon Neri and Rossana Hu
Norman R. Foster Visiting Professors
“Reflective Nostalgia”

Architects Lyndon Neri and Rossana Hu, founders of Shenzhen-based practice Neri + Hu, framed their recent work within the notion of “reflective nostalgia.” Their urban and rural projects address both China's rapid development and the longing for the past that arises from such accelerated building and demolition, urbanization, and cultural deterioration.

“We bring forth issues we needed to address working on projects, and they became obsessions that kept coming back, surfacing and resurfacing, sometimes consciously and other times unintentionally. You may find the following an oversimplification of the condition of China today, but for expediency and clarity we will focus on these examinations: We want to confront the urban issue of rapid development and demolition of buildings in

- 1 Michael Samuelian
- 2 Anab Jain
- 3 Georgeen Theodore and Tobias Armborst
- 4 Christopher Hawthorne
- 5 Lyndon Neri and Rossana Hu



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- 6 Julie Snow
- 7 Omar Gandhi
- 8 Simon Hartmann
- 9 Anna Dyson
- 10 Francesco Casetti



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our country today, the rural issue of disappearing villages, inheriting the remnants of China's industrial heritage, and seizing the opportunity to reutilize artifacts of excess through adaptive reuse.

"Nostalgia can be defined only as the presence of an absence. Practicing in China at this particular moment, we find ourselves caught between the optimization of advanced technology and an ever-present tendency to regress into nostalgic historicism. Nostalgia can be a problematic notion, but we feel strongly that it has constructive potential and is not merely reductive. The alarming trend of urbanization is producing anonymous cities and the destruction of local culture. A typical Chinese *lon-tong* is a fragment of Shanghai's old city fabric, where we believe life happens and history is made. These sites are full of potential for newer, more engaging architectural designs. Working in such a city, in such a state, how do we confront the past—a history that must also look forward toward the future—and bring the city to its own future?"

November 1

Julie Snow
Davenport Visiting Professor
Paul Rudolph Lecture
"Invisible Site"

Architect, teacher, and cofounder of Minneapolis based Snow/Kreilich Architects, Julie Snow outlined the many invisible forces that shape architecture today. Using examples of public and private; residential, commercial, and institutional; and small, medium, and large projects, she illustrated how social, cultural, political, and economic realities influence built designs.

"Sites are seductive. I can't even imagine starting a project without falling in love with the site first. It's the ground we build on. It's how we manipulate, engage, and produce architecture. Since the inception of our studio, site has played an important role in the genesis of our work. But as we've done more public work we've begun to understand that it's not just the visible site that affects what is built. Today I'd like to draw attention to the less visible aspects of a site.

"Expectations for architecture have drastically and rapidly expanded. Our public work brings responsibility for architecture to address our broadest social and cultural aspirations, requiring it to operate within distinct political and economic contexts. These four sites of architecture—the political, cultural, social, and economic—are the invisible contexts in which we work. To be considered successful, our projects must address not only pragmatic but also aspirational issues. It's not enough to do a public building that is a pragmatic use of taxpayer dollars; often it is also required to generate economic development in surrounding communities. Government buildings must meet political goals that are shared across the aisle and be an expression of our ideals as a democracy. Our projects work within this constantly changing, interdependent context; for example, economic and political pressures can drastically change throughout the duration of a project. The social and cultural territory of projects offers rich ground for architectural exploration and urban design investigation. The social dynamic of public space, and the workplace for that matter, lends ideas of social interaction, inclusivity, and equity as well as security and safety. The cultural context can provide investigative avenues for history, cultural patterns, values, and identity. For us, these expanding demands and multiple, changing contexts are

opportunities to pose new questions and propose new designs. It's impossible to advance an a priori architectural agenda while navigating these contexts. We're more interested in having these contexts help us pose more interesting questions about the work."

November 8

Omar Gandhi
Louis I. Kahn Visiting Assistant
Professor
"Defining a Process"

Omar Gandhi, founder of Omar Gandhi Architect, summarized the events and opportunities that shaped the early part of his career, including how the ability to define a process for making buildings helped to clarify and promote his early practice. He discussed how client and contractor relationships, press, and resourcefulness played a role in getting his practice off the ground.

"In preparing this lecture, I promised myself that I would target it specifically to students, thinking about how I felt when I was sitting in their seat and wondering 'How do I get there?' You see someone presenting work and his or her career starts to take off, while you're sitting at your desk and not feeling confident that it's possible.

"The second big project, Rabbit Snare Gorge, was the product of a lot of people who wanted to make it happen. A lot of young people knew this was going to be an important thing for their career. So a kind of sweat equity made this a wonderful place. There are ideas of isolation and compression, verticality and darkness, and using the most raw and ridiculous materials you can think of that are off-the-shelf—not fancy plywood but the kind from the hardware store, not fancy lights that you buy online but a cable with a screwed-in bulb. We found a steel rail in the dumpster, not to be hipster-cool but because there was no money, so we rummaged through the dumpster to find a guardrail to use in the house.

"With the first three projects we started to think: *Now that there's a collection of work, let's try to summarize it.* Out of that came this idea of adaptation. Our projects begin with a simple local precedent, often a hipped roof or gable form. The form is then extruded up or across, bent or flattened; the roof planes folded or pleated, sculpted by conditions and use. The reconstituted adaptation is receptive and responsive in its keeping with the modest, formal lineage. And that ended up becoming a whole series of projects that brought us here. Having that way of working—that kind of process—is what helped push those ideas through."

November 12

Simon Hartmann
Bishop Visiting Professor
"Alternative Endings"

Simon Hartmann, architect and cofounder of HHF, in Basel, Switzerland, discussed selections from the firm's work, commenting on their spatial conception, geometry, and qualities of light. He described residential and cultural projects that were won through competitions, tracing how the proposals evolved similar spatial and constructive ideas.

"Sometimes you build a house and it wins a prize, and then someone else wants to have the same house, but then the same thing is not possible, so you adapt the design along the same lines. You have a little brother. For some, it's more ugly; for others, it's more beautiful. You have two answers to the same question. It's not so clear to us which house is for whom and why. A lot of it is just ingredients that you can use in many different ways."

"A lot of our employees contribute to the projects. This is important because there is a third wave of architects who pretend that they are the genius and only one person was behind a good project. We all know that this is not true and if you reduce the scope of architecture to that one idea, it is not so interesting any more."

November 15

Anna Dyson
Hines Professor of Sustainable Design
"Transforming the DNA of the Built Environment"

Anna Dyson ('96), outlined a vision of architectural and environmental symbiosis that produces built ecologies that not only perform

sustainably but also promote wellness and use resources responsibly. She advocated for a paradigm shift away from architects as "recipient specifiers" of existing building systems toward a practice in which architects and researchers are generators of improved building systems. Sharing projects from her research in environmental building performance, Dyson challenged architects to cross disciplinary boundaries to better understand and develop technologies that improve overall building performance.

"What would it mean to have a truly symbiotic relationship between architectural practice and research that borrows from both models? It would travel across all the disciplinary lines. At this point, everything we do must be seen as an urban act, and what is the standard for measuring, drawing, and projecting certain conditions? How do we look at the ontologies we've set for ourselves in terms of the ways they frame our inquiries? How do we characterize what we do and what we offer? One of the most important things that comes up in our transdisciplinary conversations is that we are experts in integration and projection—in the interpretation of certain visual documents and languages—and we can invent new relationships and realities. We call our program 'built ecologies' because we travel across the exaggerated silos built around each discipline. We aim to integrate with these silos and draw knowledge across them."

November 29

Francesco Casetti
Myriam Bellazoug Memorial Lecture
"Spectral Visions, Enclosed Public"

Film scholar and Yale professor Francesco Casetti examined an early form of projected image known as "phantasmagoria" to illustrate how screens are indelibly linked to spaces. The phantasmagoria was an instrument of "soft control" that maintained public order and prepared "subjects for the new reality of modernity." By enclosing the public in a dark room and exciting and terrifying them, the phantasmagoria released public tensions and fears within a controlled environment.

"Phantasmagoria, cinema, museum, television, laptop, GPS ... what they have in common is a space organized around a screen—a screen and a space. The space plays not simply the role of a container but also a techno-structure organized around and by a screen.

"The two territories in which the technological object is situated are the geographic and technical. The technical devices work because they are connected to an environment that completes them. The meeting point of a screen as a technical device and a space as an environment produces an entity that I call 'screenscape,' which is itself a techno-environmental *dispositif* characterized by an enclosed space where ... the flow of visual data hosted on a screen is a new reality from that outside. The integration of a screen and a room—where the screen provides an infrastructure and the space provides an associated milieu—causes the screen to work by cutting off the outside.

"The screen in phantasmagoria was not just something on which images were projected but something tied to the structure of the space. Phantasmagoria was a tech-spatial arrangement. Basically, the great idea of phantasmagoria was to take a room, close it, make it dark, put in a screen (as in something that 'hides' the *dispositif*), take a magic lantern, and project images in movement. ... Phantasmagoria was a way for the modern subject to understand that one of the tasks was to face fears and understand his or her own reactions to fear—how to stand in front of the new, modern existence. Second, like cinema, phantasmagoria was a way to excite people and keep them under control. Like the guillotine, it was a way to get people excited while keeping public order. Finally, it was the first *dispositif* of exhibition, a way in which to display spectral visions. Phantasmagoria was the first of a number of devices in which surveillance, exhibition, and anxieties were mediated for public control.

"So my questions to architects are as follows: Don't you think we are dealing with anxieties, discipline, excitation? Aren't we working on things in which space and enclosure, darkness and light, play similar roles in different fields?"

—Ben Olson ('19)

Fall 2018 Advanced Studios



INTERSTICE
EVAN SALE ('19) and
CHRISTOPHER TRITT ('19)
Peter Eisenman, the Charles
Gwathmey Professor in Practice,
and Anthony Gagliardi ('16),
critic in architecture

The southeast corner of New Haven's Nine-Square area—bounded by George Street, Church Street, the railroad tracks, and Union Station, the site of the former New Haven Coliseum, and the former Orange Street Public Housing project—has no spatial or programmatic resolution, nor is there a dominant critical formal strategy that animates any project. Students were tasked with providing a design resolution with a critical stance toward the city and the nature of connectivity, making the projects of the nature of the urban grid and the nature of the architectural object. The students paired up to research a critical strategy for urban form, including looking at projects by Oswald Mathias Ungers, Colin Rowe, Leon Krier, and Aldo Rossi as a discourse on urban theory. During travel week they visited Bologna, Italy, and surrounding cities to gain inspiration.



**AGROFORESTRY RESEARCH
CENTER**
SHARMIN BHAGWAGAR ('19)
Julie Snow, Davenport, Visiting
Professor, and Surry Schlabs
(PhD '17), critic in architecture

Working with the Leatherback Trust Organization to design a marine-biology station, in Playa Grande, Guanacaste Province, Costa Rica, the students explored new opportunities for architectural performance within social, cultural, political, and environmental contexts. The program included research labs, classrooms, living facilities for resident biologists, and a public building for the community, guides, and tourists to use. Pollution, industrial fishing, climate change, and large-scale coastal development have influenced the safety and preservation of the leatherback turtles as well as the way of life of residents. The students investigated how architecture can create cultural opportunities while reducing the impact of the new center on the consumption of energy and water. When they traveled to Costa Rica they met with sea-turtle researchers and conservationists. Their projects addressed the visible and invisible contexts of the site and the multiple layers of interaction between nature (the water and the land) and culture.



**CREMATORIUM FACILITIES ON
GOVERNORS ISLAND**
MENGLI LI ('19)
Michael M. Samuelian, Edward
P. Bass Fellow, Simon Hartmann,
Bishop Visiting Professor, and Andrei
Harwell ('06), critic in architecture

Formerly a Confederate war prison, U.S. Army headquarters, and a Coast Guard installation, Governors Island, New York, was sold to the city in 2001 and became part of its public-space network. With the establishment of a nonprofit trust in 2006, the future use of the island was envisioned through temporary activities and a competition for a new park, designed by West 8, to the south. The studio prompt asked students to consider how Governors Island could serve inhabitants of New York while sustaining itself economically. The students spent a night on Governors Island and visited urban islands in Toronto, San Francisco, and Los Angeles. Their projects were positioned to change the way the island functions within the city and region, including designs for community centers, innovation labs, schools, collective crematoriums, and cultural centers with theaters and hotels.



**NEW ARCHITECTURE FOR THE
ROTHKO CHAPEL**
DIEGO ARANGO ('19)
Adam Yarinsky, name professor, and
Lexi Tsien-Shiang ('13)

The Rothko Chapel, built and envisioned by the De Menil family in Houston, Texas, is a cultural space and, more recently, a platform for social justice and dialogue. It is defined through both introspection and an exchange between the qualities of material and light. The students were asked to design a 20,000-square-foot project for orientation, gathering, administration, and archives that could embody and extend the place's identity through direct use and experience. After studying the art museums in Houston and potential programs, they completed projects at various scales, from the body and the institution to the framework of the city. The students' projects conveyed a strong understanding of structure, materiality, and daylight. Some embraced the neighborhood and the residential context, others focused on public gathering spaces with low-rise buildings, and integrated the natural environment in their designs.

The Fall 2018 Advanced Studios gravitated to issues of site, ecology, limited resources, and access. The following students were nominated for the Feldman Prize in each of their studios, described below.



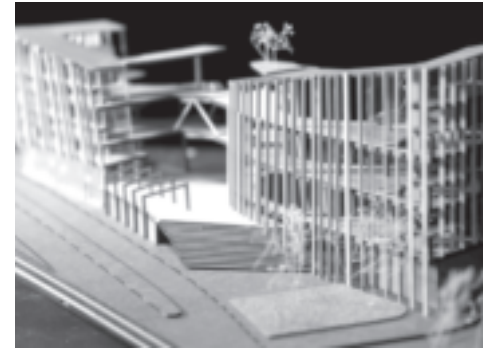
REFLECTIVE NOSTALGIA
LUCIA VENDITTI ('19)
Lyndon Neri and Rossana Hu, Norman
Foster Visiting Professors, and Andrew
Benner ('03), assistant dean

This studio explored how reflective nostalgia may offer a new model for adaptive reuse in the context of China, where the erosion of cultural identity and local heritage have come as a consequence of rapid urbanization. Students explored tectonics, materiality, representation, and how to translate concepts into tangible built form across various scales, capturing notions of old versus new, time, decay, memory, and human inhabitation. The studio site was in Jing'an, Shanghai, where students took on ten former industrial buildings that were to be combined in a design for a hotel for travelers rather than tourists and was integrated with hybrid programs for the hospitality industry.



THE FORUM
RYAN HUGHES ('19)
Omar Gandhi, Louis I. Kahn Visiting
Assistant Professor, and Marta
Caldeira, lecturer

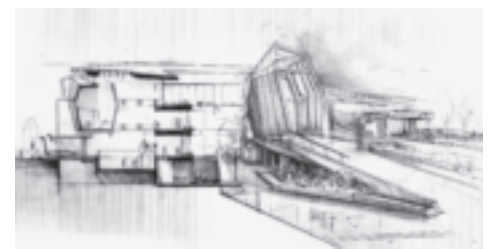
The students imagined a camp of "creatures" for children where architecture acts as more than a barrier against the natural elements which form part of the architecture itself. The site was a 46-acre property, called Rabbit Snare Gorge, defined by the steep slopes of the Cape Breton Highlands, in Nova Scotia. The students explored the evolution of vernacular and contemporary architectural responses to building in a region of extreme climatic conditions. They began with the design of a primitive hut and a pavilion and selected their site after the studio trip. Their final projects demonstrated adaptive or responsive models at varying scales to create a climate-responsive, regionally inspired architecture. Selecting more specific programs and activities, the students focused on how architectural systems respond to climate at multiple scales—a campus, a building, and a detail—to generate engaging experiences for pint-size users throughout all seasons. Some projects were scattered on the site, some were shaped in a holistic, circular form, and others were terraced or underground.



LIFE-CYCLE STUDIO
DAVIS BUTNER ('19) AND
MILLIE YOSHIDA ('19)
Lisa Gray and Alan Organschi

In a collaborative Life-Cycle Studio with the department of architecture of Aalto University, in Otaniemi, Finland, Yale students explored how to design sustainable, high-density housing with a mix of supportive uses in the area of Jätkäsaari, Helsinki.

Students were guided by circular economic principles, including analysis and visualization of the building life cycle, its material and energy flows, and its potential ecological impacts. Students from both schools conducted research and developed designs that incorporated materials and energy-supply systems drawn from renewable sources and industrial-consumer waste streams. Yale students traveled to Finland and the Finnish students and their professors came to Yale for a joint final review. By considering both upstream ecological benefits and downstream improvements in public health, students engaged issues of housing and social equity for a rapidly expanding and urbanizing global population amid a global environmental crisis. Some students designed modular and pre-fabricated wood construction systems, and others focused on organizational systems that enabled socially inspired housing configurations, such as courtyards and common spaces, questioning current socioeconomic traditions.



**SARA ALAJMI ('20) AND JEROME
TRYON ('20),**
Joel Sanders and Sunil Bald
Post-Professional Studio

The post-professional studio invited students to rethink the twenty-first-century campus in ways that promote diversity and inclusion. The students investigated this broad issue through an actual project: the revitalization of the Merrill Learning Center and Archive at Gallaudet University, a school for the deaf established by Abraham Lincoln, in Washington, D.C. Students in Gallaudet's "DeafSpace" class told the Yale students their experiences of sensing, using, and engaging their campus.

Working in teams, the students generated proposals that applied DeafSpace principles at two scales. At the campus scale, they created master plans for transforming the heart of the campus, an underused mall, into a dense and vibrant mixed-use hub. Working at the scale of the body, they developed schemes for hybrid living-and-learning environments that addressed the diverse physical, sensory, cognitive, and cultural needs of Gallaudet's students and faculty.

It Was About Layers: Remembering Charles W. Moore

Last November fifty colleagues, scholars, former students, and friends of Charles W. Moore gathered in Austin, Texas, to remember and discuss the architect's wide-ranging career as teacher, mentor, practitioner, and writer. Convened by Kevin Keim, director of the Charles Moore Foundation, the conference was organized around the theme (and title) "Layers." As Keim noted in his introductory remarks, "Layers suggest and reveal. Layers include rather than exclude. Layers endow simplicity with complexity. Layers are pluralistic." Of the fifty guests, about thirty-five gave short presentations on the topic as it relates to Moore's work or to their own practice or research. Held in a former office of the Moore/Andersson Compound and surrounded by bookshelves holding Colin Rowe's library, the presentations continued in informal discussions in Moore's Austin home, the last

of eight residences he designed for himself in a career that spanned four decades. The event was notable for the mosaic-like portrait of Moore that emerged over the two days, during which anecdotes and reminiscences mingled with analysis and historical accounts. For Moore scholars and enthusiasts, it was an invaluable opportunity to learn from those who knew Moore best.

The conference began with a session titled "Collaborations," which featured prominent architects who worked with Moore including Donlyn Lyndon, Chad Floyd (Yale College '66, MArch '73), John Ruble, Arthur Andersson, and Ron Filson. The talks embraced the five practices that Moore established in different regions of America in the course of his peripatetic life: MLTW, in Berkeley; Centerbrook Architects and Planners, in Connecticut; Moore Ruble Yudell Architects

and Planners and the Urban Innovations Group, both in Los Angeles; and Moore/Andersson (now Andersson-Wise), in Austin, Texas. These practices stand a testament to the ambitious geographic scope of Moore's career, but the differences among them hint at the regional inflections he initiated and his colleagues have sustained.

The second session focused on four of Moore's public (or nearly public) buildings: the Hood Museum at Dartmouth, Moonraker Swim Club at the Sea Ranch, the Beverly Hills Civic Center, and Kresge College of the University of California at Santa Cruz. This session introduced a decidedly serious note since Moore's 1985 building for the Hood Museum of Art has been marred by Tod Williams and Billie Tsien's recent addition. Moore's work at Kresge College may also be in peril. Designed in 1971–73 by Moore with William Turnbull Jr., the experimental residential college is located in a hilltop redwood grove, and its buildings, now over forty years old, are in need of major repair. It is not yet clear if the University of California is willing to preserve either the original overall plan or the individual buildings. Against this disquieting backdrop, Andrew Wolfram, a preservation architect at TEF Design, based in San Francisco, gave a fascinating snapshot of the college's architectural history, illustrated with archival photographs of the just-completed buildings, stunning in their white stucco and vivid supergraphics. Moore and Turnbull originally proposed that some of the housing suites be left unfinished and students be given \$2,000 to design and build the interiors themselves. This historical detail shows that Moore, after establishing the Yale Building Project in 1967, continued to pursue the idea of having students participate in hands-on building as a learning experience. It further highlights not only the importance to Moore of "building as a verb" but the ways in which experimental learning, progressive politics, and self-build efforts by students intersected in the late 1960s and early '70s. Steve Wiesenthal, principal of Chicago's Studio Gang, presented renderings of proposed new buildings for Kresge, eliciting much commentary, some critical, from the audience. However, the main issue is to what extent Moore and Turnbull's design will be preserved, adaptively reused, or destroyed. It is disconcerting not to have a clear direction from the university, given the renown and architectural importance of Kresge College.

The afternoon session opened with a series of talks that showed Moore's ties to artistic circles in California. Architectural colorist Tina Beebe showed her recent acrylic paintings and watercolors, which, while abstract, evoke landscapes, including the northern California setting of the Sea Ranch. Beebe also reminisced about the first time she met Moore, who, with his signature muttonchops and large, balding head, reminded her of the 1950s children's television character Mister Moon. Alice Wingwall, a blind photographer, followed with quizzical yet affectionate images of her guide dog, Buttercup, who was present at the conference, lounging in a makeshift bed set up in the first row.

The day's final session focused on travel, and Stephen Harby ('80) gave a talk that was one of the visual highlights of the conference. A member of Yale's faculty for fifteen years and laureate of the American Academy in Rome, Harby showed several of his stunning watercolors and drawings of Rome, causing Ron Filson to exclaim, "I want to be Stephen Harby when I grow up!"—a sentiment no doubt shared by many in the audience. Rome was of vital importance to Moore, who wrote about the city's fountains in his 1957 Princeton dissertation and who later spent two terms as a resident of the American Academy.

Continuing on the theme of travel, Logan Wagner, an architect and historian based in Austin, discussed Moore's fascination with Mexico for both its architecture and its culture. In the talk "Capas de México," Wagner described how Moore regularly took his students from Austin to Mexico for the Day of the Dead festival, which coincided with Moore's own birthday, on Halloween. That evening attendees could see the many examples of Mexican folk art Moore had collected during his travels throughout the country.

Saturday's morning session focused on Moore's influence as a teacher at Yale, UCLA, and Austin. Mark Simon ('72), of Centerbrook, gave a thoughtful presentation on what he learned from studying and working with Moore, beginning as project architect on the 1976 Swan House, on the North Shore of Long Island. Simon's firm was eventually hired to design several buildings for Yale,

including the Cullman-Heyman Tennis Center, with column capitals by Kent Bloomer, and the Prospect Place Modular Building, a handsome temporary building nicknamed "the Acela" by students for its silver-toned metal cladding. Buzz Yudell, of Moore Ruble Yudell, focused on one of his firm's most important recent projects: the Tepper School of Business at Carnegie Mellon University. Giving physical form to the idea of interdisciplinary collaboration, the design emphasizes movement and visual interconnections across the building's nearly 300,000 square feet. John Ruble presented two contrasting embassies designed by his firm. The first was the United States Embassy in Finland, located south of Helsinki on a site overlooking the Baltic Sea, a design inspired by Alvar Aalto's curving, white-painted studio in Helsinki. By contrast, the firm's embassy for N'Djamena, in Chad, is in a landlocked country with a desert climate where walled gardens provide layers of security and temper the effects of the environment through shade, greenery, and water.

Richard Peters, a lighting designer and professor emeritus at Berkeley, prepared a heartfelt statement, read by Kevin Keim, on the professional delights of collaborating with Moore over thirty-five years. Peters recounted the thoughtfulness, care, and intelligence that Moore and his colleagues brought to each of their design challenges and highlighted their emphasis on humanistic values.

A brief session on research followed. Hilary Lewis, curator of Philip Johnson's Glass House, noted similarities between Moore and Johnson, particularly in terms of their interest in history. Lewis's presence reminded attendees that Moore's Austin compound is one of only a handful of houses that prominent American architects have designed for themselves. I spoke on Moore's role in setting up Yale's First-Year Building Project, the subject of my 2007 book with the Yale School of Architecture. Moore noted its personal significance when he said, "Of all the memories of Yale, the building program, for me, is the strongest and the one I am most proud of." A second group of Moore's students presented their own work, including Jacob Albert (BA '77, MArch '80), of Albert, Righter & Tittmann, who discussed his design for a mountaintop house on Mount Desert Island, in Maine. Although his historically precise vacation house might not initially seem to have much in common with Moore's oftentimes eccentric and floppy spaces (a description Moore himself used), Albert showed how he learned from Moore's concept of saddlebags to manage volumes along the building's spine and the terracing of interior spaces down the hillside site in a manner reminiscent of MLTW's early California houses.

The afternoon reached a dramatic moment when, via Skype, Yale professor Kent Bloomer gave a rich, multilayered presentation that formed the day's capstone. Describing "the magic years" of teaching with Moore at Yale in the late 1960s and '70s, Bloomer observed that *Body, Memory and Architecture*, the groundbreaking book he and Moore wrote in 1977, has been translated into seven languages and has never gone out of print since its publication forty years ago. Ruminating on the book's reception by students across four decades and contemplating the direction his own work as a sculptor has taken since 1977, Bloomer tentatively suggested that if he were to write the book today, he would add an additional chapter on ornament. He then discussed his current research on the etymological origins of the word *ornament*, which may become the subject of a new book. Continuing on the theme of books and ideas, Donlyn Lyndon discussed what it was like to collaborate with Moore on *Chambers for a Memory Place*, the 1994 volume published after Moore's untimely death in 1993.

The last evening concluded with a Mexican feast inside of Moore's own memory palace, where subtle backlighting set off the layered ornament. The setting reminded me of Bloomer's observation years ago that Moore thought one of the best ways to experience a work of architecture was not just to visit and walk through it but to sit down and have a meal inside of it. Based on that criterion, Moore's Austin house is an unqualified success: beneath a sheltering roof, among colleagues, surrounded by the architect's unique assemblage of souvenirs, memorabilia, folk art, and books, one felt at the center of his world.

—Richard W. Hayes
Hayes ('86) is an architect and scholar based in New York.



- 1 Charles Moore in his New Haven house, late 1960s, courtesy of the Charles Moore Foundation
- 2 Charles Moore's House, Austin, Texas, photograph by Nina Rappaport
- 3 Cover of *Progressive Architecture* with the first Building Project in New Zion, Kentucky, 1967



Faculty News

EMILY ABRUZZO, critic, and her firm, New York-based Abruzzo Bodziak Architects (ABA), was featured in *Wallpaper* and *FRAME*, among other media, for the exhibition design for *Architecture Books: Yet to Be Written*, at the Storefront for Art and Architecture, in New York. The project is a finalist for *Interior Design* 2018 Best of Year award. ABA participated in “24x24x24,” a 24-hour, independent program focused on seating and sharing. The firm’s Step/Stool uses ready-made objects to create a ziggurat that can be repositioned to form a bench, high stool, stair, or book wedge. ABA is currently designing British clothing brand Maharishi’s first store outside of London; the store is scheduled to open in spring 2019. The firm’s recently completed Clinton Hill Townhouse was featured in *New York* magazine. In November, Abruzzo and her partner, Gerald Bodziak, lectured at the Michael Graves College at Kean University, in Union, New Jersey.

ANTHONY ACCIAVATTI, critic, presented his study of urban and environmental change across the Ganges River basin at the 2018 United Nations’ “Great Rivers Forum,” in Wuhan, China, and gave the forum’s closing talk. In October he delivered the Paula G. Manship Endowed Lecture, at Louisiana State University. In May he inaugurated an exhibition of drawings and models and gave a series of lectures based on his award-winning book *Ganges Water Machine* (Applied Research & Design, 2015), in New Delhi and Roorkee, India. The exhibition will travel to Dhaka, Bangladesh, in 2019. Acciavatti also published “Dynamic Agropolis: The Case of Allahabad,” in *River Cities, City Rivers* (Harvard University Press, 2018).

PHIL BERNSTEIN (BA ’79, MArch ’83), associate dean and senior lecturer, spoke at a series of workshops examining the future of project delivery in Atlanta, New York, and London. He presented a talk on the future of digital practice at the AIA Large Firm Roundtable’s annual meeting of chief technology officers. He delivered the keynote address “The Value of the Architect” at the annual conference of the Royal Institute of the Architects of Ireland; the address was based on his recent article “Architecture Needs a New Business Model,” published in *Architectural Record*. He also spoke to the worldwide leadership meeting of Skidmore, Owings & Merrill. Bernstein’s book *Architecture Design Data: Practice Competency in the Era of Computation* was published by Birkhauser in September 2018 and reviewed in the fall 2018 issue of *Constructs*.

DEBORAH BERKE, dean, with her firm Deborah Berke Partners, was selected by the AIA New York for their 2019 Medal of Honor. The firm won a Merit Award from the AIA New York for the Rockefeller Arts Center at SUNY Fredonia. She is currently working on the design of NXTHVN, a New Haven artist residency program started by Titus Kaphar (MFA ’06), who was awarded a MacArthur Fellowship in 2018. This semester Berke will lecture at University of Texas at Austin, McGill University, University of Maryland, and Stanford University. In February she will give a talk at “Paul Rudolph: 100 Years of Space and Form,” in Palm Springs; in March she will be a panelist at the symposium “See It Through Buffalo,” organized by the University of Buffalo at the Ford Foundation Center for Social Justice, in New York.

TURNER BROOKS (BA ’65, MArch ’70), professor adjunct, recently completed a house in Lake Placid, New York, and is working on a house, in Bridgewater, Connecticut, as well as the renovation of a small residence into a library and museum of geological specimens, in Princeton, New Jersey. His firm’s Loft Building for the Arts at the Burgundy Farm Country Day School, in Alexandria, Virginia, was recognized with an AIA Connecticut Merit Award and a Design-Build Institute of America Virginia award. The firm’s Community Building at the Cold Spring School, in New Haven, Connecticut, was awarded an AIA Connecticut Merit Award. Brooks’s drawings were exhibited at New Haven’s Ely Center of Contemporary Art and in the show *Hovering Creatures and Other Spatial Investigations*, at Davies Toews Architects,

in New York. He also delivered a talk at Ohio State University.

BRENNAN BUCK, critic, completed two houses in Los Angeles with his firm, Freeland Buck. Second House, located on a tight site behind an existing home, was featured as House of the Month in the December issue of *Architectural Record*. The firm also completed Stack House, a four-story residence notched into a hillside, and contributed to the book *Possible Mediums*, published by Actar (November 2019). Parallax Gap, the firm’s suspended-ceiling installation at the Renwick Gallery of the Smithsonian American Art Museum, won an Honor Award at the 2018 AIA LA Design Awards.

TRATTIE DAVIES (BA ’94, MArch ’04), critic, and JONATHAN TOEWS (BA ’98, MArch ’03), of Davies Toews, completed a 40,000-square-foot showroom for 1stdibs, in New York’s Terminal Warehouse, in January 2019. The firm is working on the conversion of a warehouse into a community studio, fabrication facility, and disco, in Ridgewood, Queens. Davies gave a talk at the Yale Center for British Art and participated in a panel discussion at the premiere of Ultan Guilfoyle’s film *Building Justice* at the Architecture and Design Film Festival, in New York.

PEGGY DEAMER, professor, lectured at Rice University and RISD and delivered a paper on national architectural professional organizations at the sixtieth anniversary of the Tongji Design Institute, in Shanghai. She participated on various panels that addressed architectural labor, including Harvard Women in Design’s conference “Convergence,” which examined the #MeToo movement; Georgia Tech’s conference “Technology and Architecture”; Princeton-Mellon’s series “Intersectional Space: Gender, Justice, Urbanism”; Columbia GSAPP’s CCCP symposium “Precarity”; and the MIT series “Practice PLUS: Humanity/Dignity.” Deamer had several essays published recently, such as “Aesthetic Critique/Aesthetic Activism,” in Mark Gage, *Aesthetics Across Disciplines*; an article, co-written with Keefer Dunn, in *Very Vary Veri* “Crowds” (VVV, No. 4); “The Missing Unions of Architectural Labor,” in *Harvard Design Magazine* 46: “No Sweat”; and “International Architectural Associations: A Comparison, a Complaint, and a Counseling,” in *Time + Architecture*, published by Tongji University Press. She was honored for her work with the Architecture Lobby as *Architectural Record*’s Woman Activist of 2018.

PETER DE BRETTEVILLE (BA ’64, MArch ’68), critic, will be completing construction on the Field House at Derby High School in the spring with his firm, Peter de Bretteville Architect. The project connects the school’s baseball and football fields over an 18-foot change in elevation and will house an assembly room, memorabilia room, and new athletic facilities including coach’s offices and locker rooms.

KELLER EASTERLING, professor, was named a United States Artists Fellow in Architecture and Design 2019. She also received the Schelling Prize for Architectural Theory. This spring Easterling is offering a special university-wide seminar for graduate and undergraduate students to continue work on the project MANY, an online platform that facilitates migration through an exchange of needs and spaces. The initial phase of MANY was exhibited at in the American Pavilion at the 2018 Venice Biennale.

MARTIN FINIO, critic, of Christoff:Finio Architecture, was featured in the December issue of *Architect* for his firm’s Shelter Island House, as part of the magazine’s annual Residential Architect Awards. The firm is currently working on a conceptual master plan for the Bennington Museum, in Bennington, Vermont.

ALEXANDER GARVIN (BA ’62, MArch ’67), professor adjunct, delivered the talk “What Makes a Great City,” at Morgan State University, in October 2018. His book *The Heart of the City: Creating Vibrant Downtowns for a New Century* will be published by Island Press this spring.



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1 Abruzzo Bodziak Architects, Clinton Hill House, 2018, photograph by Naho Kubota
2 Anthony Acciavatti, Surface Accumulation Rover for Ethnographies of Soil and Cities, The American Center in New Delhi, 2018

3 Turner Brooks Architect, Camp Diana Residence, Lake Placid, New York, 2018
4 FreelandBuck, Stack House, Los Angeles California, 2018

5 Steven Harris Architects, Palm Springs House, on cover of *Mod Mirage* by Melissa Riche
6 Joel Sanders Architect, Stockholm National Museum, 2018, photograph by Anna Danielsson

STEVEN HARRIS, professor adjunct, of New York's Steven Harris Architects, recently gave a presentation on his renovation of Paul Rudolph's Zucker House at the Paul Rudolph Centenary Symposium, in Washington, D.C. The office's work was featured on the covers of the books *Stone Houses*, by Linda Leigh Paul, and *Mod Mirage*, by Melissa Riche, for projects in Croatia and Rancho Mirage, California, respectively. Three of the office's Manhattan residential projects are included in Wendy Moonan's book *New York Splendor*. The firm is currently working on several residential projects in New York City, including the renovation of David Rockefeller's historic townhouse on Manhattan's Upper East Side and homes in Westchester County and on the East End of Long Island. Other ongoing projects include a hotel in Palm Springs, a 19-story residential building on Manhattan's Upper East Side, and homes in Connecticut, Florida, and California.

ERLEEN HATFIELD, lecturer, partnered with MARTIN FINIO, critic, to form Hatfield Group, a new engineering firm based in New York City that focuses on the synthesis of engineering and architecture. In September, Hatfield delivered the keynote address "Structuring Better Communities" at the 2018 AIA Nebraska Conference. In November she was a panelist at an event, sponsored by AIA New York, titled "Women Making Moves," along with Audrey Matlock ('79), Wendy Evans Joseph, and Susi Yu. She also spoke at *Design Observer's* "The Design of Business/The Business of Design" conference, at the Yale School of Management.

DOLORES HAYDEN, professor emeritus of architecture and American studies, delivered a talk at the Princeton University School of Architecture to launch its fall 2018 Princeton-Mellon series "Gender, Justice, Urbanism," with respondent Dianne Harris, of the Mellon Foundation. She delivered a lecture to the School of Architecture at the Polytechnic University of Valencia, Spain, via the Yale Broadcast Studio, part of the Yale Center for Teaching and Learning. She published an excerpt (in Japanese and English) from her book *The Grand Domestic Revolution* in the journal *Gender Studies*, a publication of the Tokai Foundation for Gender Studies, in Nagoya, Japan. Hayden also visited the Mastheads, a nonprofit group engaged with architecture, writers' residencies, and literary history, in Pittsfield, Massachusetts, where she spoke at the Berkshire Athenaeum on "Storytelling with the Shapes of Time: Place, Poetry, and Local History." She gave a reading from her forthcoming poetry book, *Exuberance*, at the Center for Book Arts, in New York. Hayden's poetry also appears in *Fire and Rain: Ecopoetry of California*, edited by Lucille Lang Day.

YOKO KAWAI, lecturer, presented the research "Blurring the Self/Space Boundary to Increase Mindfulness: Perspectives from Japanese Architectural Philosophy, Neuroscience, and Psychology" at the September 2018 Academy of Neuroscience for Architects symposium, held at the Salk Institute for Biological Studies, in La Jolla, California. Kawai also delivered a lecture "Mindfulness and Japanese Spatial Concepts" at Stony Brook University, in New York, in November 2018.

GEORGE KNIGHT ('95), critic, gave a presentation at the Institute for Classical Architecture and Art's 2018 Education Forum, at Catholic University, in Washington, D.C., and won the 2018 AIA Connecticut Drawing Award.

EEVA-LIISA PELKONEN (MED '94), associate professor, launched the book *Exhibit A: Exhibitions that Transformed Architecture, 1948–2000* (Phaidon Press, 2018) at a party hosted by the Museum of Modern Art, in September 2018. Subsequently, she lectured on the topic at the Faye Jones School of Architecture and Design at the University of Arkansas and at the Center for Architecture, in New York. In November Pelkonen gave the keynote "Trees, Lines, and Galaxies; or How to Map Influence" at the conference "The World of Architectural History," at the Bartlett School of Architecture, in London, and the lecture

"From New Gothic to Baroque Eons" at the symposium "Revivalism at the Modern Age," at the Bard Graduate Center, in New York.

LAURA PIRIE ('89), lecturer, and her firm, Pirie Associates, celebrated the opening of Baker Hall on the Yale University campus. The former swing dormitory was transformed into academic, social, and residential spaces for Yale Law School. Pirie Associates also completed the Dos Luces Brewery, in Denver, Colorado, celebrating ancient Mexican and Peruvian beverages, and a Denali Outdoor store in Providence, Rhode Island, where a prominent green wall creates an interior living landscape. The firm is continuing work on the design of a public art sculpture for the Willimantic Whitewater Partnership and won the Land Art Generator Initiative Willimantic competition with Rio Iluminado in April 2018.

NINA RAPPAPORT, publications director, presented her Vertical Urban Factory research last fall as a keynote speaker at the first Tbilisi, Georgia Architecture Biennale, and at a conference on creative districts in Novi Sad, Belgrade. She spoke about Ezra Stoller at the exhibition of his work at the Lumière Brothers Gallery in Moscow. She was part of a team with Strelka KB to make recommendations for the improvement of Monotowns, in Russia. Rappaport wrote the essay "Renewing the Model Factory" in *Harvard Design Magazine*, #46 No Sweat, Fall 2018; the introduction to the book *City Made* with TransArchitecture (O10 Publishers); and chapters in the books *Twisted* (Actar, 2019) and *Think the Link: City Elements—Infrastructure and Networks Shaping Harbor Areas* with HafenCity University Hamburg.

JOEL SANDERS, professor adjunct, with his firm, Joel Sanders Architect (JSA), continues to work on *Stalled!* and its accompanying website. The website, *Stalled! Online*, compiles three years of research into an open-source platform that is accessible to students, designers, institutions, and municipalities. Since its launch in June 2018, it has reached more than 14,000 people and received an AIA Innovation Award. *Stalled! The Video* was a finalist in the AIA Film Challenge. The *Stalled!* team was awarded a 2019 New York State Council of the Arts (NYSCA) Independent Projects Grant to continue its multipronged national plan aimed at designing new, inclusive public spaces, changing the International Plumbing Code (IPC), enlisting supportive partners to lobby for a code change to the IPC, and educating the public about the needs of constituencies now denied access to inclusive restrooms. Sanders has lectured on the subject at Barnard College and Delft University of Technology, as well as a news segment for the Connecticut Public Radio show hosted by Diane Orson. Sanders also participated in a panel, led by the NYC Museum Educators' Roundtable (NYCMER) that focused on inclusive design in the museum. *Stalled!* was recently featured in the *Architect's Newspaper*, *Mic.com*, *Metropolis*, *Curbed*, and *Metrosource*. Sanders published an essay in *Brick & Wonder* and "Human/Nature: Wilderness and the Landscape/Architecture Divide," in *Flow: Interior, Landscape, and Architecture in the Era of Liquid Modernity*, edited by Penny Sparke et al. published by Bloomsbury. JSA created a standardized family of display components, including walls, platforms, and glass cases, for the Stockholm National Museum, which opened in October 2018 and was featured in *Arkitektur*.

ANIKET SHAHANE ('05), critic, and his Brooklyn-based practice, Office of Architecture, recently completed several works in the New York metropolitan area. Shahane's "Little House Big City" was published in the Korean book *Small House*, the German magazine *Schoner Wohnen*, and *Design Milk*, among other press. The project received an Honorable Mention in the *Architect's Newspaper's* Best of Design Awards. Office of Architecture was nominated for the Mies Crown Hall Americas Prize for Emerging Architects.

ROBERT A. M. STERN ('65), J. M. Hoppin Professor of Architecture, gave the keynote lecture "A Time of Heroics: Paul Rudolph and

Yale, 1958–1965" at the symposium celebrating the centennial of Paul Rudolph's birth; it was held at the Library of Congress, in Washington, D.C., and organized by the Paul Rudolph Foundation (see page 13). Stern was recognized with the Society of Architectural Historians' Architectural Excellence Award for Design, Academics, and Scholarship, at the Arts Club of Chicago, and the Design Leadership Network's Design Leadership Award, at the Smithsonian National Museum of African American History & Culture, in Washington, D.C. The documentary *Robert A. M. Stern: Always a Student* premiered in the Institute of Classical Architecture and Art's series "Design in Mind." In conjunction with his firm's residential tower, One Bennett Park, nearing completion in Chicago, Stern participated in a live conversation with WTTW host Geoffrey Baer and a "Chicago Tonight" interview with WTTW's Phil Ponce. He attended the announcement of his firm's residential tower, Eleven, in Minneapolis. Robert A. M. Stern Architects celebrated the opening of a new building for the Collat School of Business

and the Bill L. Harbert Institute for Innovation and Entrepreneurship, at the University of Alabama at Birmingham; Lavelle Hall and John & Nancy O'Shea Hall, the second and third components of Marist College's new four-building North Campus Housing Complex, in Poughkeepsie, New York; and Benton Hall, the new home of Colgate University's Center for Career Services, in Hamilton, New York. Construction began on Edwin's Place, an affordable and supportive residential development in the Brownsville section of Brooklyn, New York. The firm's design for the University of Connecticut's downtown Hartford campus was honored by the Boston Society of Architects and received an Award of Excellence from the Connecticut Green Building Council. The Museum of the American Revolution, in Philadelphia, was recognized with the Institute of Classical Architecture's Stanford White Award.

YSoA Books Celebrated

YSoA new studio books were celebrated at a launch party at the Modulight Paul Rudolph-designed space on East 58th Street in New York City in January. Studio professors, authors, and students gathered at the event thanks to the Paul Rudolph Heritage Foundation. The books include:

Future Real, a Kahn Visiting Assistant Professorship book, including the studios of Michael Young, Kersten Geers, and David Erdman, edited by Nina Rappaport and Aymar Marino-Maza ('17) and designed by MGMT.design.

Harlem, Mart 125 featuring the Edward P. Bass Visiting Distinguished Architecture Fellowship studio with developer Jonathan Rose and Kahn Visiting Assistant Professors Sara Caples ('74) and Everardo Jefferson ('73), edited by Nina Rappaport and Jenny Kim ('15) and designed by MGMT.design.

Mexican Social Housing: Promises Revisited focuses on the Louis I. Kahn Visiting Assistant Professorship studio of Tatiana Bilbao with INFONAVIT (National Fund for Worker's Housing). The book includes essays by Tatiana Bilbao, Karla Britton, and Carlos Zedillo (BA '06, MArch '11) and was designed by Sociedad An.nima.



New books from Yale School of Architecture

Esther da Costa Meyer

Esther da Costa Meyer is the Spring 2019 Vincent Scully Visiting Professor in the History of Architecture. She was a professor at Princeton for eighteen years, teaching the history of modern and contemporary architecture and seminars focusing on Havana, Shanghai, and Chandigarh that included research visits. She graduated from Yale with a PhD in 1987, studying under Vincent Scully, and had a joint appointment between the architecture school and art history department from 1987 to 1998. McCoy's upcoming book, *Imperial Modernities* (Princeton University Press), focuses on nineteenth-century Paris. At Yale this semester she is teaching a seminar on architecture history and theory in the Anthropocene and a course on the challenges of Havana's architecture from the conditions of the embargo to climate change.

1960s

NORMAN FOSTER ('62) and his firm, Foster + Partners, was awarded the 2018 Stirling Prize by the Royal Institute of British Architects for the Bloomberg HQ. Regarded as the most prestigious architecture award in the United Kingdom, it honors the building "that has made the biggest contribution to the evolution of architecture in a given year." Foster remarked, "From our first discussions to the final details of the project, Mike Bloomberg and I had a 'meeting of minds' on every aspect—its sustainable focus, commitment to innovation, and drive to create the best workplace for Bloomberg employees."

PETER GLUCK ('65), **THOMAS GLUCK** ('97), and **STACIE WONG** ('97), partners of GLUCK +, won a Green Building United 2018 Groundbreaker Award and the ULI Philadelphia 5th Annual Willard G. "Bill" Rouse III Award for Excellence for the multifamily housing project, Bridge, in Philadelphia. The firm's Artist Retreat received a 2018 BSA Design Award for Housing. In February Gluck participated in the panel discussion "Architect as Developer," hosted by the Harvard GSD Real Estate Development Club.

CRAIG HODGETTS ('66) and his partner, Hsinming Fung, have merged their nationally acclaimed practice, Hodgetts + Fung, based in Los Angeles, with the multidisciplinary Seattle firm Mithun. The alliance increases the expertise and capacity of the practice, now Mithun | Hodgetts + Fung, while expanding its presence up the West Coast to San Francisco and Seattle. Hodgetts noted, "Some well-established firms look for a merger as an exit strategy, but this is a reentry strategy for me, Ming, and our firm to expand to a much larger stage that, quite frankly, is not readily available to a smaller practice. Our combined capability should open more doors for all of us."

1970s

JACOB ALBERT (BA '77, MArch '80), of Albert, Righter & Tittmann Architects, in Boston, won a 2018 Stanford White Award, given by the New York Chapter of the Institute of Classical Architecture and Art, in the category of Residential Architecture, for the project Harbor View.

1980s

BARBARA FLANAGAN ('84) completed a series of aluminum wall sculptures titled Festoons. Constructed of long, narrow bands of aluminum bound by the ancient technique of wire wrapping, each artwork engages with its environment.

JUN MITSUI ('84), president of Pelli Clarke Pelli Architects Japan and Jun Mitsui & Associates Architects, is currently in charge of the design and supervision of the new Asahi Shuzo sake brewery, in Hyde Park, New York. The project will open in 2019.

MARION WEISS ('84) and her firm, Weiss/Manfredi, was recognized in *The Wall Street Journal* for the Hunter's Point South Waterfront Park, one of four projects representing "The Best Architecture of 2018: Building for Complex Experiences." The article celebrates "a triumph of soft infrastructure over hard ... feature[ing] a productive breaking down of the barriers between architecture and landscape, interior and exterior, above and below, that translates into a more enriched environment to be experienced by all." Phase two of the park, codesigned by SWA/Balsley and Weiss/Manfredi, was featured in *Architectural Record*, *Architectural Digest*, *Metropolis*, *Designboom*, and *The New York Times*.

STEVE DUMEZ ('89), **MARK HASH** ('05), and **TOM GIBBONS** (MEM '10), and their New Orleans firm, Eskew Dumez Ripple (EDR), partnered with landscape architect

Spackman Mossop Michaels (SMM) to redesign Miller Park, in the thriving Innovation District of Chattanooga, Tennessee. The \$10.3 million project is a leading example of successful place-making that reflects a commitment to designing collaborative, accessible, and energized public spaces. Commissioned by the city of Chattanooga, SMM/EDU led the planning and engagement process, with SMM leading the site design and EDR designing a performance pavilion. Over the course of six months SMM/EDR held public meetings throughout the city, solicited community input through an online platform, and conducted surveys in the area around the existing park to bring a variety of voices to the table. This intensive community engagement helped to inform the open, flexible design that characterizes the new Miller Park.

1990s

JUAN MIRÓ ('91) and his Austin-based firm, Miró Rivera Architects, was one of seventeen studios in North America included on a list of the world's best architects selected by *ArchDaily*. Miró is a professor at the school of architecture at the University of Texas at Austin, where he teaches architectural and urban design, as well as Mexican architecture. He recently lectured at the Universidad de Monterrey, in Mexico.

ALISA DWORSKY ('92) curated *Interdependence*, a site-specific exhibition installation for Sculptfest2018, at the defunct marble quarry transformed into The Carving Studio & Sculpture Center, in West Rutland, Vermont. The artists in the show work in a range of media, including installation, textual, textiles, sound, performance, multimedia, and process-based work.

ISSA DIABATÉ ('95) and his firm, Joffi & Diatabé Architectes, was short-listed in the Sport-Completed Buildings category at the 2018 World Architecture Festival, for the project Gymnase du Lycée Blaise Pascal, in Abidjan, Ivory Coast. Employing an in-depth contextual approach, the firm sought to combine an aesthetic and functional composition with energy performance in the building design.

JOHANNES KNOOPS ('95) published the book *In Search of Aldus Pius Manitius a Campo Sant'Agostin* in 200 numbered copies in October 2018. The book discusses the debate around and the resulting location of the printing press of Aldus Pius Manitius, who is considered the father of the modern paperback. Knoops completed the work while in residency at the Vittore Branca Center of the Cini Foundation and the Emily Harvey Foundation, in Venice. He was also honored by the Fashion Institute of Technology and the State University of New York with the SUNY Chancellor's Award for Excellence in Creative Scholarship and Creative Activities. His piece "Oculi" was featured in the central installation of the 2018 edition of Design.VE, *Design After Darwin. Adapted to Adaptability*.

PANKAJ VIR GUPTA ('97), cofounder of Delhi-based Vir.Mueller Architects, completed the Singh Residence, in Noida, India. The brick home was designed for the cohabitation of several generations of a close-knit Indian family and was featured by *ArchDaily* in October 2018.

JONATHAN BOLCH ('99) and his firm, Wofter Architecture, in association with Sports Architect Sink Combs Dethlefs, recently completed the Portland State University Viking Pavilion, a 142,000-square-foot mixed-use academic and athletic facility, in downtown Portland, Oregon. The project was awarded a 2018 Portland AIA Design Award.

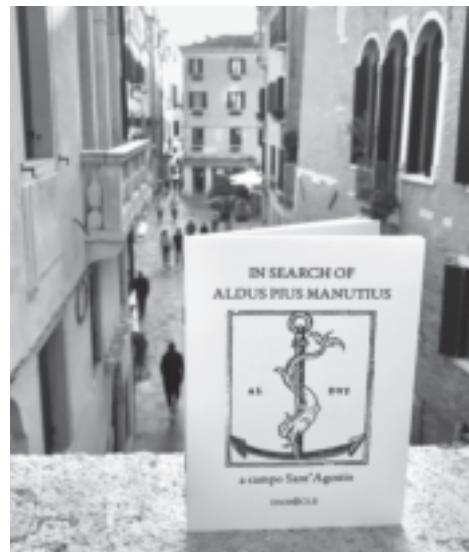
DEVIN O'NEILL ('99) and **FAITH ROSE** ('99), with their firm, O'Neill Rose Architects, won a Boston Society of Architects Honor Award for Design Excellence for Undermountain House, in Sheffield, Massachusetts.



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| 1 | Eskew Dumez Ripple-Spackman Mossop Michaels, Miller Park, Chattanooga, Tennessee, 2018 | 2 | Joffi & Diatabe Architectes, interior of Gymnase du Lycée Blaise Pascal, Abidjan Cote d'Ivoire | 3 | Johannes Knoops, <i>In Search of Aldus Pius Manitius</i> , a <i>Campo Sant'Agostin</i> , 2018 | 4 | Vir.Mueller Architects, Singh Residence, Noida, India | 5 | Wofter Architecture, Portland State University, Viking Pavilion, Portland, Oregon |
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2000s

NAOMI DARLING ('06) and her office, Naomi Darling Architects, won a design competition in collaboration with Ray Mann's office, RK Studio Architecture, for a band shell that will be built on the historic Town Green, in Amherst, Massachusetts, designed by F. L. Olmsted. The project was inspired by the geometry of an origami structure and will be constructed of engineered timber. Darling is currently assistant professor of architecture in the Five College Consortium, for which she teaches at Mount Holyoke College and University of Massachusetts Amherst.

MICHAEL REY ('05), senior principal and vice president of operations for Overland Partners, in San Antonio, Texas, is leading the design of ChildSafe, a facility that will serve as a safe haven for children and families impacted by violence, scheduled to open in July 2019. He is also taking the lead on a new jaguar exhibit at the San Antonio Zoo that will feature an overhead catwalk to connect the existing space with a nearby Amazon habitat, opening in 2019. Rey's latest project, the Oklahoma Popular Culture Museum (OKPOP), will create a dynamic educational experience that celebrates the past, present, and future of the state's diverse, creative culture. The 65,500-square-foot building, in Tulsa's Brady Arts District, will bring together artifacts, archival materials, film, video, and audio recordings to illustrate the underlying theme, "Crossroads of Creativity."

MAX WORRELL ('06) and JEJON YEUNG ('07), who founded their firm, Worrell Yeung, in 2014, won a 2018 AIA New York State Design Award for the Ancram Barn project, in upstate New York. The project was also nominated for the Mies Crown Americas Prize. The studio's restoration and renovation of a Charles Gwathmey house, in Amagansett, was awarded an East End Design Award from *End Magazine*, and its recently completed NoMad Loft project was featured in *The New York Times* "Real Estate" section. Construction started on the conversion of a 30,000-square-foot factory building, in Brooklyn, into a mixed-use office, retail, and light manufacturing space that includes a garden designed by Michael Van Valkenburgh Associates. The firm is currently designing a weekend house in Hillsdale, New York; a loft renovation, in Chelsea, Manhattan; and a renovation and addition to a beach house, in Amagansett, Long Island.

2010s

CHAT TRAVIESO ('10) received grants from the Graham Foundation and the New York State Council on the Arts to research the history of segregation walls in the United States. One of the first comprehensive studies on these physical barriers, *A Nation of Walls*, maps the remnants of the walls constructed primarily in the 1930s and '40s to separate white and black neighborhoods.

DAISY AMES ('13) was highly commended for her drawings in the World Architecture Festival's 2018 Drawing Prize. Established in 2017, the award recognizes the "continuing importance of hand drawing while embracing the creative use of digitally produced renderings" and is cocurated by Make Architects and the Sir John Soane Museum. The competition winners and short-listed entries were on display at an exhibition at the Sir John Soane Museum, in London, and during the World Architecture Festival, in Amsterdam, last fall.

EVAN WISKUP ('14) was named on the *Commercial Observer's* "20 Under 35" list of the top young architects, engineers, and contractors of 2018. He has worked on the Hyperloop, as well as a Swiss hotel and watch museum for Bjarke Ingels Group. Since joining New York's Alloy Development as a project manager a little over a year ago, Wiskup has worked on projects in Dumbo and Downtown Brooklyn, including 80 Flatbush Avenue, a mixed-use two-tower complex with apartments, schools, and office space; 168 Plymouth Street, a 46-unit condo development planned near the waterfront in Dumbo; and the revamp and conversion of two warehouses on Plymouth and Jay Streets.

BRENT STURLAUGSON (MED '15) published the article "What You Don't See" in the September 2018 issue of *Places*, where he noted, "Follow the supply chains of architecture and you'll find not just product

manufacturers but also environmental polluters and elusive networks of financial power and political influence."

ANNA BOKOV (PhD '18) is an adjunct assistant professor at the Cooper Union. Last fall she gave talks in New York including, "Vkhutemas and the Bauhaus: On Common Origins and Different Futures" at MoMA, New York, for the symposium, "Bauhaus and VKHUTEMAS: Intersecting Parallels." In Moscow she gave a talk at the symposium "Tracing the Future City" at the Higher School of Economics, Moscow and at the ZIL Cultural Center. She was a project coordinator for *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980*, with the Cooper Union and MoMA, New York working with students on models. Bokov published, "Rationalizing Intuition: Vkhutemas and the Pedagogy of Space, 1920-1930," in *Rationalistic or Intuitive Way to Architecture. VXII Edition* (Faculty of Architecture, Cracow University of Technology, November 2018).

Yale Women in Architecture

The rapidly growing alumni organization Yale Women in Architecture (YWA) now has more than one hundred alumni participating in and following the group. In the past nine months YWA has created a mission statement, held open meetings, established volunteer positions, and hosted mixers at the Rubin Museum of Art, in New York. Last summer the group hosted a successful mixer for interns working in the New York City area, connecting young professional alumni with current students. YWA provides networking opportunities along with architectural events such as YDoS/The Architect is IN, Equity by Design, and Yale Women, to name a few. As a result there are already many mentorships developing among YWA members. Visibility, encouragement, and guidance are among the core goals of YWA. The group is nonexclusive and welcomes men, graduates from other Yale programs, and architects with degrees from other schools. To get involved, offer feedback, or give your contact details to stay in touch, please send an email to: yale.wia@gmail.com.

Class of 2018 News

Azza Aboualam is working in Dubai; Caroline Acheatel is a design team member at Studio Gang, in Chicago; Caitlin Baiada is a designer at Ehrlich Yanai Rhee Chaney Architects, in Los Angeles; Philipp Blyakher works at Gehry Partners, in Los Angeles; Abena Bonna is working at the Yale Center for Ecosystems in Architecture, in New York; Dimitri Brand works for Kieran Timberlake, in Philadelphia; Andrew Busmire is working in New York City; Denisa Buzatu works for Standard Architecture, in Los Angeles; Guillermo Castello Oliva works for Barrett Design, in New York; James Coleman works and is based in New York City; Dakota Cooley works for Perkins + Will, in Dallas; Timon Covelli won the Drawing Prize and is working in Nashville, Tennessee; Karen Delgado is an architect at Solomon Cordwell Buenz, in San Francisco; Jolanda Devalle won the William Edward Parsons Memorial Medal; Ian Donaldson is a project designer at Michael Maltzan Architecture, in Los Angeles; Patrick Doty has relocated to Atlanta; Daniel Fetcho is a planning and development design manager for the Los Angeles Dodgers; Valeria Flores works for Handel Architects, in New York; Spencer Fried has moved to Brooklyn; Christian Golden works for Abruzzo Bodziak Architects, in Brooklyn; Claire Haugh won the William Wirt Winchester Fund Award and is a designer at Michaelis Boyd Associates, in New York; Zachary Hoffmann is working in New York City; John Holden is a designer at Patkau Architects, in Vancouver; Yue Lily Hou is a project manager for Strive for China, in Chengdu, Sichuan, China; Kevin Huang works for Gehry Partners, in Los Angeles; Hunter Hughes is designing and building an artist's studio near Joshua Tree National Park; Alexis Hyman is working in New York City; Amanda Iglesias is pursuing her MPhil as Yale's Bass Fellow in Architecture and Urban Studies at Pembroke College, University of Cambridge; Jeremy Jacinth is a project designer for HOK, in Chicago; Matthew Kabala works for Gehry Partners, in Los Angeles; Alexandra Karlsson-Napp is a designer at Davies Toews Architecture, in New York; Sunwoo Kim works for Butler Armsden Architects, in San Francisco; Hyeree Kwak is working for Davies Toews Architects, in New York; Justin Lai works for Robert A. M.

Stern Architects, in New York; David Langdon won the Alpha Rho Chi Medal and is working in Chicago; Aaryoun Lee works for Robert A. M. Stern Architects, in New York; Yifei Audrey Li is working for KPF, in New York; Jack Lipson won the H. I. Feldman Prize and moved to Toronto; Ziyue Liu works for SANAA, in Tokyo; Michael Loya is a vice president of Global Real Estate at JP Morgan Chase, in New York; Skender Luarasi is a critic at the Rhode Island School of Design, in Providence; Tara Soozie Marchelewicz is working in Toronto; Margaret Marsh won the Sonia Albert Shimberg Prize and works at WeWork, in New York; Shannon McGoldrick works for Gehry Partners, in Los Angeles; Tess McNamara won the American Institute of Architects Henry Adams Medal and works for Bernheimer Architecture, in New York; Rashidbek Muyninov is working for Newman Architects, in New Haven; Elizabeth Nadai works for Studio Gang, in Chicago; Ronald Ostezan is working for Robert A. M. Stern Architects, in New York; Laura Quan is working in New York City; Meghan Royster won the Gene Lewis Book Prize and is a designer at Shelton, Mindel & Associates, in New York; Benjamin Rubenstein works in development and construction for Stellar Management, in New York; Nadeen Safa is working for Robert A. M. Stern Architects, in New York; Danielle Schwartz is a junior architect at Diller Scofidio + Renfro, in New York; Matthew Shaffer works for Pelli Clarke Pelli, in New Haven; Radhika Singh won the Janet Cain Sialaff Alumni Award and is working in New York City; Gentley Smith Bondeson is working in Boston; Robert Smith Waters is a designer at BAR Architects, in San Francisco; Jeongyoon Isabelle Song won the David M. Schwarz Architectural Services Good Times Award and is working in New York City; Xiao Tan is a junior architect at CAZA, in New York; Phineas Taylor-Webb works for Kevin Daly Architects, in Los Angeles; Alexandra Thompson is working in Vancouver; Julie Turgeon works for Joeb Moore & Partners, in Greenwich, Connecticut; Istvan van Vianen won the Moulton Andrus Award; Liyang Wang is working for AI Space Factory, in New York; Dylan Weiser is working in Los Angeles; Jia Weng won the David Taylor Memorial Prize; Francesca Xavier is working in Chicago; Shuyi Yin is a PhD student in historic preservation and conservation at Columbia University, in New York; Samuels Zeif is working in New York City.

Citygroup

A group of recent graduates gathered in New York City for a series of debates about the nature of the architectural discipline. The initiative, titled "Dialogue, Not Monologue," aimed to probe the structural and cultural forces that dictate the standard practice and rituals of architecture and the mechanisms that allow or prohibit the realization of effective change. The intention of the discussions is to challenge one-directional and hierarchical communication and advocate for a discursive model of knowledge through debate.

So far, the sessions have examined a few statements: Architecture is inherently conservative; architects do not have a specific expertise; architecture is always political; architecture requires authorship; aesthetics debilitate architecture; architecture cannot oppose real estate.

Citygroup is the newest partner in the effort, focused on bringing together undeterred architectural minds to try to conceive and realize projects that support independent creativity, connect and empower architects, augment architectural impact, and benefit the architectural user. Citygroup will host exhibitions, debates, installations, and architectural production. For the inaugural exhibition, *Form in Rem*, participants were prompted to alter the floor plan of One Manhattan Square, an eighty-story luxury condominium tower nearing completion. Among the twenty proposals were both dystopian and utopian projections, a supermarket, public restrooms, and a vertical park.

—Citygroup



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6 O'Neill Rose Architects, Undermountain House, Sheffield, Massachusetts, 2018

7 Naomi Darling Architecture with RK Studio Architecture, rendering of Amherst Bandstand, Amherst, MA

8 Overland Partners, rendering of OKPOP, Tulsa Oklahoma, 2018

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SPRING 2019



Charles Moore with Moore Grover Harper, Church Street South, New Haven, 1969, now demolished, photograph by Chris Randall, 2017

SPRING 2019

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