

September 3, 2015

BIENNIAL, BIENNALE and A NEW DEAN NOW IS THE TIME FOR THE CLASS OF SEVENTEEN.

Welcome to the second year Fold, the first of your weekly Paprika! A running record quick enough to keep pace with life in Rudolph, find on this sheet the beat to which our opinions can meet. A year of big exhibitions, a transition at the top, and a possible economic flop, on this page we work together to make sense of it. Supported this fall by coordinating editors STERNAD and KEMPER, financed by FEINMESSER and web designed by ANNE MA, each lecture Thursday teams of issue editors from every program and year will tell you what you missed, curate some voices, and delve into themes of their choice. This week the class of 2017 catches us up on what happened over the summer and introduces the class of 2018.

Issue Editors Caroline Acheatel / Elaina Berkowitz / Francesca Carney / Daniel Glick-Unterman / Garrett Hardee / Robert Hon / Rashid Muydinov

Coordinating Editors Nicolas Kemper / Andrew Sternad

Graphics Rashid Muydinov

ON THE GROUND

Compiled by the editors with additional contribution by Wes Hiatt M.Arch I '17

The City of 7 Billion exhibition opens today, the result of a true team effort by multiple players across the student body and faculty. The end product is an installation that allows discussion about urbanization through visual, tactile artifacts, like a 14' sphere.

CAT GARCIA MENOCA, WES HIATT, LAURA MEADE and MAGGIE TSANG (all M. Arch I '17) spent the summer editing Retrospecta, which distributes today. The editors describe their effort as a mixed bag of electives, studios, events, and moments in time juxtaposed in an effort to accurately express a year of making at YSoA.

The architecture community has lost the Pink House. A three story brilliantly painted Victorian on University Place, it has been where every sloppy architecture party starts and end since 2009, when BRIAN BUTTERFIELD (M.Arch '11) first found it.

Attendance at the first year picnic ballooned this year. Numerous second and third year teaching fellows and assistants joined the ranks of party goers on the seaside lawn of KENT BLOOMER's (BFA '69, MFA '61), seeking to relive their youth while gorging on free shellfish.

Critics ELIA ZHENGELIS, MARION WEISS, MICHAEL MANFREDI, PETER EISENMAN, DEMETRI PORPHYRIOS, SARAH CAPLES (M.Arch II '74), EVERARDO JEFFERSON (M.Arch II '73), ALAN PLATTUS, and SUNIL BALD pitch their advanced studios in lottery this morning. Percentage male? 77. Average age? 70. Number of Greeks? 2.

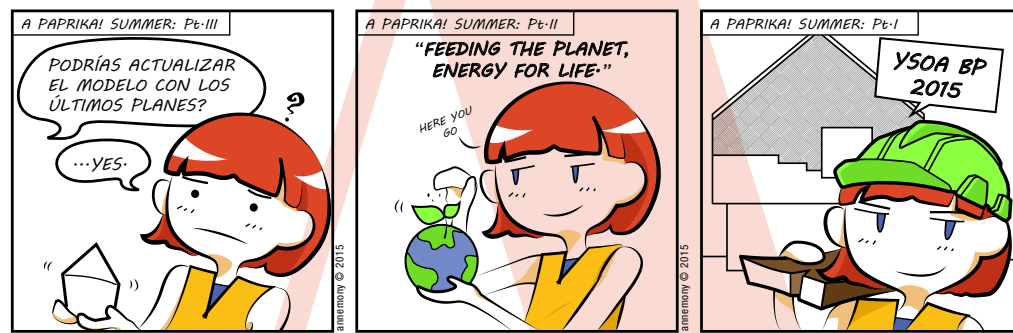
According to multiple sources, first years have been a fixture en masse at GPSY each night of the week leading up to the start of classes, already getting the best value out of their year-long passes.

At the eleventh hour and for unconfirmed health reasons, Austrian architect WOLF PRIX will be unable to teach a fall 2015 advanced studio. Associate professor SUNIL BALD will fill his shoes, leading a studio that promises to "reclaim the experience of looking into the starts as a public endeavor."

Although the Building Project has officially wrapped up for the year, a handful of summer interns (and their loyal friends) still make the trek to Scranton and Winthrop multiple times a week to make sure that the plants are watered and thriving for Dean Stern's opening night festivities on October 5th.

Model stands, built by first years during shop orientation each fall, include revolving tops this year, enabling critics to skewer projects from a variety of angles.

The fall 2015 symposium, A Constructed World, conflicts with advanced studio travel week, prompting a third year petition to reschedule studio travel. Open space returns! Well, now temporary space. The Digital Media Office announced a slew of upgrades including new 3D scanning and virtual reality capabilities, a new industrial laser cutter, alleged reductions in color and 3D printing fees, and a 90" screen for 706. Listing price online? \$13,295. Professors KELLER EASTERLING, MARK FOSTER GAGE, PEGGY DEAMER, and ED MITCHELL will not be joining us this fall; they have gone on sabbatical. New professors include ROSALYNE SHIEH and TESSA KELLY.



Lunch

by Nicolas Kemper, M.Arch I '16

Between the courses of Environmental Design and Intro to City Planning, second year students in the architecture program have mandatory classes from 11:30 to 1:20, Monday, Tuesday, Wednesday, and Friday, effectively excluding them from the week-day lunch.

This scheduling innovation bars them from participating in the rich range of lunches, colloquiums, and other events happening across the university during this time. It also bars students from using lunch – for those with families at home normally the easiest time to meet – to better know a professor or visiting critic, as Equality in Design has done through its brown bag lunch series. Most of all, this dearth of lunches makes it very difficult for students to work with each other at reasonable hours, as this schedule leaves no consistent free period in the day for the scheduling of meetings.

I am not making a hardship complaint here: there is nothing particularly intense, difficult, or even rigorous about having students eat sandwiches in class. It just seems silly, wasteful, an indication that those setting our curriculum seem to lack a vision about what students want to achieve here. Not to mention almost intentional: of the 590 minutes of mandatory non-studio classes second years have each week,

440 of them, or 75 percent, are scheduled over lunch (Incidentally the third years' only required course, Architectural Practice and Management, is also during lunch). Is this a secret campaign against Atticus?

The School of Management understands the power of lunch. They bar any class from meeting between 11:30 and 1:00. Why don't we?

Clocking In

by John Kleinschmidt, M.Arch I '16

In the spring semester of 2015, Peggy Deamer's advanced studio set out to track the hours they spent on their studio work. Professor Deamer's studio engaged issues of architectural labor and systems of production; keeping time was a way to engage these big issues at a molecular level, student by student. Unfortunately, the documentation was not strictly enforced and students didn't manage to sustain a daily log through the entire semester – understandable, given the pressures of advanced studio. However, this effort was a powerful statement and raised questions about the notion of professionalism in a school that confers professional degrees. I'd like to pick up where those students left off.

Here's the plan. Over the next 2 semesters, I will keep a public timesheet. I will clock in when I enter Rudolph Hall and I will clock out when I leave. I'll

keep notes describing what I do, in granular detail on an online spreadsheet available for all to see. If I spend 30 minutes in the library hunting for precedent projects, I will record it. If I spend 90 minutes photographing models on the roof, I will record it. If I kill an hour gazing at freaky photos of bug eyeballs from electron microscopes on the internet, then dammit, I will record it.

I'm not some deranged zealot for efficiency at all costs. I know the design process isn't always linear or rational, and I love it. School is about experimenting, about making beautiful mistakes in a safe place, about honing the killer instinct. Architecture is sustained work, and there are no child prodigies. I'm simply curious to know where the time goes. I invite you to join me in the simple act of recording what we do and how long it takes.

If you're interested in keeping a timesheet with John, look him up and send an email.

Summer Viz

Sam Zeif M.Arch I '18 and Spencer Fried M.Arch I '18

We felt like children a long way from home, overwhelmed with quandaries: How will I fit into this roster of pedigreed, tried, and proven intellectuals? Will I be perceived in the same way I perceive them? Will I be asked to draw a self-portrait? What format were their portfolios?

A4, 8.5" x 11", or square? Am I a square? And then there was George Knight. Immaculate mustard yellow pants, delicately primped and pressed, breaking at the ankles over alligator skin Sperry's— or at the least that's how memory has it. A debonair that weakened us in the knees and dared us to reach his heights (6' 4" as ascertained by anthropic measure). And Trattie Davies- she donned a daunting and devilish all-black ensemble that trumpeted professionalism and no funny-stuff. She was flanked by her femme fatale minions, Lisa Albaugh and Sam Jaff, each two YSoA years our senior, but many more the wiser. Unbeknownst to us, these figures would become family. Our first impressions were unwarranted and debased. We discovered that behind every façade lay hidden a bounty of funny-stuff, fervor for camaraderie, and a fresh load of talent eager to bust on to the architecture scene. While once entirely incompetent, we now find ourselves slightly more capable. Hell, Trattie says we're special. And even if that is only a half-truth, we'll cling to it until the day we graduate, but hold on to each other for much longer.

Grout Lesson

Haiku by Tess McNamara, M.Arch I '17

silty silver sands
spread scrape sponge sweat rinse, repeat
bright light, pruned hands.

What were you up to this summer?

In Orient, New York, I've been working on events related to the Architecture Lobby and also working on my research on how the Sherman Antitrust Act affects architecture and the workings of the AIA. Idaho was backpacking in the White Cloud range with my son, Cam, and daughter, Frances. More than learning about the Sherman Antitrust Act, I learned, from working with a Yale law professor how different law thought is from architecture thought.
-Peggy Deamer, Professor and Assistant Dean

BP internship. Built a house. Got sweaty. Learned not only what it takes to construct a wood frame building and master my chop saw skills, but also the challenges of construction management. Was able to get inside the head of a construction worker because I was one.
-Benji Rubenstein, M.Arch I'17

I drew like mad in Rome, fueled by anchovies and cheap wine. I flew direct from Rome to Charlotte, North Carolina, and retreated to the Smoky Mountains to recover from the shock. When I ran out of food, I left the forest and built a chicken coop on a farm. Once the chickens moved in, I went to New Orleans where the questionable future of the Connecticut coastline was dropped in my lap: I prepared maps and diagrams to support the State of Connecticut's application for a slice of the \$1 billion HUD is offering for resiliency projects.
-John Kleinschmidt, M.Arch I'16

I did a ten day workshop with fourteen participants, where we learned how to mix cob (clay/straw/sand) to build earthen walls, construct solid foundation systems and make adobe bricks. We also learned light-straw-clay infill technique for conventional stud or timber framed buildings, earthen plasters, and earthen floors.
-Caitlin Baiada, M.Arch I'18

In Greenwich, I worked for the fabulous architects of Joeb Moore & Partners. I overpaid for Cold Pressed Juice and Soul Cycle. In Kentucky I hand picked my breakfast lunch and dinner. In Puerto Rico I predict I will overdose on guacamole.
-Madelynn Ringo

I have been traveling to Europe and China with friends and it was an amazing experience. Got to see how modernism had come to its shape in Europe and the development of sustainable buildings in China in the past 10 years.
-Lily Hou, M.Arch I'17

Share some information about your summer job (responsibilities? perks? pay? overtime?)

Working for Joeb Moore & Partners was fantastic and a true pleasure! I was able to contribute to a variety of office work from marketing to site surveys, schematic design and design development. They spoil their interns with a hefty paycheck, fancy office espresso machines, and trips to the Whitney Museum. I even received a going away bonus! This office is rare find in the architecture scene.
- Madelynn Ringo, M.Arch I'16

It's all work, even when you read the paper.
- Peggy Deamer, Professor and Assistant Dean

I held a full-time salaried position as a project manager at an architecture office. I spent 1.5 years working there, during which time the Hay Barn design & reconstruction was my primary responsibility. I also managed a feasibility study and a residential project while there.
- Timon Covelli, M.Arch I'18

Fixed fee basis: one grand per week and lunch every other Monday. Hours on my terms; as low as 25 but never more than 40
-John Kleinschmidt, M.Arch I'16

Pirie Associate is small (5 of us) and super laid back. I would describe the experience as "the perfect blend of academic thinking and professional practice".
- Chad Greenlee, M.Arch I'17



Team Yale proposal for Solar Decathlon, rendering

Solar Decathlon Team Yale Y-House

by Edward Wang, BA'16

Over the past twenty months, a group of undergraduate architecture majors have worked furiously to complete Yale's first entry to the Solar Decathlon. Perhaps you have seen them huddled in the computer lab or gathered in the seventh floor pit, discussing and planning a prototype of future sustainability that promises to minimize environmental impact while improving the quality of life of its inhabitants. The completed design is one that Team Yale hoped would impress through restrained and efficient interiors, generous outdoor living spaces, and a quick construction turnaround through modular design.

What is the Solar Decathlon? In its seventh iteration, the U. S. Department of Energy's Solar Decathlon is a biennial competition that challenges selected collegiate teams to design, build and ship a net-zero house to a pre-selected site for judging and display. 2015's prompt brought teams to the agreeable temperatures and ample sunshine of Irvine, California where twenty entrants would have displayed the products of their work on the repurposed runway tarmac of Great Park. While Team Yale was a first time competitor- beginning the application process during the sophomore year of its founding team members- it was unfettered by doubts of lack of expertise. The project would evolve over the next two years from a fledgling extracurricular initiative, to a seminar held under the aegis of Professor Michelle Addington and her indomitable optimism, to a tightly focused student effort guided by YSOA's own Isaac Southard (M.Arch II'16) and Ben Bourgoin (M.Arch I'16).

Two weeks ago, Team Yale announced that it would not be joining its fellow competitors this October in California. The decision was one difficult to come to – with final construction documents completed and a modular contractor in place, Team Yale's Y-House was and still is at the ready to be deployed. However, within the short timeframe of the competition, the greatest challenge that faced Team Yale became securing the \$300,000 it would take to complete the project, an amount that includes not only the some \$150,000 allotted for the construction of the house itself, but payment for consulting, shipping, and team expenses accrued over the last two years. The team's fundraising efforts produced two-thirds of that final amount but were unable to find the remainder to allow their construction contract to be processed. In light of this news, the refrain heard from their supporters, advisors, and friends has been condolence for an unsuccessful effort in the competition but also commendation on having made it so far and optimism for the future potential of this project outside of the constraints of the competition rules.

The team acknowledges the tremendous educational opportunity the Solar Decathlon has brought – lessons in management, entrepreneurship, logistics, and the intricacies of 501(c) (3) bureaucracy (to name a few) were gleaned in a field of battle that cannot be replicated in a classroom. Of course, the journey to Irvine has not been without its fair share of missteps and misadventure. Things took a paranormal turn when Kate McMillan, a project manager, unknowingly attempted to contact the dead during one of many alumni cold-calling sessions. Juan Pablo Ponce de Leon, another manager, risked a night of homelessness in the wilds of San Francisco to present to interested Yalies. The team's cumulative efforts – interminable meetings, charettes, arguments, séances, and slumber parties – have produced a project that Team Yale is proud to present to the rest of the YSOA community.

Salvation for the Y-House may come in the form of a partnership with the Invisible Art Foundation, a start-up land art collective founded by artist and Yale alumnus James Perkins who would like the house to be the first building on 600 acres of land in Randolph County, North Carolina. If all goes well, the Y-House design will be housing the next generation of emerging artists and providing a space for gathering and discussion. So while they bid farewell to their place in Irvine this fall, this will not be sundown for Team Yale and its house.



Heimaey, Vestmannaeyjar (Westman Islands), Iceland Harbor. Vestmannaeyjar maintains the most profitable fishing harbor in Iceland.

Iceland :: Fire and Ice. Reflections on designers' place in the landscape

Caitlin Thissen, M.Arch I'16

Iceland supports the gamut of wilderness-centered pastimes, including eco tourist excursions, and offers an alluring 20 percent reimbursement to filming crews for costs incurred during the production of hip, existential indie films like *The Tree of Life*, *Interstellar*, or a smattering of smaller projects. Idealists, "aspiring" artists and filmmakers, gawkers and ramblers swarm the island, adopting the picturesque landscape as a backdrop for the projection of their own ideals, utilizing the surrealist setting as a catalyst for deep thought, reevaluation, and personal revelation.

Stalwart maritime industries, including the cod, haddock, and saithe commercial fisheries, also make Iceland a contender in the global seafood market. Warm southern currents converge with colder northern streams, making for some of the most fecund and biologically diverse fishing grounds found worldwide.

Over the coming decades, Icelanders must straddle between traditional industries and trades and those considered most profitable or economically à la mode. What remains to be seen is how the political, economic, and otherwise policy-driven and internationally negotiated zones and swathes of land will evolve as Iceland shifts into economic high gear. While international aluminum smelting companies and other manufacturers seek cheap, readily accessible power to run large production plants, tourists and foreign currency are being pumped back into an



Summer at Yale is as diverse in it's range as itself. M.Arch I students start the semester with the Building Project and the final Visualizing and Reason for Existence, of which re-creation of Rudolph is the final project. Some second year students take on the 'Tour' and spend a month in Rome, studying contemporary structures. Still others take a break before the fall semester, while deadlines, research projects, and interminable meetings, those selected among the 'chosen ones,' those selected among the summer bootcamp even before taking the Summer of Rudolph.

With this breadth in mind, we asked you to share your summer with the YSOA community. Presented below are the writings of the paths taken and the road to a brief sojourn from our collective journey.

Background image: Vestmannaeyjar by Caitlin Thissen

Gillette Castle In Connecticut Oddities, Vision Trumps Convention

by Caroline Acheatle, M.Arch I'17

While in New Haven, it is de rigeur, if not imperative, for any casual architecture aficionado to visit campus landmarks like Bunshaft's Beinecke Library, Saarinen's Ingalls Rink and Kahn's Center for British Art. Even more crucial is the study of these spaces by School of Architecture students, throughout the first year and beyond. Yet despite the value of these vaunted works, what can be gained by studying the idiosyncratic and the odd, the buildings that occupy the fringes of the traditional architectural canon but merit study nonetheless?

Outsider architecture generally refers to the built work of self taught artists or visionaries who create deeply personal spaces often with unconventional materials, such as found objects, glass bottles, garbage, or free flowing concrete. Often fueled by wealth, insanity, or both builders of these structures either would blow entire inheritances realizing their reverie or would construct their fantasy magpie-like at dusk after their daily grind was over, like postman Ferdinand Cheval in France or construction worker Simon Rhodia in South Central Los Angeles. By examining the weird, radical, or almost primitive spaces built by those who exist outside the profession, architects can see how domestic space is constructed in an unmediated form, through a mix of passion and delirium made physical.

One of the best immediate examples of outsider architecture is Gillette Castle, nestled in the peaceful marshes and genteel relaxation of the Connecticut coastline town of East Haddam. The rambling stone



Gillette Castle, East Haddam, CT



Landmannalaugar, Fjallabak Nature Reserve, Highlands.

anemic economy after its devastating crash in 2008. Pricy souvenirs are sold alongside outrageously expensive bus and jeep tours to impulsive, reckless tourists.

Meandering down Skólavörðustígur and Laugavegur (high-end shopping avenues radiating out from the center of downtown Reykjavik), residents have (clearly) fully embraced tourism as their most spectacular and far reaching remunerative venture. And they have done so at an alarming speed. While the land is beautiful and the residents earthy, if slightly reserved, there is nothing present to structure the kind of sensitivity necessary to keep the land from being unwittingly despoiled by naïve forces lacking the years, history, time, sweat, and blood that most Icelandic communities have invested over centuries of cohabitation with the land. Iceland is rising. But at what cost?

Compromising the integrity of its traditions (especially the local fishing industry) and natural resources to rebuild its fiscal footing, presenting a natural national allure, and sustaining local pride all skirt the need to establish long term goals and planning. The issue begs a mediator, a process, and an object designer. Comprehensive constructs are needed to establish and reinforce moral/ethical codes of conduct, fighting as the gates open wide to mobs and robbers--international travelers and multinational corporations--seeking, foremost, to profit.

To future designers: let us see this as a platform for a new breed of design project that does not push single-mindedly toward massive formal one-liners (such as Harpa Concert Hall in Reykjavik) or a diagrammatic oversimplification of urban issues, but toward a more contextually responsive, interactive, dynamic, and participatory process, as well as aesthetic (human) sensitivity.



SUMMER FROM DOLPHIN

range of activities as the academic year soon with the construction phase of the graduation class (the intent, methodology, remains questioned by some students). The tradition of the architectural 'Grand sketching details of antiquities and take advantage of the time to repose and for some, the summer is chock full of workshop assignments. And then there are the incoming students to attend the first their first true fall semester course at school.

to share your summer experiences here are the compiled photographs and ads travelled, both near and far, in the city, one which recommences today in the Hall.

Gill Net, Heimaey, Vestmannaeyjar, Iceland
by Jessica Angel, M.Arch I'16

structure almost seems liquefied, with thousands of fieldstones dripping into improbable and psychedelic ornamented bay windows and turrets to create a deranged Victorian Arts and Crafts manse. The incredibly successful and eccentric millionaire actor William Gillette, known as the "Brad Pitt of his day" for his stage rendition of Sherlock Holmes, built the structure between 1914 and 1919.

Directing teams of masons to do his bidding, Gillette designed a castle that fitted his own strange brand of domestic theater, complete with short upstairs railings to make himself appear taller, raffia woven walls, two way mirrored French doors so that he could observe guests and make dramatic entrances, and a complex system of built in stone perches for seventeen of his closest cat friends. The building also features a miniature Grand Central station, forty-seven self designed wooden doors and locking mechanisms, and insulation made out of seaweed and paper. Originally constructed to look like a ruin, the castle is now run by the state park service, as stipulated by Gillette in his will so that no "blithering saphead who has no conception of where he is or with what surrounded" would buy it.

But apart from a photo op with Gillette's numerous china figurines, what makes his castle worth visiting? In his writings on outsider architecture and the Rural Studio, historian David Patrick Kelly argues that outsider architects are both pioneers and environmentalists—creating buildings that have few precedents and that reuse discarded or recycled materials. Through their errors, successes, and unique brand of experimental practice, these essays in personal space have resulted in new and challenging modes of thought, meriting study not just for their glimmers of lunacy, but also for their spark of innovation.



BP'15 Summer Snippets

by Francesca Carney, M.Arch I'17

Continuing a tradition 48 years in the making, the M. Arch I Class of 2017 began their summer building a house at 193 Winthrop Avenue in the West River neighborhood of New Haven. In partnership with NeighborWorks New Horizons, the 1,100 sq ft, three-bedroom residence saw 52 peers overcome continual design and construction challenges on site to see a house rise. Ultimately the home is a reflection of over nine months of continual work and development by the entire class, and it will be formally presented to the School on October 5th.

Abris à Kayaks The Not-So-Primitive Hut

by Jessica Angel, M. Arch I'16, Dorian Booth, M.Arch I'16, Christian Golden, M.Arch I'18

Until recently, there has been a general decline in architects actually building structures with their own hands: they have been chained to the confines of the desk and the computer. Yet with more and more young architects attending happenings like Burning Man and opening up small fabrication shops, architectural craftsmanship is re-emerging in small design-build work. Over the summer, two friends and I sought work to engage this trend and allow us to get our hands dirty.

One hundred and twenty kilometers south-east of Paris, on the fringe of Burgundy, lies the 16th century farmhouse of Biancourt, a bucolic oasis within a sea of wheat fields. Located next to a lake, the farmhouse had a distinct need: a small shed that would protect kayaks and fishing rods. "Getting our hands dirty" thus became a way to reconnect with the basis of architecture, which fundamentally consists of cutting wood to make shelter. Understanding the basic relationship between the architect and her surroundings, as well as the role of tools in the process of making, was fundamental to the design and construction effort.

In terms of design, the concept was quite simple--a covered bridge with barn doors on both ends--but in terms of action and effect it became a threshold, mediating the transition from land to water. The main goal was to build a relatively uncluttered form that would host the colorful kayaks. A nearby sawmill provided the wood. We used oak for the foundations and the floor slab, and Douglas fir for the rest of the project. The two end doors are made of oriented strand board (OSB) that we varnished in white.

The experience proved worthwhile for several reasons. First, we realized that there are many differences between the French and the American way of building. For instance, in France, cladding is mostly done with screws instead of nails. Stainless steel nails are almost impossible to find there. The studs are also oversized compared to the 2" x 4" nominal U.S. standard. Standard dimensions do not exist in France and custom cuts are encouraged. But most importantly, we realized how many significant design decisions are taken while building. It made us acknowledge how crucial the relationship between the builder and the architect is to the project, especially in the US, where these two professions are so divided.

The above could be an easy conclusion and this shed would just remain another student project in our portfolio. However what matters here isn't the final product but the innate desire that pushed the three of us to "get our hands dirty" and reconnect to the earth and materials that often remain elusively abstract.



Shed for kayaks, by J. Angel, D. Booth, C. Golden of M.Arch I'16

What were you reading this summer?

"Peace that Ended All Peace" by David Fromkin
-Rashid Muydinov, M.Arch I'17

"A Deathly Compromise", a good friend's very first book
-Jessica Elliott, M.Arch I'16

"My Struggle", vols. 1-4 by Karl Ove Knausgård
"Infinite Jest" by David Foster Wallace
-Peggy Deamer, M.Arch I'17

(Do comics count?) Transmetropolitan
-Benji Rubenstein, M.Arch I'17

"The Administration of Fear" by Paul Virilio
"Terror from the Air" by Peter Sloterdijk
-Daniel Glick-Unterman, M.Arch I'17

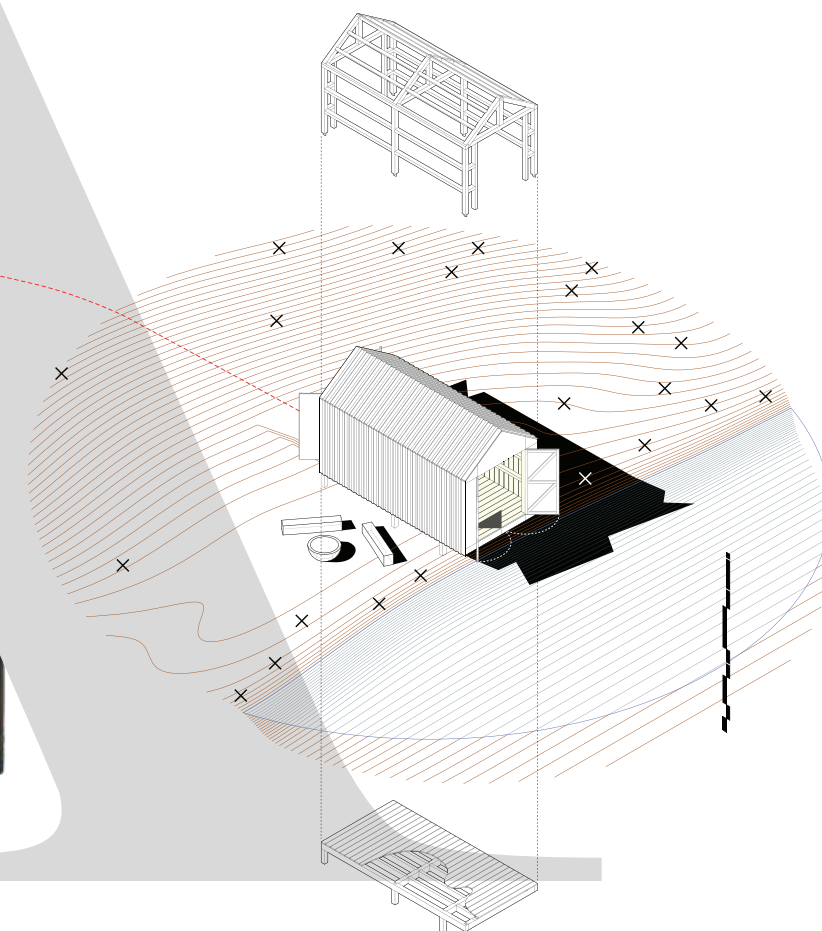
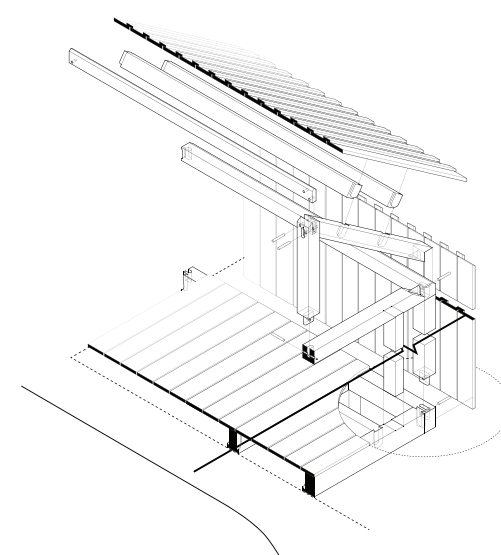
"The First Bad Man" by Miranda July
"The Flamethrowers" by Rachel Kushner
"Architecture's Desire" by K. Michael Hays
-Elaina Berkowitz, M.Arch I'17

"A Place of One's Own" by Michael Pollan
"Tortilla Flat" by John Steinbeck
"Both Flesh and Not: Essays" by David Foster Wallace
"The White Album" by Joan Didion
-John Kleinschmidt, M.Arch I'16

"The Possibility of an Absolute Architecture", by Pier Vittorio Aureli
"Et in Suburbia Ego: José Oubrerie's Miller House" edited by Todd Gannon
-Chad Greenlee, M.Arch I'17

"The Laws of Simplicity" by John Maeda
"Tenth of December: Stories" by George Saunders
Caitlin Baiada, M.Arch I'18

"Possession" by A. S. Byatt
-Nicolas Kemper, M.Arch I'16



Shed for kayaks, axonometric diagram by J. Angel, D. Booth, C. Golden of M.Arch I'16

INCOMING STUDENT SURVEY

By Caroline Acheatel, Elaina Berkowitz, Francesca Carney, Daniel Glick-Unterman, Garrett Hardee, Robert Hon, and Rashidbek Muydinov, all M.Arch I '17

It's been one year since the first incoming student survey was collected. As the surveyed become the surveyors, we find ourselves to be slightly more critical than we were last year. We have the intent to subtly suggest our own opinions and critiques of the school, by posing our questions in a way that makes students think about how they see their upcoming education. In addition, we seek to probe for the overarching culture of the incoming class, while attaining a sense of the architectural ideologies and aspirations of individuals. These responses represent M.Arch I Class of '18.

How do you define 'good' architecture?

While somewhat of a cliché, each building truly does tell a story, a manifestation of the innumerable considerations that shape how we as humans organize space. 'Good' architecture is able to synthesize these factors in a way that meets not only certain demands but ultimately does so to improve the experience of people who interact with the building. -Matthew Shaffer, University of Pittsburgh / Universidad de Alcalá de Henares

'Good' architecture achieves a singularity between spatial, social and cultural conditions across time (history). It accommodates and embodies both the ephemeral and the enduring. At the most fundamental level, however, it should foster the individual and cultivate the communal. -Anonymous

Good architecture is the beautiful articulation of the efficient. It is the thoughtful convergence of material poetics with daily pragmatics. -Amanda Iglesias, Wheaton College

I don't define 'good' for every practicing architect nor for the field of architecture in its entirety. I define 'good' architecture for myself, although that definition is far from finished and far too ambiguous, and it has something to do with meaningful work, beautiful work, and work that will carry me around the world and to many different people and places. -Meghan Royster, University of Michigan

What do you think the role of the architect is / should be?

The architect must observe and be patient rather than presuppose an approach or impose an aesthetic. S/he must actively engage the local community to achieve regenerative solutions that educate, empower, and enhance lives. Ideas are effects of social institutions but have reflexively productive realities. Thus, through awareness and conscious effort, I believe the architect has the power to redefine social and environmental paradigms. -Caitlin Baiada, Cornell University

To sew up and mend the ugly wounds of divisive and polarizing conflicts in culture and society through intelligent design. To create an environment that people can feel belonged in and meaningful. -Dylan Lee, University of Southern California

To strike a balance among client needs, environmental considerations (both in terms of sustainability and in terms of urbanism), and formal development. -Larkin McCann, Harvard University

INTERVIEW WITH JONATHAN F. P. ROSE

by Kirk Henderson, Joint Degree M.Arch I'16 & SOM '16

In recent years, the developer studio has engaged a variety of people, from the "five-star hippie" John Spence to the deeply commercial Isaac Kalisvaart. Jonathan Rose, this year's Bass Fellow for the developer studio co-taught with Louis I. Kahn Visiting Professors Sarah Caples ('74) and Everardo Jefferson ('73), evinces principles of social justice, and has a strong record of affordable housing. I spoke with Jonathan about how he became a developer, how architecture factors in his work, and his hopes for the studio.



Drawing by Anne Ma M.Arch I '16

Origins

KH: You graduated from Yale College in 1974 with a B.A. in Psychology and Philosophy. How did you transition from these academic studies to real estate development?

JR: You know, I actually don't feel like I made a transition? (pause.) I feel like I'm a lucky person, who was born with a sense of mission. Ever since I was a very small child, I was very interested in buildings and cities. I was also quite interested in nature and social justice and the civil rights movement. And I wanted to put all those issues together.

As a student at Yale, I knew that there were seeds of this wholeness in physics and biology, but also in philosophy and psychology. I was interested in weaving together all the different threads. That's been a life pursuit.

KH: How did you make your way to development in the commercial realm?

JR: So, my father was a real estate developer, as was his father and his uncle. I saw that my desire to create a more environmentally and socially just world could be built. They weren't just abstract ideas, they needed to be grounded in reality. After Yale and U Penn, I went into my family business for thirteen years. Then, in 1987 I joined a new group called the Social Venture Network, which was exploring what social enterprise could be. The early founders were people like Ben and Jerry's Ice Cream. I thought, "Ice cream is great, I love ice cream, but what if I could take these ideas and apply them to buildings?" So in 1989 I started my company to see if I could create a mission-focused business through buildings. And...it worked.

An activist promoting new ideas, future design, future tectonics. Someone who never settles for what has already been created.

-Anonymous

There is no such thing as an architect who can dictate the architectural design and construction process - just one who can use his or her verbal and visual language to convince others to follow.

-Anonymous

What does it mean to produce radical work?

For me, radical work these days is work where the architect's signature is subverted in favor of the problem to be solved. There are too many sore thumbs and not enough quietly lovely buildings going up.

-Alexandra Karlsson-Napp, Yale University

Radical work is to me imbued with artistic intent. It's pushing boundaries in a conceptual way or using uncommon techniques. Often new technology or new systems of operation are involved as methods using these tend to be less explored.

-Anonymous

Work that questions well accepted ideas and practices currently used in the field. Work that shocks, horrifies, and unsettles people.

-Druce, Texas A&M

To produce work that is never published in a flashy architecture magazine.

-Anonymous

To create something that does not necessarily conform to the standards that current work is judged upon, but forces the standards to change because of its influence.

-Phineas Taylor-Webb, Carnegie Mellon

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How do you see the value of critical opposition, collaboration, and competition from your peers in academia and practice?

Invaluable. A body of peers who think the same, work the same, and who do not compete against one another will not move forward in any worthwhile way. I also believe there needs to be a balance between that extreme and an environment of peers who cannot ever understand each other because they do not try, who do not want to work together because they cannot collaborate, and who are constantly competing with complete disregard to their peers' ideas and advice.

-Meghan, University of Michigan

Important and necessary, as is the case with all professions.

-Justin Lai, University of Waterloo

Without critical opposition we cannot have self awareness and a deeper understanding of our own approaches. Collaboration with both similar and radically different minds is critical- nothing can be achieved in isolation. Diversity enhances our ability to see the world as a whole, resulting in richer and more holistic solutions. I don't find the word "competition" productive.

-Caitlin Baiada, Cornell University

The Studio

KH: The studio will work on a real project on a site in Harlem. What does the studio process look like to you?

JR: I hope with the studio that people will work on individual components as well as the larger site picture. One might be the green strategy, another might be a community media room. What is the architectural problem of a community media room of the 21st century, in Harlem? How do much broader social networks, building systems, and electronic media all come together in a place? We might delve into specific components of the building in much more detail.

Development & Architects

KH: Development can seem like kind of a black box. How do you interact most with architects?

JR: So I was discussing a project with Bob Stern, and he said, "Oh, the developers just tell us we have to design to a budget, and then they tell us we designed over-budget, and then they cut stuff." With us, we completely share our budgets with our architects, because we're solving problems together. Intelligent systems have feedback loops, and if you don't provide the feedback, how can an architect do their best work? It seems to me there's a risk from not sharing information. We need to design better systems, and you can't do that without a huge amount of information flow and sharing.

KH: Why doesn't everyone on a building project share information? This is an endemic problem within the building industry, where information sharing is seen as a risk...

JR: Well yes, but I don't understand [that mentality] at all. It seems to me there's a risk from not sharing information. You still own information in a project, but sharing it is essential. With issues like climate change, population growth, and the larger issues that are shaping the world, we need to design better systems, and you can't do that without a huge amount of information flow and sharing. So, from an evolutionary metaphor, those who work in isolation will be less fit.

Architectural Practice

KH: Could you explain more about the divisions and connections between architects and developers? How do you engage with architects?

JR: So, we hire a third-party architect for all our projects. We do not design them in-house. But almost all of our staff have planning or architecture degrees. In fact, they used to have more planning degrees, now they have architectural degrees, and actually the most common one is architecture and real estate. So programs like Columbia, MIT - a real estate degree is more relevant to us than a business degree.

KH: Do you see architects asking for the kinds of information you'd like them to use, or being prepared to use it?

JR: We only work with architects that believe in collaboration. And I think that's the spirit of architecture today. For example, on our Tapestry project, Harry Cobb put so much attention to the window details because

What do you hope to get out of your education at Yale, and what do you hope to bring to it?

I hope to learn the skills and traits that a strong architect needs in order to practice in the field. I hope to bring my energy, ambition, and creativity into a space where I can learn and collaborate with others.

-Phineas Taylor-Webb, Carnegie Mellon University

I want to learn to make buildings. I'll be bringing my conceptual Berkeley background, plus some timber-frame barn building experience.

-Timon Covelli, UC Berkeley

I hope to get the best education there is and learning from the renowned team of instructors as well as utilizing the best facilities in the country.

-Anonymous

After a few years of post graduate work and travel, I was looking for a place to return to school where I could really throw myself into my work and find myself amongst other motivated students. I hope that I can find at Yale an environment where I can gain the skills needed for a somewhat stable and/or exciting future in architecture.

-Matthew Shaffer, University of Pittsburgh / Universidad de Alcalá de Henares

How did the impending administration change affect your decision to attend Yale?

It didn't. The culture is just as powerful as the administration.

-Robert Smith Waters, Ohio State

I did not have a negative response to the administration change. Although I do believe that type and involvement of an administration plays a significant role in shaping a school's culture, I do not believe that in the two years that I have with a new dean will not be a drastic change from the first year that will still be under Dean Stern. Administration initiatives oftentimes take effect gradually, and whether for better or for worse I believe that my time at Yale will not be dramatically affected.

-Anonymous

I think change is always more productive than sameness, and I'm also excited to experience the perspectives of two different deans in my time at school.

-Alexandra Karlsson-Napp, Yale University

What do you hope to see in the new dean?

I hope to see as much involvement and enthusiasm that Dean Stern has for the school in the new dean. Otherwise, a dean is merely a hovering figure with no presence in the school.

-Anonymous

I hope to see cooperation. I hope that s/he would bring more to the school and make it even better than it is

-Anonymous

I hope that they are able to incorporate a more social component to the curriculum. I also hope they maintain/strengthen what seems so far a very pluralistic school.

-Spencer Fried, Calremont Mckenna College

of the [financial] issue of waterproofing liability. He was trying to do something that challenged a normal appearance, but was also absolutely waterproof, and was also constructible in our tight budget.

KH: Do you think architects are able to capture the full economic value of their work? Do you think architecture is more like a service industry, say how a firm like McKinsey creates information; or like a manufacturing industry, providing a fixed good at the lowest cost?

JR: So first of all, I believe architects are the lowest paid of all professions, or one of the lowest. Maybe social work pays less, but it's pretty bad. So that part I get. Second, architecture is a service business. Yes you get paid for the service, and you don't have a future [economic] stake in the object you create. But theoretically, like McKinsey, architecture firms grow methodologies for how they approach designs and how they solve them. You're learning, you're growing, developing a world-view, a body of work, intellectual capital, social capital in relationships - all those have value. And, many architects no longer think of themselves as building makers. Instead they're furniture designers, graphic designers, product designers, even ideas themselves. One way to overcome the limitation of how much young architects are paid is to design more things.

KH: ..If we could only design more than 24 hours into a single day...

JR: Well yes, there's that. And then there are architects who become developers.

Impact vs. Form

KH: A lot of your work aims for positive impact in communities and cities. How do you see this relating to architectural form and design? How will you bring the question of impact into the studio?

JR: First of all, there's impact that is easy to measure, such as environmental performance. Then there are larger issues that are harder to measure now, but won't be in the future. More communities are creating measures of well-being - environment, health, schools, walkability, etc. And you can measure the impact of a single building based on a community's own definition. We need a much more dynamic vision of urban planning where we establish a vision of what wholeness and well-being is, and continuously move forward. Within that context, the question of building form is a small one. And if you really look at what most architects do in America, I don't think [form] is what they do.

KH: Do you think architects today focus their efforts on the building's impact?

JR: (Smiles). Well, the ones that I want to work with, yes. I think the architect who focuses just on form...is limiting his or herself from a much larger palette of opportunities. And frankly, my sense is that the best clients and the best projects are ones that are more comprehensive in nature than just concerned with form. Closing

KH: What's something you're looking forward to this year at YSOA?

JR: I'm looking forward to seeing designs and discovering ideas I've never seen before. I want to learn something new myself from this whole process, and to experience the joy of this infusion of new ideas.