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trospecta_046 is a reference book.
ink of it as a catalog of architectural
eas. Looking for something in
rticular? Check the index. Perhaps
ur style is more carefree? In that case,
u might be better off flipping through
e pages until a project tag captures
ur eye. Don't be timid. Scribble in the
argins, dogear your favorite projects;
is book is happiest when it is used.

_046 Editors,
ue, Grace, Jess, and Stormy

ntains a subset of relevant terms alongside their cross-references.

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RETROSPECTA_046

A Message from Dean Deborah Berke

The Dean's office has a wall of shelves full of beautiful books by or about great architects, many of them faculty members, visiting faculty, and graduates of the School. There are many tomes on Yale's architectural history and its campus as well as all the volumes of Perspecta. And specifically relevant to this introduction, there are all the volumes of Retrospecta.

Perhaps the most alive of the books and journals that fill the wall, Retrospecta presents the work of today's students and our most recent graduates. It has a consistent immediacy and addresses the viewer in the present tense, showing students engaging the challenges of the moment.

This issue of Retrospecta covers the design studios and coursework of the 2022–2023 academic year. It also includes lectures, symposia and student-run events. Our students, as is well-reflected here, are interested in global problems as they relate to architecture and the built environment. They are passionate about exploring design solutions that can lead to positive change—addressing issues like the need for livable cities and the significant impact of the built environment on climate change. This does not lessen their interest in form-making, technology, materiality and beauty—in fact, I would say it enhances it.

The students whose work is presented in this volume were directly impacted by the global pandemic. Their patience and perseverance during that challenging time was noteworthy. It was a difficult time for everyone everywhere; here at YSoA I believe it helped strengthen our community and further focus our efforts on creating a better built environment for all.

We remain committed to helping all our students discover their passions and broaden their knowledge on their way to becoming architects who will change the world. Our goal is that they have an individual voice and a commitment to the common good, as well as a strong philosophical position in their creative work while at the same time understanding that good architecture requires teamwork. Architecture can be defined both narrowly and broadly: it is indeed the designing of buildings, but it is also the shaping of the world. We do both here.

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START

In producing this volume of Retrospecta, the editorial team sought to archive the past year. To us, this meant that Retrospecta_046 would manifest as a reference book: a catalog of architectural ideas.

To help readers navigate the book, the table on the right provides an overview of the book's structure. The extended table on the following pages provides a more detailed overview of the book's content.

The book closes with an archive of images associated with the Yale School of Architecture including colloquia, exhibitions, lectures, North Gallery exhibitions, organizations, publications, student life, and symposia.

A taxonomy allows the book's content to be both searchable and cross-referential. On nearly every page, this system is expressed through three interconnected concepts:

Index: following student work, the index provides page references for terms and names that appear throughout the book.

Mini-index: housed in the left margins of each project, the mini-index contains a subset of relevant terms alongside their cross-references.

Tags: found on the right-hand side of each project, tags are terms which fall under broad categories. Studio projects are categorized by Type, Material, Element, Site, and Country. Research projects are categorized by Program, Medium, and Duration. Seminar projects are categorized by Study Area and Medium.

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002 ARCHITECTURAL DESIGN I

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008 010	1011A	Can Vu Bui	• Lingfung (Grace) Chan • Padraic Mittag-McNaught
012 014	1011A	Cara Liberatore	• Karina Encarnación • Stormy Hall
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028 030	1011A	Michael Szivos	• Byron Cai • Peter Martinka

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		Instructors	Students
034 036	1021A	Emily Abruzzo	• Noah Silvestry • Haoran Yuan
038 040	1021A	Peter de Bretteville	• Tong (Tom) Hsu • Elmira Moskovina
042 044	1021A	Rychiee Espinosa	• Odette James • Yumemaru Kashino
046 048	1021A	Mark Foster Gage, Dorian Booth	• Leanne Meng • Sahar Rahaman
050 052	1021A	Rachely Rotem	• Jiahui (Cindy) Duan • Stefana (Fany) Kuzmova
054 056	1021A	Jae Shin	• Edgar Alvarado • Annika Babra

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066 068	1102A	Peter Eisenman, Frank O. Gehry, Daisy Ames	• Max Kronauer, Mingda Zhang • Aleksa Milojevic, Adam Rostek
070 072	1103A	Claire Weisz, Marc de la Bruyère, Andrei Harwell	• Charis Armstrong, Noah Sannes • Andrea Sanchez Moctezuma, Jahaan Scipio
074 076	1104A	Brigitte Shim, Talitha Liu, Dean Sakamoto	• Haonan Li • Ivan Tae
078 080	1105A	Tiantian Xu, Tei Carpenter	• Chong Gu • Tiana Kimball
082 084	1106A	Patrick Bellew, Andy Bow, Tess McNamara	• Bobby Chun • Kyle Coxe
086 088	1107A	Tod Williams, Billie Tsien, Andrew Benner	• Maya Gamble • Louis Koushouris
090 092	1108A	Francis Kéré, Martin Finio	• Josh Greene, Nabil Haque • Jia Ying Guan, Reem Nassour
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[redacted]

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Fall_

STUDIO_FALL_ARCHITECTURAL DESIGN I

Z00

1011A: Architectural Design 1

The first in the Core sequence, this studio asked students to develop an understanding of–and position on–fundamental architectural methods. Space, form, and representation all have content–historical, cultural, and political–and were studied in the same way that program and site will be later in the sequence. Each student was asked to explore the programmatic and contextual implications of space and form, rather than producing a formal response to a given site and program. Our goal was to establish a broad understanding of architecture's role in constructing the social circumstances of buildings–how they bring people together or keep them apart, reinforce or destabilize categories and hierarchies, and welcome or challenge their users.

BRENNAN BUCK,
LEAD COORDINATOR

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Max Coolidge Crouthamel
Sarah Farley
Kurt Huckleberry
Mariah Langlois
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Sida Tang
• **Owen Wang**

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Blue Jo
Livy Li
Ilha Niohuru
U Jin Seah
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Dan Kelly
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Olly Hoy
• **Peter Martinka**
Jess Mitchell
Max Ostrow
Max Stern
Tony Hongyi Wang
Jany Xu

1011A Tectonic Spa

• Cornelius Pelzer

As a continuation of an architectural vocabulary, developed in Project Three: Plan, Unplanned, this concept aims for an open architectural landscape out of a limited number of parameters to expand on the ubiquitous public programs of the Rotterdam site. A modular tectonic emerges from the correlation of a sloped surface-grid that is intersected by circular voids. It comprises an open rooftop level as a topographical connector at the site to bridge a spa that evolves vertically. The structure reflects this systematic approach with a column profile that serves as support for cross intersections on the grid as well as for circular edges–always on the external radius, so that the secondary structure that encloses the spa and separates inside from outside could be detached; light and flexible. Now, intricate space can in fact mediate a flexible approach on the programmatic definition over time.

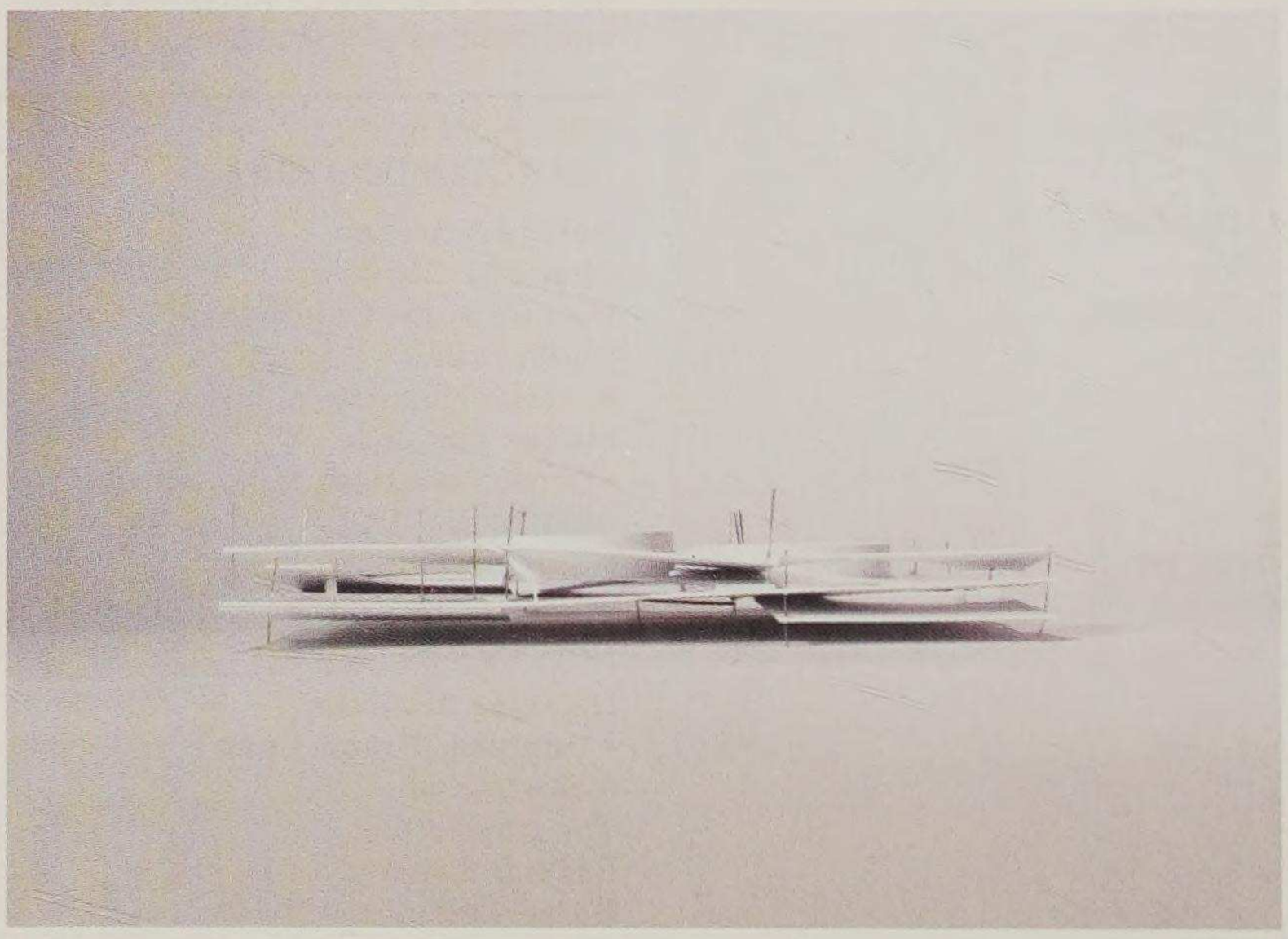
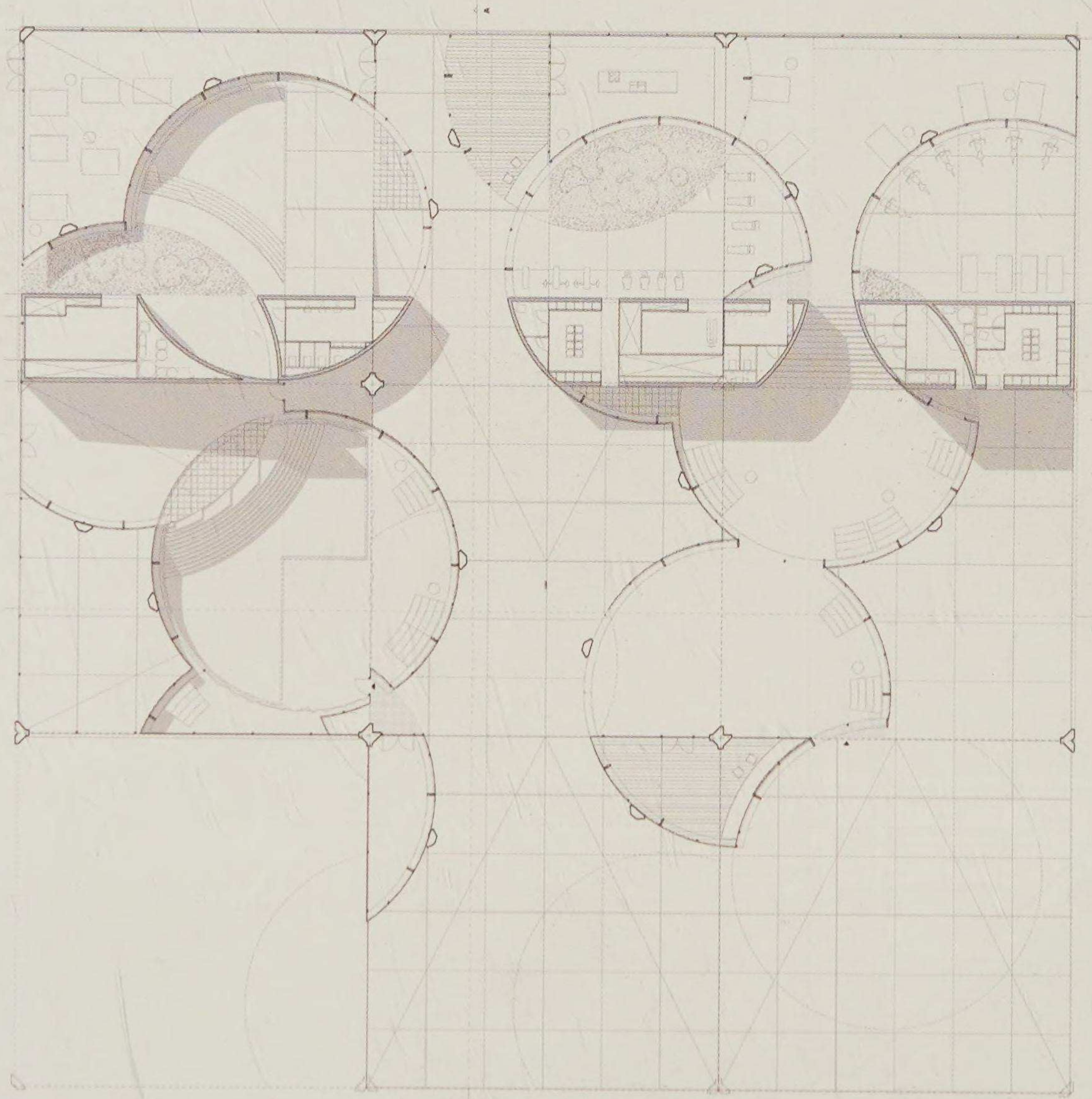


fig. 1

fig. 2

Cornelius Pelzer 132,221 Rotterdam, Netherlands 008,014,018,022 tectonic 126,196,230 bathhouse 010,066,114,210,212

LEISURE | ABSTRACT | COLUMN | CITY | NETHERLANDS



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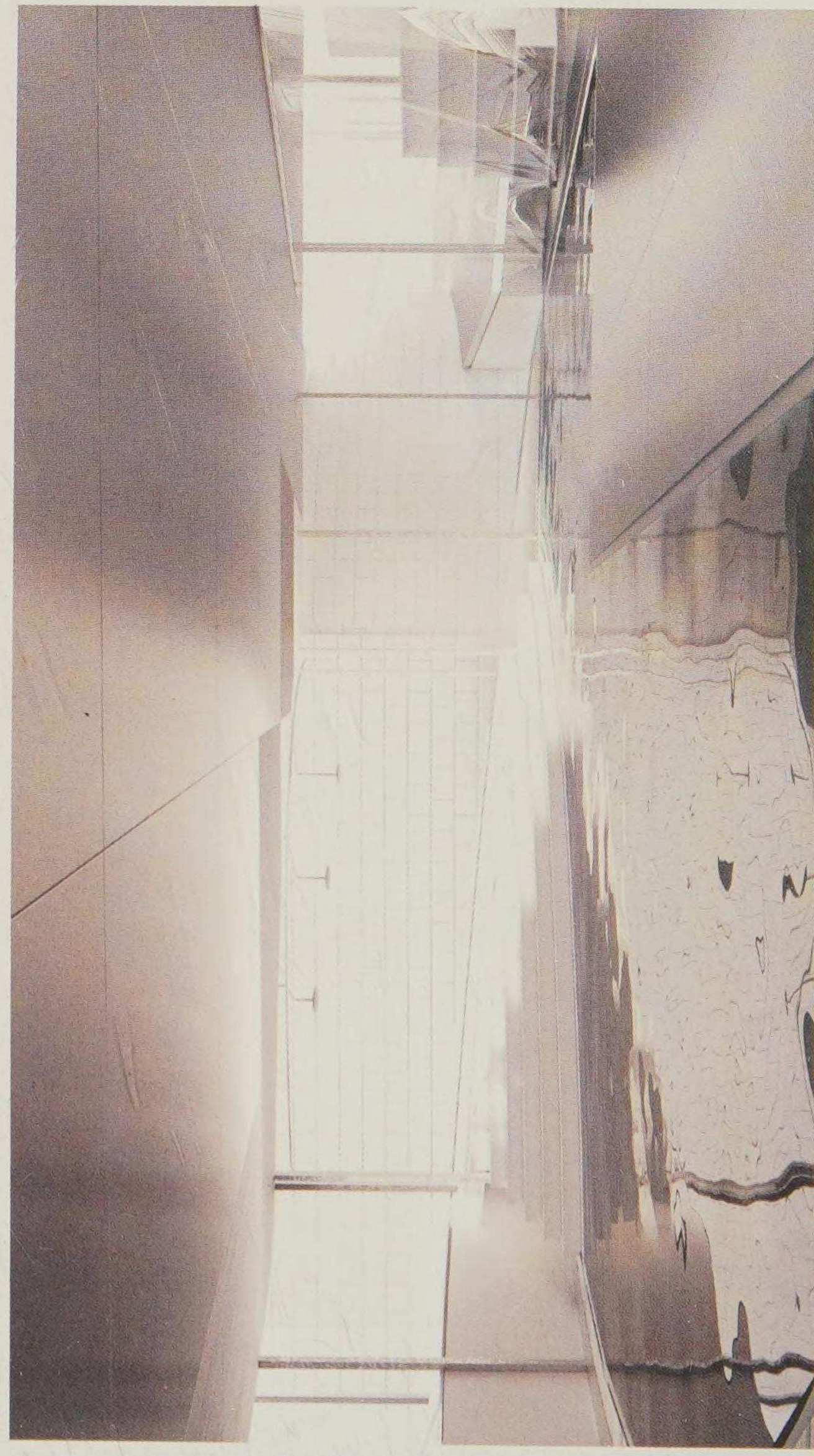


fig. 4

fig. 3 FF22_1011A_Pelzerc_Plan.jpg fig. 4 F22_1011A_Pelzerc_Render.jpg

1011A Clouds

• Owen Wang

Located on the mountainside of Monterrey, Mexico, this project brings out the artificial spirituality of the digital cloud through the design and planning of its physical avatar: the data center.

Within the limited boundary of a square, there lies a rotated field that seems to extend to infinity. It implies the interconnected network. This strategic grid becomes an uncompromising field that interweaves the people, a "cult" dedicated to the creation of artificial consciousness in the cloud, and the machines, which are servers and maintenance equipment.

Taking advantage of Monterrey's long rain season, this data center collects rainwater to combat drought. The waste heat generated by the servers is recycled to evaporate the water for distillation purification, and to steam the Temazcal, an ancestral Mexican ritual space.

As the excess steam emitted from the rooftop rises, the digital cloud, manifested as an artificial steam cloud, merges with the natural clouds above.

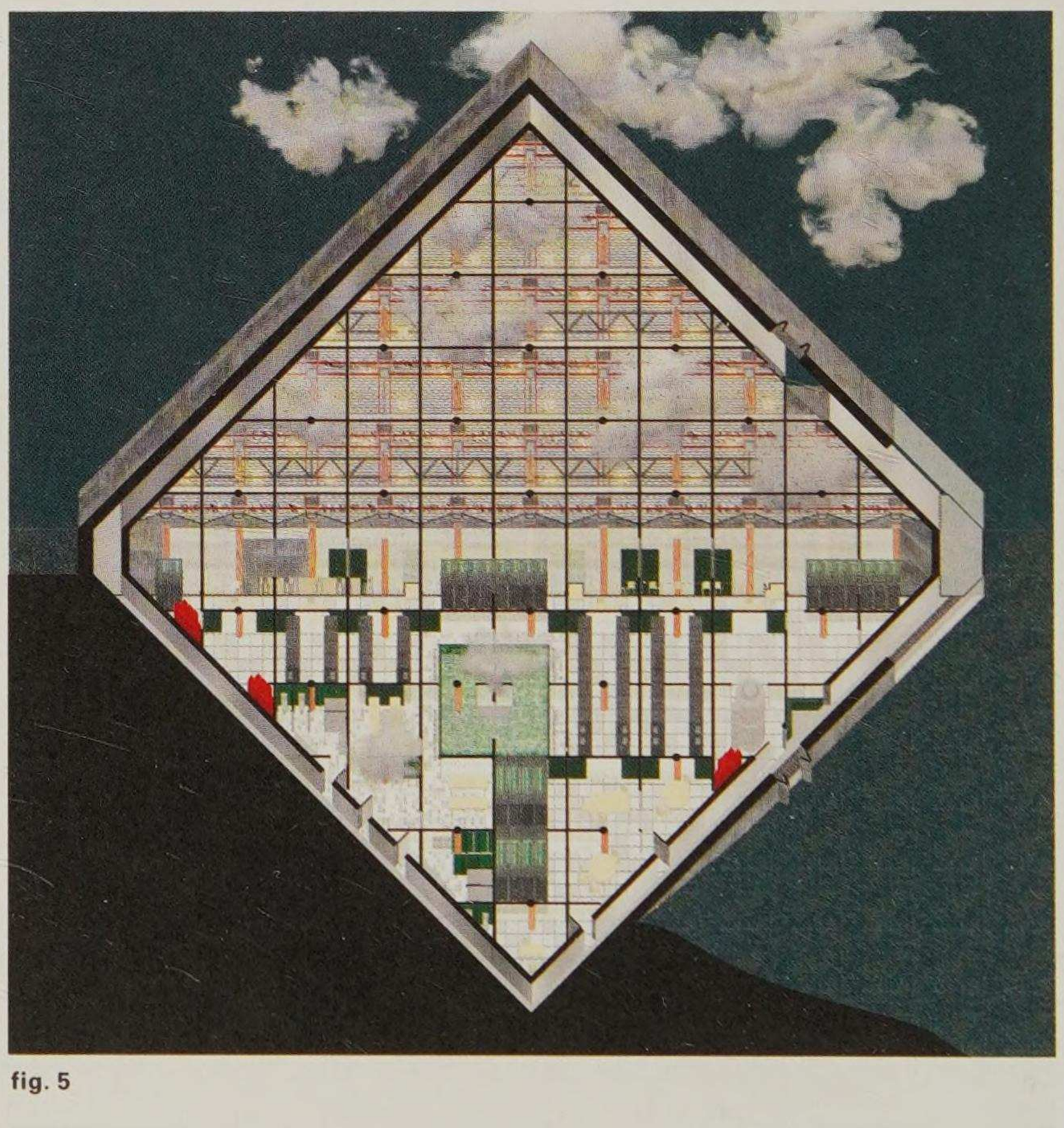


fig. 5

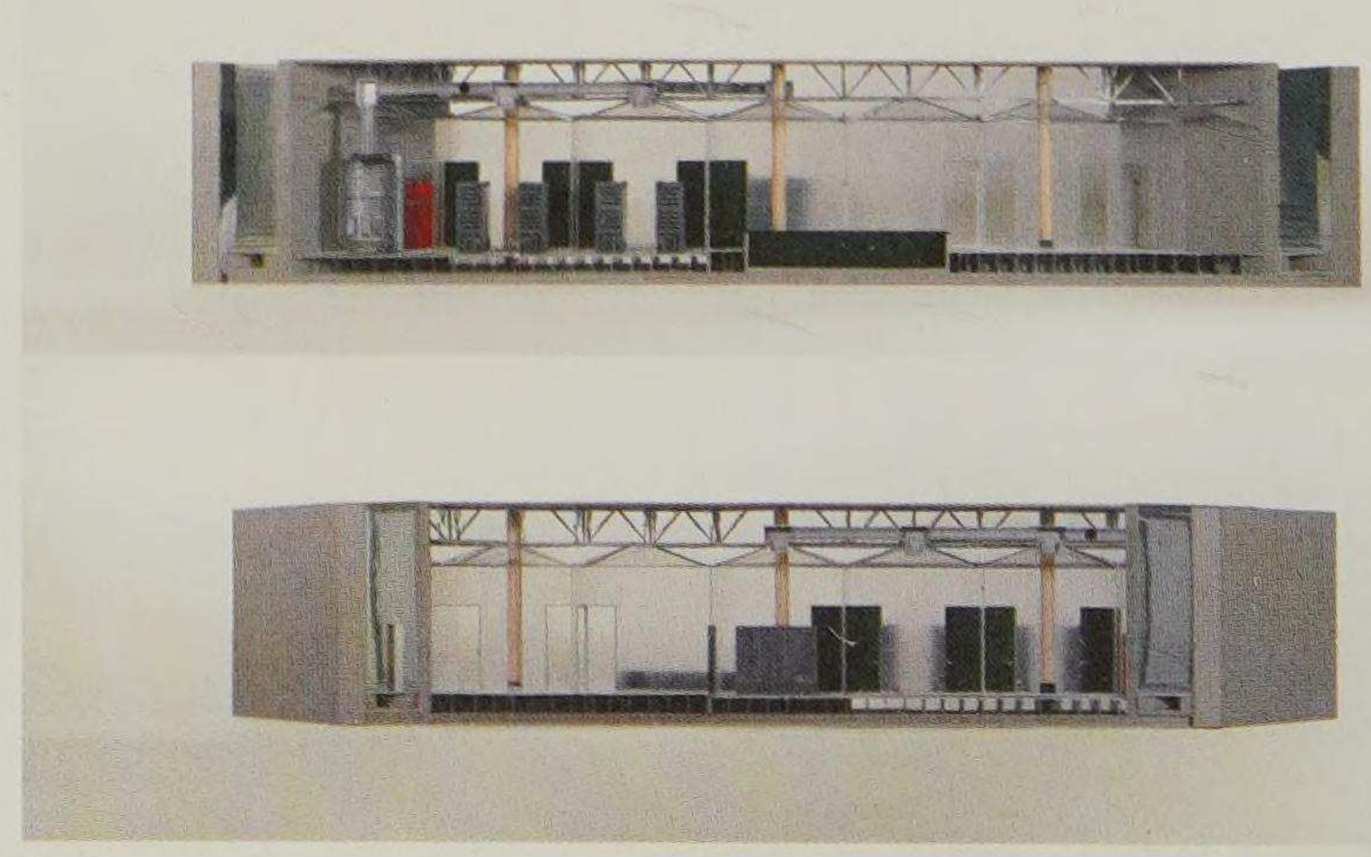


fig. 6

Owen Wang 219 Monterrey, Mexico 020 grid 010,038,040,192,212 indigenous 064,098,100,228,232,246,324,340 spiritual center 028

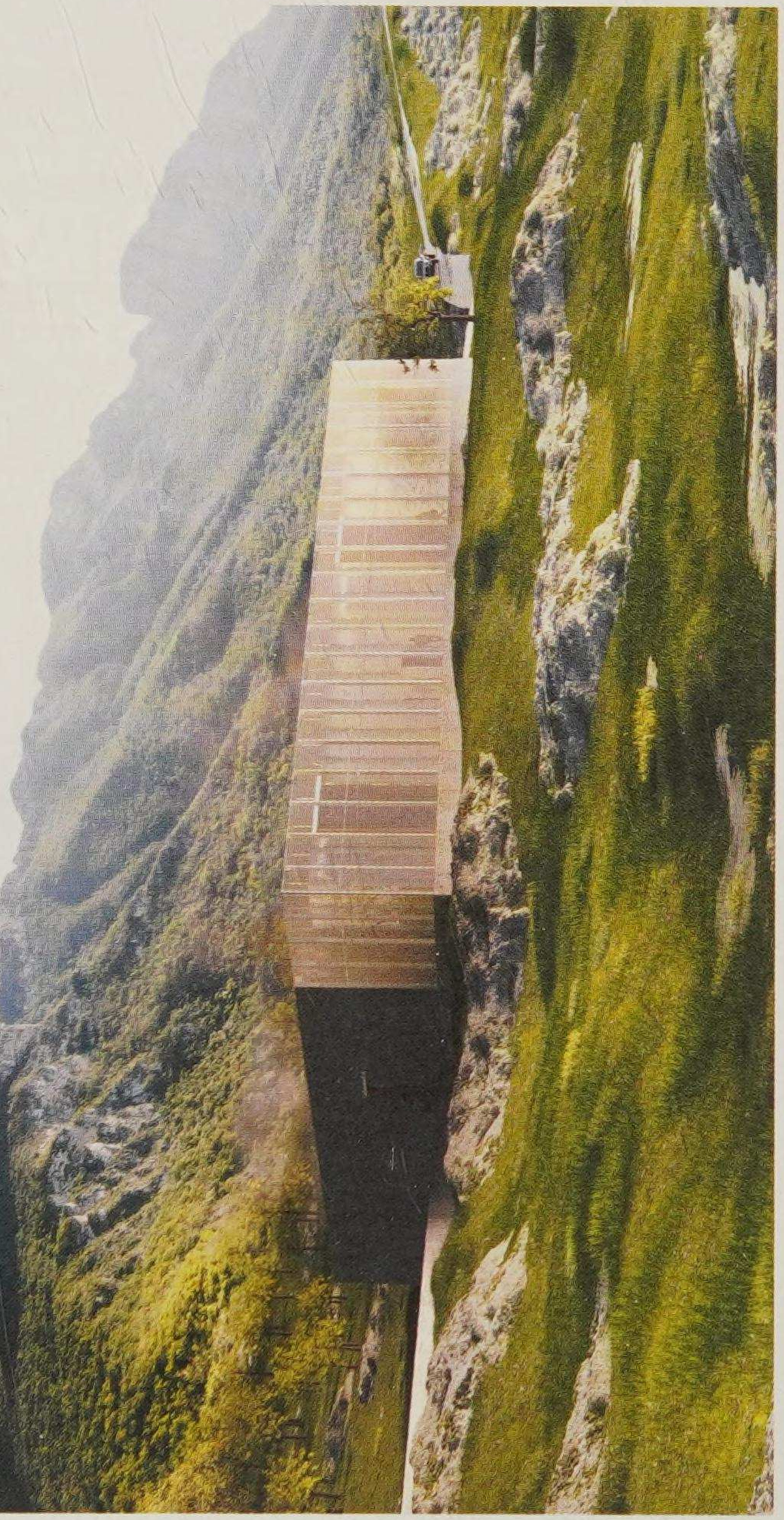


fig. 7

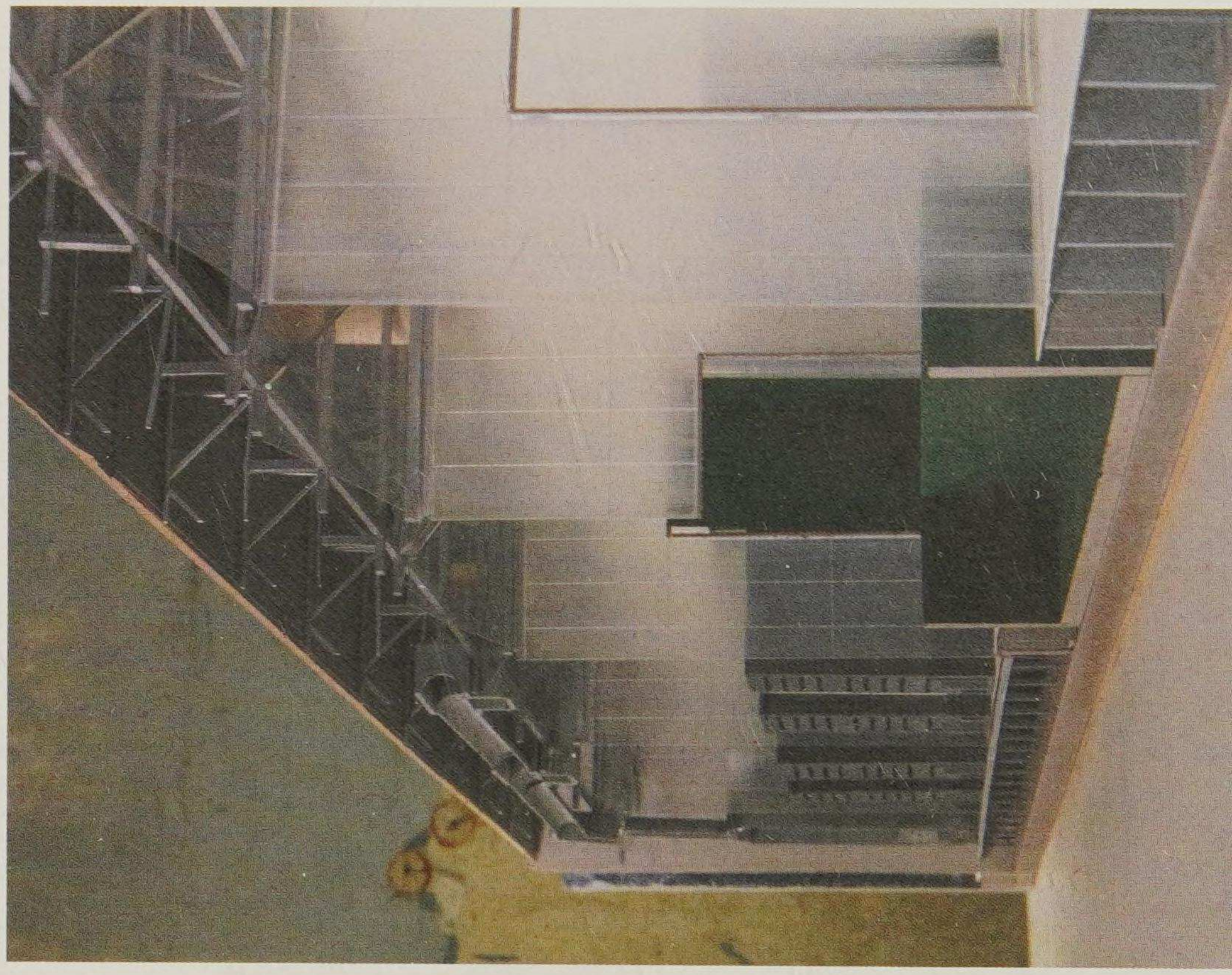


fig. 8

fig. 7 F22_1011A_WangO_ExteriorRendering.jpg fig. 8 F22_1011A_WangO_ModelDetail2.jpg

1011A Exchange

• Lingfung (Grace) Chan

Architecture introduces experience through a sequence of spatial juxtapositions. Exchange Ramp explores how form and function merge into the surrounding context and generate viewing dialogues, framing inside and outside simultaneously.

A sculpture workshop and gallery is located in Rotterdam, negotiating the urban railway Westzeedijk with the Museumpark through an existing slope. The building orients itself around a central ramp, which adapts this natural dynamic, and develops an inclined circulation that exposes contrasting phenomena. Circulating around the center, the sculpture production process, from studying, making, and exhibiting, is brought together chronologically. Openings are decisively placed to arrange exchanges between nature and construction, process and production. Led by imagining internal and external experience, this building challenges how architecture identifies the space through exchanging human activities with existing nature.

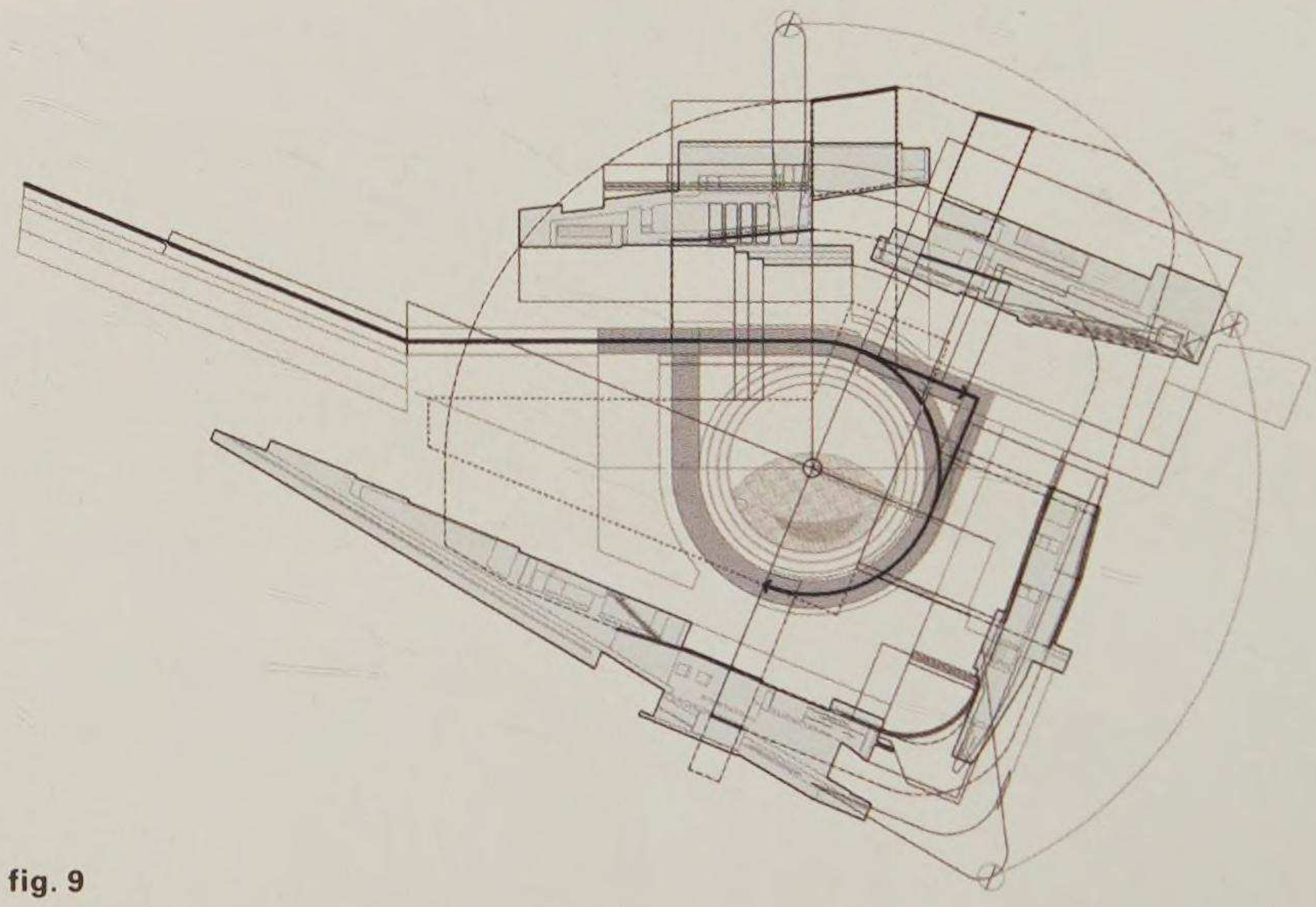


fig. 9

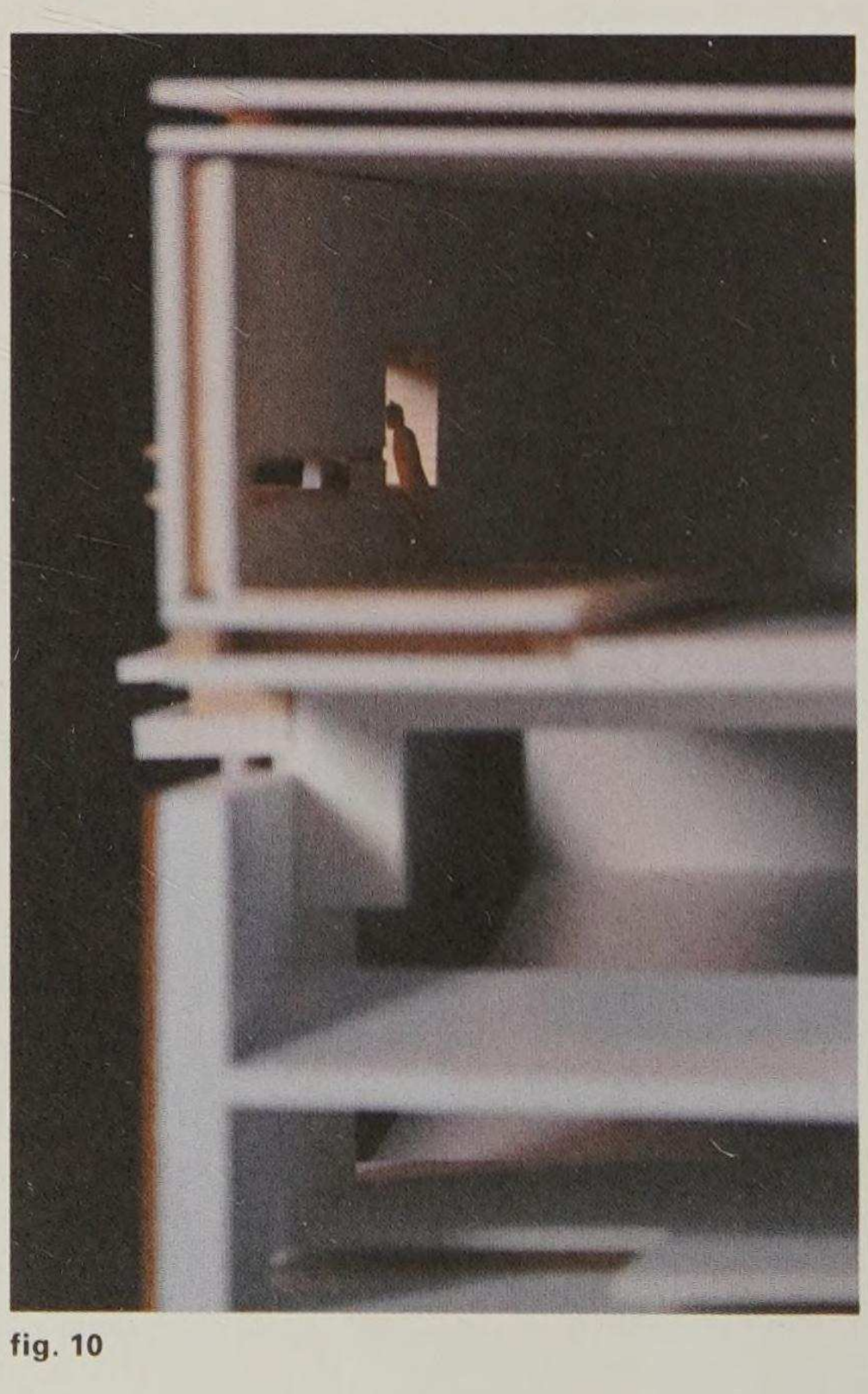


fig. 10

framing 004,014,018,022 **workshop** 030,034 **juxtaposition** 038,046,066 **workshop** 030,034 **juxtaposition** 038,046,066 **framing** 138 **juxtaposition** 038,046,066 **workshop** 030,034 **framing** 004,014,018,022 **Rotterdam, Netherlands** 004,014,018,022

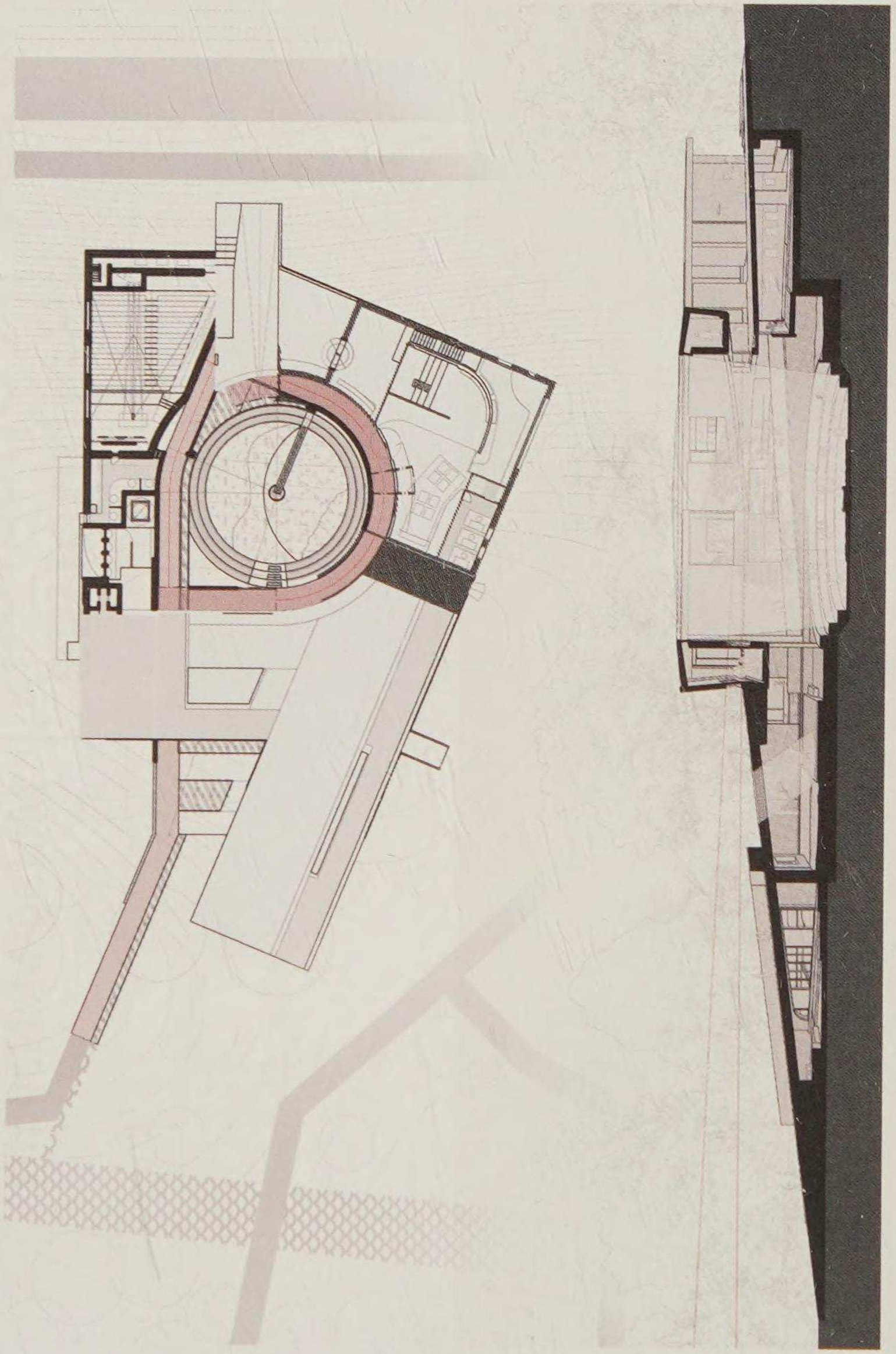


fig. 11

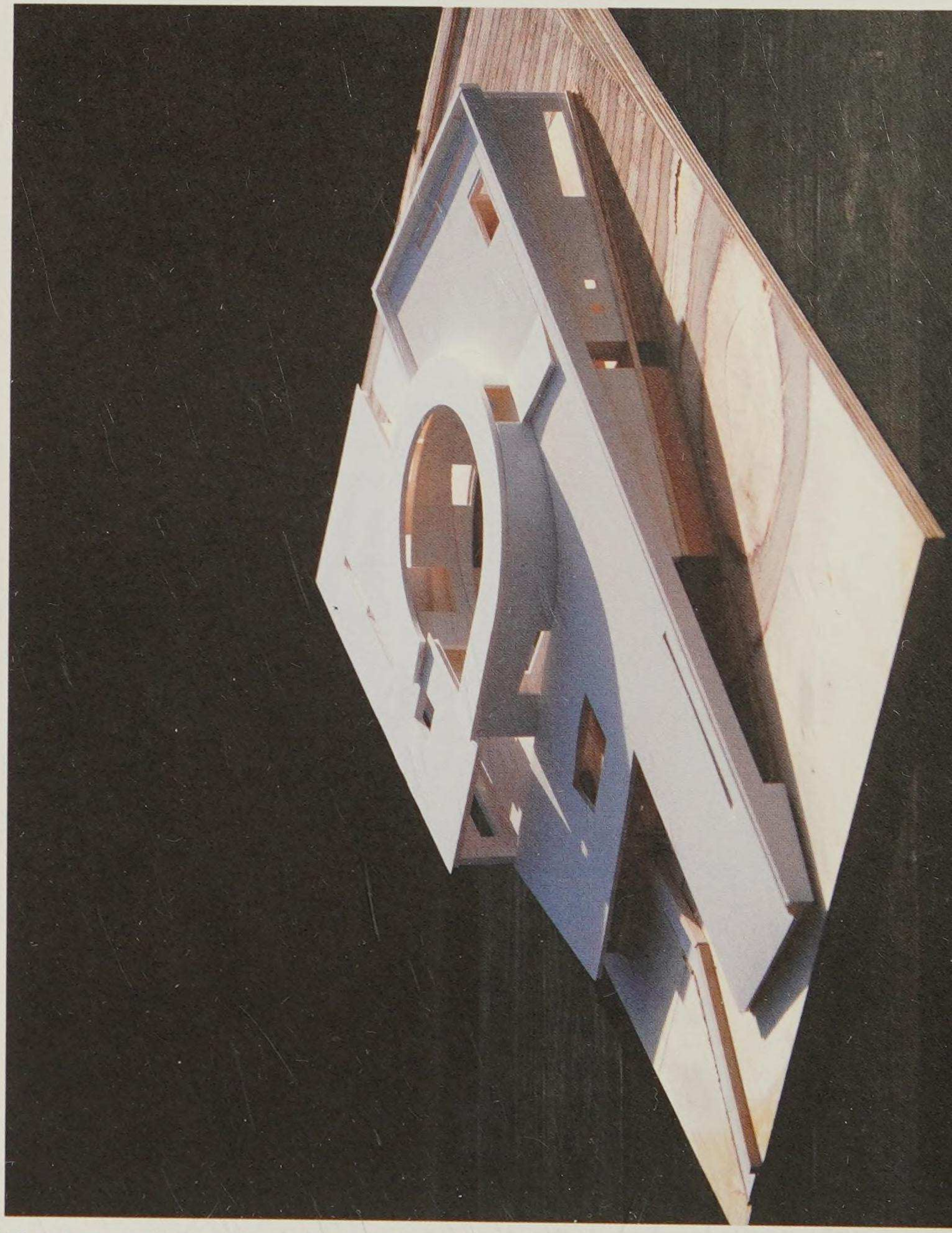


fig. 12

fig. 11 F22_1011A_Chang_FinalUnfoldSection.pdf fig. 12 F22_1011A_Chang_ModelDetail.png

1011A A Sheared Bathhouse

• Padraic Mittag-McNaught

Situated in Aoyama, Japan, this project revisits the rich history of the public sentō (bathhouse) in the urban fabric of Tokyo. On a street dominated by starchitect facades, this bathhouse scrutinizes internal experience to create a respite from the tall and busy cityscape.

In plan, the building responds to two grid logics: the existing city geometry and a sheared grid. The building's entrance mirrors the street corner, and features a bandai/cafe. As one begins the bathing experience, the main path acts as a continuation of the public streetscape, gradually descending into the ground as the bathing process progresses through a series of ovular pools formally confronting both grid logics. After passing individual washing/outdoor spaces and a collective washing space, the progression ends in a circular outdoor air bath deep below the city plane.

In this sense, the bathhouse becomes a well within the urban condition.

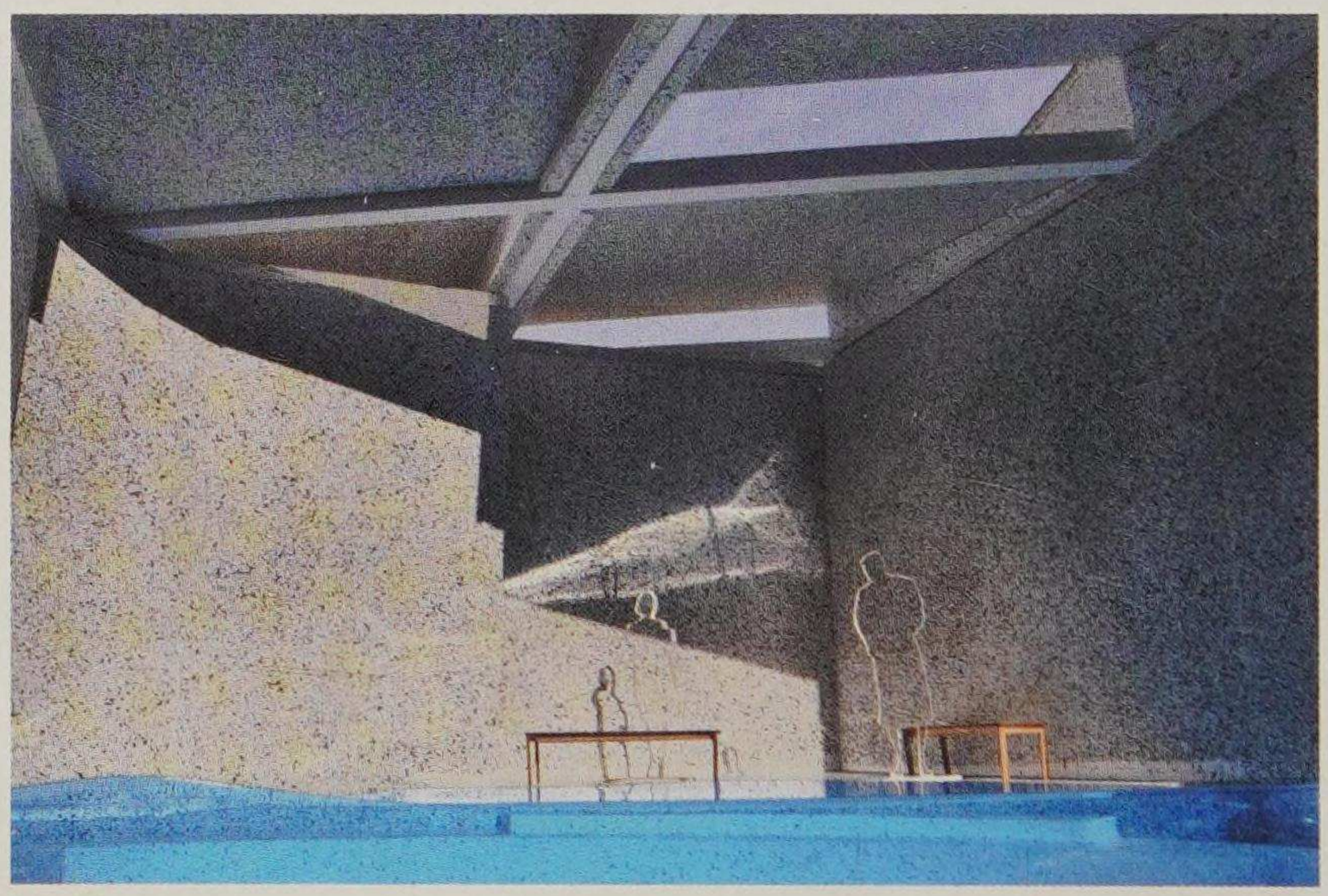


fig. 13

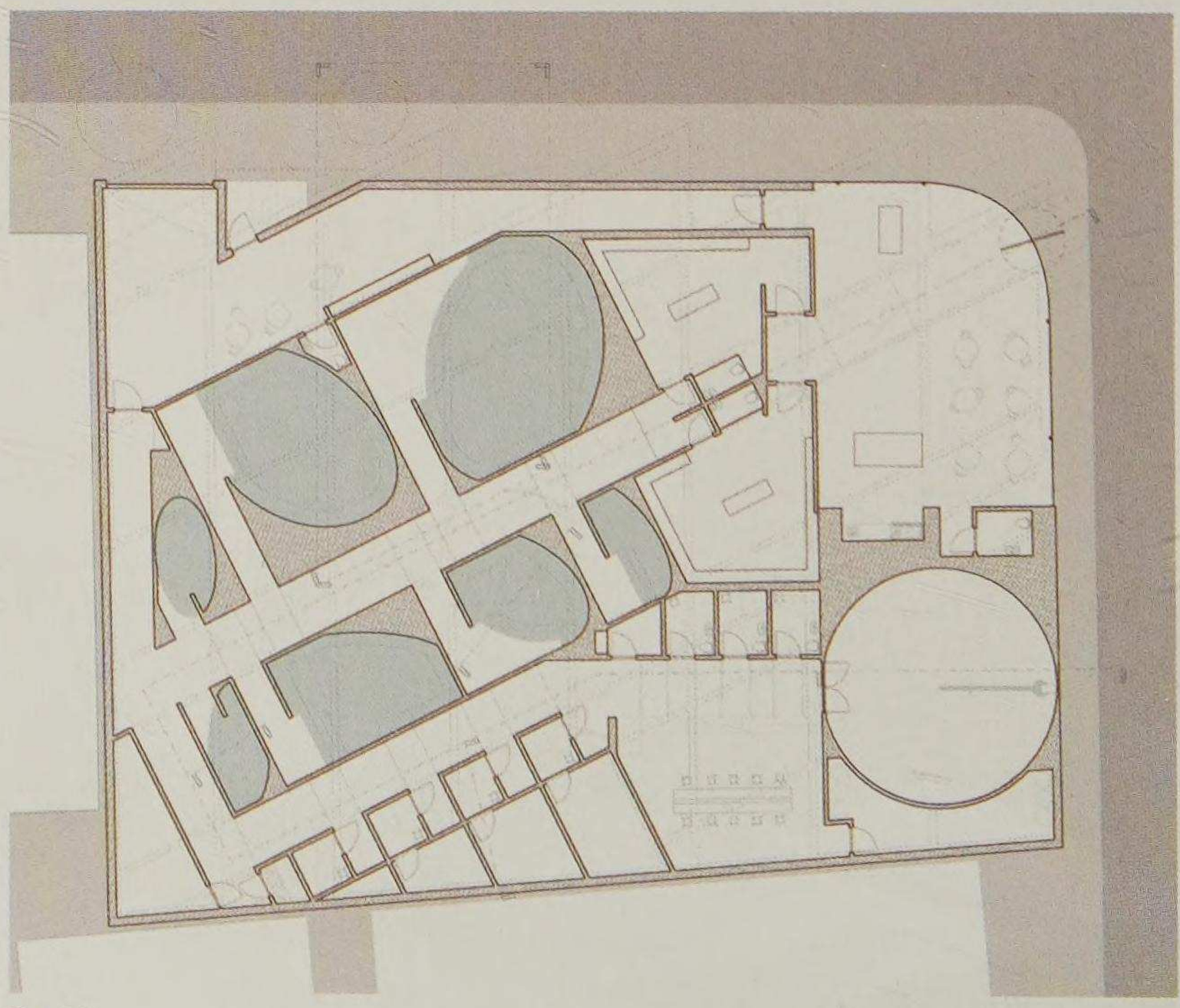


fig. 14

Padraic Mittag-McNaught 221,238 Tokyo, Japan 012,024-028 grid 006,038,040,192,212 bathhouse 004,066,114,210,212

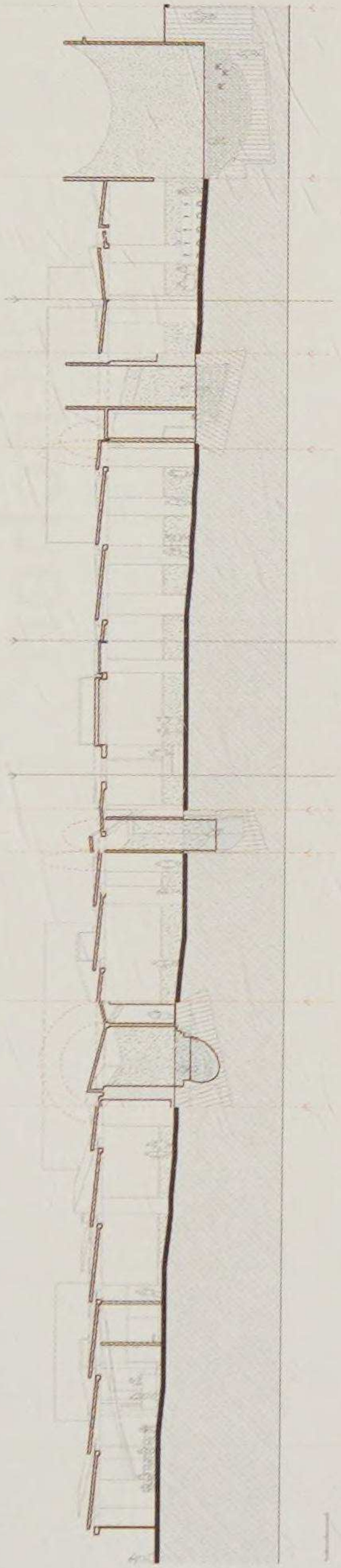


fig. 15



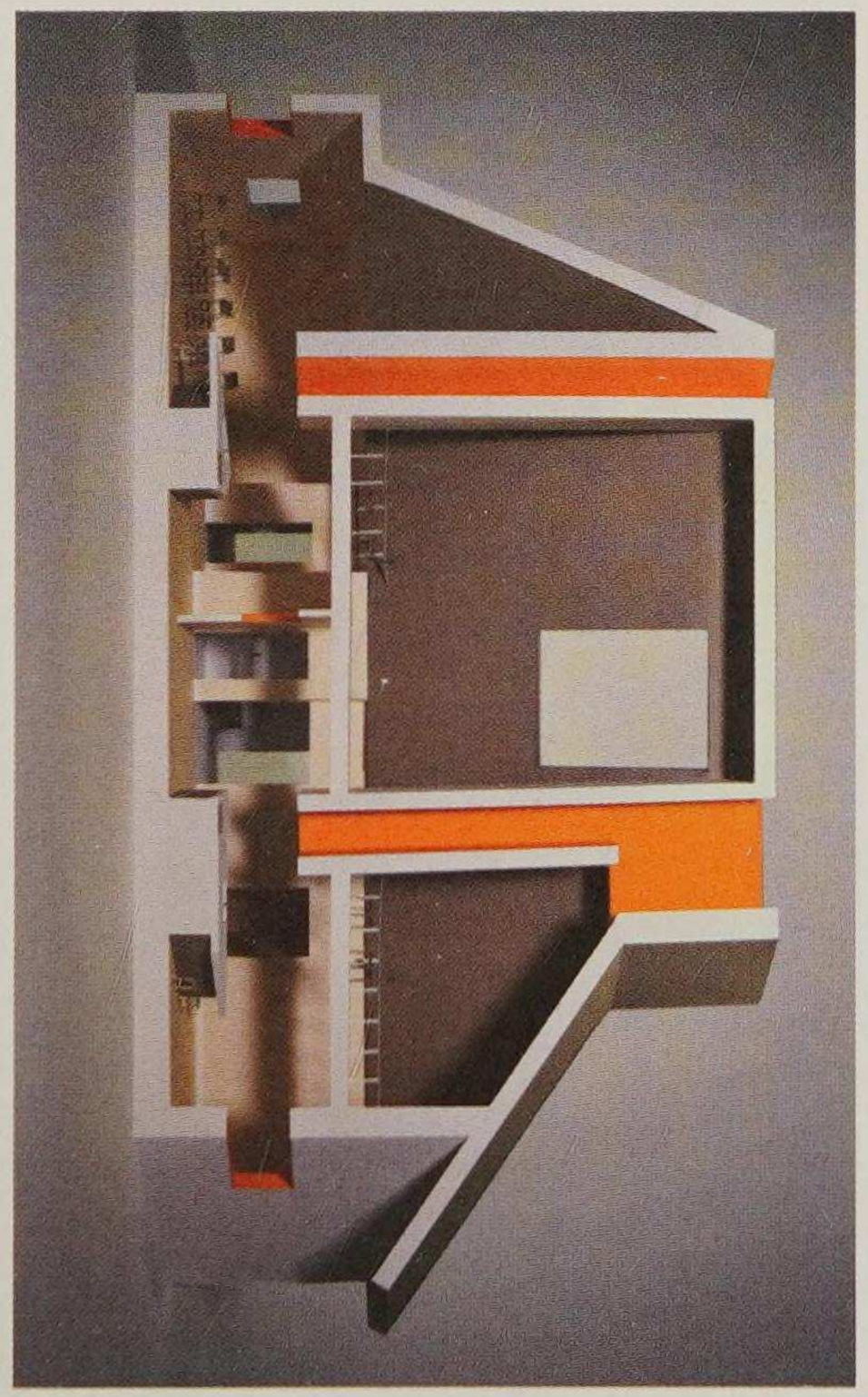
fig. 16

fig. 15 F22_1011A_Mittag-McNaughtP_UnrolledSection&WormsEyeCombo.jpg fig. 16 F22_1011A_Mittag-McNaughtP_ModelPhoto_01.jpg

1011A | Aoyama Kitchen | • Karina Encarnación

This culinary school connects four distinct spaces of different scales (hearth, adults' kitchen, children's kitchen/classroom, and retail) via lateral apertures projected continuously through each area. Three variations of vertical apertures puncture the compressive roof: full chimney (above the hearth), half chimney-half skylight (in the adults' and children's kitchens), and full skylight (above retail).

Using the color orange as a coding device for visibility and continuity, the resulting architecture is somewhere between literal building and representational diagram.



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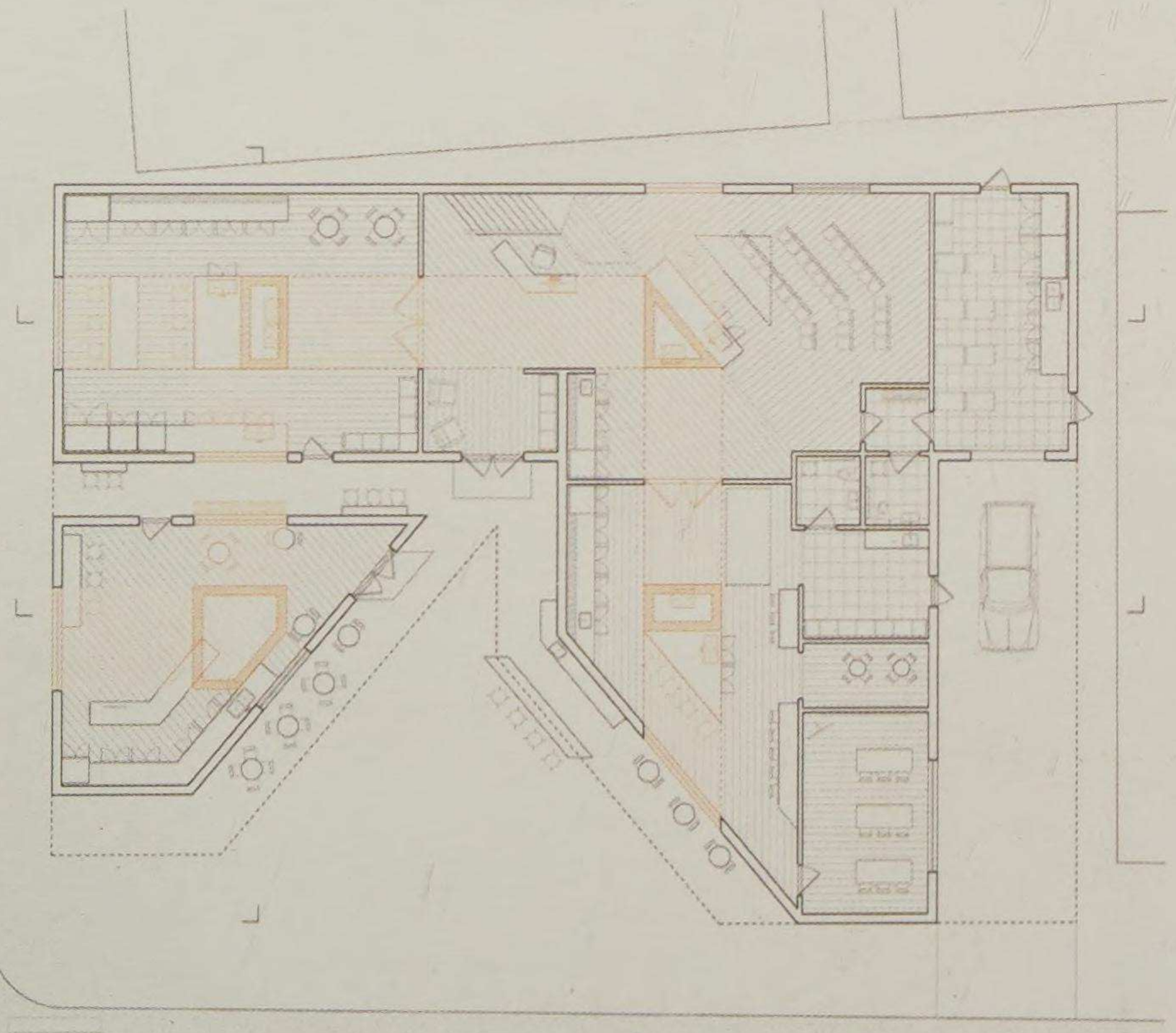


fig. 18

Karina Encarnación 116,220,242 **Tokyo, Japan** 010,024-028 **color** 012-016,120,190 **food** 122,174,336,338 **kitchen** 122

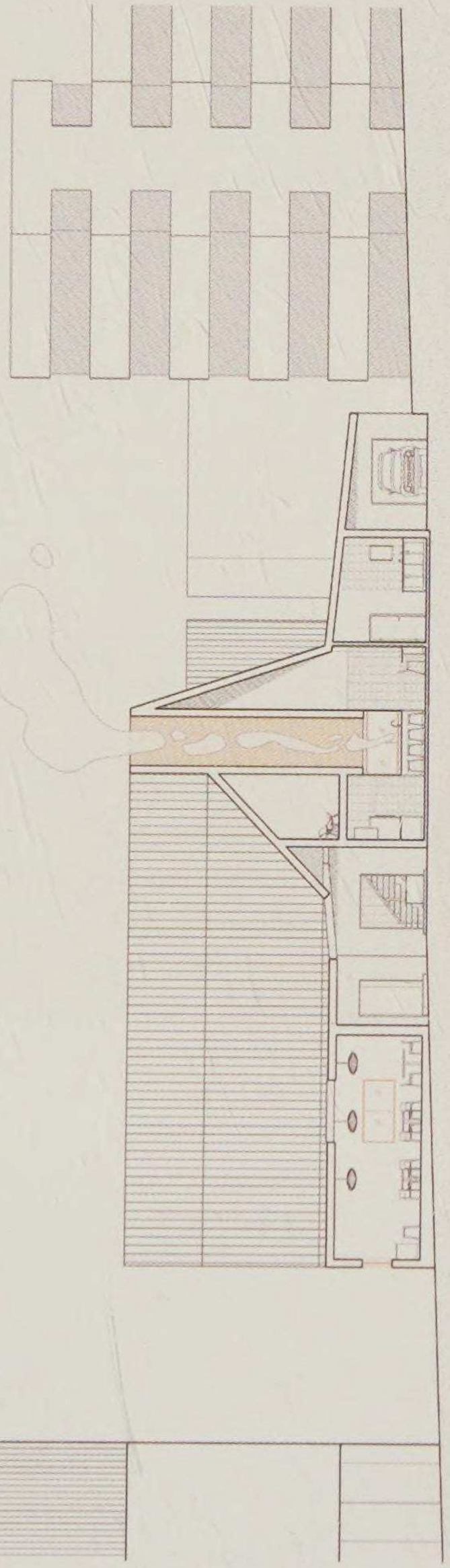


fig. 19

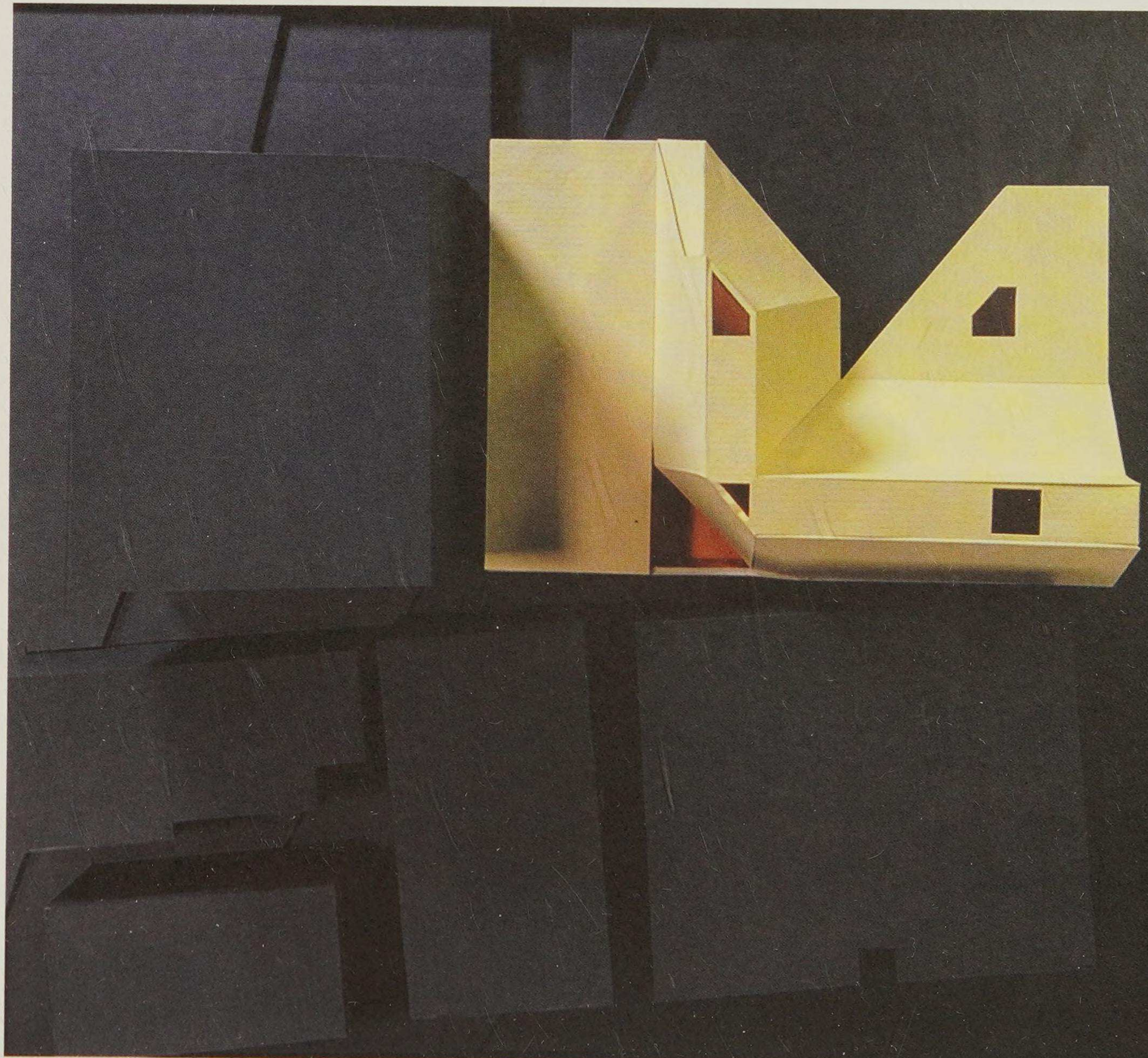


fig. 20

fig. 19 F22_1011A_EncarnacionK_Section1.jpg fig. 20 F22_1011A_EncarnacionK_ModelPhoto7.jpg

1011A Folding Tulips

• Stormy Hall

The Tulip Floriculture Center in Rotterdam, Netherlands is a space for resident florists to express not only their personal interest, but educate the community about their profession. The plan is derived from an exploration of Josef Albers' Interaction of Color, which explores how adjacent colors affect the way an object is perceived. Traditional diptychs are hinged or folded vertically along the middle. However, the exploration's diagonal fold produces a series of overlapping shapes introducing a third square, a triptych. The squares are formally similar, but the program, mapped to the found colors, differentiates them from one another. The notion of fold and overlap weaves itself through space and program in plan and section.

fig. 21

Stormy Hall 220,320 **Rotterdam, Netherlands** 004,008,018,022 **fold** 018,074 **diptych** 066,068 **color** 012-016,120,190

CULTURE | METAL | ROOF | CITY | NETHERLANDS

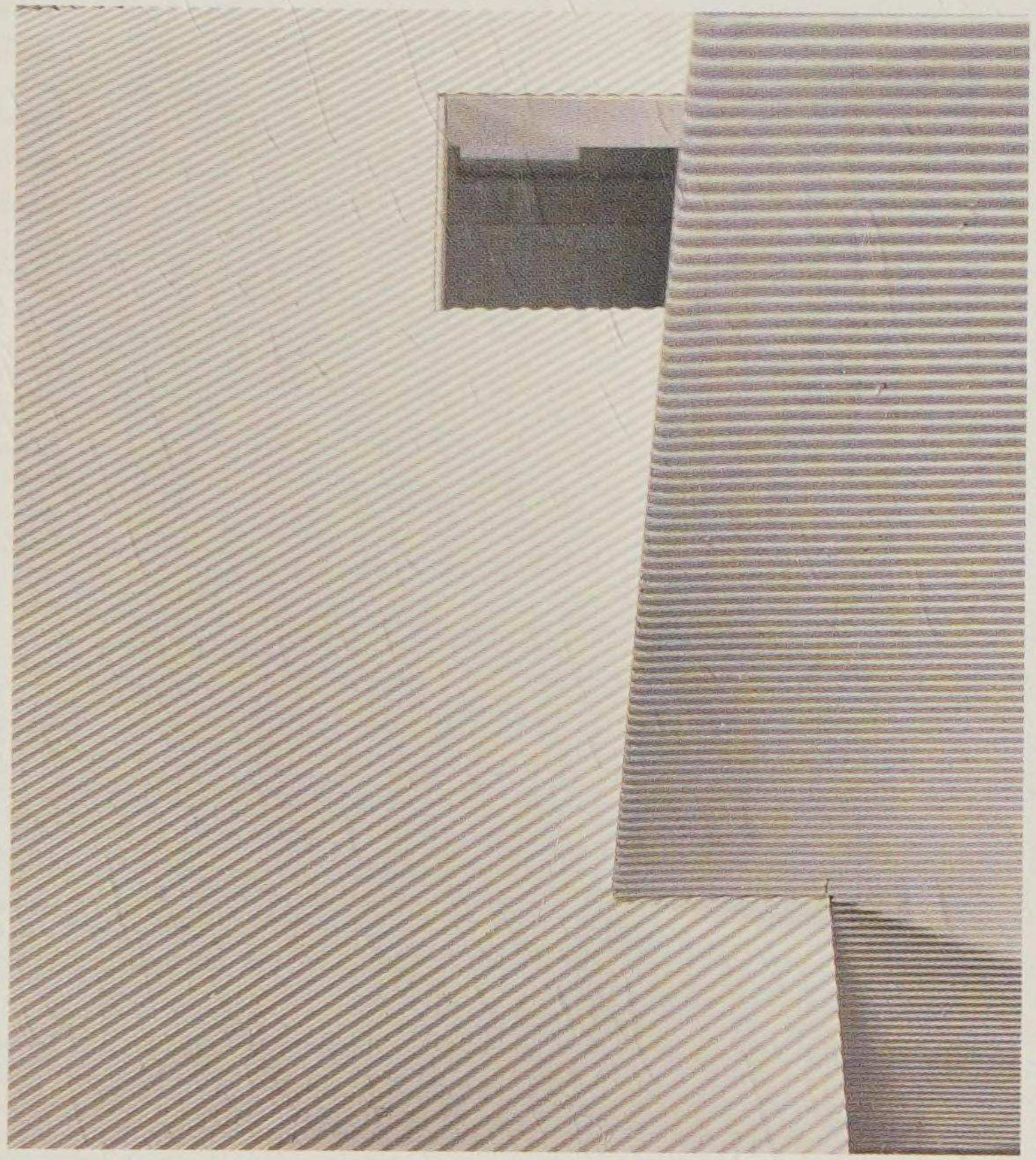


fig. 22

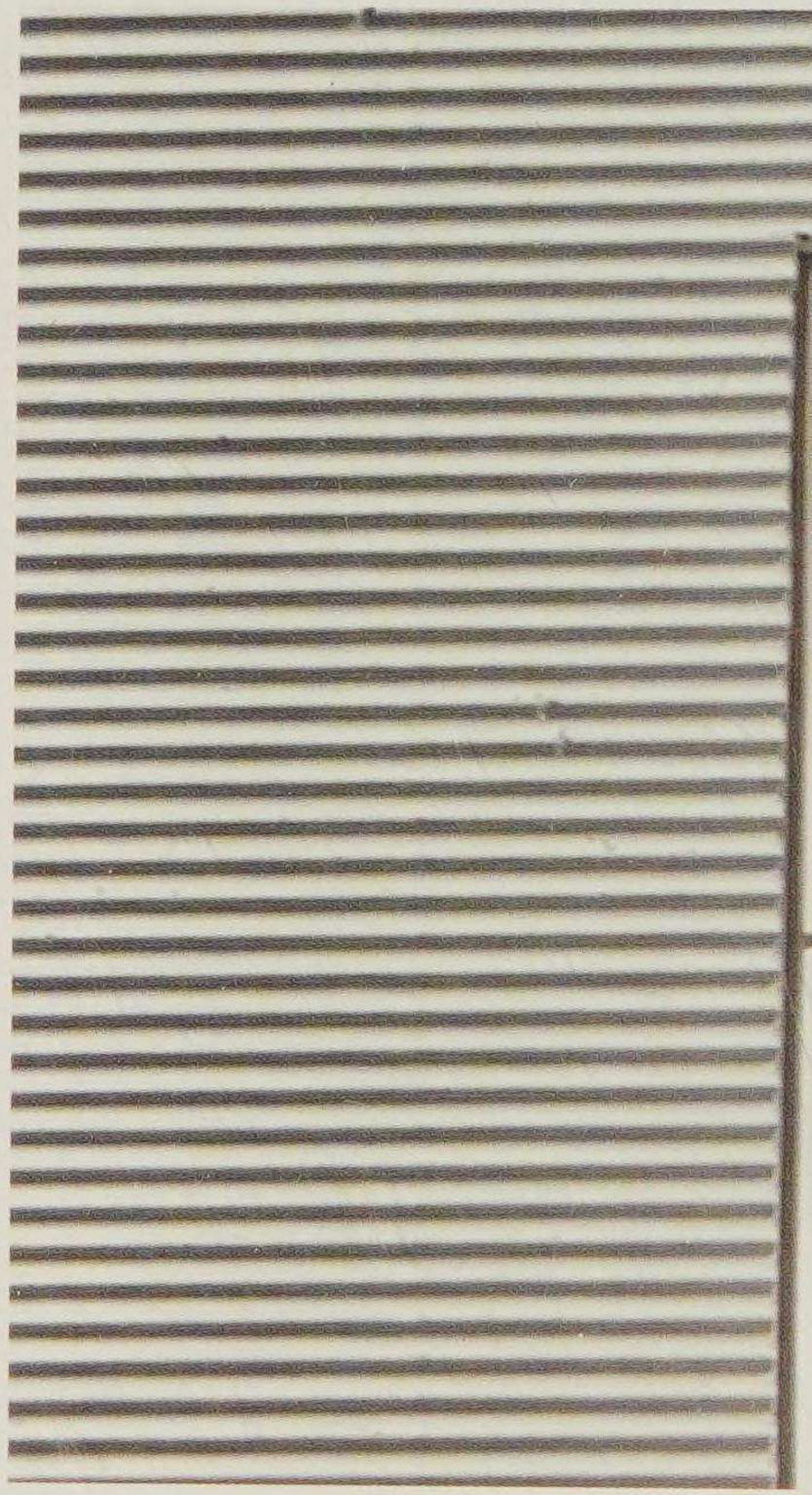




fig. 23

fig. 21 F22_1011A_Hall5_Plan.png fig. 22 F22_1011A_Hall5_ModelPhoto4.jpg fig. 23 F22_1011A_Hall5_ModelPhoto3.jpg

1011A Urban Circle

• Omar Martinez Zoluaga

Located in San Francisco, CA, the Urban Circle serves as a social condenser that bridges a youth art center and a health clinic. The project explores how architectural space fosters collective activity, and encourages spontaneous interactions between patients and children.

Keith Haring's colorful Palladium Backdrop (1985) was used to generate a conceptual framework for a discourse on people, space, and color. A set of characters were developed, and a series of color studies helped generate a variety of spatial configurations. Color weaves through the building in plan and section to create a language of space, form, and color while promoting an atmosphere of play, health, and community.

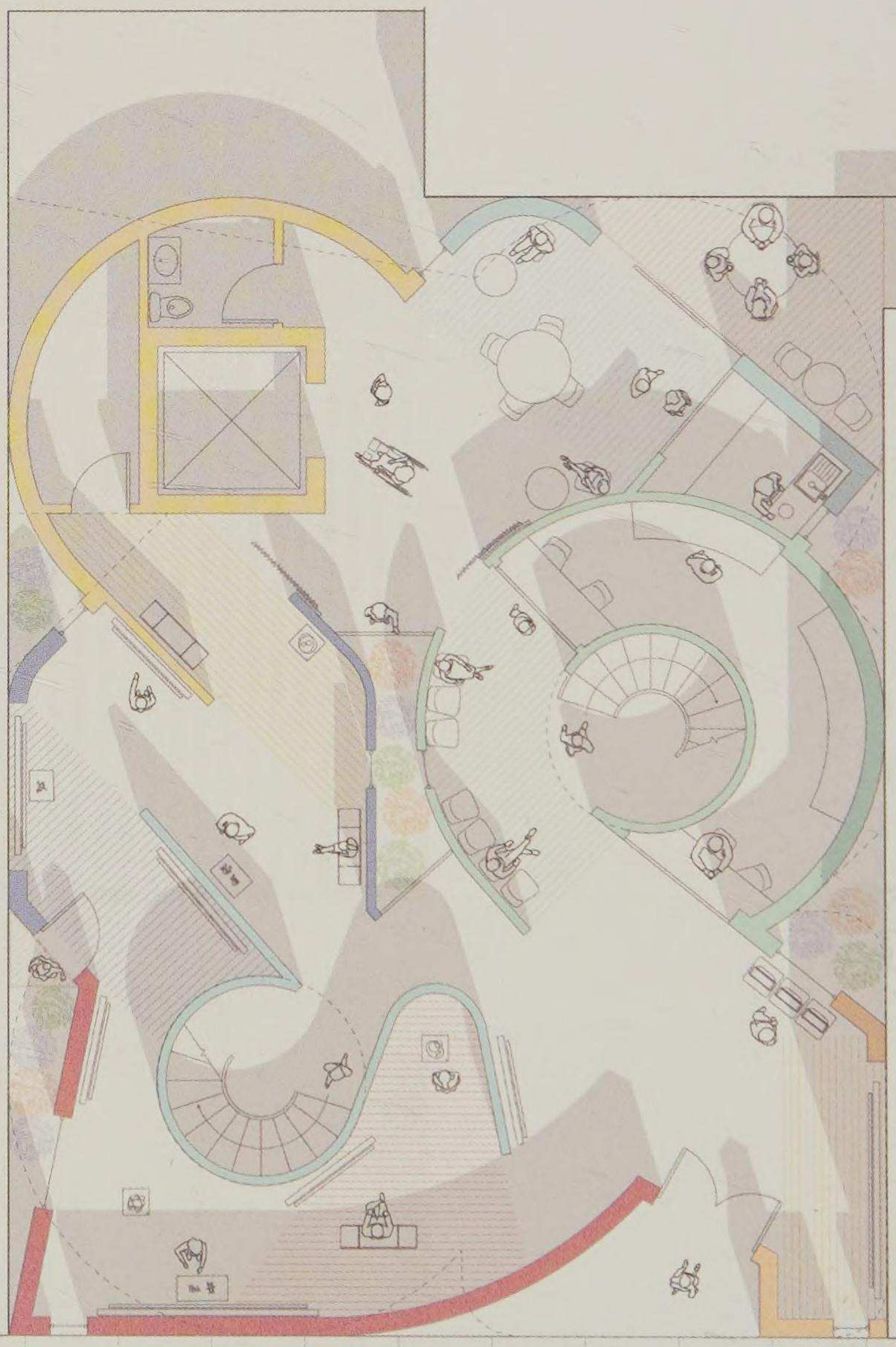
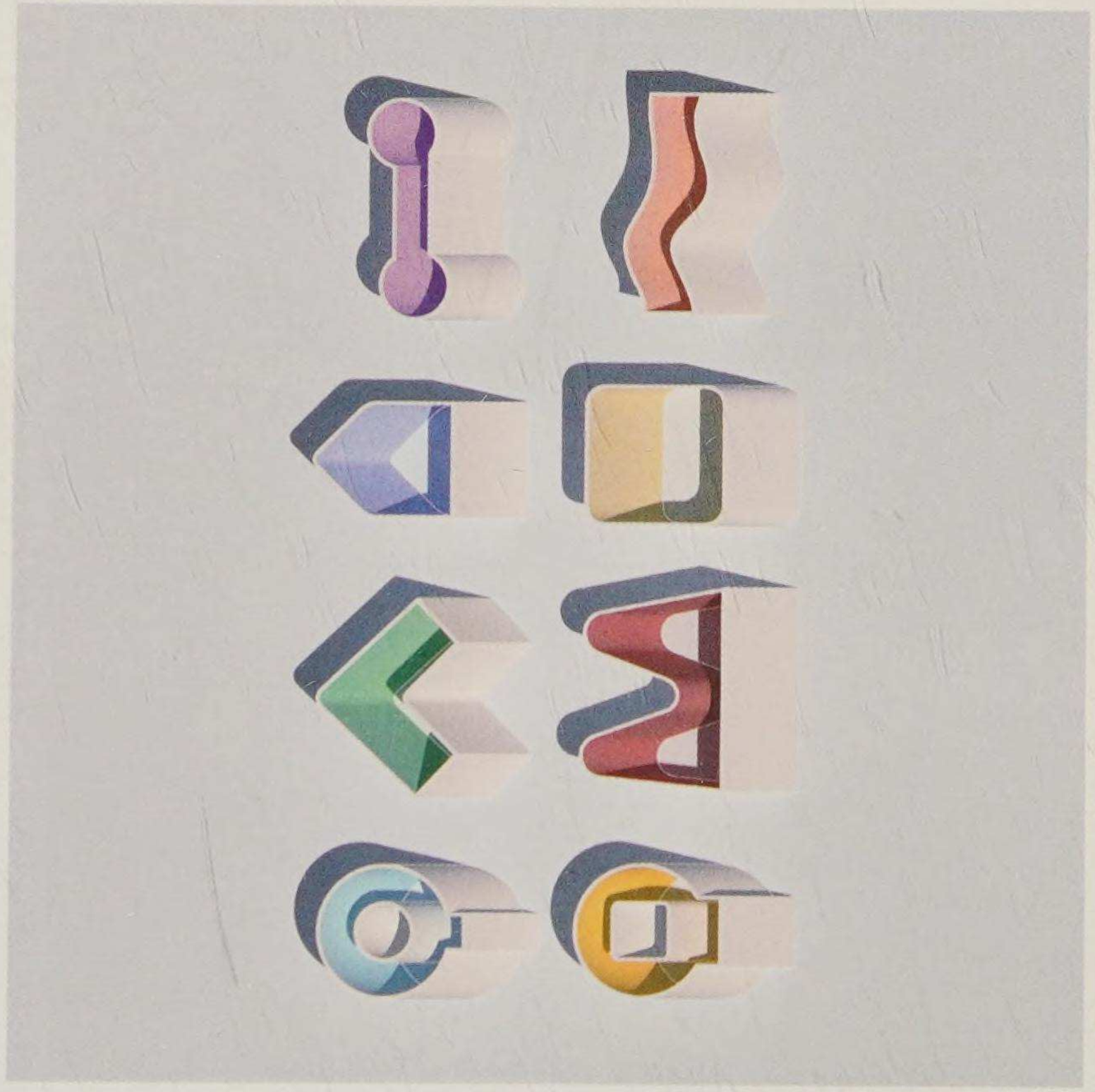


fig. 24

Omar Martinez Zoluaga 120,216,220,271 San Francisco, United States 030 color 012-016,120,190 community center 074,076,162 clinic 016 018

ARCHITECTURAL DESIGN I
NICHOLAS MCDERMOTT



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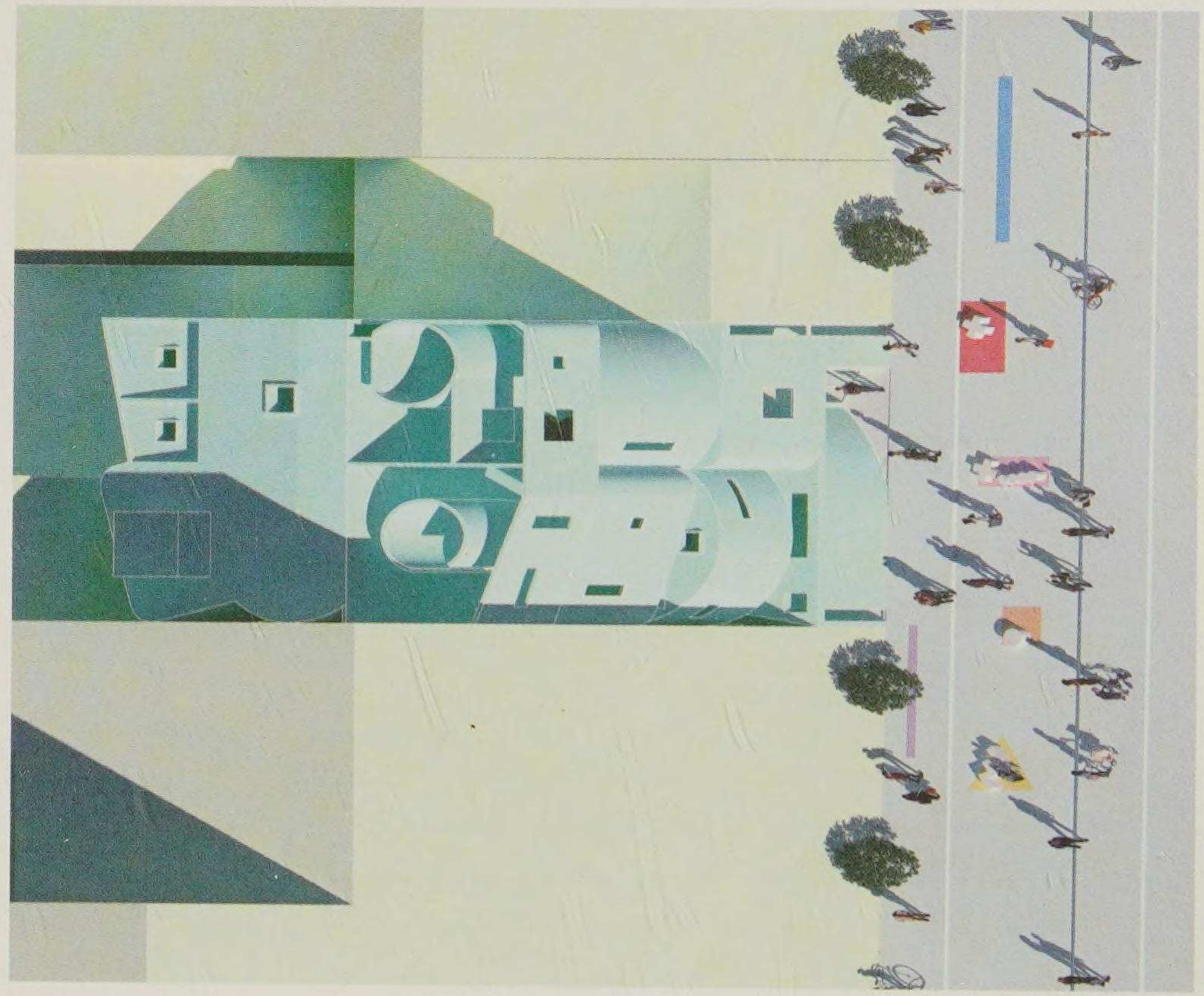


fig. 26

fig. 24 F22_1011A_MartinezOluagaO_Plan.jpg fig. 25 F22_1011A_MartinezOluagaO_Figures.jpg fig. 26 F22_1011A_MartinezOluagaO_Plan.jpg

1011A Gestalt Paranoiac

• Sombo Sisay

Gestalt theory emphasizes the tendency to perceive individual components as an organized and simplified pattern. The Gestalt Paranoiac proposes to replace the Kunsthal and the paranoid mind that created it–Rem Koolhas. Instead of adopting the architect's critical method, which is ruled by a singular obsession, Koolhas' building promotes perspectives in which one thing easily becomes another. In a similar way, this project attempts to inspire new connections between suggestion and fact.

Tectonics of this building involves two grains of folds. These folds form the walls, floors, and parapet seating, interacting and resolving conflicts on their own. The building is a therapy center for children and adults, where the architecture is not just where therapy takes place, but in itself displays and resolves conflicts, supporting users' therapeutic journey.

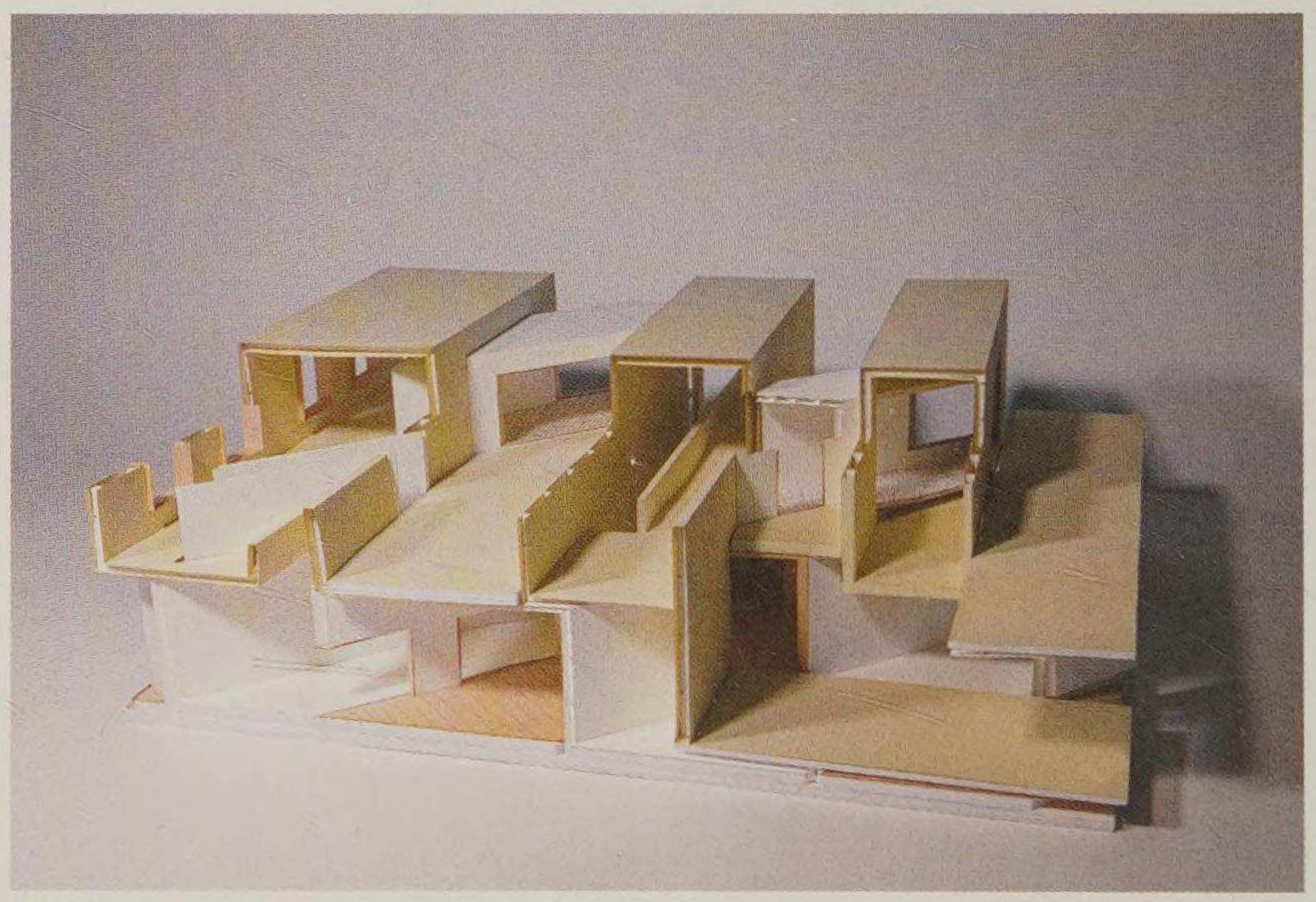


fig. 27

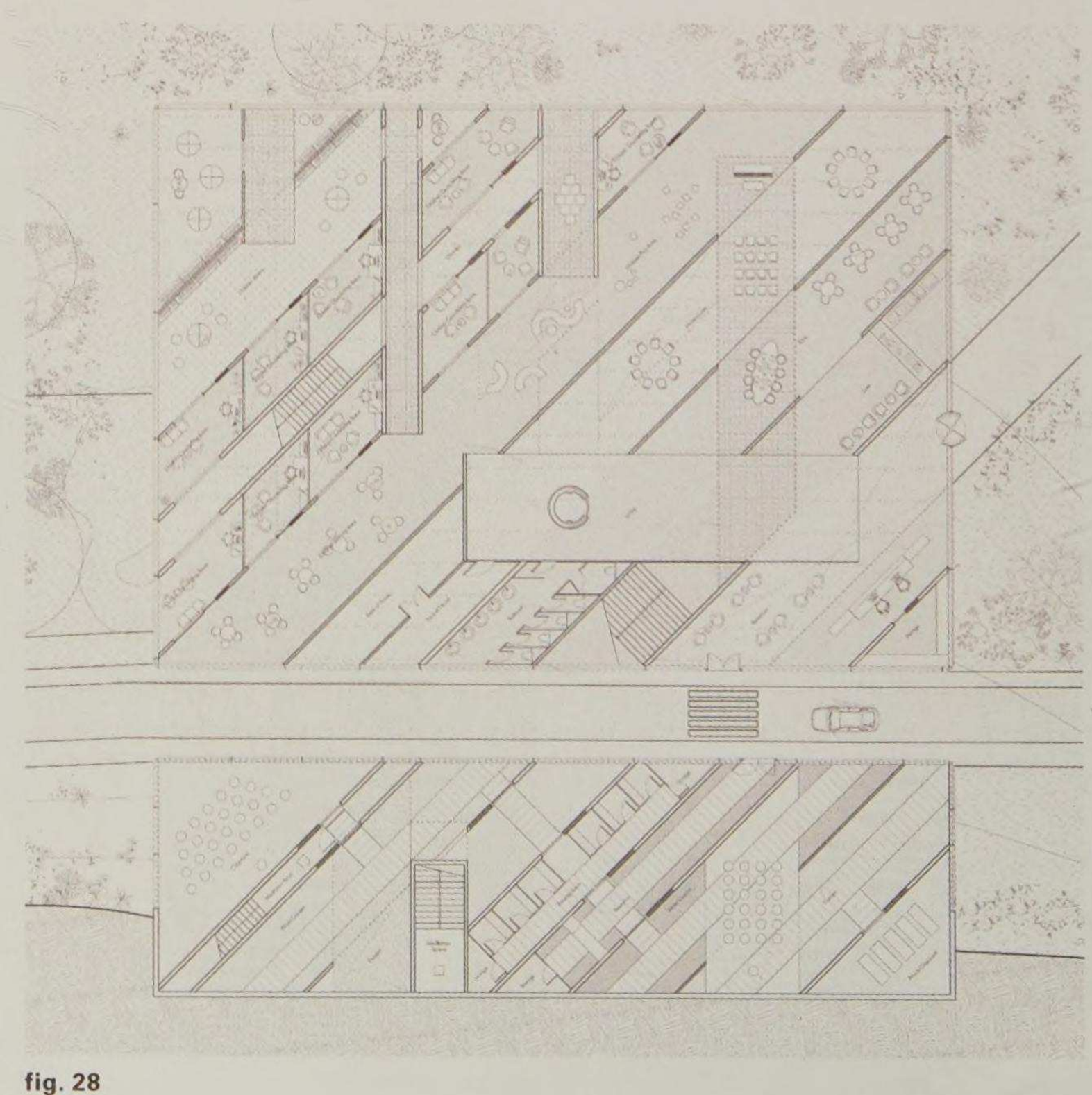


fig. 28

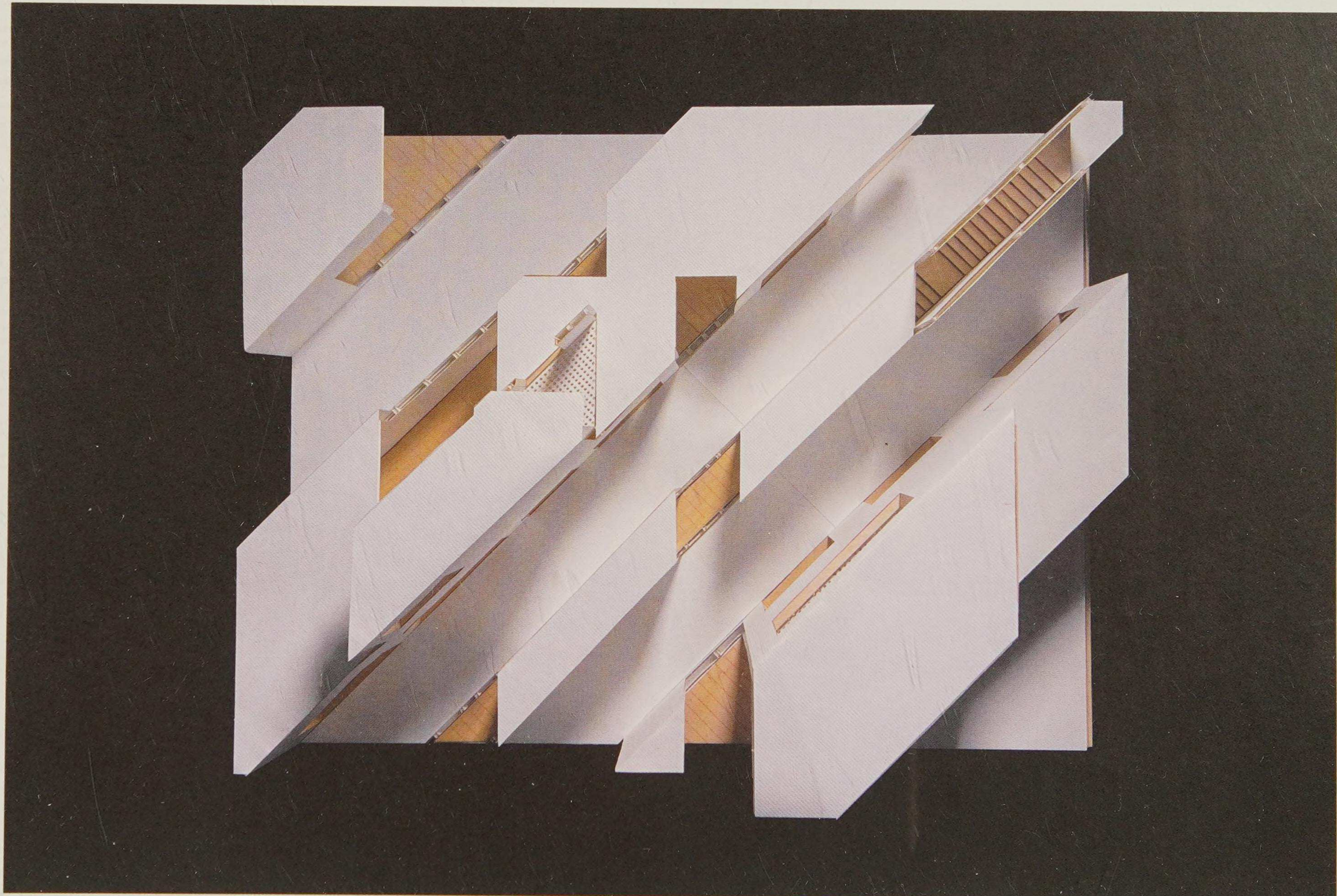


fig. 29

fig.27 F22_1011A_SisaysS_ModelPhoto2.jpg fig.28 F22_1011A_SisaysS_PlanLG.jpg fig.29 F22_1011A_SisaysS_PlanUG.jpg

1011A Meetinghouse

• Michael Brittenham

This Quaker Meetinghouse and education center, located on a heavily sloping site, pauses and inhabits the motion of a cube tumbling down the mountain.

An initial wood carving study cut and merged simple cubes at peculiar angles–meeting at corners and preserving shared surfaces. Guided by a Quaker pursuit of simplicity and integrity through craft, the study explored how volumetric material can approach infinitesimal cusps of transformation.

The building highlights these transitions as bridges between wavering volumes, starting at the top of the site and guiding the user along a single accessible path as the forms twist and turn around them. Within the third cube, which is suspended above the ground, the path arrives at the meetinghouse, a light-filled space of unexpected simplicity and grounding legibility for gathering and spiritual reflection, whose walls broadcast natural light into the surrounding area. The path then descends into the final righted cube, a cantilevered learning center, counterweighted at a corner by the tumbling mass.

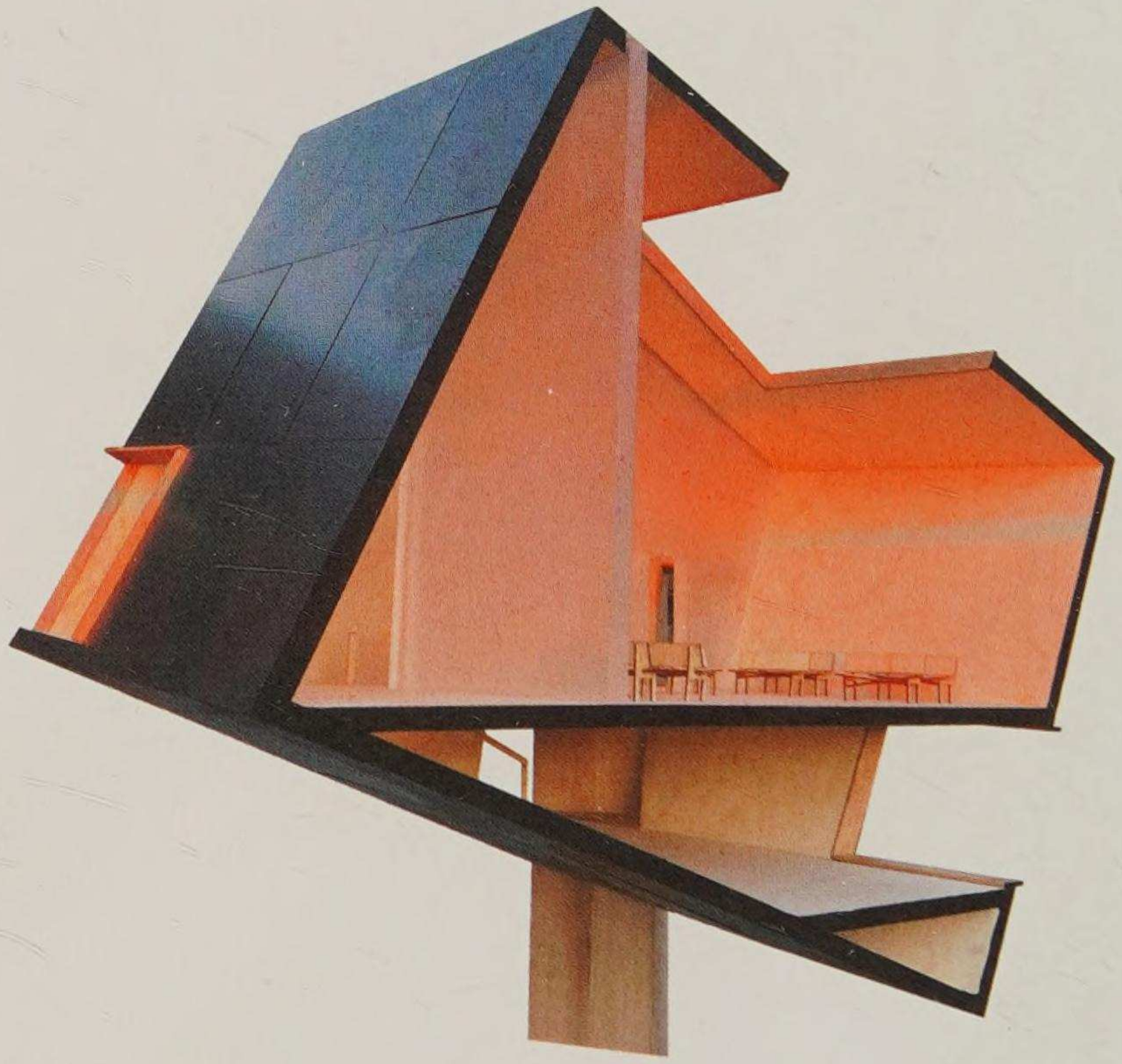
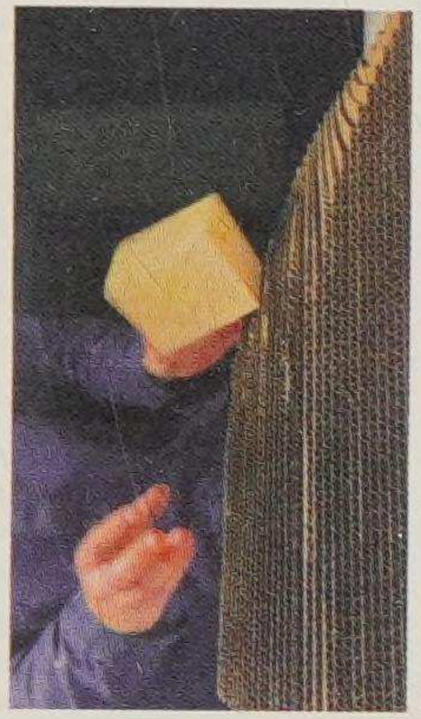


fig. 30

fig. 31



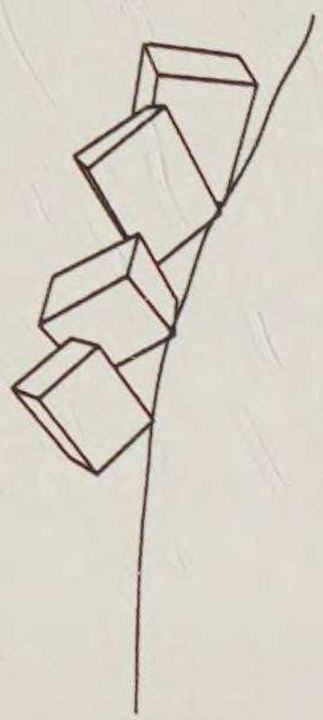






fig. 32

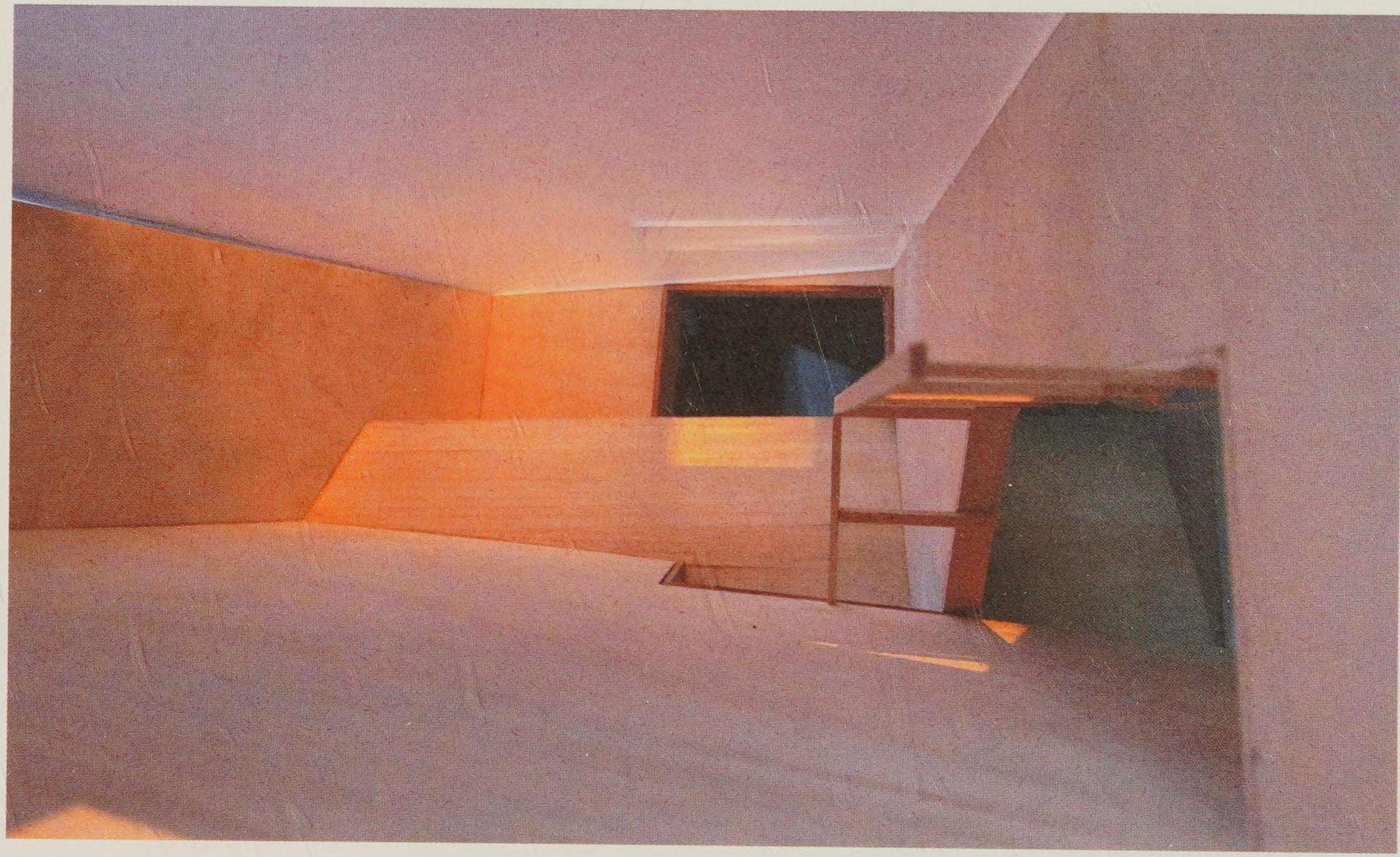


fig. 33

fig. 32 F22_1011_BrittenhamM_StudyDiagram.pdf fig. 33 F22_1011_BrittenhamM_ModelPhoto1.jpg

1011A Crematorium • Thomas Chen

The crematorium is a building typology that can give transparency to the mysteries of processing the human body after death. This initial premise of "processing death," framed by the building type, pushes the project to deal in the language of dialectics. On a conceptual level, the building is about life and death. On a geometric level, the building is about the relationship of the square and the circle. On an experiential level, the building is about the emotional (mourning) and the rational (processing). Finally, on a programmatic level, it is about the industrial and the domestic. The synthetic resolution of the contrasting industrial-biological process and the human-emotional process is then manifested in the gabled roof system. The repetition and breakage of the pitched roof attempts to balance itself on the spectrum between symbolic industrial shed and symbolic (funerary) home.

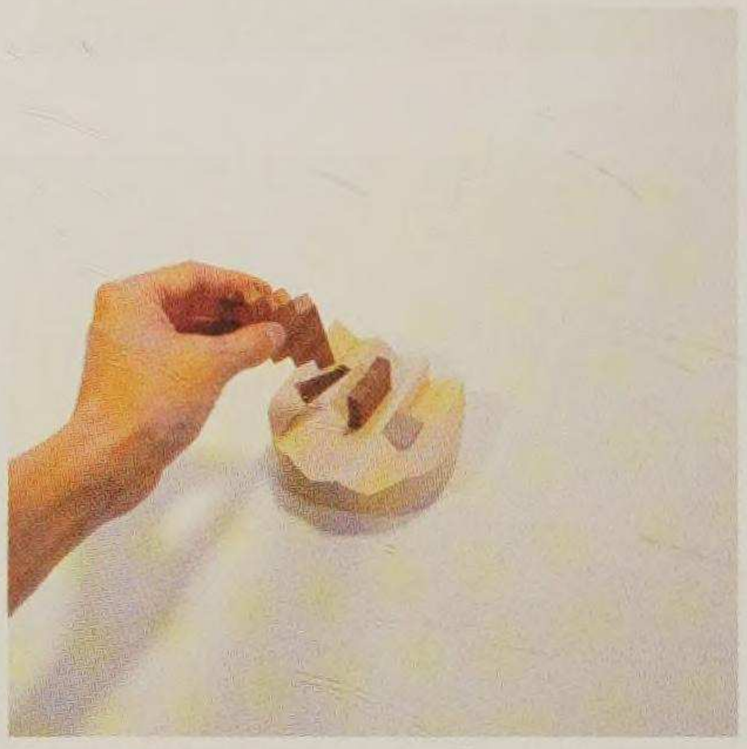


fig. 34



fig. 35

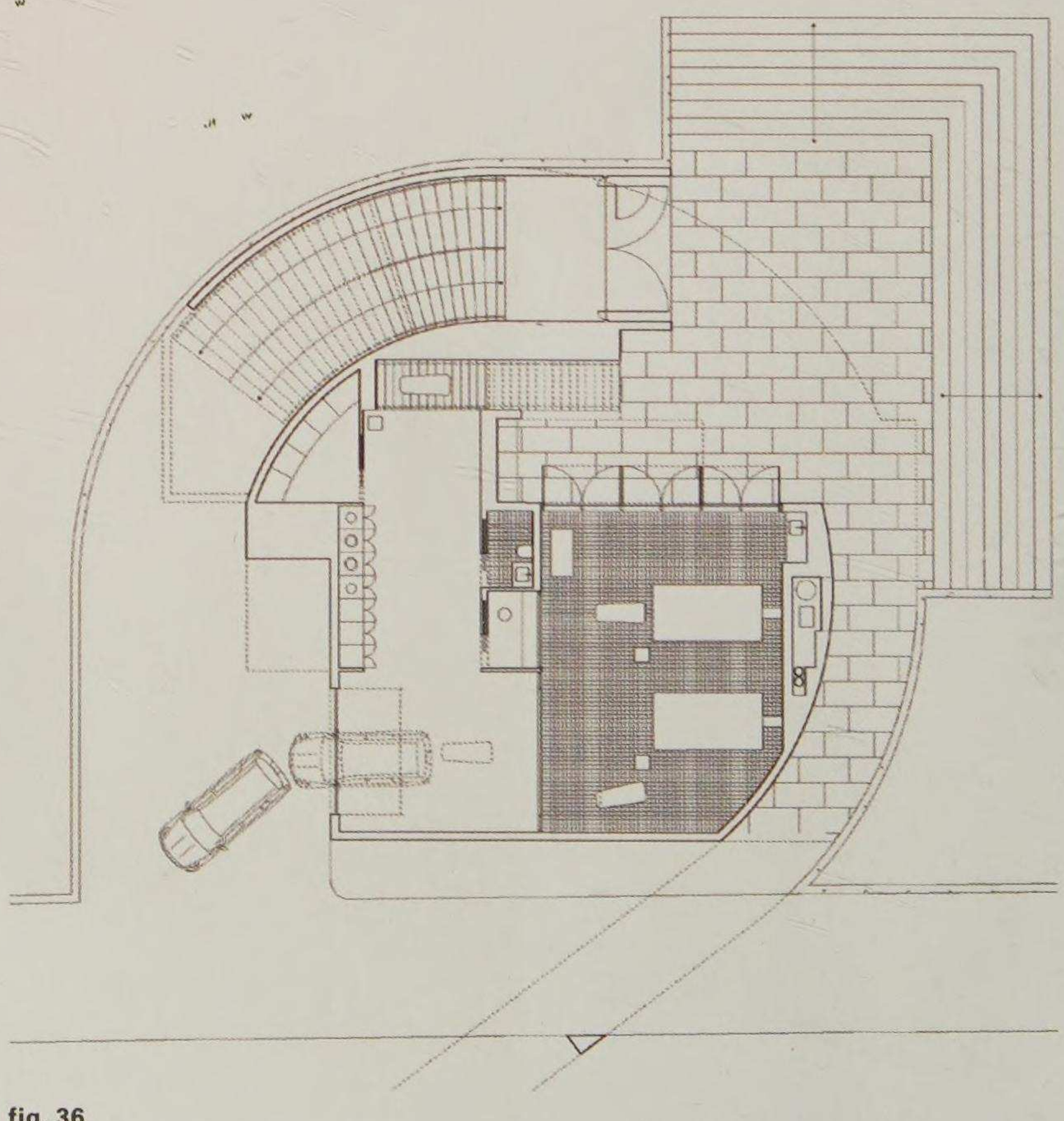


fig. 36

CULTURE | CONCRETE | ROOF | CITY | NETHERLANDS

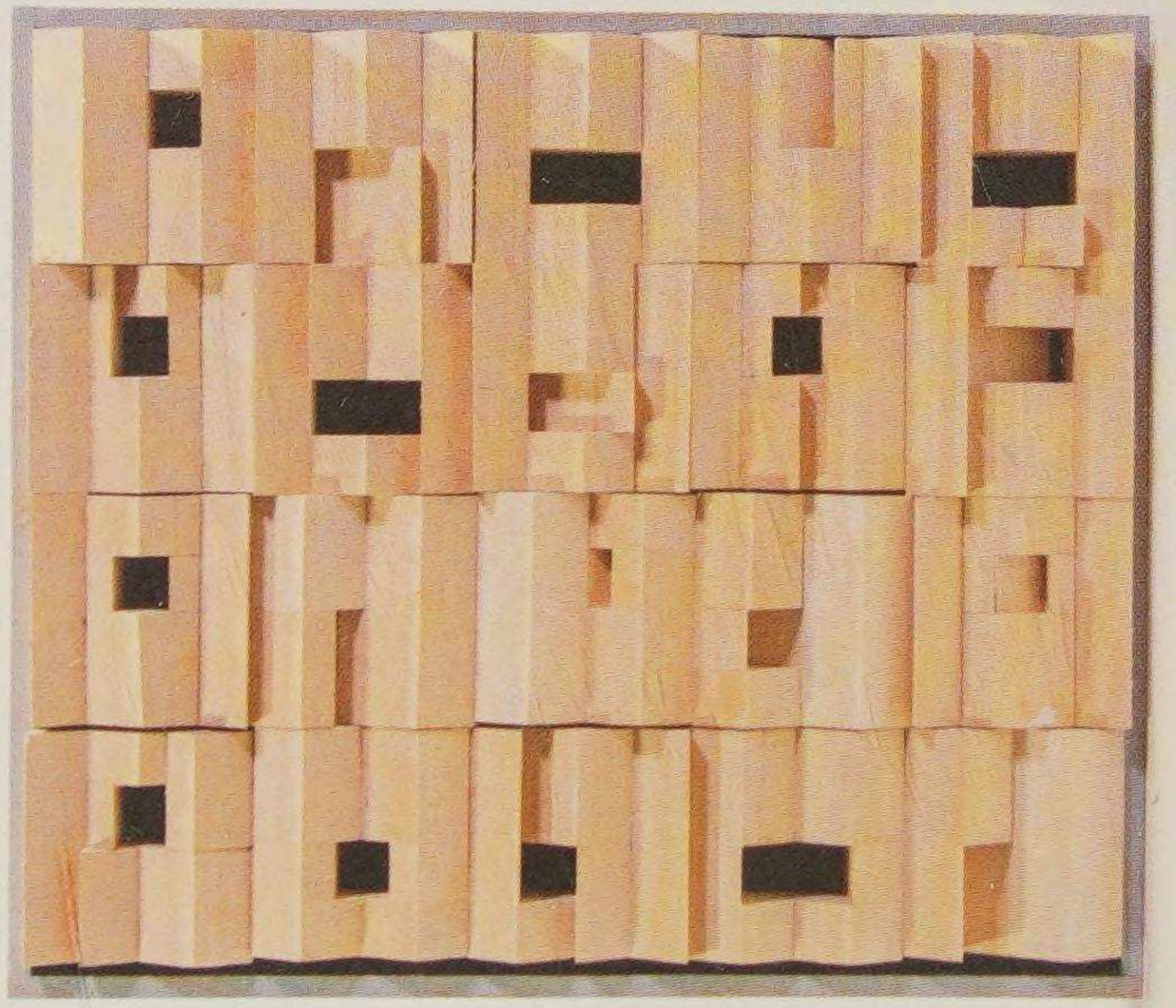


fig. 37

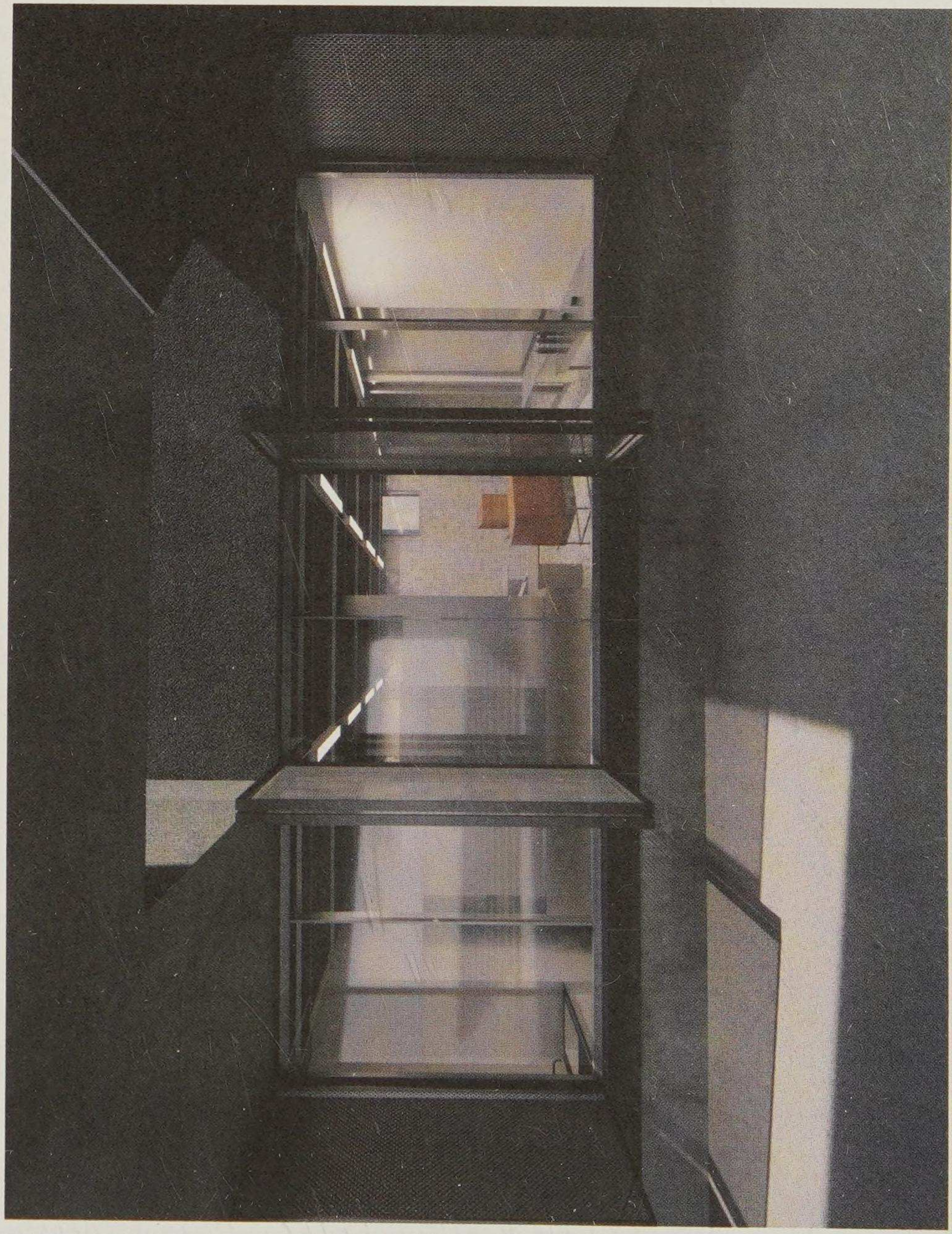


fig. 38

fig. 37 F22_1011A_Chenl_conceptmodel2.jpg fig. 38 F22_1011A_Chenl_renderexteriorcourt.jpg

1011A A Public Library in Aoyama, Tokyo

• Christy Ho

This Public Library in Aoyama, Tokyo is a showcase of insider operations that are normally hidden from spectators. Different spaces host different interactions: incubation of knowledge within the library, exchange of ideas on the ground podium space, and exchange of expression within the theater. Spaces are reconfigurable with a pulley system: in the theater, chairs can be pulled up and down according to the number of people, while in the library, books can be pulled up into a work space. Everything is hung off the ceiling structure. Programs of the building are stacked–theater, library, public space, archive stacks–and cantilevered by one central core. Operations are exposed and revealed to the street at the intersection of volumes. Within the core, there are three layers at work–stairs, book shelves, elevator. The core acts as a showcase of books on the ground floor like a billboard.

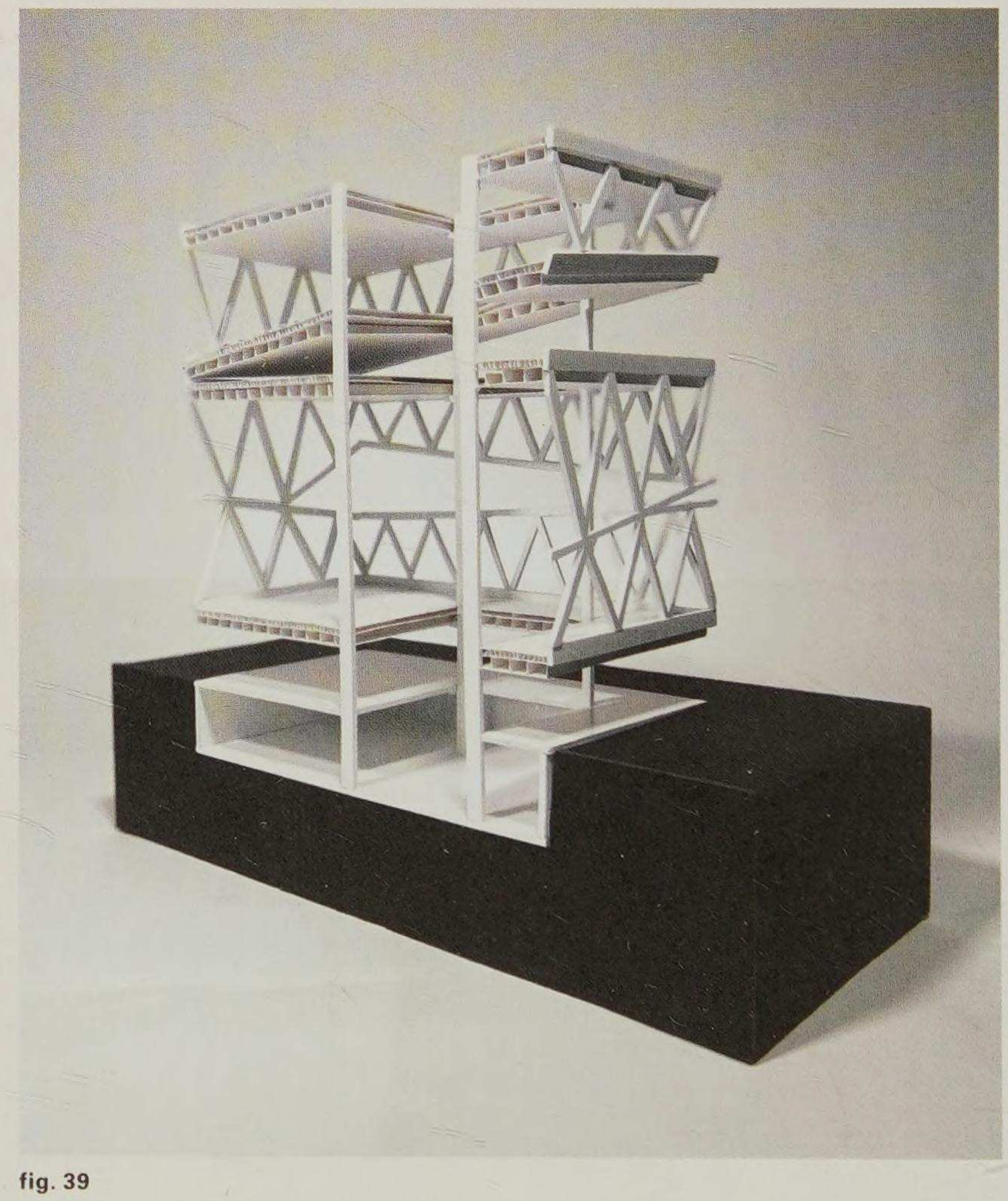


fig. 39

Christy Ho 221 Tokyo, Japan 010,012,024-028 stack 026 flexible program 052,136,140,186 library 034-056 theater 068

MIXED-USE | METAL | STAIR | CITY | JAPAN

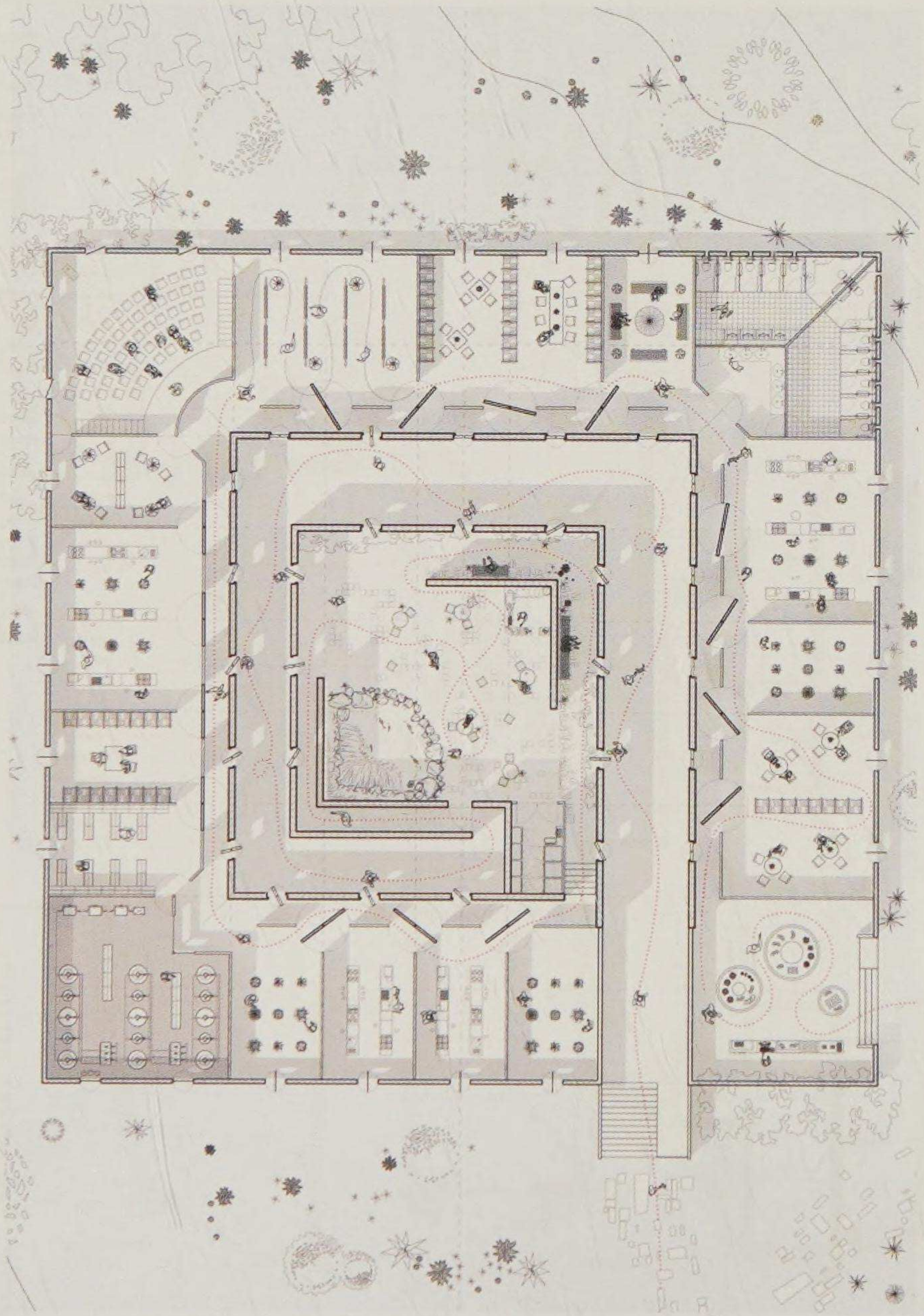


fig. 40

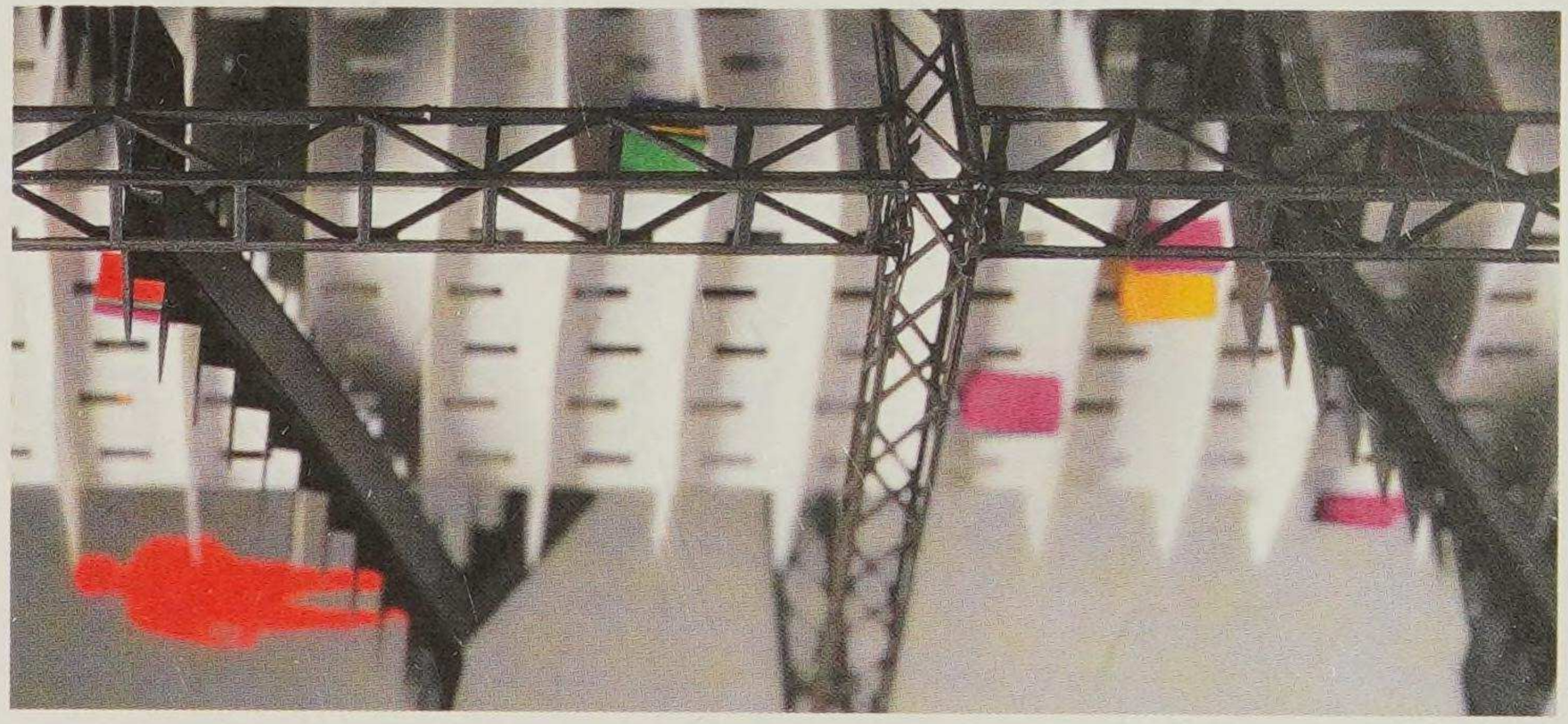


fig. 41

fig.41 F22_JulIA_HOC_DetailModel.jpg

1011A Courtyard Reading Rooms

• Colin Morse

The exploration began with a series of collages derived from a frame from Hayao Miyazaki's Sen to Chihiro (Spirited Away). The section studies were a continuation of the collages, using the central courtyard of staircases to stack a labyrinthine series of spaces upon each other.

The design for the Courtyard Reading Rooms is an attempt to merge the labyrinth with readable functions. The courtyard presents the occupants with the options of traveling to communal study spaces or private, secluded spaces. The use of the traditional Machiya vernacular pulled from the original Miyazaki image makes elements like windows and rafter beams easily identifiable. By reorienting those elements in certain rooms, the form creates a narrative that identifies its program. The shared spaces all share the same orientation, while the private spaces are turned to have their own, isolated gravity.

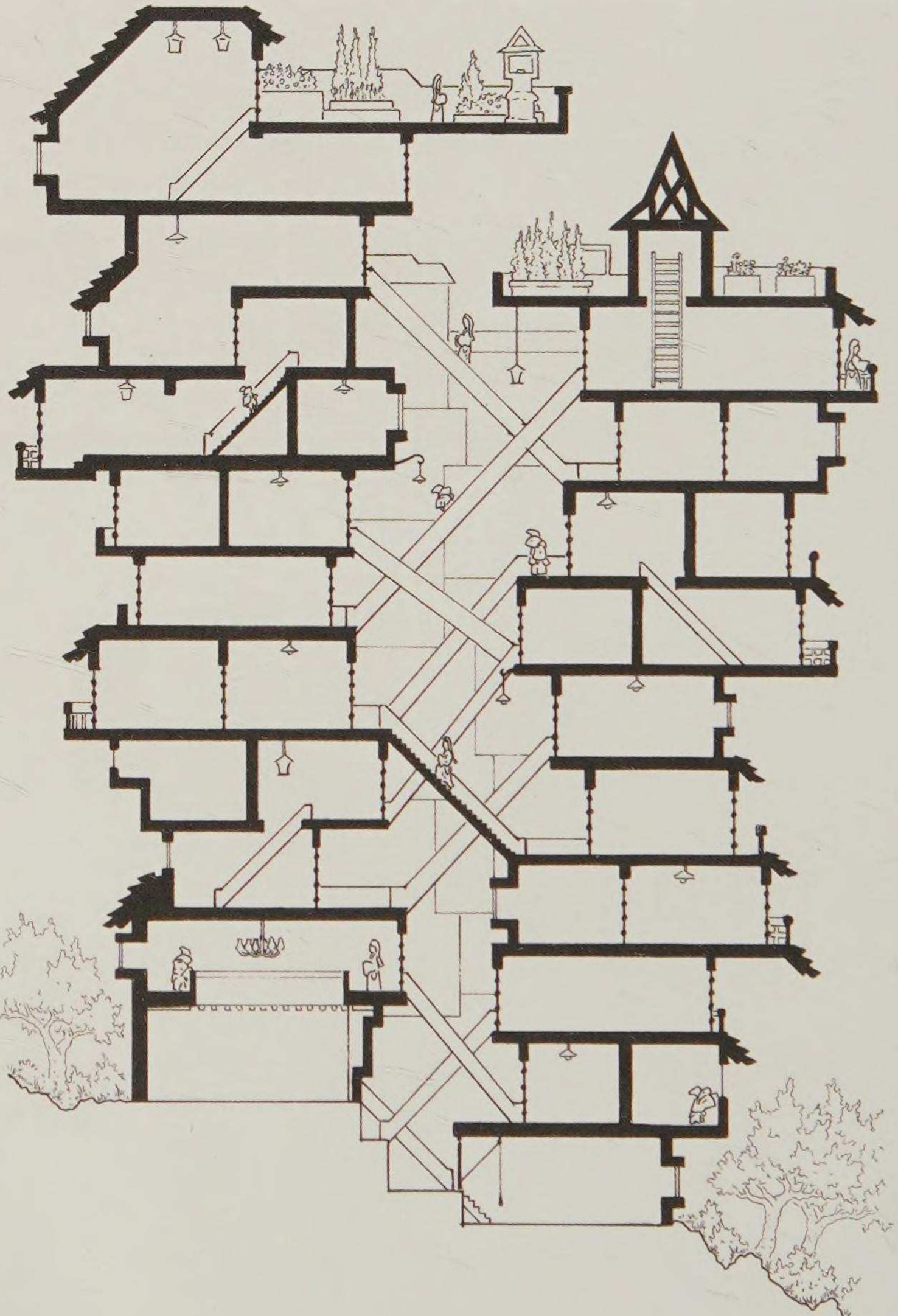


fig. 42

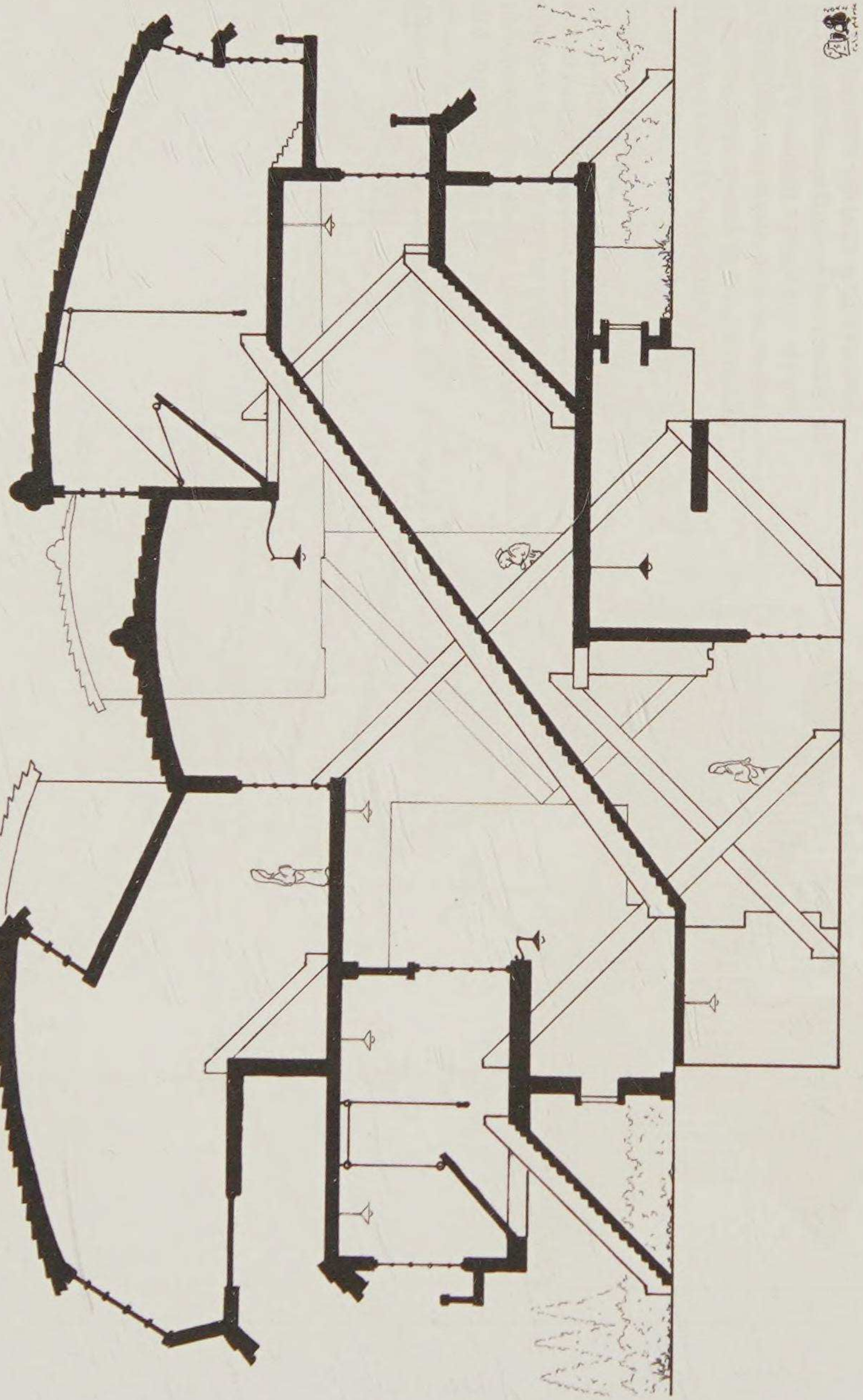


fig. 43

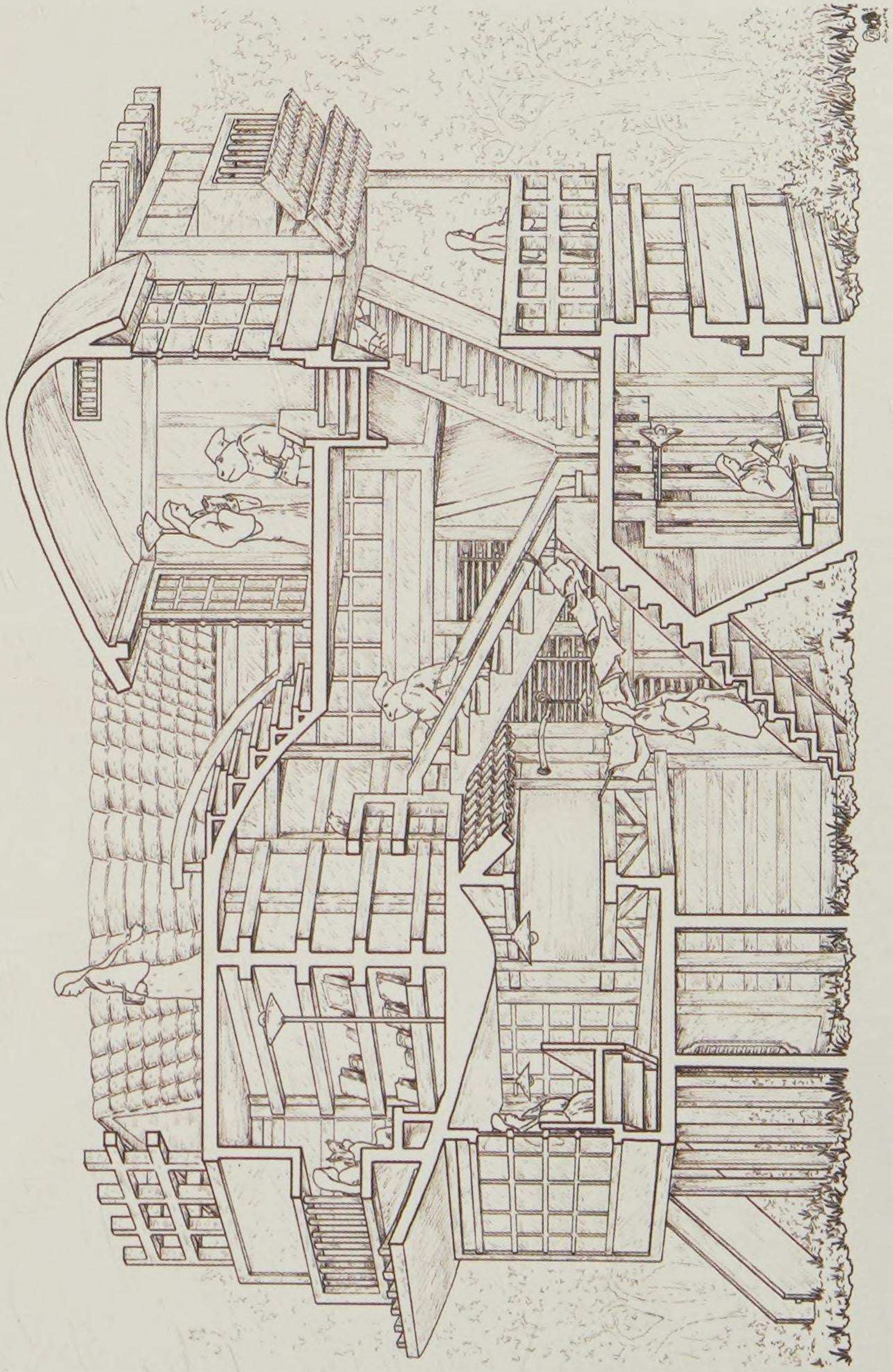


fig. 44

fig. 44 F22_1011A_Moisec_Reading Rooms Section.jpg

RETROSPECTA_040

1011A Uncommonplace

• Byron Cai

Uncommonplace is an architectural investigation defined by the confluence of two disparate typologies–the spiritual center and childcare facility. What happens when the introverted and controlled are challenged by the extroverted and innocent?

The project is designed as two separate pieces of architecture. The spiritual center is conceived as a matrix of volumes that interface around a central courtyard, while the childcare facility is abstracted as a continuous surface that extends the city into the building. The specificity of volumes as they are confronted by a non-programmed surface creates contradictions throughout the building: secure vs vulnerable, controlled vs spontaneous, monolithic vs fragile. These "flaws" manifest themselves as formal interventions–a skylight for the auditorium becomes seating for children, or a part of the surface dips down to provide access to a classroom.

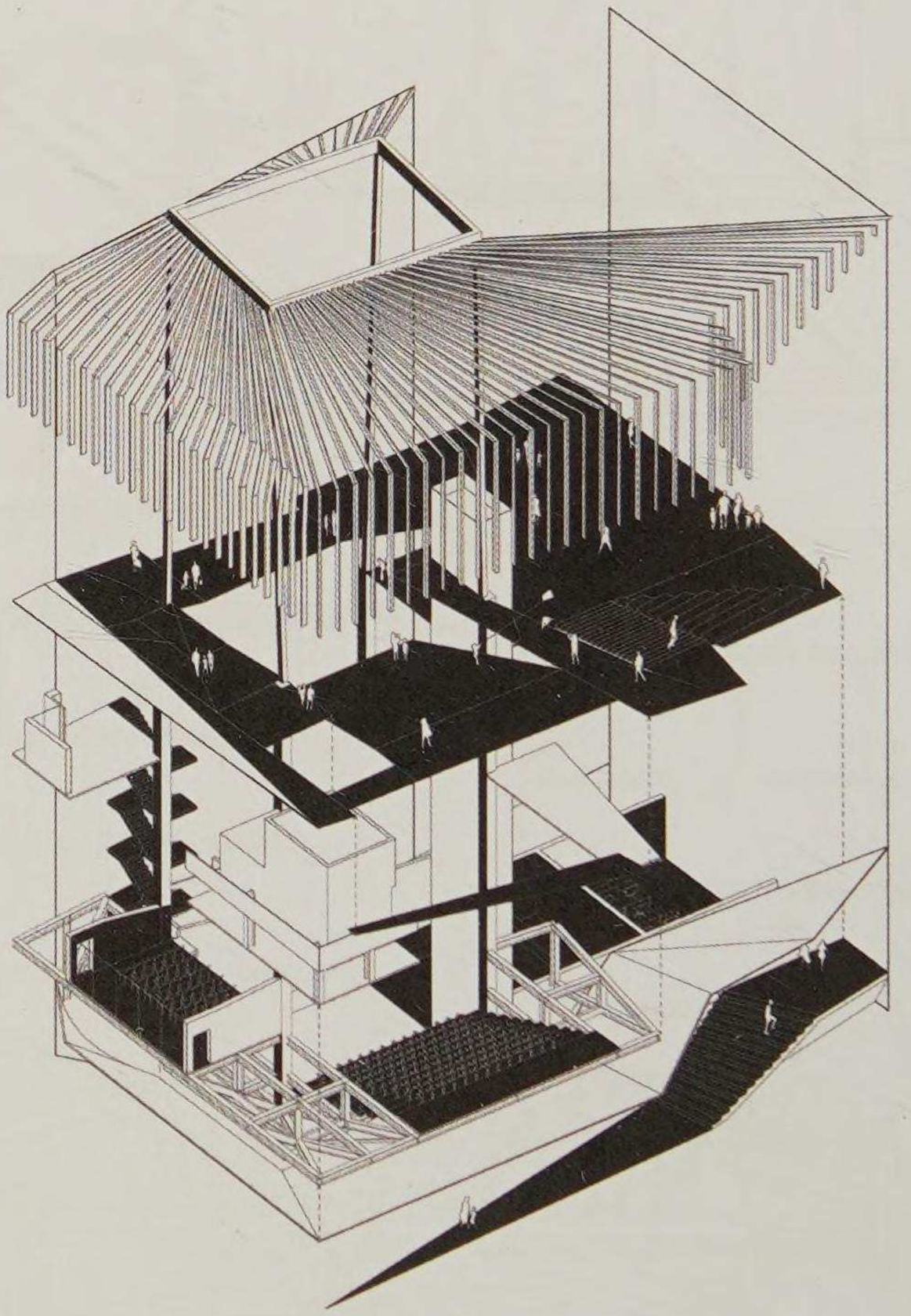


fig. 45

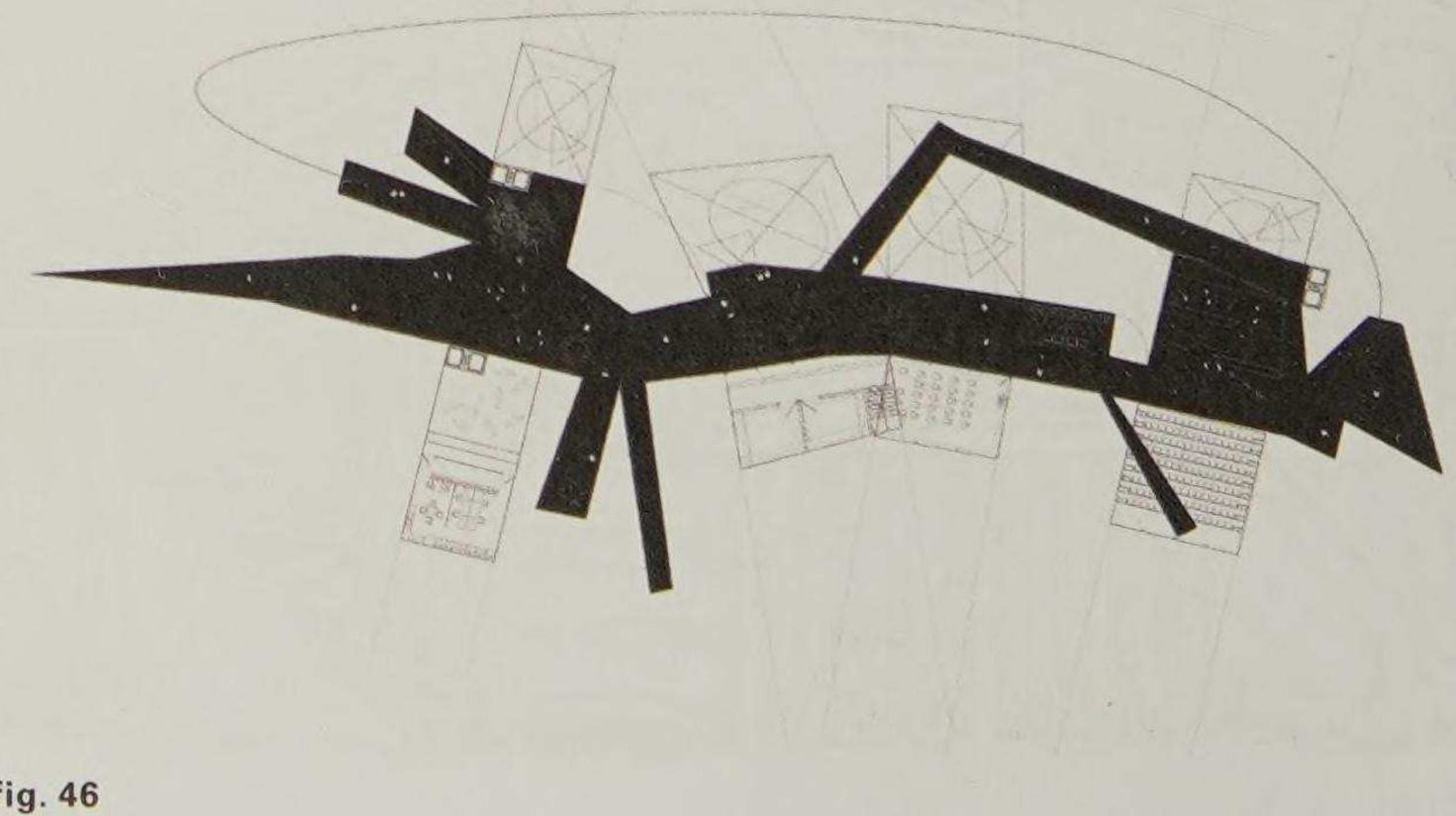


fig. 46

MIXED-USE | METAL | COURTYARD | CITY | JAPAN

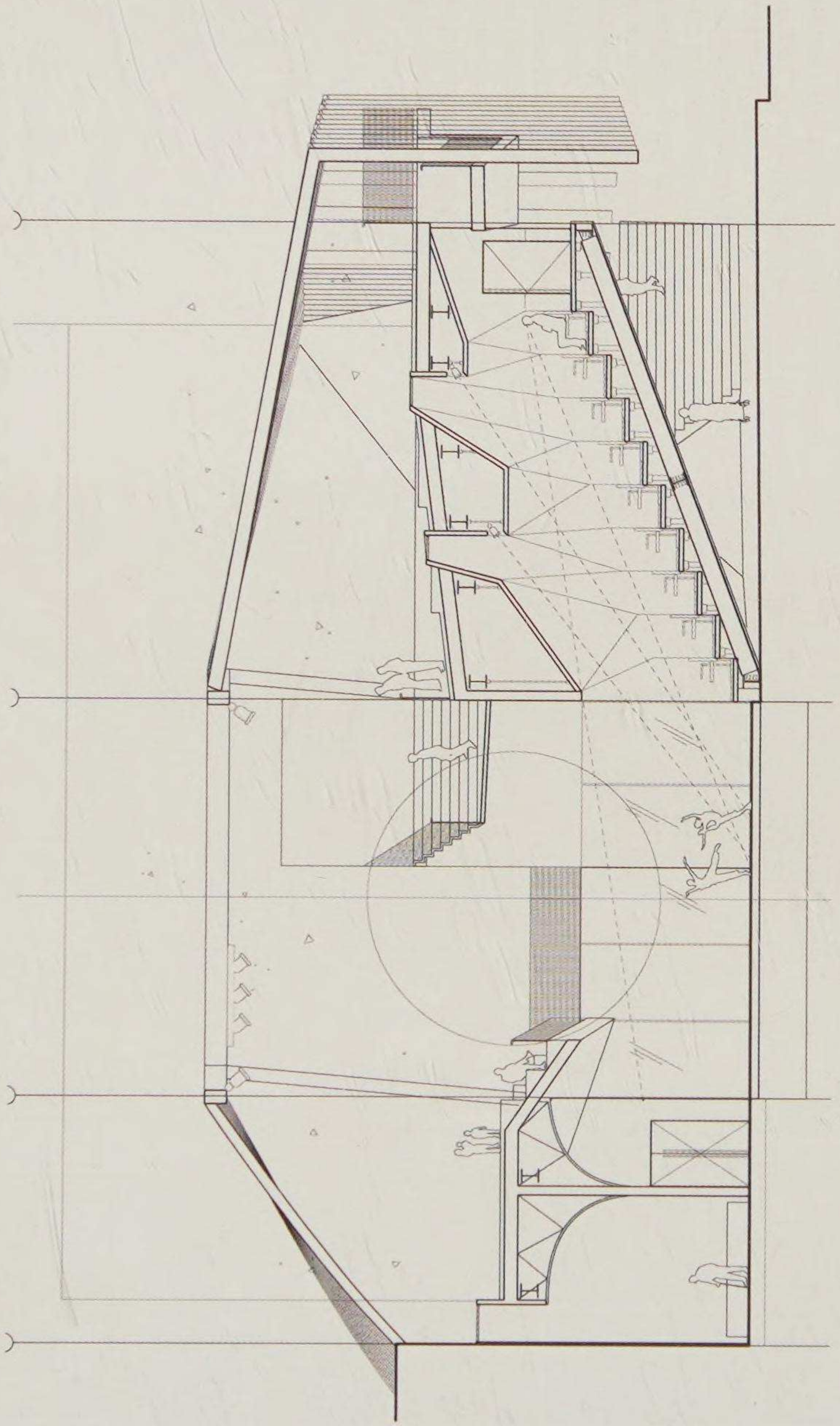


fig. 47



fig. 48

fig. 47 FZZ_1011A_CAIB_0SCIOSSSECTION.jpg fig. 48 FZZ_1011A_CAIB_0IEXTERIORKENDER.jpg

1011A Synthetic Tools

• Peter Martinka

Each project from this series develops a toolset, then questions the adherence of the design procedure to the rules of the tool. The first consists of four methods of projected confusion (A-D) based on a misalignment of object identity and material. The second uses such a method–a ninety-degree axonometric, shown underneath–which adds a designed mask to quickly develop varied section profiles from the image. The third investigation internalizes the tool as a building system that carves a showroom from the plastic plan-mass.

When given a site for a fourth iteration, the infill building draws from local ghosts–demolished buildings from the neighborhood preserved as images–to form a relief facade which exhibits and synthesizes a program of revived arts and trade spaces. This image-form then projects back through the building to create elements of structure, composition, and ornament. Chunks of rescued image and void pierce and variegate the studios and workshops.

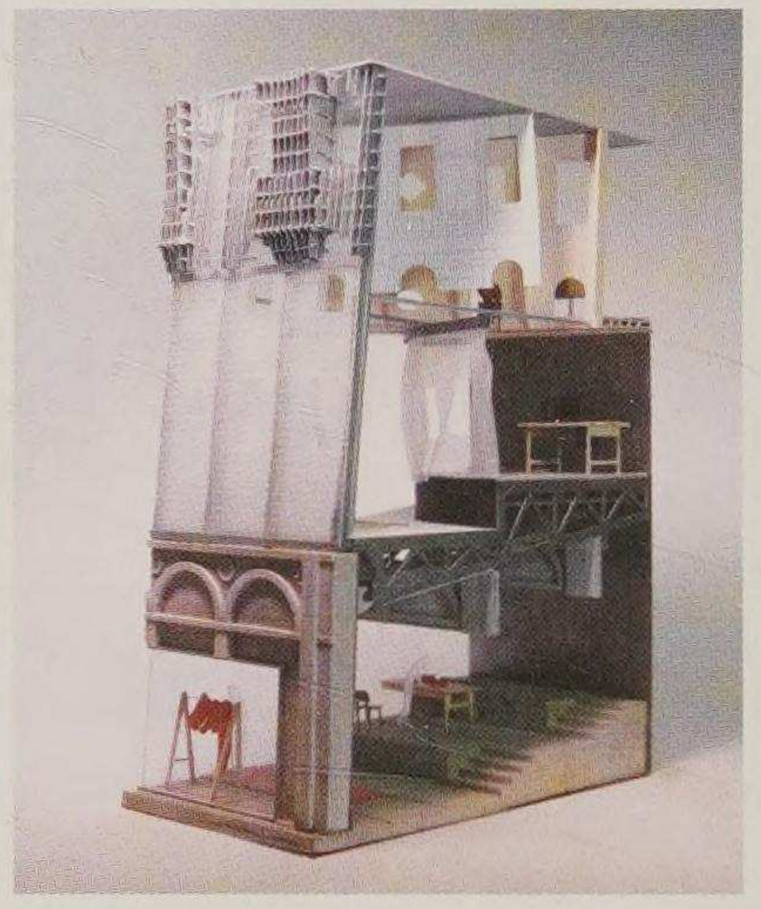


fig. 49

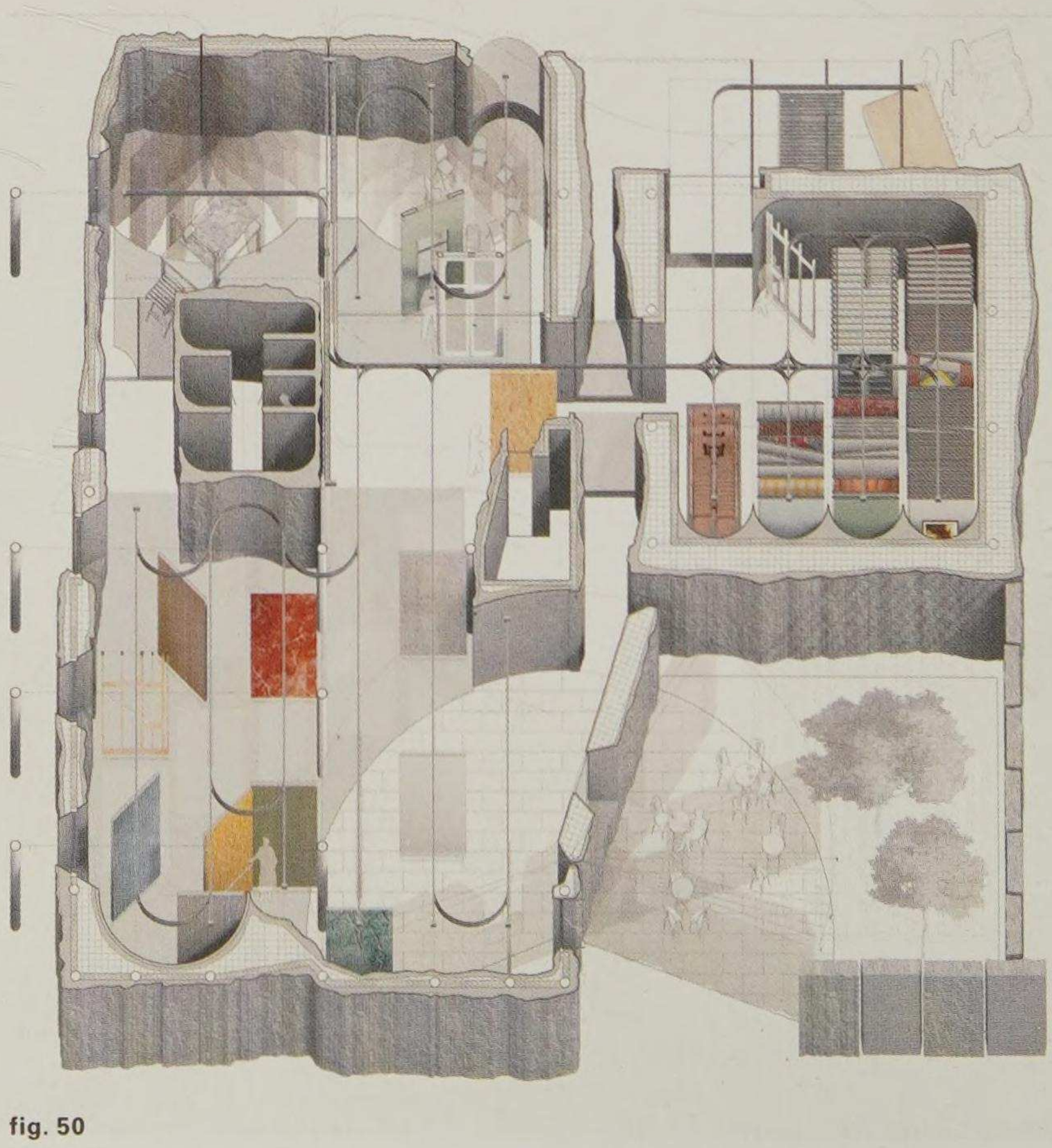


fig. 50

Peter Martinka 220 San Francisco, United States 016 memory 078,130,154,180,224 workshop 008,080,090,116,180,190 process 046,048,328

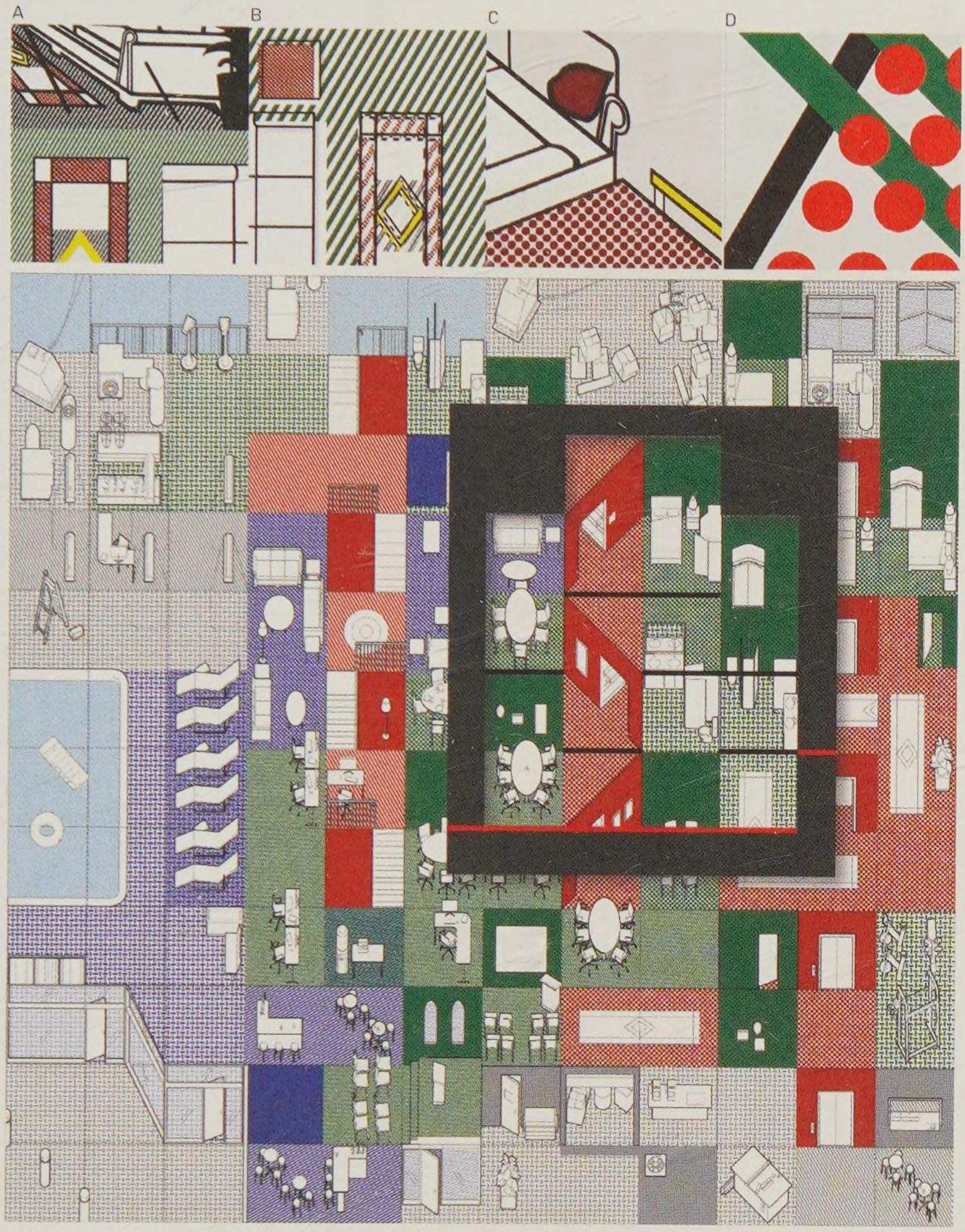


fig. 51

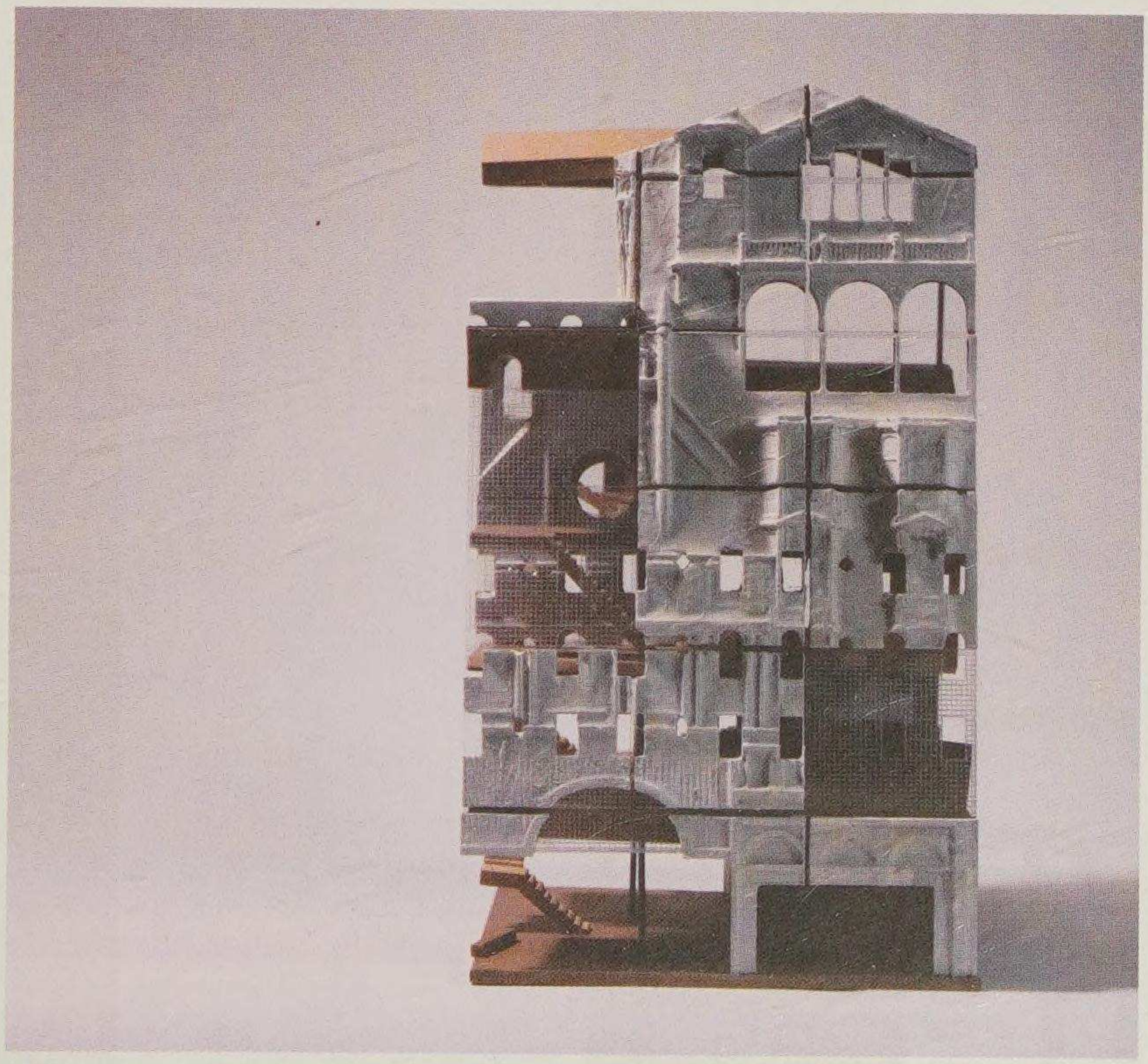


fig. 52

CULTURE | PATCHWORK | FACADE | CITY | UNITED STATES

fig. 52 F22_1011A_MaltinkaP_Sketch Modell.png

Fall_

Architectural

Design III

1021A: Architectural Design 3

This third core studio concentrates on a medium-scale public building, focusing on the integration of composition, site, program, mass, and form in relation to structure, and methods of construction. Interior spaces are studied in detail. Large-scale models and drawings are developed to explore design issues.

EMILY ABRUZZO,
LEAD COORDINATOR

Sebastian Beaghan
Nicole De Araujo
Amelia Gates
Khalid Hassan
Samantha Hrusovsky
Elise Kennedy
Emma Sherefkin
• **Noah Silvestry**
Qinying (Pobby) Tan
Raven Xu
• **Haoran Yuan**

PETER DE BRETTEVILLE, CRITIC

Erin Bascom
• **Tong (Tom) Hsu**
• **Elmira Moskvina**
Silas Newman
Felipe Palacio Trujillo
Gioia Pappalardo
Yuqing Wu
Xinyi Xie
Jinrui Zhang
Tao Zhang
Ziyi Zhang

RYCHIEE ESPINOSA, CRITIC

Ben Acheampong
Lisbeth Acevedo Ogando
Hwanil Chang
Cheryl Cheung
Oswaldo Chinchilla
• **Odette James**
• **Yumemaru Kashino**
Isabelle Rose
Tini Tang
Eric Wang
Wai Hin Wong

MARK FOSTER GAGE, CRITIC
DORIAN BOOTH, CRITIC

Grace Brooks
Sebastian Elverskog
Katie Jin
Fuad Khazam
• **Leanne Meng**
Holden Miles
Nicole Niava
• **Sahar Rahaman**
Jonah Rappaport
Josie Triana
Yuanchu Yi

RACHELY ROTEM, CRITIC

Julie Chan
Miranda Clark
Dominic Cort
• **Jiahui (Cindy) Duan**
• **Stefana (Fany) Kuzmova**
Haorong Lee
Brandon Lim
Amelia Lin
Nwando Onochie

JAE SHIN, CRITIC

• **Edgar Alvarado**
• **Annika Babra**
Tarini Gandhi
Reem Khorshid
Helena Maurer
Barbara Nasila
Anna Reggio
Hao Wang
Yi Ming Wu
Wenbo Xiang
Kevin Yang

1021A Five Gables or More

• Noah Silvestry

East Haven, CT is in-between; it is beset by discontinuities–cleaved in half by I-95–and home to the NIMBYs, who resist the infrastructural projects–highways, railroads, airport expansions—on which their trade and transport-dominant economy relies. They'd probably resist this library too.

This project draws on the coastal Connecticut residential vernacular–gable plus porch–as a normative sectional volume to be modulated and subdivided in unexpected ways. Five gabled bars on concrete piers are connected to interpolate between the civic, with one long, stately elevation along its primary access on Manor Rd, and the domestic, with three sensitively scaled gable volumes falling in an enfilade with existing homes at the rear. Its interior draws on the structural logic of East Haven's light industry and storage economy, with massive, long-span glulam beams topped with polygal diffusers taking the place of traditional ridge beams and rafters.



fig. 53

fig. 54

Noah Silvestry 160,218,256,273 East Haven, United States 036 vernacular 026,225 mass-timber 088,174 library 024,034-056

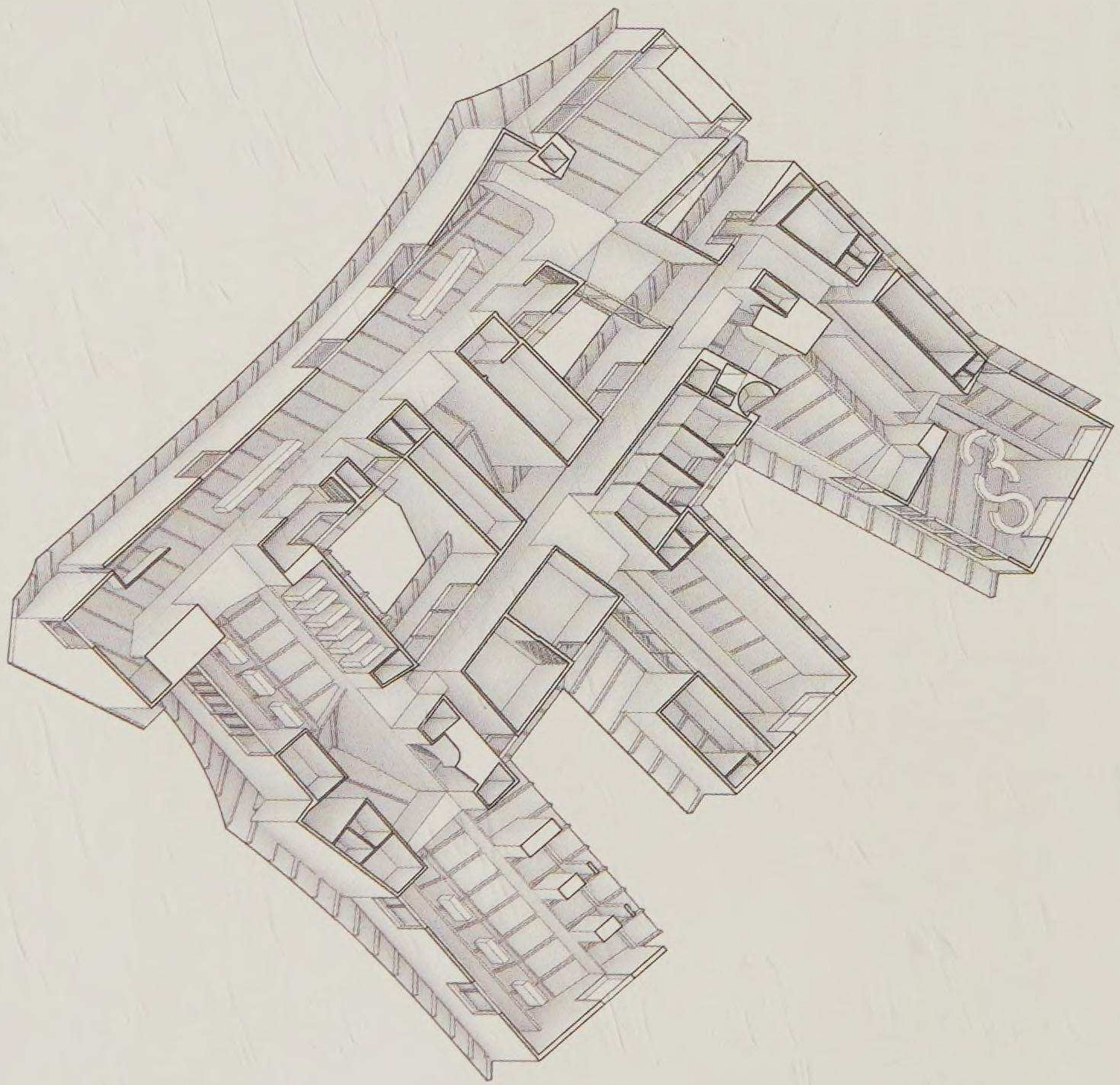


fig. 55

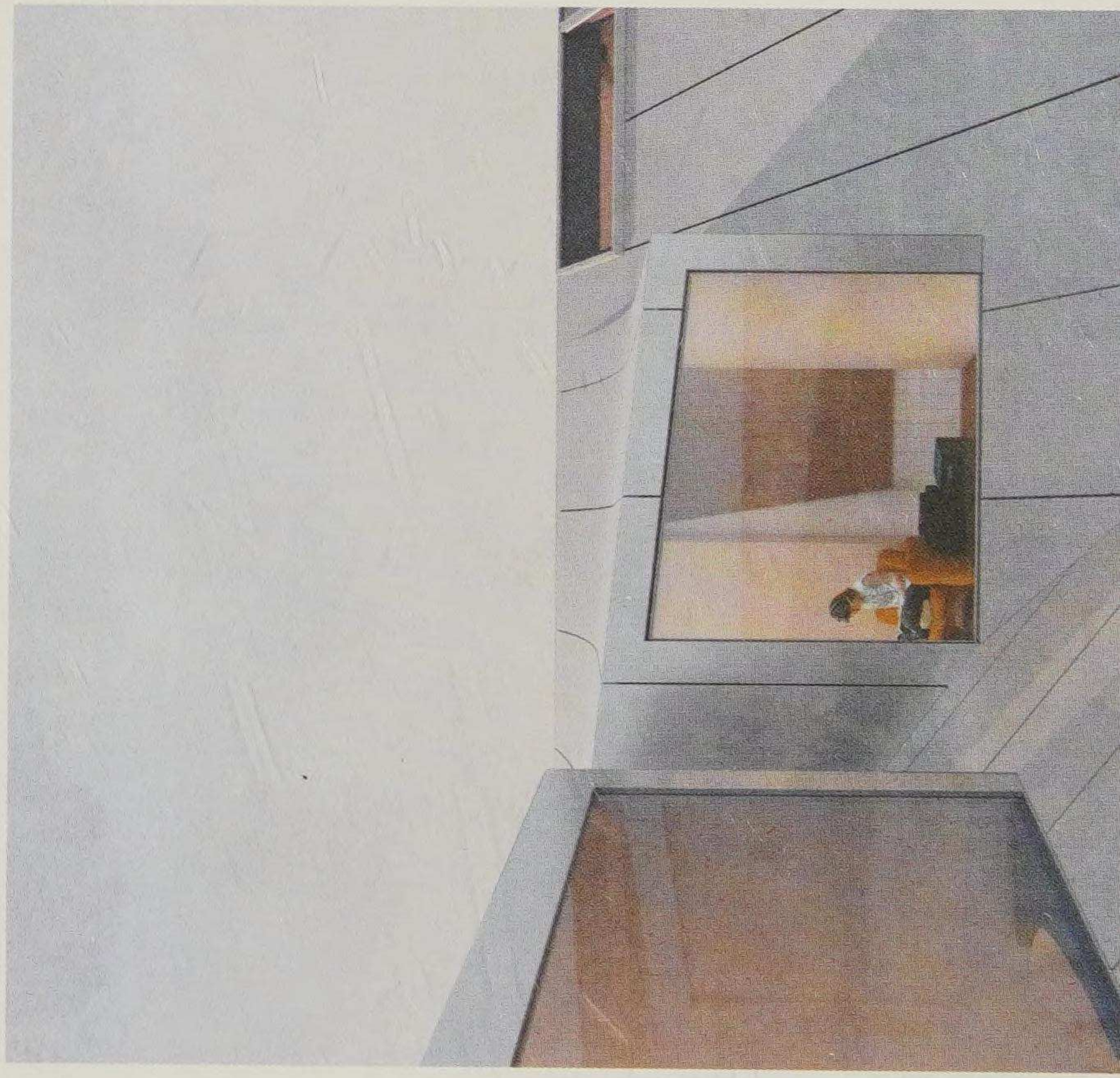


fig. 56

fig. 53 F22_1021A_SilvestryN_RenderNorthEntrance.jpg fig. 54 F22_1021A_SilvestryN_Model_02.jpg
fig. 55 F22_1021A_SilvestryN_WormsEye.jpg fig. 56 F22_1021A_SilvestryN_Render_Dormer.jpg

1021A Table

• Haoran Yuan

If the library is a table, the world underneath is the tectonics of the table.

The site is adjacent to the East Haven neighborhood and is surrounded by the floodplain. The project is a library and community center that invites the neighbors to gather, functioning both metaphorically and literally as a table. The "table" consists of four legs, a transparent wrapper, and a table plane. A central table inside is dimensionally and materially the projection of the skylight. The library contains an ambiguity of scale and physical boundaries between the interior and exterior are blurred. With an accessible roof, the space creates a sense of expansiveness and inclusivity. The community table serves as a symbol of unity and commonality, inviting all to gather and partake in the knowledge and resources that the library has to offer.

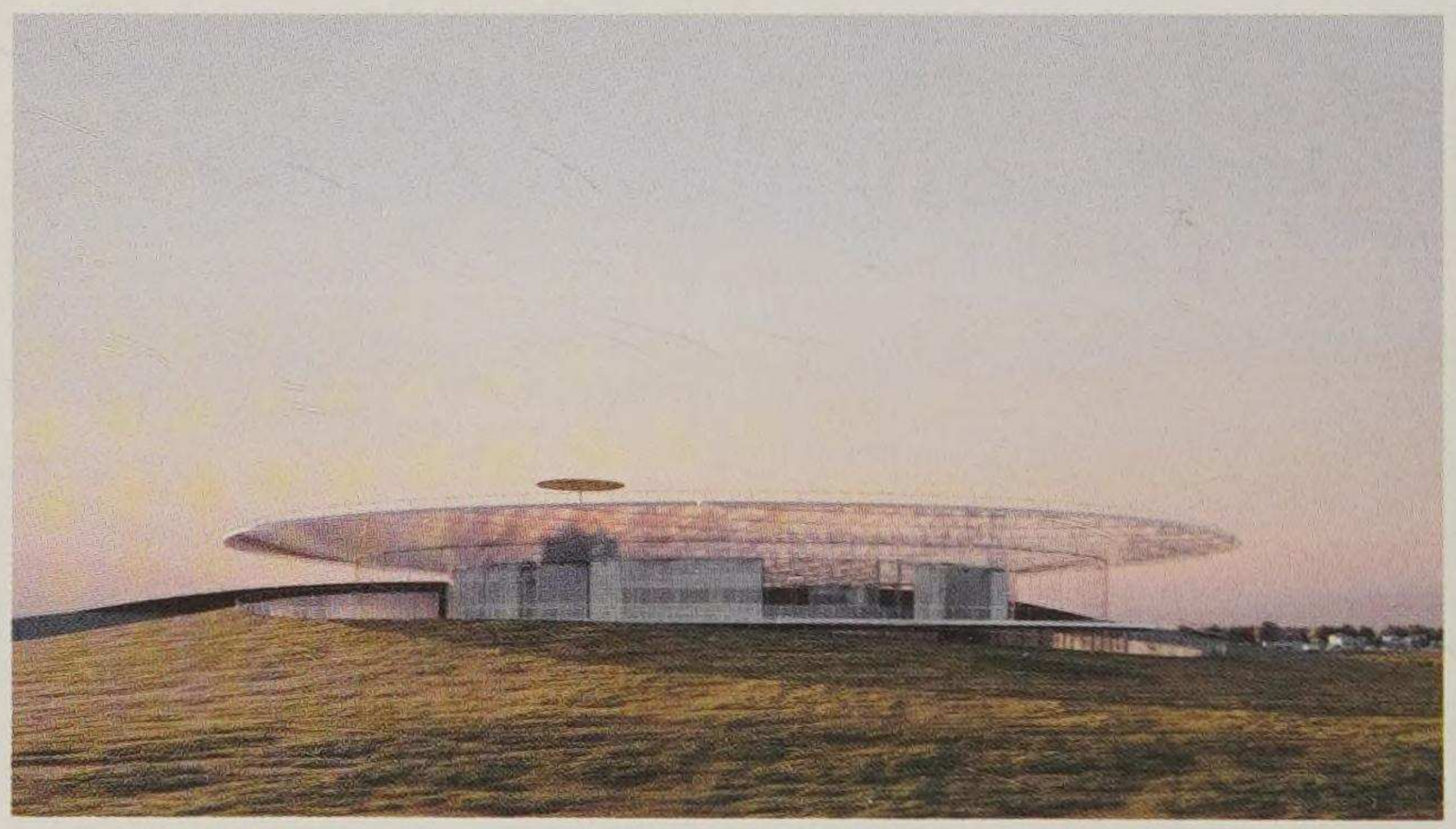


fig. 57

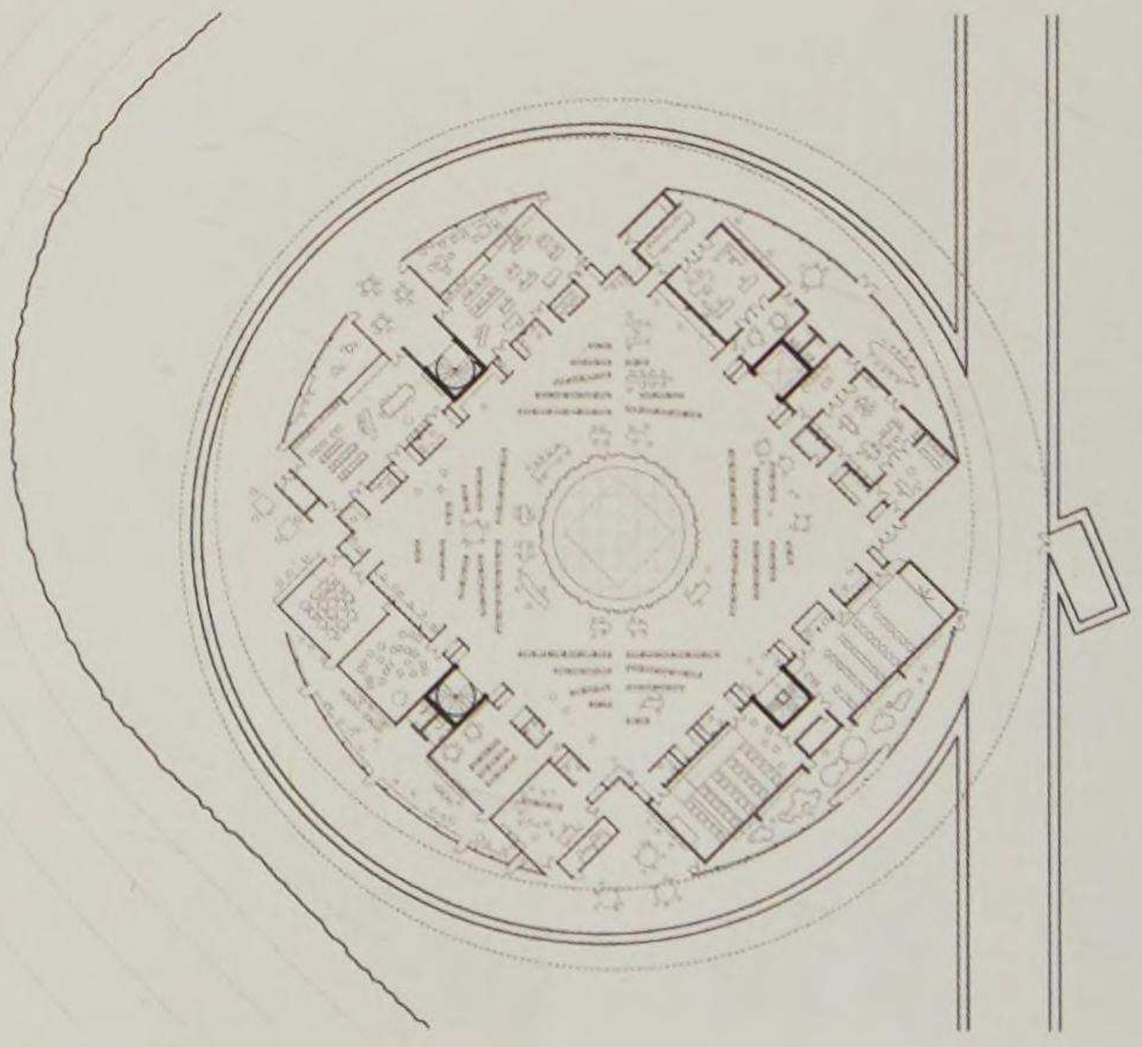
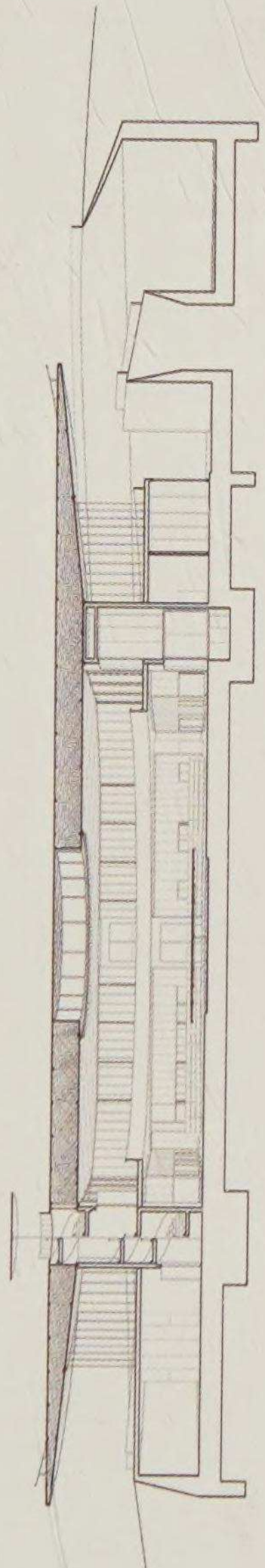


fig. 58

Haoran Yuan 246 East Haven, United States 034 table 122 blurriness 096,162,294 library 024,034-056

CIVIC



GLASS



FURNITURE

TOWN

UNITED STATES

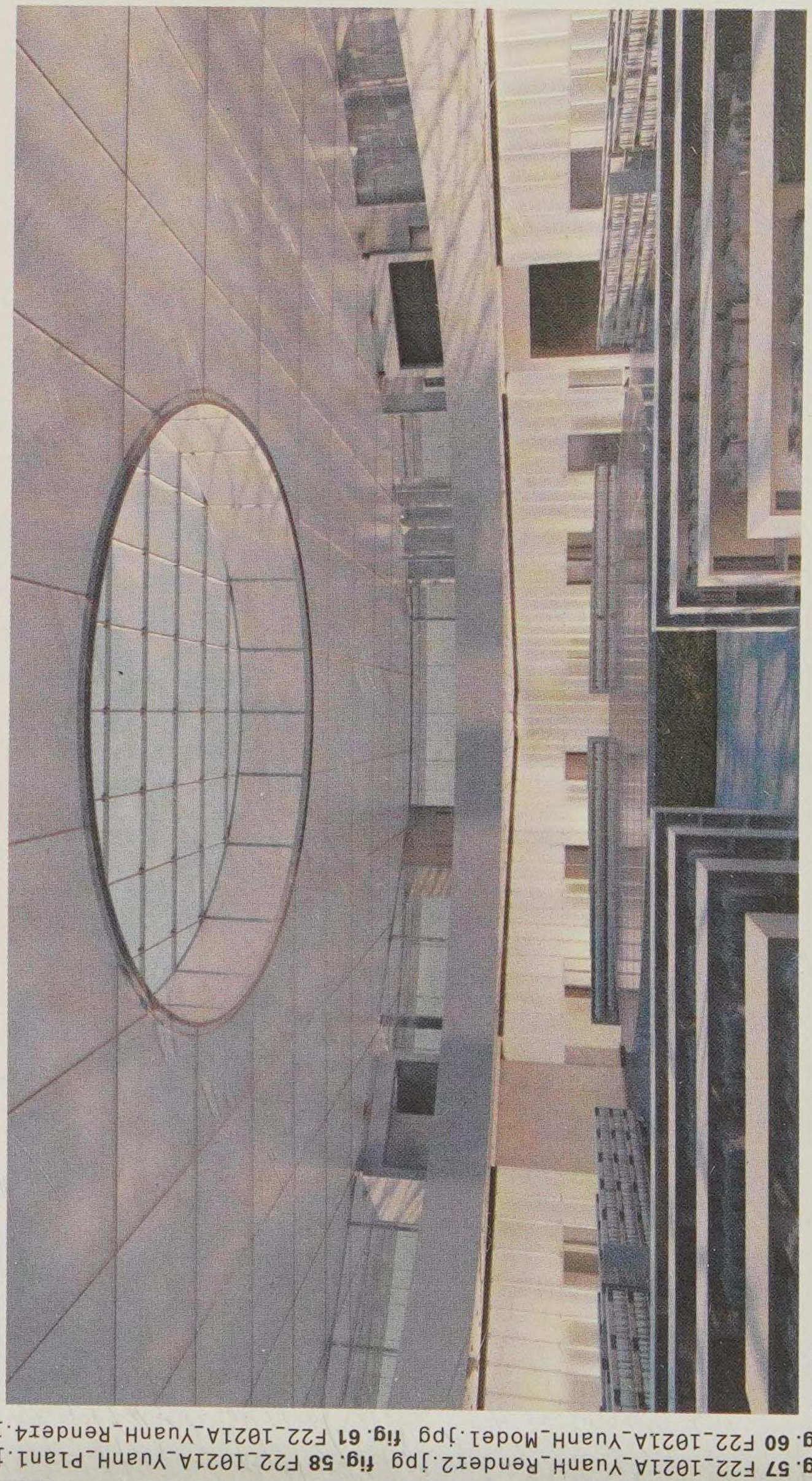


fig. 59

fig. 60

fig. 61

fig. 57 F22_1021A_YuanH_Render2.jpg fig. 58 F22_1021A_YuanH_Plan1.jpg fig. 59 F22_1021A_YuanH_Section2.jpg fig. 60 F22_1021A_YuanH_Model.jpg fig. 61 F22_1021A_YuanH_Render4.jpg

1021A Grid, Pitched Roofs, Promenade

• Tong (Tom) Hsu

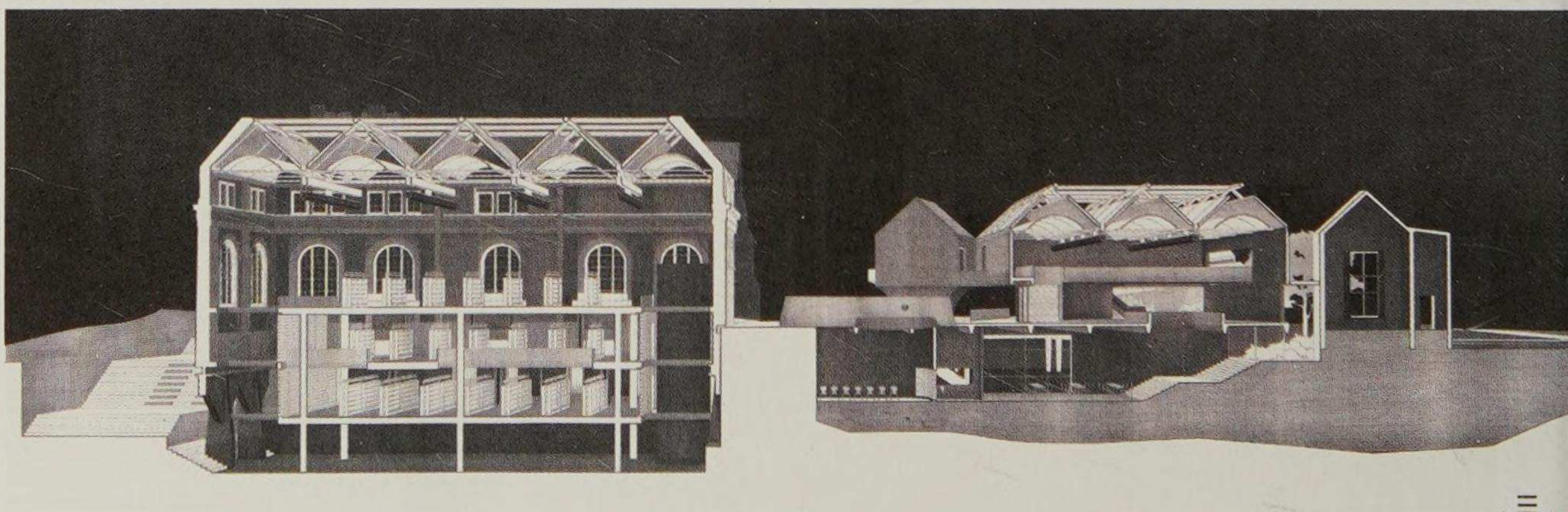
This project is an extension of the New Britain Public Library. The design uses neutral elements to refine the site's richness and explore the juxtaposition of stable and unstable, dynamic and static, new and old, and ordinary and extraordinary in reframing the block.

Horizontally, the site is explored through the grid, giving visitors a positioning reference to the surroundings. On the elevation, pitched roofs respond to the American vernacular houses of the site's context. Where they meet on the ceiling, the grid and pitched roofs become a new shared language for the library complex. Finally, a promenade hidden in the terrain reconnects the various programs on the site that were once separated by lanes, parking lots, and fractures in the landscape.



fig. 62

fig. 63



Tong (Tom) Hsu 154,305 New Britain, United States 040 juxtaposition 008,046,066 grid 006,010,040,192,212 library 024,034-056

ARCHITECTURAL DESIGN III
PETER DE BRETTEVILLE

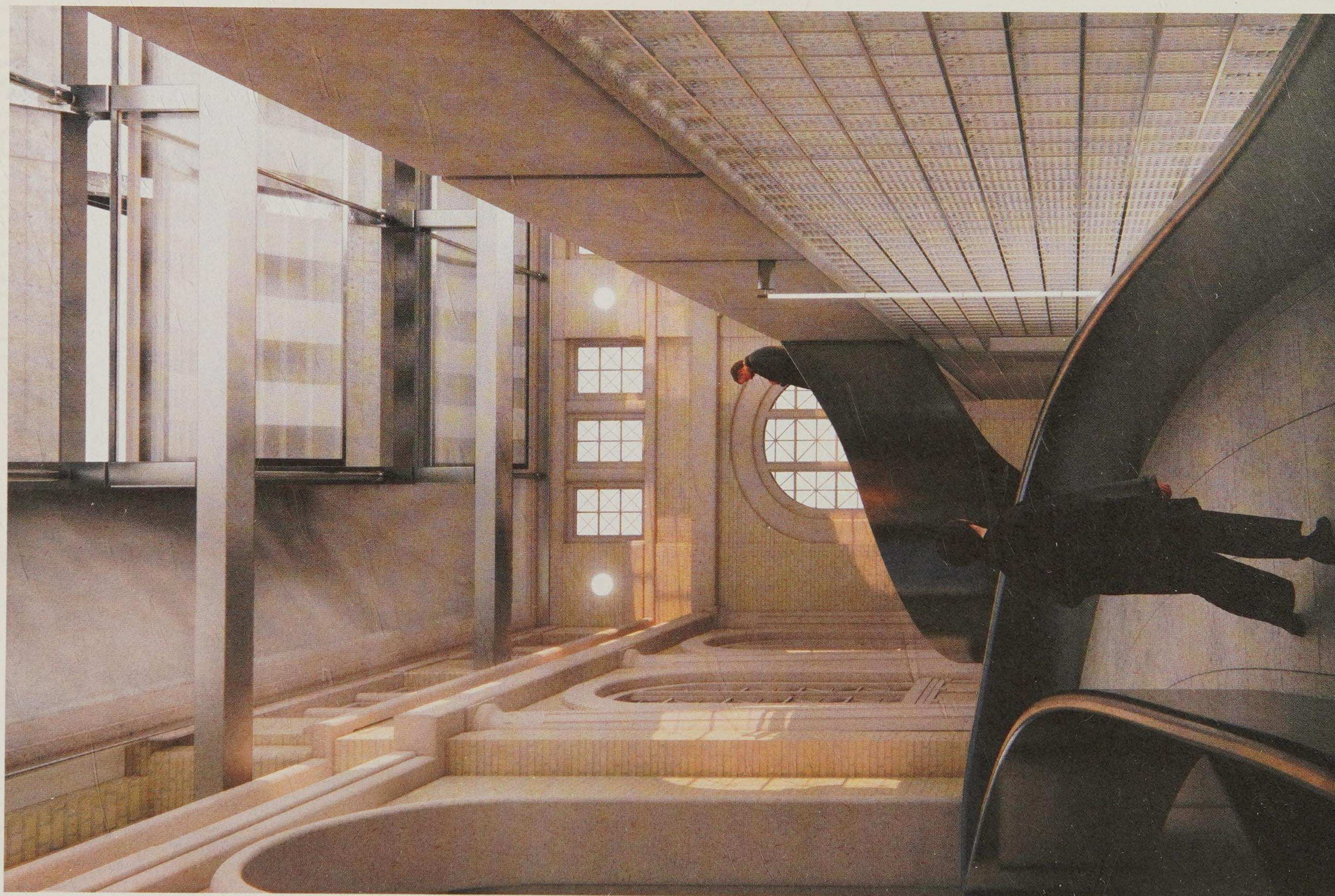


fig. 64

fig. 62 F22_1021A_TongH_physical \model.jpg **fig. 63** F22_1021A_TongH_Sectionalperspective.jpg **fig. 64** F22_1021A_TongH_render02.jpg

1021A Lost in Knowledge

• Elmira Moskvina

The notion of Lost in Knowledge lies within creating a library and community gathering space for the residents of New Britain and stitching it to the historic urban fabric through a lens of transparency, privacy, and multilayered axiality.

The initial grid contains the existing buildings' extruded axis and the site's elements projected in x, y, and z directions, physically and visually connecting the proposed structure to the current site conditions. The axial approach to circulation provides a clear and transparent movement of hierarchy, tying together all four sides of the site. Generated grid walls occupy the interior block and create enclosure and privacy. The park activates the space in between, allowing visitors to get lost and experience both private and public moments. The project provides an essential relationship with the community and the current state of the architecture by forming the grid and merging it with a courtyard strategy.

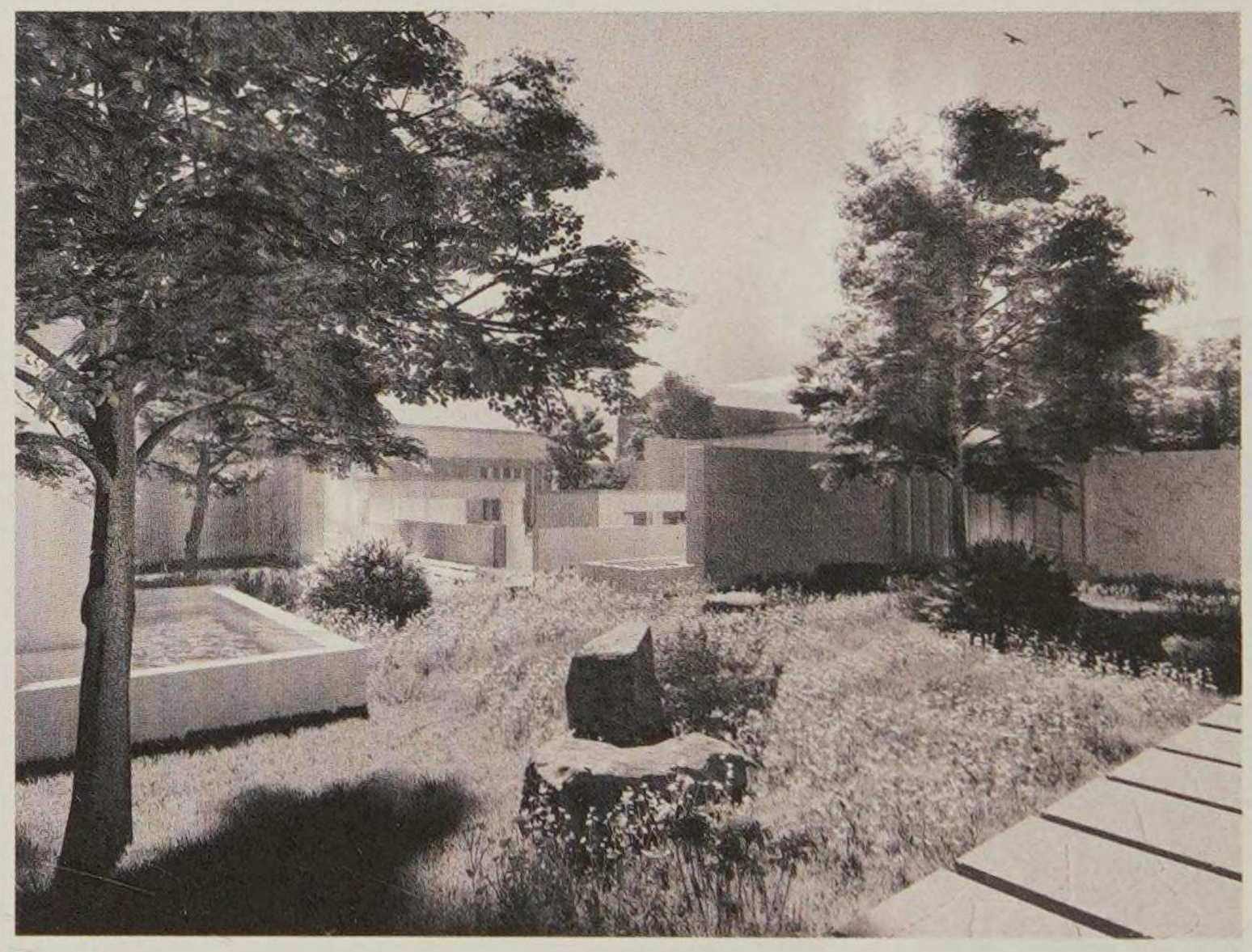


fig. 65

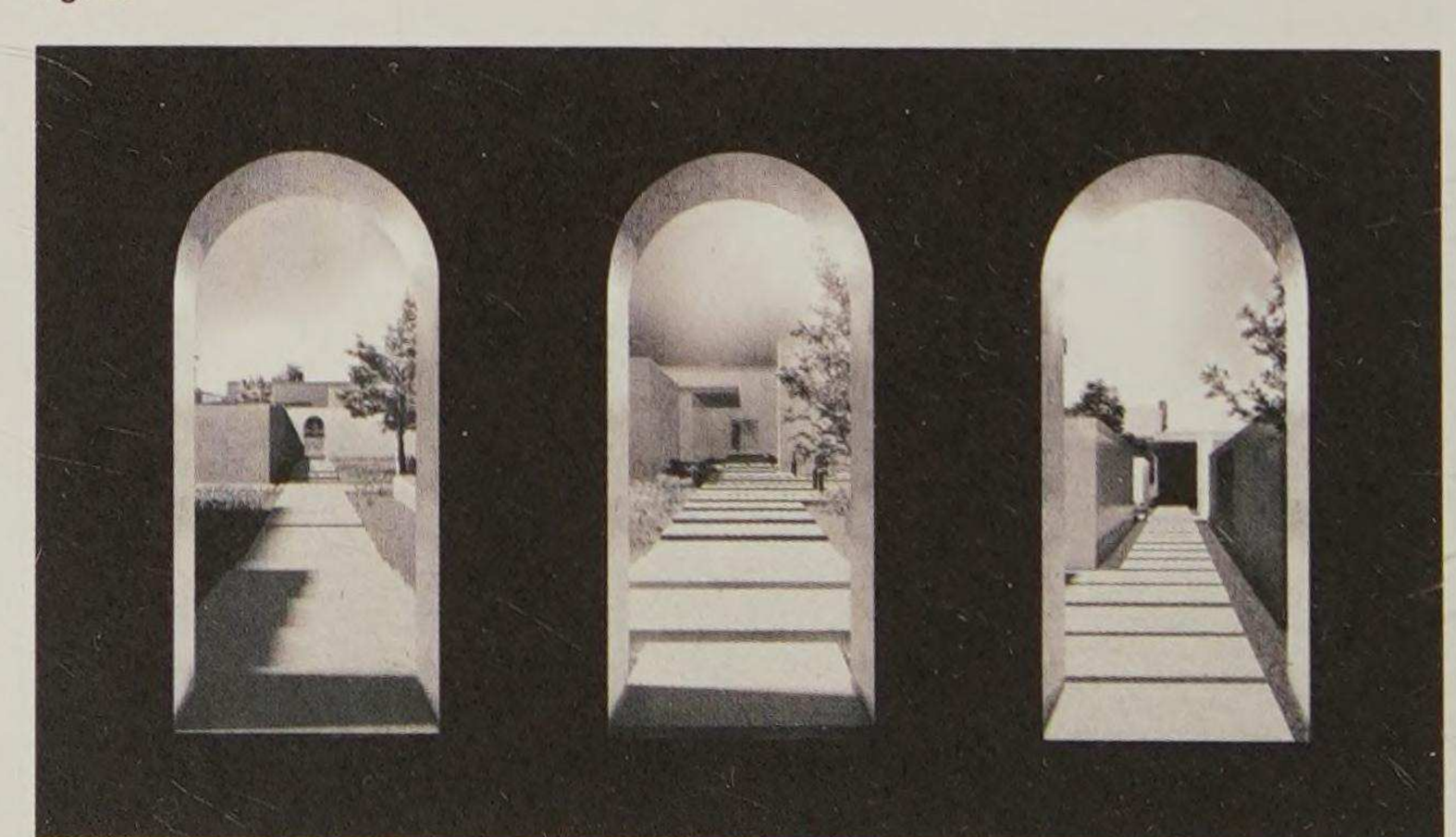


fig. 66

Elmira Moskvina 148 New Britain, United States 038 grid 006,010,038,192,212 library 024,034-056 park 064,108,144,146,150,158-162,174

CIVIC | CONCRETE | COURTYARD | CITY | UNITED STATES

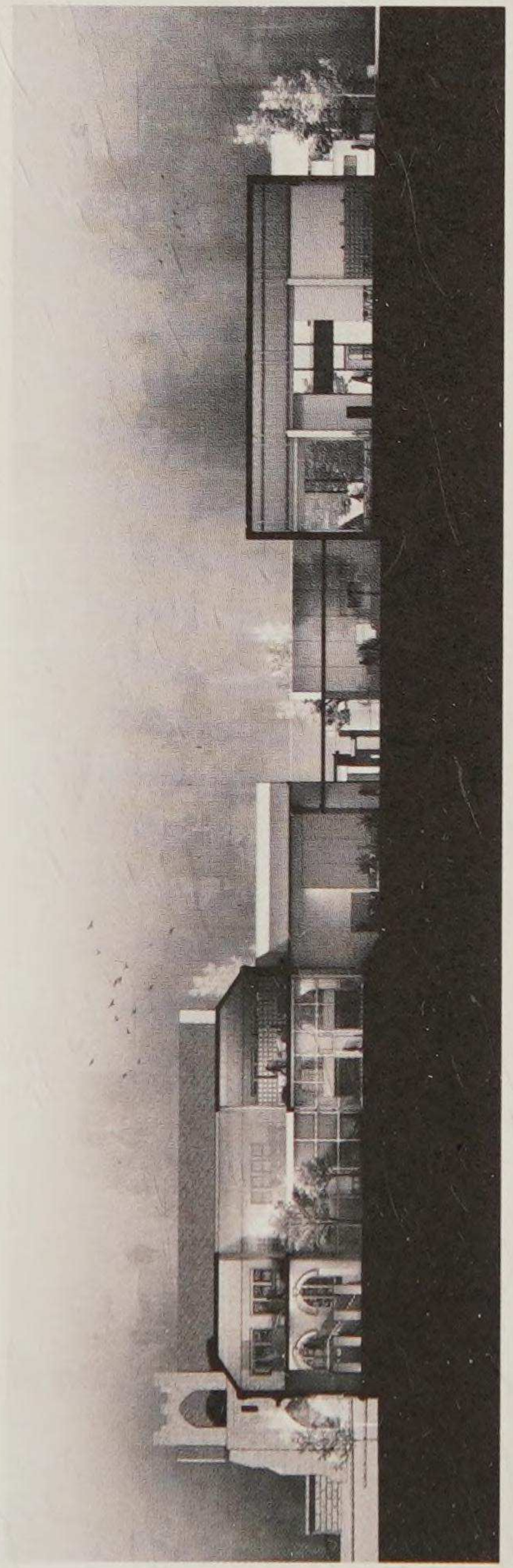


fig. 67

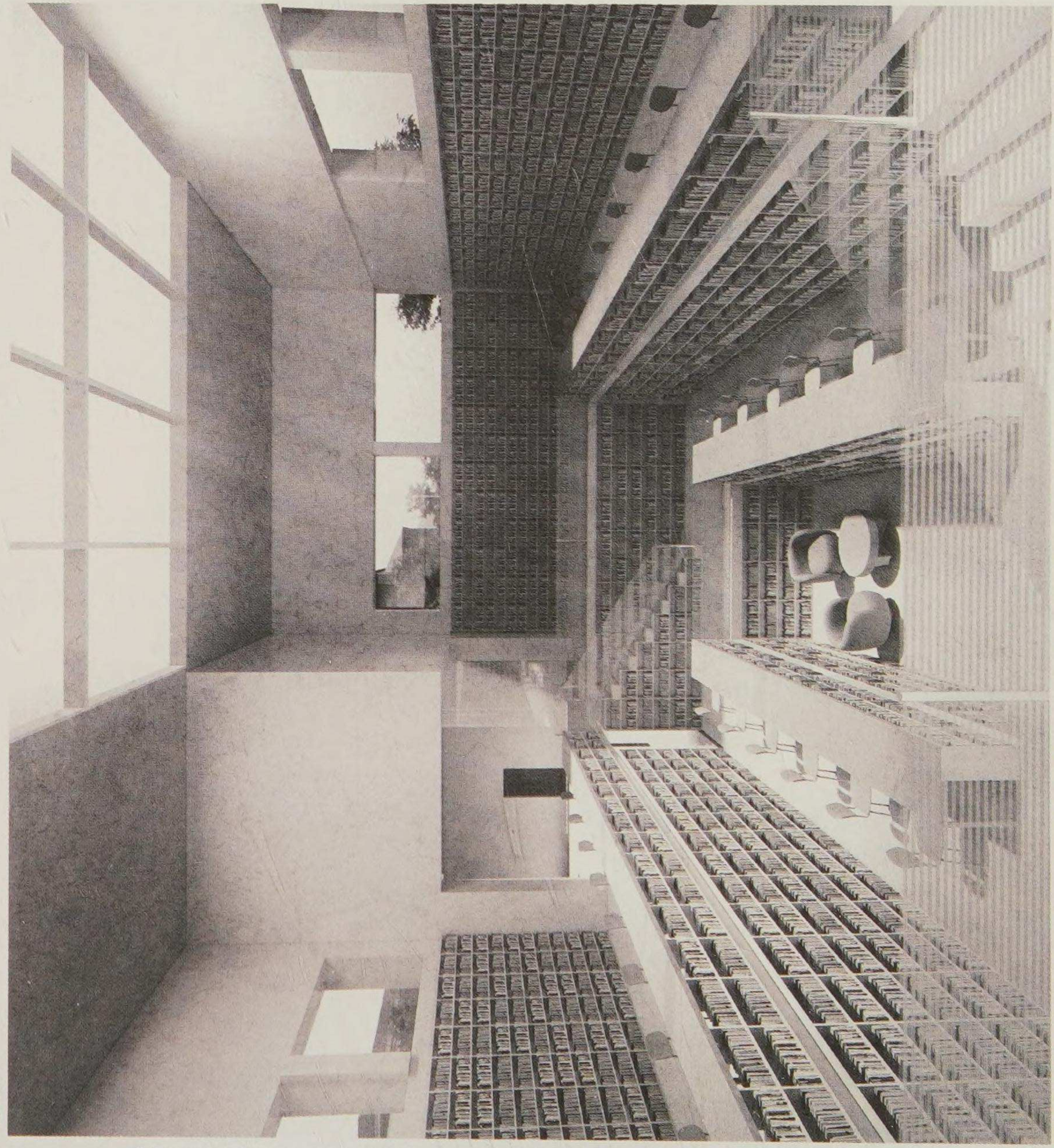


fig. 68

fig. 65 F22_1021A_ElmiraM_render01_garden.jpg fig. 66 F22_1021A_ElmiraM_render_arches.jpg
fig. 67 F22_1021A_ElmiraM_section.jpg fig. 68 F22_1021A_ElmiraM_render03_mainlibrary.jpg

1021A Material Encounters: Bridgeport Library

• Odette James

Sited in downtown Bridgeport, CT, the library is situated along active Main Street, and adjacent to the Metro North Transit Stop. These two types of activity, local and commuter, became a focus for the Library. A west entry responds to the activity of Main Street, especially South of the site, and a second entrance orients towards the train station, engaging with the commuter population that passes through the city. A portion of the library serves these people by staying open late and allowing limited access to the library's resources, including internet, after hours.

Through a series of material studies, the project engages with multiple representations of the variable transparent surface and the experiential characteristics of the build-up and layering of irregular transparent surfaces as they engage and amplify the activity of the site and the library.

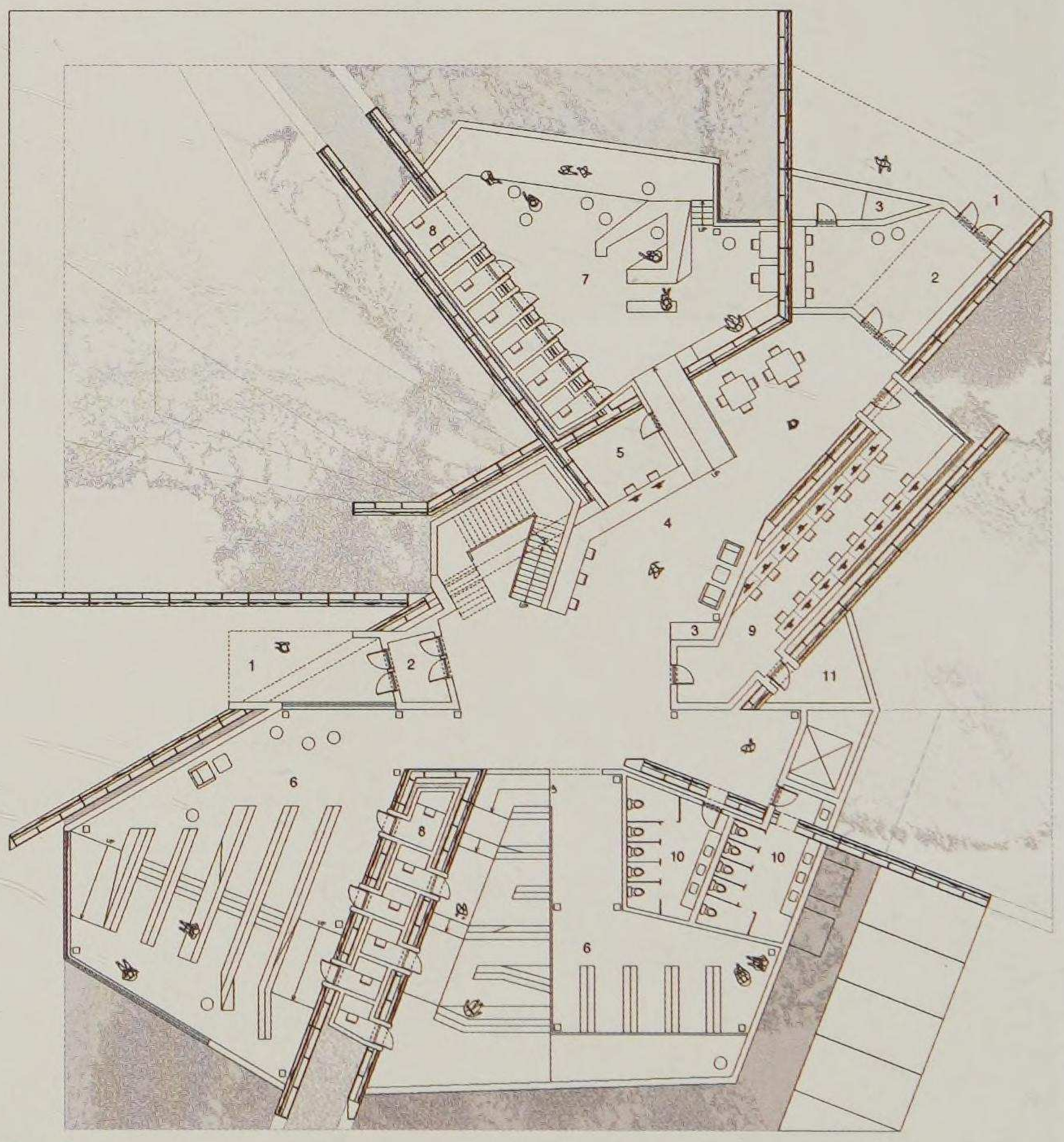
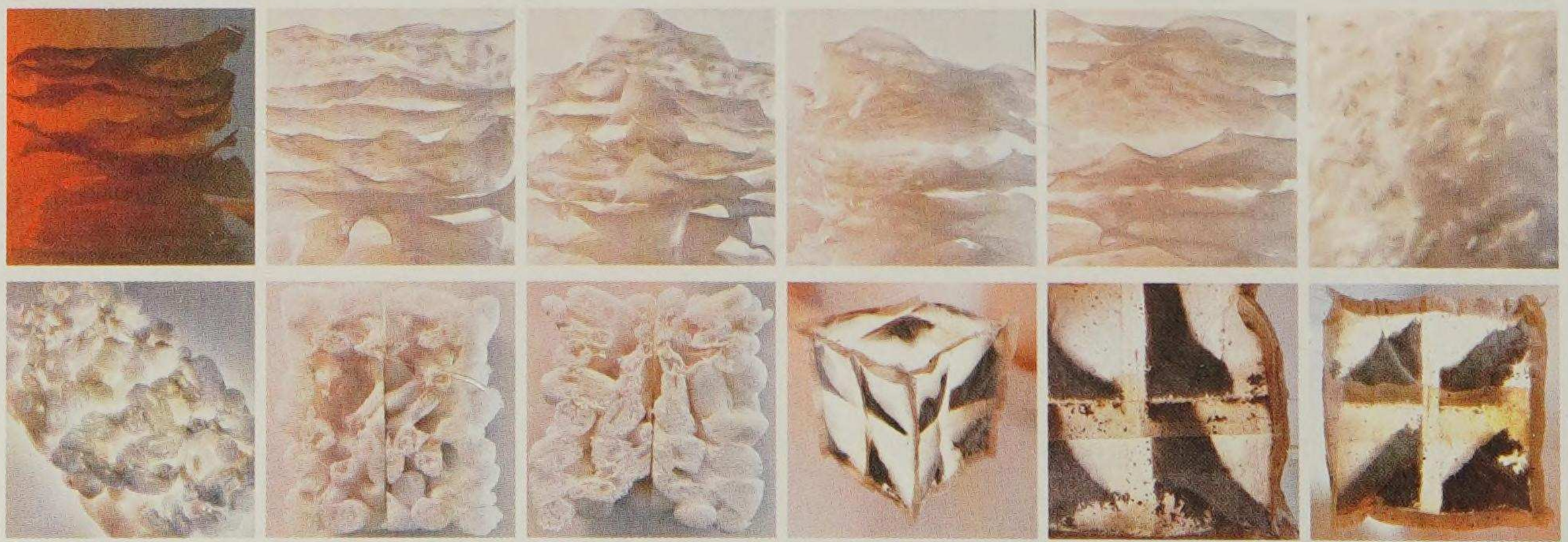


fig. 69

fig. 70



CIVIC | GLASS | FACADE | CITY | UNITED STATES

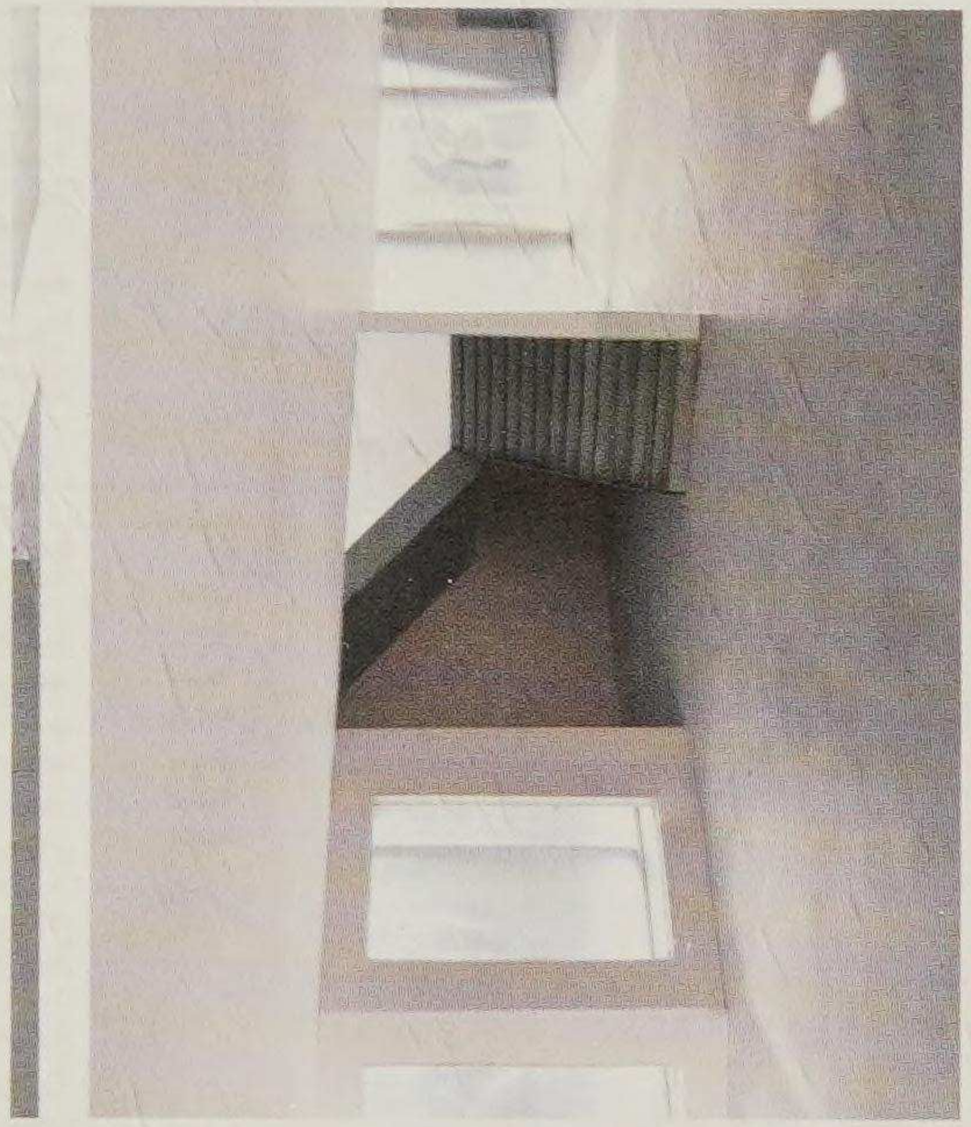


fig. 71

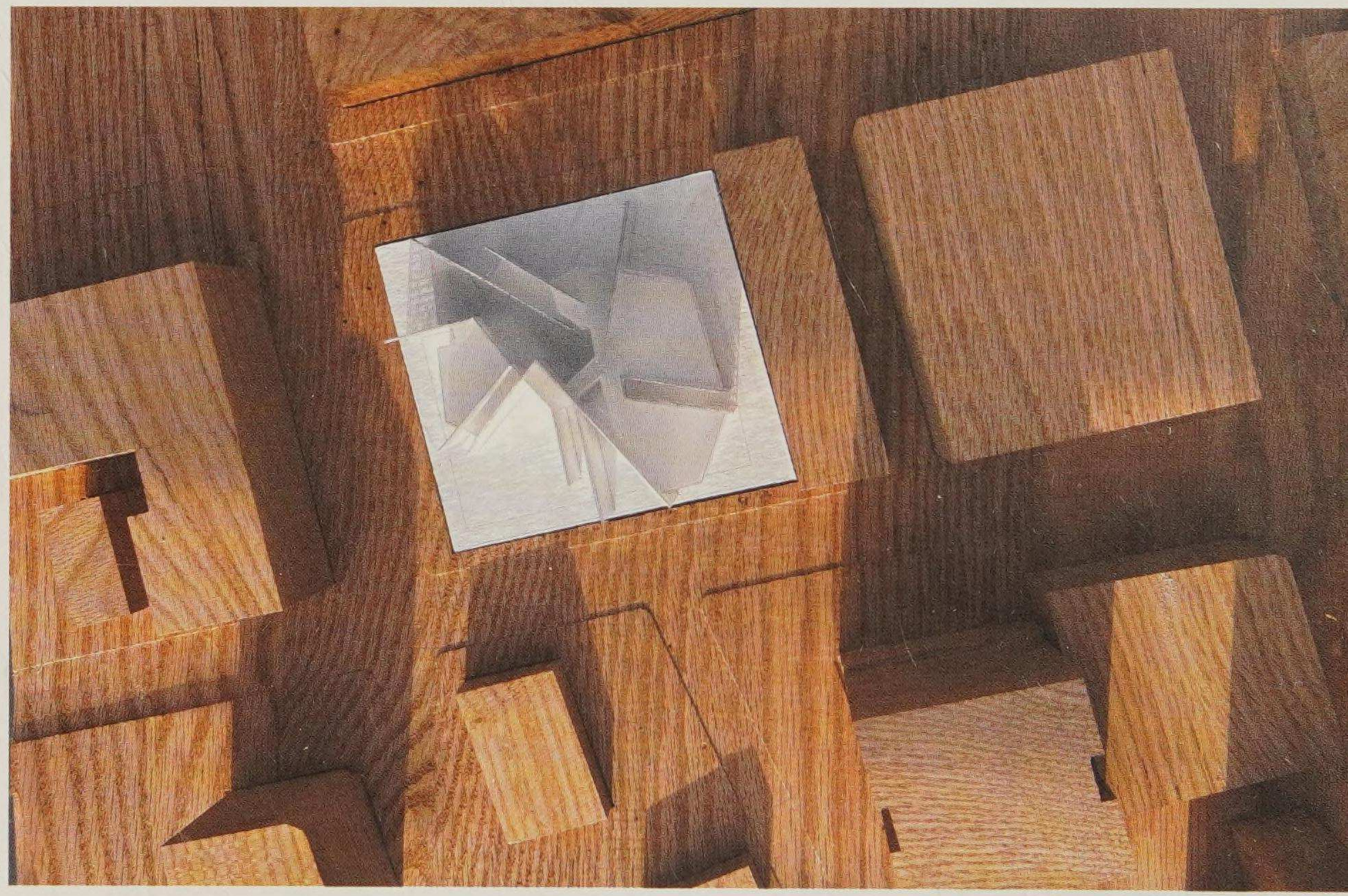


fig. 72

fig. 69 F22_1021A_Jameso_Plan01.tiff fig. 70 F22_1021A_Jameso_MaterialExplorations01.jpg
fig. 71 F22_1021A_Jameso_DaylightingModelPhotos.jpg fig. 72 F22_1021A_Jameso_MassingPhoto02.jpg

1021A Banned Book Library

• Yumemaru Kashino

This project began with documentation of the morphology and motion of water-filled latex balloons as a way to uncover potential conditions of "in-between-ness"; especially in the context of the Queer experience. These discoveries were synthesized into spatial moments and programmatic opportunities for a library set in Bridgeport, Connecticut, where books under threat of being banned for having LGBTQI+ content are to be protected.

This library becomes a safe haven for community and for ideas, and the presence of Queer bodies can be seen from the facade as they press against inflatable forms embedded in the interior of the building. Their presence is boldly and defiantly announced, yet the inflatable forms obscure direct vision, securing their anonymity from passers-by. As the seasons change, these inflatable forms also become symbols for neighbors to announce solidarity, or vessels for occupying reclaimed territory of the Queer community.

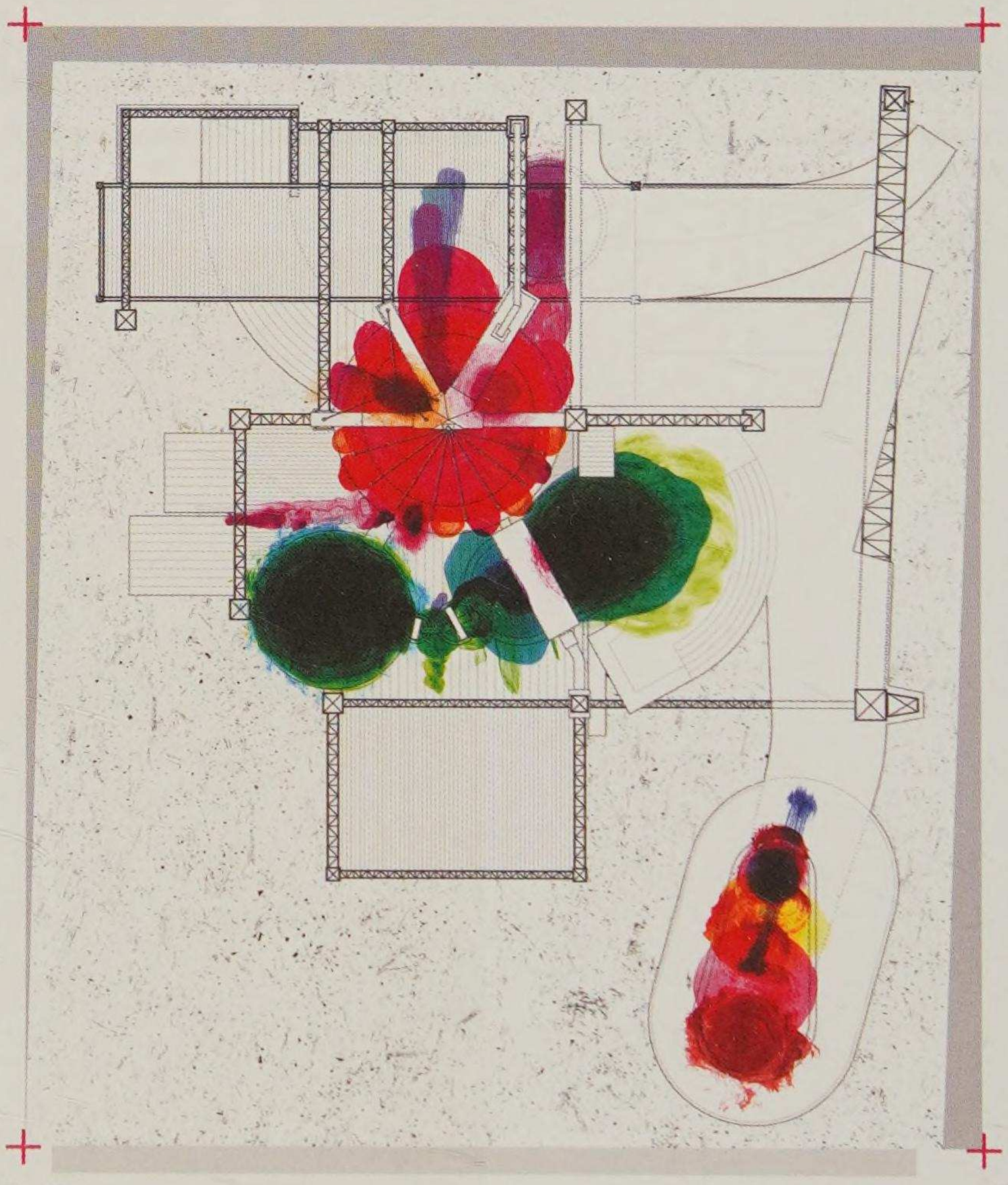


fig. 73

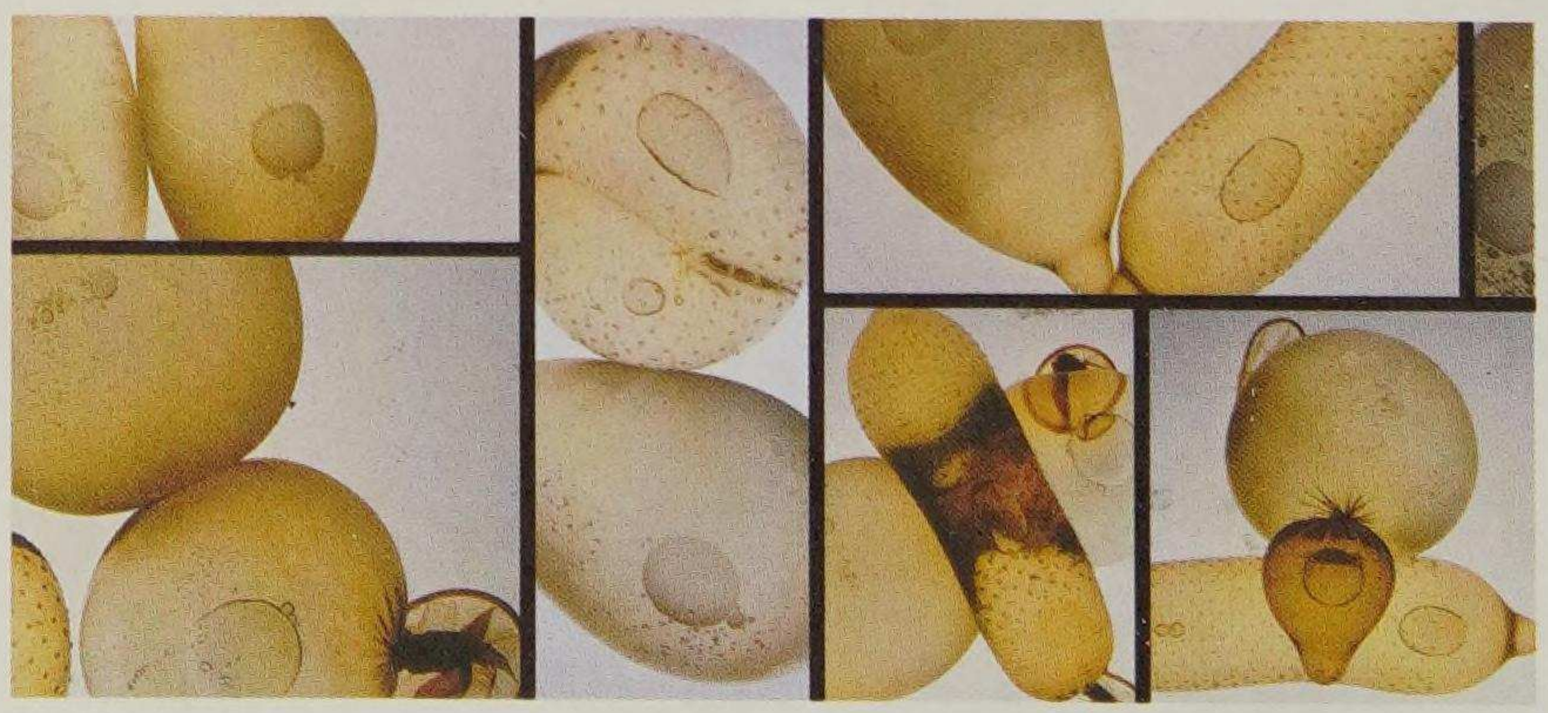


fig. 74

Yumemaru Kashino 248 Bridgeport, United States 042,050,052 activism 056,126,200,326 library 024,034-056

CIVIC | PLASTIC | FACADE | CITY | UNITED STATES

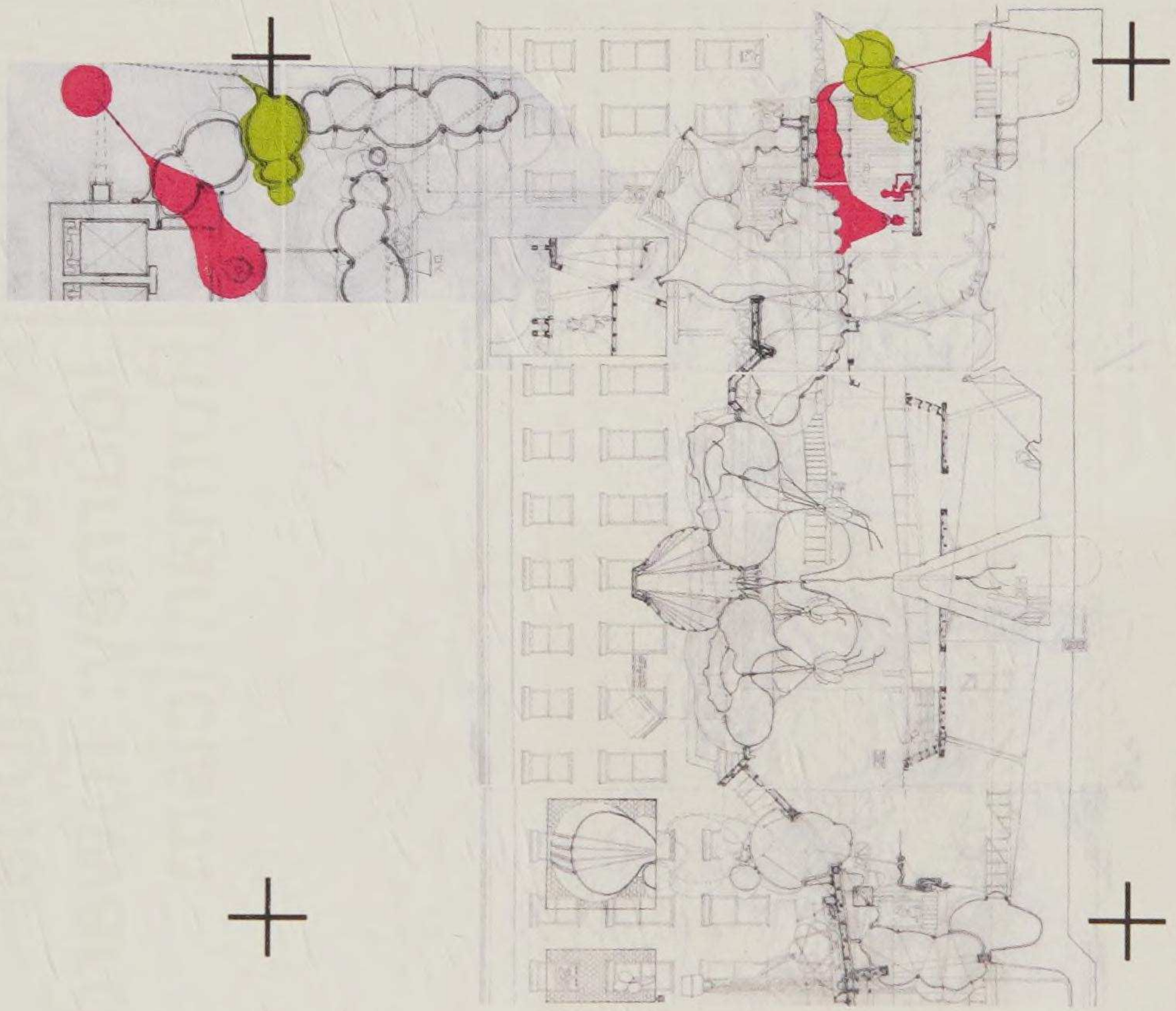


fig. 75

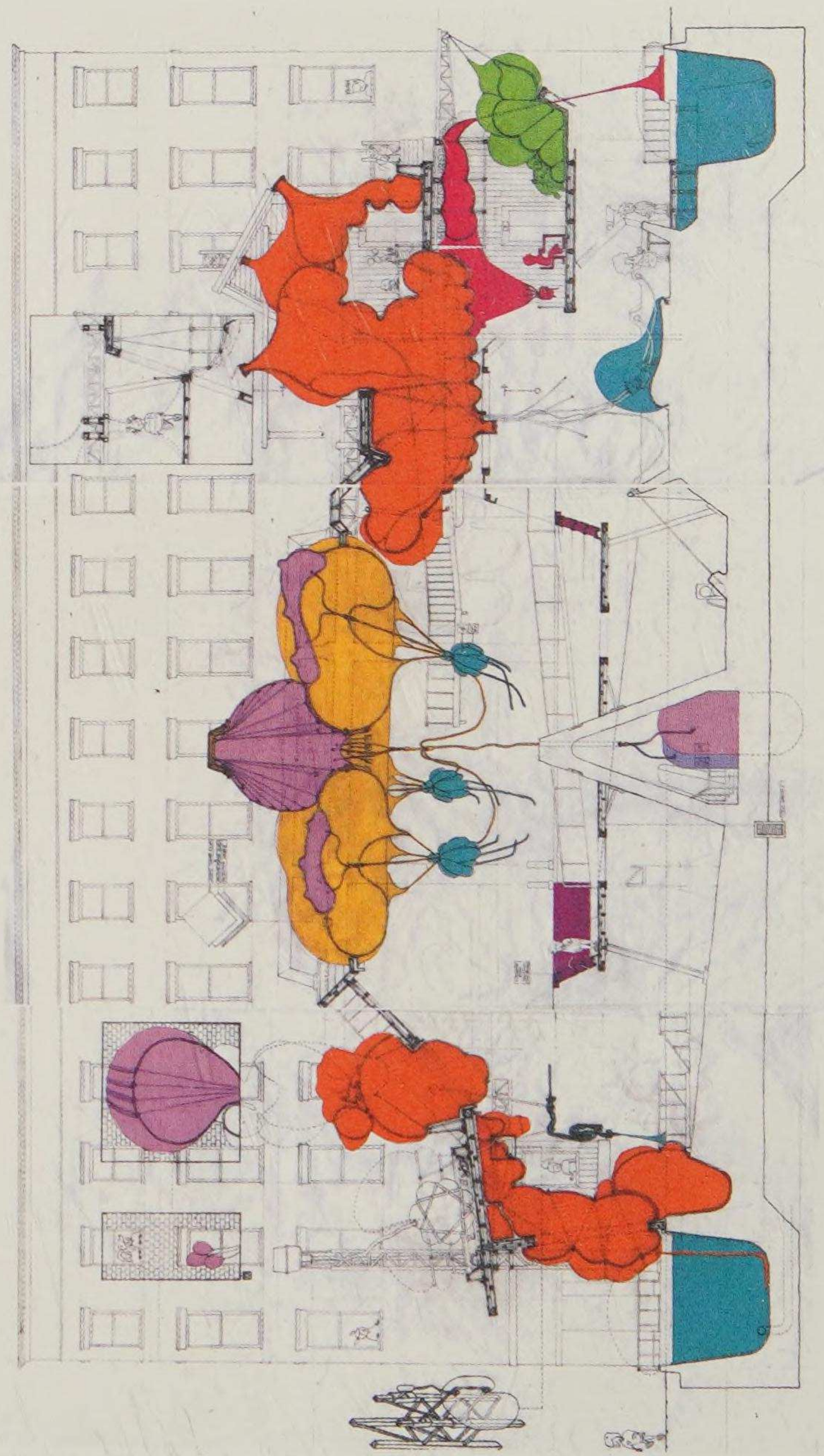


fig. 76

fig. 73 F22_1021A_Kashinov_9_Plan.pdf fig. 74 F22_1021A_Kashinov_1_EarlyExperimentPhoto.pdf
fig. 75 F22_1021A_Kashinov_10c_PartialSection.pdf fig. 76 F22_1021A_Kashinov_10a_LongSectionWithColor.pdf

1021A A Sensational Journey: Towards Romanticism

• Leanne Meng

Sitting on the edge between the local residential community and Yantic Fall, the site is not only a pivot point between the urban and natural, but also exposes other inherent dualities. Hidden from public view by a lush fluffy grove, the site can only be seen in glimpses between leaves and trunks, gleam and gloom, bright and dark. Apart from that, the ground level change and rocks on site create a strong dynamism, splitting water into different forms and bringing another sensuous layer to the site.

Based on these impressions, the design began intuitively and gradually developed into a rational framework, further conveying the dualities within a romantic sublime experience: from rigidity to chaos, light to dark, linear to disintegrated, wild to sculpted.



fig. 77

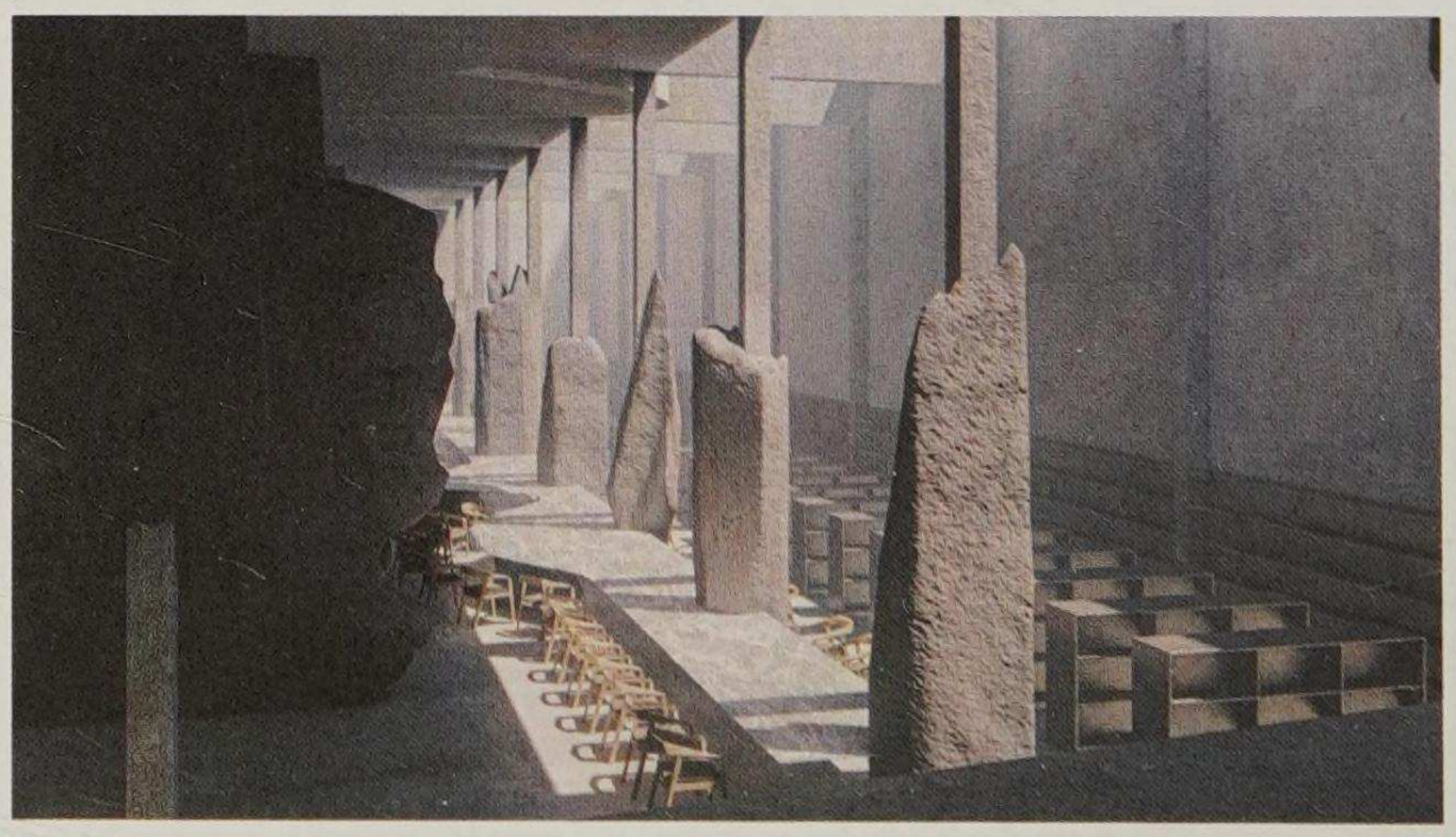


fig. 78

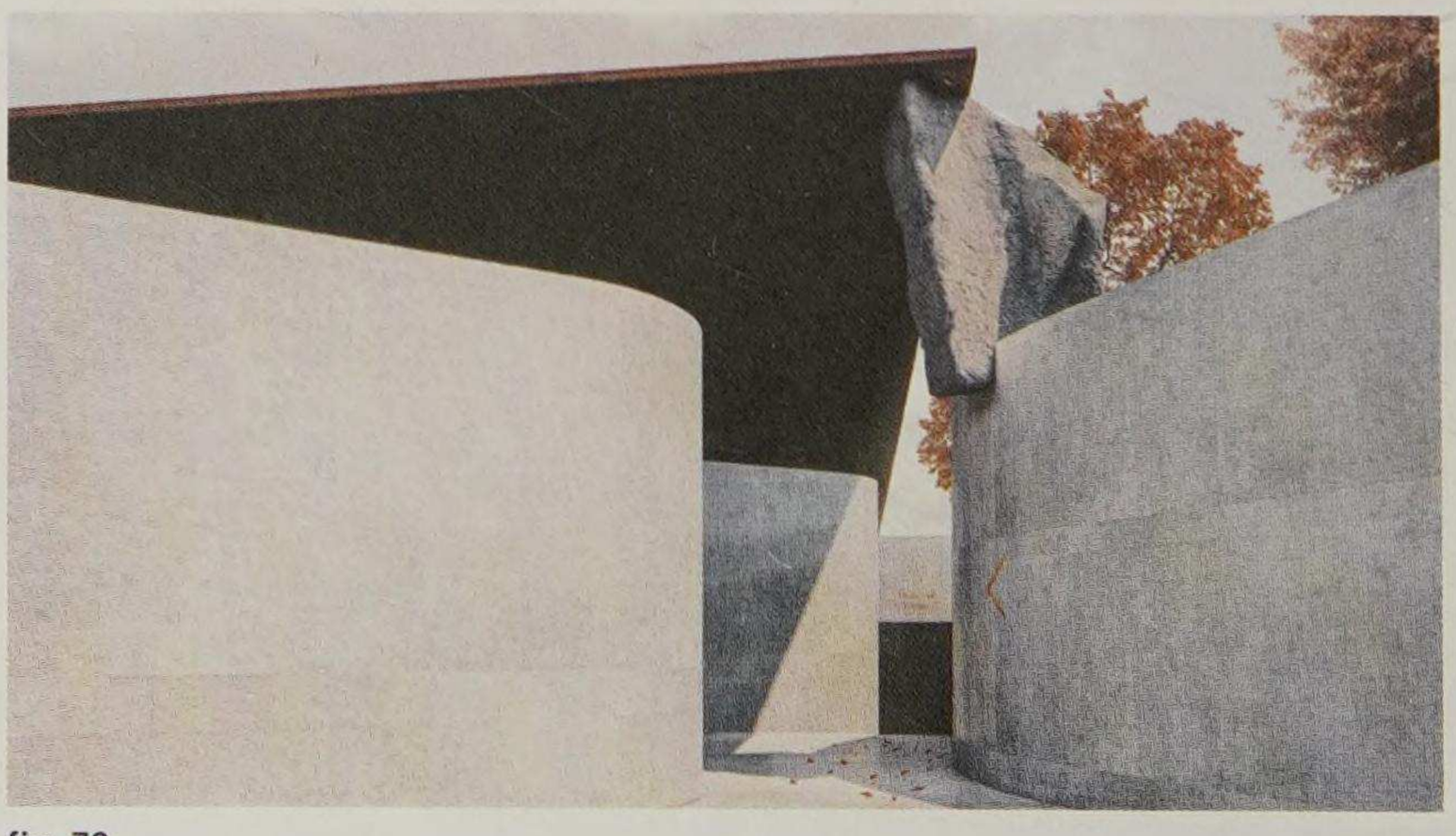


fig. 79

CIVIC | STONE | SUNKEN STRUCTURE | CITY | UNITED STATES

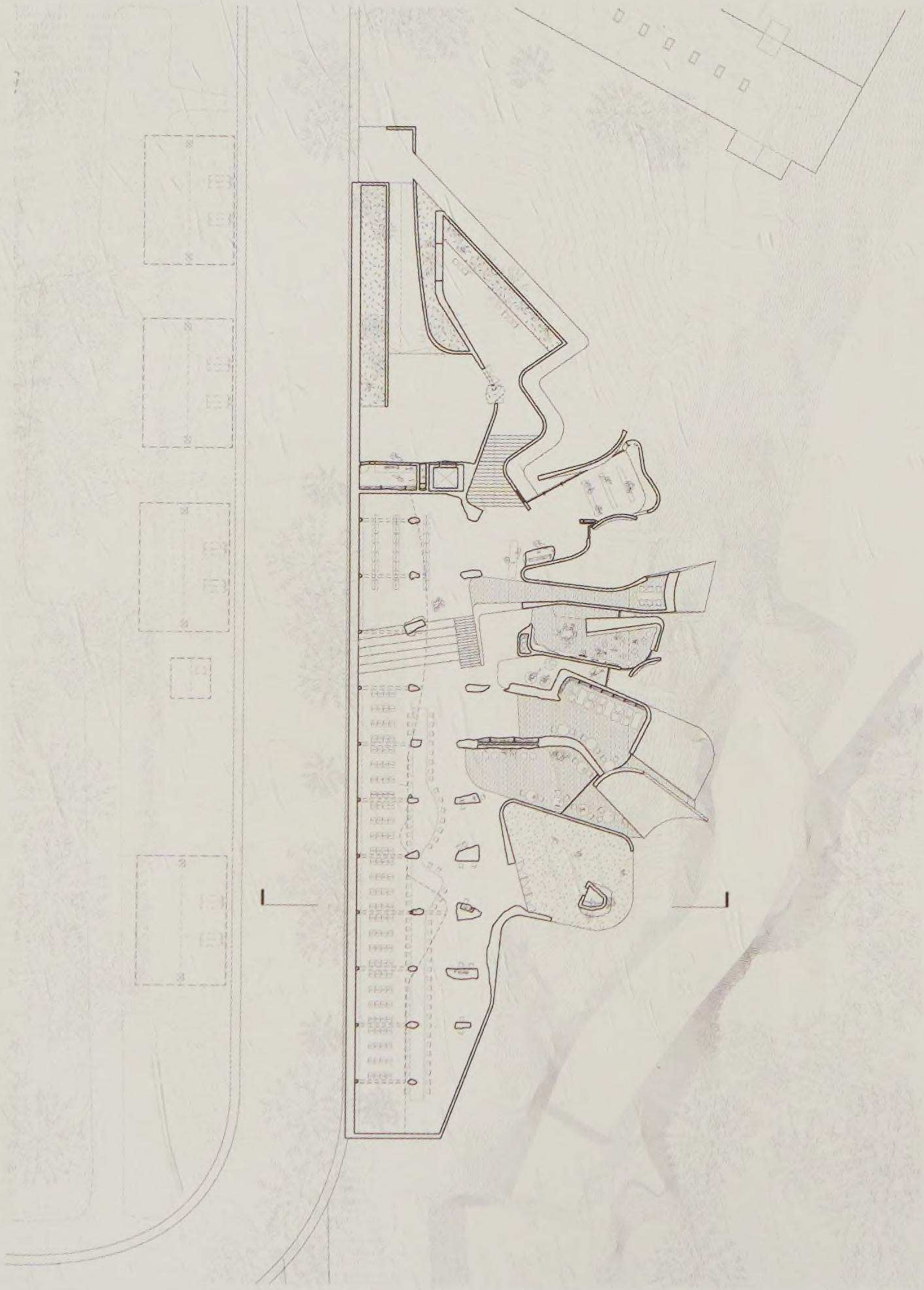


fig. 80

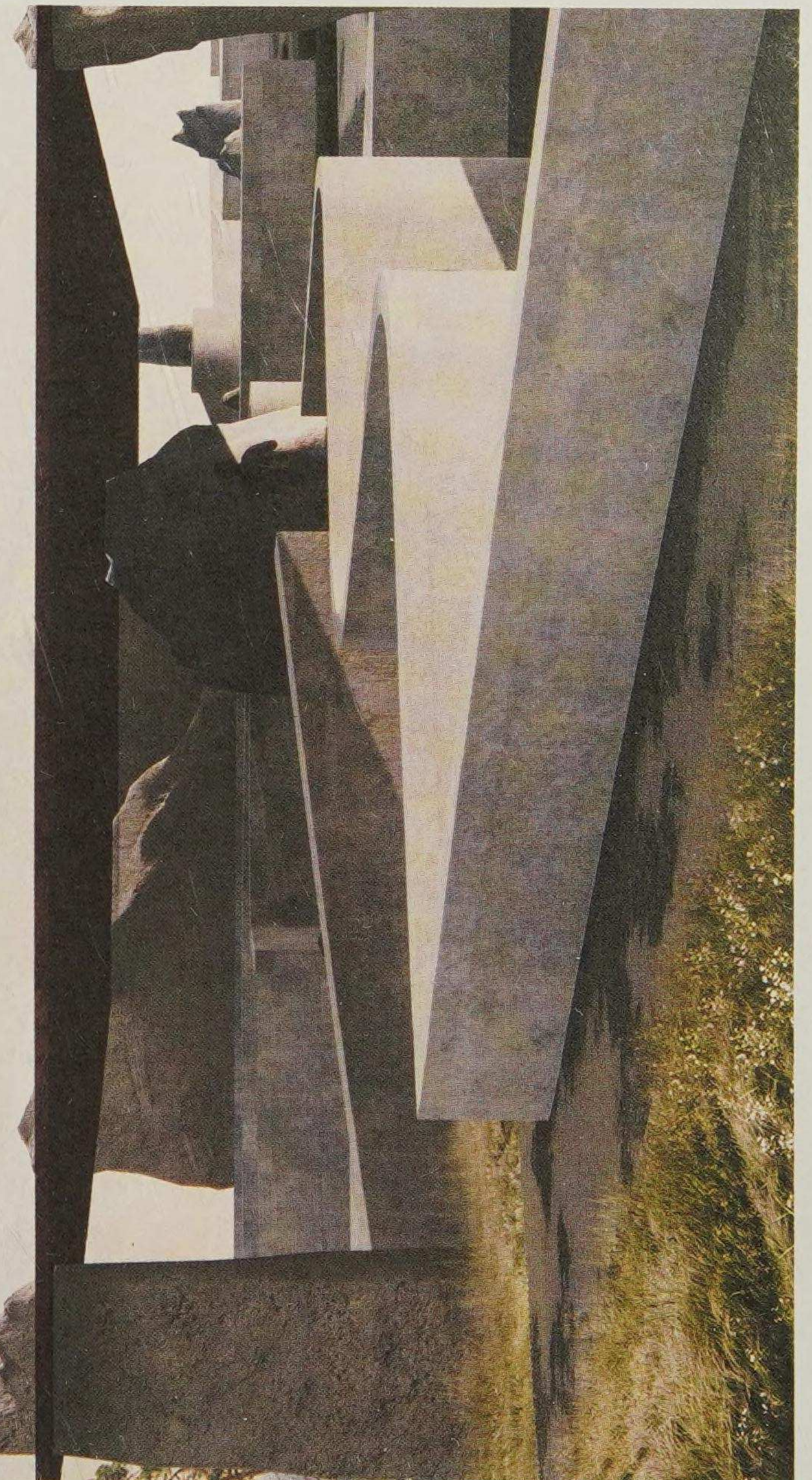
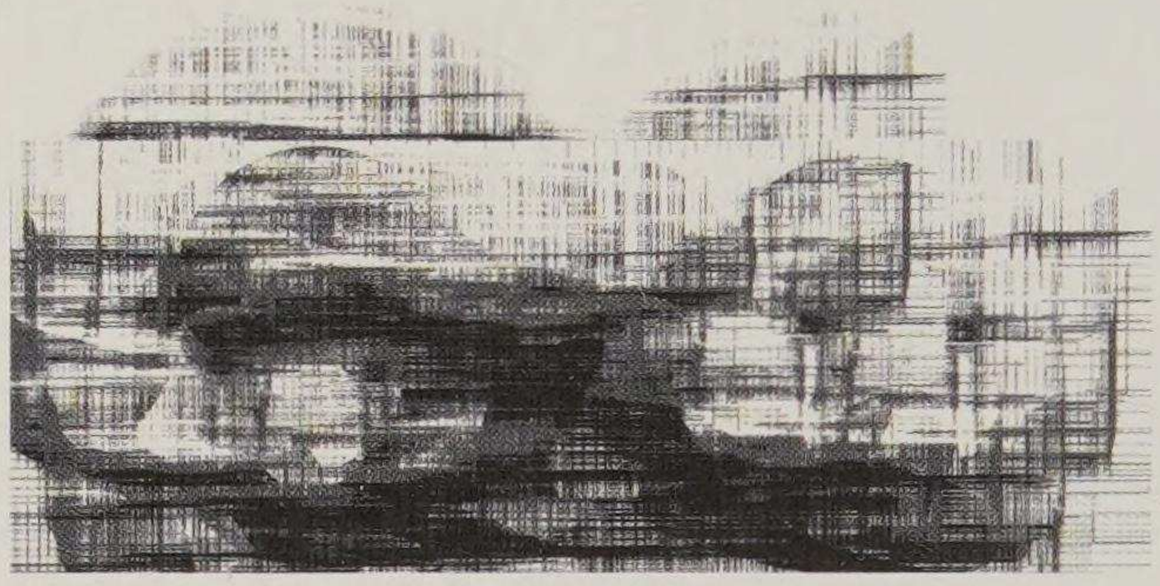


fig. 81

fig. 77 F22_1021A_MengL_Exterior1.jpg fig. 78 F22_1021A_MengL_InteriorA0.jpg
fig. 79 F22_1021A_MengL_InteriorA11.jpg fig. 80 F22_1021A_MengL_Plan.jpg fig. 81 F22_1021A_MengL_InteriorA13.jpg

1021A | Buried Stories

• Sahar Rahaman



The water is a tight sliver that runs between two cliffs as it descends from the waterfall. Certain points of tension along the edge propelled me to begin with this concept of the library's architecture. The building design was initiated by the topography, height, views, and materiality of the existing landscape. The dialogue between the faces of both cliffs led to the creation of one building split into two, each embedded on either side of the cliff.

The key operation in the development of the building and the architecture is the act of carving from the existing landscape in order to create the spaces within. The descent into the underground library grows into a network of circulation, which in turn branches into a bridge that connects both buildings and becomes a secondary system integrated into the architecture.

One goes down to fly.

fig. 82

fig. 83

Sahar Rahaman 156,248 Norwich, United States 046

process 030,046,328 library 024,034-056

ARCHITECTURAL DESIGN III
MARK FOSTER GAGE, DORIAN BOOTH

CIVIC | STONE | SUNKEN STRUCTURE | CITY | UNITED STATES

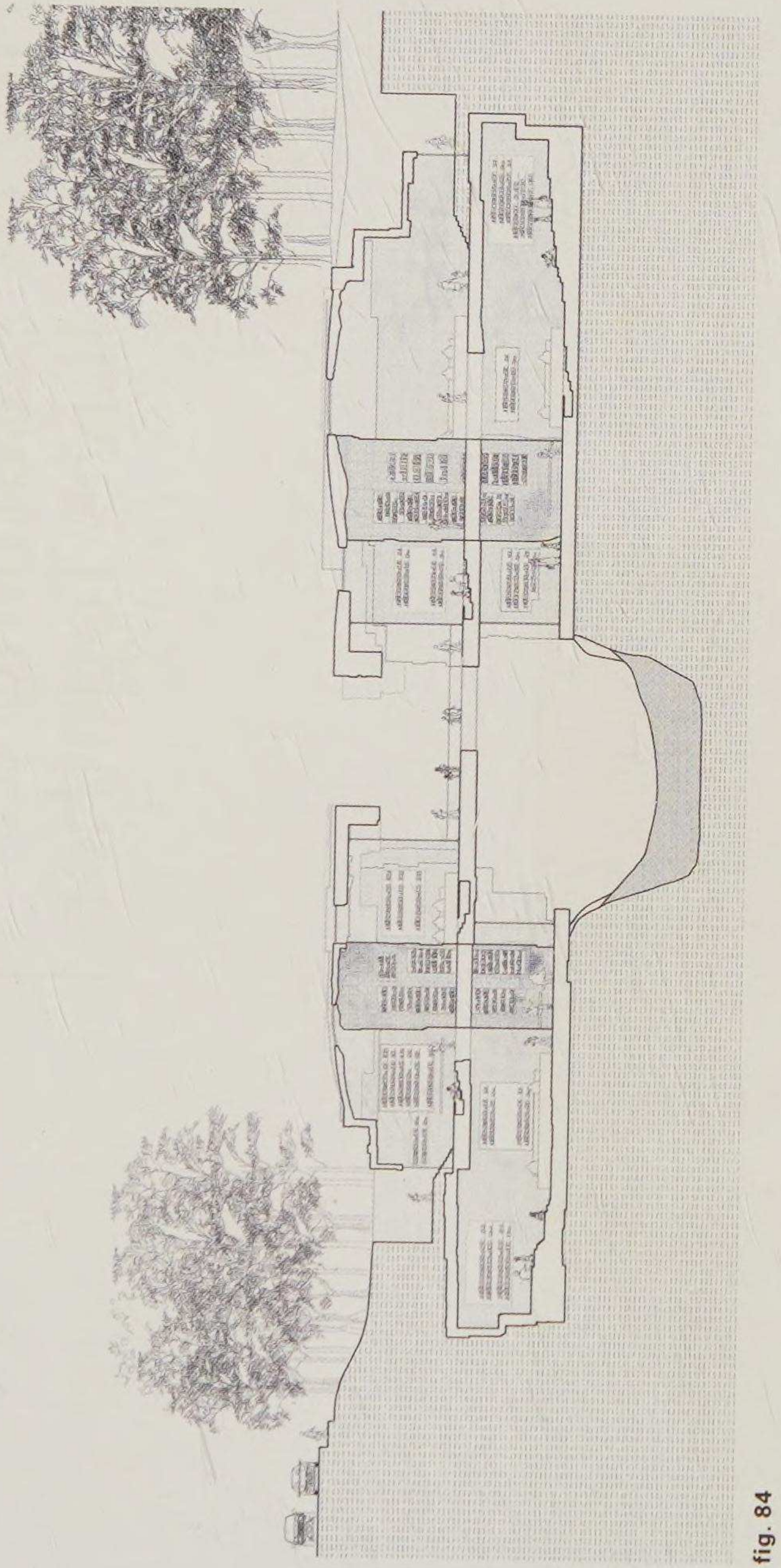


fig. 84

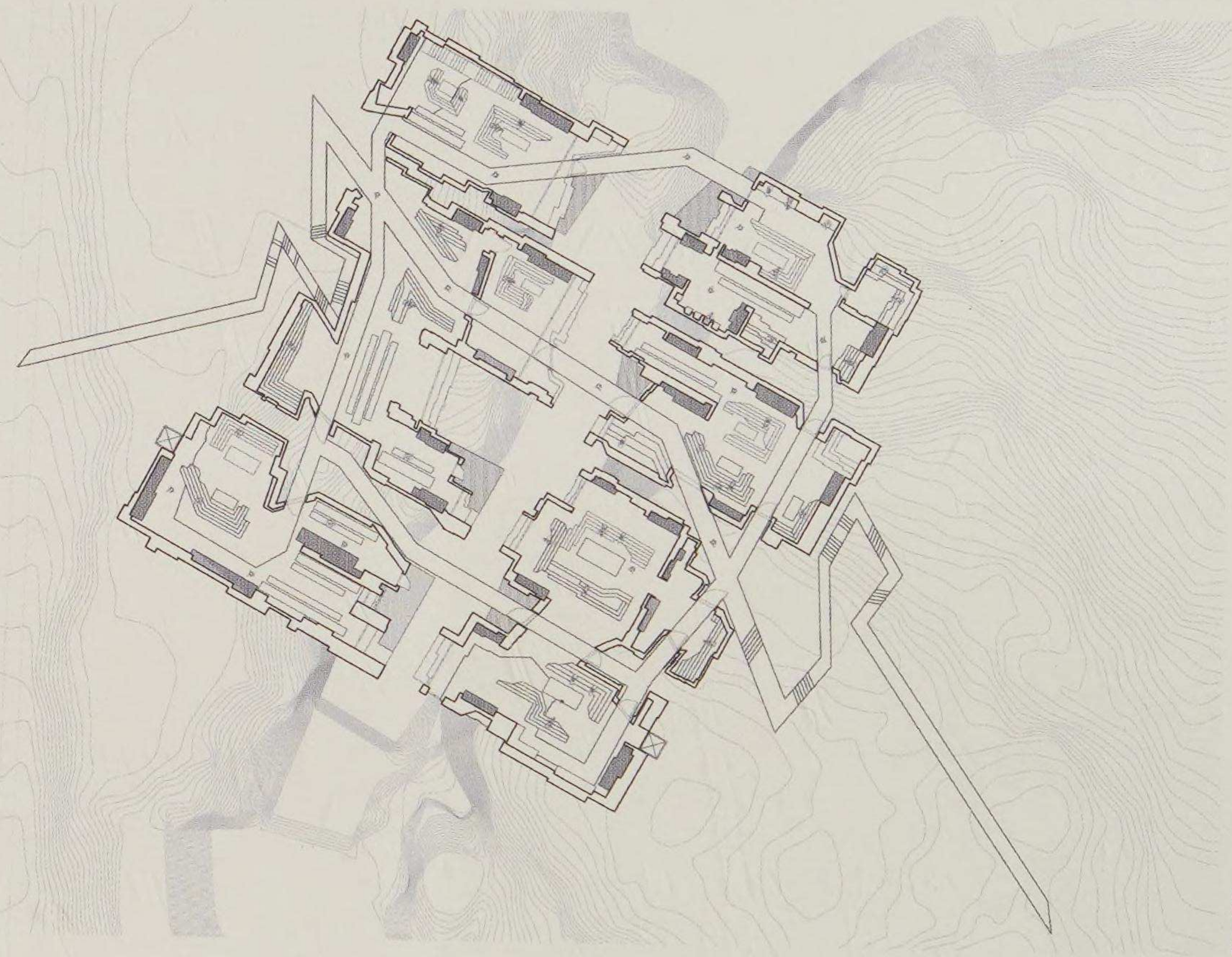


fig. 85

fig. 82 F22_1021A_RahamanS_Process_Sketch.2jpg fig. 83 F22_1021A_RahamanS_ExteriorRendering2.jpg
fig. 84 F22_1021A_RahamanS_Section.jpg fig. 85 F22_1021A_RahamanS_FloorPlan.jpg

1021A Learning to Live Together

• Jiahui (Cindy) Duan

Situated between a floodplain and higher-lying ground, this library reinforces its role as an intermediary between the state and the individual to exploit existing federal flood insurance policies for the neighborhood's benefit. The building seeks to improve access to flood prevention knowledge and long-term ecological sustainability practices through resources and programming to ensure the livelihoods of all in the neighborhood. These new community resources, such as a native flora archive and sunken gardens, encourage collective learning and building of knowledge. The building plays itself out as a series of standalone walls forming discrete volumes housed under a common roof, generating a spectrum of spatial and climatic conditions. Ranging from open and exposed to fully enclosed and controlled, they heighten awareness and understanding of the relation between building and environment.

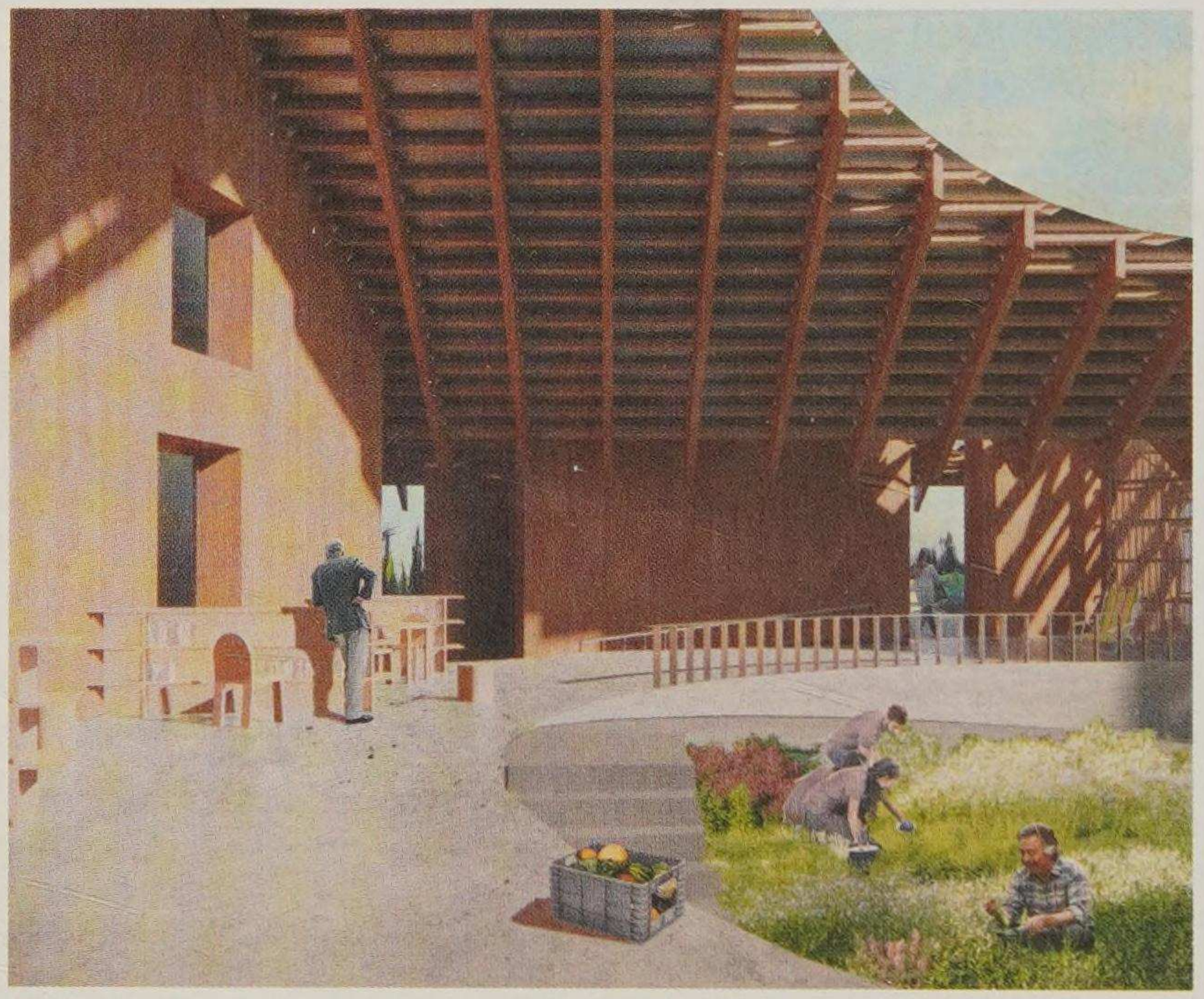


fig. 86



fig. 87

Jiahui (Cindy) Duan 144,216 Bridgeport, United States 042,044,052 flood 052,146,150,156-164,320 sustainability 082-088,102,104,164,254-258,314
garden 194,284 library 024,034-056

CIVIC | WOOD | WALL | CITY | UNITED STATES

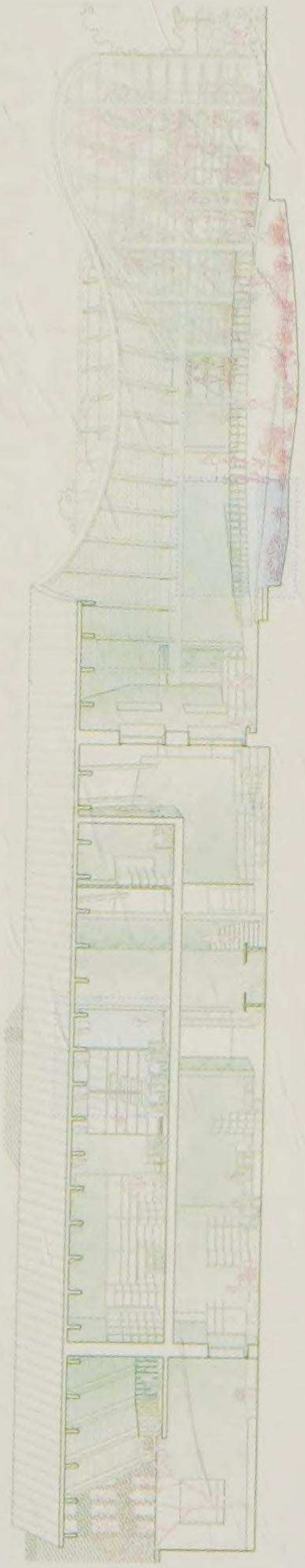


fig. 88

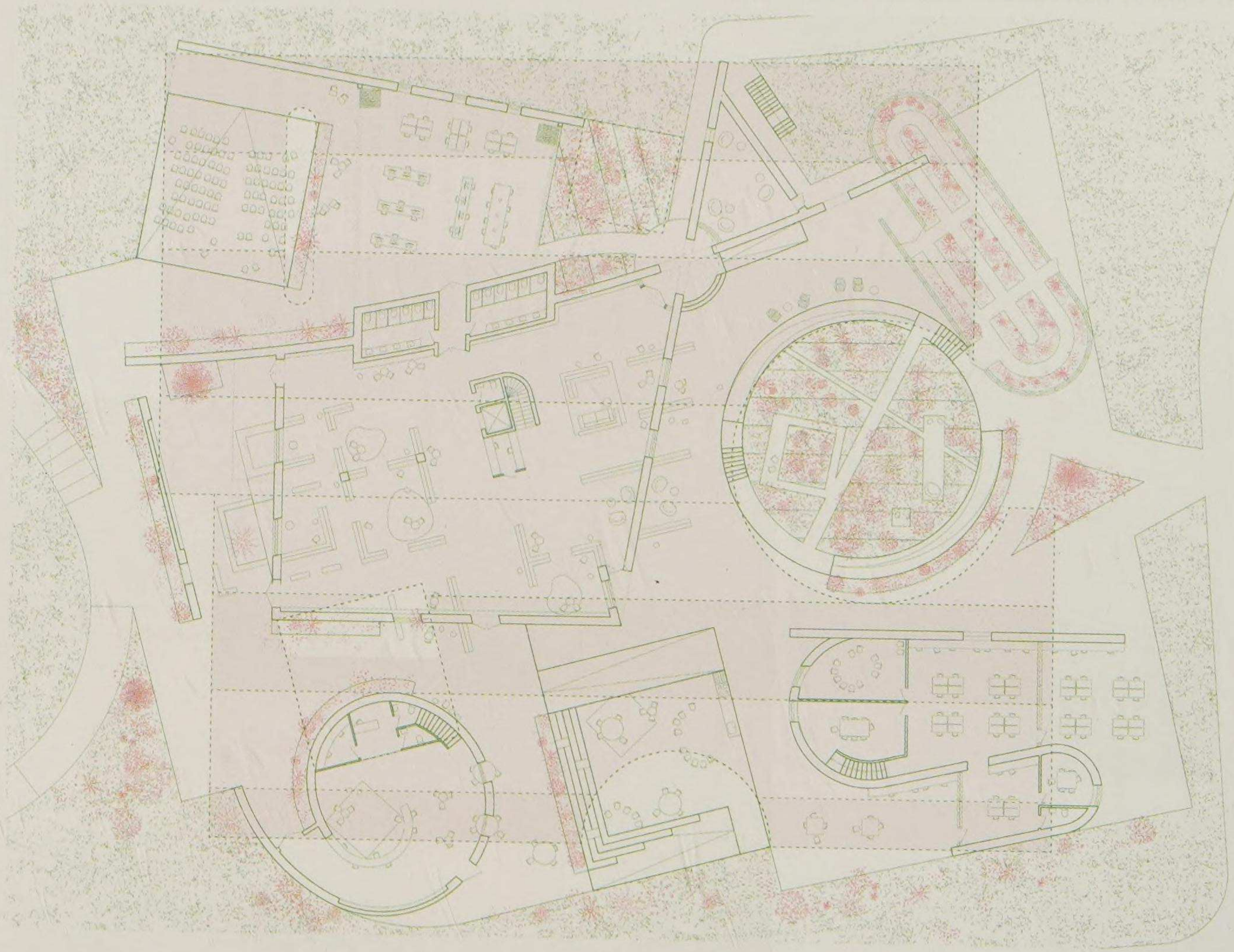


fig. 89

fig. 86 F22_1021A_Duanc_gardennormal.tif fig. 87 F22_1021A_Duanc_gardenflooded.tif
fig. 88 F22_1021A_Duanc_sectionalperspective.tif fig. 89 F22_1021A_Duanc_plan.tif

1021A Bridgeport Climate Library

• Stefana (Fany) Kuzmova

The coastal area of Bridgeport has undergone significant changes due to both natural forces and human activities, including landfilling and increasing imperviousness. These alterations have disrupted the flow of rainwater and led to chronic flooding in lowland areas.

The library is a resilient space that supports community recovery and adaptation. It integrates flexible architecture to harmonize with the natural flow of water.

The Bridgeport Climate Library has been designed to accommodate two distinct programs. During normal times, it functions as a community hub, featuring reading areas, digital resources, and dedicated spaces for children alongside a community kitchen. In extreme situations, the library transforms into a temporary shelter. The bookshelves convert into partitioned rooms, providing refuge for those in need. The shelter is equipped with off-grid water and electricity access, ensuring basic necessities are available even in the absence of regular infrastructure.

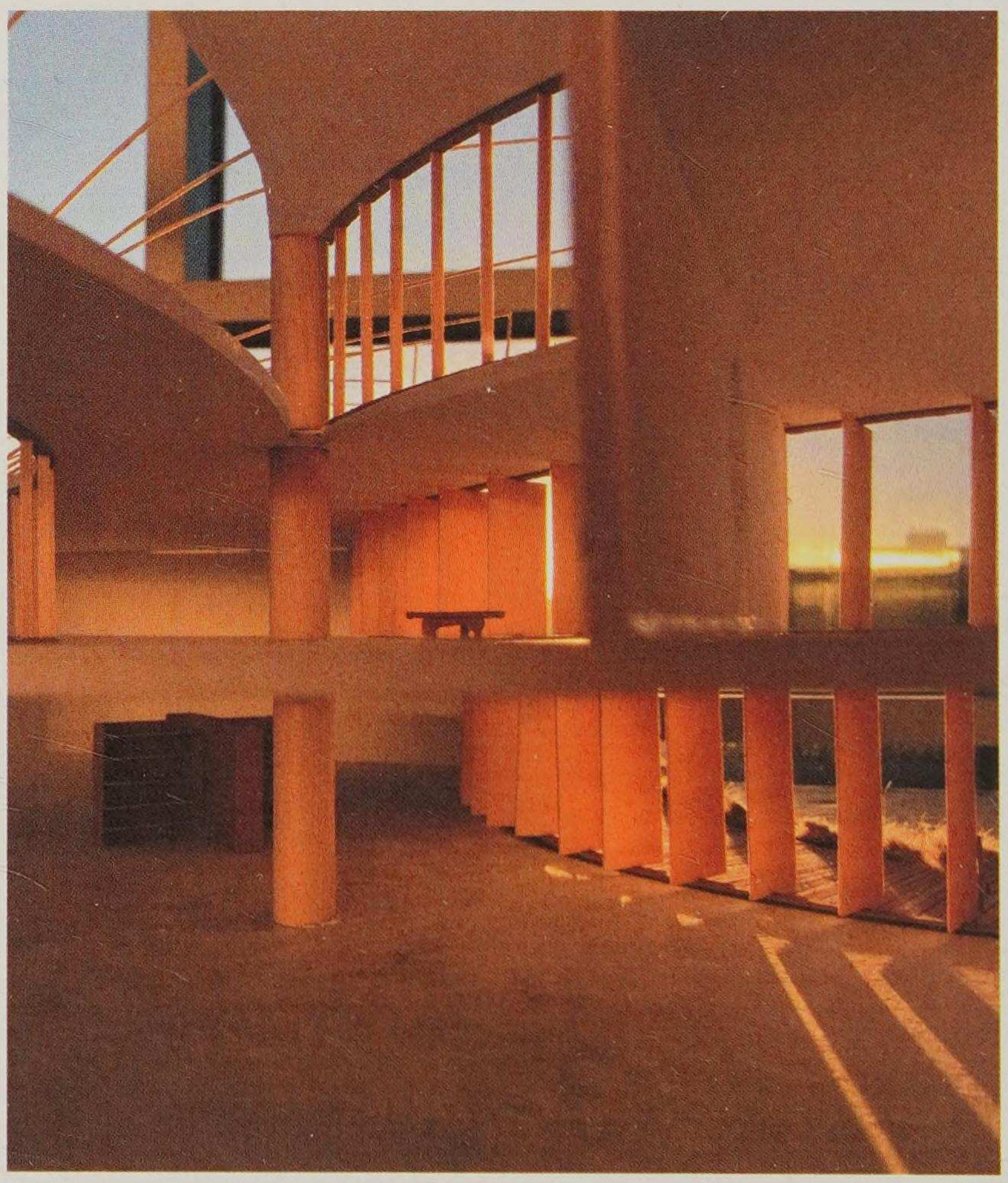


fig. 90

fig. 91

Bridgeport, United States 042,044,050 flood 050,146,150,156-164,320 flexible program 024,136,140,186 library 024,034-056

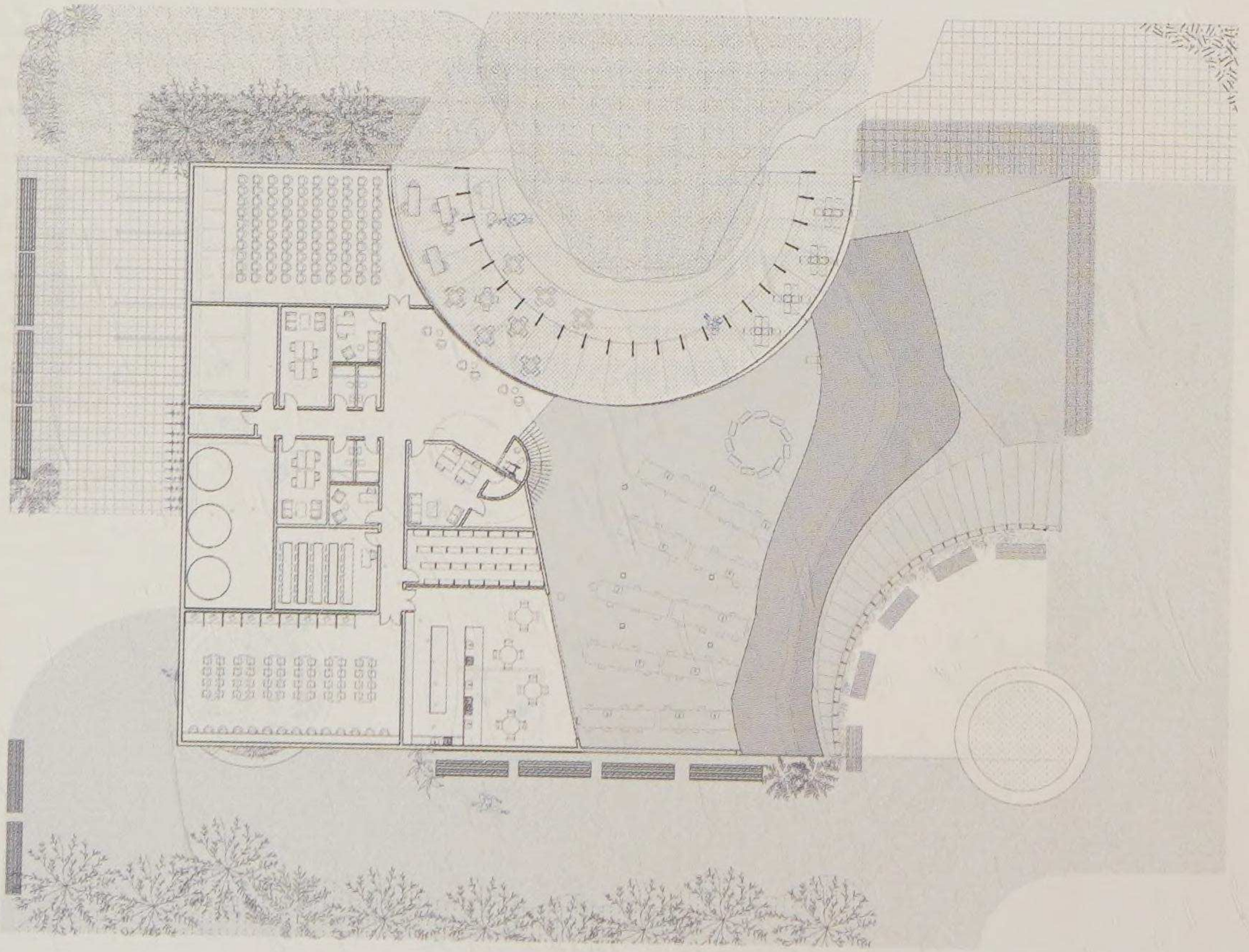


fig. 92

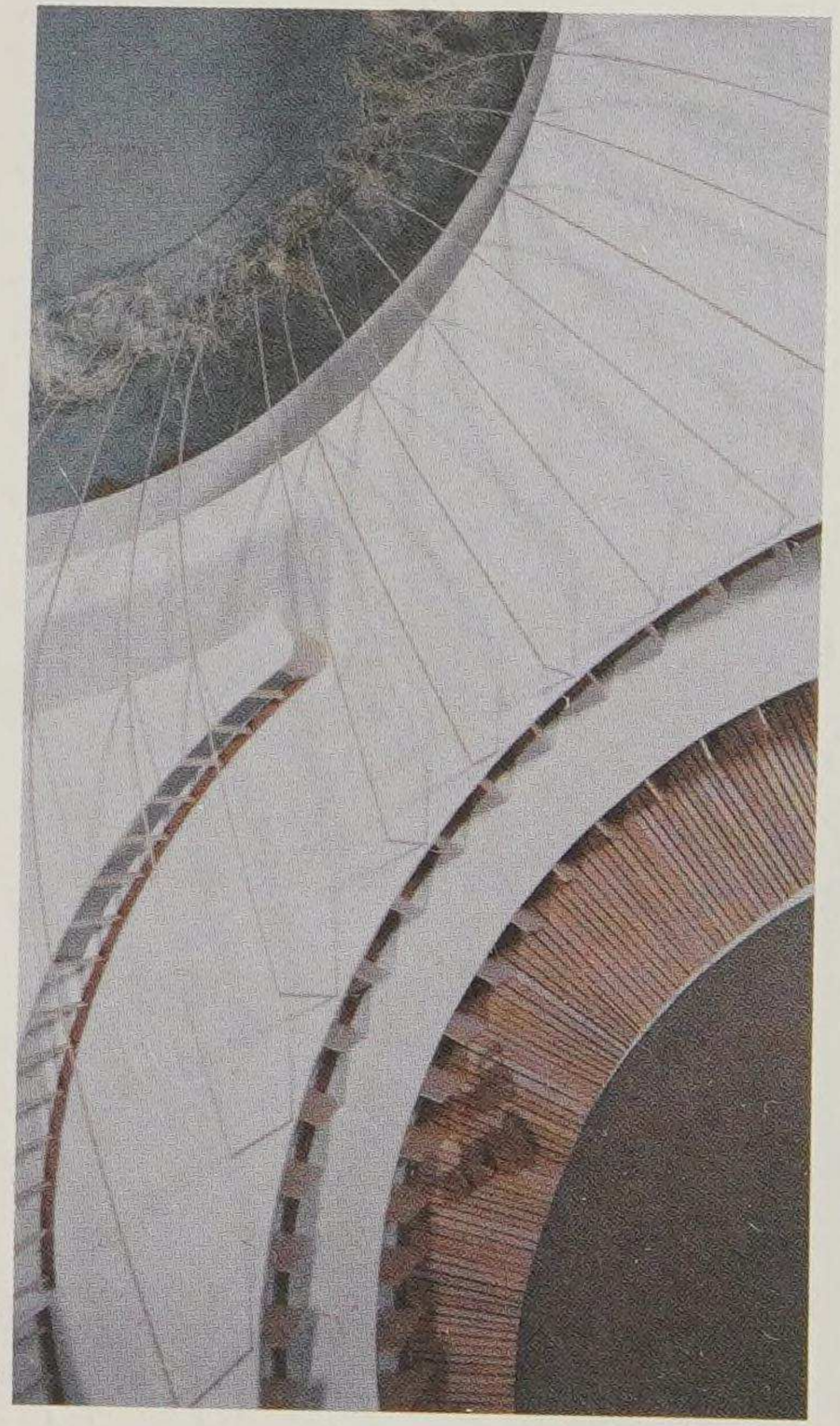


fig. 93

fig. 90 F22_1021A_KuzmovaF_ModelPhotoInterior.jpg fig. 91 F22_1021A_KuzmovaF_Section.jpg
fig. 92 F22_1021A_KuzmovaF_GroundFloorPlan.jpg fig. 93 F22_1021A_KuzmovaF_ModelPhoto.jpg

1021A William Lanson Memorial Library

• Edgar Alvarado

Looking at the discourse around the term junkspace, this project looks into designing a library centering public benefit. The forms of expressive and material culture most associated with black Americans raised up from slavery–namely, their food, clothing, grooming, language, music, dance, and even sport–are often ontologically related to the manipulation of the black body in space. Junkspace is where the black body becomes legible.

The William Lanson Memorial Library employs Black Phenomenology to recontextualize the significance of junkspace as a cultural incubator that has shaped disenfranchised urban communities. The spatial ethnography of junkspace in the Hill and Dwight neighborhoods is used to create an architectural language that elaborates on the symbolism and experiences of Civic Space. The library, no longer just a space for learning, is a spatial manifestation of the surrounding neighborhood and a center for the empowerment of its residents. Street culture meets architecture.



fig. 94

Edgar Alvarado 218 New Haven, United States 056,108,110,114-140 race 225,259,268,272,322,324 equity 074,076,092,104,160,202,216,270,276 library 024,034-056

CIVIC | CONCRETE | FACADE | CITY | UNITED STATES

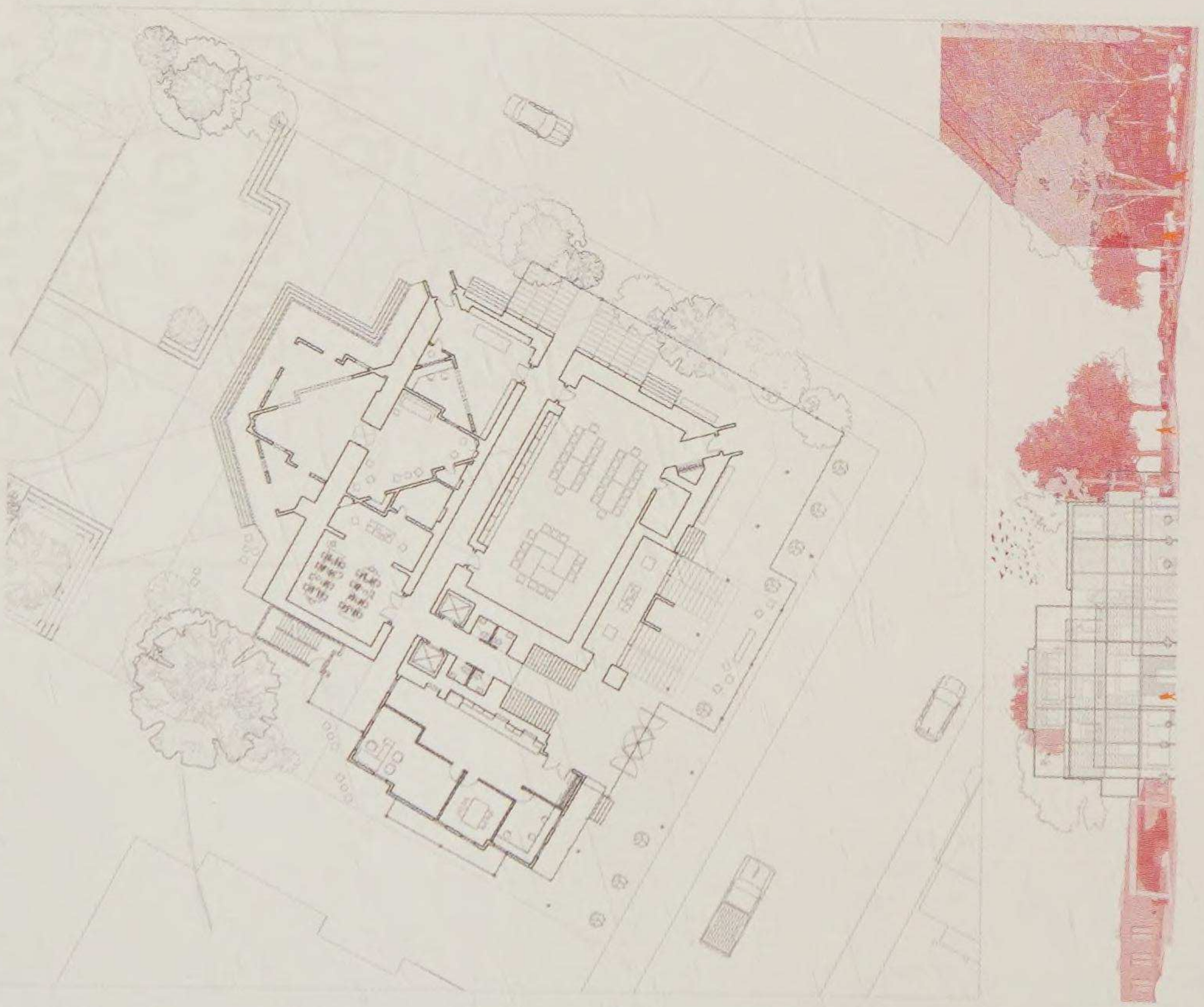


fig. 95

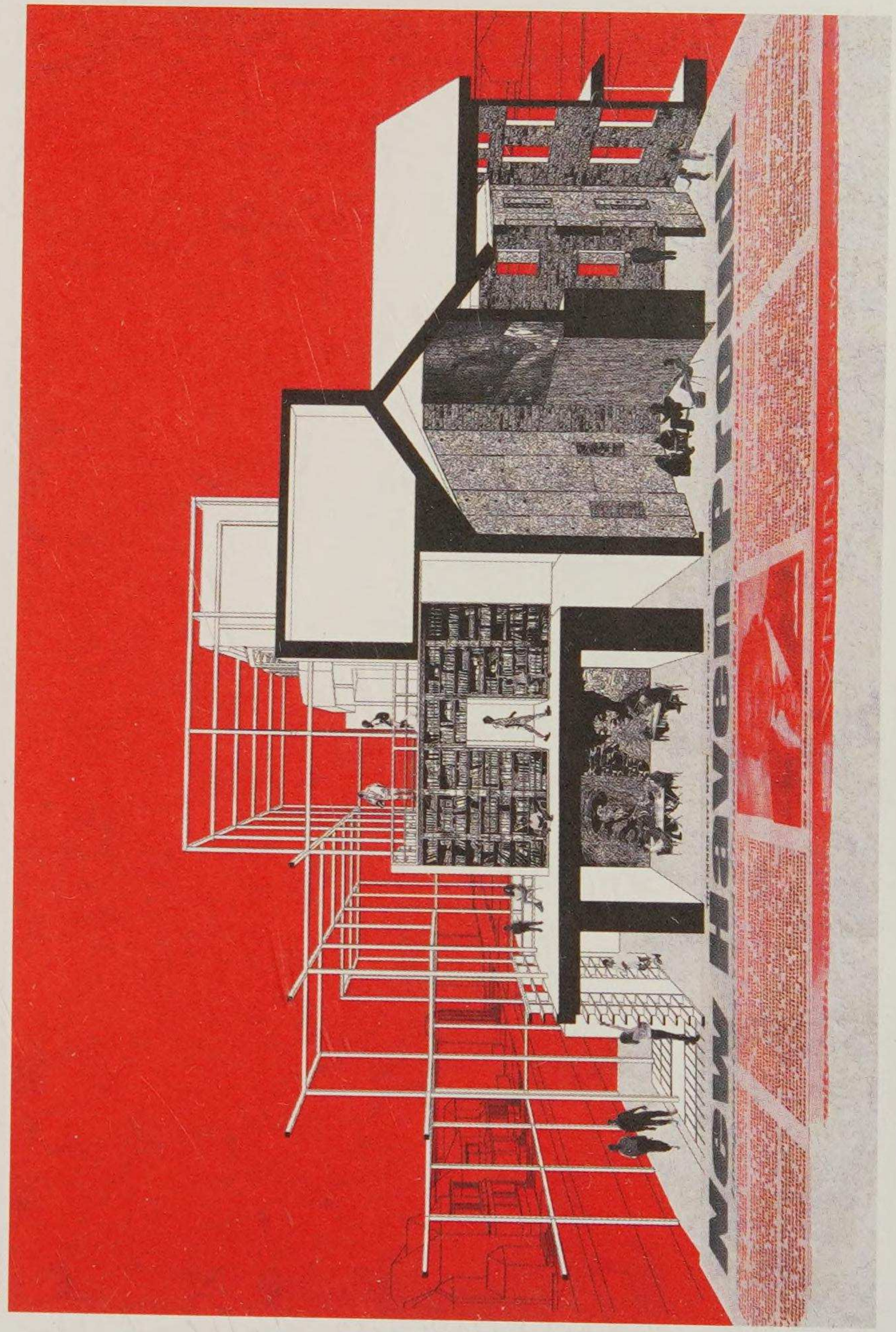


fig. 96

fig. 94 F22_1021A_AlvaradoE_Concept.jpg fig. 95 F22_1021A_AlvaradoE_GroundFloorPlan.jpg
fig. 96 F22_1021A_AlvaradoE_Section.jpg

1021A New Haven Free Public Library: Center for Collaborative Learning

• Annika Babra

Critically, this project defines civic space as enabling collective response and creation through collaboration. Located in downtown New Haven, this neighborhood branch library speculates on leveraging a Community Benefits Agreement and harnessing the spirit of existing collectives able to organize and thrive within a free, open, and accessible community center.

Through discussions with local library experts and union members, the project's spatial impetus developed around a central collaborative core while offering a range of experiential conditions considering children, students, and local organizations. This core serves as a living room that provides both access to material and a space for the convergence of collectives. As a learning center, the library is a place for inquiry and a civic space that embodies access to community, knowledge, and leisure.

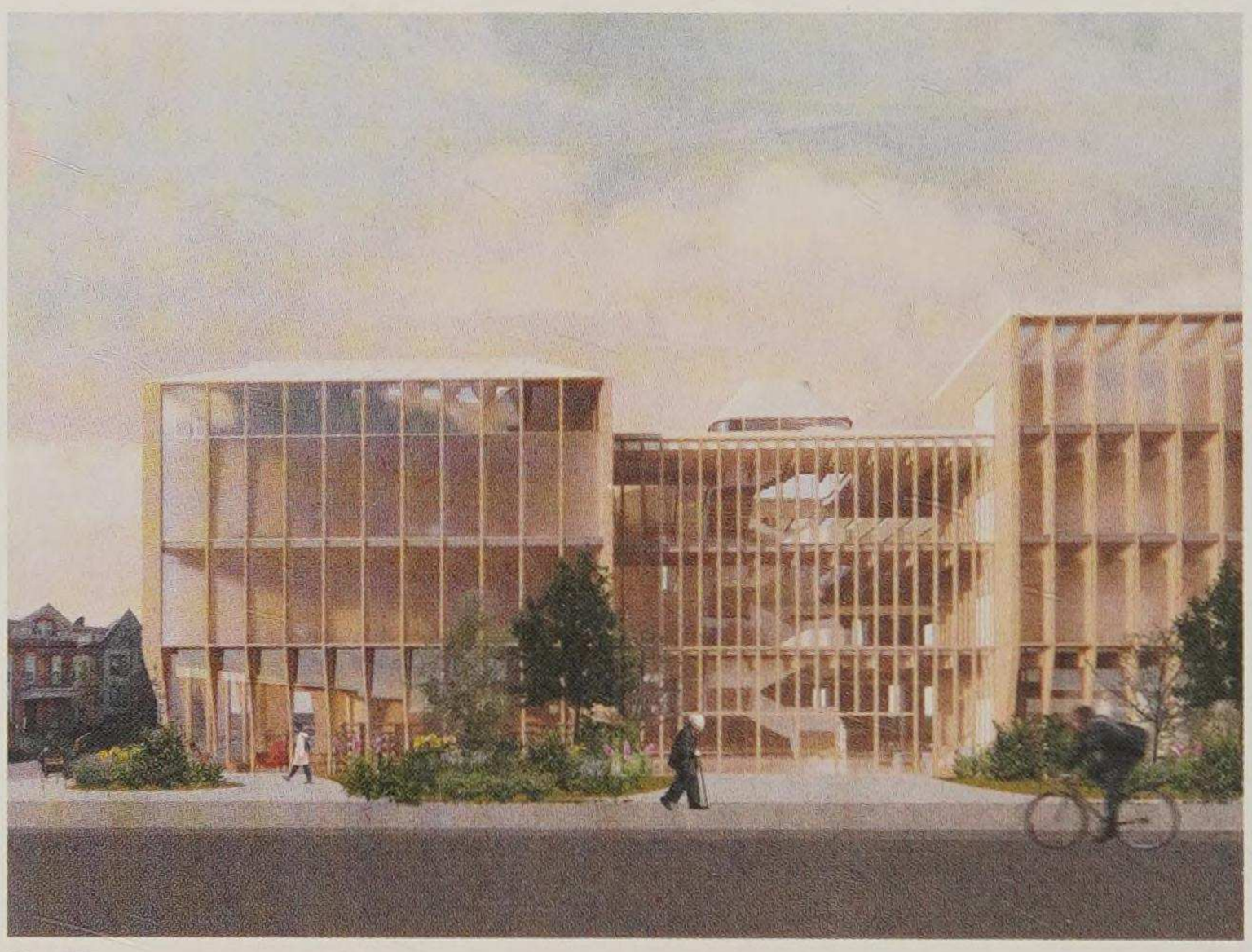


fig. 97

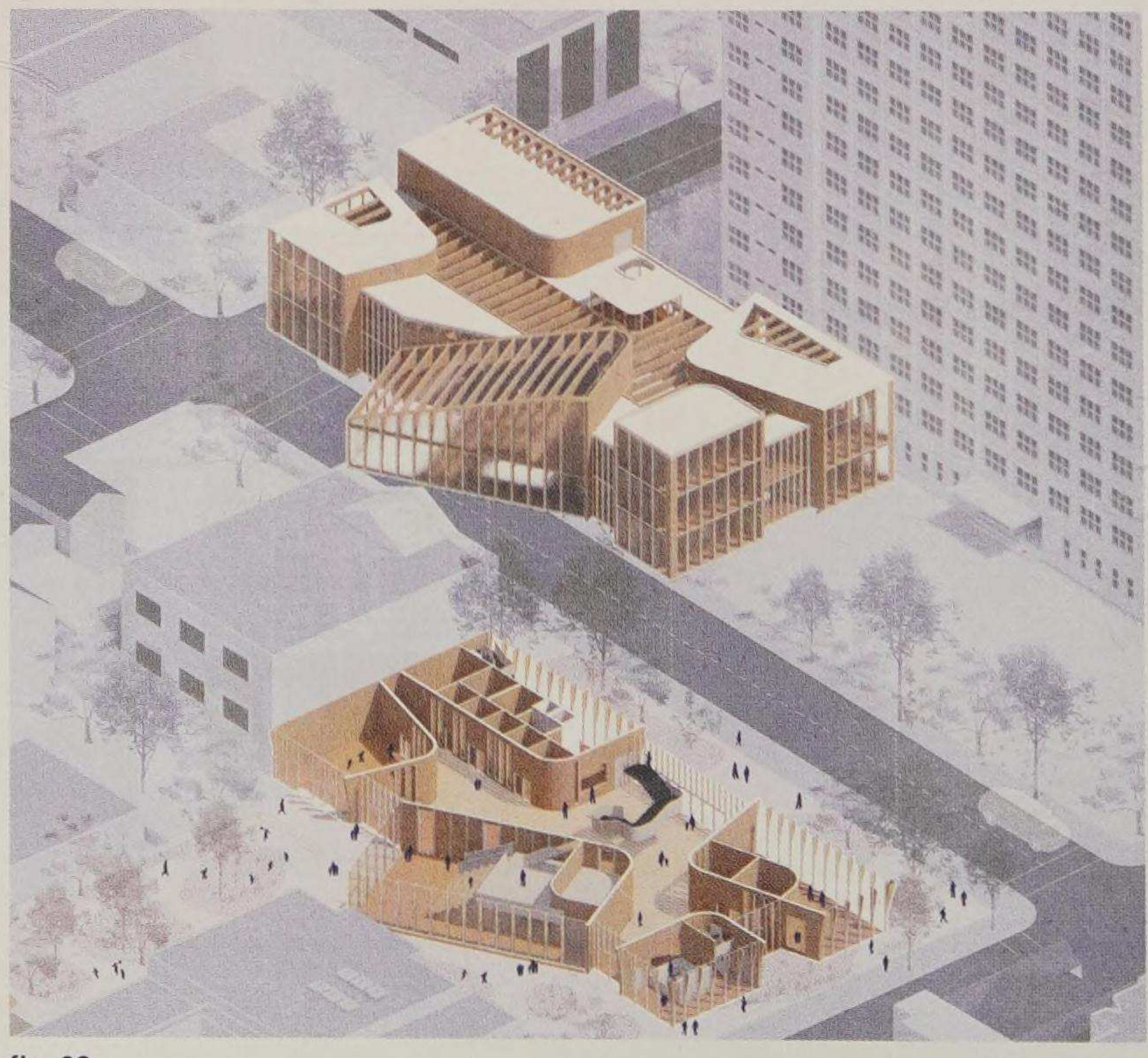


fig. 98

Annika Babra 144,216,272,305 **New Haven, United States** 054,108,110,114-140 **activism** 044,126,200,326 **library** 024,034-056

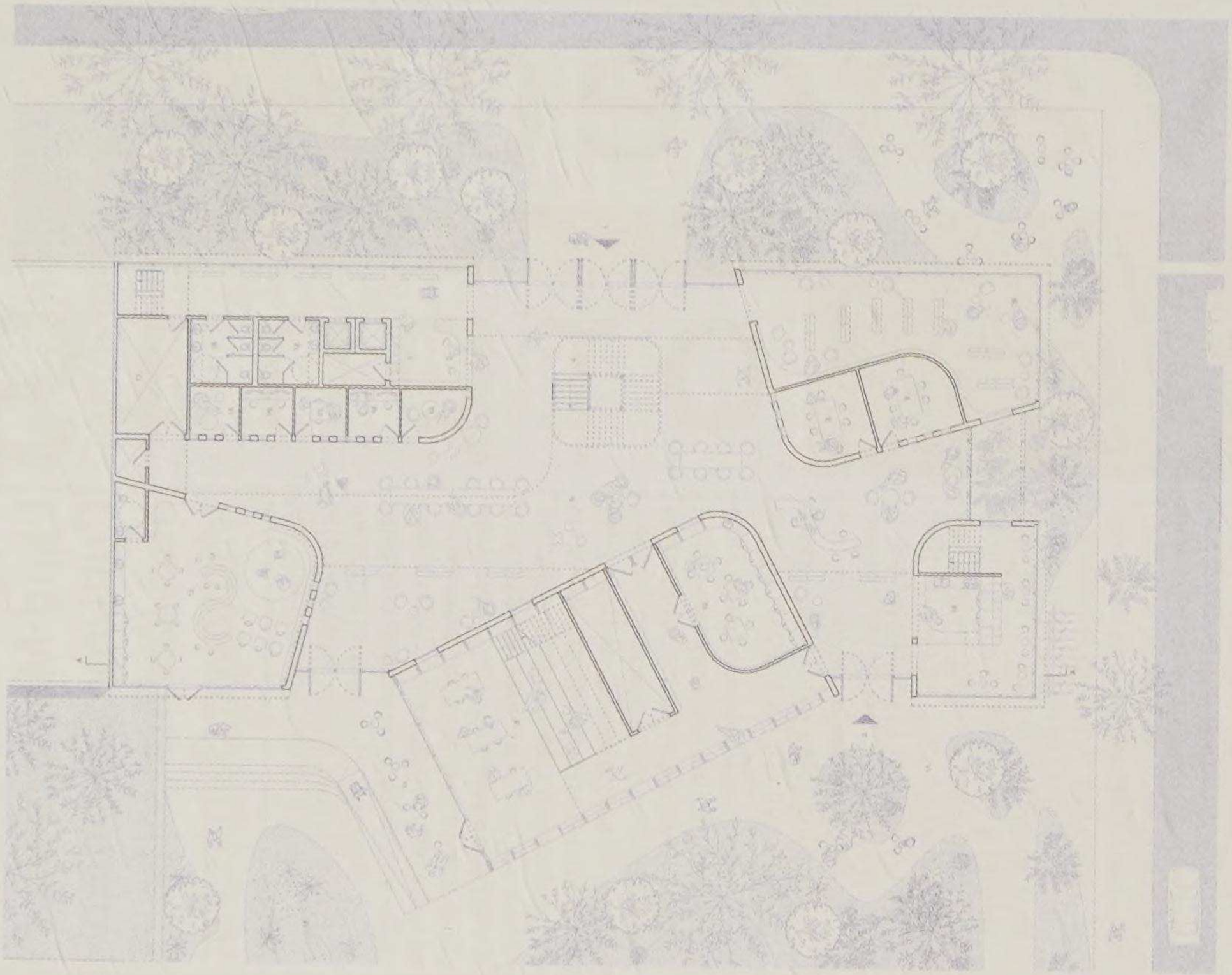


fig. 99

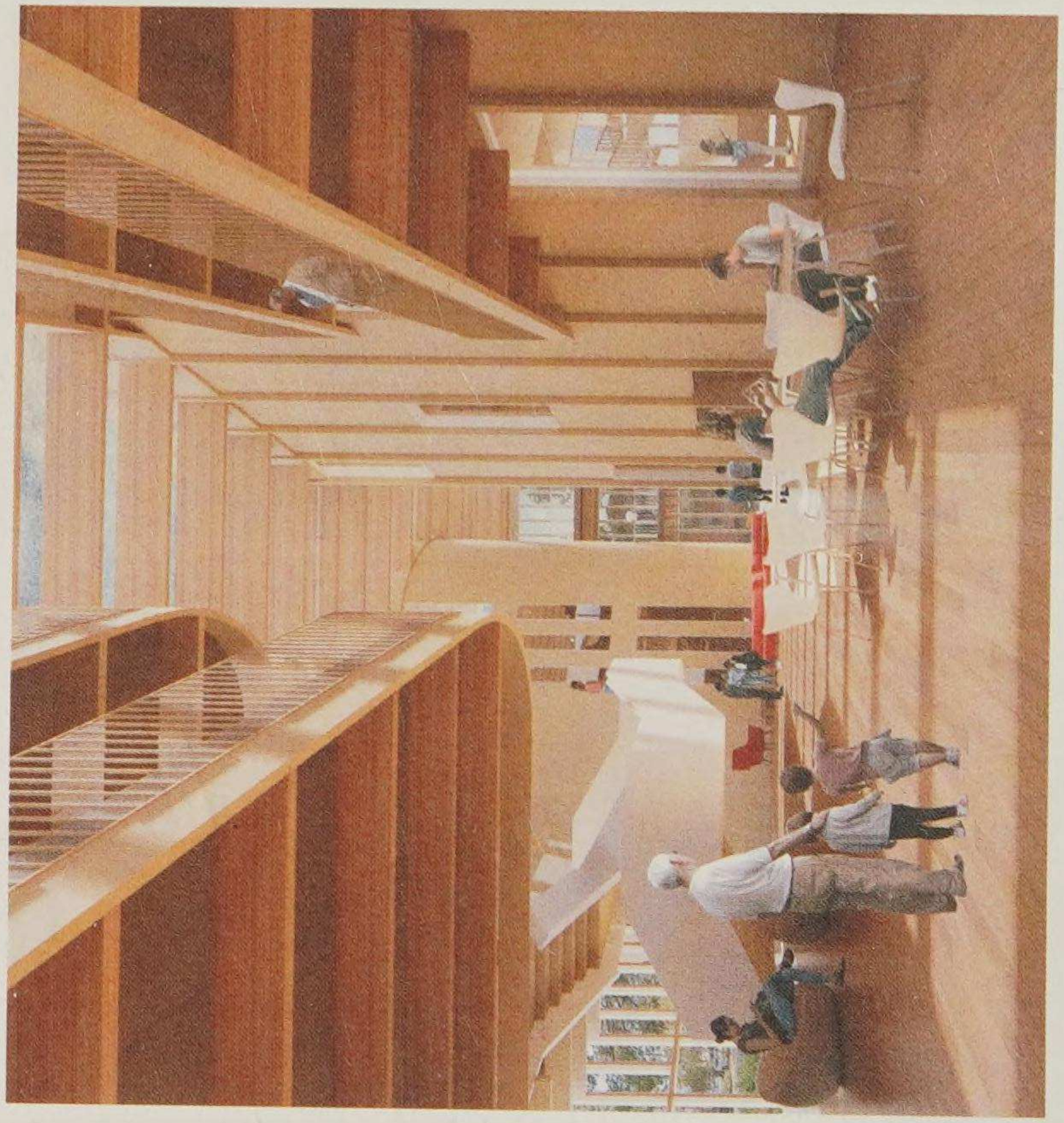


fig. 100

fig. 97 F22_1021A_BabiaA_Render03.jpg fig. 98 F22_1021A_BabiaA_Axo.jpg
fig. 99 F22_1021A_BabiaA_Ground Floor Plan.jpg fig. 100 F22_1021A_BabiaA_Render 01.jpg

Fall_Advanced Studio

1101A: Land Matters—Culture, Climate, and Community in Midtown Santa Fe

We imagine, instead of a cloistered campus that is fenced along its entire perimeter, a thriving Midtown district with homes, small businesses, parks, grocery stores, restaurants, healthcare, social services, educational institutions, and arts and culture organizations all connected through green and walkable infrastructure. We imagine the Midtown Site as a bridge—connecting Santa Fe's north and south sides, connecting urban, rural and tribal New Mexico, and connecting New Mexico with the world.

We are excited for the potential of better connected neighborhoods with excellent urban design and pedestrian zones, and for new financial capital in Midtown that is grounded by bold, community-based, anti-displacement policies. We imagine the Midtown Site as a vibrant arts, culture, and creative hub that is connected to enterprise, industry, and social services, and which can completely redefine how we as a community invest in local artists and regional Indigenous and Hispanic, Chicano, Latinx cultures and communities.

ALAN PLATTUS, CRITIC
LIZ GÁLVEZ, CRITIC

Jerry Chow
Andrew Clum
• **Elizabeth Cornfeld**
Jingfei He
Calvin Liang
Mariel Lindsey
Raúl Martínez Martínez
Yikai Qiao
Matthew Wilde
• **Anjiang Xu**

1102A: The Architectural Diptych

Modern architecture was originally conceived according to the Hegelian dialectical model of: thesis, counter thesis, synthesis. What has been realized over the course of the last century that the synthesis contained too much ideality, the very same ideality that the modern was supposed to overcome. More recently, it has been realized that this dialectic also contained a priority for the use of first terms such as in: up/down, white/black, in/out, good/bad, a condition which contemporary philosophical thinkers have attempted to make equal. Enter the diptych. The diptych is a painterly term which while dealing with two parts, does not prioritize either part. It has been thought that attempting to produce a diptych, in architectural terms, would resist this prejudice in dialectical terms. This is the philosophic and ideological background for the studio, to overcome both hierarchy and ideality in architecture.

PETER EISENMAN, CRITIC
FRANK O. GEHRY, CRITIC
DAISY AMES, CRITIC

Juan Guareschi
Umut Guney
Amber Han
Minha Jung
• **Max Kronauer**
Nikhil Makhijani
• **Aleksa Milojevic**
Pablo Perezalonso
• **Adam Rostek**
Ming Yang
• **Mingda Zhang**
Rina Zhu

1103A: Oil, Land, People—The Challenges for Architecture

Most of North American urbanity is thought of as new. This is particularly true of northern and western Canada. The studio looks to understand the mythologies that this misconception has been built upon, so that it can lead to alternate proposals about how we build and for whom.

Exploring new strategies for building a realizable and sustainable future can be uniquely explored in the context of an economy where affordability is not primarily subsidized by the public. Therefore, the opportunity to evolve what can and should be subsidized when changes are asked of the public, through new development; might allow opportunities to address the gaps in social equity, environmental impacts, and cultural opportunity. These possibilities will be explored through architectural exploration that takes into consideration the role of design when harnessing public programs and market forces.

CLAIRE WEISZ, CRITIC
MARC DE LA BRUYÈRE, CRITIC
ANDREI HARWELL, CRITIC

- **Charis Armstrong**

Maxwell Baum
Bingyu He
Zishi Li

- **Andrea Sanchez Moctezuma**
- **Noah Sannes**
- **Jahaan Scipio**

Bishrelt Solongo
Brent Kokonya Wafula

1104A: Lessons from Hawai'i: Space, Time, and Paradise

"i ka wā mamua (the future is the past)"

—Native Hawaiian saying defined by Mary Kawena Pukui (1895-1986)

This studio explores architecture's ability to play a critical role in shaping the collective and individual spaces in our cities. Honolulu is the laboratory for our studio. Belying an image of paradise, Hawai'i is a crucible of global issues: climate change, systemic social inequity, and a contested cultural and political history. However, to look forward we must look to the past. We reexamine native Hawaiian beliefs in the spiritual interconnectedness of the land, sea, and sky— learning from the ahupua'a, a watershed based system of land and community governance that spans from the highest mountain crest to the ocean shoreline. Our site is located at the low-lying area of the historic Kapālama watershed with frontage along its namesake inland waterway, the Kapālama Canal.

BRIGITTE SHIM, CRITIC
TALITHA LIU, CRITIC
DEAN SAKAMOTO, CRITIC

Qianxun Ding
Benjamin Fann
Tim Hawkins

- **Haonan Li**

Faith Pang
Abby Reed
Joey Reich

- **Ivan Tae**

Kevin Wong
Iris You
Caitlin Yu

1105A: Reinventing Rerferinghausen

As part of the studio pedagogy, students will examine and consider the reality of Referinghausen and its people, meeting with community members through public presentations and reviews. The local mayor Reinhard Figgen is very open and supportive to the studio idea to involve the local community and to potentially select a few studio projects to build in the village. Students will develop techniques to prepare design materials and oral presentations for a variety of audiences within both an academic review context as well as public facing presentations for local stakeholders.

Attention to local materials and building technologies will be encouraged during the design process. The program and scale of individual design interventions, whether culture, agriculture or infrastructure, will be defined by the students, with considered social and economic measurements, to reinvent the village of Referinghausen based on their research and understanding of the context.

TIANTIAN XU, CRITIC
TEI CARPENTER, CRITIC

Ben Derlan
Grant Dokken
Avleigh Du
Zach Felder
Clare Fentress

- **Chong Gu**

Harry Hooper
Seung Hyun Kim

- **Tiana Kimball**

Ingrid Pelletier
Angel Rodriguez

1106A: The Fragile Earth Research Institute

The history of architecture contains many examples of the ingenuity and adaptability of humans in meeting the challenges of their natural environment; even in the most unpromising of circumstances the shifts in human access to energy have often been a key determinant of architectural change. As we move into a new era of sustainable and renewable energy, how can architecture develop to be more responsive and responsible?

The vernacular architecture of arid regions offers a rich history for us to draw on as designers, and the proposals play extensively on the principles and physics of passive design. We are also very interested in how new and emerging technologies both change the physics and offer new opportunities to build better and with carbon zero or carbon positive outcomes.

PATRICK BELLEW, CRITIC
ANDY BOW, CRITIC
TESS MCNAMARA, CRITIC

Yong Choi
• **Bobby Chun**
• **Kyle Coxe**
Frank DeBlasio
Nathaniel Elmer
Sam Golini
Sam Landay
Sara Mountford
Madeleine Reid
Jun Shi
Hao Xu

1107A: Turtles All The Way Down

The Galapagos Islands are an archipelago of volcanic formations–a group of 13 major islands on either side of the equator that are now a part of Ecuador. They are located about 1000 kilometers from the mainland and hold many native species found nowhere else on earth including iguanas, finches, penguins, cormorants, and giant tortoises.

Our program consists of four elements: a branch office of the Galapagos Conservancy, a residency program for visiting scholars, a public meeting space, and a public garden. The built portion of the project will be 30,000 square feet and include administrative spaces for the Conservancy, residences for the visiting scholars along with support spaces (kitchen, dining, living, working), and the multi-use meeting space.

TOD WILLIAMS, CRITIC
BILLIE TSIEN, CRITIC
ANDREW BENNER, CRITIC

Omar Badran
Bo Cai
Jonathan Chu
• **Maya Gamble**
Gina Jiang
• **Louis Koushouris**
Smaranda Rusinaru
Corinna Siu
Brandon Smith
Fan Yang
Ziyao Zhang

1108A: TRASH

In an era of extreme urbanization and rapid growth, informal settlements and slums are a global phenomenon. Despite the development of such densely populated areas being home to an enormous portion of humanity, they are too often left out of contemporary architectural discourse. This results in students of architecture spending little to no part of their education understanding this phenomenon as one of the largest urban design challenges existing today.

The studio's aim is to challenge the very design strategies and architectural tropes that people have become familiar with in architectural education. We hope to expand understanding of who architecture can be for by highlighting the myopic vision most contemporary design has in regards to user, location, material, and process. The idea is to dismantle any notion of "norm" in architecture and thus open up space for the development of new paths of design thinking and a "new" kind of architecture.

FRANCIS KÉRÉ, CRITIC
MARTIN FINIO, CRITIC

Carlos Blanco
Eren Caglar
Sally Chen
Youssef Denial
• **Josh Greene**
• **Jia Ying Guan**
Sangji Han
• **Nabil Haque**
Dilara Karademir
Sewon Roy Kim
• **Reem Nassour**
Tian Xu

1109A: Going Home, Again

By 2050 more than half of Bangkok could be under water. 50 years later, it could disappear entirely, along with many other coastal cities. The very concept of "home," to say nothing of "home ownership," will be greatly challenged.

In the first part of the studio, the students investigated and developed an individual approach to the question of "Home" based on a critical understanding of four key issues: Informality, Impermanence, Uncertainty, and Adaptability. Then the studio spent Travel Week in Bangkok to experience the actual situation with another set of issues: Site, Situation, Space, and Assembly. A 'super block' with mixed developments in the middle of Bangkok was then explored as a potential site for the project. In the second half of the studio, students developed their projects in more tangible form. The outcome of the project was collected and presented into a booklet.

RACHAPORN CHOOCHUEY, CRITIC
SURRY SCHLABS, CRITIC

Uzayr Agha
Maxwell Baum
Ariel Bintang
• **Ceyda Gioutzesoi**
Caroline Ho
Chloe Hou
Weiqiao Lin
Serena Liu
• **Samantha Ong**
Amanda Tian
Huy Truong
Nohar Zask-Agadi

1110A: The Cosmological Landscape– Chankillo

This studio explores architecture's multifaceted relationship to the sun—simultaneously looking backward in time and upward to the sky—through the intermingling of the expansive and ordinary set in an extraordinary landscape. Some of the earliest examples of what we call architecture not only considered the sun, but were shaped and sited by it to operate as massive clocks for the planning of everything from planting crops to performing rituals.

We engaged this expanse through a defined studio brief for a modestly scaled architectural intervention that supports the immediate needs for the site as outlined in the management plan. We also explored more profound questions about architecture's relationship to historic and cosmological time and space, as well as with the sun in an age of climate emergency. The architecture includes accommodations and resources for those working at this relatively remote site; facilities to support and educate visitors to the site; and an observatory to engage the sky.

SUNIL BALD, CRITIC

• **Hope Chao**
Xingyu Guo
Jeeu Sarah Kim
Anna Korneeva
Shi Li
Jun Nam
Veronica Nicholson
Christopher Pin
Cole Summersell
• **Christina Zhang**
Jie Zhou

1111A: Designing a Green New Deal: The Spatial Politics of Our Response to Climate Change

This studio is part of a multi-year sequence titled "Designing a Green New Deal." The first iteration (2019) focused on how the abstract, national-scale ambitions of the Green New Deal (GND) might be translated into real projects and where the state could/should prioritize investments in deep decarbonization and climate adaptation. The second iteration expanded on those efforts, focused on identifying a set of communities in the Midwest, Mississippi Delta, and Appalachia at the frontlines of the climate crisis to develop real projects—with a particular focus on decommissioning and repurposing carceral, fossil fuel, and industrial agricultural infrastructure. In its third iteration, this studio focused on developing a set of climate fictions around those sites—USP Big Sandy, Letcher, and McCreary in Appalachia (three of the world's largest prisons, all built atop abandoned coalfields); and Angola Farm, Parchman Farm, and LaFourche Correctional in the Delta (the two largest prison farms on Earth and one of the largest youth correctional facilities in Louisiana, all built atop former plantations).

BILLY FLEMING, CRITIC

Ana Batlle Cabral
Brandon Brooks
• **Sosa Erhabor**
Signe Ferguson
• **Sarah Kim**
Ryan Reyes
• **Calvin Rogers**
• **Katherine Salata**
Kai Wu
Grace Zajdel

TYPE
MATERIAL
ELEMENT
SITE
COUNTRY

1101A Land Matters

• Elizabeth Cornfeld

The project began with research on olla irrigation and an investigation of the relationships of plants, people, and architecture with the ground. Through the arrangement of separate but adjacent individual units, this building proposes a mode of communal living, building a new sociality between its inhabitants and connecting the inside and outside.

The design breaks the overall structure of a house into communally shared "units," which each serve a single function, such as a living room, kitchen, or dining room. These programs can take place inside of a single building or outside in one of the plaza spaces. Micro-neighborhoods are made up of a series of quadrants. Using a method of copying and mirroring, these quadrants can be duplicated to expand the neighborhood.

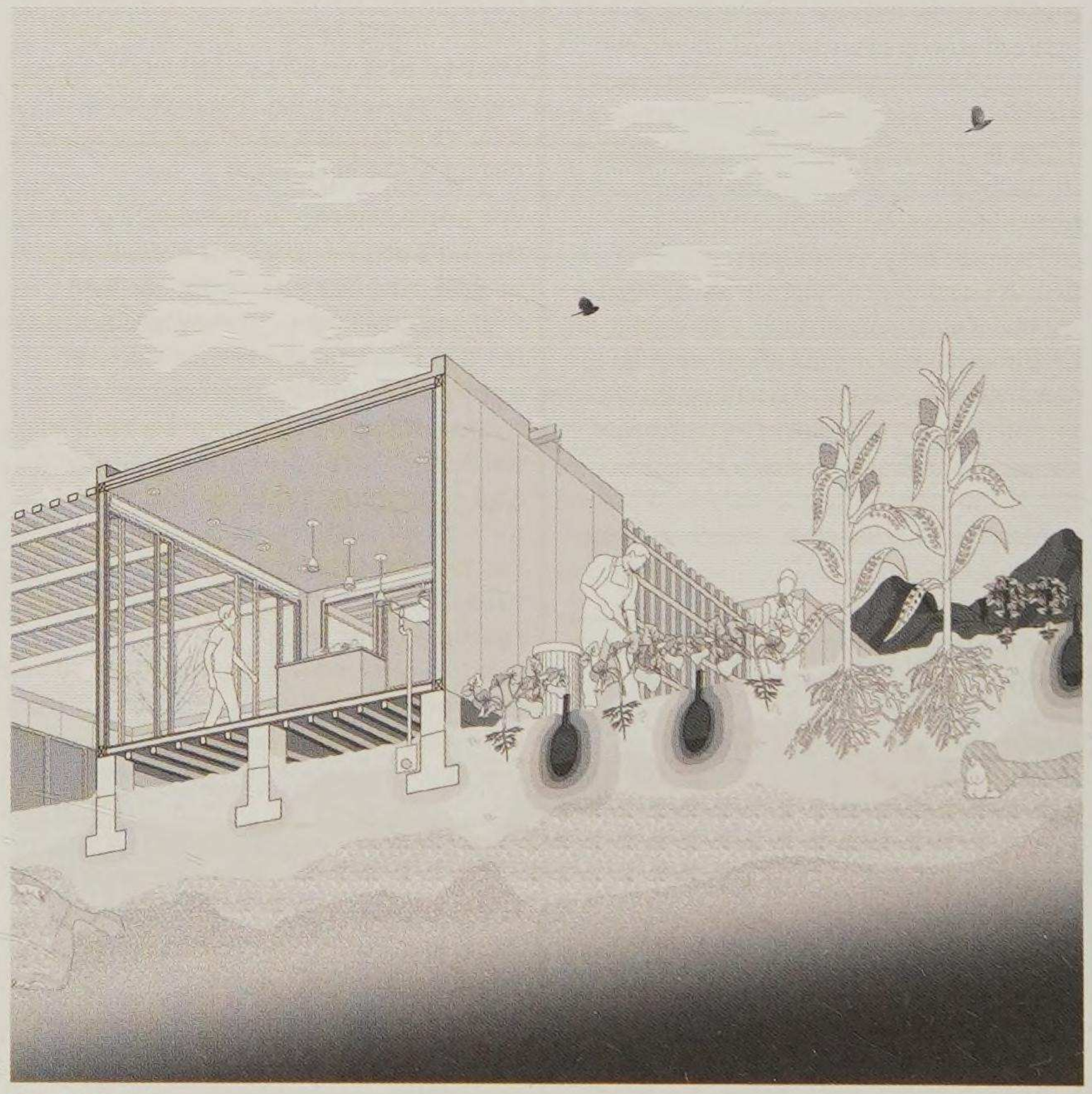


fig. 101



fig. 102

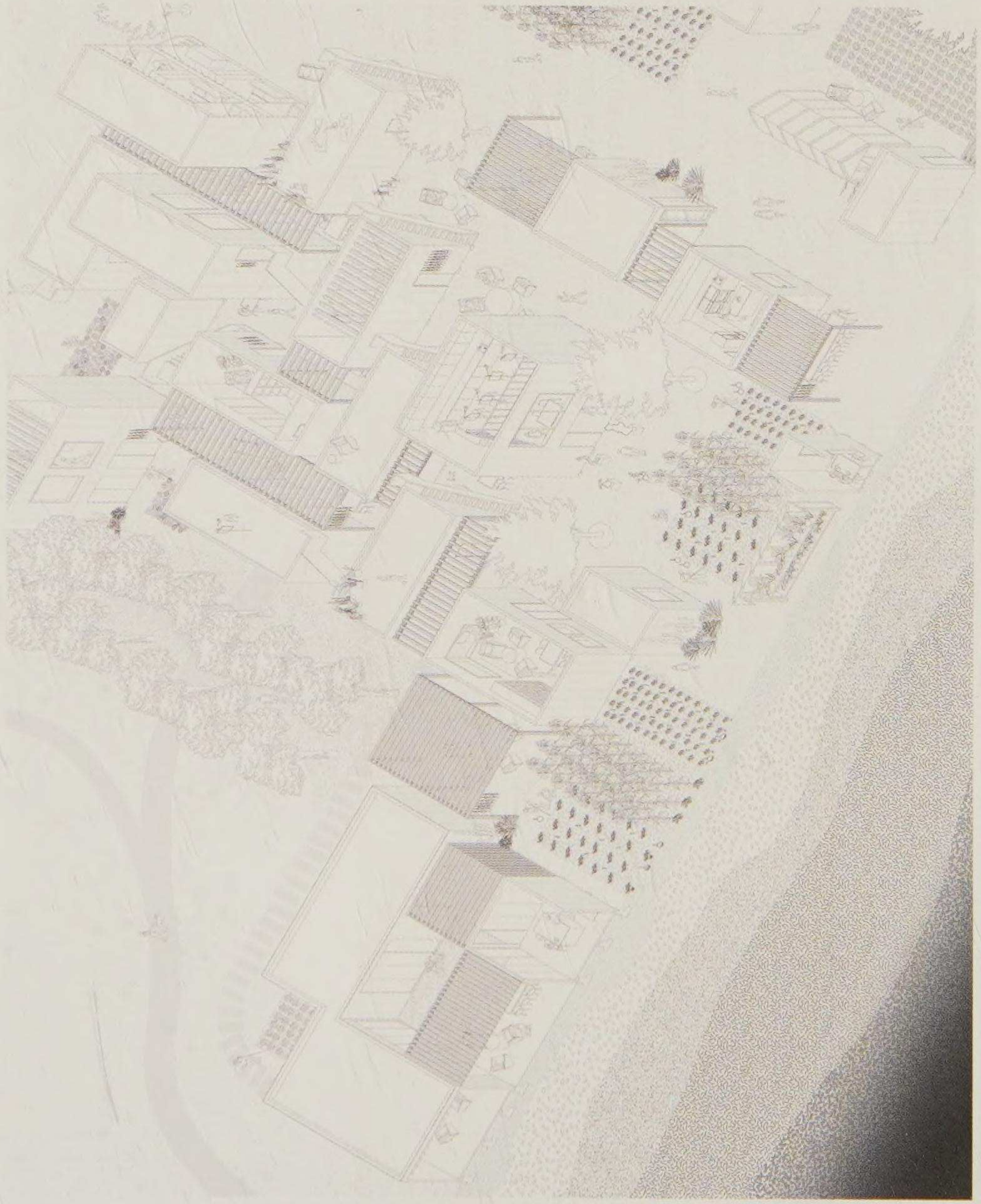


fig. 103

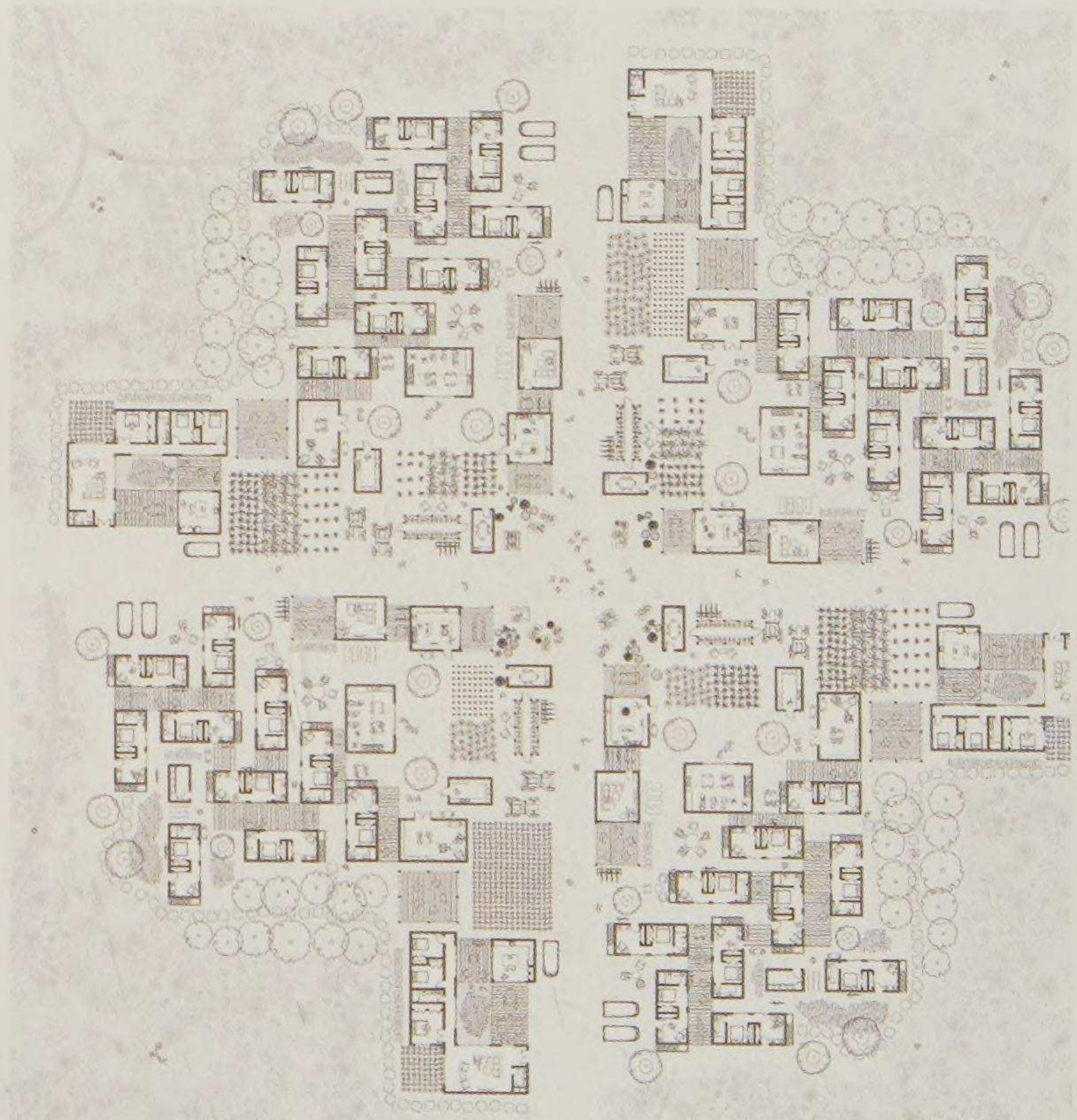


fig. 104

fig. 101 F22_1011A_Cornfelde_BuildingAssembly.jpg fig. 102 F22_1011A_Cornfelde_UnseenProcess01a.jpg
fig. 103 F22_1011A_Cornfelde_NeighborhoodAxonDrawing.jpg fig. 104 F22_1011A_Cornfelde_NeighborhoodPlanDrawing.jpg

1101A Arroyo as Place

• Anjiang Xu

Santa Fe Art Institute (SFAI) is located in the Midtown District of Santa Fe. The site was once spanned by one arroyo and one acequia which have since diminished into environmental remnants. Originally developed into a military hospital facility, the site was later transformed and expanded into a city college that closed around 2000.

This proposal turns to the ecological, spiritual and sociological role of the arroyo in local Puebloan culture. The design reconstructs an arroyo through the site to become a social center. In the process of the arroyo making, archaeological operations are conducted through the processes of excavating, preserving, and rebuilding architecture, landscape, and meaning. Referring to and acknowledging the superimposed traces of the site and new traces made by the seasonal water run, places and memories are made in/on/besides/between the buildings and landscape.

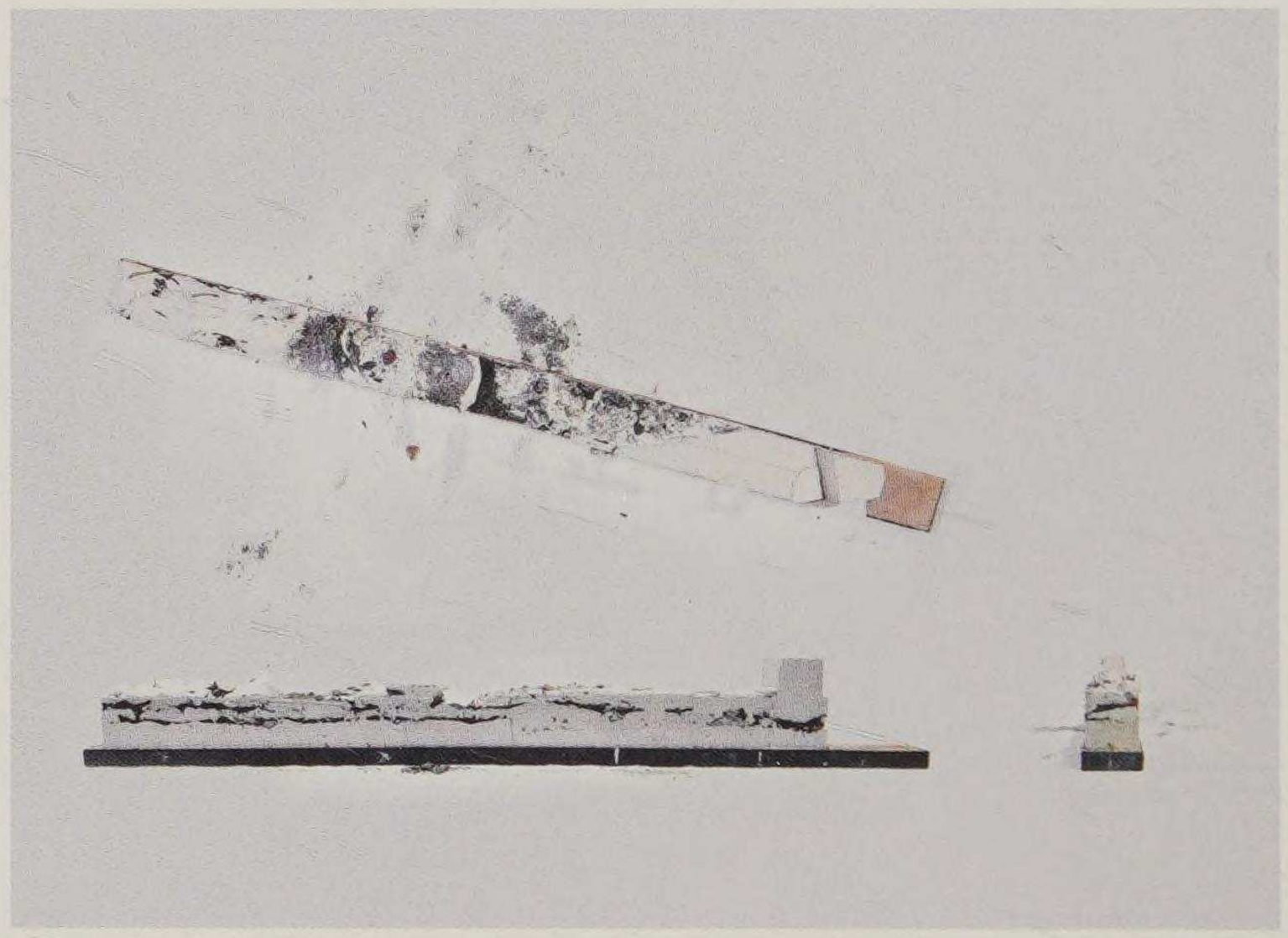


fig. 105

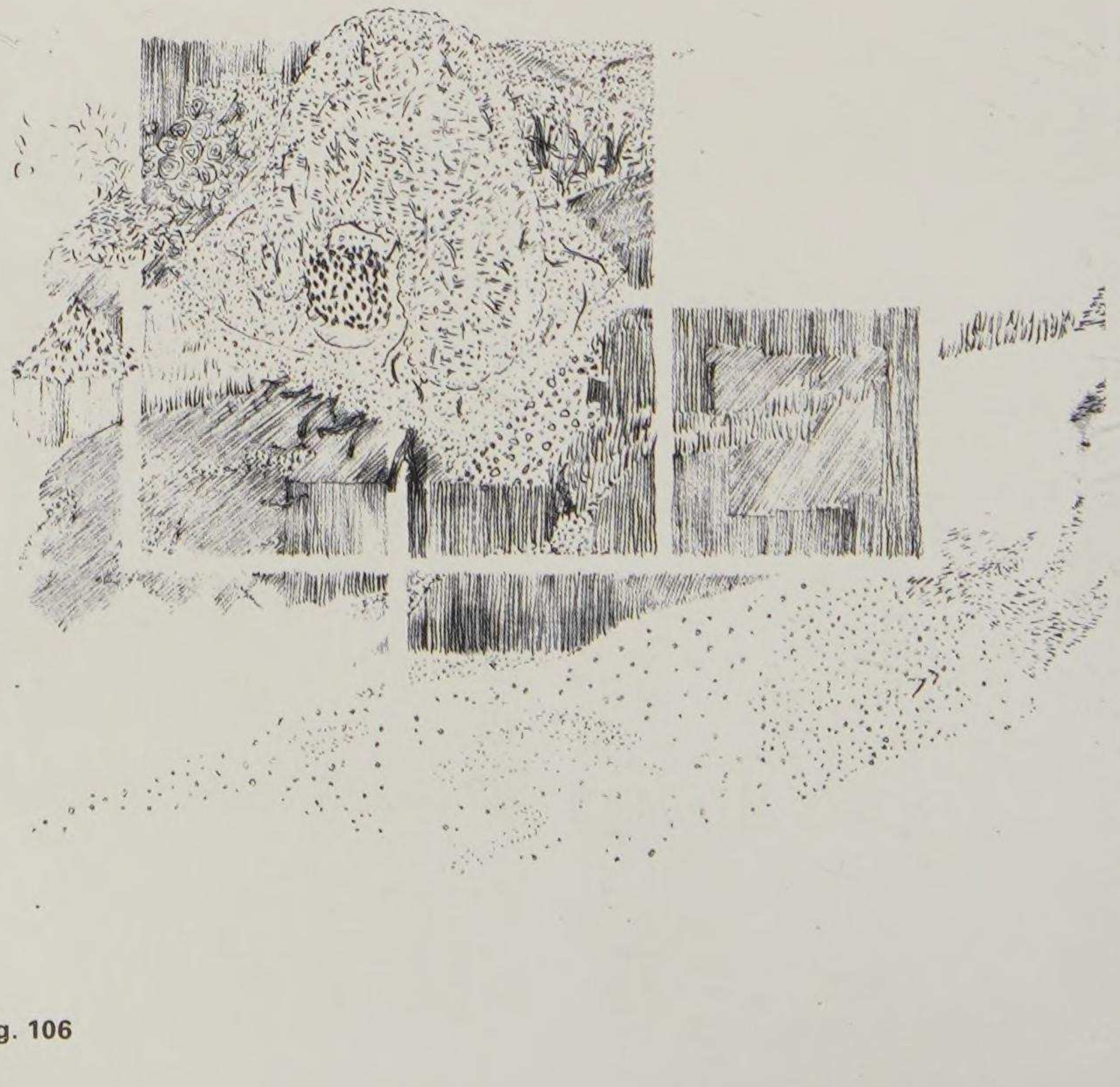


fig. 106

Anjiang Xu 188,233 Santa Fe, United States 062 indigenous 006,098,100,228,232,246,324,340 archaeology 100,180 park 040,108,144,146,150,158-162,174

LAND MATTERS—CULTURE, CLIMATE, AND COMMUNITY IN MIDTOWN SANTA FE
ALAN PLATTUS, LIZ GALVEZ

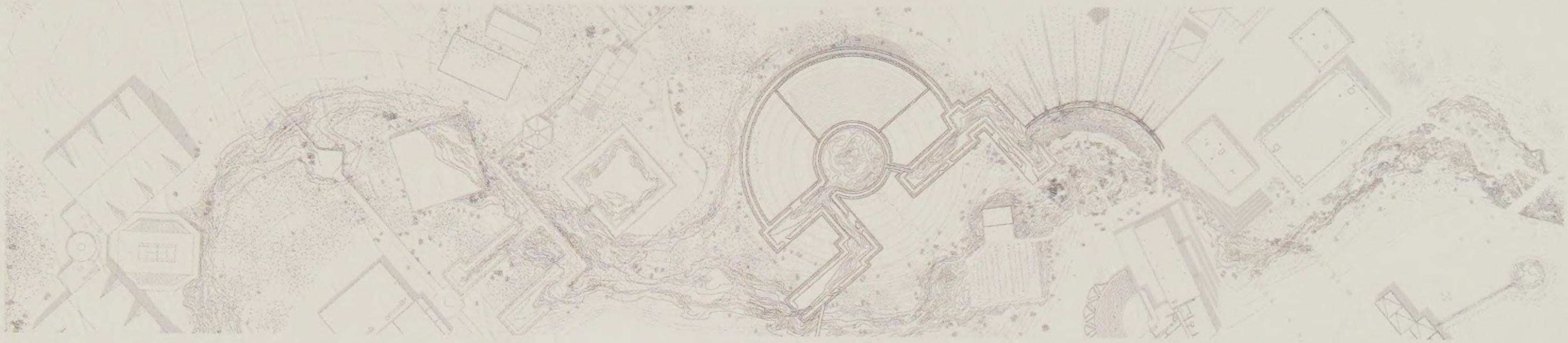


fig. 108

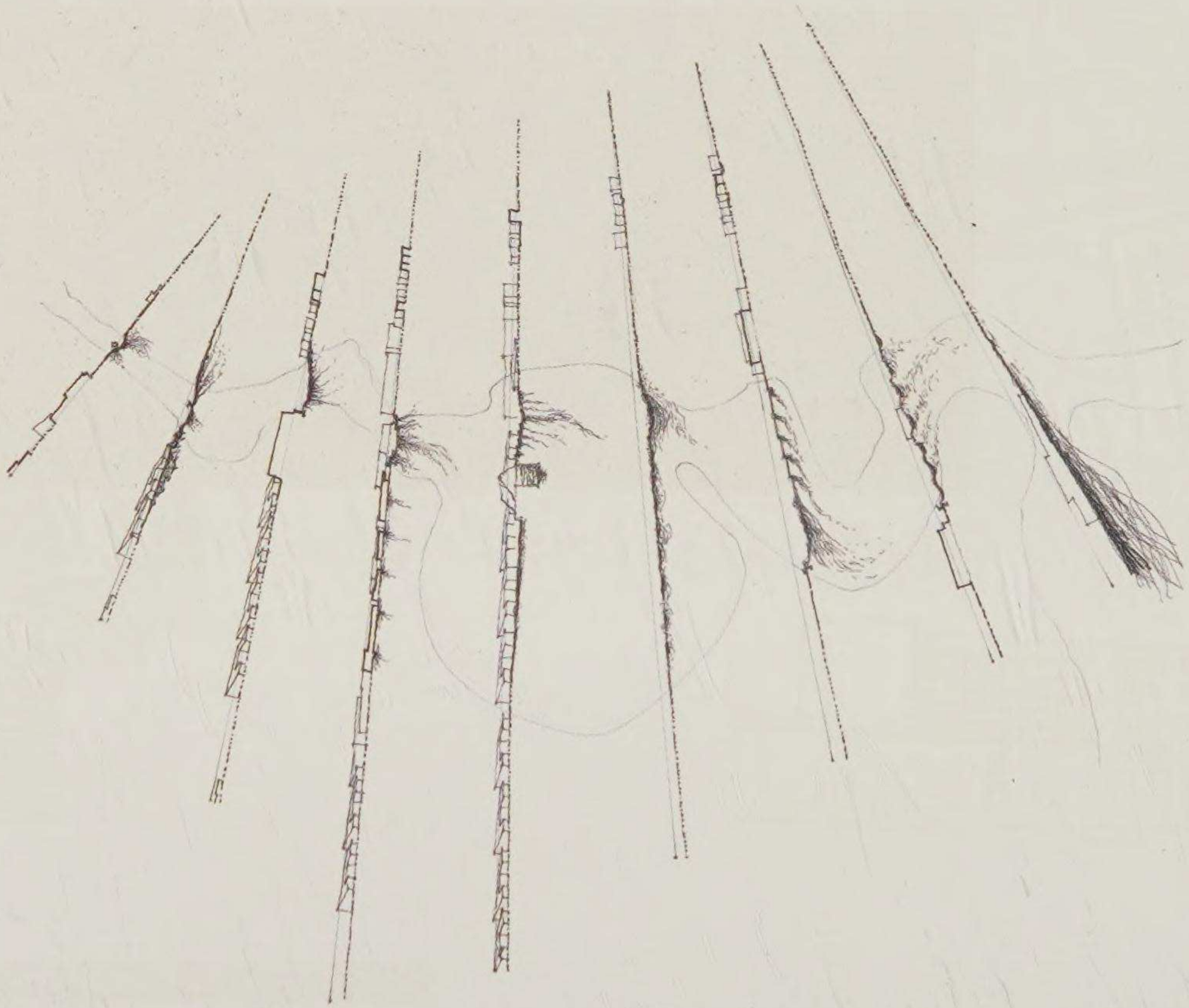


fig. 107

fig. 105 F22_1011A_Xua_ModelOrthoViews.jpg fig. 106 F22_1011A_Xua_Artifact Horno.jpg
fig. 107 F22_1011A_Xua_FinalSiteSections.jpg fig. 108 F22_1011A_Xua_FinalSitePlan.jpg

1102A Persephone's Becoming

• Max Kronauer,
Mingda Zhang

Persephone's Becoming explores the conceptual underpinning of the diptych through the didactical relationship between form and content in architecture. The design envisions the process of two binary programs–the cemetery and the bathhouse–coming together, representing both the synthesis of these programs and their separate natures. The cemetery is a space of reflection and mourning but also celebration. In contrast, the bathhouse is a space of pleasure and relaxation. United, these conflicting programs, with distinct users, create new relationships between life and death, somberness and celebration, and reflection and perception. By creating a dialogue of difference, the architecture mediates the solidness and tectonic nature of the spaces for death and life. The design, therefore, represents two becoming one, capturing the moment of coalescence, or the hinge of the diptych, as the meeting point of these different forms.

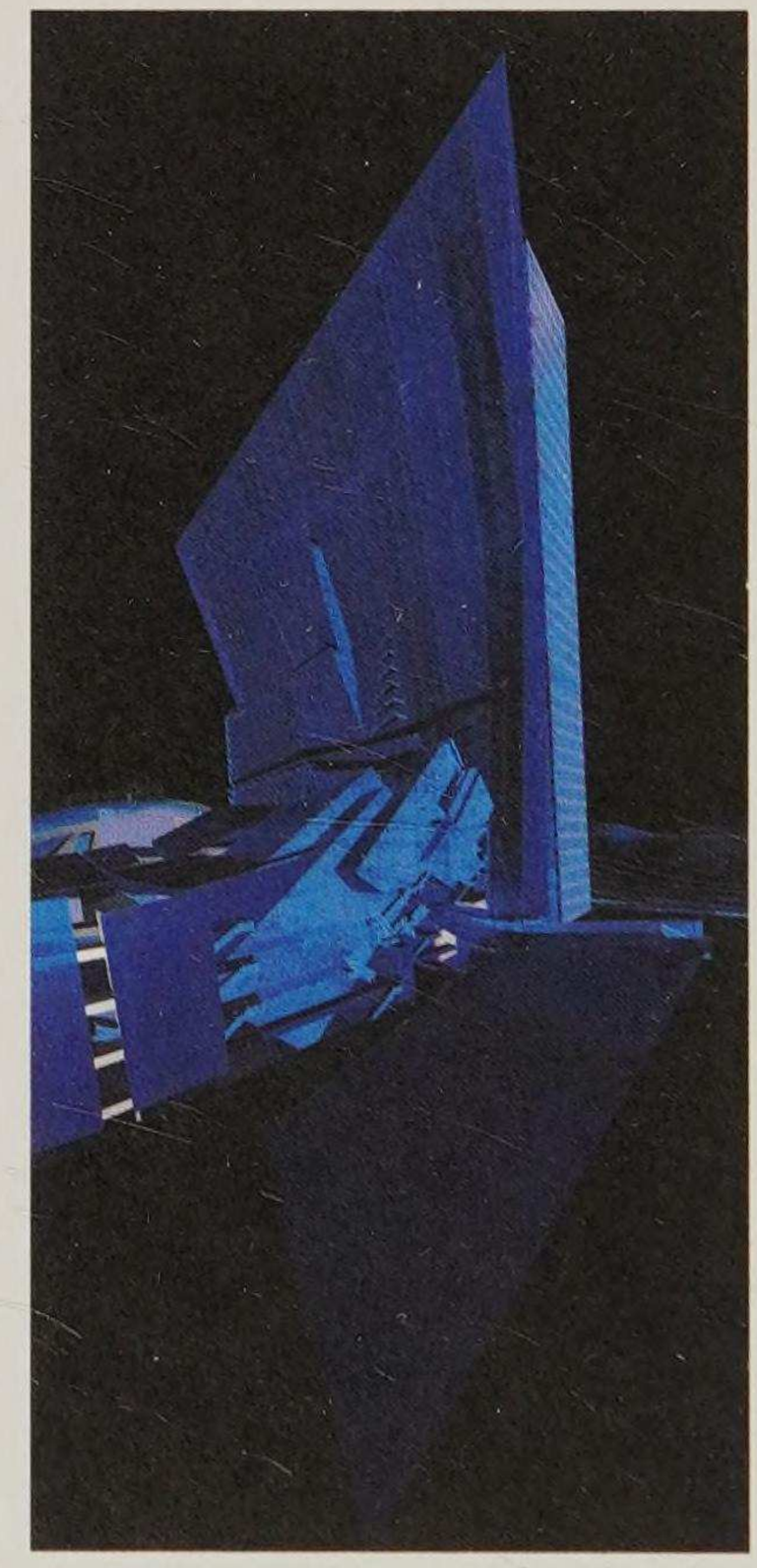


fig. 109

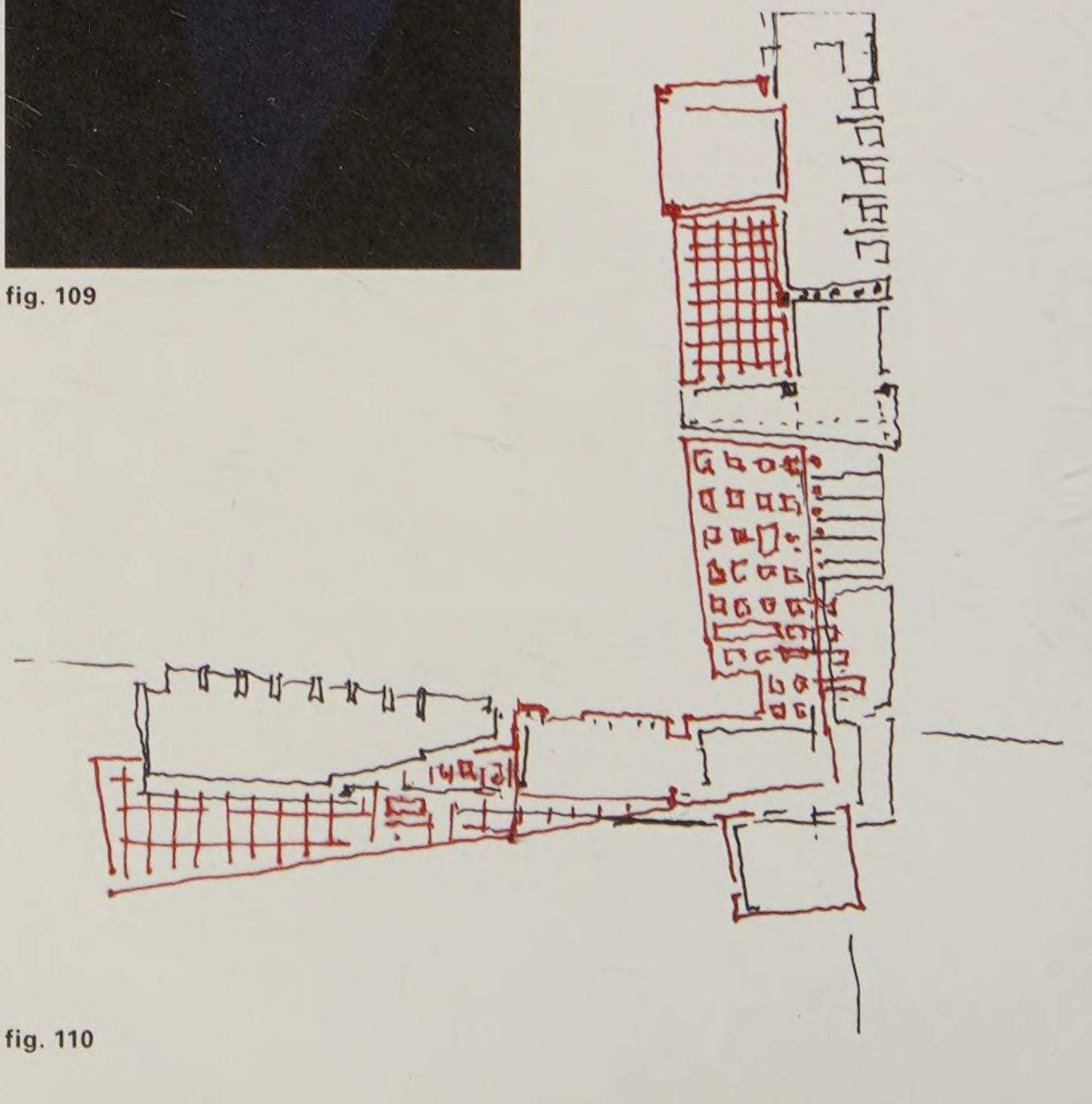


fig. 110

Max Kronauer 272 Los Angeles, United States 068 diptych 014,068 juxtaposition 008,038,046 death 022,134 bathhouse 004,010,114,210,212

THE ARCHITECTURAL DIPTYCH
PETER EISENMAN, FRANK O. GEHRY, DAISY AMES

MIXED-USE | ABSTRACT | ATRIUM | CITY | UNITED STATES

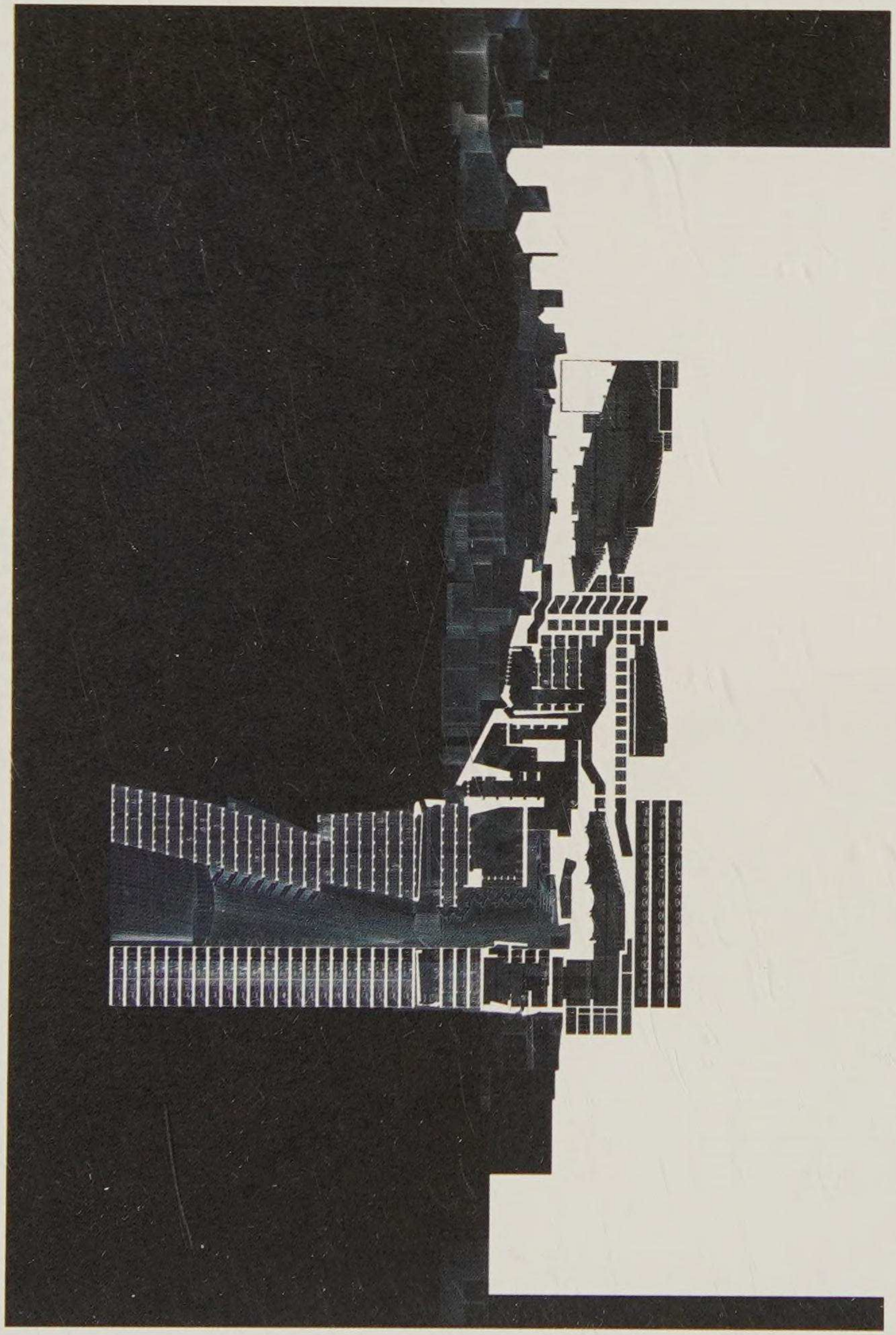


fig. 111

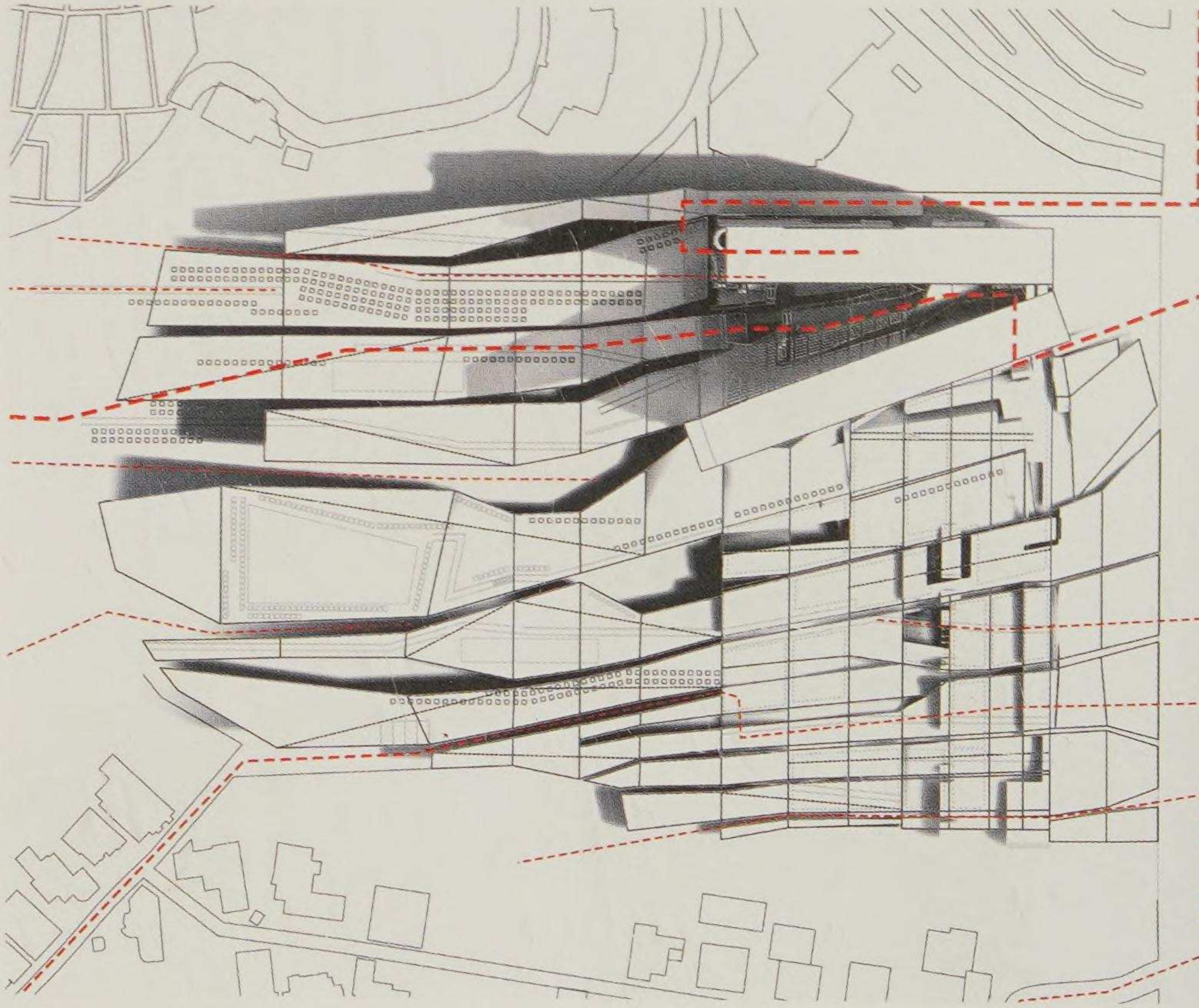


fig. 112

fig. 109 F22_1102A_KronauerM_ZhangM_ExteriorPerspective2.jpg fig. 110 F22_1102A_KronauerM_ZhangM_Sketch2.jpg
fig. 111 F22_1102A_KronauerM_ZhangM_LongSection1.jpg fig. 112 F22_1102A_KronauerM_ZhangM_SitePlan.jpg

1102A Observances: An American Diptych

• Aleksa Milojevic
Adam Rostek,

Formally, the project conceptualizes a diptych through spatial articulations of observance, and the relations between the observing and the observed. By non-hierarchical coupling of two programs that are intensely ingrained within the LA cultural fabric, an academy for performing arts and a prison, the proposal debunks common architectural typologies found within the American prison system, and creates a series of cathartic moments of participation.

The heart of the project is a theatrical stage nested between the two entities of the diptych. By uniting the attendees of the academy and the prison population as a joint audience, the performance on the open-air stage reconfigures the internal relations of observing and being observed within each of the programs. The theoretical hinge allows for the intellectual and civic participation of the prison population as an audience to the drama students' performances on the public stage.

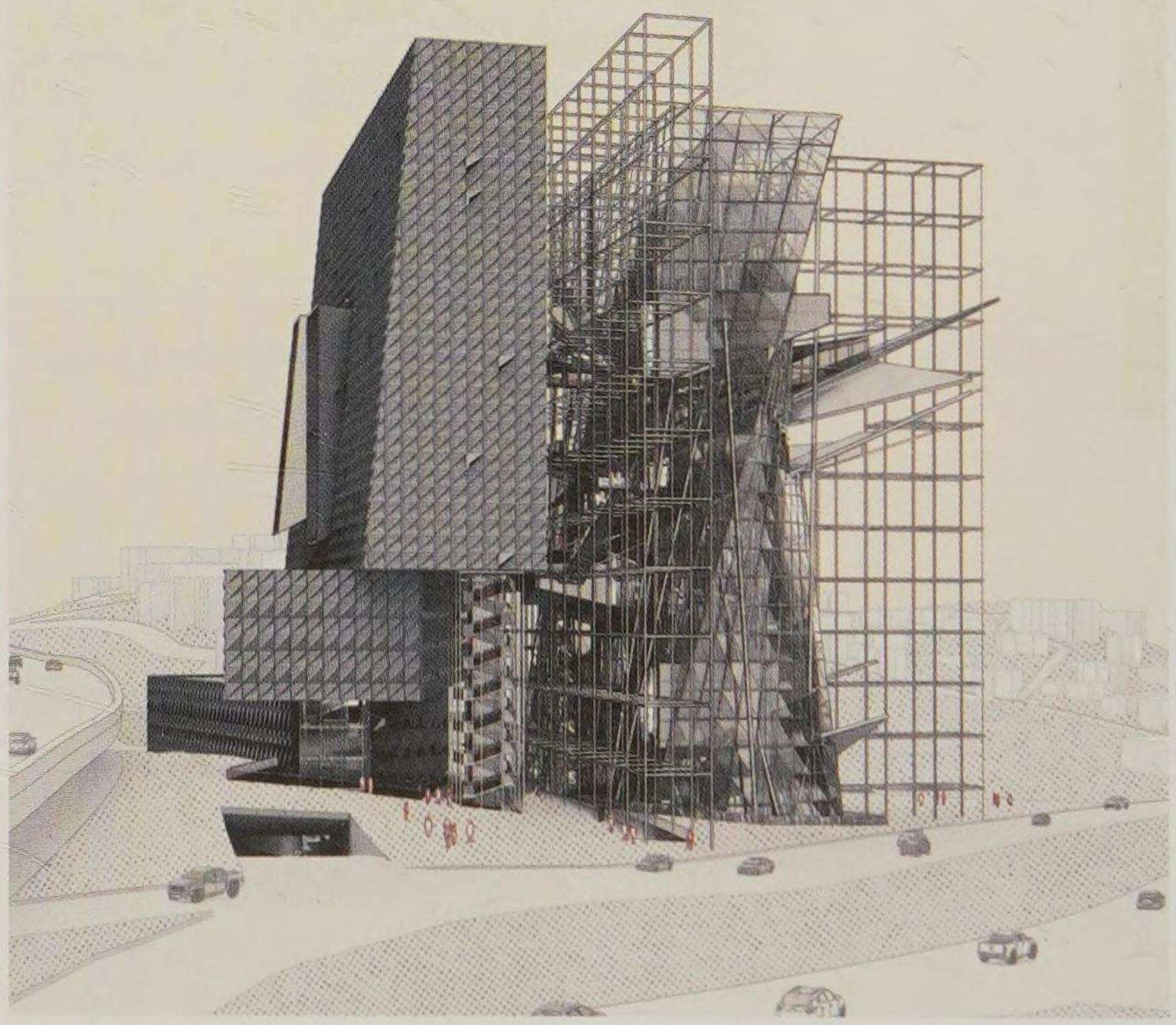


fig. 113

fig. 114

MIXED-USE | ABSTRACT | ATRIUM | CITY | UNITED STATES

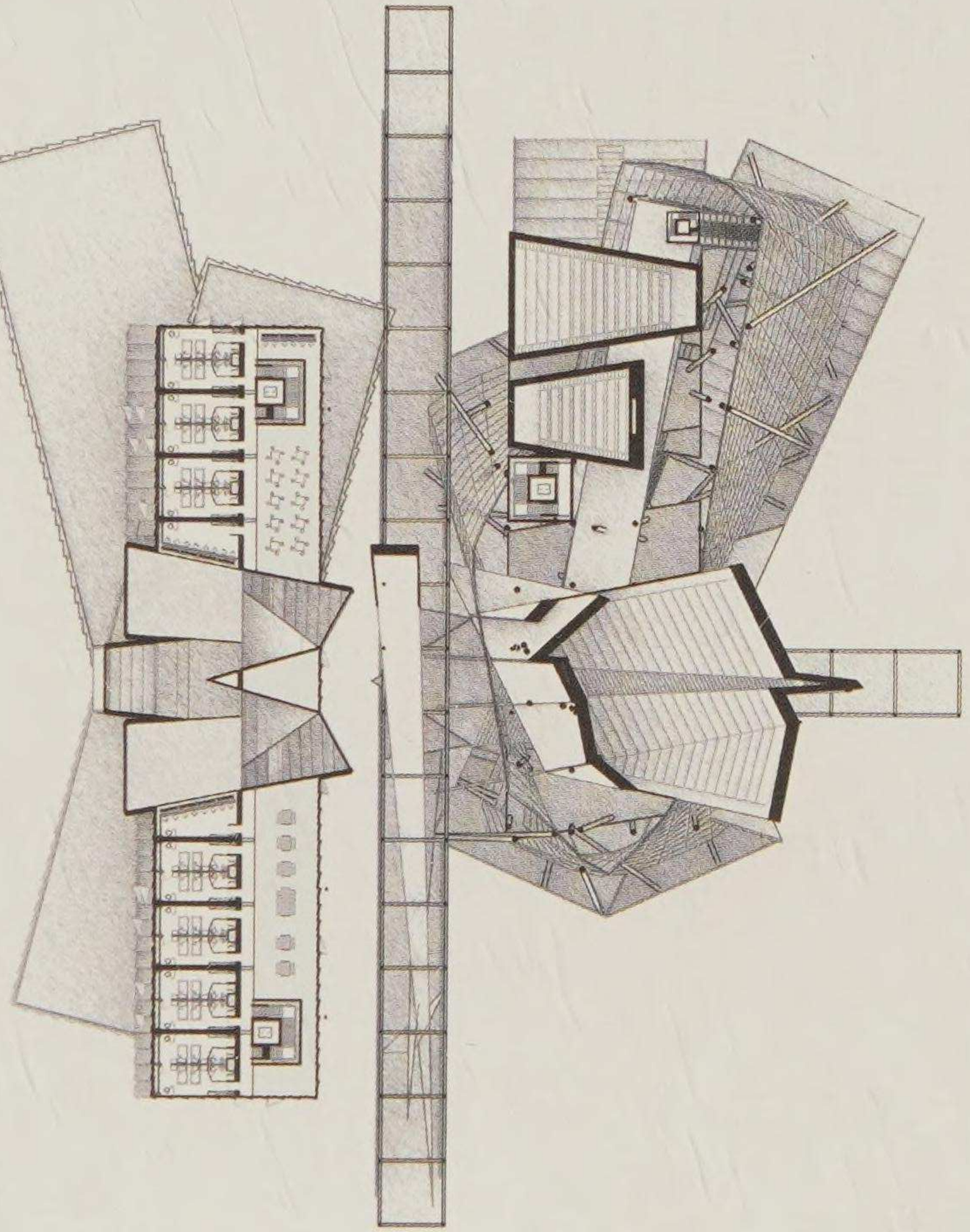


fig. 115

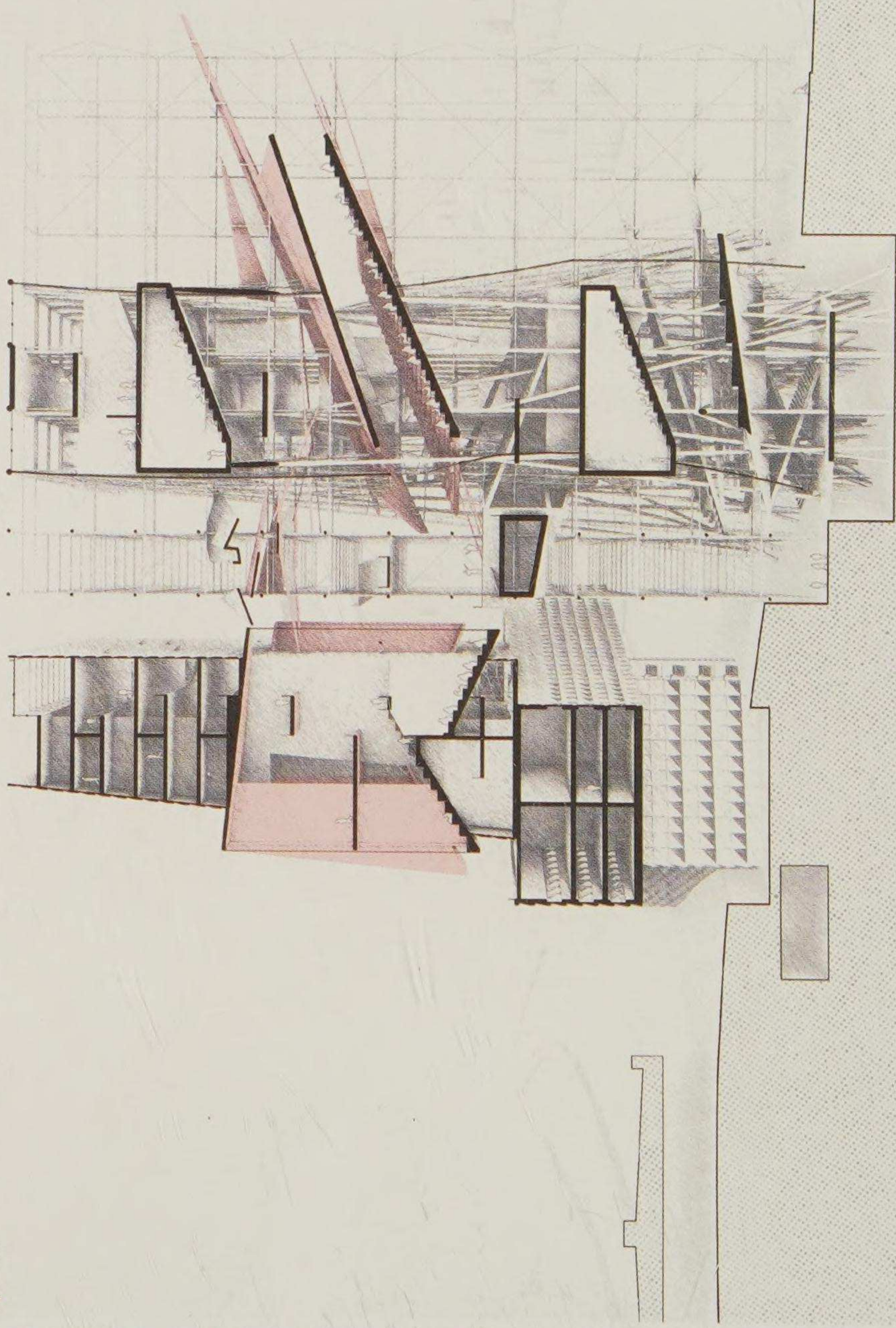


fig. 116

fig. 113 F22_1102A_MiloJevicA_RostekA_01.jpg fig. 114 F22_1102A_MiloJevicA_RostekA_02.jpg
fig. 115 F22_1102A_MiloJevicA_RostekA_08.jpg fig. 116 F22_1102A_MiloJevicA_RostekA_06.jpg

1103A Gold Bar Farm

• Charis Armstrong, Noah Sannes

Edmonton is a rapidly expanding city. The current city government has elected to resist urban sprawl and encourage densification through novel urban policies. However, these policies risk inflating the cost of housing. Within neighborhoods like Gold Bar, an aging population and housing stock pose a challenge for the transition from an isolated suburban environment to an enriched intergenerational care community.

This proposal, located on the former site of Gold Bar Farm, seeks to introduce modern elderly housing that embraces housing solutions at scales new to Edmonton. Laneway ADUs and their adjacent townhomes provide transitional, downsized housing for elders and extended family members. Those requiring more assistance have various care options within tightly-knit 'Ravine apartment' enclaves. Defined by diverse housing offerings, carefully renovated historic buildings, and outdoor amenities that connect the site with an expansive Ravine park, the development encourages a strengthened relationship between generations of Edmontonians and the natural environment.

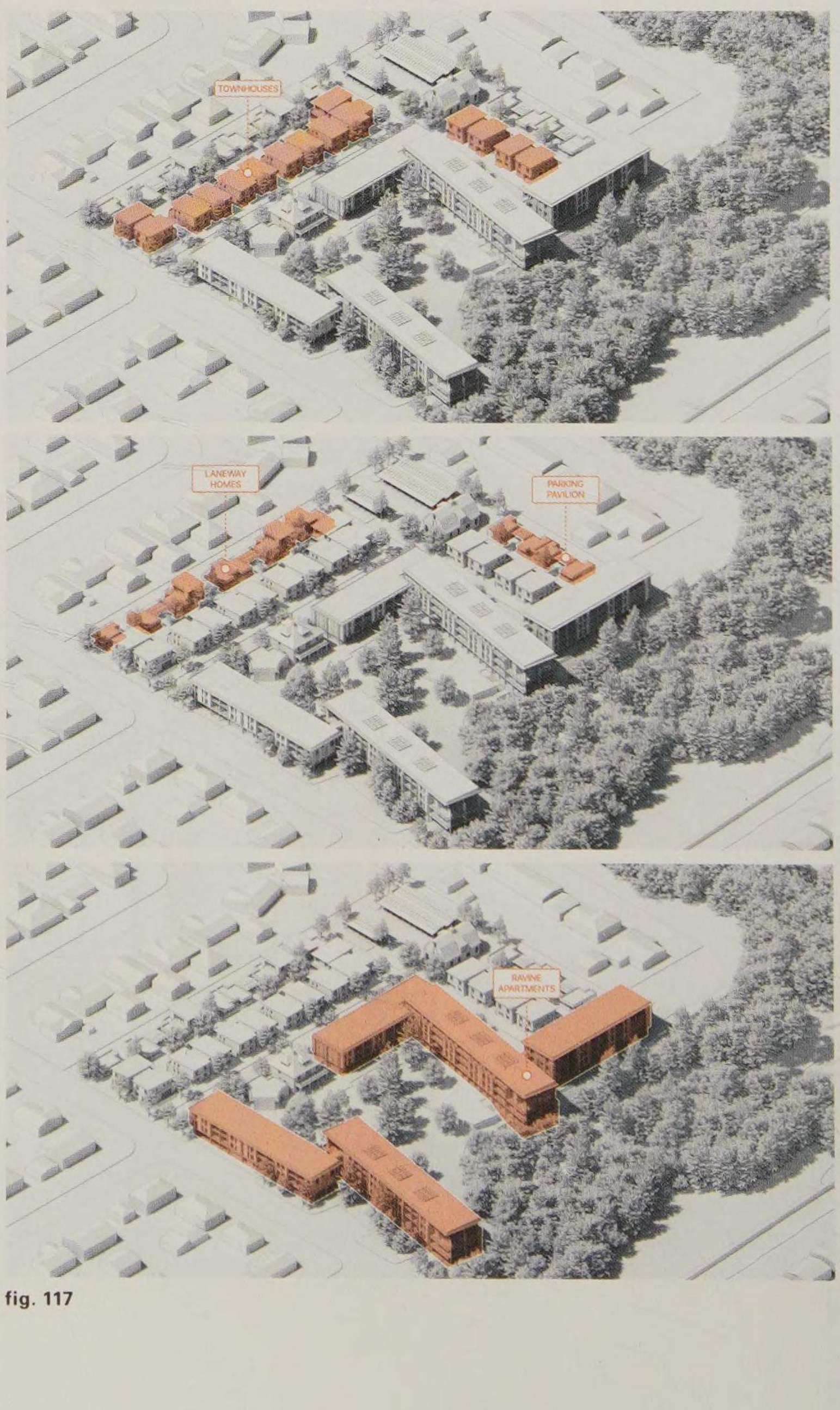


fig. 117

OIL, LAND, PEOPLE—THE CHALLENGES FOR ARCHITECTURE
CLAIRE WEISZ, MARC DE LA BRUYÈRE, ANDREI HARWELL

Charis Armstrong 180,292 Noah Sannes 204,310
neighborhood 062,072,160,202

dwelling unit) 218 densification 072,156 development 072,260,272,282,310,300 Edmonton, Canada 072 ADU (accessory 072,310

URBAN PLAN | WOOD | PORCH | SUBURB | CANADA



fig. 118

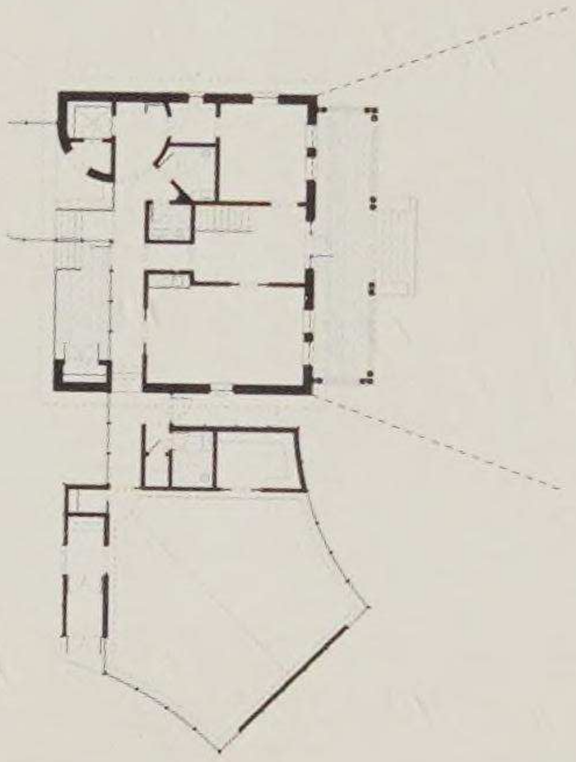
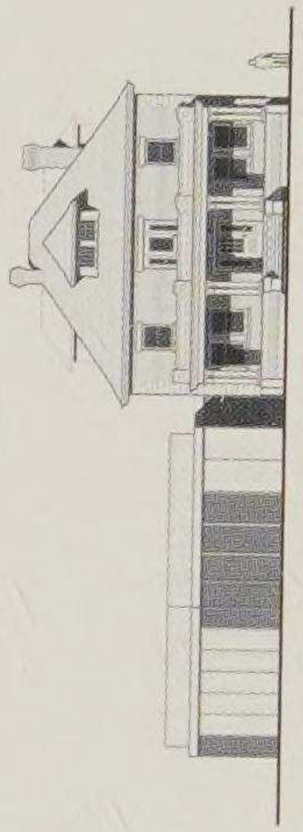


fig. 119



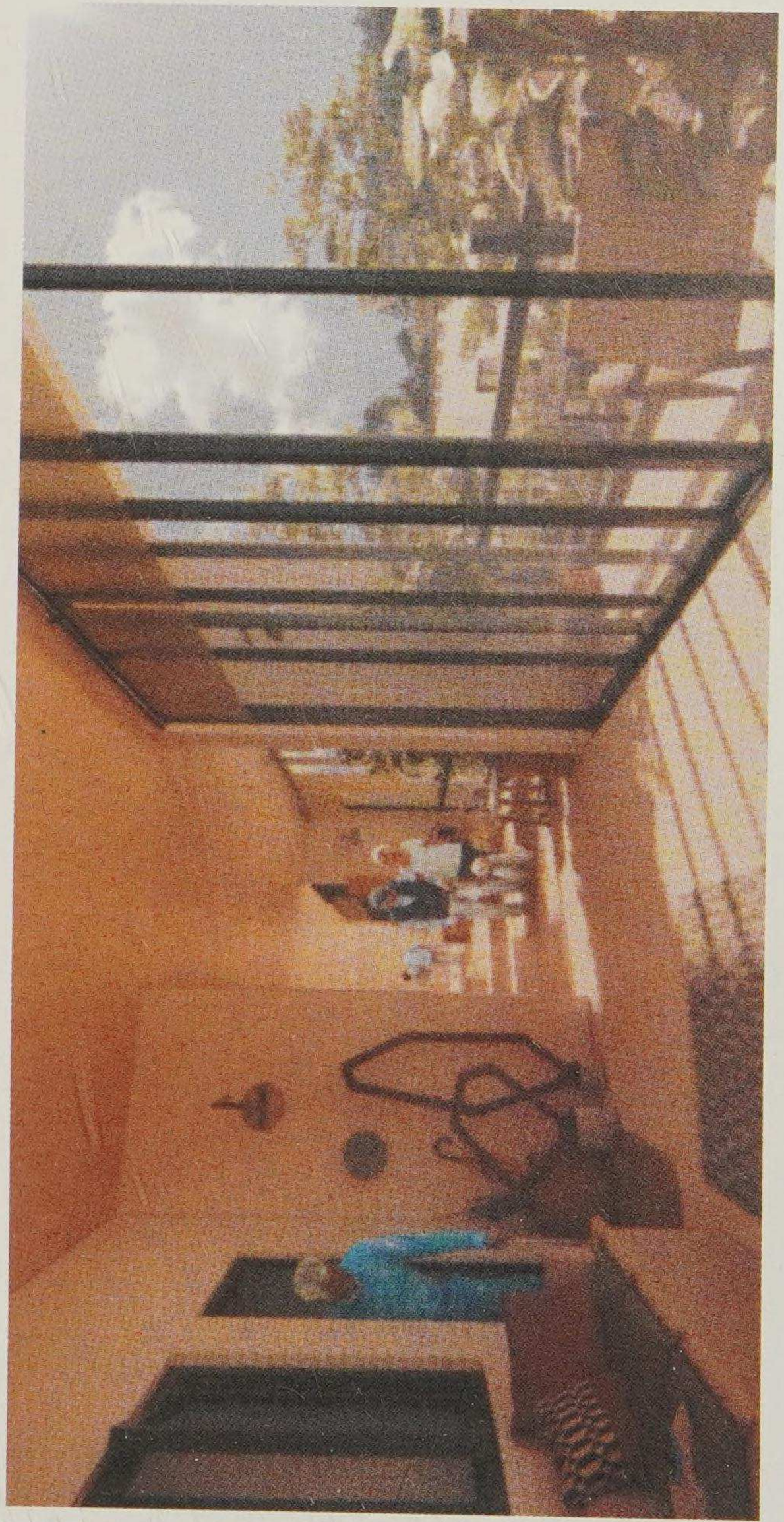


fig. 120

fig. 117 F22_1103A_ArmstrongC_SannesN_Massing.gif fig. 118 F22_1103A_ArmstrongC_SannesN_Plan03.jpg
fig. 119 F22_1103A_ArmstrongC_SannesN_Elevations.jpg fig. 120 F22_1103A_ArmstrongC_SannesN_Render_02.png

1103A Most Likely: A Case for the Better

• Andrea Sanchez Moctezuma, Jahaan Scipio

Located in a ravine off the North Saskatchewan River, this project roots itself in the notion of reciprocal development, and the provocation that a development may pursue increased commercial and residential density alongside the 'development' of the land and its natural, communal resources. In a dual process of construction and afforestation, the project utilizes recreational ravine land to densify a suburban enclave by establishing a partnership with the city which trades development rights for improved park infrastructure. Considering the development over a lifespan of fifty years, the work also seeks to understand the natural and anthropogenic conditions of the last fifteen-thousand years, paying attention to the ways we manipulate nature to reflect cultural attitudes, norms, and needs. Learning from the laneway to produce a formal language that is incremental, nuanced and ripe with activity, 'Most Likely' approaches the unavoidable issue of densification with a focus on the productivity of exchange.



fig. 121

densification 070,340 **development** 070,310,282,272,260,070 **neighborhood** 070,156 **Edmonton, Canada** 070 **Jahaan Scipio** 269,270 **Andrea Sanchez Moctezuma** 225,299
062,070,160,202

OIL, LAND, PEOPLE—THE CHALLENGES FOR ARCHITECTURE
CLAIRE WEISZ, MARC DE LA BRUYÈRE, ANDREI HARWELL

fig. 122



fig. 123

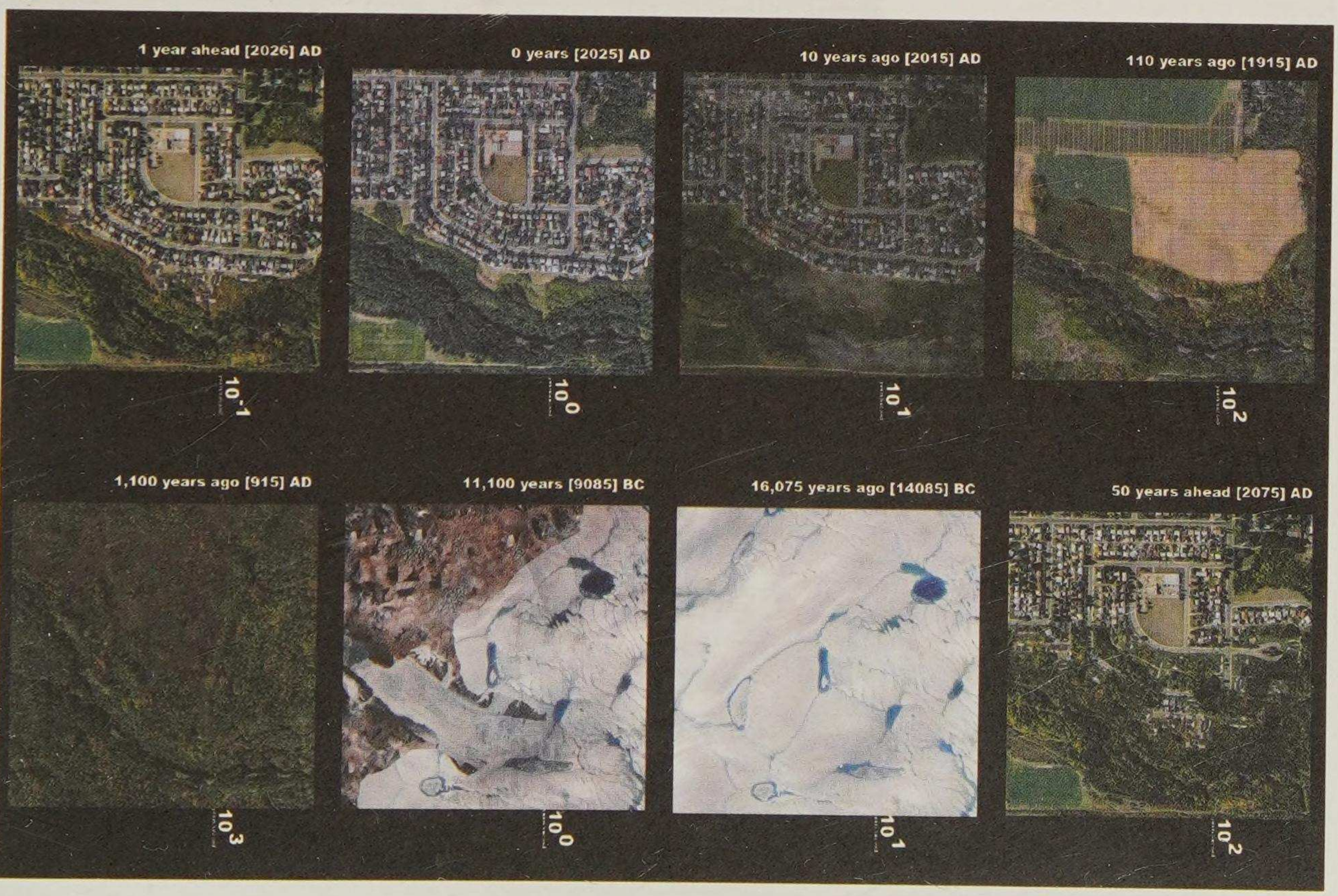


fig. 124



fig. 121 F22_1103A_SanchezMoctezumaA_ScipioJ_ModelShotExterior.jpg fig. 122 F22_1103A_SanchezMoctezumaA_ScipioJ_SiteStrategyLaneway.jpg
fig. 123 F22_1103A_SanchezMoctezumaA_ScipioJ_PowersofTen.jpg fig. 124 F22_1103A_SanchezMoctezumaA_ScipioJ_LanewayElevation.jpg

1104A The Wrinkle of Hawaii

• Haonan Li

Life is a subtle folding of the skin. It spreads, grows, and celebrates. It represents the aspiration and rhythm of the time and ends in wrinkles. This imperfection makes sorrow fruitful and permanent.

This project is located in Hawaii, a place that has long been a site of conflict between old and new–the indigenous and intruders, locals and visitors, nature and the grid. The challenges of climate change, social inequality, and political history all become wrinkles in Hawaii. This project starts from the perspective of Kenzo Tange's 1972 Hochi building, reactivating the space as a place for disparate communities to gather and look to the future.

An exercise in the form of a wave and its derivations in different characters is composed.

A major accent from left to right.

The repetition became a flowing movement.

Counterintuitive and progressive rhythmic movement represents disfigured motion in different variations and combinations.



fig. 125

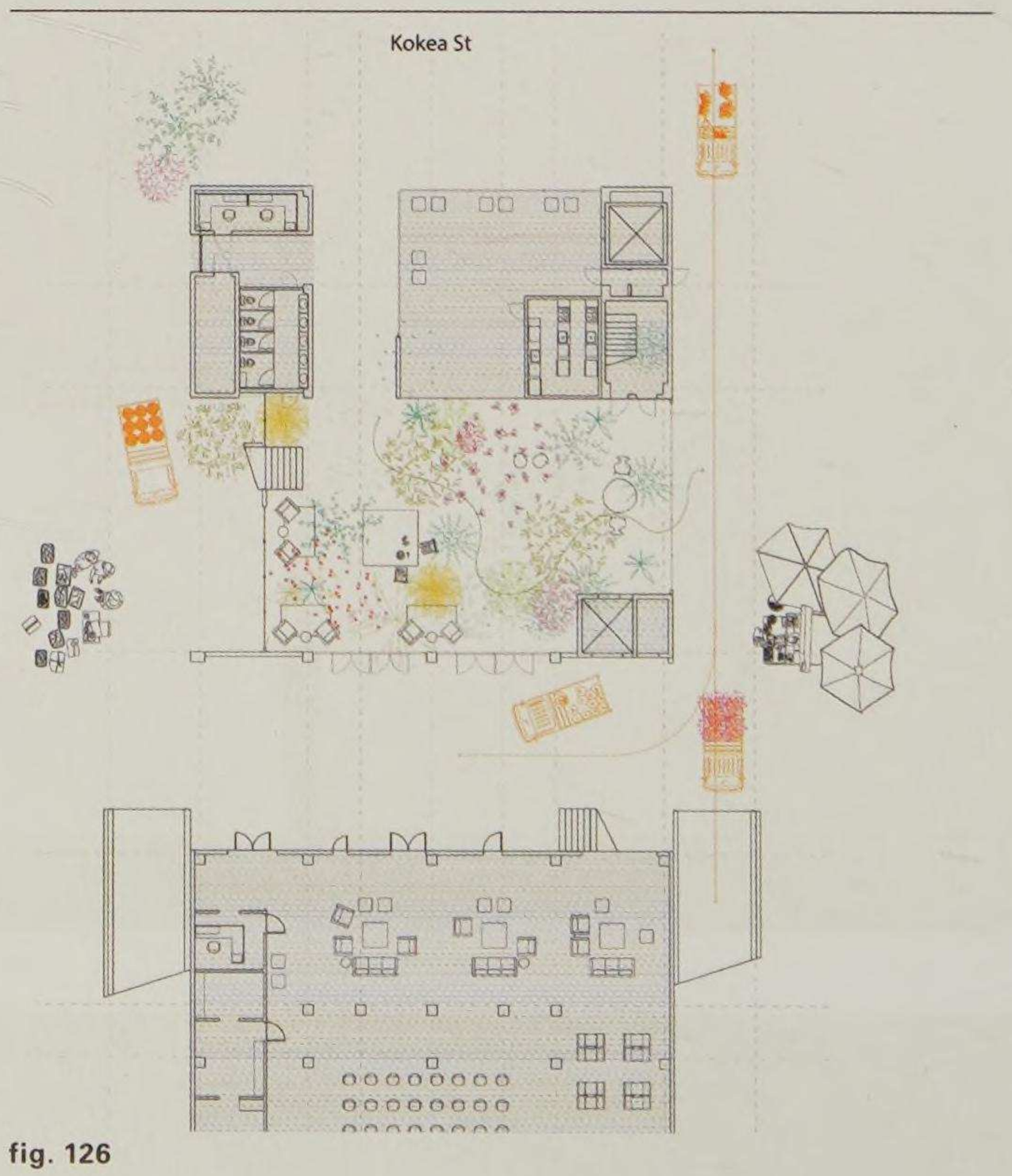


fig. 126

Honolulu, United States 076 fold 014,018 adaptive reuse 076,098,196,198,204,206, community center 016,076,162 equity 054,076,092,104,160,200,202,216,2 colonialism 076,334 070,276 074

LESSONS FROM HAWAI'I: SPACE, TIME, AND PARADISE
BRIGITTE SHIM, TALITHA LIU, DEAN SAKAMOTO



fig. 127



fig. 128

fig. 125 F22_1014A_Haonanl_Nightview.jpg fig. 126 F22_1014A_Haonanl_Hochi.jpg
fig. 127 F22_1014A_Haonanl_Hochi.jpg fig. 128 F22_1014A_Haonanl_Section.jpg

1104A A Moment of Pause, A Moment of Paradise

• Ivan Tae

The image of Hawaii is that of a paradise. However, upon visiting, this pristine image is marred by a chaotic built environment and a legacy of systemic social inequity, imperialism, and climate change. This project questions: what does it mean to be a paradise?

After speaking with the locals, a new image of paradise emerges through a relationship between the self and its connection to "place." Through these Hawaiian values, the project reinterprets the site, its potential, and its history.

The site contains a Kenzo Tange-designed Japanese newspaper factory, now vacant. The Hochi building is constructed with factories at the rear, offices in the front, and parking on top. Using the parking level as a spine to connect the whole site, buildings become nodes between which pockets of small and large open spaces are produced as a negative, creating a multiplicity of spaces within which one can ponder and pause.

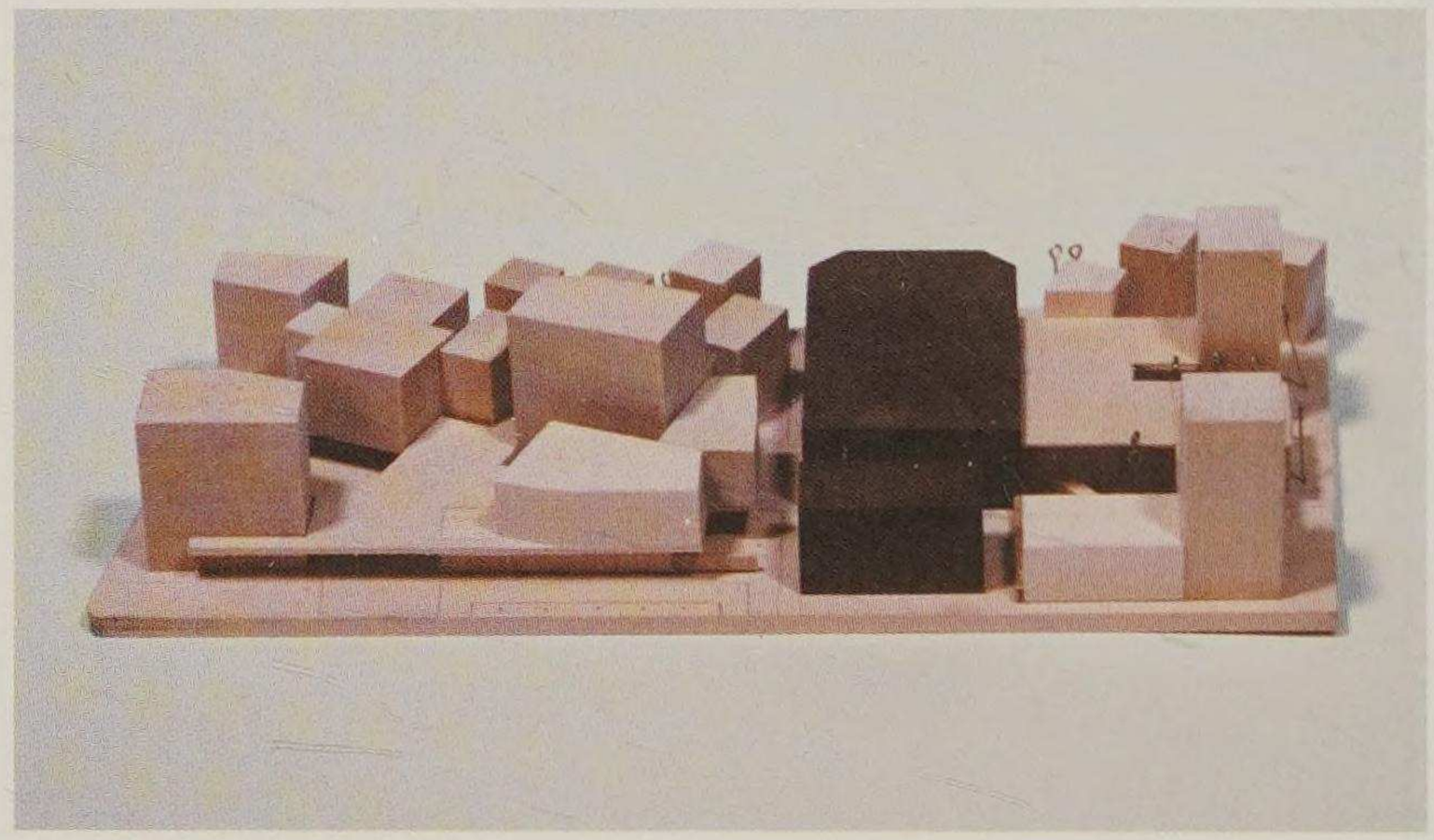


fig. 129



fig. 130

Ivan Tae 225 Honolulu, United States 074 adaptive reuse 074,098,196,198,204,206,210 colonialism 074,334 equity 054,074,092,104,160,200,202,216,270,276 tourism 086,229 community center 016,074,162

CIVIC | WOOD | COURTYARD | CITY | UNITED STATES



fig. 131

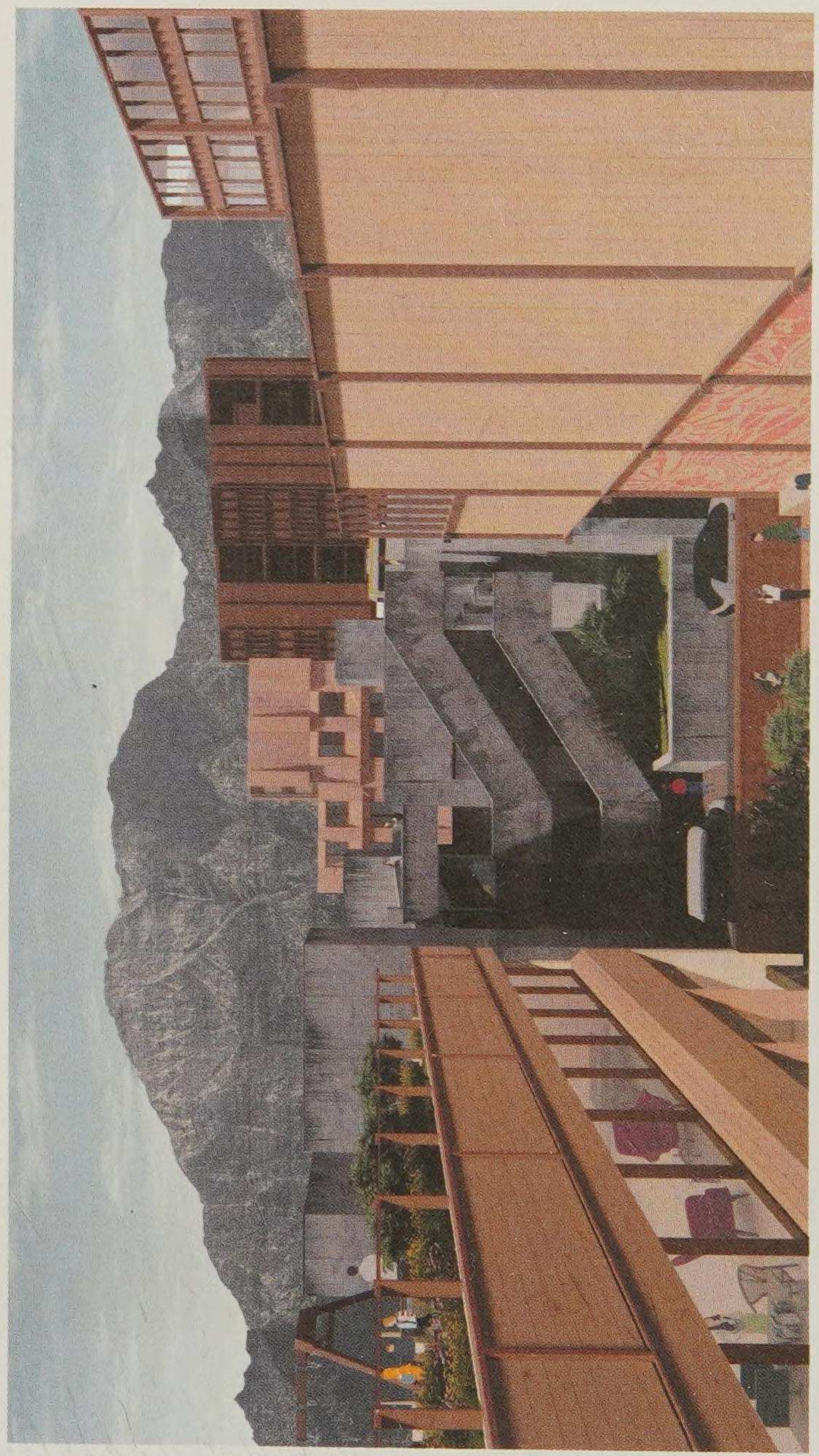


fig. 132

fig. 129 F22_1104A_Tael_Moment of Pause_ProcessModel1.pdf fig. 130 F22_1104A_Tael_MomentofPause_FinalModel3.pdf
fig. 131 F22_1104A_Tael_Moment of Pause_GroundFloorPlan.jpg fig. 132 F22_1104A_Tael_MomentofPause_Render1.jpg

1105A Memory Forms

• Chong Gu

Memory has various forms–word, image, sound, taste, scent, movement... It is accumulated from past experiences, distant or immediate. This project is a collection of fictional diaries about encounters with the space and people of Refringhausen in the eyes of Anastasia, who recently relocated from Kyiv with her partner Julia. In 3 snippets from her diaries, Anastasia shares how architecture catalyzed her friendship with Juanita, an artist in residence in the village, while dyeing fabrics and reading Sedgwick together. The scenes take place at a series of small architectural additions to the existing communal spaces in the village: a seed library, a community root cellar, and a natural dyework. These shared amenities–designed to fuse the strong agricultural traditions in the village with arts and crafts–bring Anastasia closer with nature and the villagers, and eventually inspire her to live there for longer.



fig. 133



fig. 134

Chong Gu 268,322 Referinghausen, Germany 080 memory 030,130,154,180,224 dye 190 mixed-use 006,024,028,066,068,176,178,2

CIVIC | WOOD | SUNKEN STRUCTURE | VILLAGE | GERMANY

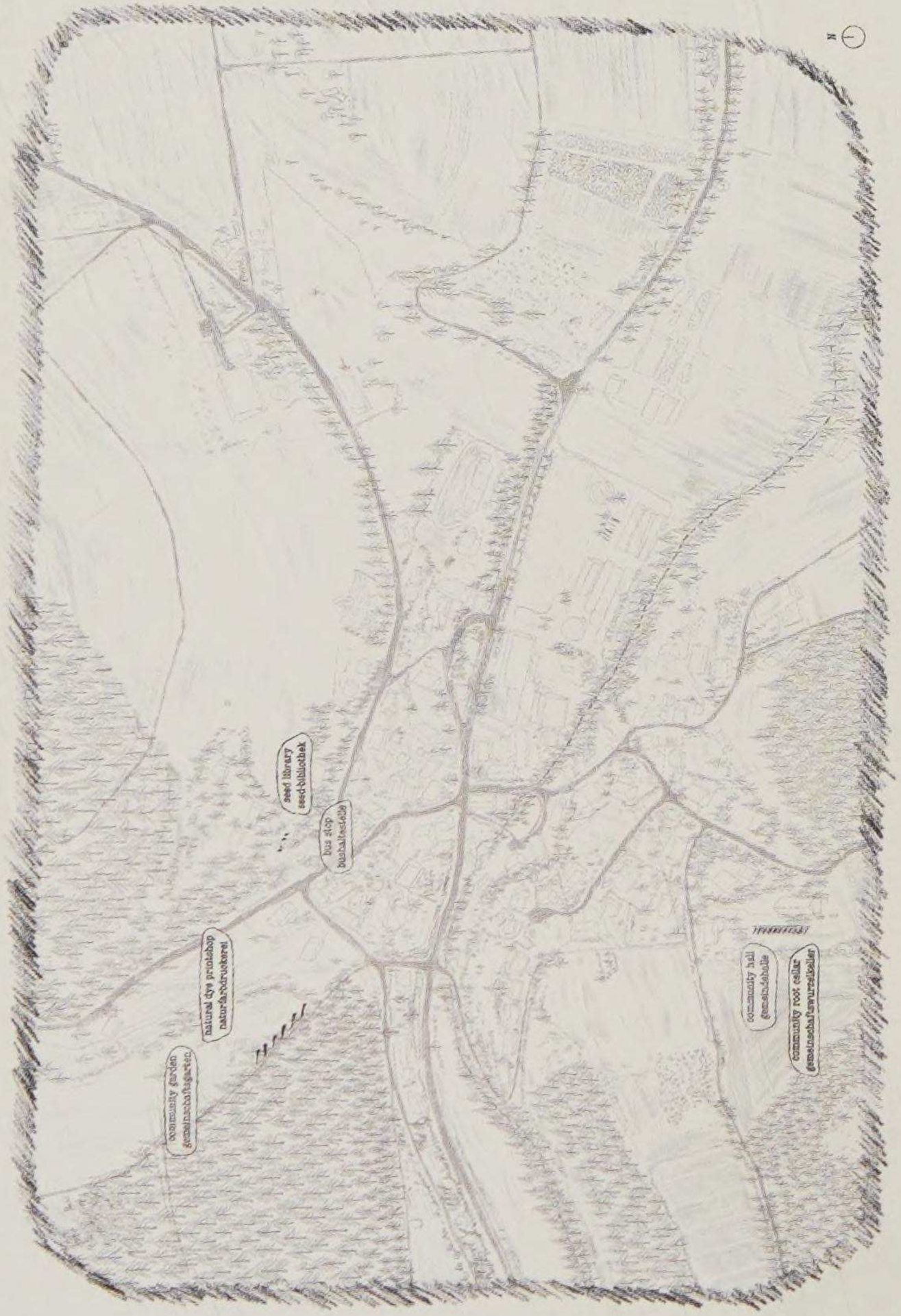


fig. 135

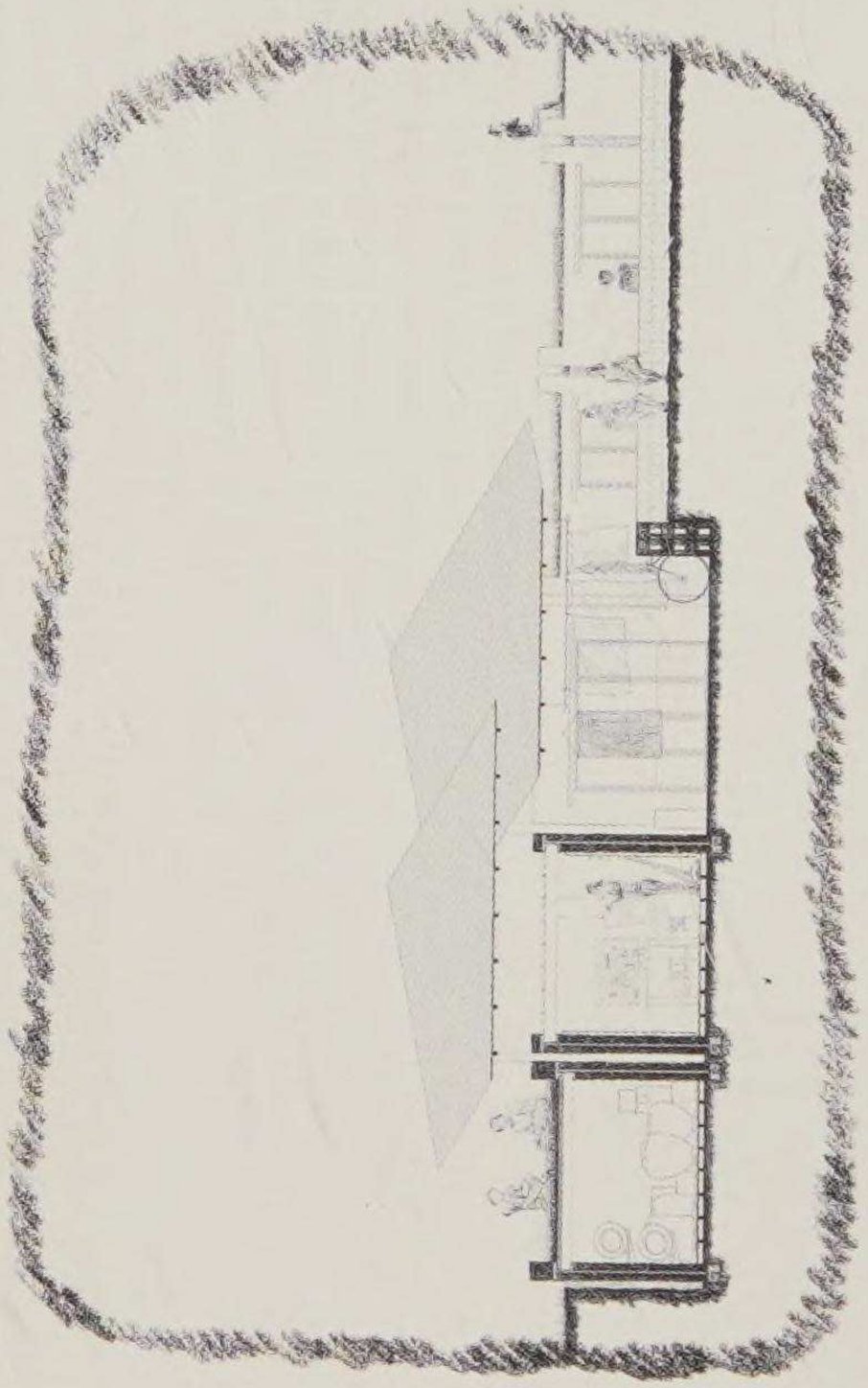


fig. 136

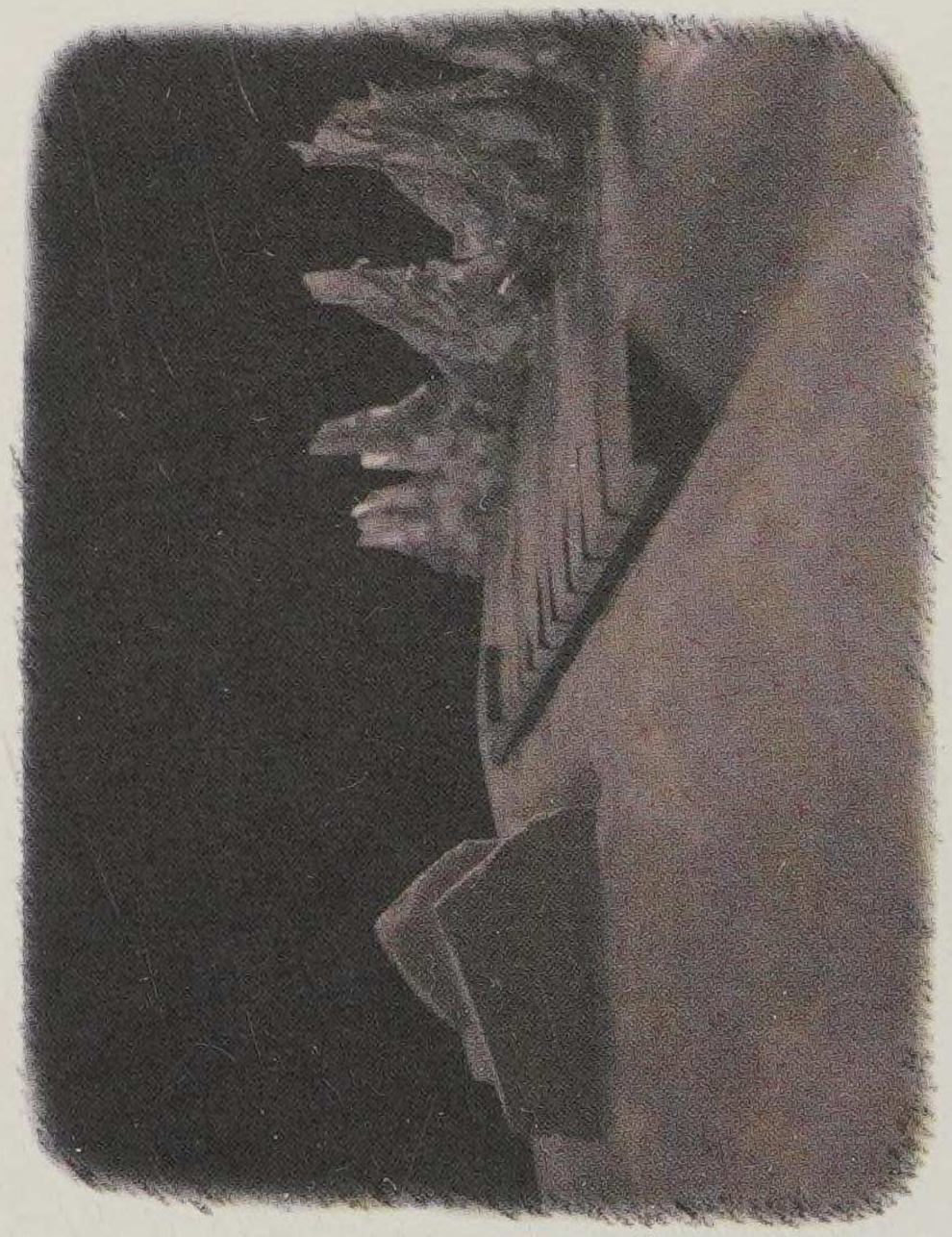


fig. 137

fig. **135** F22_1105A_GuC_ArtStudioModel.jpg fig. **134** F22_1105A_GuC_NaturalDyeworksModel.jpg
fig. **135** F22_1105A_GuC_Village Map.jpg fig. **136** F22_1105A_GuC_RootCellarSection.jpg fig. **137** F22_1105A_GuC_RootCellarSiteModel.jpg

1105A Schmiedeschule

• Tiana Kimball

Inspired by the history of metalwork and tool production in Referinghausen, the project proposes a blacksmith school containing forges for twenty students, a classroom, a library, and administrative support spaces. A professional forge operates from within the school as well, producing a specialty line of tools. Students and professionals engage with each other in shared program spaces.

Located just south of the village center on a sloping lot surrounded by trees, the project connects to the surrounding landscape as much as possible. Conceptually, the forges serve as the building structure, supporting a protective roof and allowing for porous interiors. The approach to organizing the program is driven by the ergonomic qualities of a blacksmith's movements within a forge, as a body with extending armatures. Shared program spaces are located within the body of the building, with other programs extending beyond the body and out towards the landscape.



fig. 138

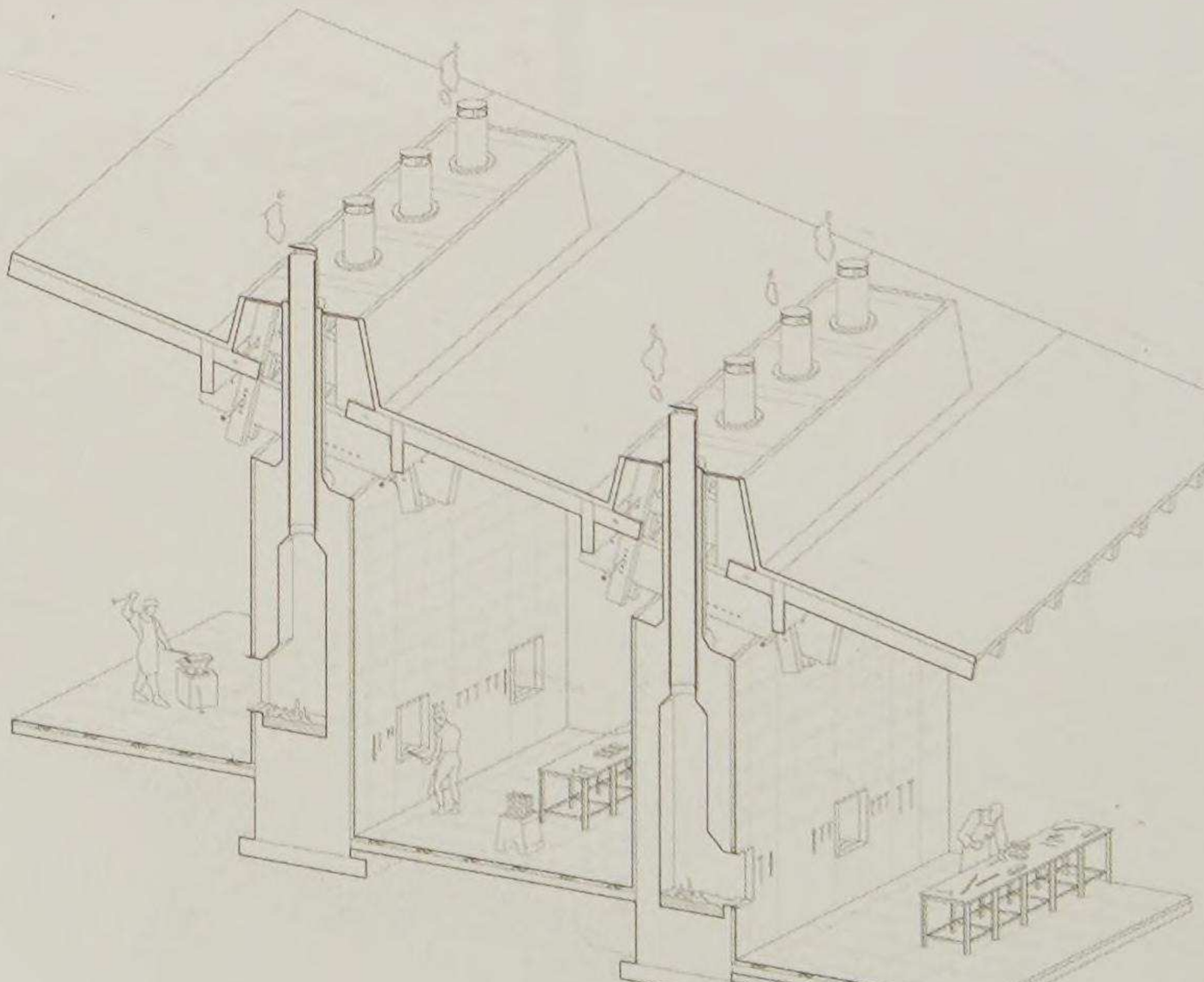


fig. 139

Tiana Kimball 196, 242, 245 **Referinghausen, Germany** 078 **craft** 020, 130, 246 **workshop** 008, 030, 090, 116, 180, 190

EDUCATION | CONCRETE | WALL | VILLAGE | GERMANY

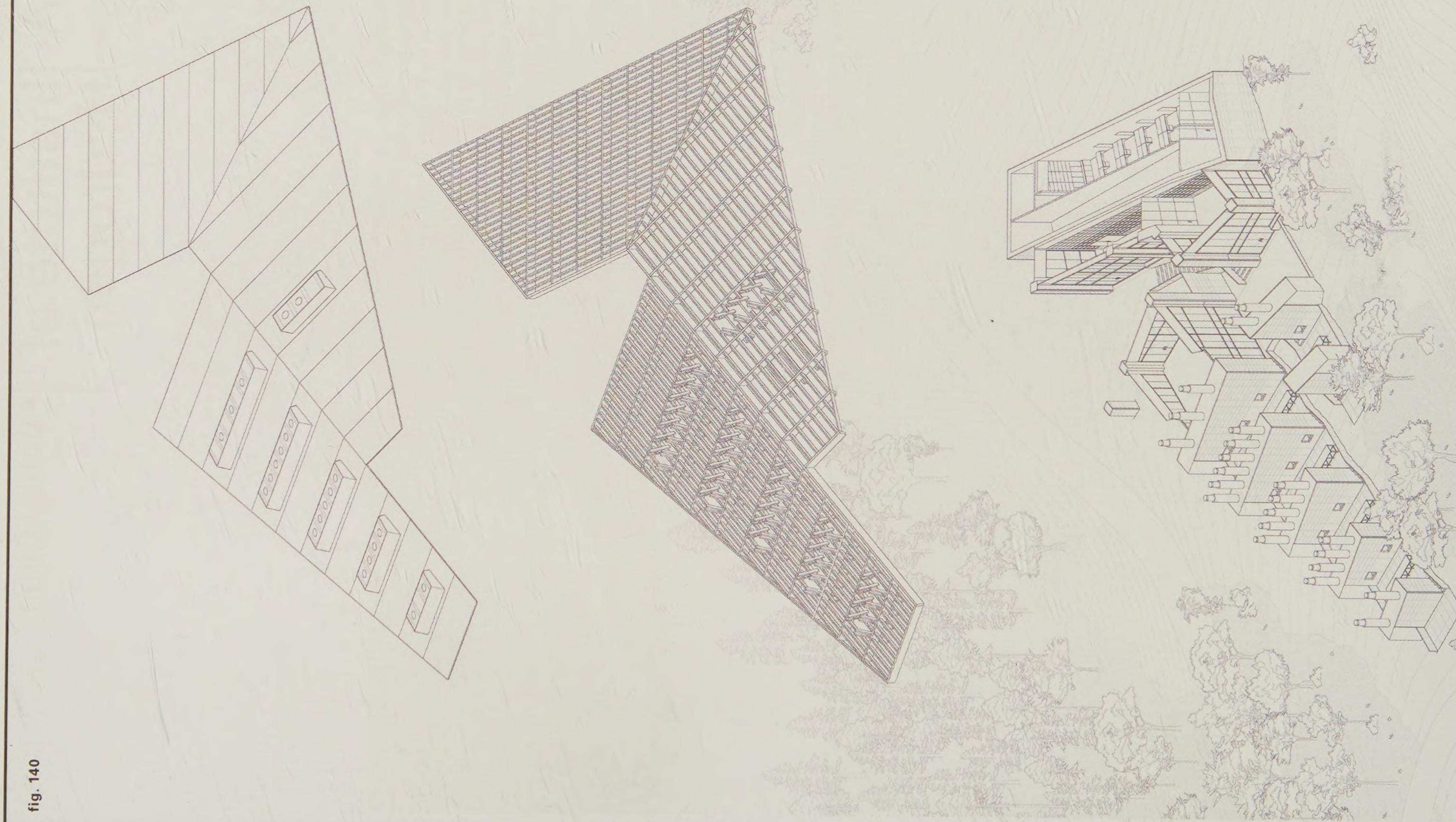


fig. 140

fig. 138 F22_1105A_KimbaJIT_Site Model.jpg fig. 139 F22_1105A_KimbaJIT_ModelChunk.jpg
fig. 140 F22_1105A_KimbaJIT_ExplodedAxon.jpg

Institute of Hydrogen

• Bobby Chun

By incorporating mechanical and passive sustainable systems in the architectural design, the Institute of Hydrogen seeks to combine production and research of hydrogen as an alternative energy source to our current carbon-intensive economy.

Reversing the tendency to hide all mechanical systems in modern construction, the institute integrates them as spatial experiences to educate the visitors on the production and usage of green hydrogen. Research and living spaces are interwoven with agricultural gardens and hydrogen production tanks to create a winding path along the slope of the hilly site. A series of expansive south-facing butterfly roofs covered in photovoltaic tiles generate energy to be stored as hydrogen, while north-facing roofs direct rainwater to the central gutter for collection. In contrast to the alien spaceship quality of Biosphere 2, the Institute of Hydrogen tries to stay close to the soil and be respectful to the land it occupies.

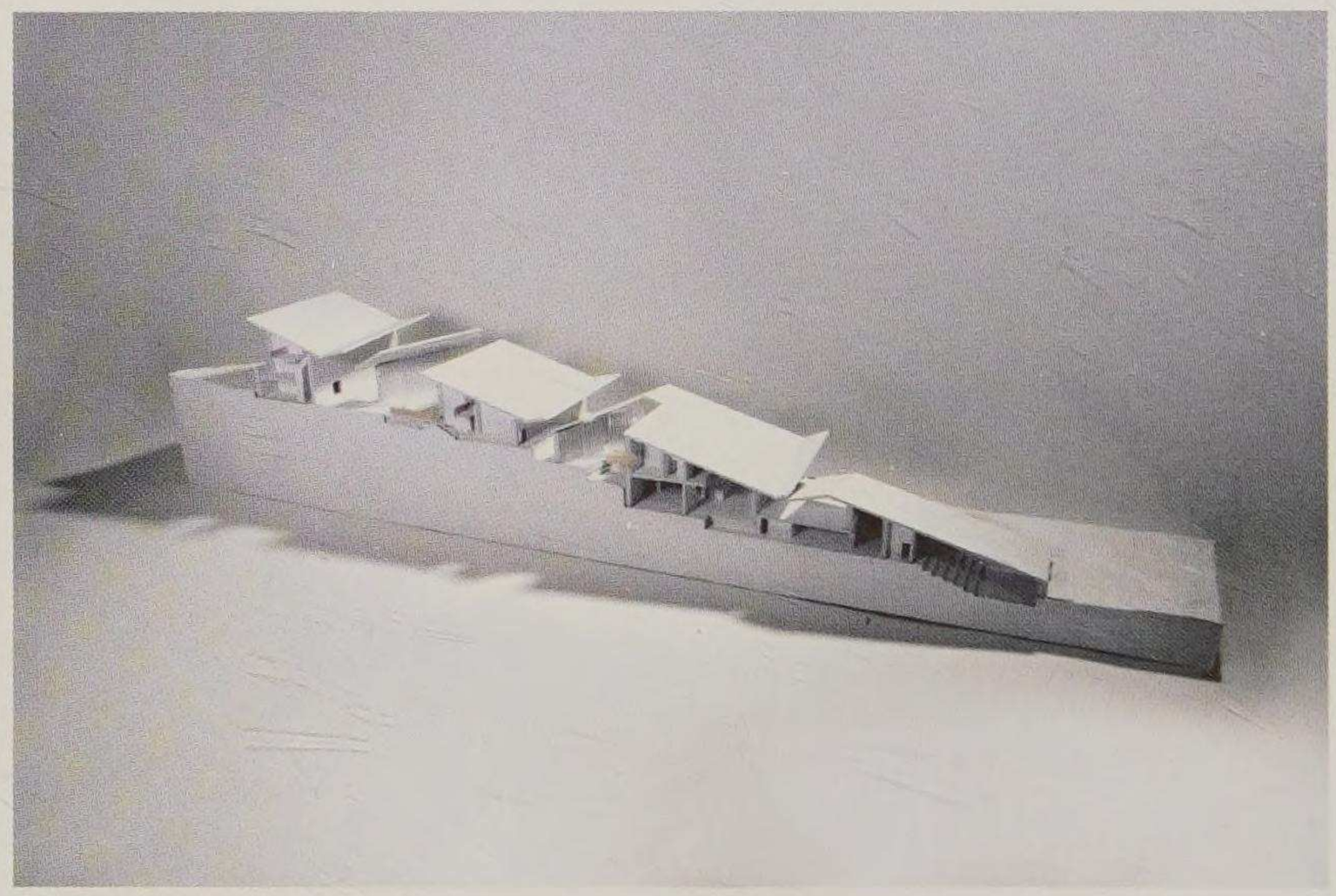


fig. 141



fig. 142

Bobby Chun 299 Oracle, United States 084 sustainability 050,082-088,102,104,164,254-258,314 PV (photovoltaic) tile 084 research institute 082-086,152,188

INSTITUTION | CONCRETE | ROOF | RURAL | UNITED STATES |

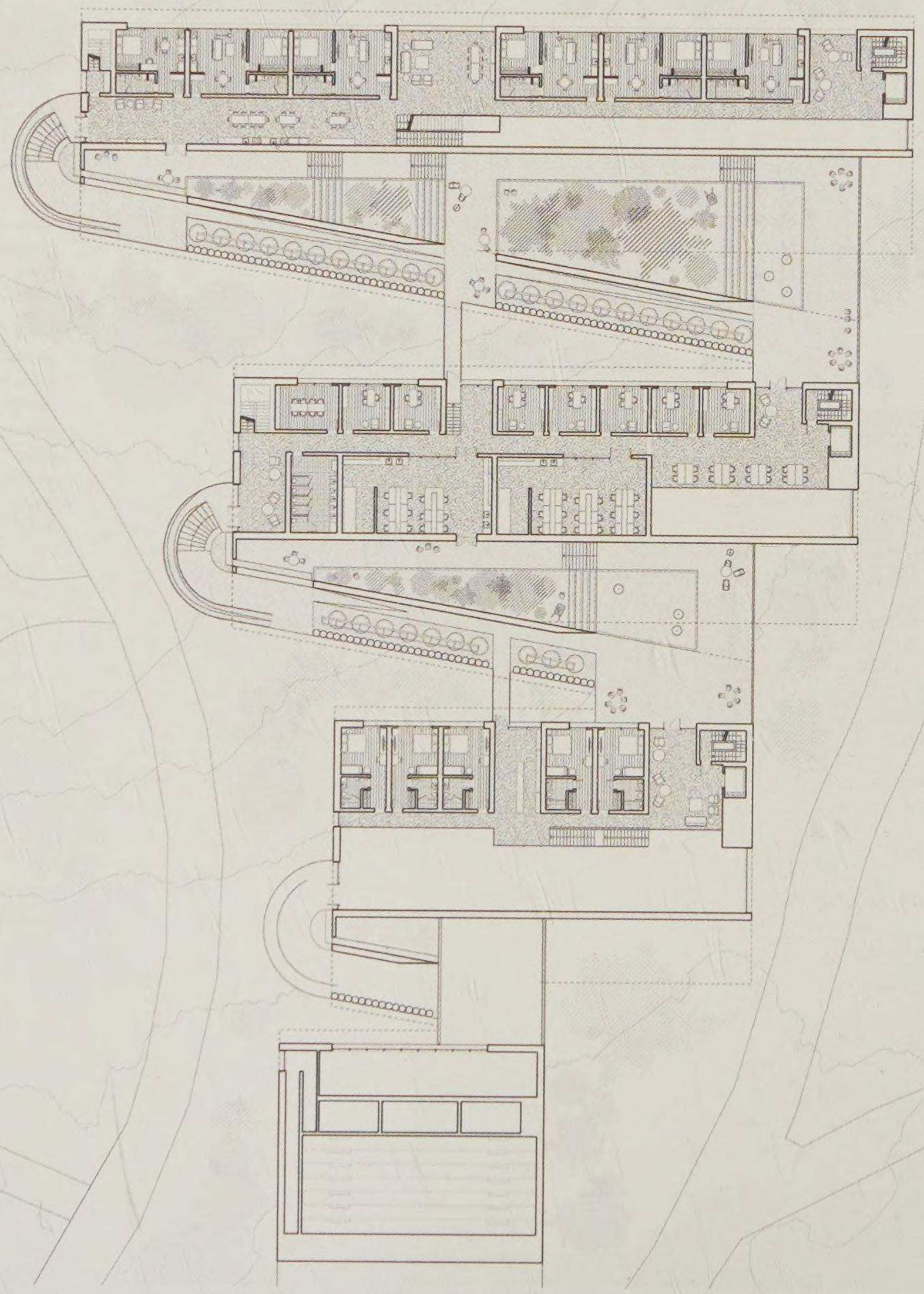


fig. 143

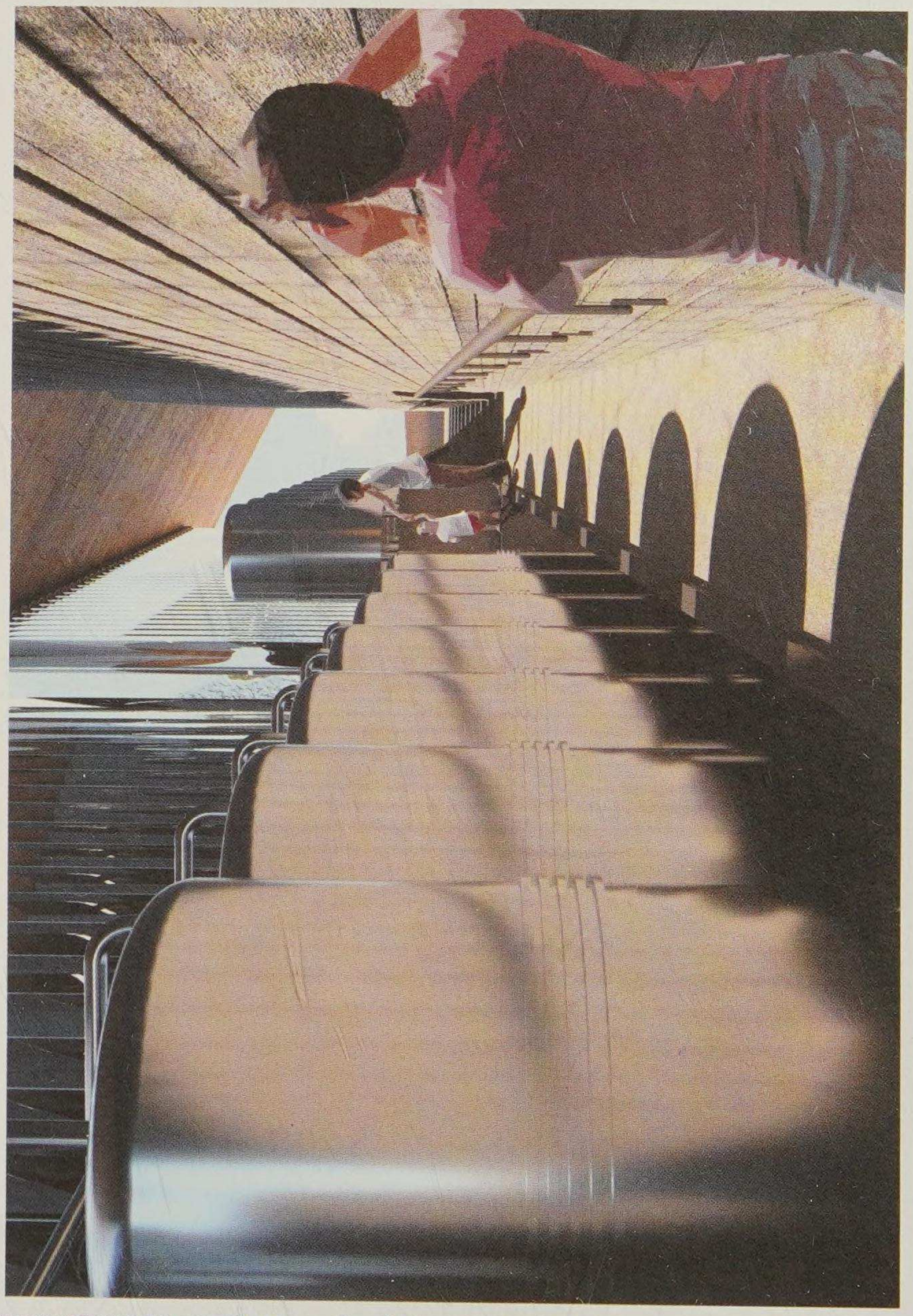


fig. 144

fig. 141 F22_1106A_Chunb_SectionalModel.jpg fig. 142 F22_1106A_Chunb_ExteriorRendering(Rain).jpg
fig. 143 F22_1106A_Chunb_UpperLevelPlan.jpg fig. 144 F22_1106A_Chunb_InteriorRendering(Tanks).jpg

1106A Carbon Research Institute

• Kyle Coxe

The Carbon Research Institute is situated adjacent to Biosphere 2 in Oracle, Arizona. Hybrid testing of a physical chain model and digital algorithmic modeling synthesized the project's form to express the resulting continuous synclastic surface, maximizing roof area for energy production. The solar shingles that cover the roof provide energy to the building and generate enough excess power to support 33% of Biosphere 2's energy demands. Using 1-inch by 2-inch western larch laths from the Pacific Northwest, the timber gridshell roof shelters a flexible space below, accommodating future research needs and spatial reconfigurations. As a live-work facility, the approach to the building guides one along the library and laboratory wing toward the material application and testing space. Arizona monsoons replenish the retention pond in the center of the Institute, filling water cisterns for later use. Opposite this area lies a residential courtyard that receives the natural southeastern Arizona landscape.



fig. 145

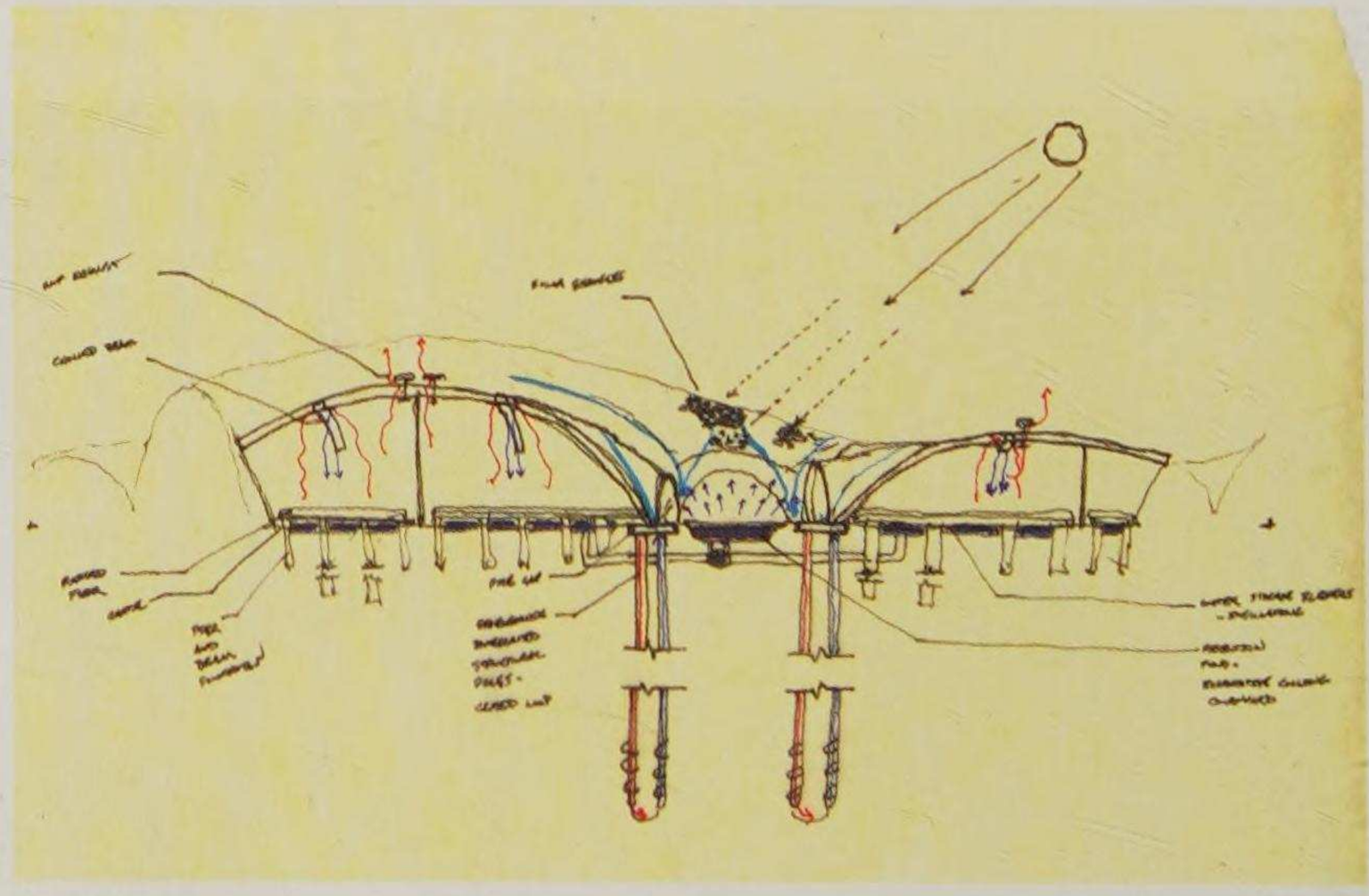


fig. 146

Kyle Coxe 311 Oracle, United States 082 PV (photovoltaic) tile 082 sustainability 050,082-088,102,104,164,254-258,314 research institute 082-086,152,188

THE FRAGILE EARTH RESEARCH INSTITUTE
PATRICK BELLEW, ANDY BOW, TESS MCNAMARA

INSTITUTION | WOOD | ROOF | RURAL | UNITED STATES



fig. 147

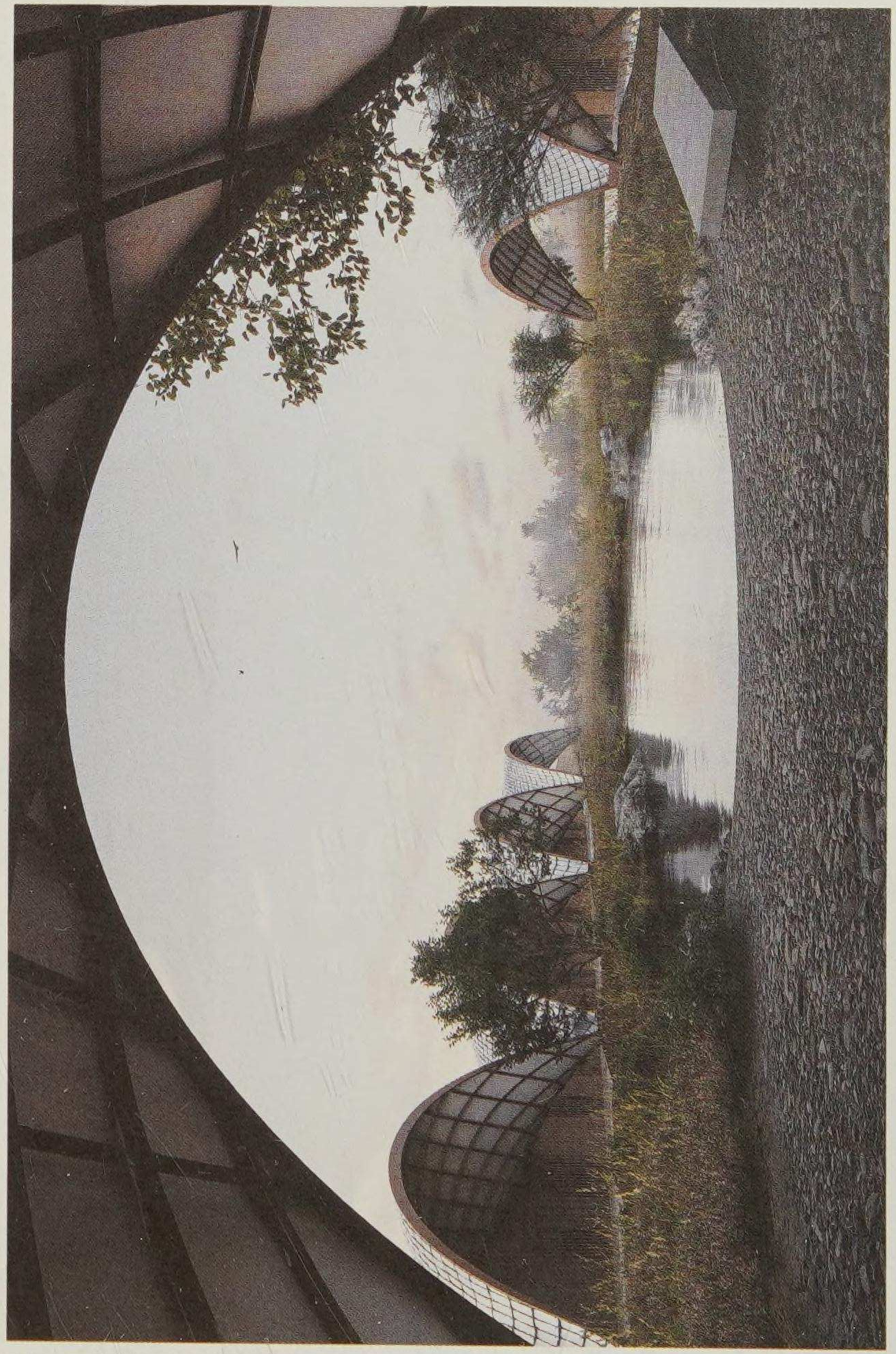


fig. 148

fig. 145 F22_1106A_Coxek_MorningApproach.jpg fig. 146 F22_1106A_Coxek_EnvironmentalSectionSketch.jpg
fig. 147 F22_1106A_Coxek_GroundFloor Plan.jpg fig. 148 F22_1106A_Coxek_ResidentialCourtyard.jpg

1107A Symbiosis: A Community Science and Research Center

• Maya Gamble

Tourism has grown exponentially in the past century, and the island of San Cristobal is ill equipped to handle it. Infrastructure built for few now supports hundreds of thousands of visitors each year, resulting in polluted waterways and threats to the island's famed biodiversity. This project seeks to reconcile the varying desires of the local community, the visiting scholars, and the land on which they both reside.

By occupying an unused road at the end of town, the building reclaims previously disrupted land and acts as a stopper to future urban expansion. This project proposes a type of development that invites the community into the previously secluded field of ecological research within a building made of local material. Additionally, water collection and wetland filtration systems reduce contamination of the already polluted groundwater.



fig. 149

Maya Gamble 285,315 **San Cristóbal Island, Ecuador** 088 **tourism** 076,229 **sustainability** 050,082-088,102,104,164,254-258,314
environmental remediation 144,202,254 **research institute** 082-086,152,188

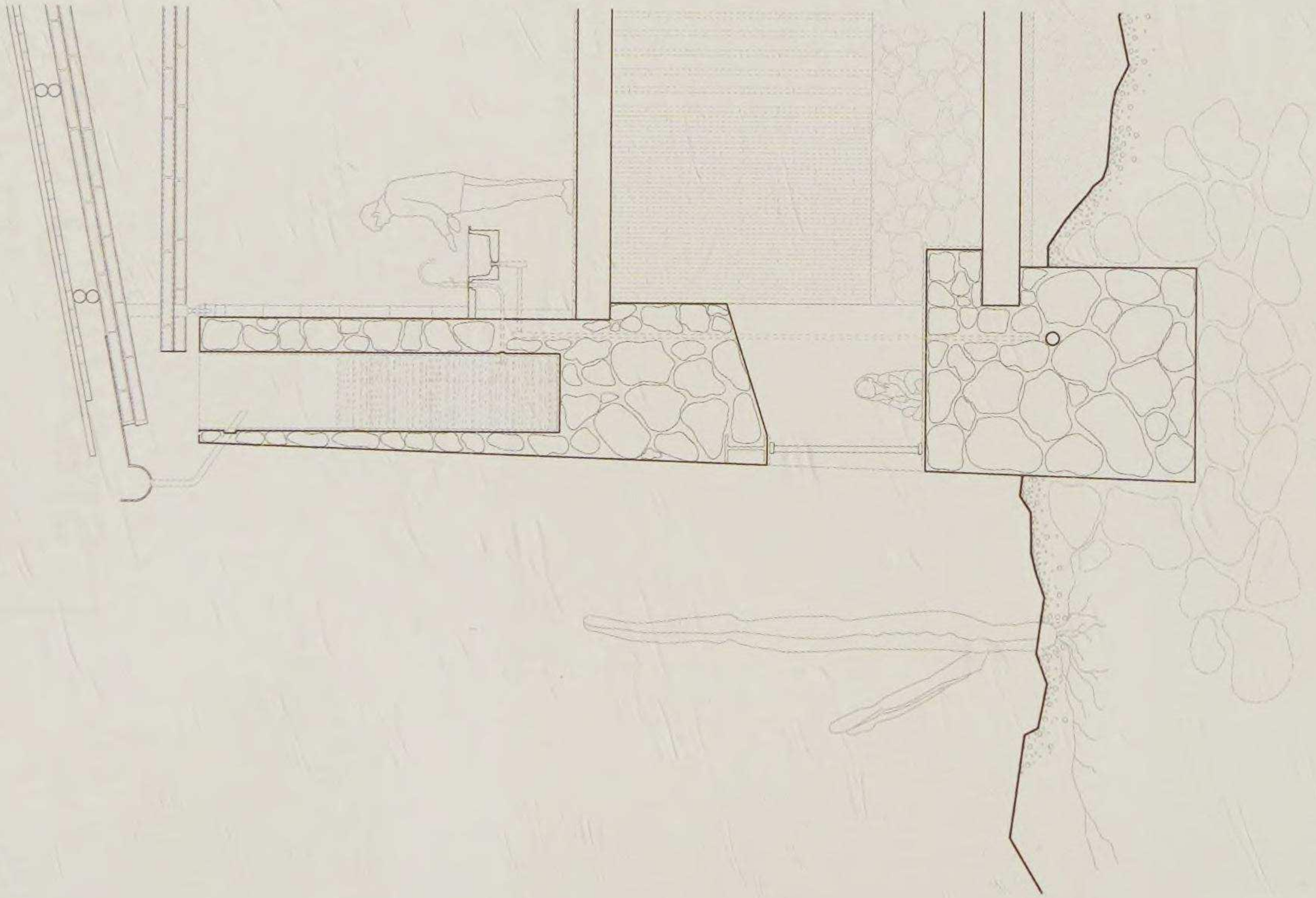


fig. 150

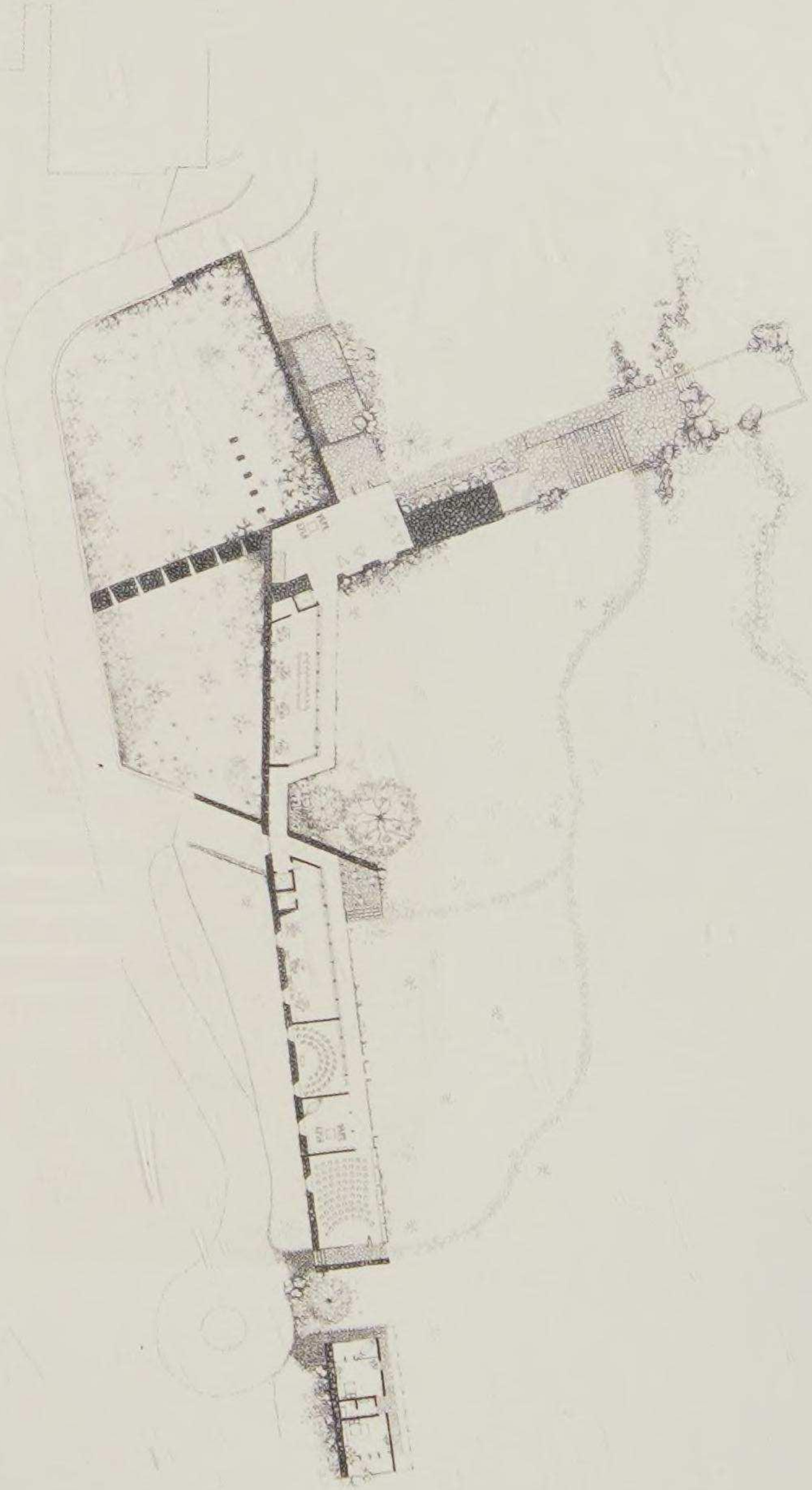


fig. 151

fig. 149 F22_1107A_GambleM_EntryRendering.jpg fig. 150 F22_1107A_Gamble_WallSection.jpg fig. 151 F22_1107A_GambleM_FirstFloorPlan.jpg

1107A USFQ: New Campus

• Louis Koushouris

USFQ on San Cristobal Island educates local and visiting students in liberal arts, entrepreneurship, development, and scientific and technological research. Bolstering this campus with an addition and a new building workshop, the renovation expands existing resources and allows for training in architecture and construction. This fosters creative expertise in thinking about the contradictions between urban development and ecological conservation on the island.

The construction strategy uses a cast-in-place concrete substructure, locally sourced black basaltic volcanic rock infill, and endemic mass timber stacked square logs. The volcanic rock base is a material expression of the identity of San Cristobal Island, while the wood upper volumes reflect a commitment to sustainable materials. The intent of this project is to foster interdependencies between the local USFQ, the international Galapagos conservancy, and a new building workshop–the idea is to teach Galapageños how to build a future they believe in.

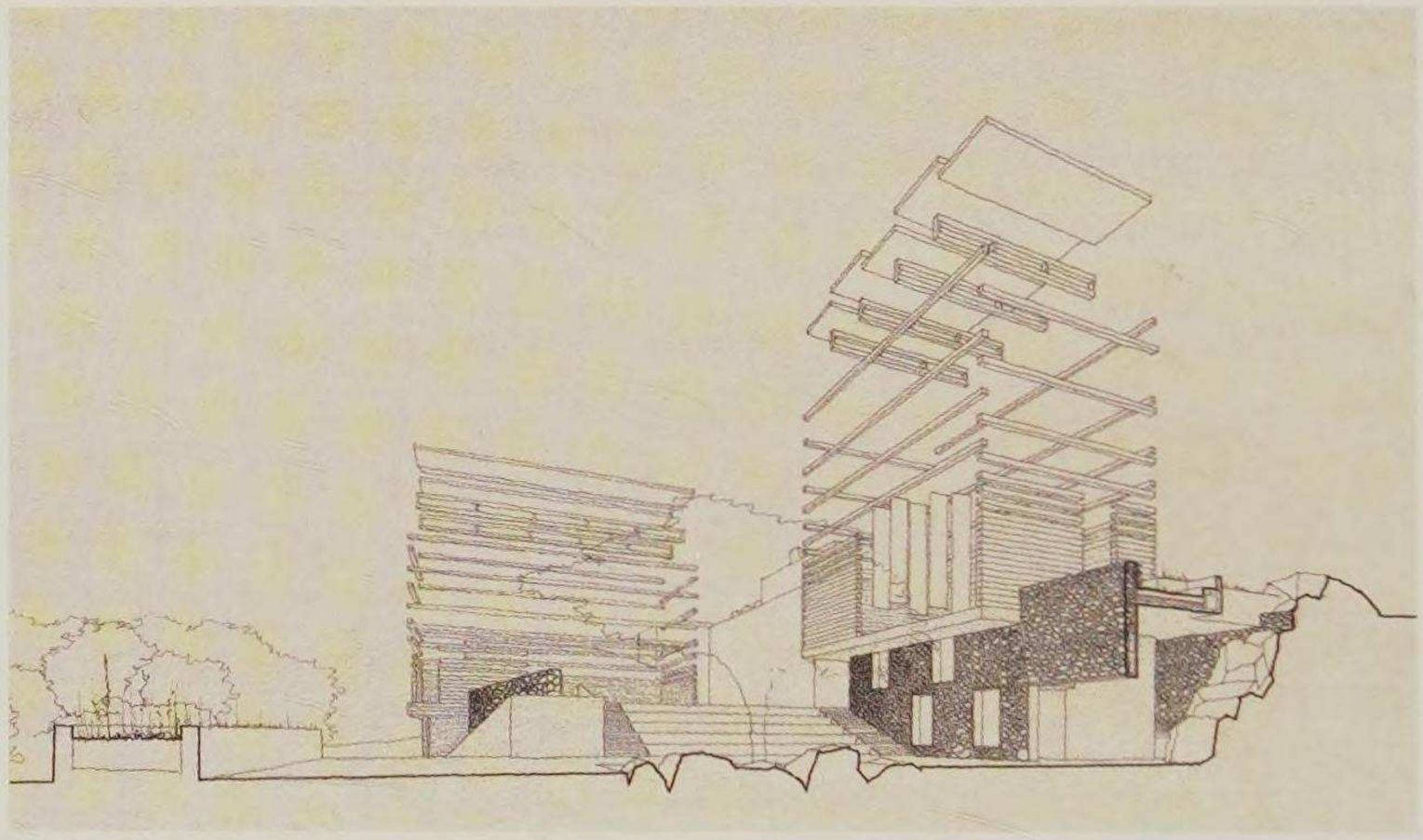


fig. 152

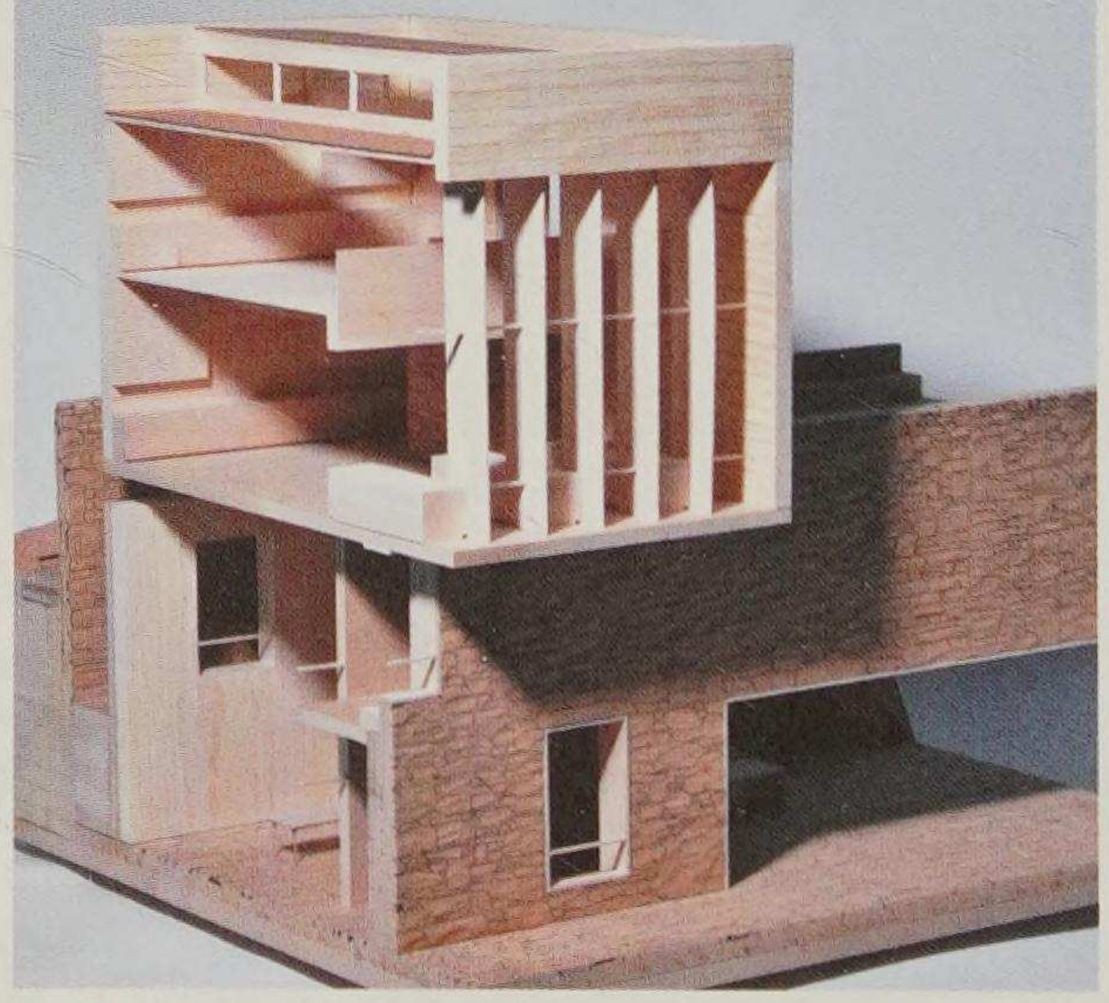
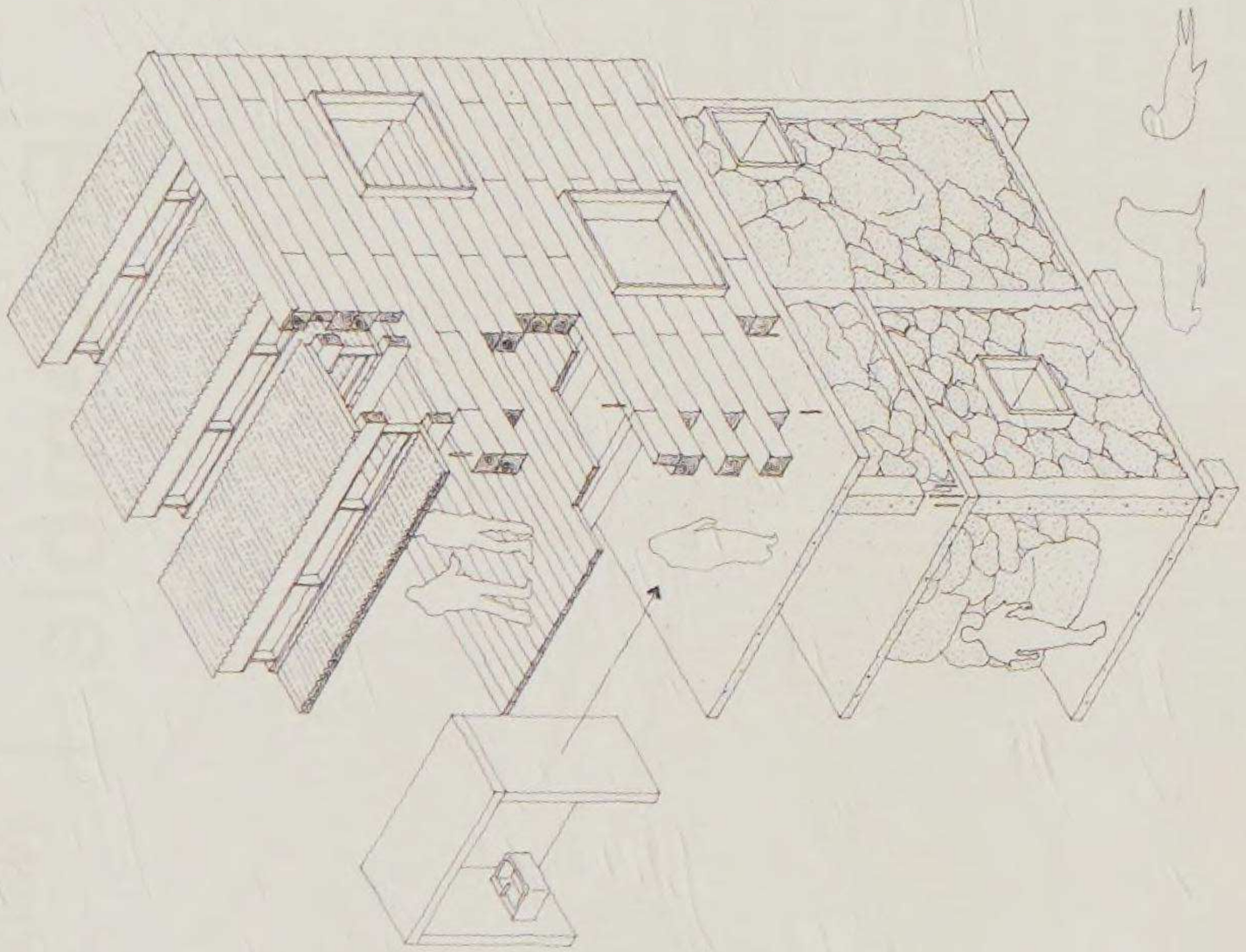


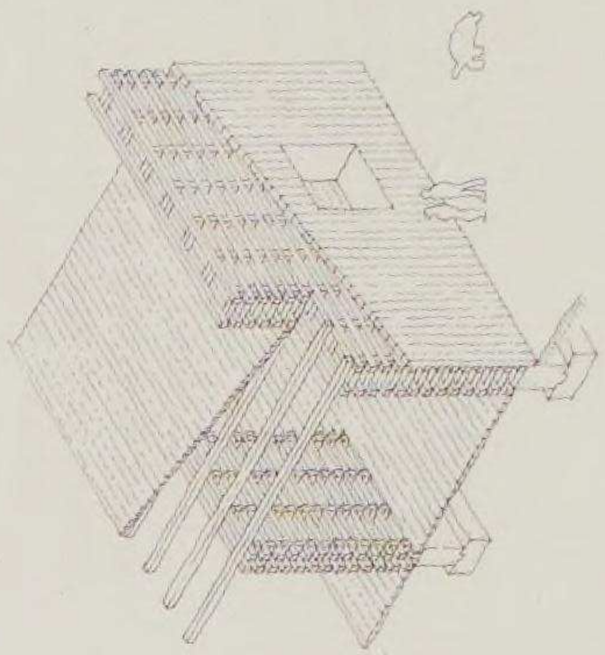
fig. 153

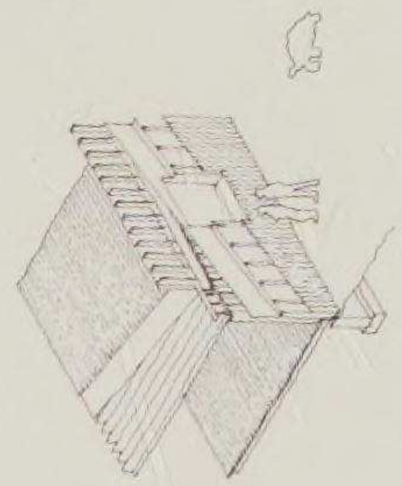
Louis Koushouris 312 San Cristóbal Island, Ecuador 086 contradiction 030 mass-timber 034,174 sustainability 050,082,084,086,102,104,166,254,256,258,314
academic campus 164,166

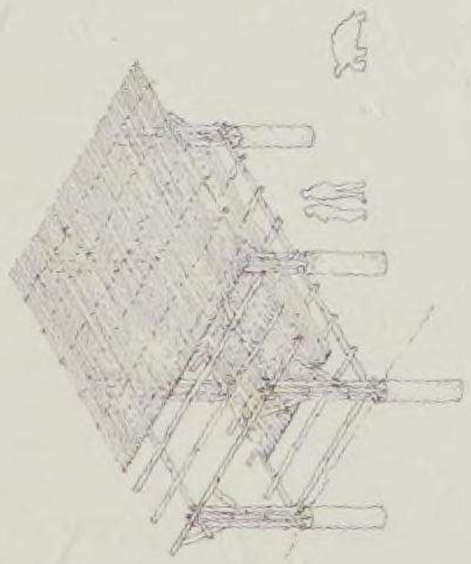
TURTLES ALL THE WAY DOWN
TOD WILLIAMS, BILLIE TSIEN, AND ANDREW BENNER

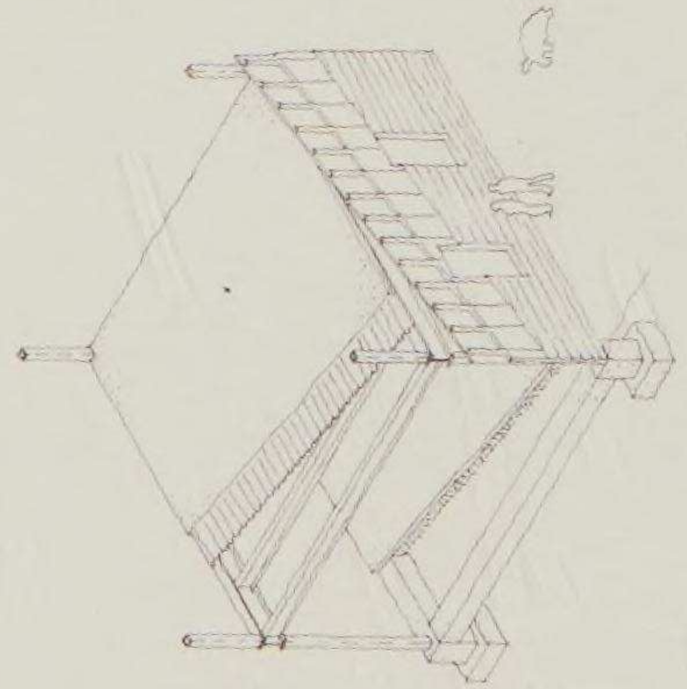
TYPOLOGY | LOCATION | ISSUES | MATERIALITY | COLUMNS











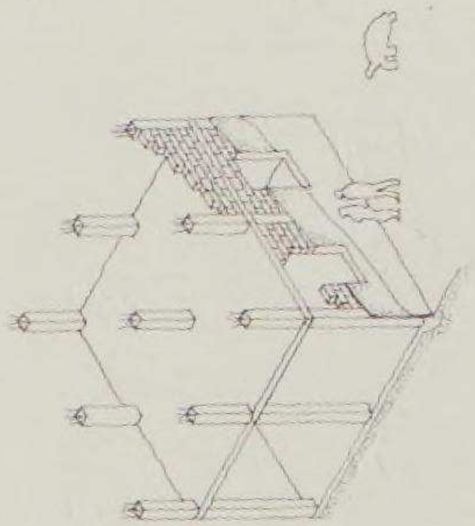


fig. 154



fig. 155

fig. **152** F22_1107A_Koushouris_sectionperspective.jpg fig. **153** F22_1107A_Koushouris_halfinchsectionmodel.jpg
fig. **154** F22_1107A_Koushouris_eighthinchsectionmodel.jpg fig. **155** F22_1107A_Koushouris_constructiontypologiesprocesssketch.jpg

1108A On Est Ensemble

• Josh Greene,
Nabil Haque

The village of Ganvie exists as a collective human endeavor which showcases the cultural intricacy, social conglomeration, and spatial invention of water-based beings. Ganvie is a constellation in which life exists as a continual negotiation between people and layers of their material. It is a patchwork of geographic, spatial, and material intricacy which layers networks, labor, and expertise at multiple scales. At its current state, we see Ganvie as an urban-scale open-air manufactory–an action-oriented ecosystem of making where materials, components, and natural resources are claimed from 'end of life' and utilized as inputs for everyday use. This project centralizes the collection of organic and plastic waste, the act of making patchwork objects for boat repairs, housing, or transportation, and meeting as a forum for discussion at the community scale.



fig. 156

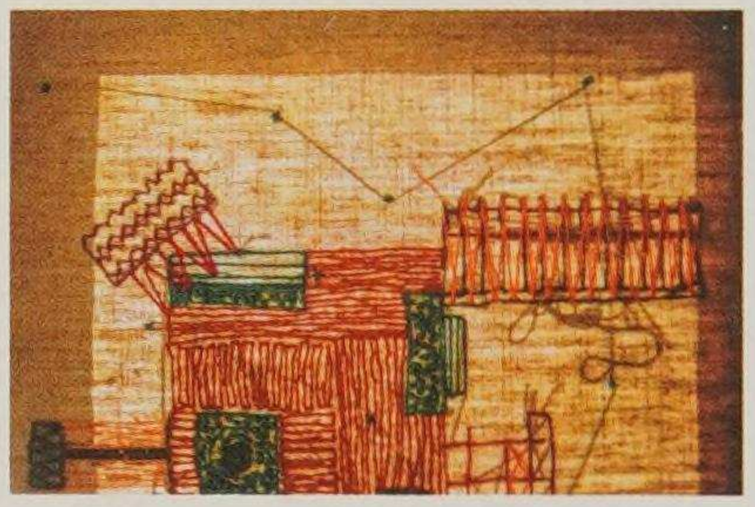


fig. 157



fig. 158

TRASH
FRANCIS KÉRÉ, MARTIN FINIO

Nabil Haque 194,266,340 Josh Greene 293 Ganvie, Benin 092 labor 178,259,268,325,326 recycling 308 workshop 008,030,080,116,180,190

CIVIC | BAMBOO | COLUMN | VILLAGE | BENIN

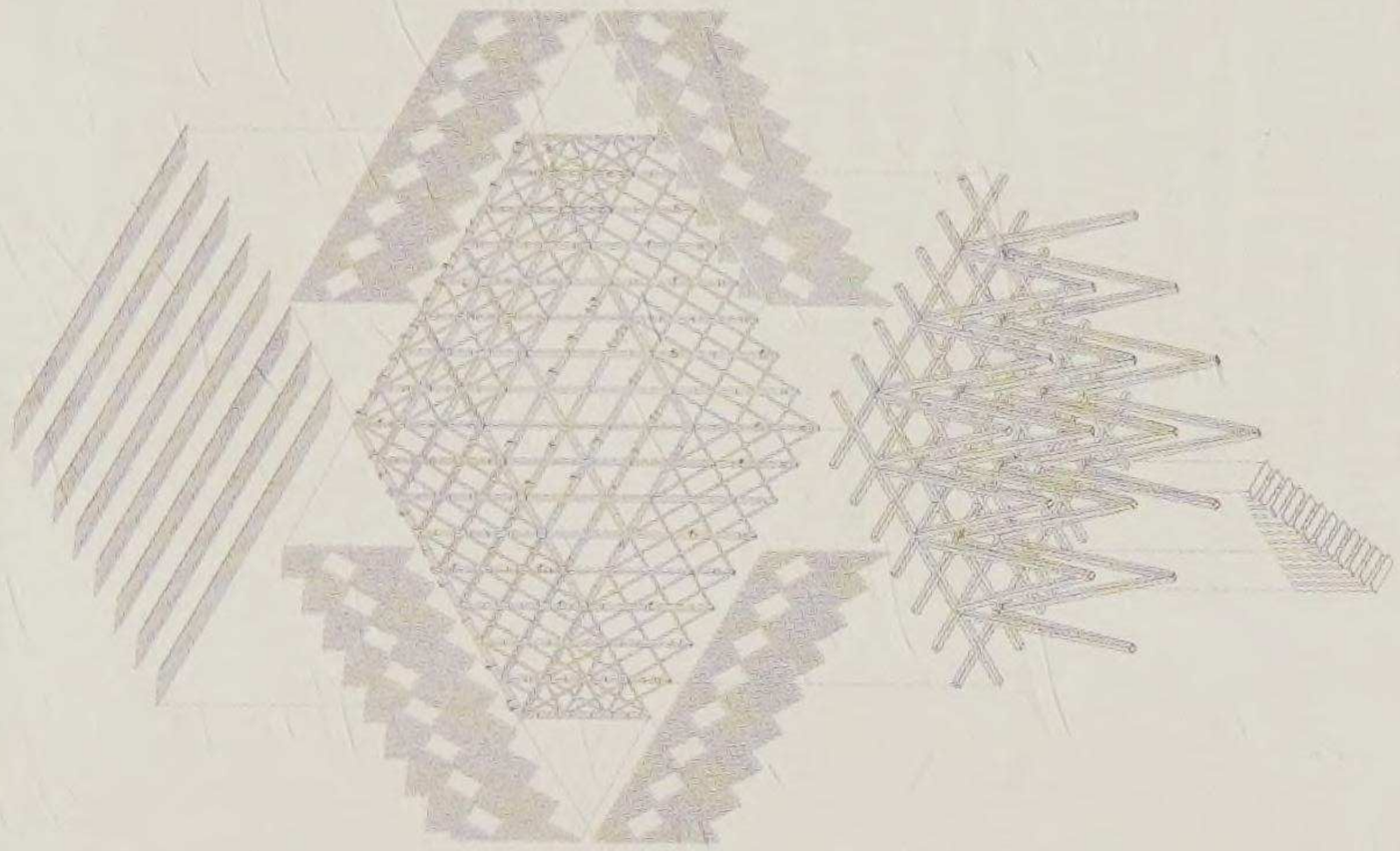


fig. 159



fig. 160

fig. 156 F22_1108A_Haguen_Greenej_Model.jpg fig. 157 F22_1108A_Haguen_Greenej_Texture.jpg fig. 158 F22_1108A_Haguen_Greenej_FinalPainting.jpg
fig. 159 F22_1108A_Haguen_Greenej_WorkshopAxo.jpg fig. 160 F22_1108A_Haguen_Greenej_Serviceyard.jpg

1108A On Sanity and Sanitation

• Jia Ying Guan, Reem Nassour

Ganvié is a village of around 20,000 people that stands on stilts in the middle of Lake Nokoué in the country of Benin. As a community that survives on highly developed fishing techniques, unpurified sewage and waste constantly challenge the livelihood of its citizens.

The project explores the contentions between sanity, sanitation, and shame through the lens of human waste and within a dialogue circumscribing the fragilities and fears of female menstruation. At the gateway of the city, this project places male and female public toilets designed to accommodate the proportions of the canoe. A workshop and women's center for the production and export of sanitary pads–produced from local water plants–highlights the weight of menstrual taboos on young girls while offering economic opportunity within Ganvié.

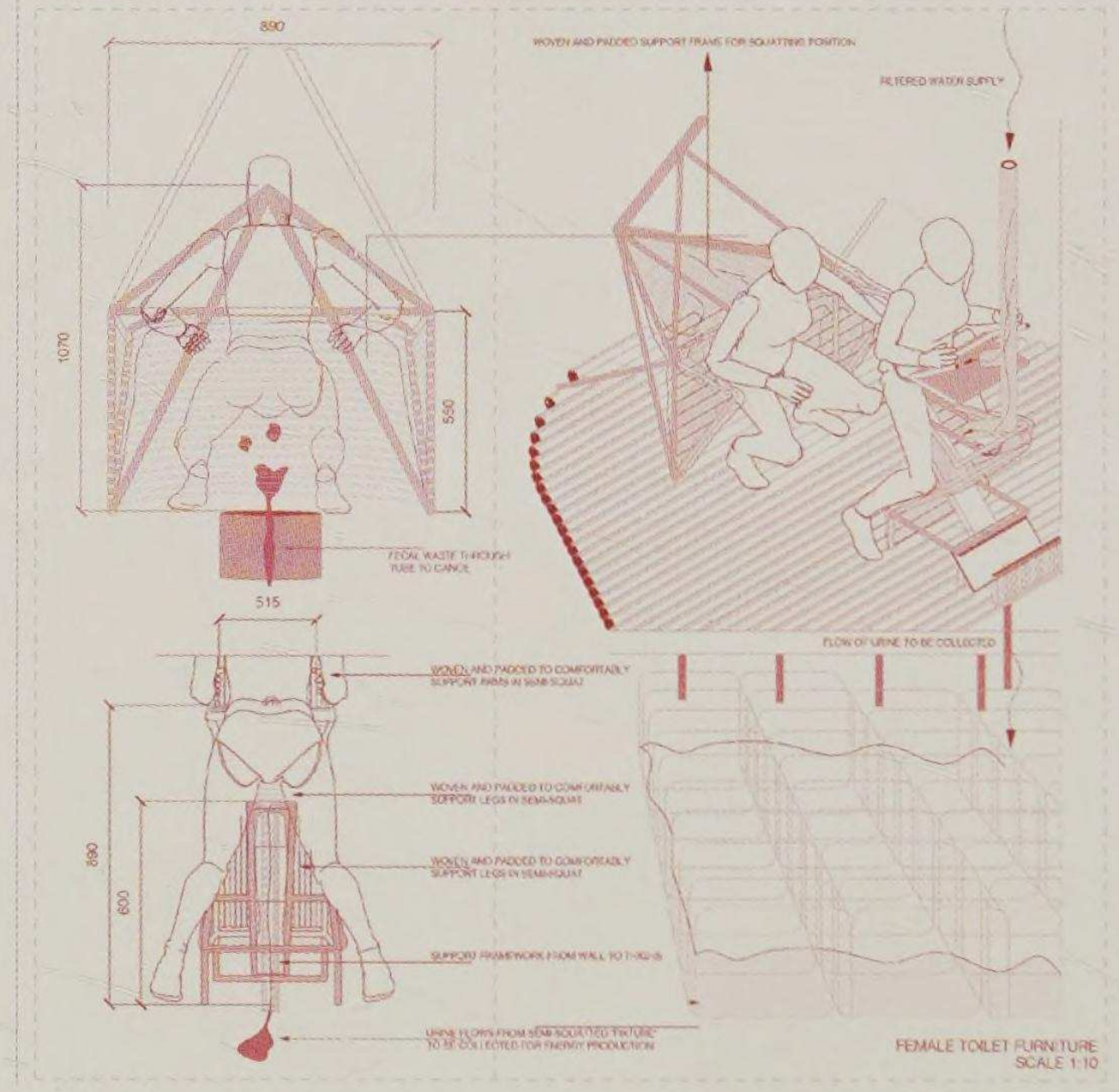


fig. 161

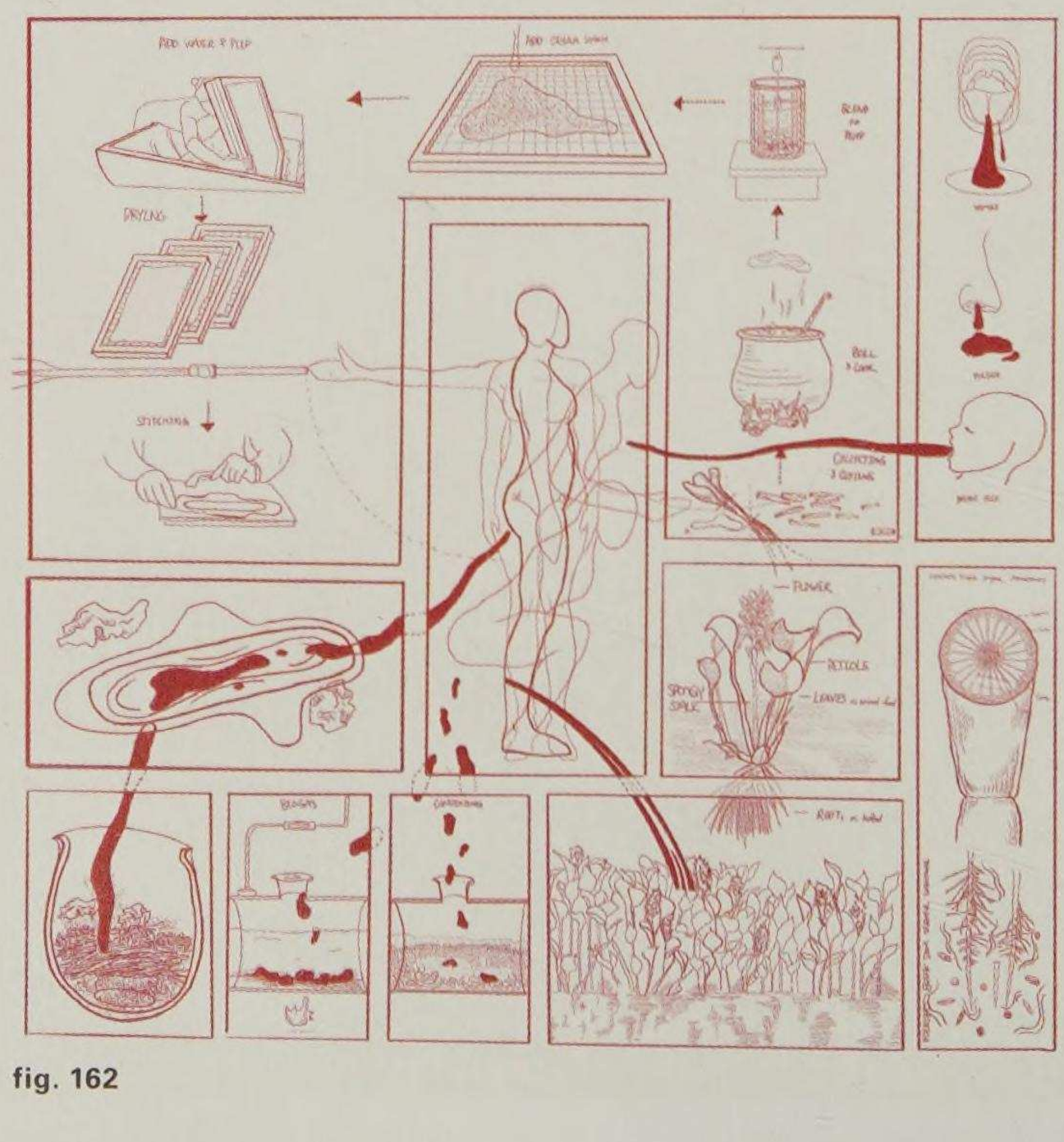


fig. 162

Reem Nassour 266,277 Jia Ying Guan 308 Ganvie, Benin 090 women's health 114 equity 054,074,076,104,160,200,202,216,270,272 social services 104,110

CIVIC | BAMBOO | COLUMN | VILLAGE | BENIN

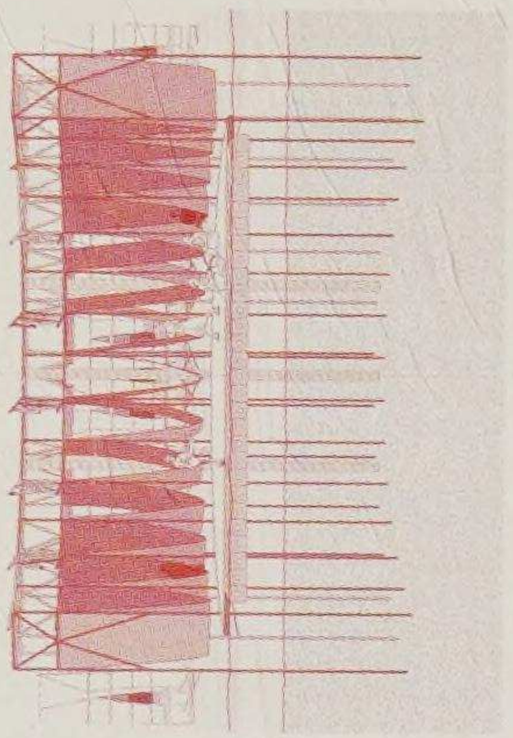


fig. 164



fig. 163

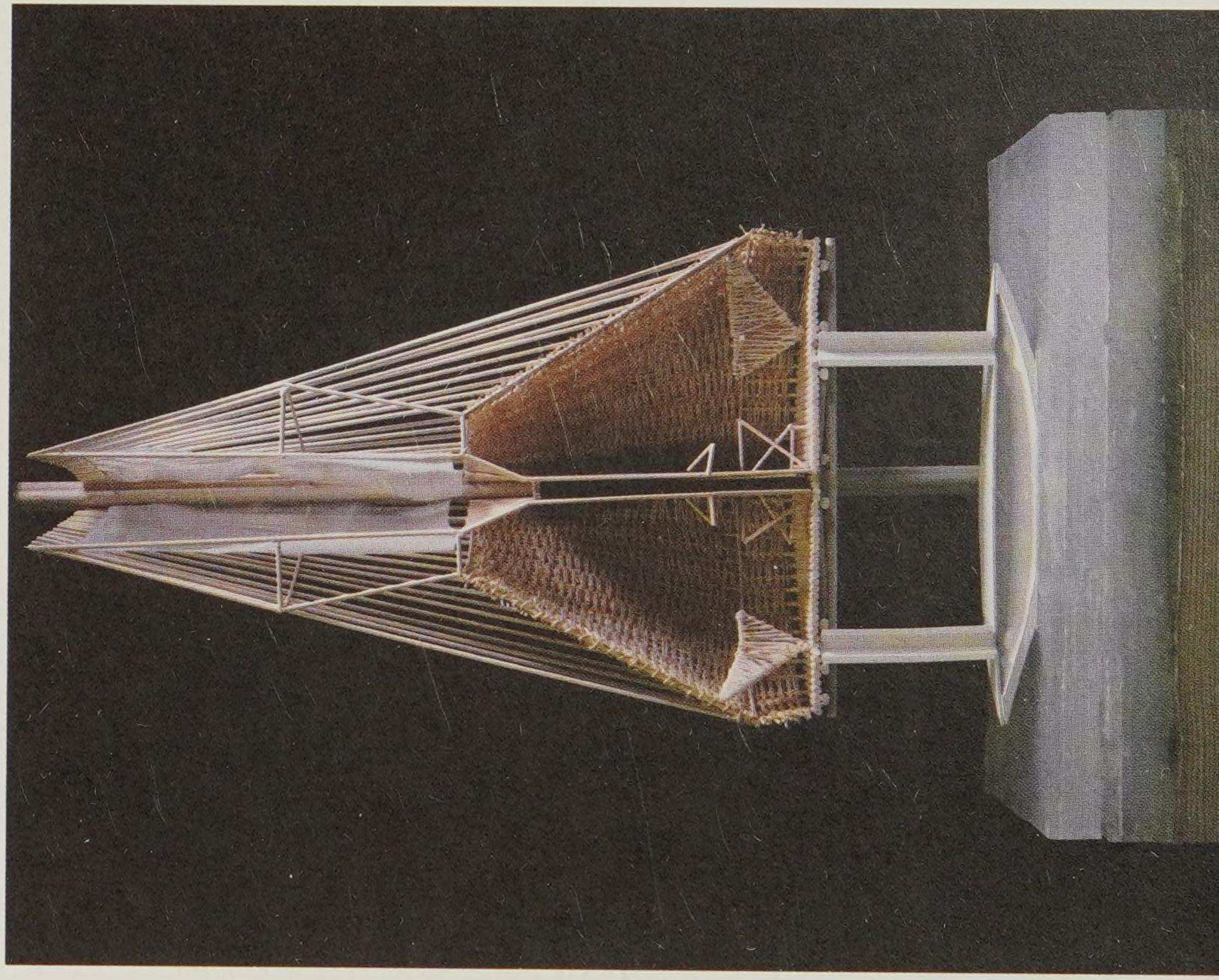


fig. 165

fig. 161 F22_1108A_NassouR_Guanj_FemaleToilet_Biospace02.jpg fig. 162 F22_1108A_NassouR_Guanj_BodyDiagram.jpg
fig. 163 F22_1108A_NassouR_Guanj_SchemePlan.jpg fig. 164 F22_1108A_NassouR_Guanj_WomensCenter.jpg fig. 165 F22_1108A_NassouR_Guanj_ModelPhoto01.jpg

1109A Informally Vertical

• Ceyda Gioutzesoi

This project discusses how Bangkok's open way of living can be adapted to dense, large-scale housing.

As a byproduct of fast urbanization, current types of living do not encourage people to mingle, get together, or appreciate their surroundings. So, how can space improve relations on a vertical plane?

This project interferes with spatial habits by creating programmatic ambiguity. Inhabitants create their own vertical system of living that accommodates changing social and physical conditions. Ownership is distributed across parts, allowing the space to naturally develop as components are inhabited. With loose boundaries, inside and outside conditions mix with private-leaning and public-leaning spaces. Through these ideas, this project negotiates spatial connections for individuals and collectives in Bangkok.

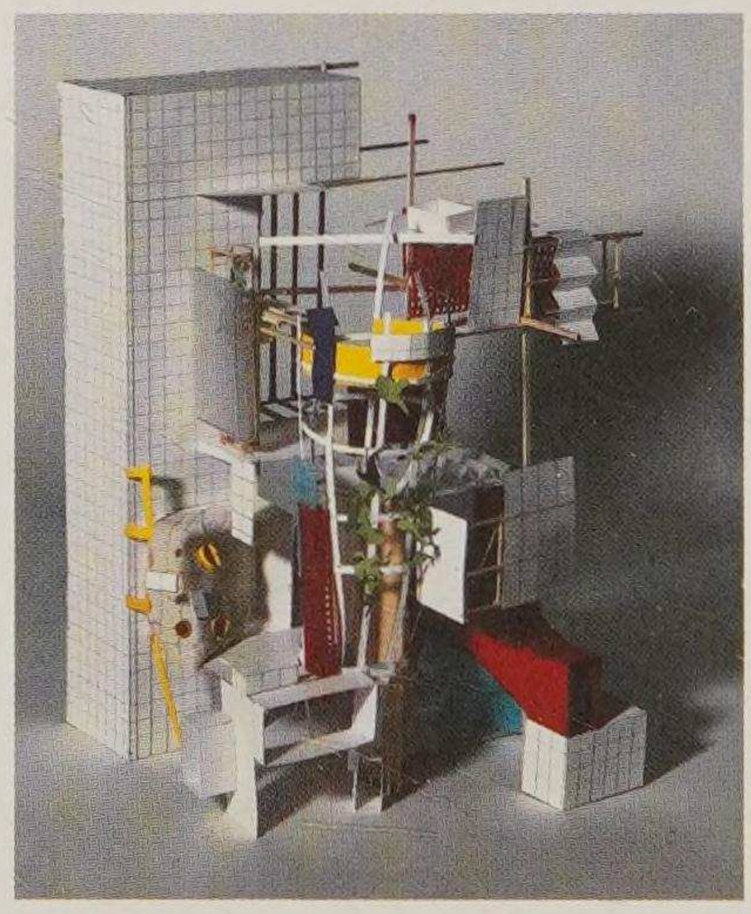


fig. 166



fig. 167

apartment building 096,148,150,156

Bangkok, Thailand 096 **collective ownership** 104,176,273

Ceyda Gioutzesoi 260,266

GOING HOME, AGAIN
RACHAPORN CHOOCHUEY, SURRY SCHLABS

RESIDENTIAL | PATCHWORK | COURTYARD | CITY | THAILAND

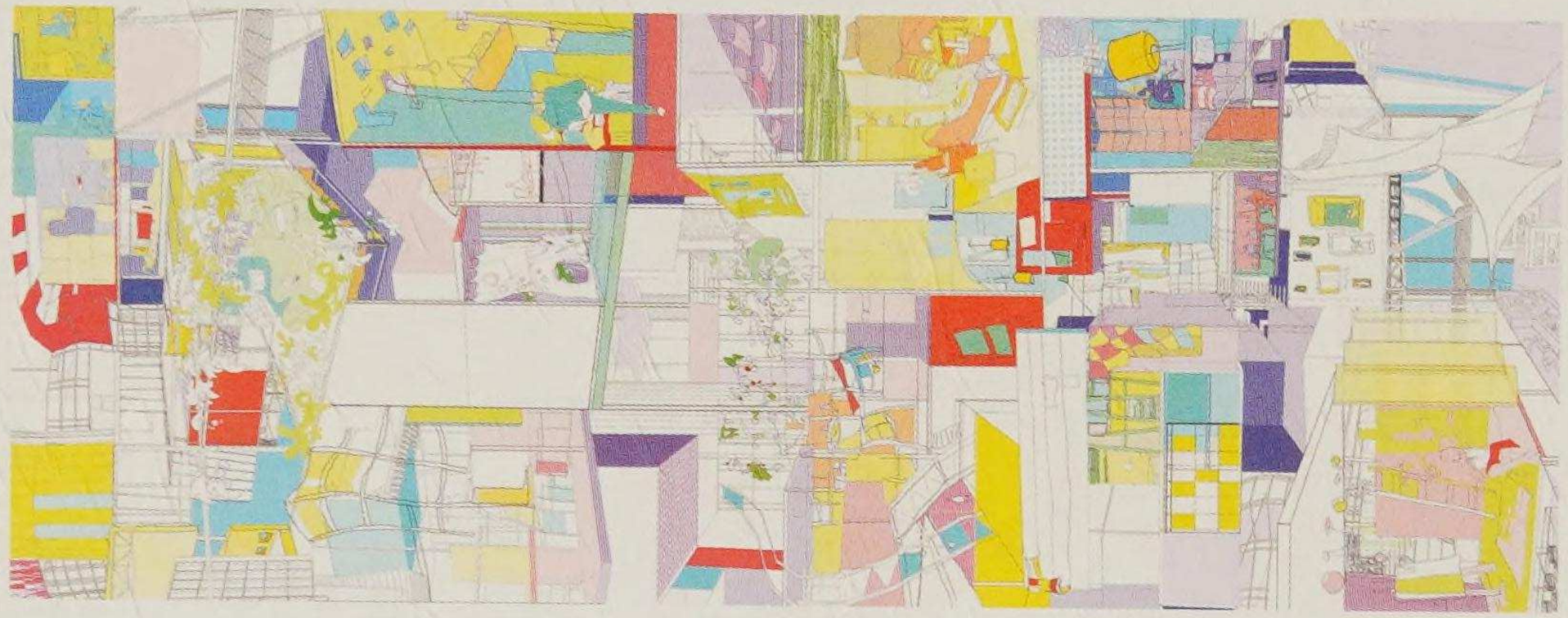


fig. 170



fig. 168



fig. 169

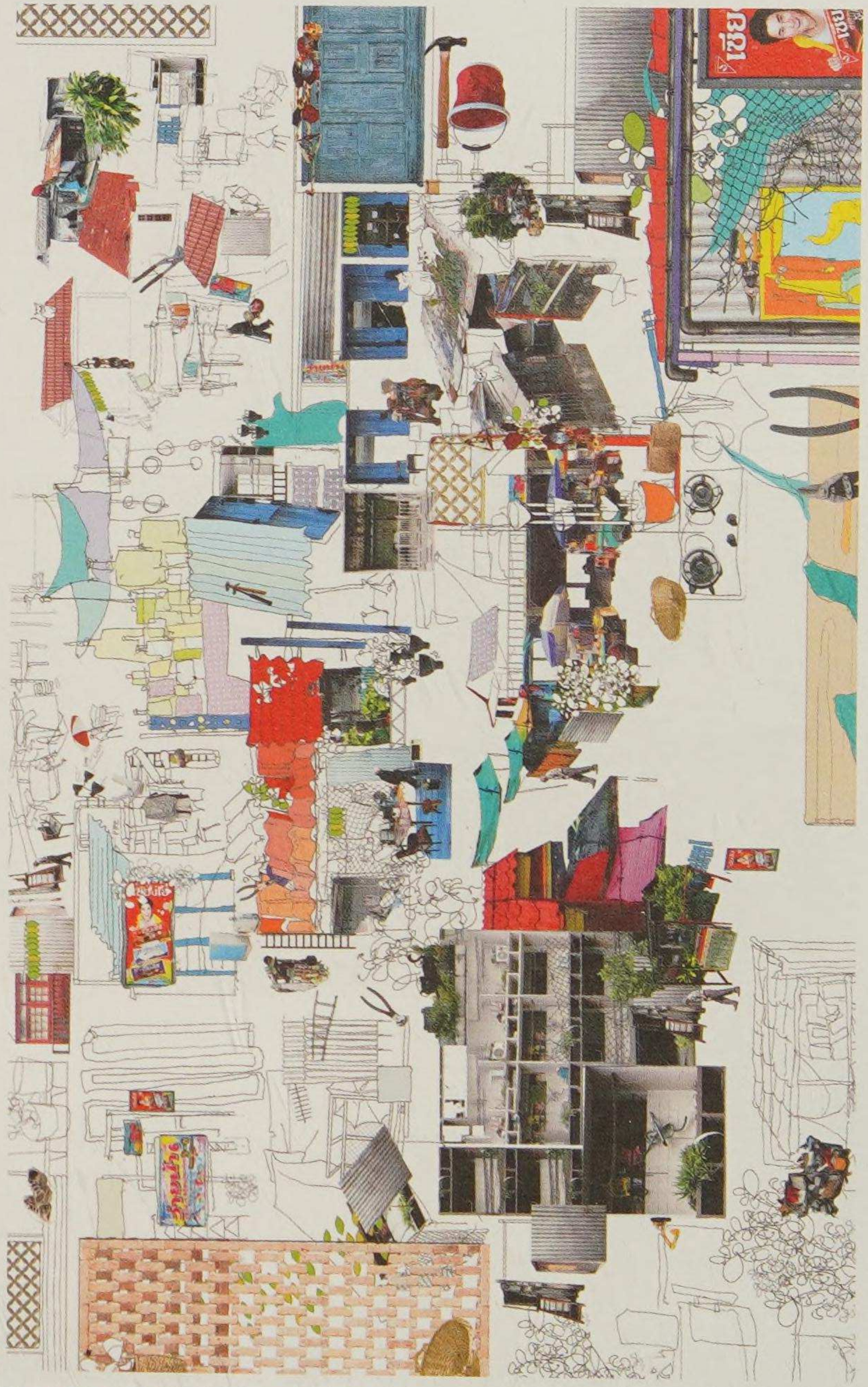


fig. 171

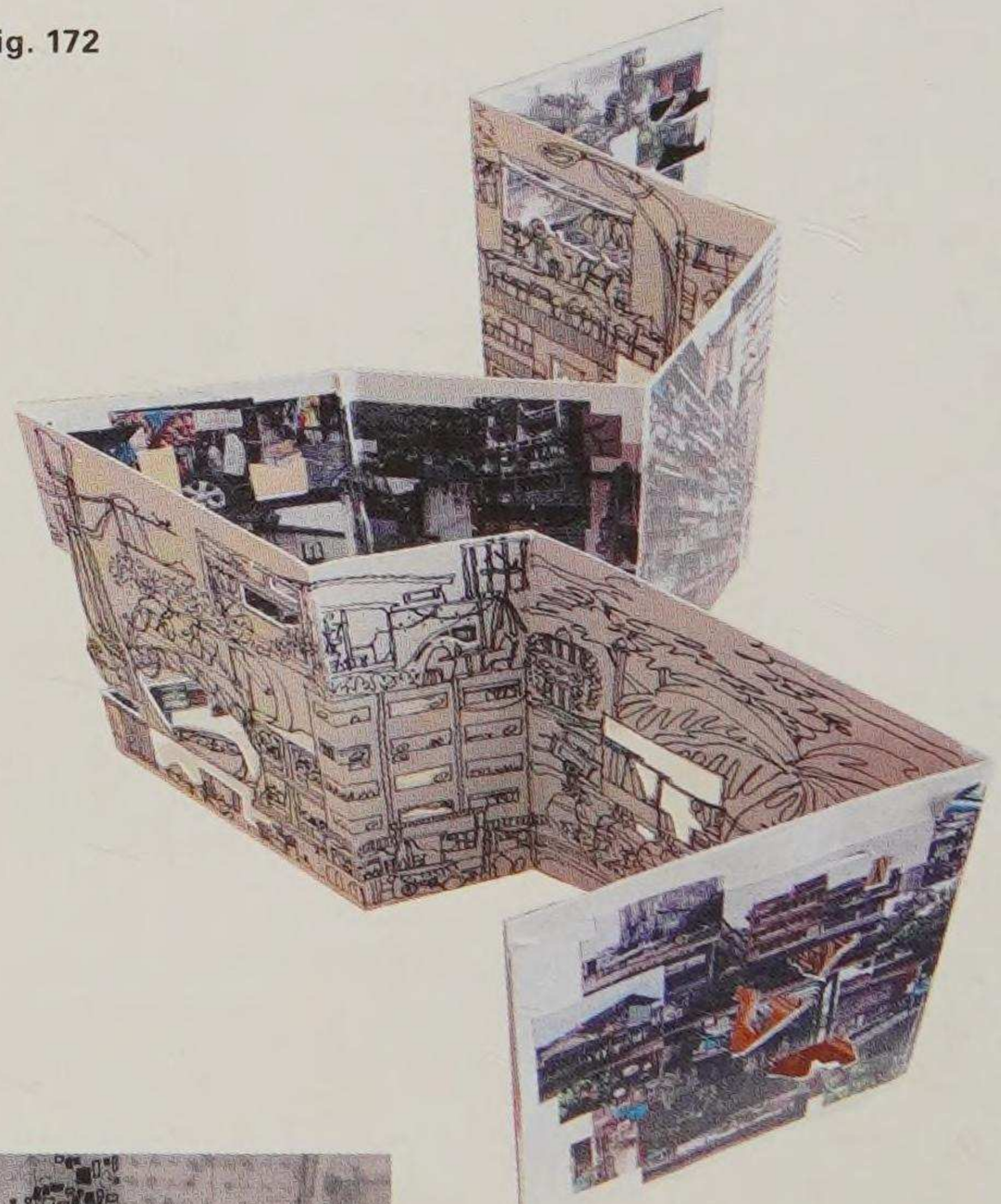
fig. **166** F22_1109A_Gioutzesoic_finalmodel2.jpg fig. **167** F22_1109A_Gioutzesoic_waxdrawing.jpg fig. **168** F22_1109A_Gioutzesoic_groundfloorplan.jpg
fig. **169** F22_1109A_Gioutzesoic_section.jpg fig. **170** F22_1109A_Gioutzesoic_axonometric.jpg fig. **171** F22_1109A_Gioutzesoic_sitecollage.jpg

1109A My House Goes on Forever

• Samantha Ong

My house goes on forever discusses the layers and boundaries in belonging somewhere and creating a home. Within Bangkok, the city at large exists simultaneously with everyday domesticity. Through this layering, the duality of Bangkok emerges and the previously clear definitions of where one space starts or ends are blurred. In the case of the home, this "boundary" is delineated by objects of belonging and the interventions organized by the resident. What comes or goes, what is precious or disposable, begins to indicate the overlapping extents of home. This malleable boundary reflects the spirit of collectivism by extending a "home" outside physical boundaries (walls), creating blurriness between edges, if there are any at all.

fig. 172



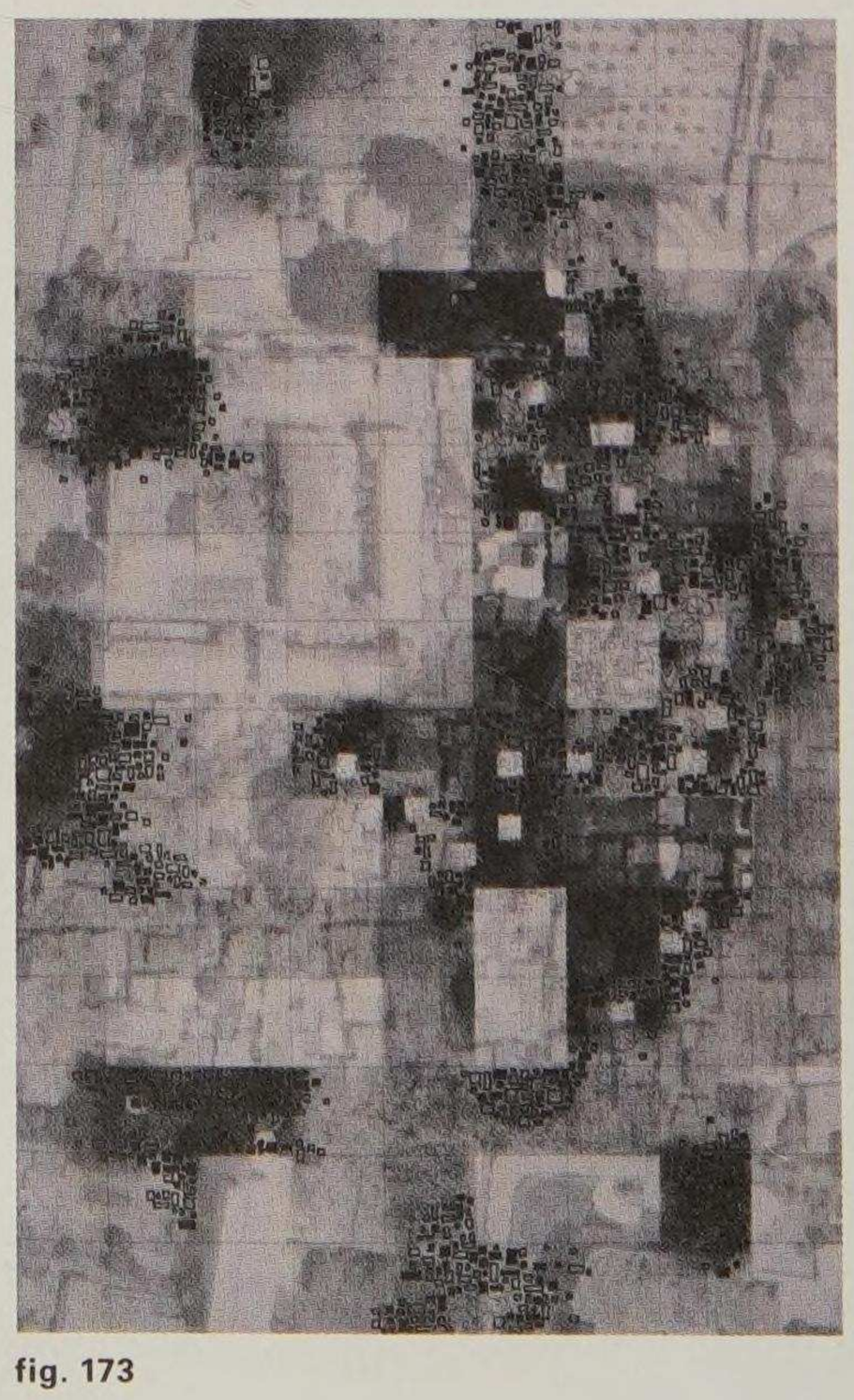


fig. 173

Samantha Ong 266 Bangkok, Thailand 094 blurriness 036,162,294 domesticity 176,178,219,220 apartment building 094,148,150,151

GOING HOME, AGAIN
RACHAPORN CHOOCHUEY, SURRY SCHLAGER, LABS

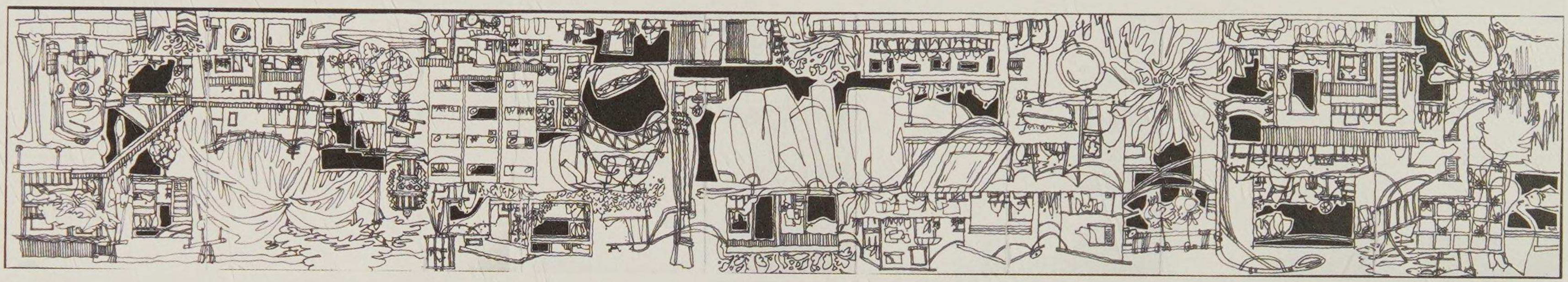


fig. 175

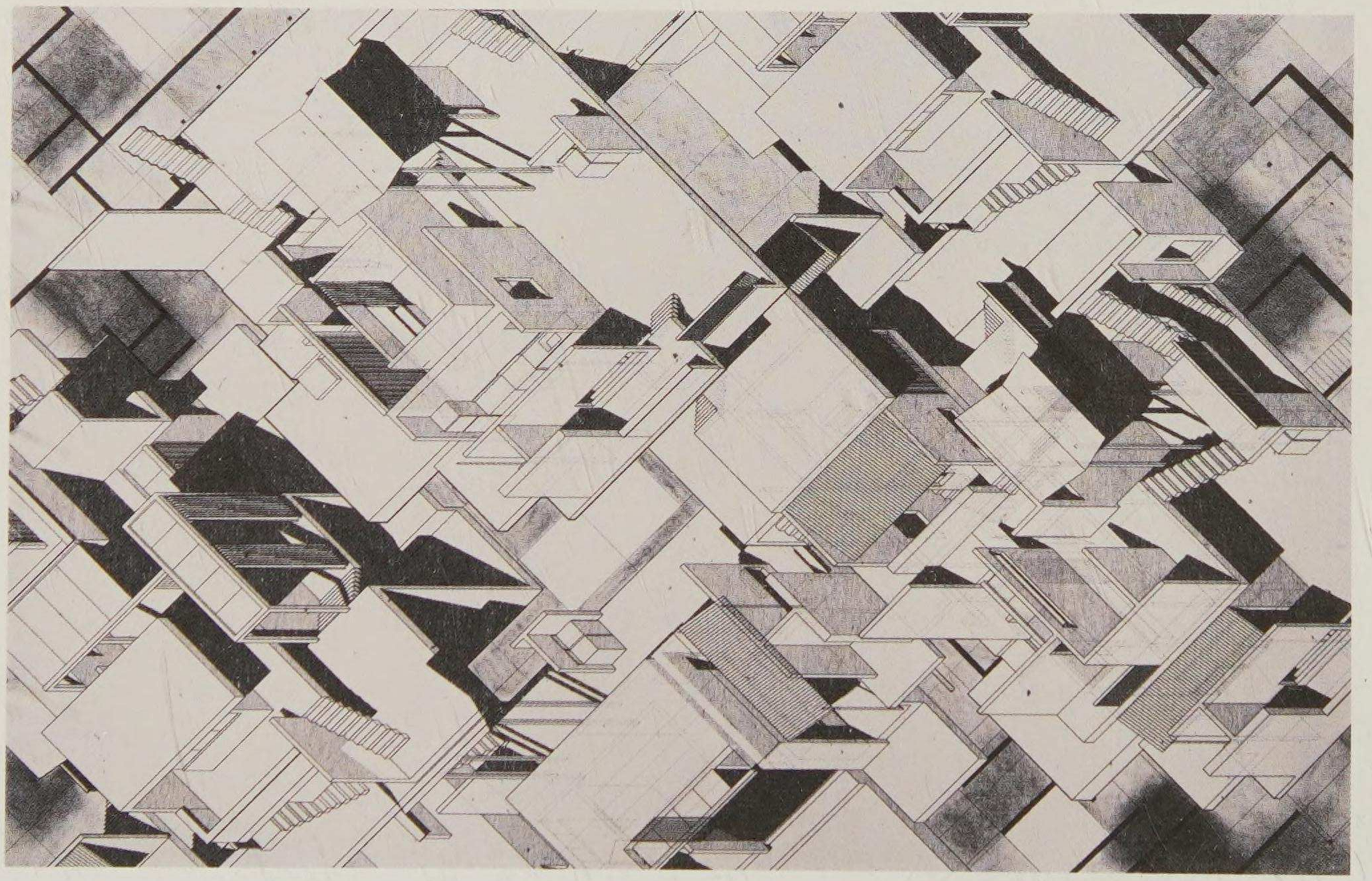


fig. 174

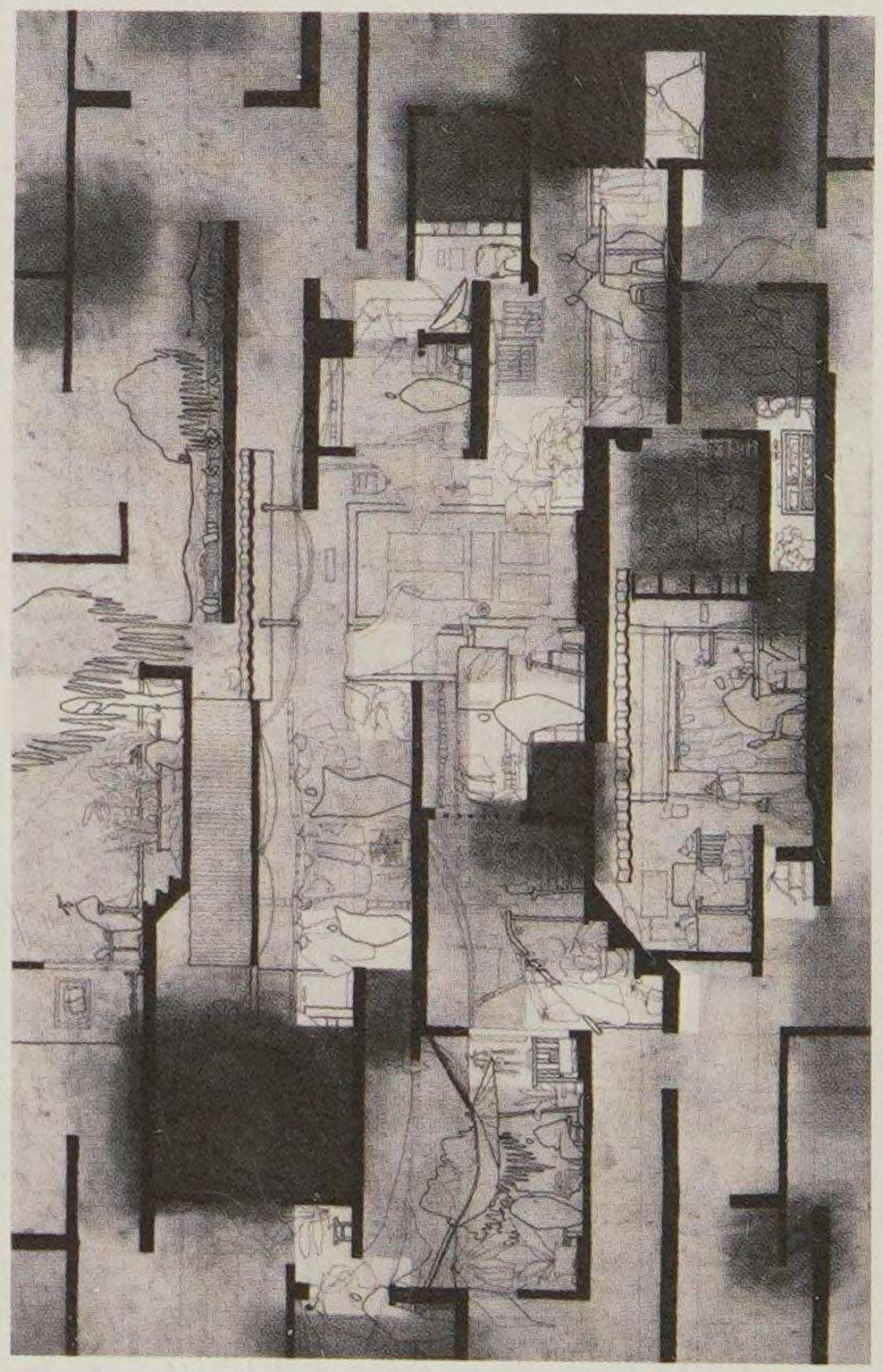


fig. 176

fig. 172 F22_1109A_OngS_MatrixObject.jpg fig. 173 F22_1109A_OngS_SitePlan.jpg fig. 174 F22_1109A_OngS_Axon.jpg
fig. 175 F22_1109A_OngS_MatrixDwg.jpg fig. 176 F22_1109A_OngS_Section.jpg

1110A The Necklace Lost in Time

• Hope Chao

Humans divide infinite time and space with comprehensible scales such as hours, minutes, and meters. The thirteen towers of Chankillo work as a mechanism corresponding to the sun to measure dates on the coastal desert of Peru. Archaeologists also believe that there was nighttime observation in Chankillo, but a lack of evidence leaves the story incomplete. To complete the story, the rhythmic pattern of the stars and moon inspired this project's visitor and research center. Sun, moon, and star measurements read simultaneously in three time scales. The thirteen towers tell the date, the moon observatory shows the time, and the star observatory indicates the season. The project adds a modern layer to the story by framing specific natural and artificial clues in the poetic landscape of Chankillo.

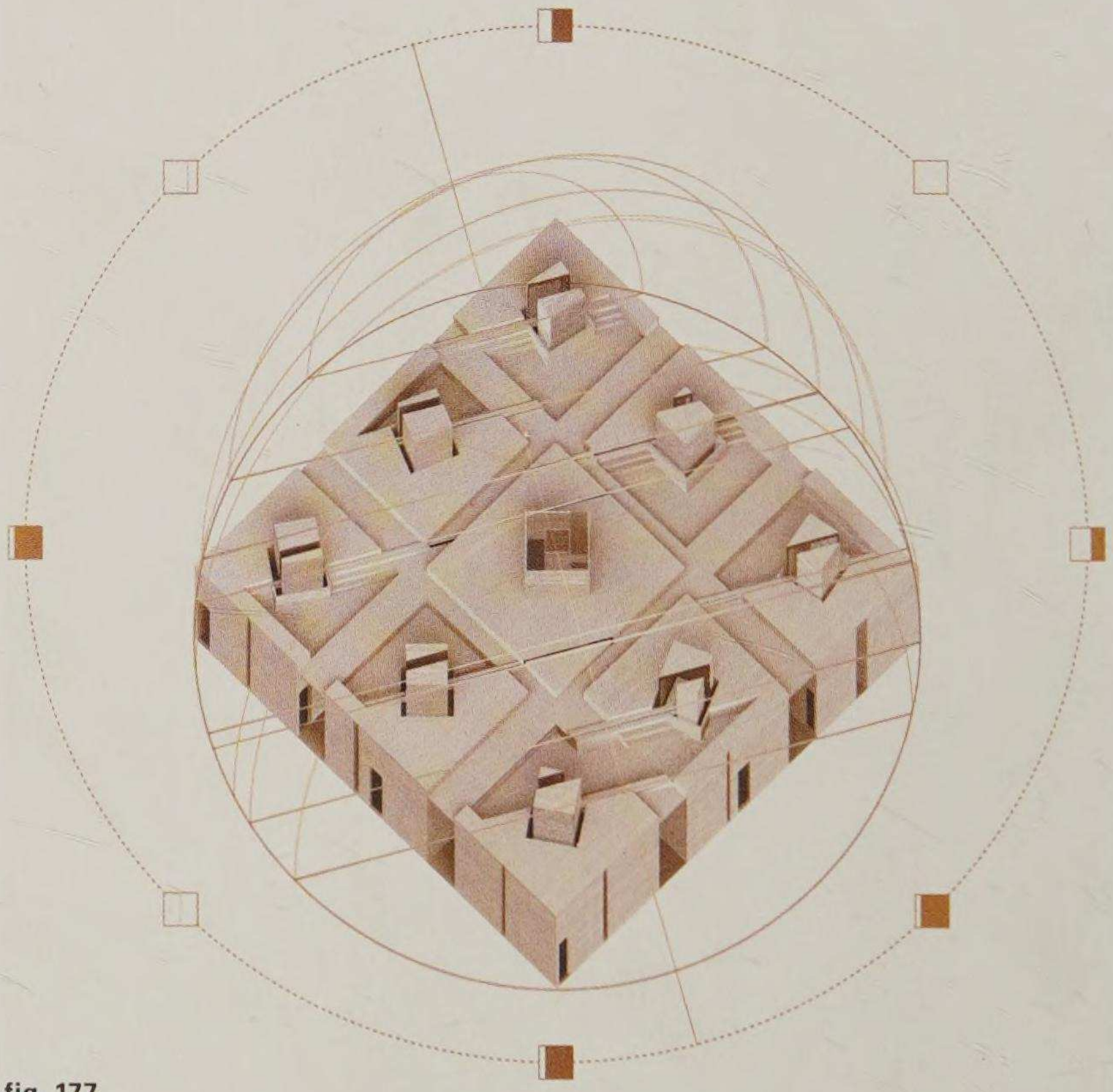


fig. 177

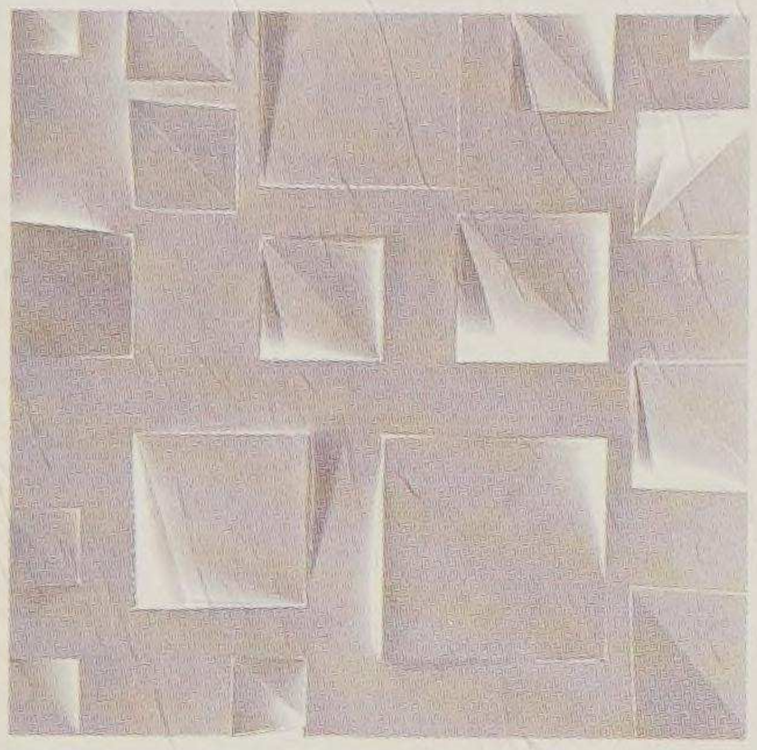
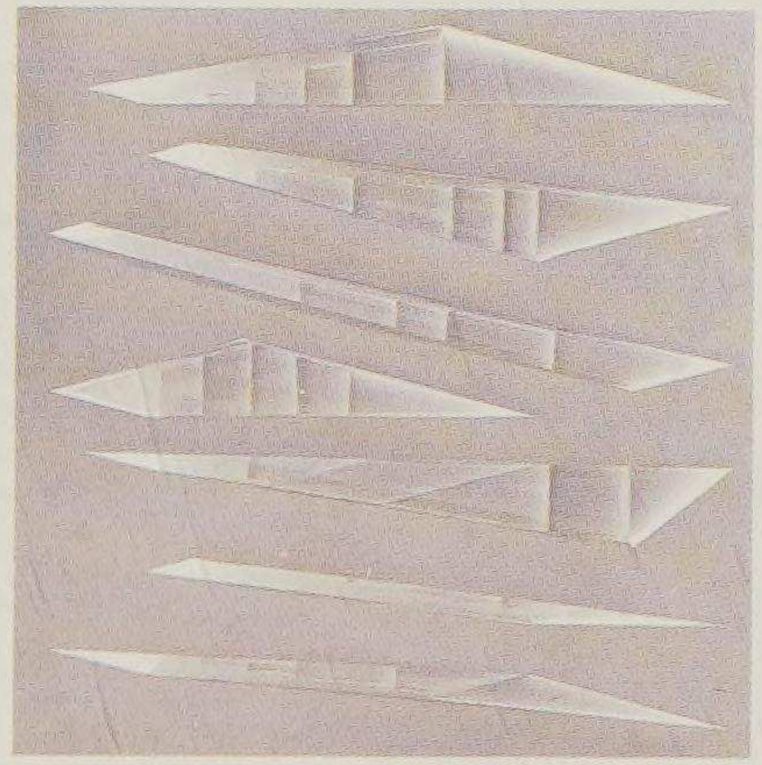


fig. 179



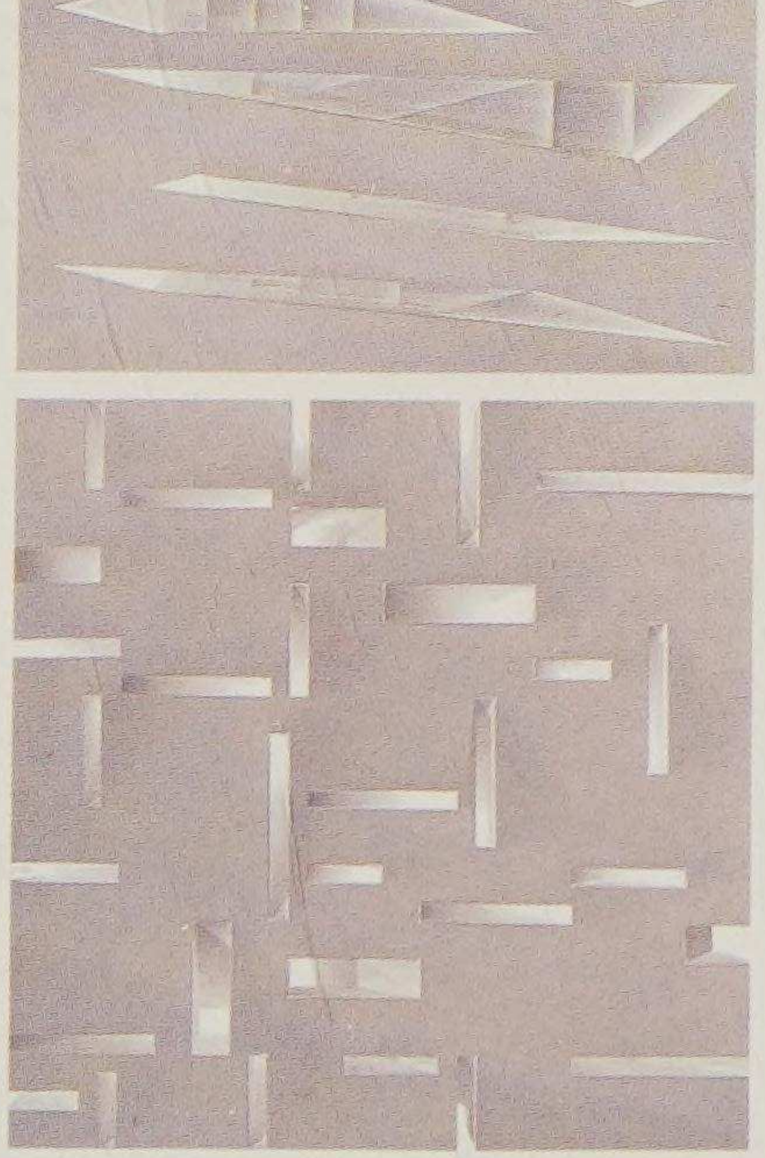


fig. 180

fig. **177** F22_1110A_ChaoH_Moon Pavilliondiagram.jpg fig. **178** F22_1110A_ChaoH_MoonSection.jpg
fig. **179** F22_1110A_ChaoH_conceptmodel1.jpg fig. **180** F22_1110A_ChaoH_renderingl.jpg

1110A Sifting Light

• Christina Zhang

This project, situated on the edge of Chankillo, offers the desert a museum, archaeology research facilities, a visitors' shelter, and a dwelling quarter for archaeologists. Making use of the mild, arid climate, this building compound is built with Peruvian adobe, with roofs made of steel and fabric. It embraces the solar cycles, sand, and changing sky of the Chankillo desert, creating a rich visceral experience within a humble structure.

The building concept is inspired by the experience of archaeological discoveries. The experience of meandering in sand through extremely precious yet abundant archaeological wonders connects one to the past of Chankillo in a material, physical way. At the same time, the soft thread grids used by archaeologists to document exact site conditions and calculations creates an effective contrast, adding rigor to the visceral ruins.



fig. 181

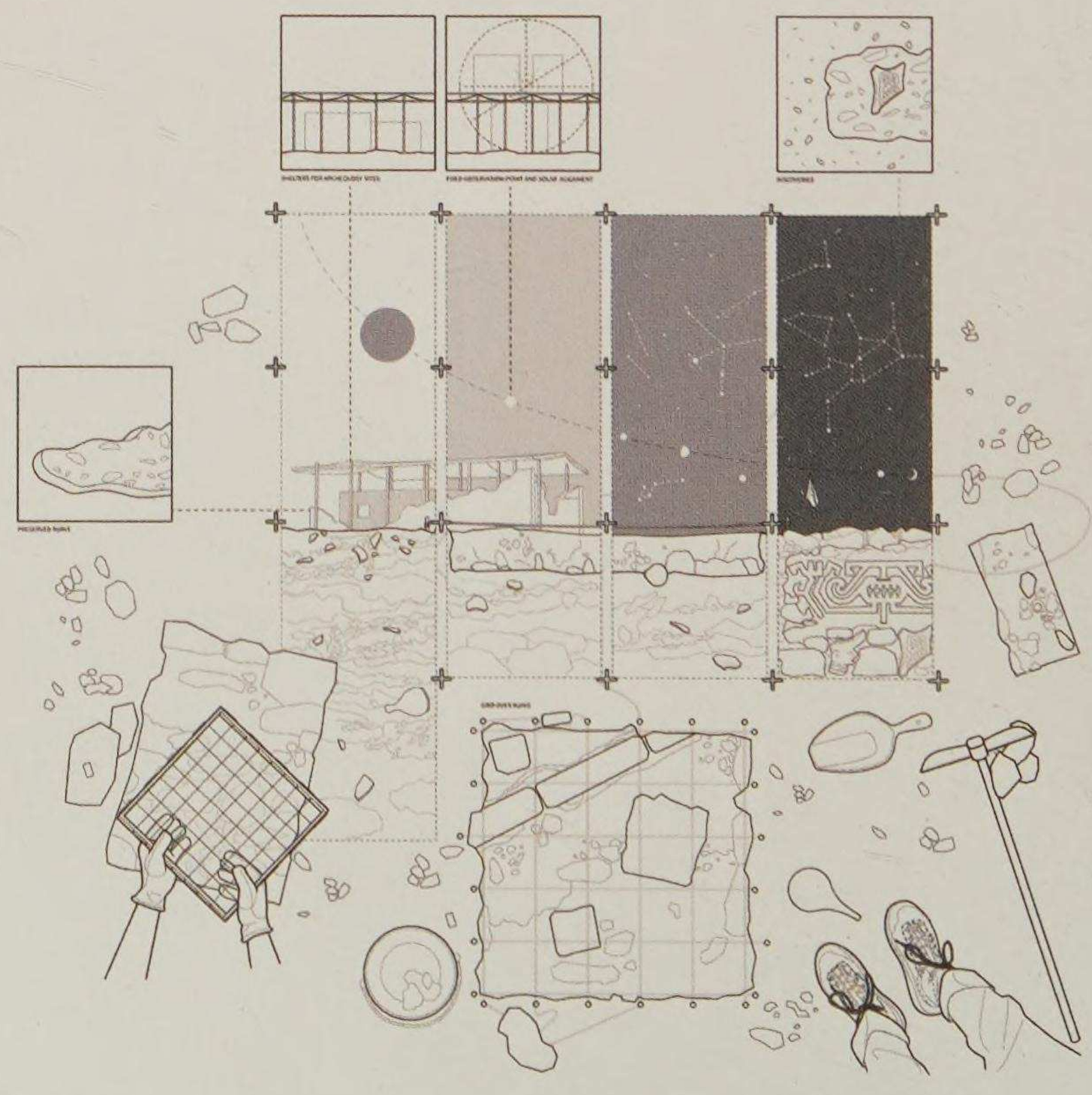


fig. 182

THE COSMOLOGICAL LANDSCAPE–CHANKILLO

Christina Zhang 200,244 Chankillo, Peru 098 archaeology 064,180 indigenous 006,064,196,198 museum 154,188,098,228,232,246,324,340



fig. 183

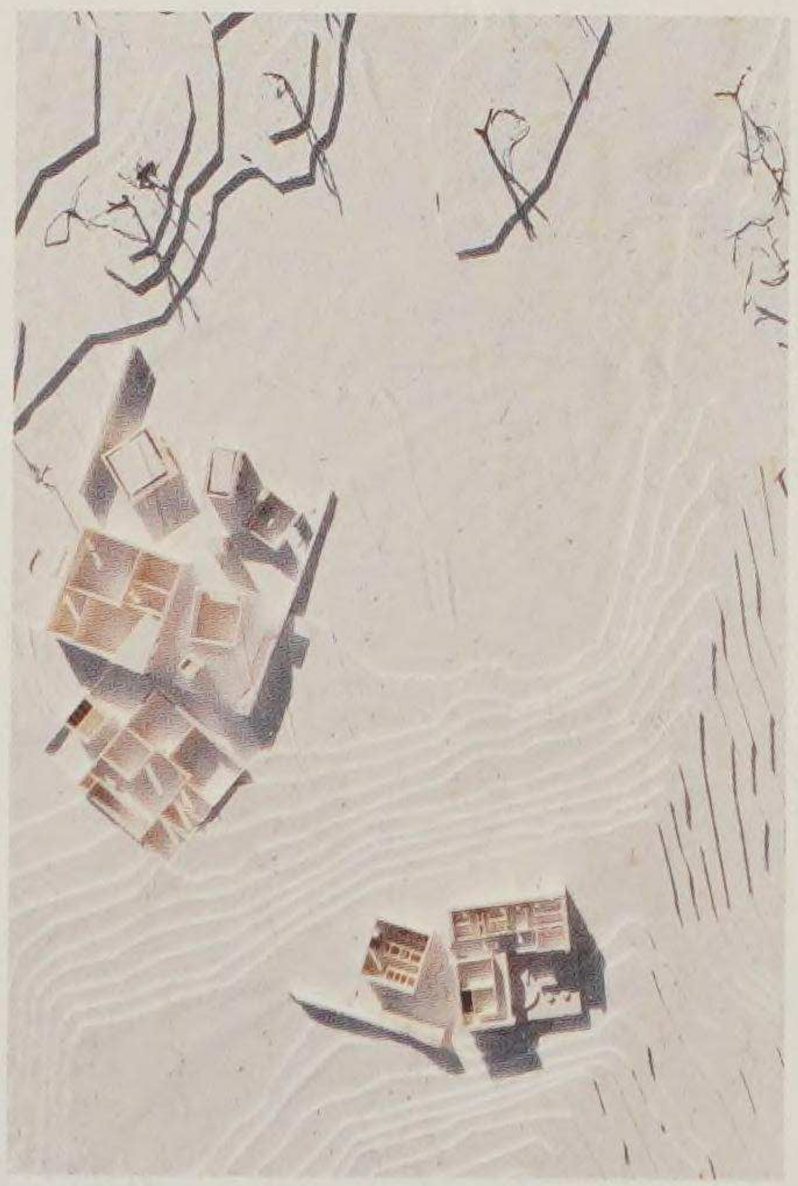


fig. 184

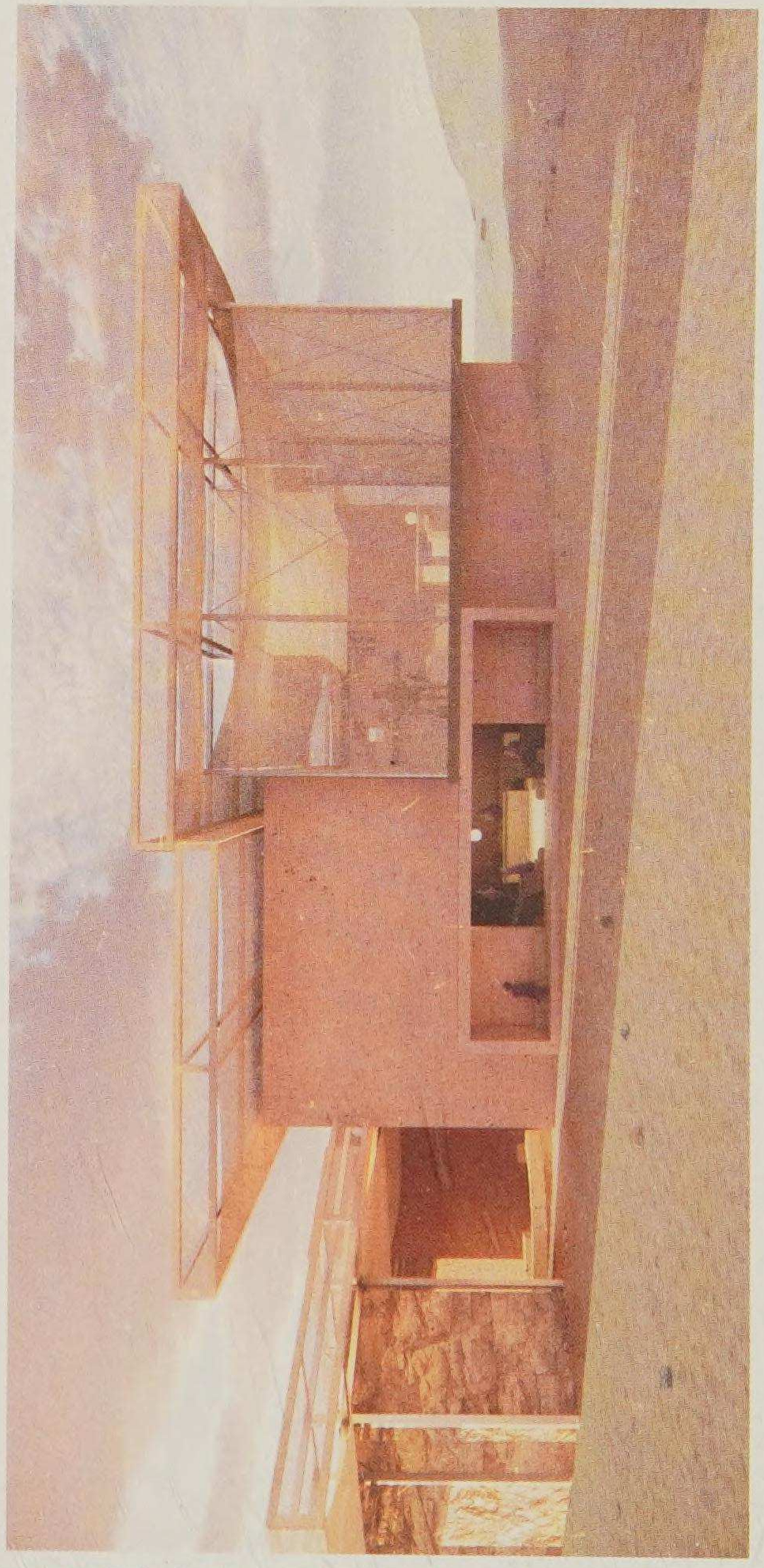


fig. 185

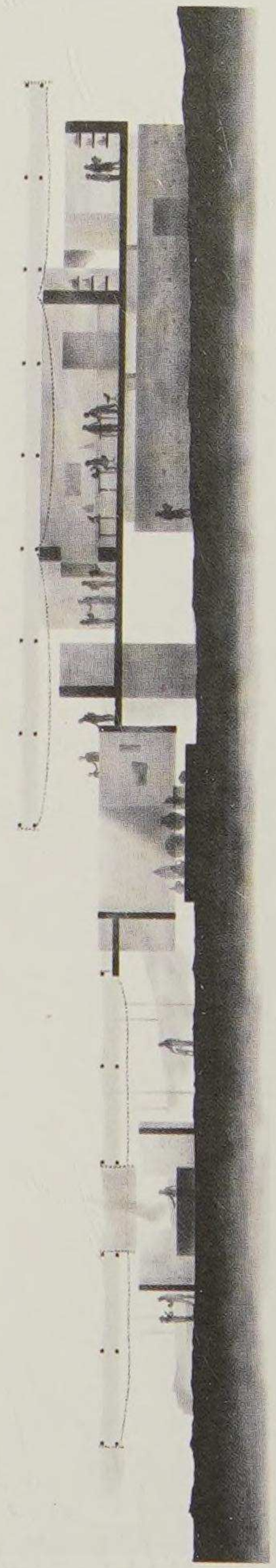


fig. 186

fig. **181** F22_1110A_ZhangC_Modelview.JPG fig. **182** F22_1110A_ZhangC_Concept Diagram.jpg fig. **183** F22_1110A_Zhang C_Modelwithroof.JPG
fig. **184** F22_1110A_ZhangC_Modelwithoutroof.JPG fig. **185** F22_1110A_ZhangC_Main Rendering.png fig. **186** F22_1110A_ZhangC_Section2.PNG

1111A On Reciprocal Futures

• Sosa Erhabor,
Calvin Rogers

Recently, Greenland has come to play an important role in the world's future. As the ice caps melt from the edges of the island, new access to rare-earth minerals has prompted a surge of interest in these resources argued to be necessary for our "Green Future." 'On Reciprocal Futures' implicates the role of architectural propaganda within a set of complex socio-enviro-economic conditions, projected into the year 2122. The project developed into a video game, where the player can explore both worlds through the eyes of two insurgent characters borne out of their individual circumstances, connected via a central portal and a core purpose. The connection signifies the interconnected nature of these large scale decisions on our world as we progress into a technological future.

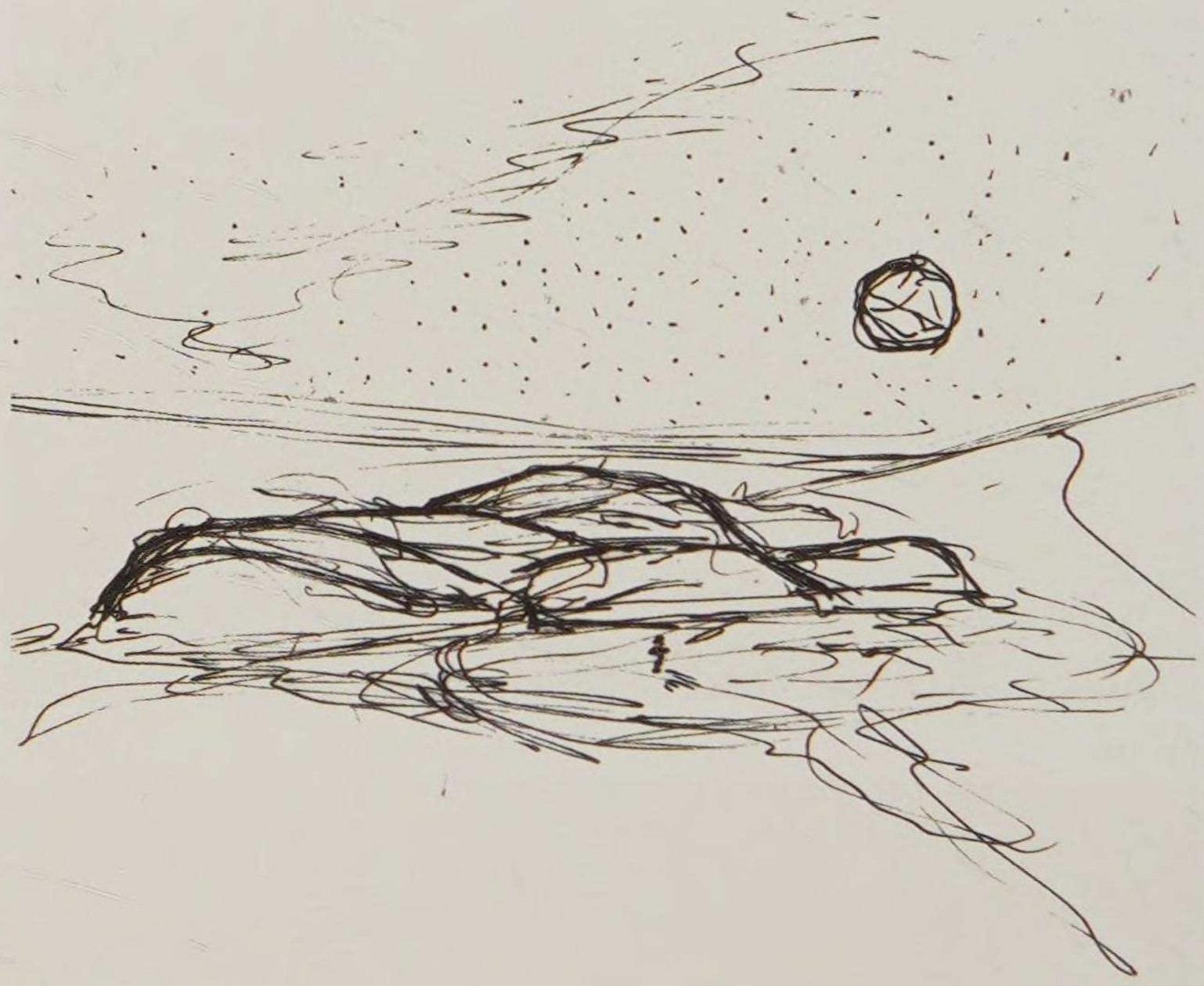


fig. 187

video game 250,258,314 **sustainability** 050,082-088,104,164,254-258,314 **Narsarsuaq, Greenland** 104 **sustainability** 050,082-088,104,164,254-258,314 **video game** 250,258,314

Sosa Erhabor 194 **Calvin Rogers** 249,308

CULTURE | ABSTRACT | N/A | RURAL | GREENLAND



fig. 188

Plan - Level 01



fig. 189

fig. 187 F22_1111A_RogersC_InitialSketch.jpg fig. 188 F22_1111A_RogersC_KvanefjeldPlan.jpg
fig. 189 F22_1111A_RogersC_MutandaRender.jpg

111A | Naaqippoc

• Sarah Kim
Katherine Salata

This project speculates on an alternative future for Narsarsuaq, Greenland, a town abandoned for the exploitation of its rare earth reserves by powerful state and corporate interests. Utilizing early research on the logics underlying extractive capitalism and its never-ending quest for new resource frontiers, this project locates possibilities for liberatory practices by identifying an abundance of materials and social resources already at hand within South Greenland. Through the development of a new, collectively-owned economic organization called Naaqippoq, existing and emerging resources across industries are harnessed as the basis for a local economic and social infrastructure grounded in sustainable management, stewardship, and care. The abandoned remains of the Narsarsuaq Airport and town center are utilized as the testing grounds for implementing this new system–one that, when replicated throughout South Greenland, might shift this vulnerable region towards long-lasting emancipation from Danish control and the threat of predatory mining operations.

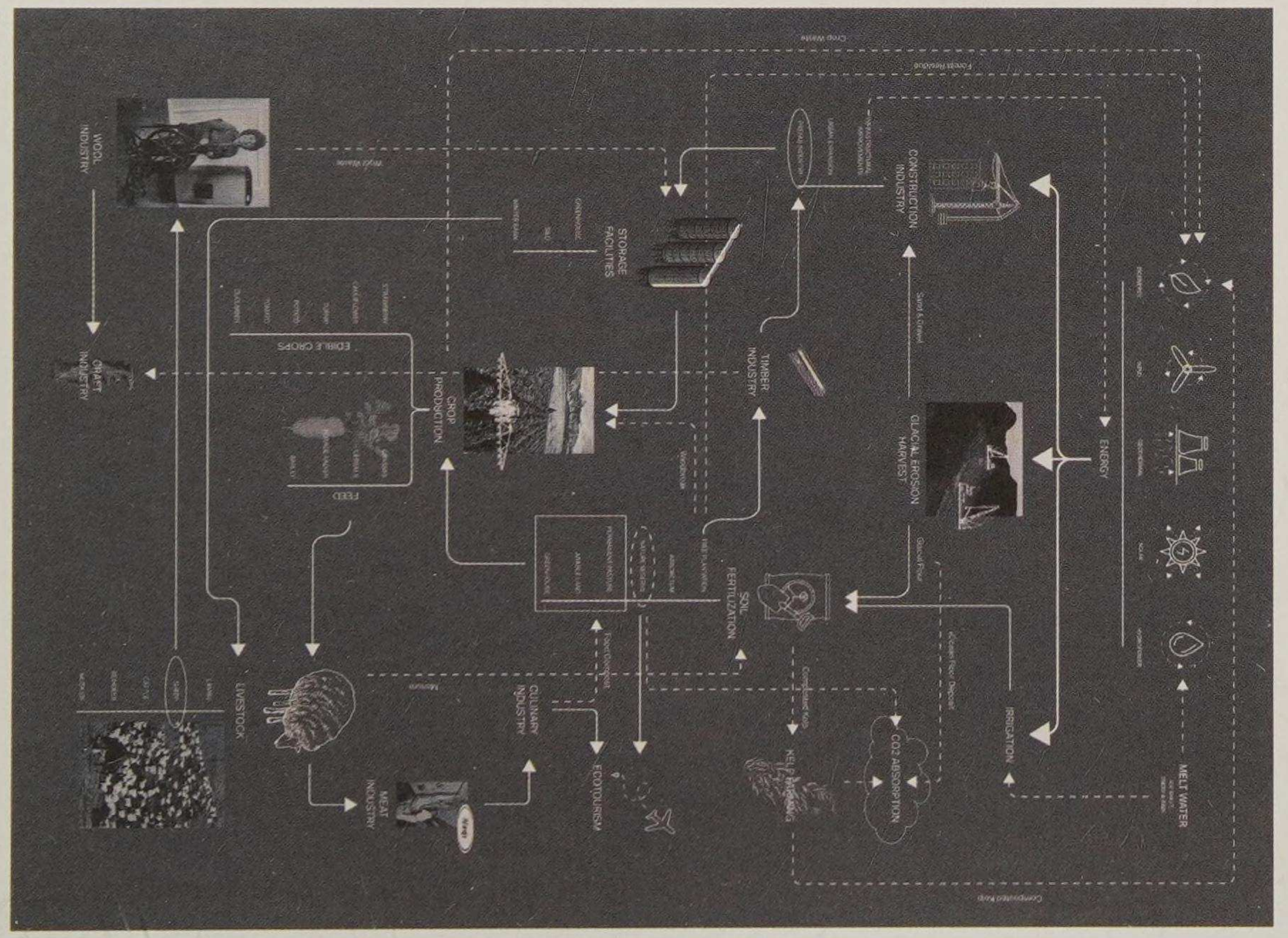


fig. 190

DESIGNING A GREEN NEW DEAL: THE SPATIAL POLITICS OF OUR RESPONSE TO CLIMATE CHANGE
BILLY FLEMING

Sarah Kim 273,277 **Katherine Salata** 260,339 **Narsarsuaq, Greenland** 102 **equity** 054,074,076,092,160,200,202,216,270,276 **collective ownership** 094,176,273
sustainability 050,082-088,102,164,254-258,314 **social services** 092,110

URBAN PLAN | ABSTRACT | N/A | RURAL | GREENLAND

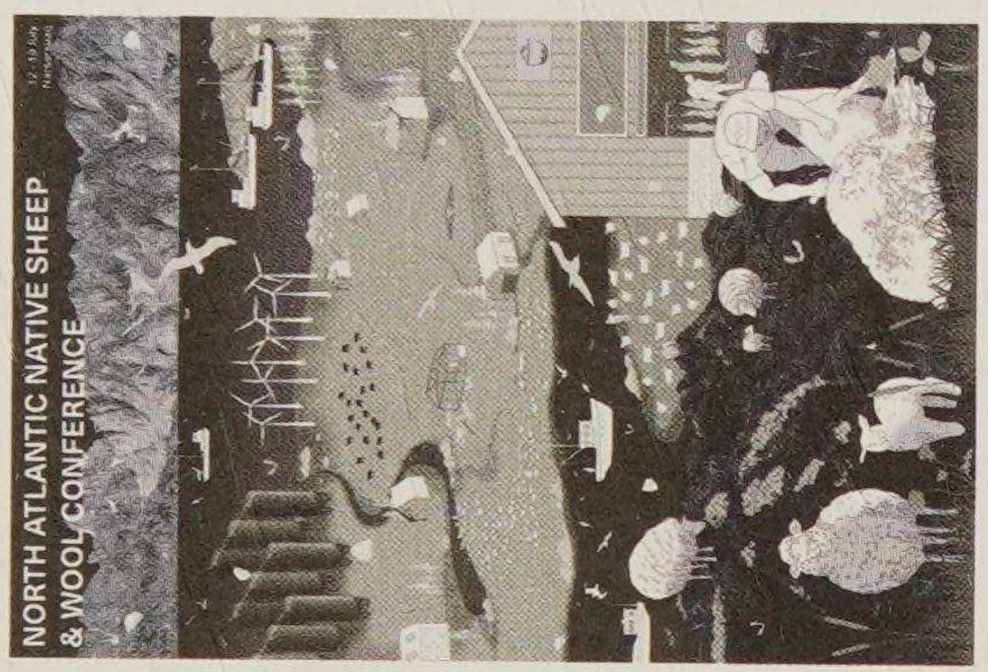


fig. 193



fig. 192



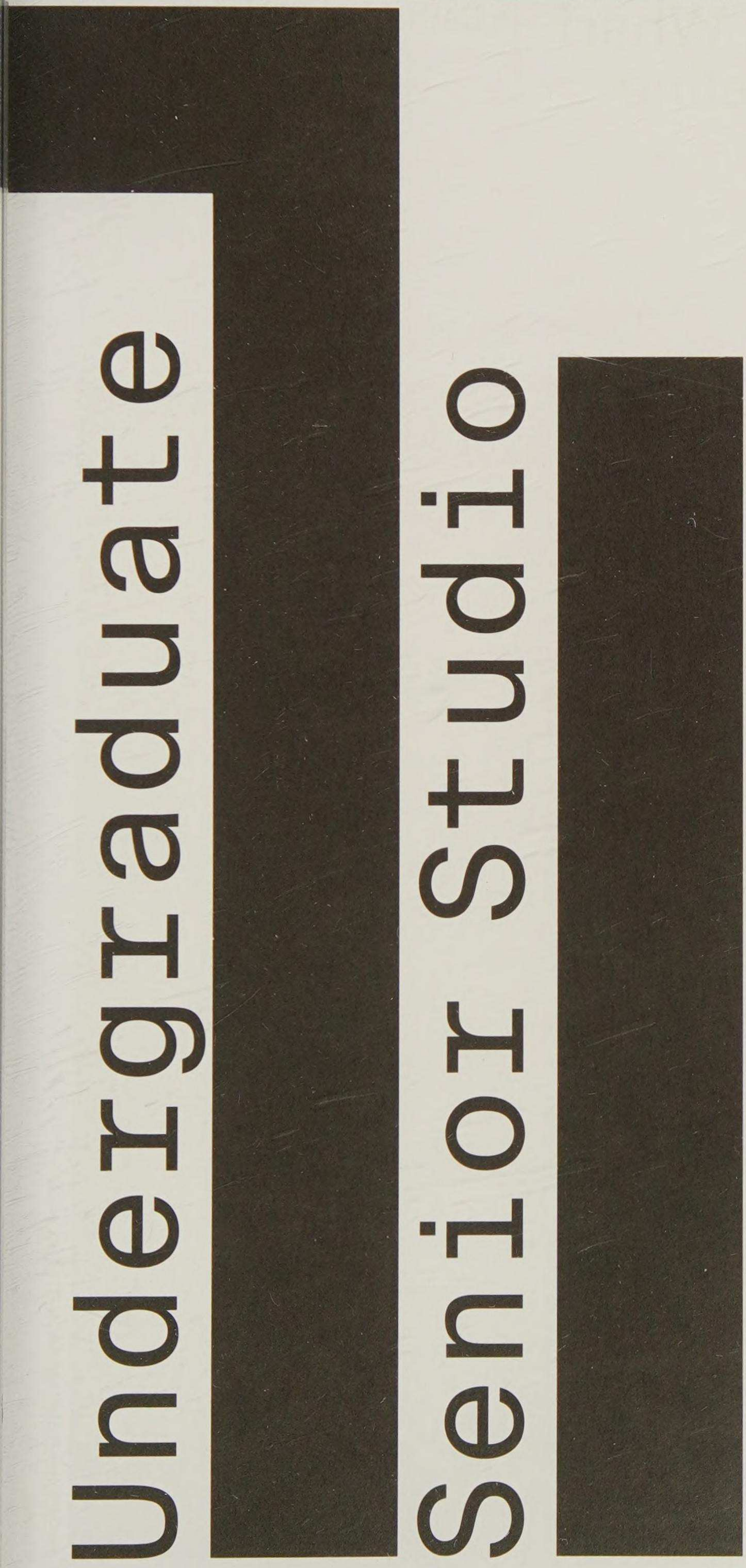
fig. 191



fig. 194

fig. 190 F22_1111A_KimS_Salatak_MaterialResourcesDiagrams.jpg fig. 191 F22_1111A_KimS_SalatakPoster1.jpg
fig. 192 F22_1111A_KimS_SalatakPoster2.jpg fig. 193 F22_1111A_KimS_SalatakPoster3.jpg fig. 194 F22_1111A_KimS_SalatakSitePlan.jpg

Fall_



450A: Undergraduate Senior Studio

Within the intentions of this studio, the non-human bat makes a major contribution to the discussion by a non-visual assessment of space. Always measuring its changing configuration by the beeps it sends out, and the echoes it receives back, the bat is the ultimately engaged space aficionado, always locating itself with exactitude within the space, always swerving and never blundering, the space prompting it like a dancer in an elegant ballet. Witnessing a cloud of bats inside Francesco Borromini's St. Ivo would be a kind of ecstatic exposition of that space.

The studio emphasizes the exploration of the experiential, haptic relationship of the body to space. Over the semester work will evolve with three projects from the abstract individual spatial entity of the 'dominant void' and/or the creation of cube of space titled 'intimate immensity', to the creation of an occupiable public structure, an 'event space' on a strip of shoreline squeezed between Long Island Sound and I-95, to finally, a Crisis Receiving Center whose purpose is to give immediate walk-in care to those suffering from mental trauma.

TURNER BROOKS, CRITIC

Rachel Anderson
• **Catherine (Kate) Ayers**
MaryKate Buckley
Elena Castro
Rodrigo Chousal Cantu
Mike Connor
Jenny Coyne
Lucy Greene
Chucho Martinez Padres
• **Robert Samec**
Will Suzuki
Garrett Woodard

450A Long Wharf Shoreline

• Catherine (Kate) Ayers

This project encourages Long Wharf visitors to wander from the existing path and interact more fully with the site. The curves of the structures create opportunities for movement, rest, and connection with people and the environment. The design ultimately leads visitors to the water, calling attention to its ever-changing relationship with the tide.

This project explores a deep connection to its site on the Long Wharf shoreline through the material. Central to this exploration is the seaweed paper used in the model. The paper is made by hand using seaweed harvested directly from the site. The concentration of seaweed determines the opacity of the material, allowing for moments of contrasting solidity and ephemerality within the design.

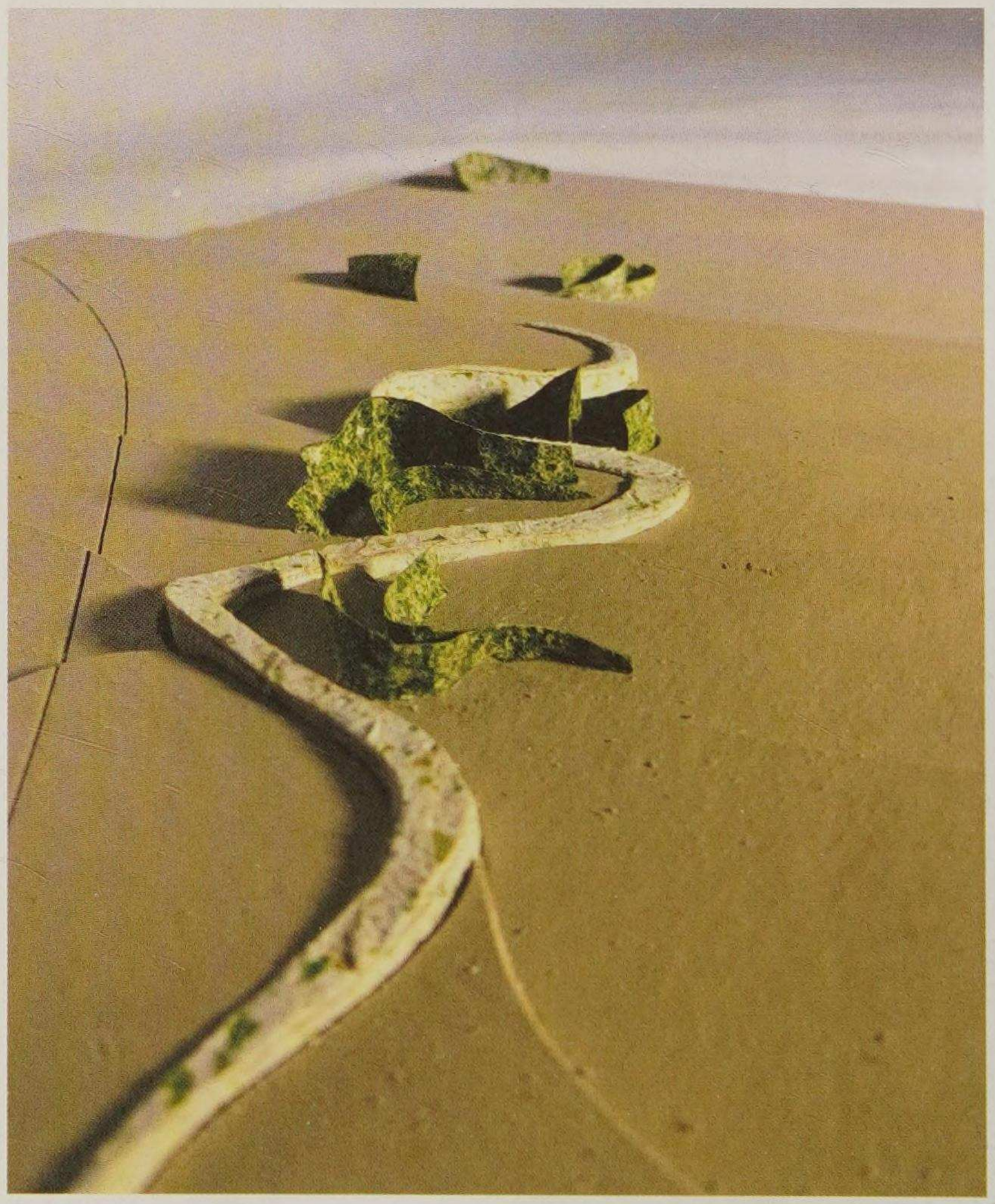


fig. 195

1090 **New Haven, United States** 054,056,110,114-140 **bio-material** 188,314 **park** 040,064,144,146,150,158-162,174

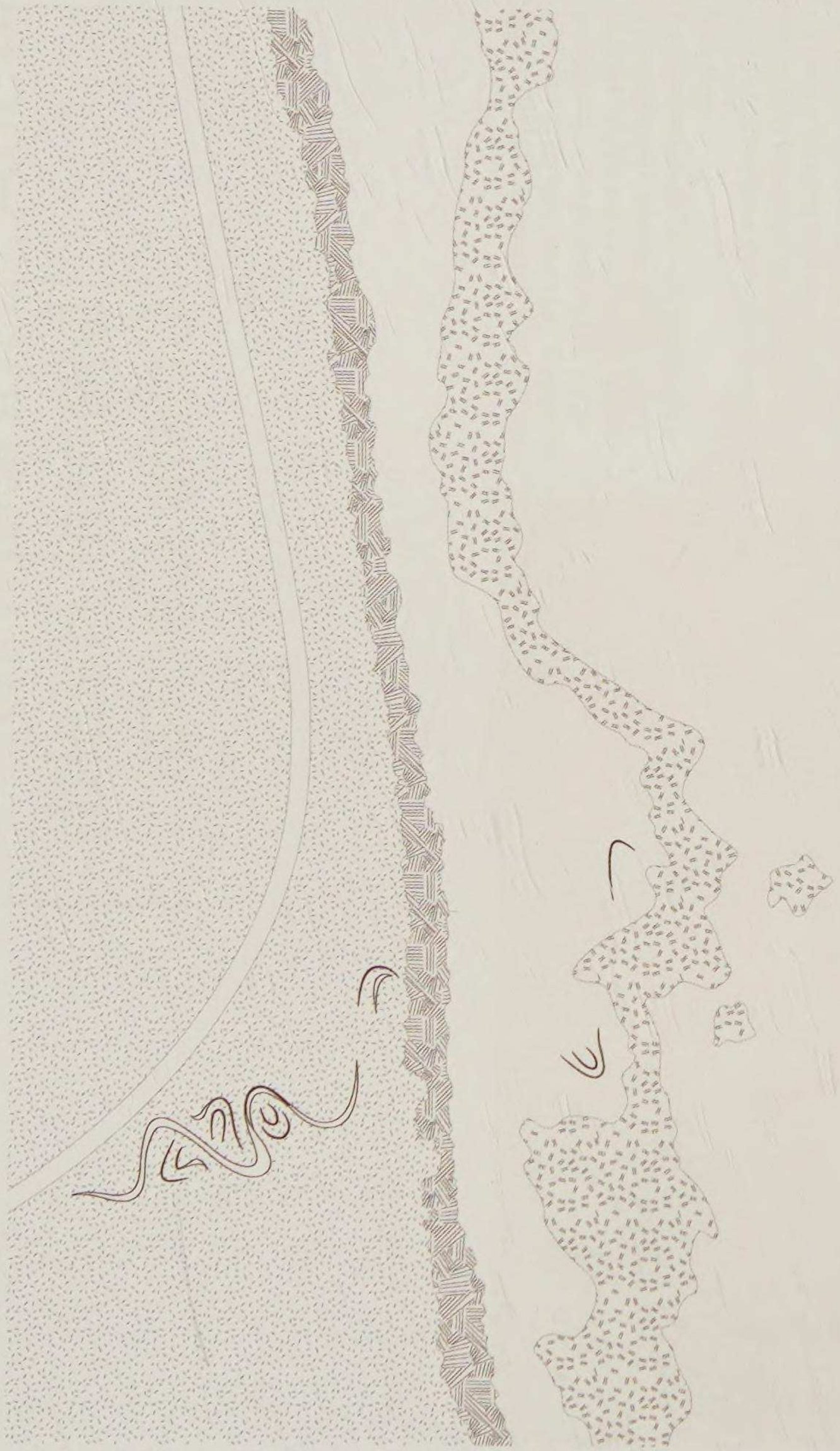


fig. 196

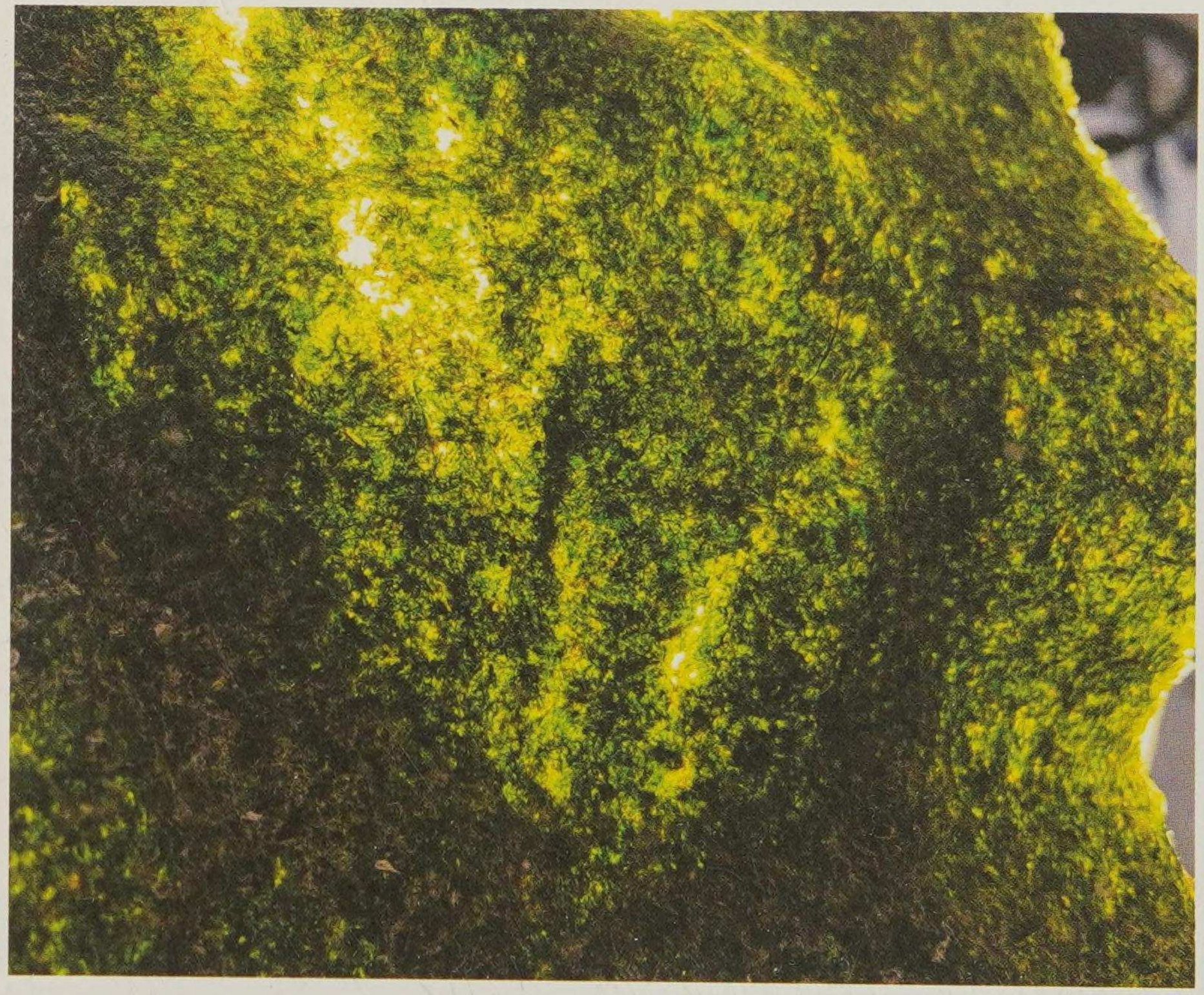


fig. 197

fig. 195 F22_450A_Ayersc_FullModel.jpg fig. 196 F22_450A_Ayersc_Planbrawing.pdf
fig. 197 F22_450A_Ayersc_SeaweedPaper.jpg

450A Concept for Mental Health Crisis Center

• Robert Samec

This project proposes a new typology of social services that combine functions of a shelter, social work offices, and a mental health clinic. The intention was to limit unproductive visits to emergency rooms and jails.

The program was developed with particular attention to the balance between patient privacy and the value of community healing. With a relatively solid exterior, the design focuses on an illuminated and social interior, filled with multiple scales of community space and natural light from clerestories and lightwells. The first floor contains a community kitchen, short-stay "23 hour beds," and offices that house patient triage and meetings. The top floor has 18 long-stay rooms grouped into pods that create interstitial spaces for gathering and rest. Defying traditional hospital typologies, this upper floor forms a small "village" that encourages patients to group outside their rooms.

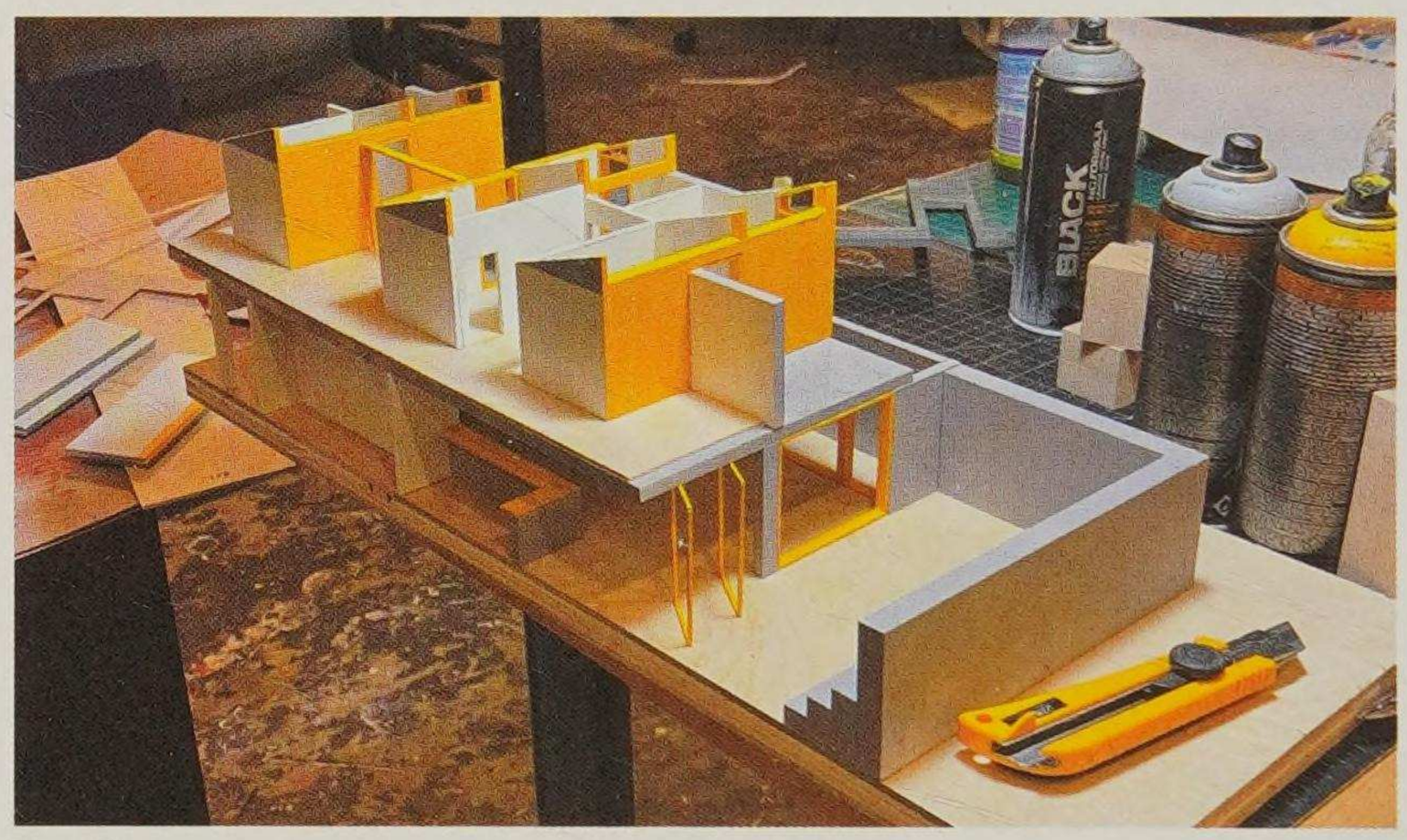


fig. 198

social services 092,104 **mental health** 018,128,138,271 **prisons** 054,056,108,114-140

Robert Samec 210 **New Haven, United States**

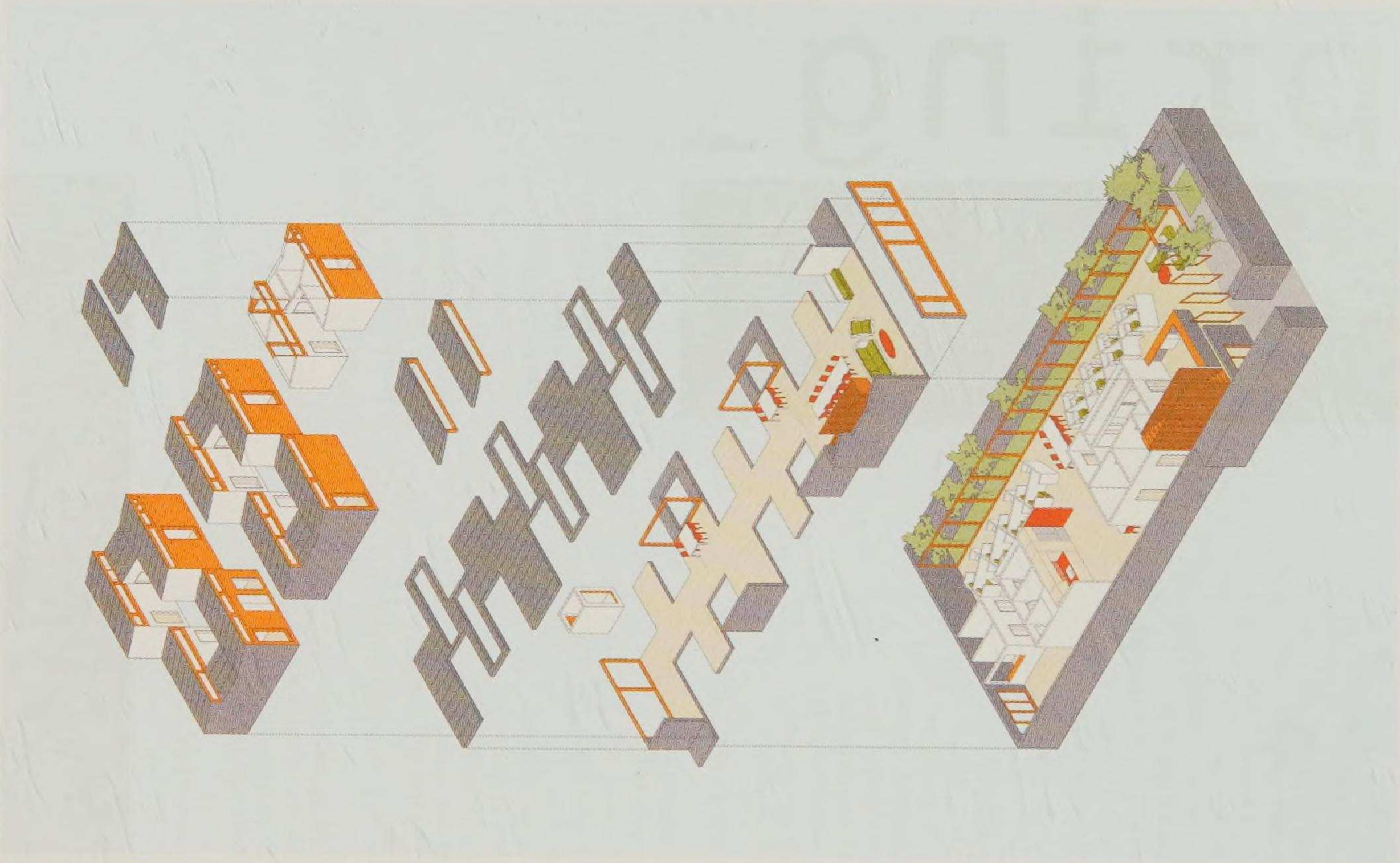


fig. 200

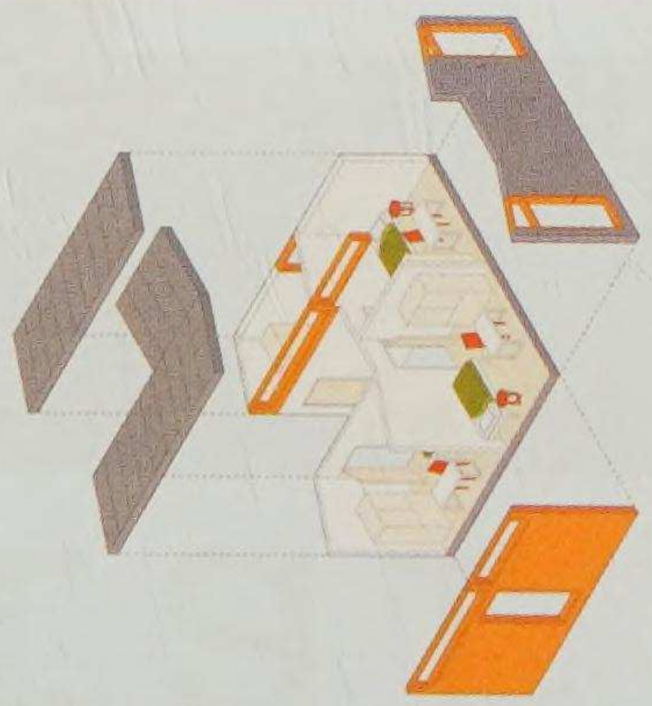


fig. 199

fig. 198 F22_450A_SamecR_ExplodedAxon.jpg
fig. 199 F22_450A_SamecR_PodExplodedAxon.jpg
fig. 200 F22_450A_SamecR_ModelProcess.jpg

Architectural Design II

Spring-

1012B: Architectural Design 2

This second core studio continued to extend spatial exploration into the conception and design of a building through studies of scale, site, program, and materiality. The term was organized by a series of projects that culminate with the design of a building that engages both public and private space.

ANNIE BARRETT,
LEAD COORDINATOR

- **Alice Cochrane**
- **Karina Encarnación**

Stormy Hall
Daniel Lee
Tommy Lee
Livy Li
Peter Martinka
Sombo Sisay
Qananii Assefa Tolera
Ada Wilderman

LAURA BRIGGS, CRITIC

Nicholas Arvanitis
Bohan Chen
Sarah Farley
Blake Harris

- **Sabrah Islam**

Blue Jo

- **Omar Martinez Zoluaga**

Ilha Niohuru
Max Stern
Anastasiia Shkolna

LIZ GÁLVEZ, CRITIC

Gabe Darley

- **Grace Dube**

Deming Haines
Mariah Langlois
Jess Mitchell
Noel Odhiambo
U Jin Seah
Sida Tang

- **Jany Xu**

TALITHA LIU, CRITIC

Calder Birdsey
Jessica Chen
Max Coolidge Crouthamel

- **Basel Hussein**

Benjamin Johnson

- **Kewei Li**

Colin Morse
Kristen Perng
Alex Thomas

JOEB MOORE, CRITIC

Sadie Bushara
Byron Cai
Wiet de Bruijn

- **Natalie Fox**

Phil Sunwoo Kim
Danning Niu

- **Cornelius Pelzer**

Mesut Sallah
Maria Teleman
Roland Thiha

EEVA-LIISA PELKONEN, CRITIC

Soraya Ammann
Michael Brittenham
Charlotte Campbell

- **Thomas Chen**

Yuki Creighton

- **Lauren Sexton**

Christy Ho
Padraic Mittag-McNaught
Tony Hongyi Wang
Niuniu Zhao

MIRIAM PETERSON, CRITIC

- **Sofia Borghese**

Lingfung (Grace) Chan
Timothy Farina

- **Olly Hoy**

Kurt Huckleberry
Dan Kelly
Max Ostrow
Yiyuan Shen
Congming Wang
Owen Wang

1012B A Place to Navigate Menopause, Perimenopause and Postmenopause

• Alice Cochrane

This project explores the physical manifestation of an online space for women navigating menopause, perimenopause and postmenopause. Physically, this period is often marked by hot flashes and night sweats, difficulty sleeping, loss of libido, brain fog, and mood swings. Many people feel underprepared, confused, and lonely, and have a strong desire to enter a community, as this enormous shift can be a catalyst to live differently.

The site is pixelated and the grid is infilled with spaces to eat, sleep, wash, work, and move. The residue becomes public circulation space. A roofscape of truncated pyramids with light shafts and pergolas bind the pixels and the circulation space together. Lightwells are located above bathrooms, showers, pools, saunas and steam rooms, moving towards a celebration of these private and intimate spaces, and reimagining them as sacred water-filled places that mediate light, water and sound into more communal spaces.



fig. 201

Alice Cochrane 221,284 New Haven, United States 054,056,108,110,114-140 women's health 092 intentional community 114-140 bathhouse 004,010,066,210,212

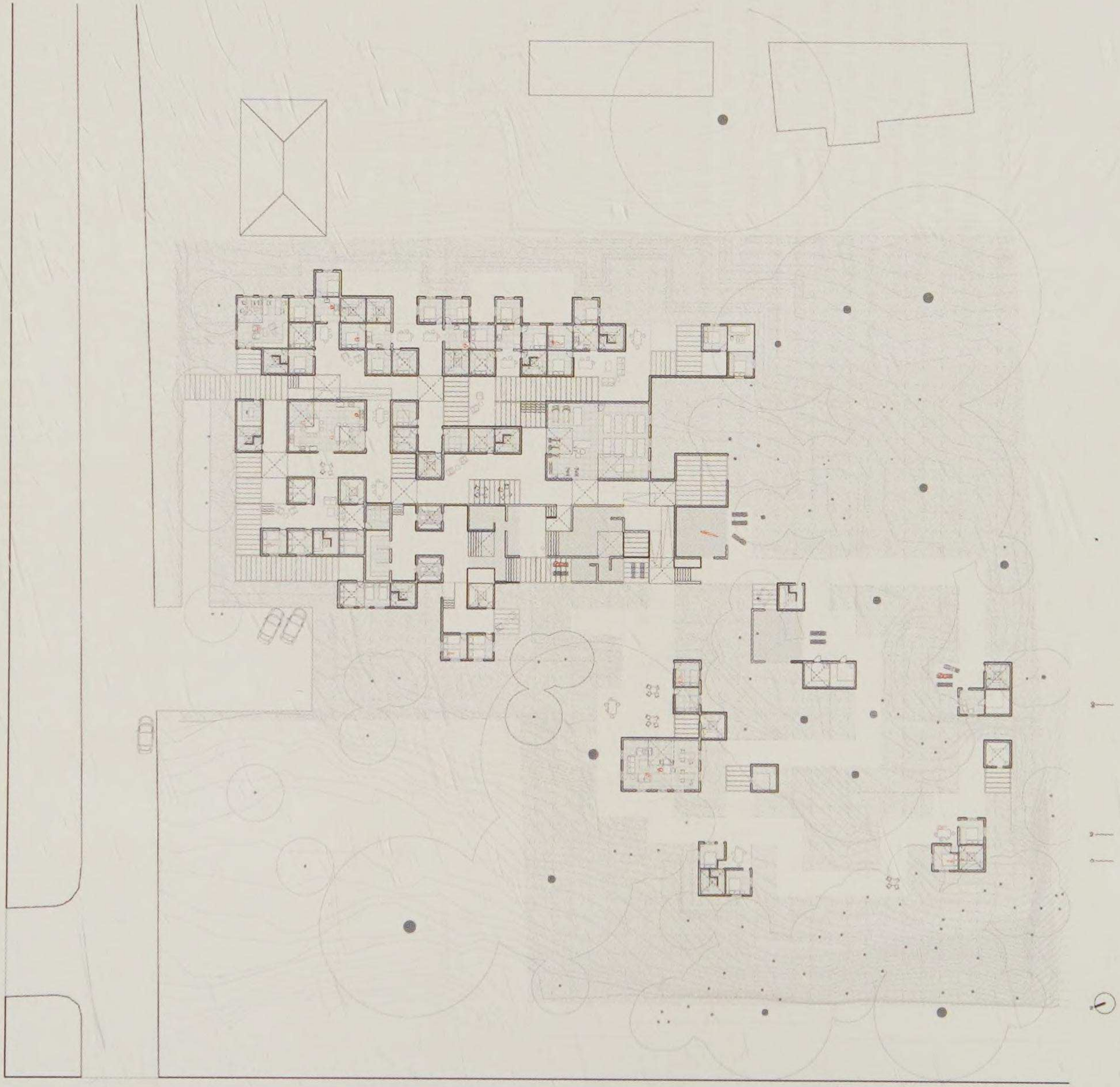


fig. 202

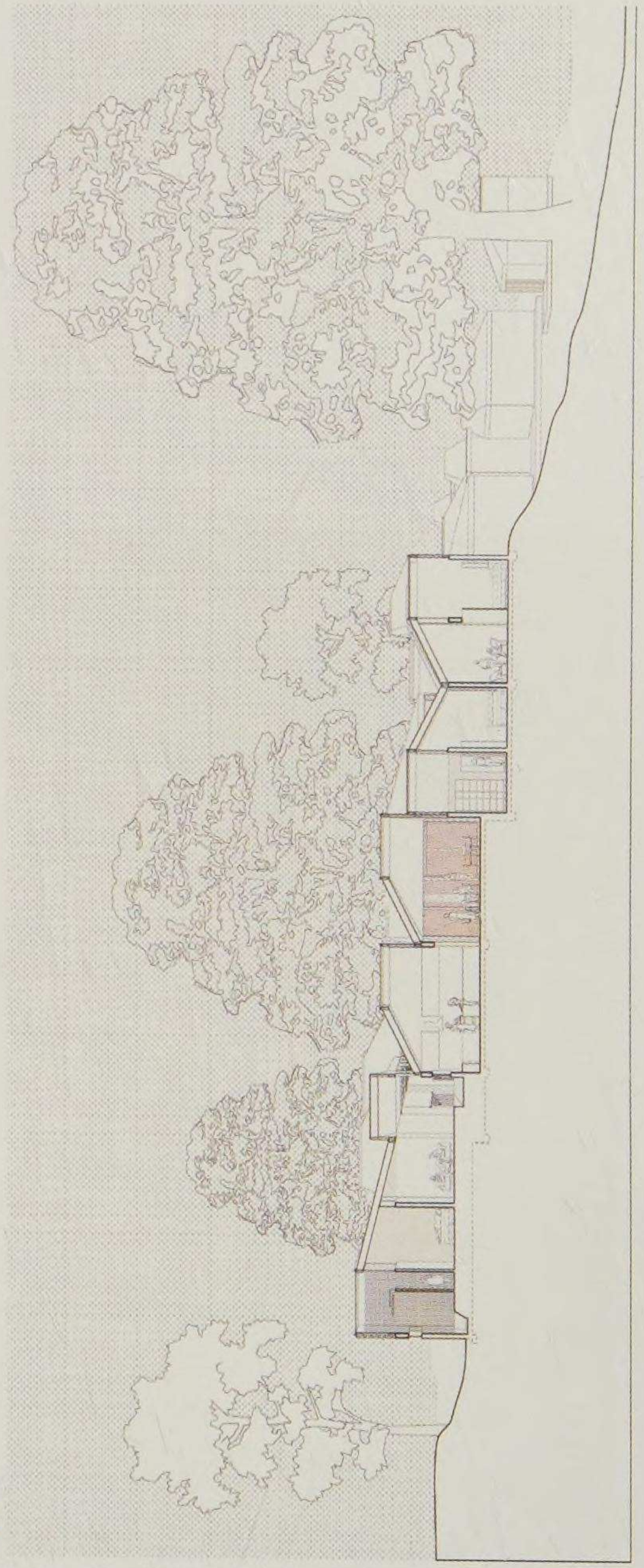


fig. 203

fig. 201 S23_1012B_CochraneA_ModelAxon.jpg **fig. 202** S23_1012B_CochraneA_FloorPlan.jpg
fig. 203 SS23_1012B_CochraneA_SectionPerspective.jpg

1012B Textile Community

• Karina Encarnación

The Textile Community is a home for fabric arts enthusiasts: professionals, students, family members, and visitors. Rather than teaching via organized classes, residents and visitors can educate and learn through organic conversation and storytelling alongside work, creation, and daily routine.

The building orients private residences on the east side to receive the morning sun, and an open studio on the west side to receive the evening sun. In plan, the building reads as a tapestry through the weaving of path and program. As individuals move from the most private program (bedrooms and private gathering spaces) to semi-private (kitchen and shared living rooms) to the most shared (open workshops), they are encouraged to interact with alternating groups of people. In section, the roof alludes to a hanging fabric, peeling up above the intersection of programs.

Dedicated to my master quilter grandmother.

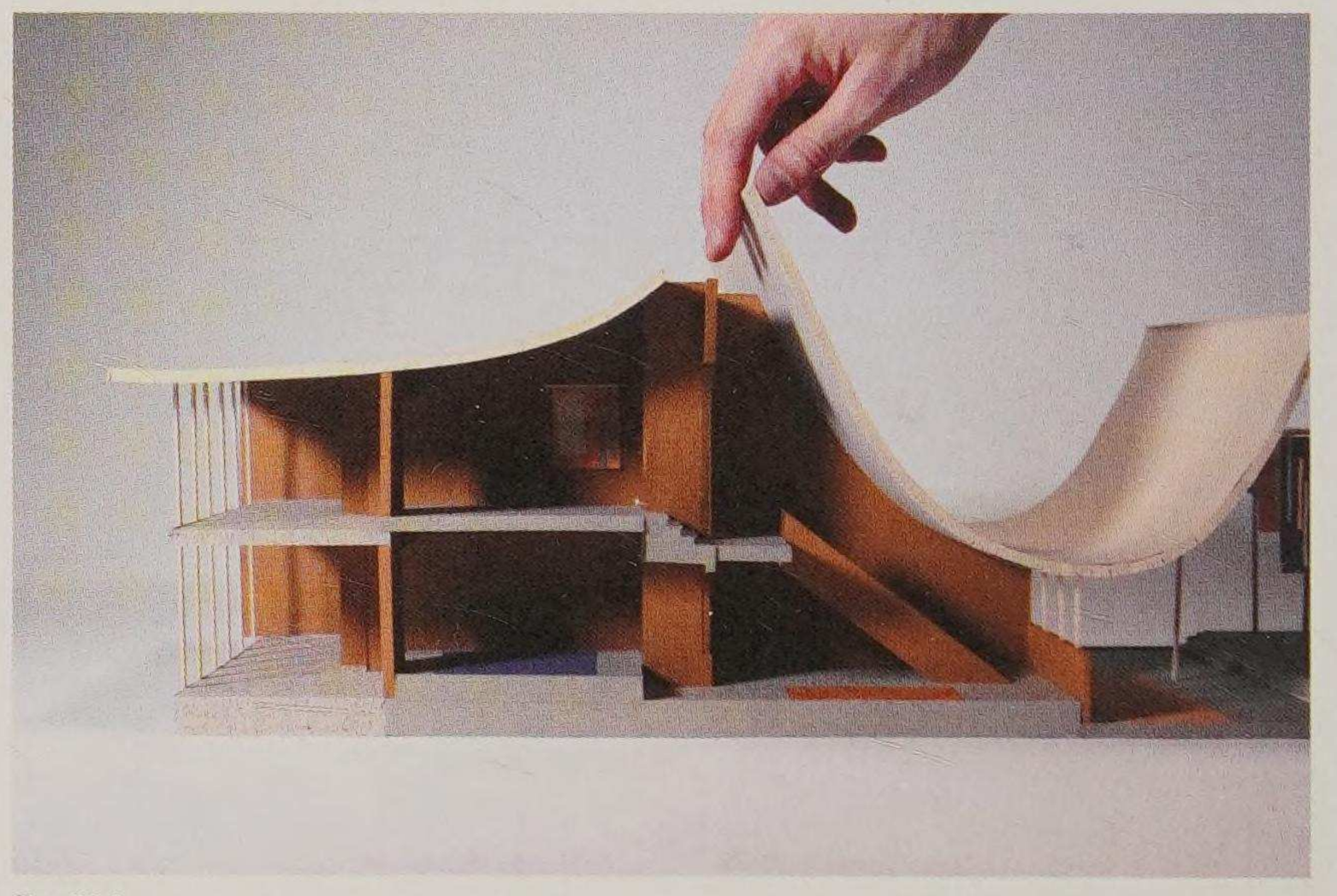


fig. 204

Karina Encarnación 012,220,242 **New Haven, United States** 054,056,108,110,114-140 **textile** 190,308 **storytelling** 130,223 **intentional community** 114-140
workshop 008,030,080,090,180,190

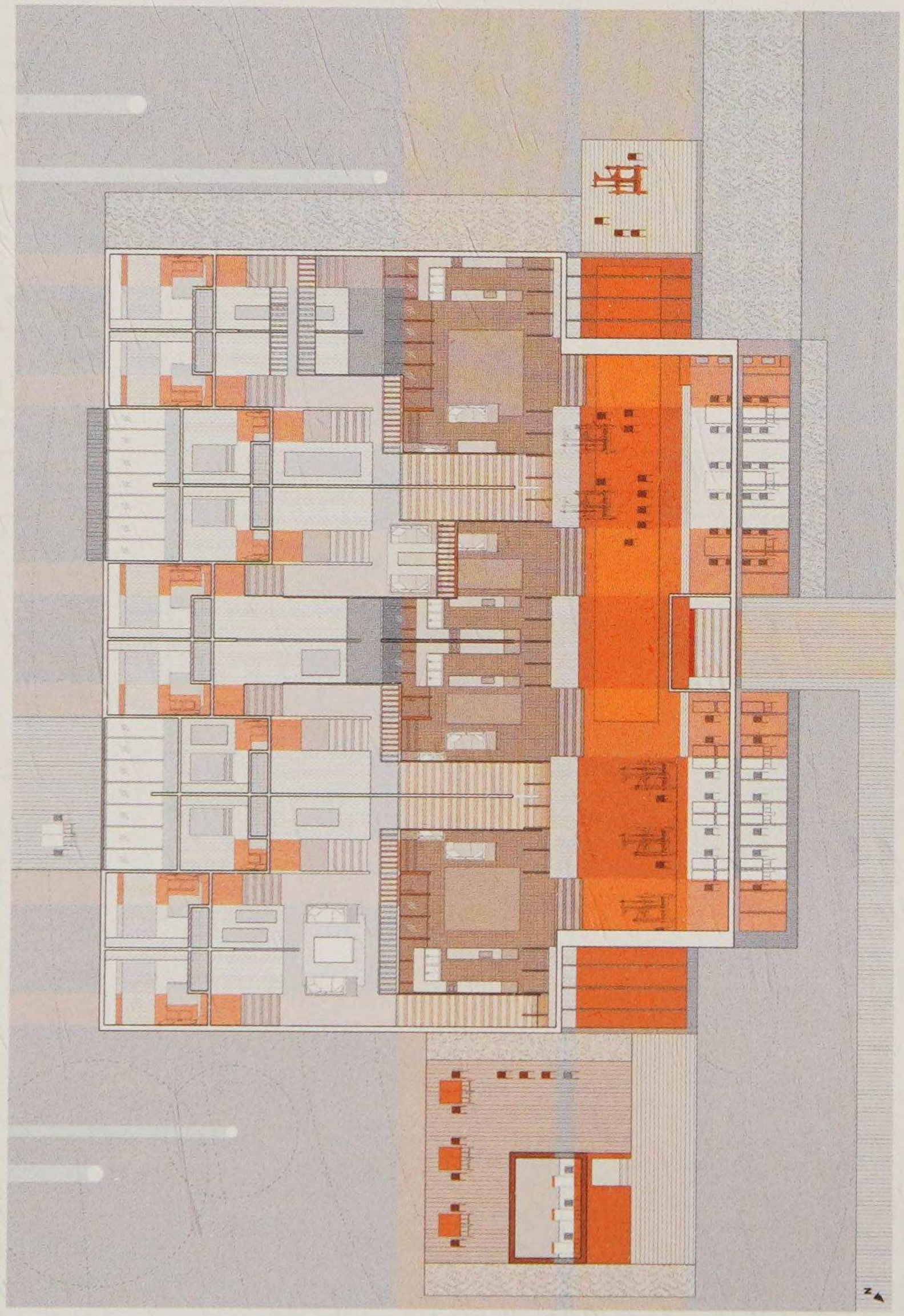


fig. 205



fig. 206

fig. 204 S23_1012B_EncarnacióNk_Model2.jpg **fig. 205** S23_1012B_EncarnacióNk_PlanOblique.jpg
fig. 206 S23_1012B_EncarnacióNk_Workshop.jpg

1012B A Sonic Architecture

• Sabrah Islam

Through field recording, the project captures the fleeting and elusive sounds that are omnipresent across Fair Haven Heights. This investigation leads to an awareness of specific spatial events that are unique to the organisms and objects inhabiting in and around the site. The birds sing, a passing train echoes, church bells ring, fallen leaves crunch, the wind roars...

Acoustic concrete mirrors form a barrier around the site containing the amplified sonic field. Within this sonic field, mycelium housing encompasses the peripheral edges, allowing for reclusion and rest through absorption. Congregation is activated through embracing sound in two ways; refraction in a concrete amphitheater facilitates the shared experience of many listeners enjoying a focused performance. Diffraction of sound enables multiple conversations to take place at once in the stone plaza. A Sonic Architecture leverages the power of sound to create spaces of comfort, inhabitation, healing and boundary.

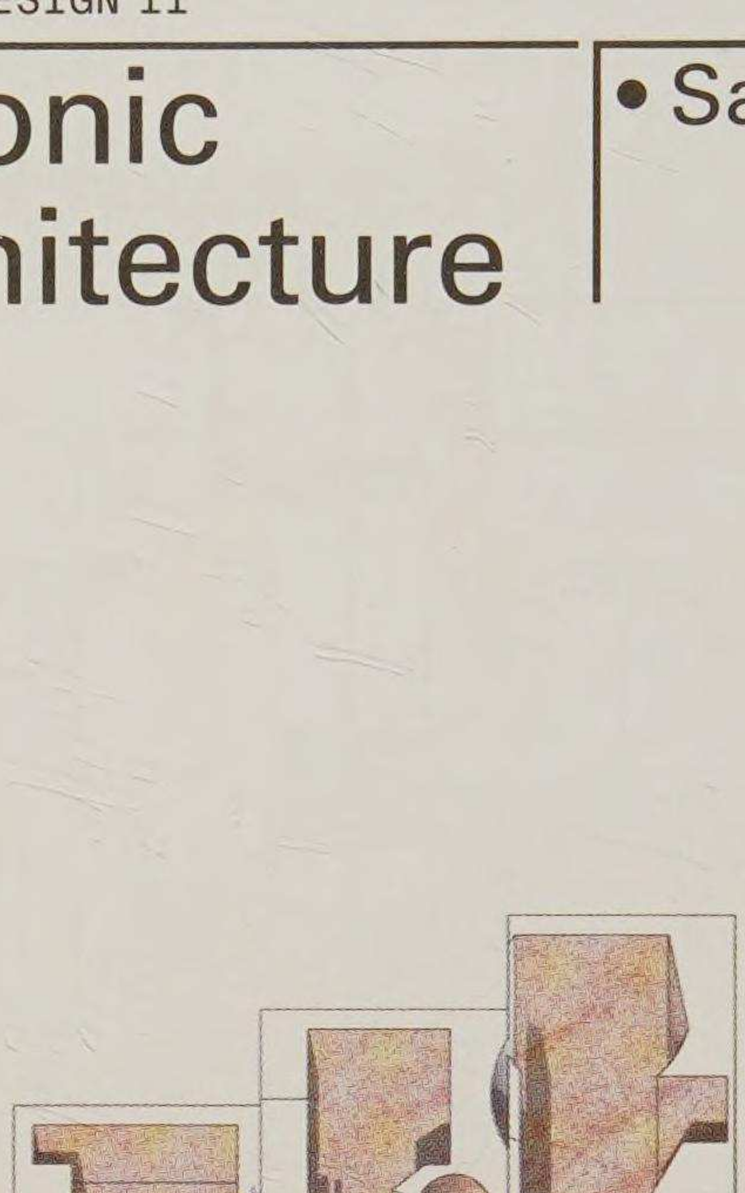
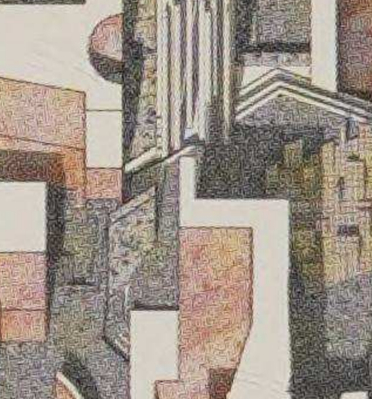
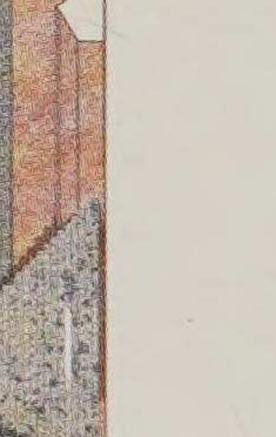


fig. 207









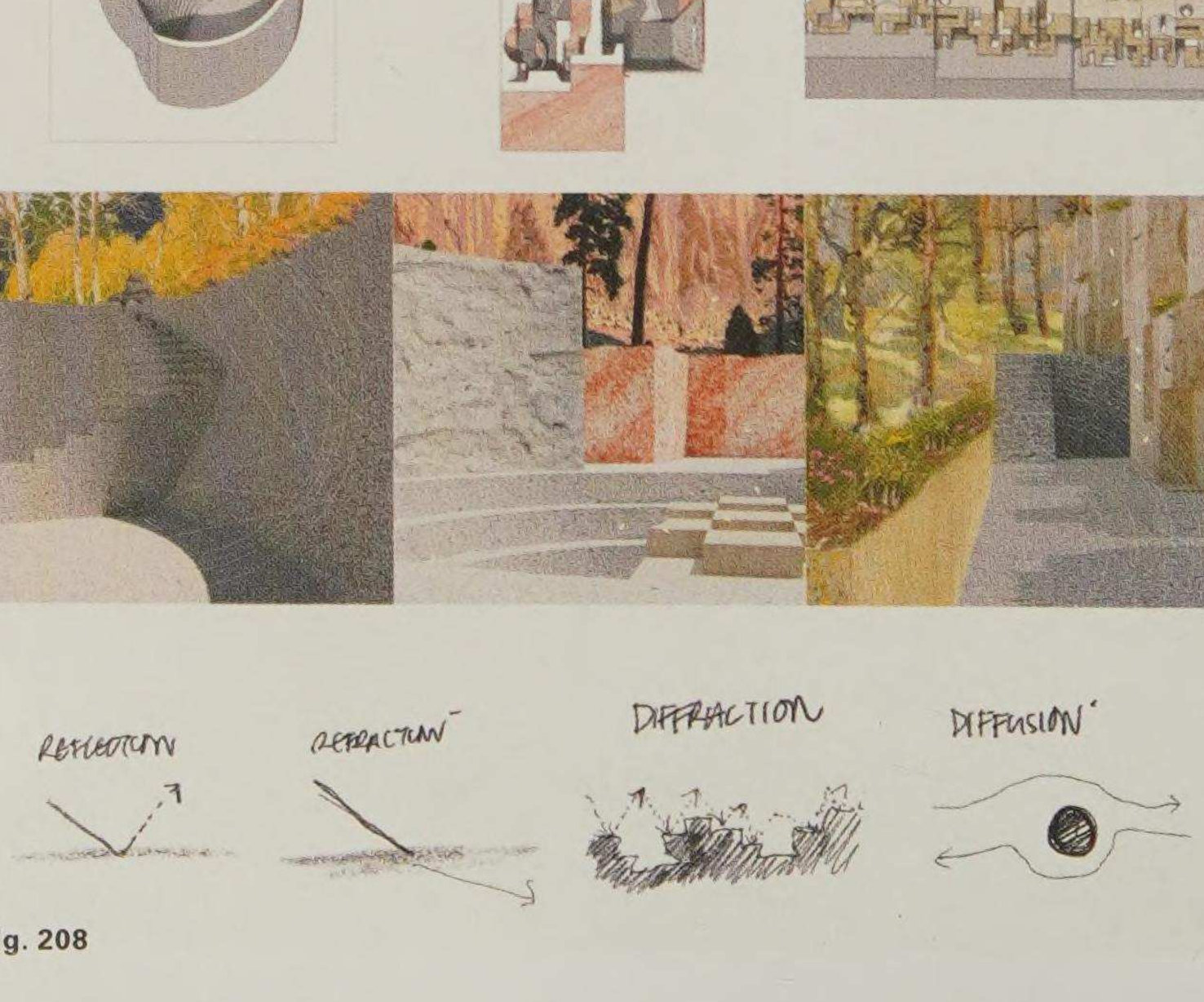


fig. 208

Sabrah Islam 221,304 New Haven, United States 054,056,108,110,114-140 intentional community 114-140

ARCHITECTURAL DESIGN II
LAURA BRIGGS

RESIDENTIAL | ORGANIC | SUNKEN STRUCTURE | SUBURB | UNITED STATES

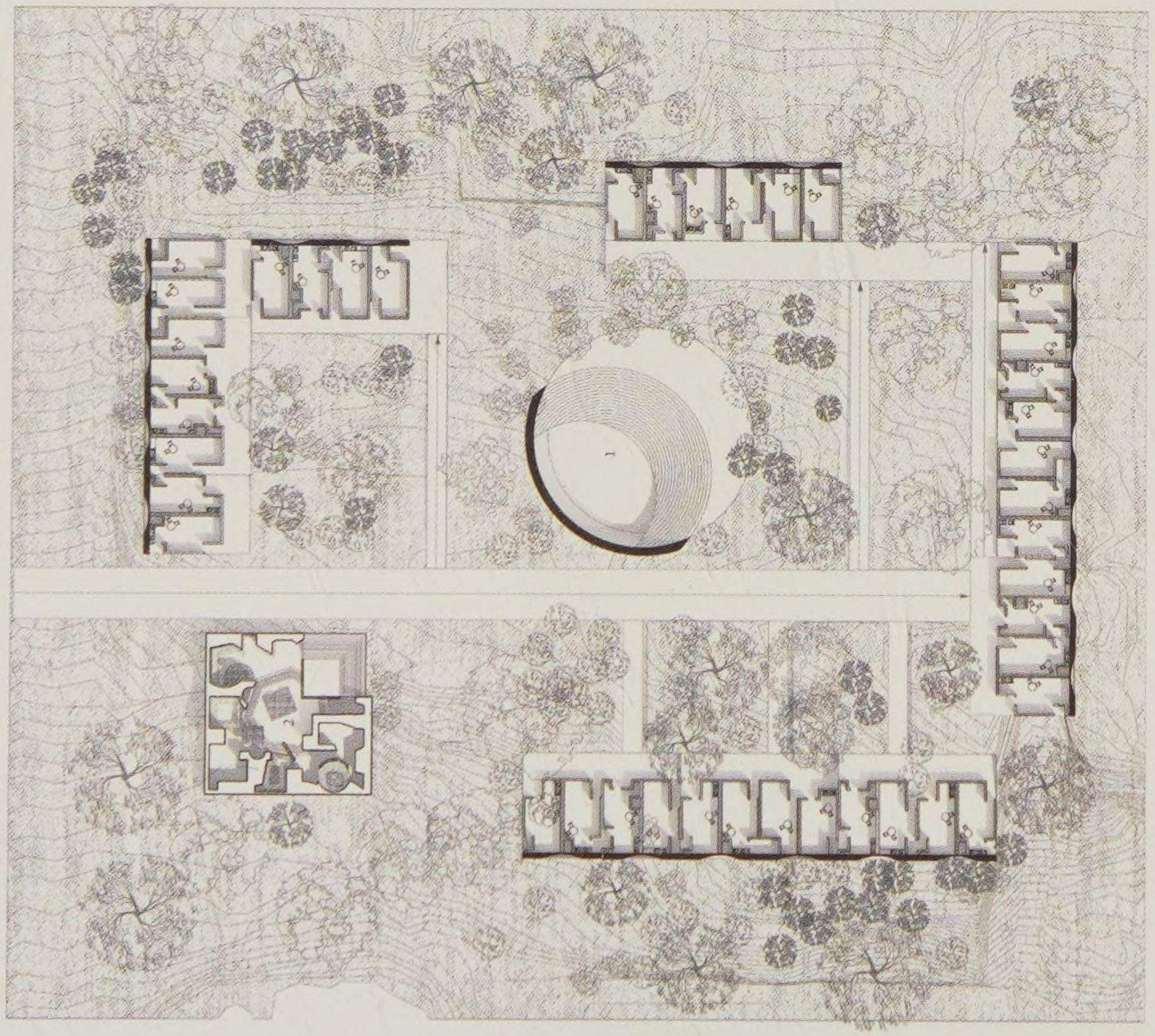


fig. 209

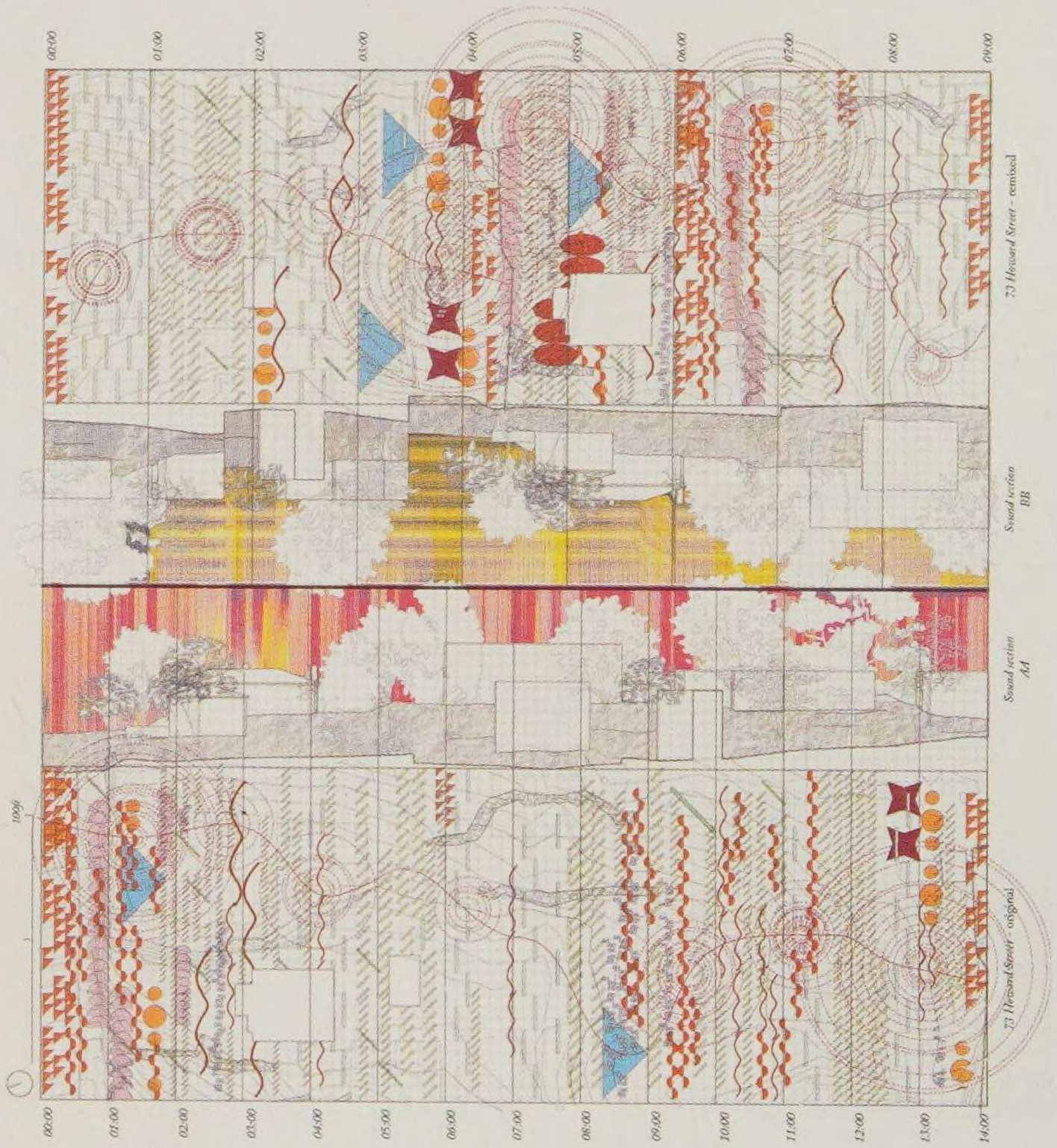


fig. 210

fig. **207** S23_1012B_Islams_Congregation Axon.jpg fig. **208** S23_1012B_Islams_Vizuals.jpg
fig. **209** S23_1012B_Islams_Site plan.jpg fig. **210** S23_1012B_Islams_Sonic4Dsection.jpg

1012B Fair Haven Farm

• Omar Martinez Zoluaga

A garden must combine the poetic and the mysterious with a feeling of serenity and joy.

- Luis Barragán

Nature is a colorful place. We come across fields of color in our daily lives, in our culture, in our community, in our food; color helps us perceive time and space, and it enriches our understanding of place. This project explores the role of color as an architectural element. Color serves as a tool for site analysis, tracing environmental, social, and cultural matters.

Located in Fair Haven Heights, CT, the Fair Haven Farm is a housing typology that merges housing and urban farming. By establishing a set of living units nested within a greenhouse typology, Fair Haven Farm aims to blur the lines between housing and agriculture, indoor and outdoor. The farm is a garden, its natural elements blossoming in a colorful palette.



fig. 211

Omar Martinez Zoluaga 016,216,220,271
New Haven, United States 054,056,108,110,114-140 color 012-016,190 agriculture 174,184,284,340 intentional community 114-140

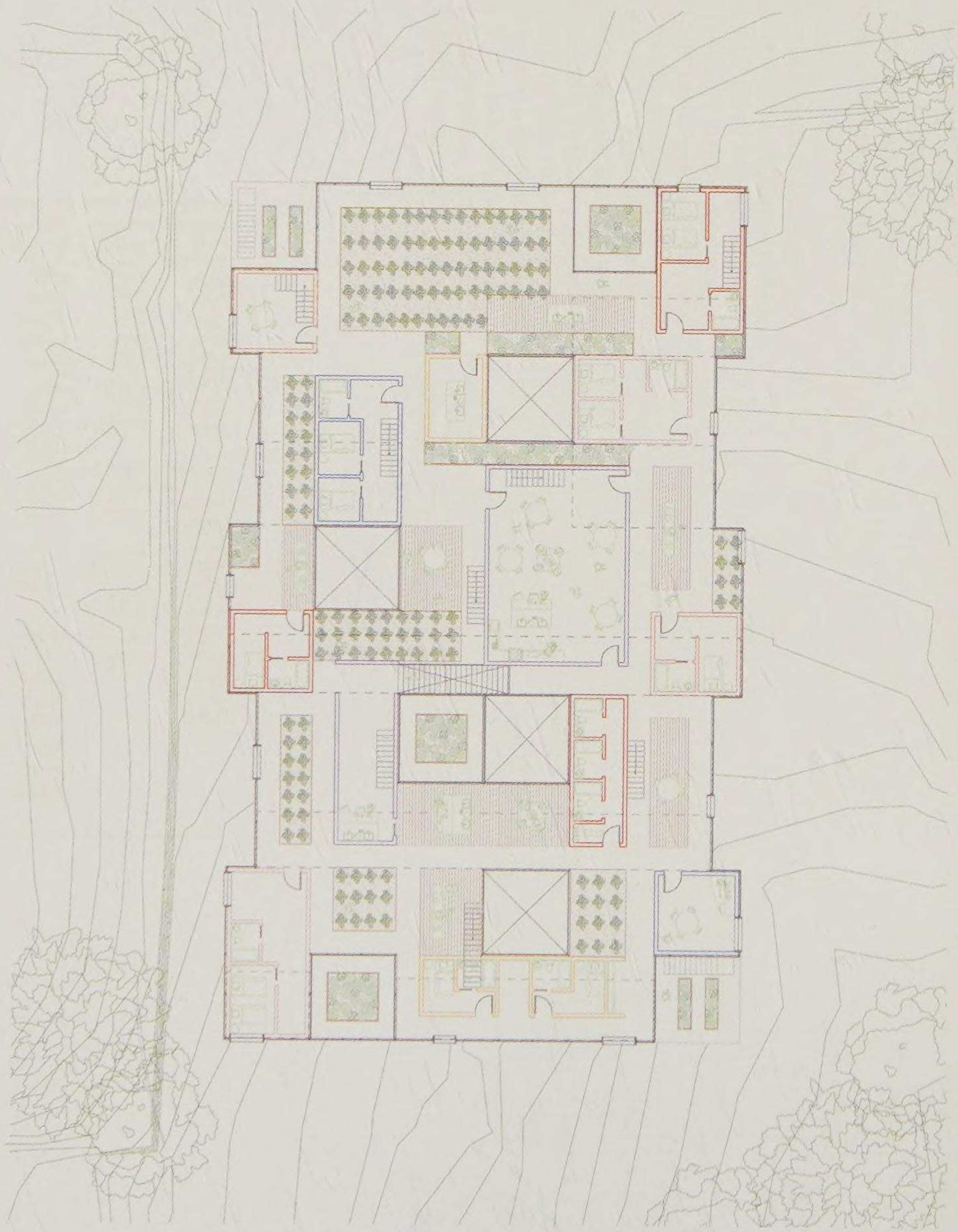


fig. 212



fig. 213

fig. 211 S23_1012B_MartinezOluagaO_Exterior.jpg fig. 212 S23_1012B_MartinezOluagaO_FloorPlan.jpg
fig. 213 S23_1012B_MartinezOluagaO_InteriorRender.jpg

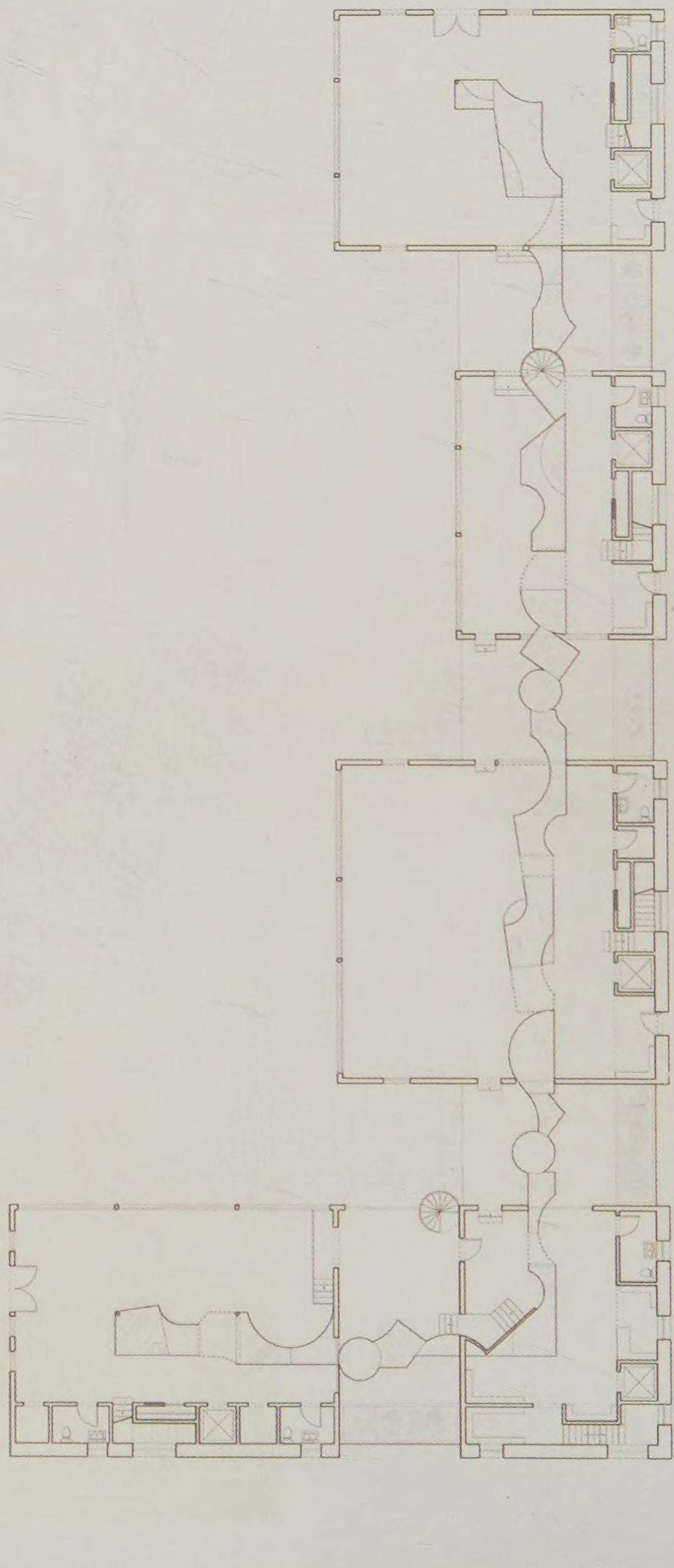
1012B New Material Cultures: A Food Forest in Fair Haven Heights

• Grace Dube

This project considers collective living through social practices related to the production, transformation, and consumption of food. The intended community of permanent and seasonal residents transforms the suburban lot into a "food forest"–a permaculture garden designed to produce edible plants. The residents and the local public coalesce around a continuous dining table, part fixed and part flexible, that contains ranges, storage units, dining surfaces, and thresholds.

The table connects five building units, each comparable in scale and proportion to existing homes in the neighborhood. A thick outer wall contains storage, building services, and circulation to the floors above, where residential units of reconfigurable arrangements accommodate a changing population throughout the seasons and years. Through its mediation of people, space, objects, and food, the continuous table facilitates and memorializes a changing material culture as food systems and social practices evolve.

fig. 214



Grace Dube 219,238,266 **New Haven, United States** 054,056,108,110,114-140 **food** 012,174,336,338 **table** 036 **intentional community** 114-140 **kitchen** 012

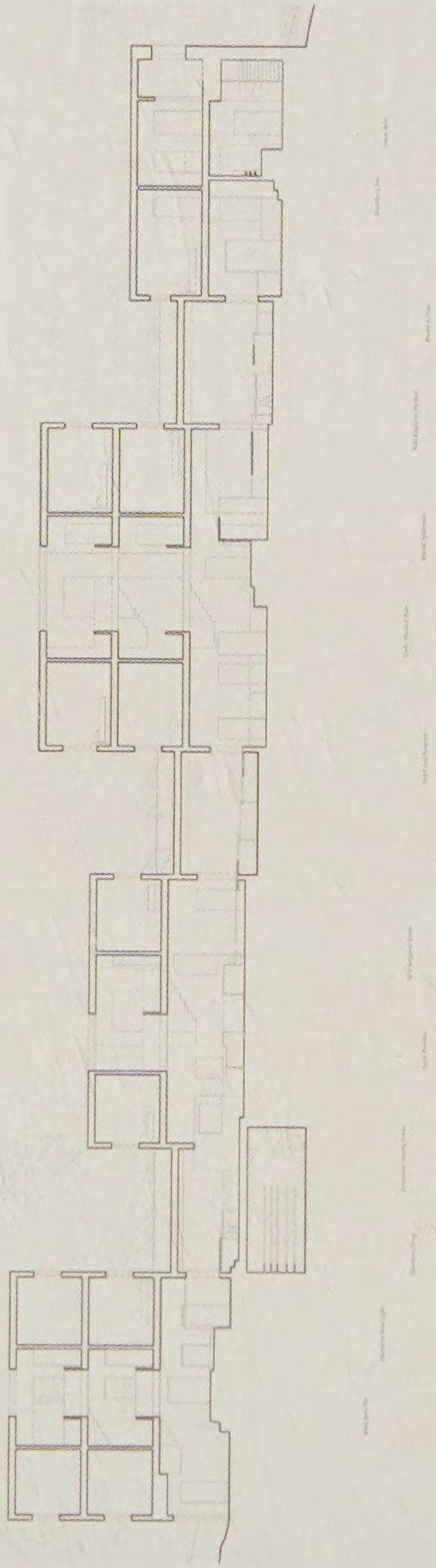


fig. 215

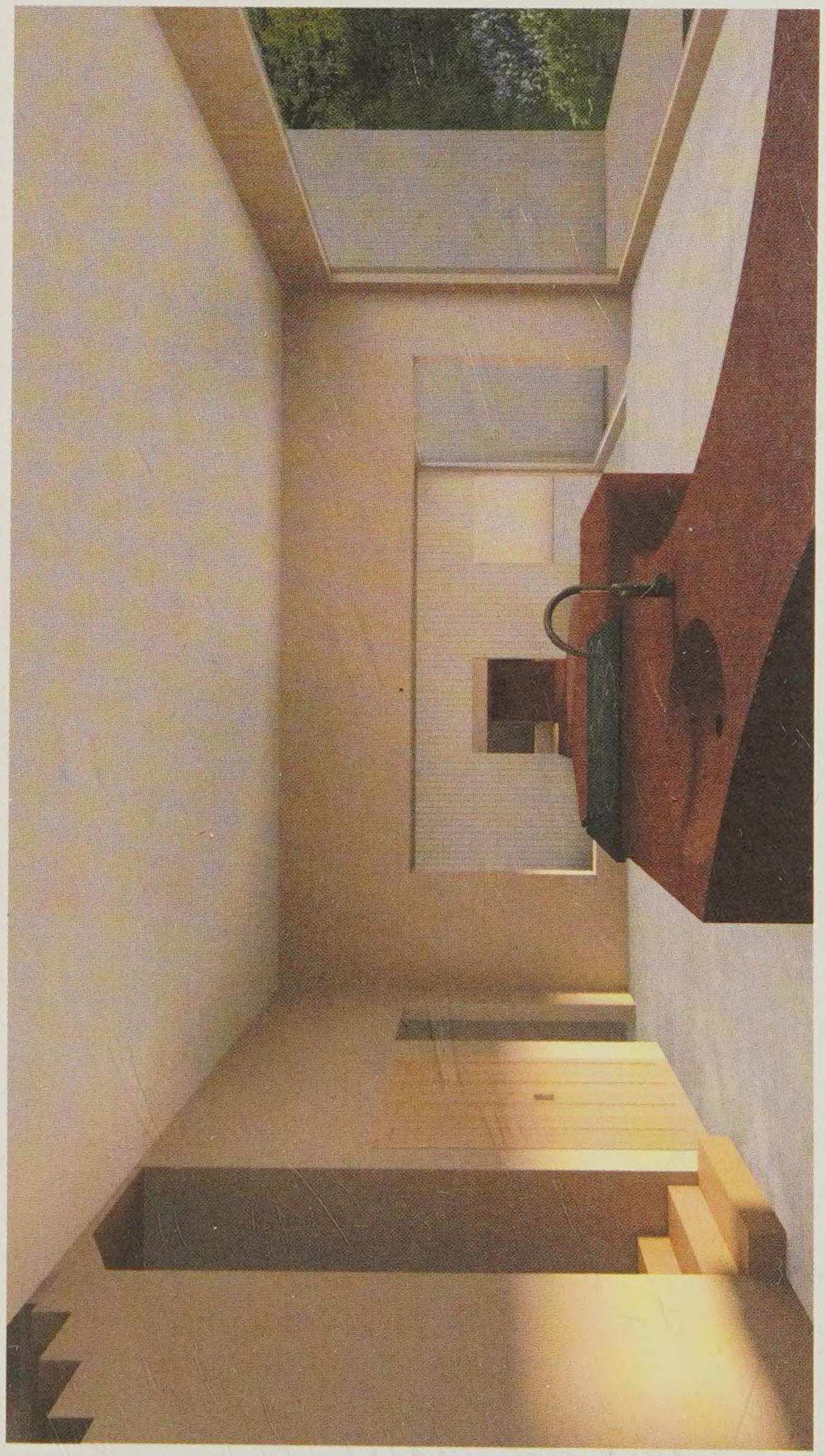


fig. 216

fig. 214 S23_1012B_DubeG_Plan01.jpg fig. 215 S23_1012B_DubeG_LongitudinalSection.jpg
fig. 216 S23_1012B_DubeG_InteriorRender.jpg

1012B Moments of

• Jany Xu

Moments of: quiet, respite, transition, activity, communion... life

Drawing inspiration from material studies of rock and paper (how material as light as paper can bear the weight of rocks) and the complexities of shared living (how to balance between the needs of the individual and collective), this project weaves together a series of living spaces intended for a rich, communal life.

Rooted in the longhouse typology, the architectural design revolves around a central "spine" that connects different programs such as cooking, eating, and sleeping. Throughout the project, the rocks and walls expand or contract, creating a rhythmic sequence of public and private blocks. The interplay between jagged rocks and smooth connecting walls accentuates the tactile qualities of the living environment. In balancing between these tensions (public/private, individual/collective, heaviness/lightness), the spaces facilitate an awareness of the environment, translating into an invitation to be present in the moment.



fig. 217

124 STUDIO_SPRING_ARCHITECTURAL DESIGN II
intentional community 114-140
mindfulness 134, 184
spaces 054, 056, 108, 110, 114-140
Jany Xu 220, 267 **New Haven, United States**
ARCHITECTURAL DESIGN II

RESIDENTIAL | STONE | WALL | SUBURB | UNITED STATES



fig. 218

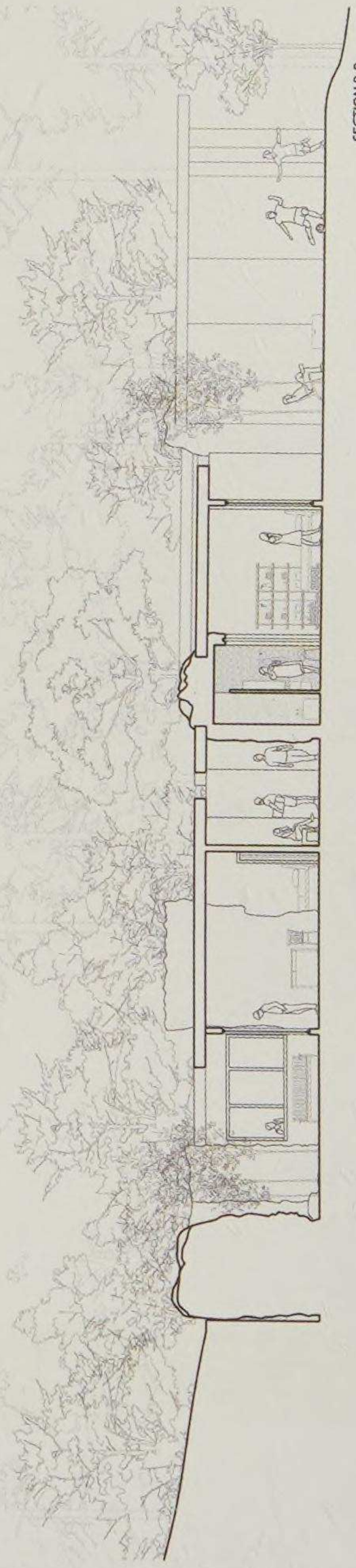


fig. 219

fig. 217 S23_1012B_XuJ_Model_3.jpg fig. 218 S23_1012B_XuJ_d.Plan.jpg fig. 219 S23_1012B_XuJ_e2. Short Section.jpg

1012B Touch Wood

• Basel Hussein

Interested in the intersections of architecture and sites of protest, this project looks toward the application of direct action ecoactivist strategies–such as tree sitting–in conjunction with systems of tectonics and assembly. Through an analysis of the Newbury Bypass Protest of '96 and a close reading of Kate Evan's Copse: A Cartoon Book of Tree Protesting (1998), the project's foundation was built upon a catalog and record of pre-existing strategies within direct action ecoactivist circles. Following a theoretical protest and squatting within the rich forest of the Fair Haven site, the project applied lessons of porosity and gradation between areas of offense/neutrality/defense across the landscape. At the habitation scale, following from the page, "How to Build a Treehouse" in Copse, the project explored a distinct tectonic expression of joinery and surface assembly to articulate a structural framework from tree, to platform, to wall, to roof.



fig. 220

Basel Hussein 219,249,270,324 **New Haven, United States** 054,056,108,110,114-140 **activism** 044,056,200,326 **tectonic** 004,196,232 **intentional community** 114-140

RESIDENTIAL | WOOD | COLUMN | SUBURB | UNITED STATES

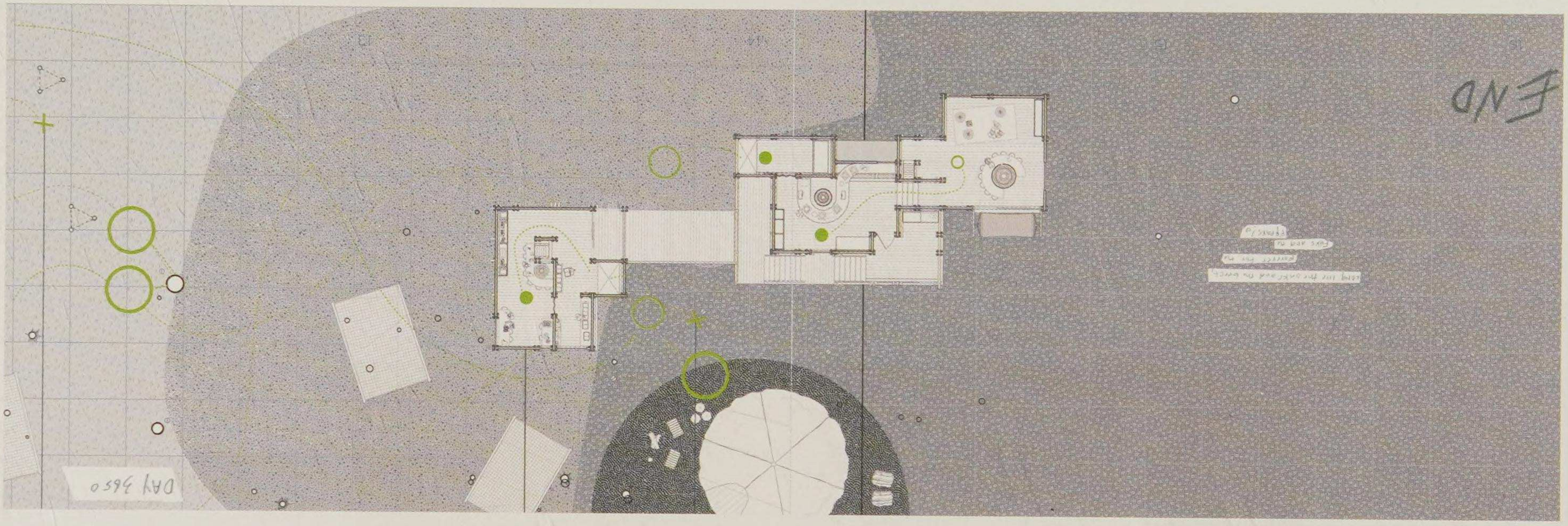


fig. 222

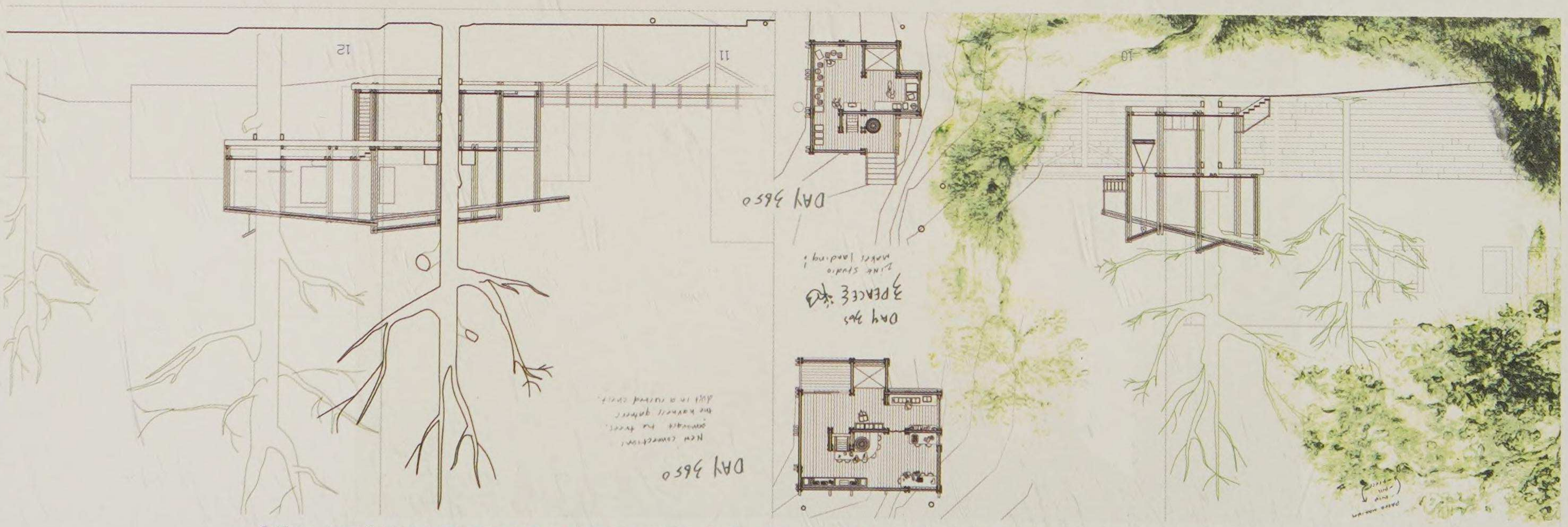


fig. 221

fig. 220 S23_1012B_HusseinB_FinalModel02.jpg fig. 221 S23_1012B_HusseinB_ZinePages9-12.jpg fig. 222 S23_1012B_HusseinB_ZinePages13-16.jpg

1012B Green Heterotopia

• Kewei Li

This project was inspired by Michel Foucault's idea of heterotopia, a place that allows the existence of "otherness". The program is a therapeutic boarding school where students between the ages of fourteen through eighteen are given support to overcome emotional, behavioral, or academic challenges. Part of the therapy involves living in an architecture-less environment and experiencing nature through different senses.

This project aims to keep all the trees on site through spatial mapping, structure, and tectonics. Every tree becomes the center of a courtyard that functions as an exterior classroom or communal space. Some of the courtyards are covered with fabric, which not only protects students from rain and snow, but also translates the weather into visual movement.The roofs are tilted toward every courtyard so the weather can be experienced even from the interior.

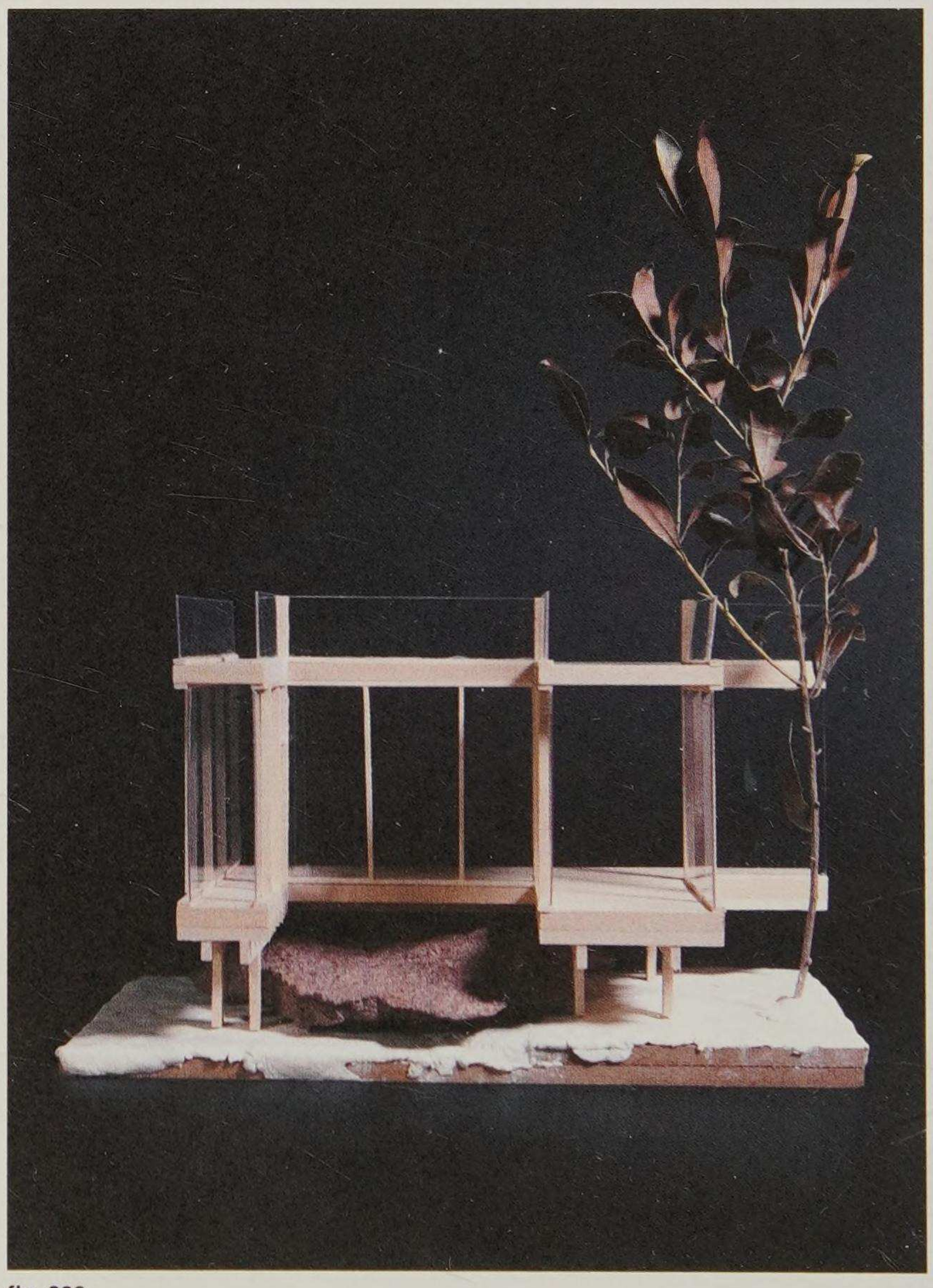


fig. 223

Kewei Li 219 **New Haven, United States** 054,056,108,110,114-140 **mental health** 018,110,138,271 **intentional community** 114-140 **school** 136

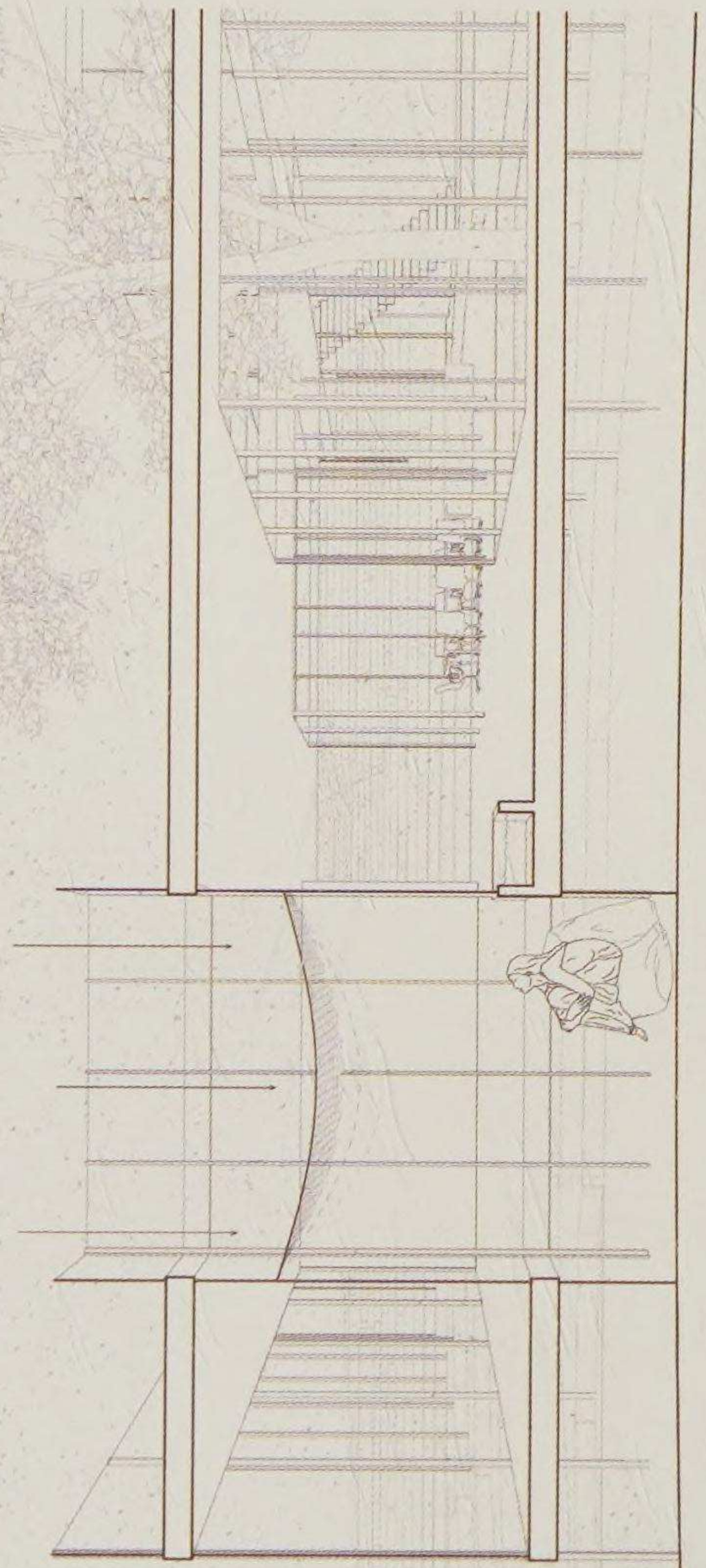


fig. 224

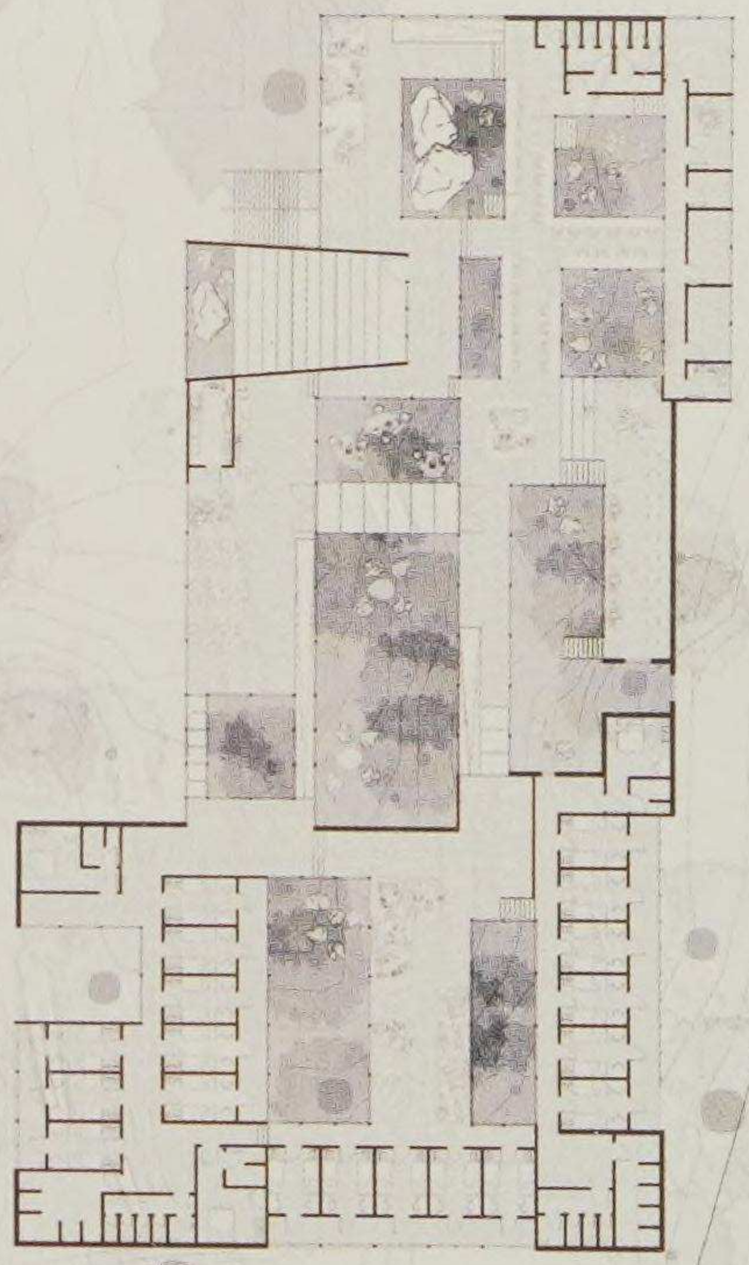


fig. 225

fig. 223 S23_1012B_LiK_Model1.2.jpg fig. 224 S23_1012B_LiK_Classroom(Snow).jpg
fig. 225 S23_1012B_LiK_Plan 1_16.jpg

1012B Mythic Bounds

• Natalie Fox

This project explores storytelling as a means of bounding space and time. It operates on three different scales: architecture as storyteller, individual as storyteller, and object as storyteller. The architecture tells a story through tensions between fixity and fluidity and the collective and the individual. The space supports individuals as storytellers across multiple scales, from tellers of big to small stories. The space also supports and recognizes objects as storytellers, understanding that craft is a physical extension of story. The architecture of this space uses three distinct systems to create a space of storytelling: the groundwork, which remembers the history of the site; the framework, which adapts to the working needs of storytelling; and housework, which supports the lives of residents.

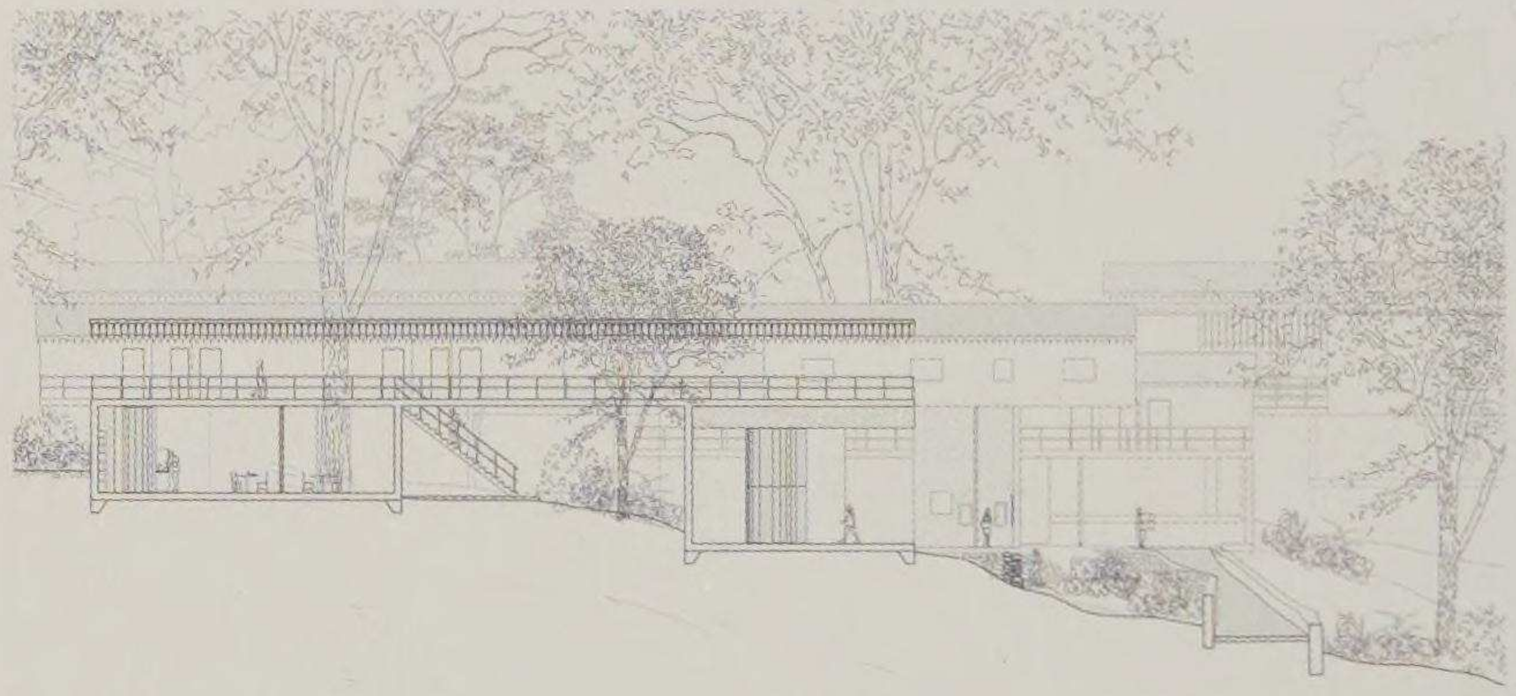


fig. 226



fig. 227

Natalie Fox 221,267 **New Haven, United Sta**
memory 030,078,154,180,224 **intentional**
tes 054,056,108,110,114-140 **storytelling** 1
community 114-140
g 116,223 **craft** 020,080,246

RETROSPECTA_046

RESIDENTIAL | WOOD | PORCH | SUBURB | UNITED STATES

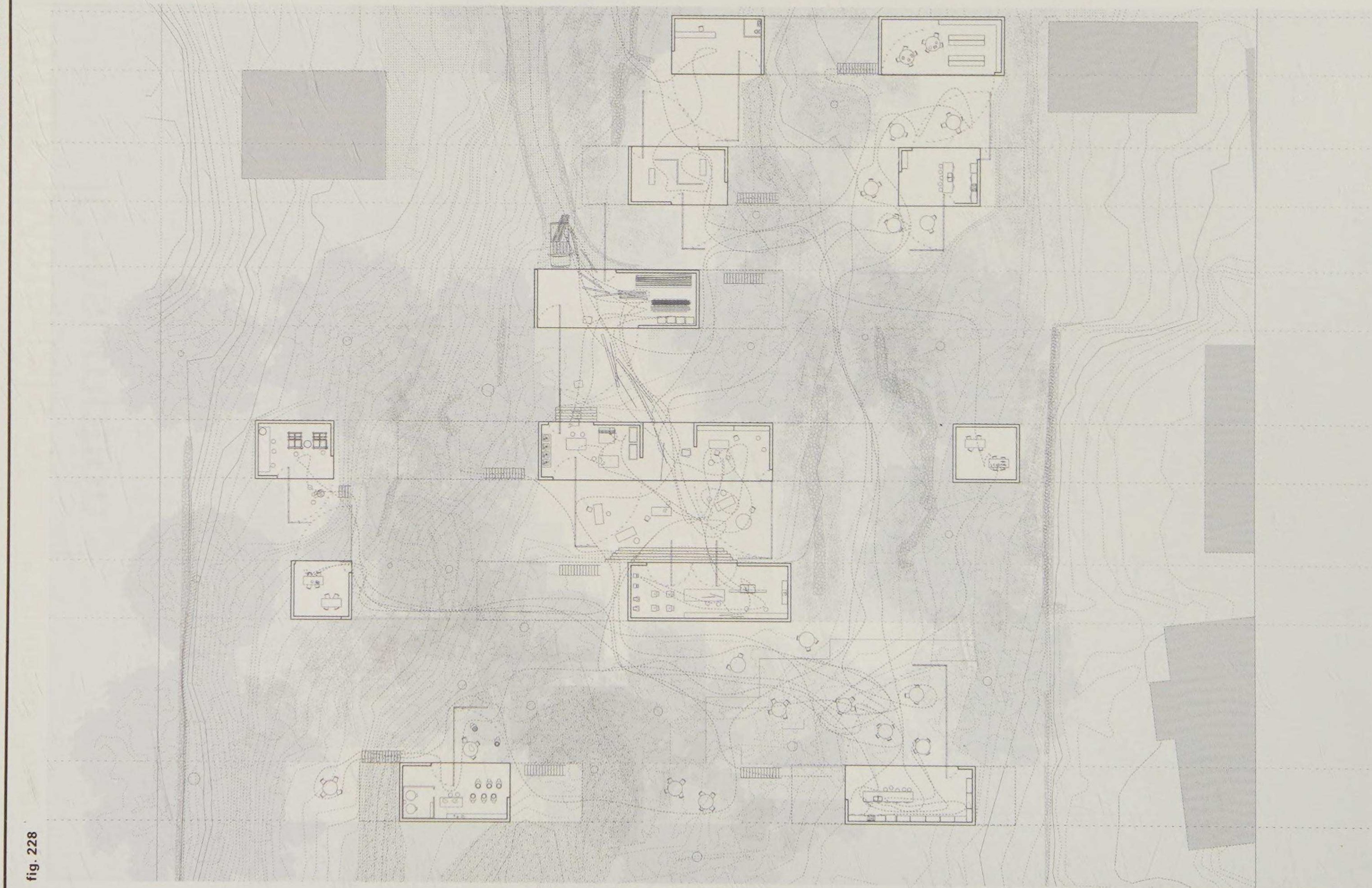


fig. 228

fig. 226 S23_1012B_FoxN_Section2.jpg fig. 227 S23_1012B_FoxN_Section3.jpg fig. 228 S23_1012B_FoxN_FloorPlan.jpg

1012B Materials of Consumption

• Cornelius Pelzer

In detaching from the built to respect the ecology of the site, we discover an architecture of the environmental resources we consume. A new scheme for living together in Fair Haven Heights explores types of dwelling in which the architecture becomes an amplifier of the preexisting assets of the site, following two principles:

1. Understanding these assets as fluid resources that constantly change their bio-physical state.

2. Conceiving a "cycle of assets" that is facilitated through different architectural typologies.

Three materials create the cycle. Wooden pellets (1) that arrive from outside the property are burned in a unit in order to extract charcoal that serves as rainwater (2) filtration in the next unit. Trickling into a central cistern, this water runs downwards through collectors of the third unit, which extracts geothermal (3) energy that heats or cools the water, after which it flows into a natural land-drain on the site.

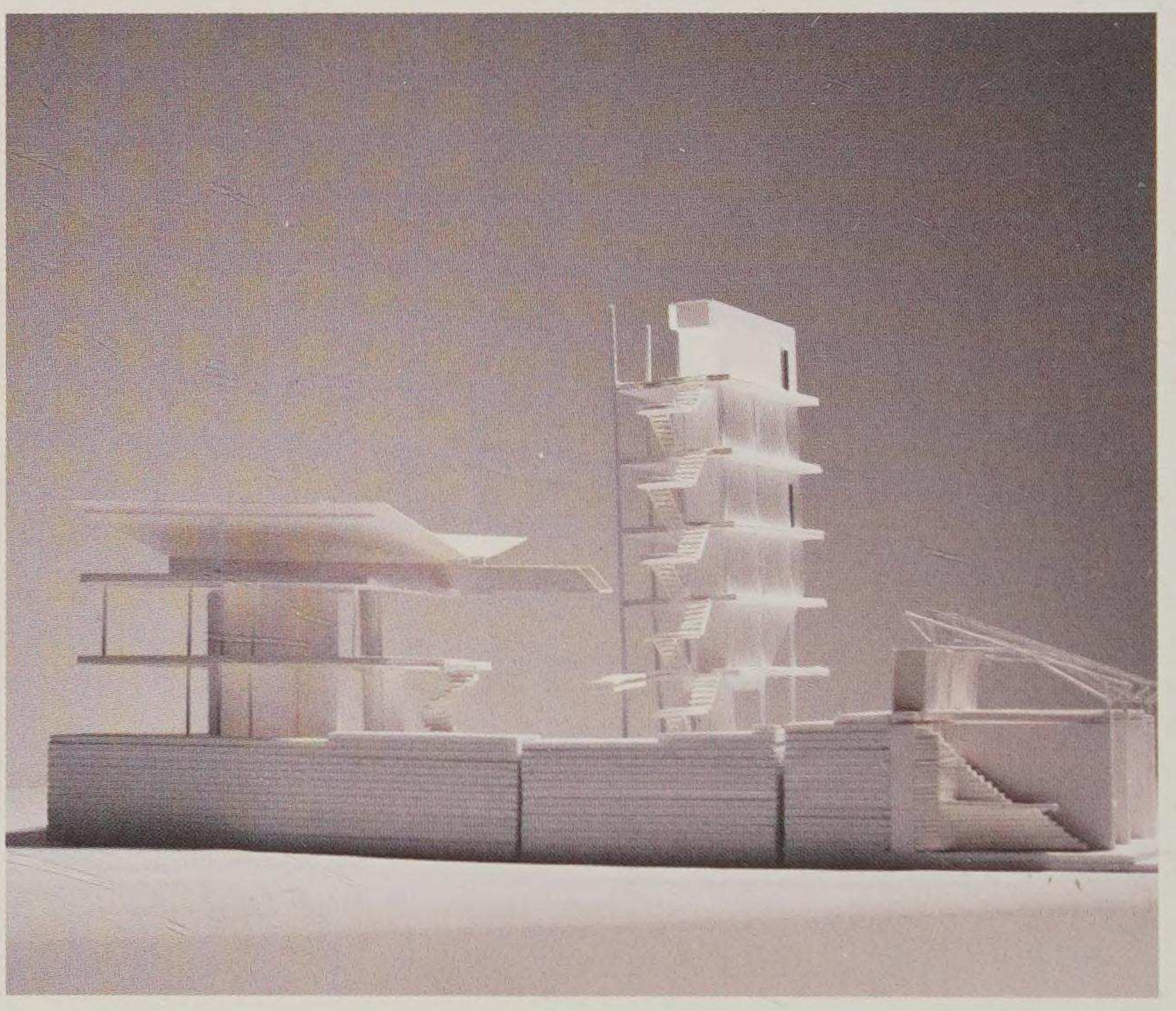


fig. 229

intentional community 114-140 geothermal energy 210,212 United States 054,056,108,110,114-140

Cornelius Pelzer 004,221 New Haven, United States

RESIDENTIAL | ABSTRACT | SUNKEN STRUCTURE | SUBURB | UNITED STATES

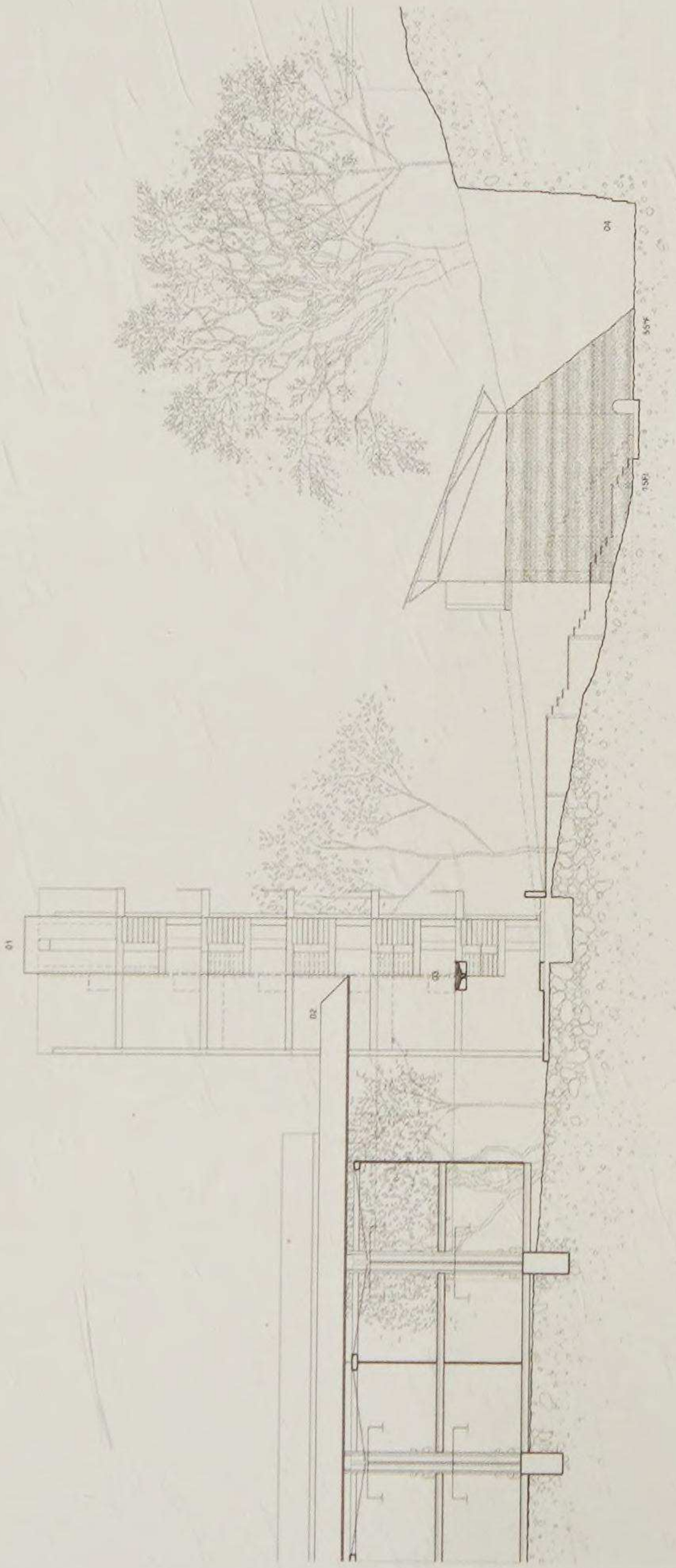


fig. 230

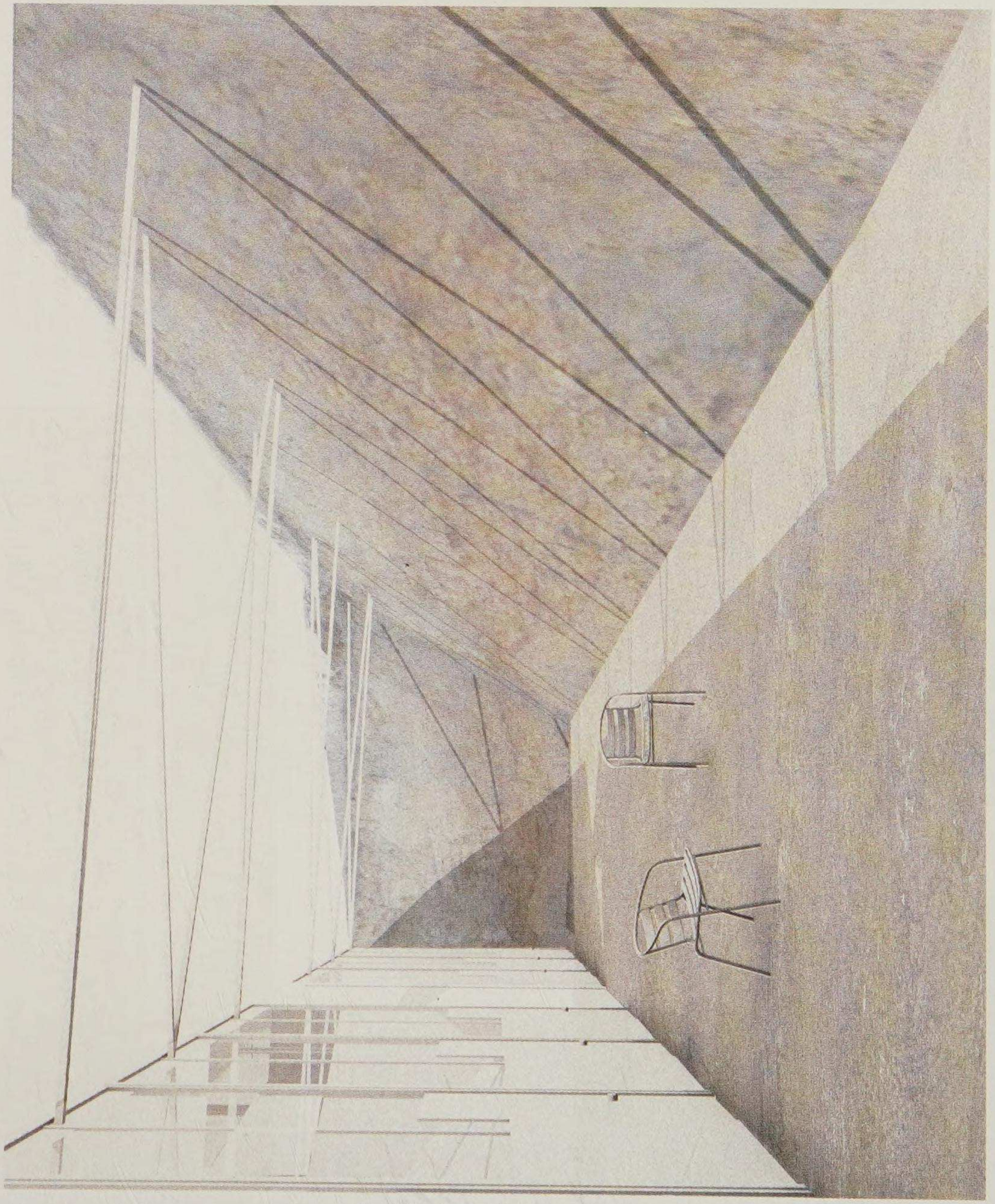


fig. 231

fig. 229 S23_1012B_Pelzerc_Model1.jpg fig. 230 S23_1012B_Pelzerc_Section.png
fig. 231 S23_1012B_Pelzerc_Process(GeothermalTerrace).png

STUDIO_SPRING_ARCHITECTURAL DESIGN II

1012B | A House for Time | • Thomas Chen

intentional community 114-140 **mindfulness** 124,184 **death** 022,066 **ritual** 188

This project is a retirement community that deals with the human body's relationship with time–a midway house for the terminally ill. It is about how space can shape and ground our experience in the inevitable phenomena of time. Typical elderly centers revolve around nostalgia, trapping the inhabitants in an anachronistic state. The project proposes an inversion of that. It is about the acceptance of time through a monastic, mindful life. The singular sequence through the landscape is dictated by retaining walls that act as mitigators as a visitor ventures deeper into this new world, before descending into the subterranean building. Each individual unit is composed of a core that contains the bare essentials of life: eating, bathing and sleeping. Daily life becomes a ritual circumambulation of this core, and the space receives life from personal belongings, a metaphor for how our lives unfold from our essentials.

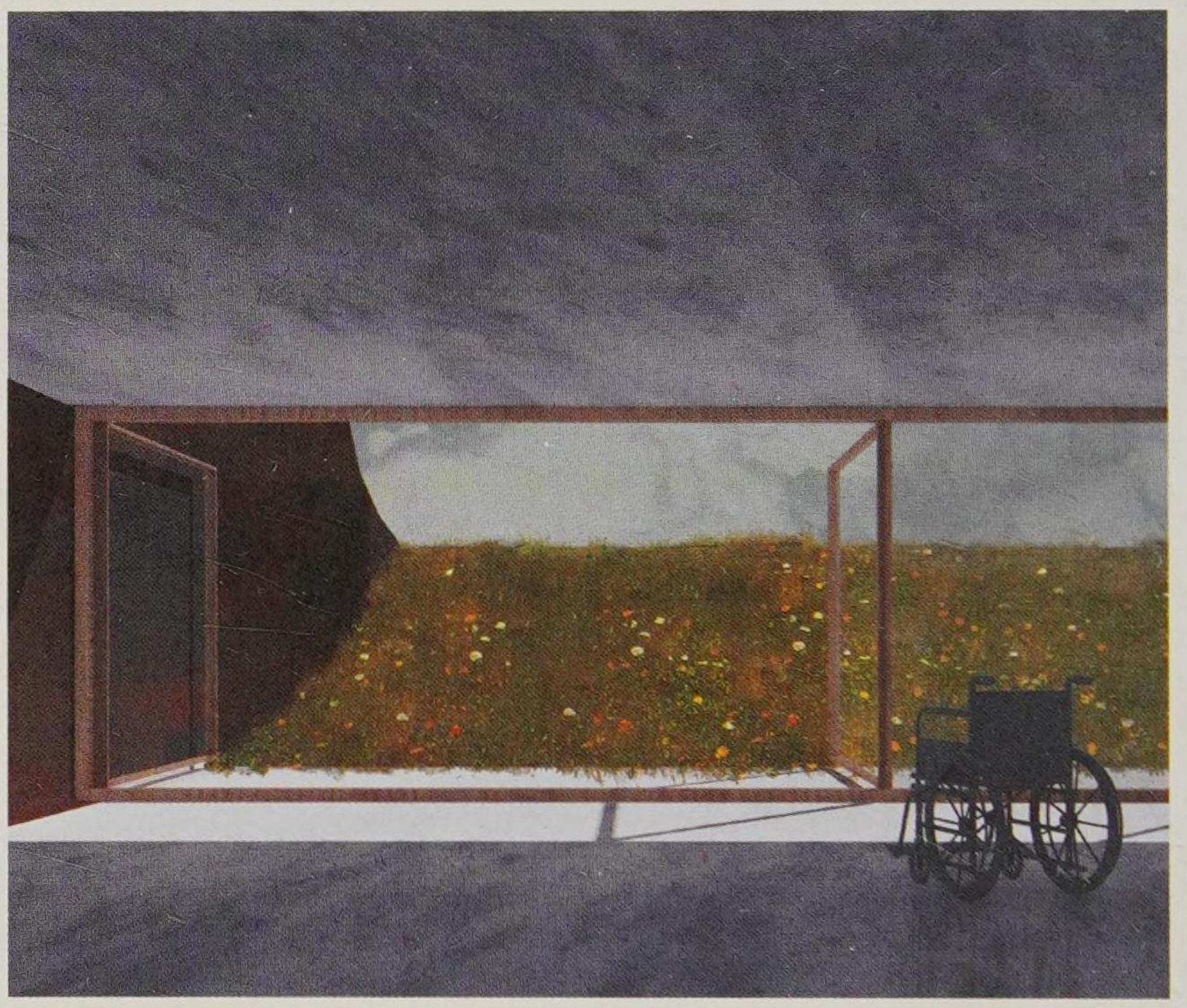


fig. 232

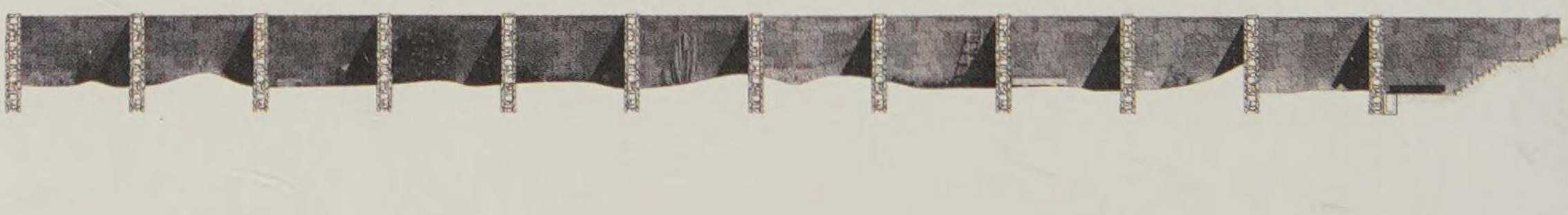


fig. 233

Thomas Chen 022,220,243,282 **New Haven, United States** 054,056,108,110,114-140

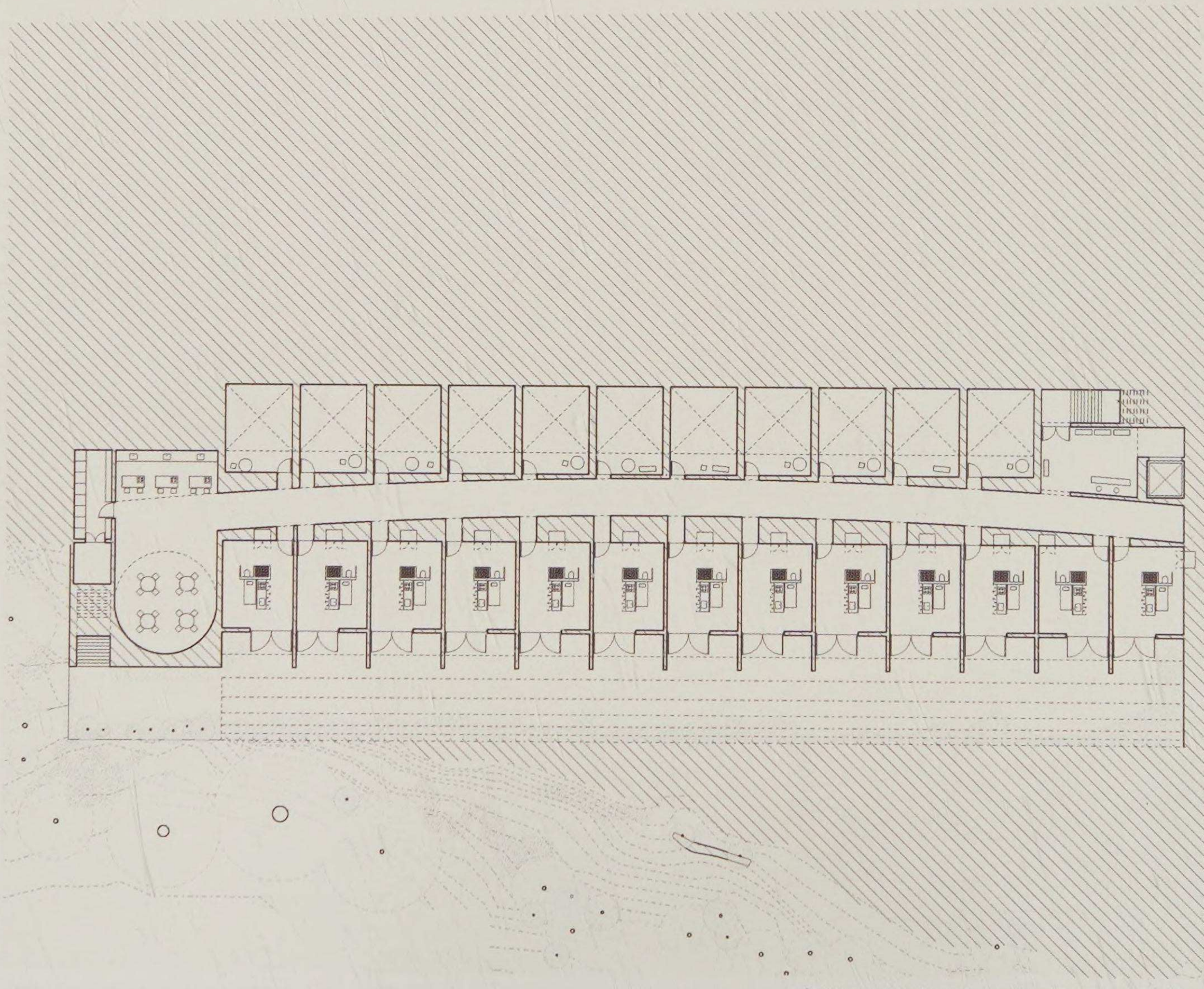


fig. 234

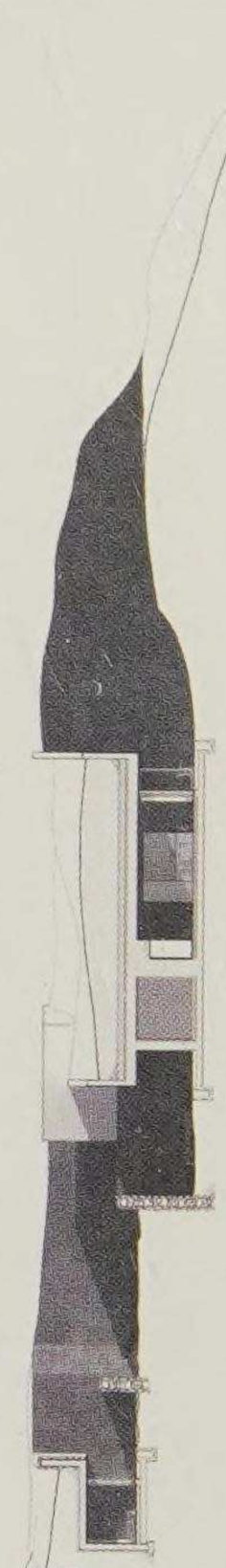


fig. 235

fig. 232 S23_1012B_ChenT_WheelChairRender.tif fig. 233 S23_1012B_ChenT_ShortSection.jpg
fig. 234 S23_1012B_ChenT_BottomFloorPlan.jpg fig. 235 S23_1012B_ChenT_LongSection.jpg

1012B A Montessori Community

• Lauren Sexton

How can the design of a home reflect Montessori values by providing agency for both adults and children? How can it encourage care for the environment through the use of natural materials and engagement with nature?

My proposed community for fifty people celebrates Montessori values and incorporates them into the home to benefit both children and adults in the community. Within the home, the program is less prescriptive, distilling playrooms, bedrooms, and bathrooms down to flexible spaces, soft spaces, and wet spaces. This provides agency and allows the children and adults to use their space more opportunistically. The site contains significant outdoor space that acts as a connective tissue between the fifteen homes and Montessori School, ensuring a seamless transition between the spaces a child will interact with throughout the day.

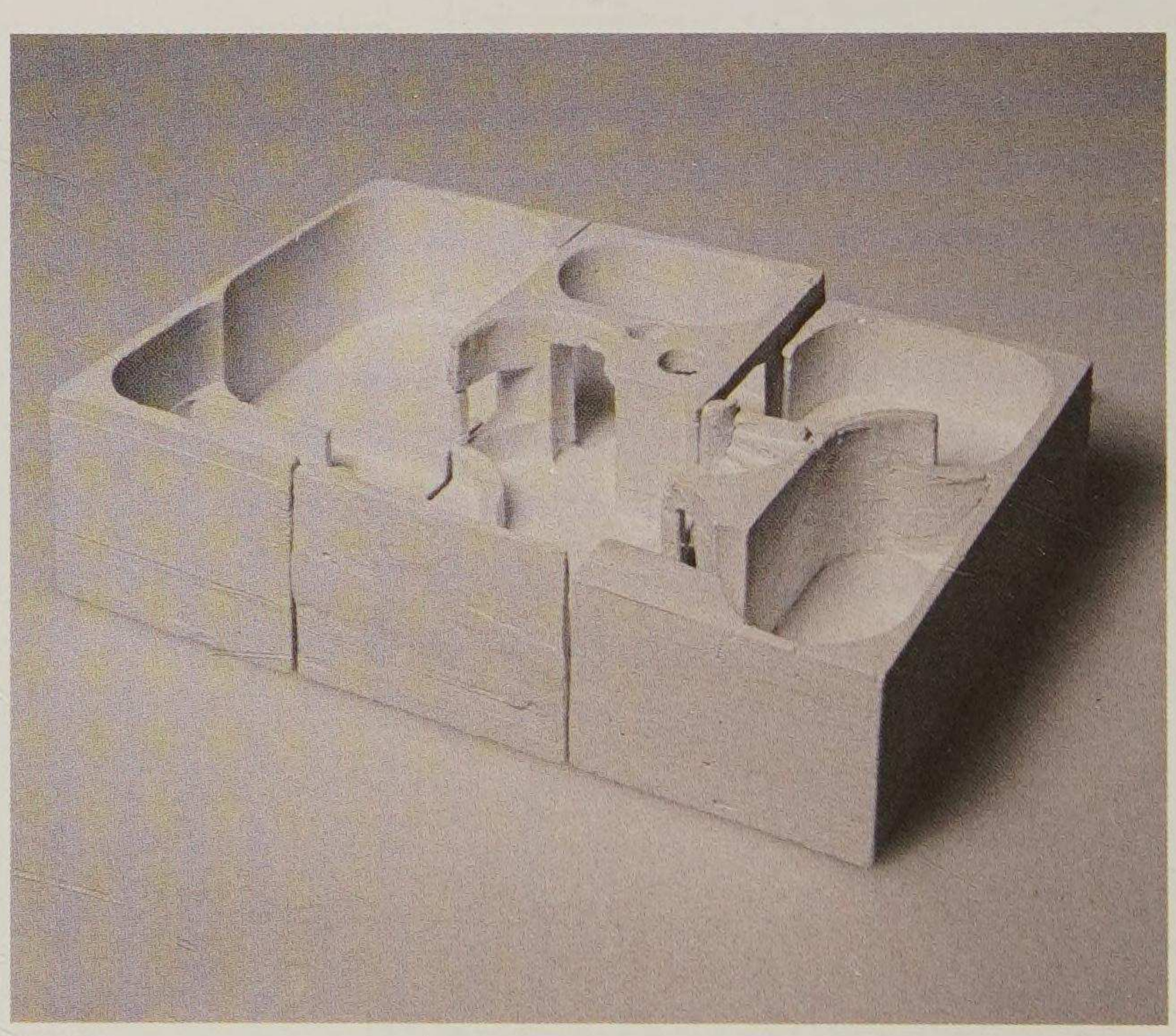


fig. 236

136
community 114-140 **school** 128
ri 216 **flexible program** 024,052,140,186 **Montessori** 2
ed States 054,056,108,110,114-140 **Montessori**
Lauren Sexton 219 **New Haven, United S**

RESIDENTIAL | CONCRETE | SUNKEN STRUCTURE | SUBURB | UNITED STATES

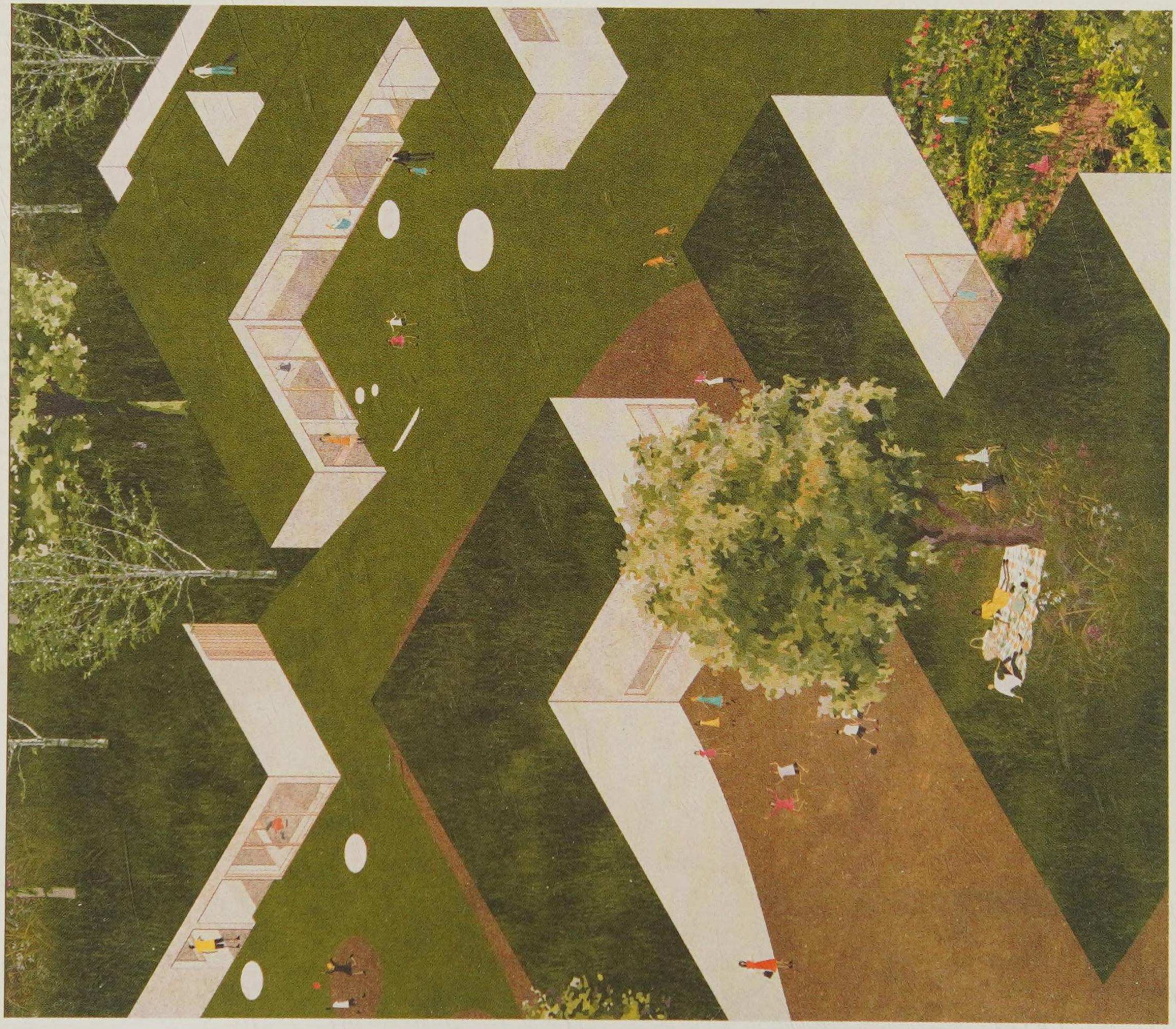


fig. 237

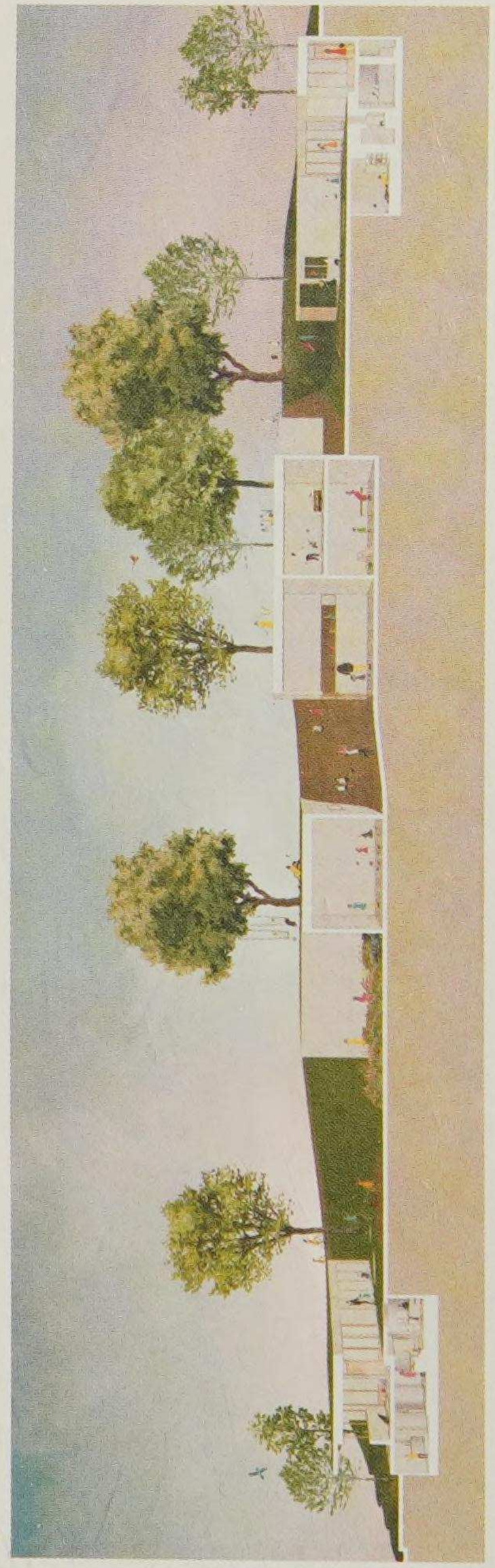


fig. 238

fig. 236 S23_1012B_SextonL_Unit ModelPhoto 1.jpg fig. 237 S23_1012B_SextonL_SiteAxon.jpg
fig. 238 S23_1012B_SextonL_SiteSection.jpg

1012B Children's Healing Center

• Sofia Borghese

The Children's Healing Center is an extension of Yale New Haven Health Children's Psychiatric Inpatient Service.

Rethinking children's psychiatric care, this project seeks to begin to mend its broken landscape. Through a gradient of boundaries woven across the site, children are provided with protection, privacy, and space for healing. The curve acts as an architectural boundary throughout, preventing the children from ever viewing the entirety of the institution, instead showing them small, relatable moments. To facilitate the transition back to their families, the architecture of the Center reflects the everyday–the dwelling units, for example, reflect single-family homes. Trails and paths connect all programs so that the staff, community, visitors, and patients can safely but freely move, connect, and heal.



fig. 239

Sofia Borghese 220,254 **New Haven, United States** 054,056,108,110,114-140 **framing community** 114-140 **intentional community** 008 **mental health** 018,110,128,271

ARCHITECTURAL DESIGN II
MIRIAM PETERSON

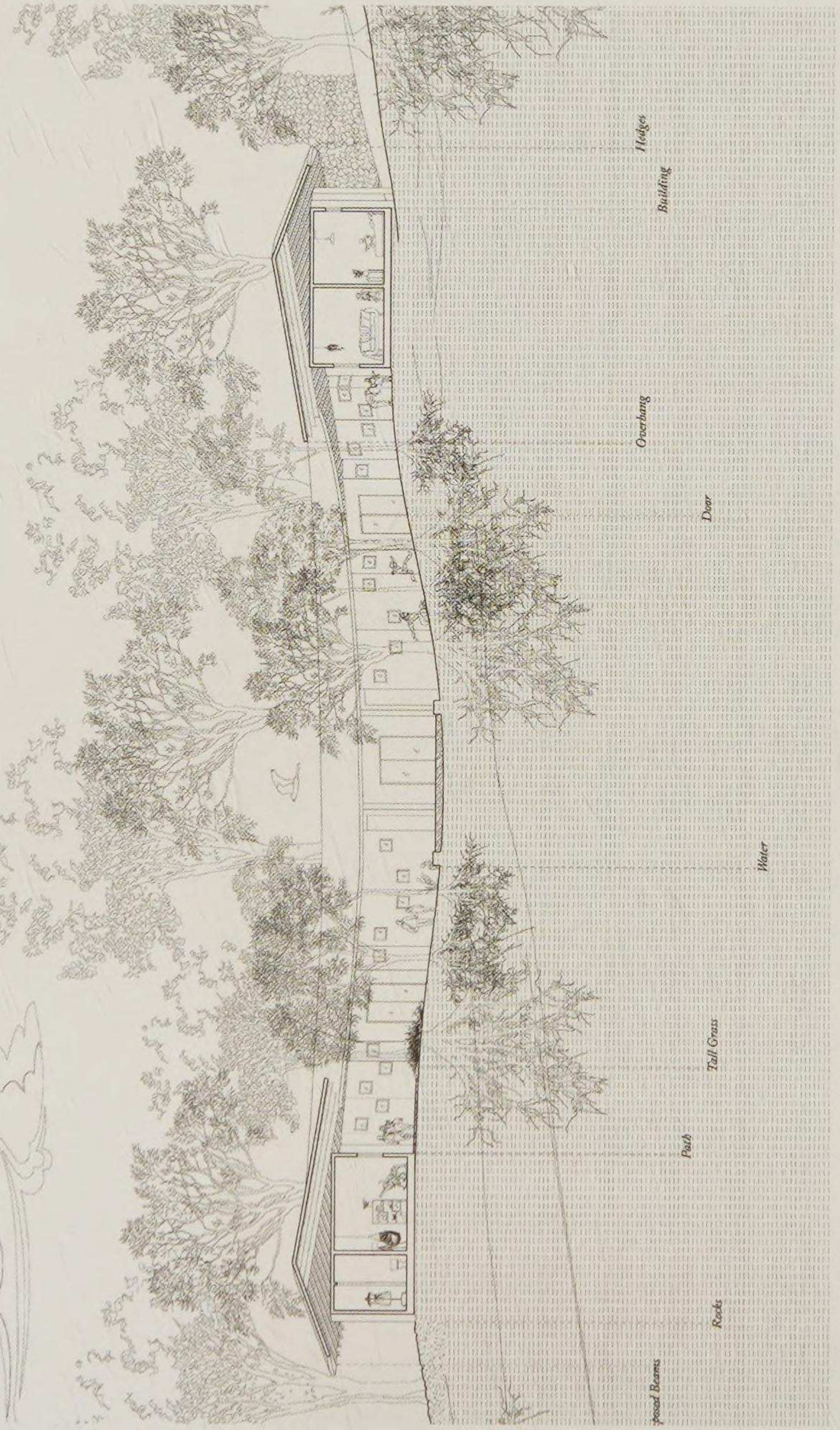


fig. 240

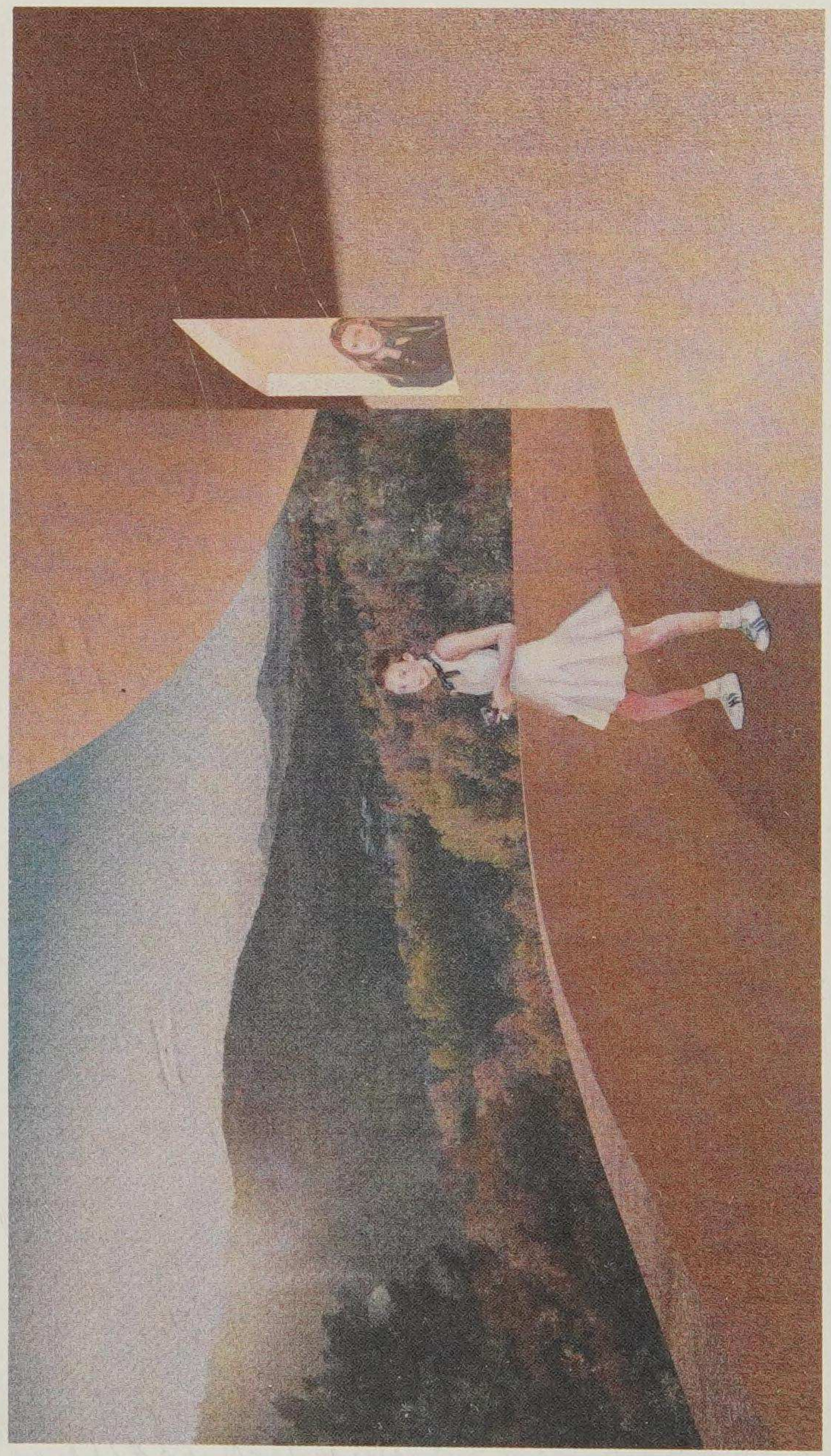


fig. 241

fig. 239 S23_1012B_BorgheseS_ModelImage 7.jpg
fig. 240 S23_1012B_BorgheseS_Section.jpg fig. 241 S23_1012B_BorgheseS_render.jpg

1012B | Part House | • Olly Hoy

Through what means should an architect engage with their users? Part House is a co-living methodology that responds to the negotiations and compromises of being collective. It is also the latest iteration in a series of co-design projects from the past 4 years that address what it means to share agency in design.

Timber framing allows DIY stud walls to pop up and down with the changing needs of a family. This system allows for hyper-specific spatial conditions to be choreographed. How can mom watch her baby while being at her desk? How can older kids have their own space while staying connected to the collective life of the home?

'A day in the life' of a single mother can be described as a cyclical performance of: School-Time, Work-Time, Home-Time, Dinner-Time, Bath-Time, and Bed-Time. These times are conceived of as configurable units to imagine the potentials of multi-family living.



fig. 242

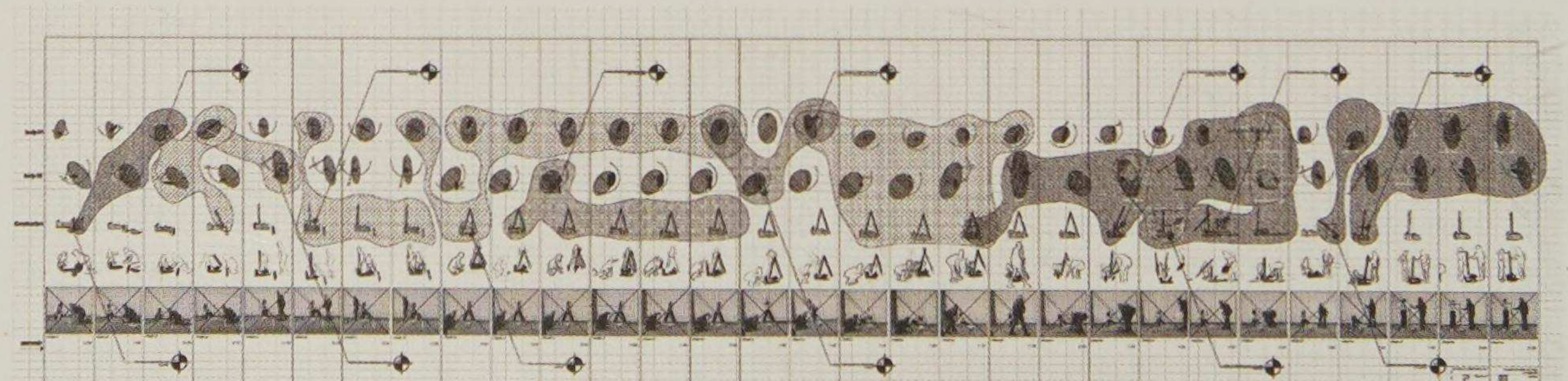


fig. 243

Olly Hoy 220,340 New Haven, United States of America 054,056,108,110,114-140 motherhood 219,220 flexible program 024,052,136,186 intentional community 114-140

ARCHITECTURAL DESIGN II
MIRIAM PETERSON

RETROSPECTA_046

RESIDENTIAL | WOOD | WALL | SUBURB | UNITED STATES

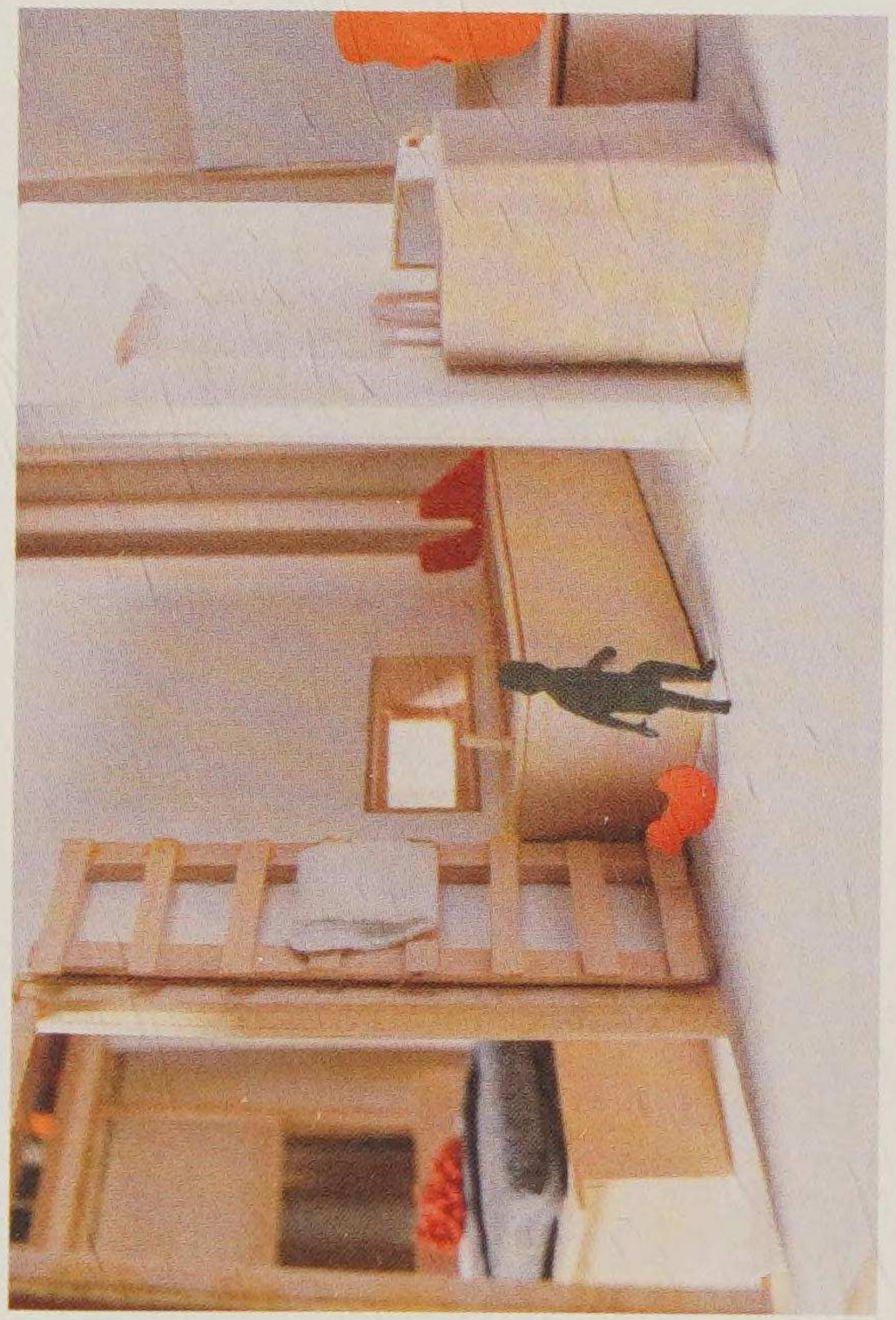
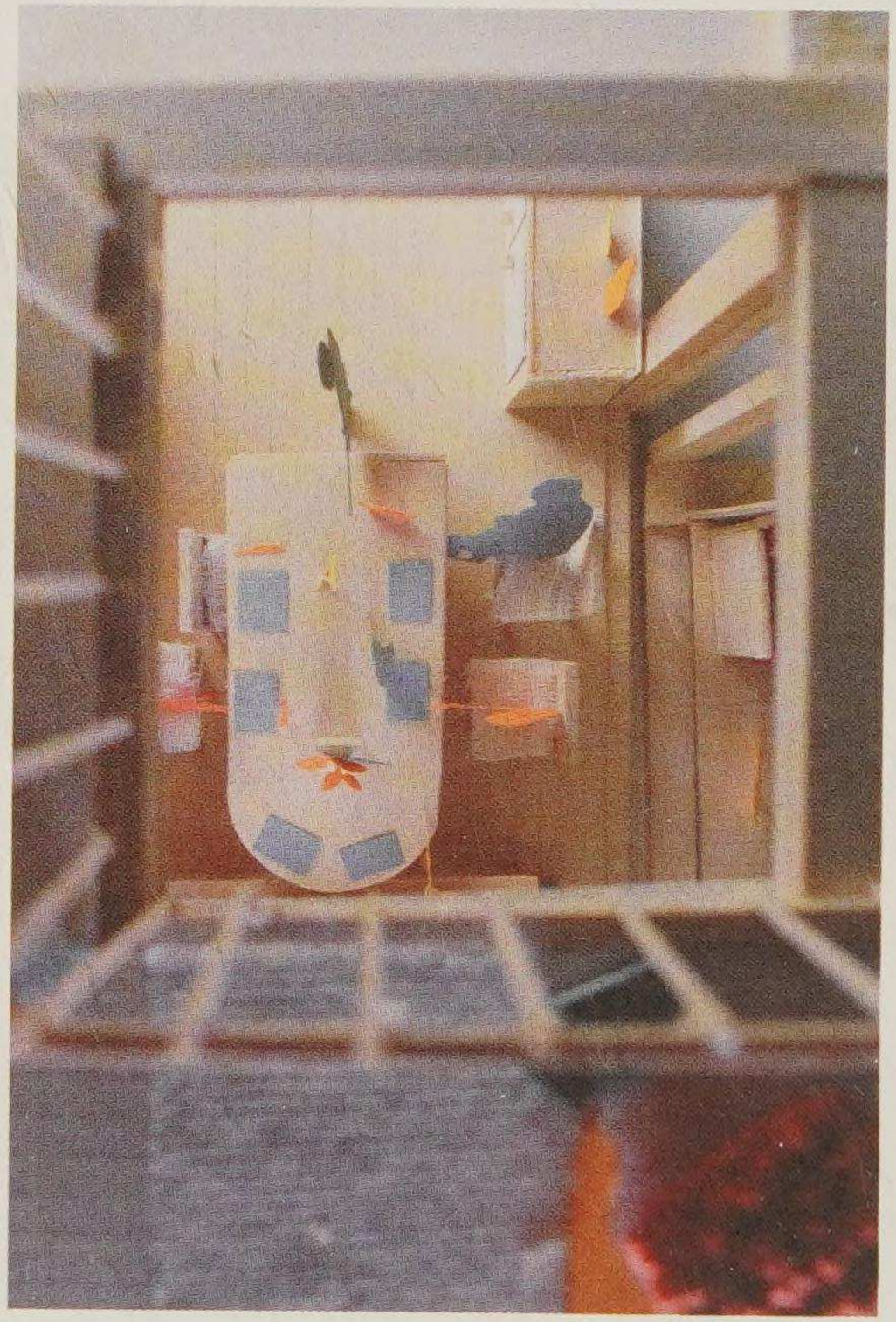


fig. 244



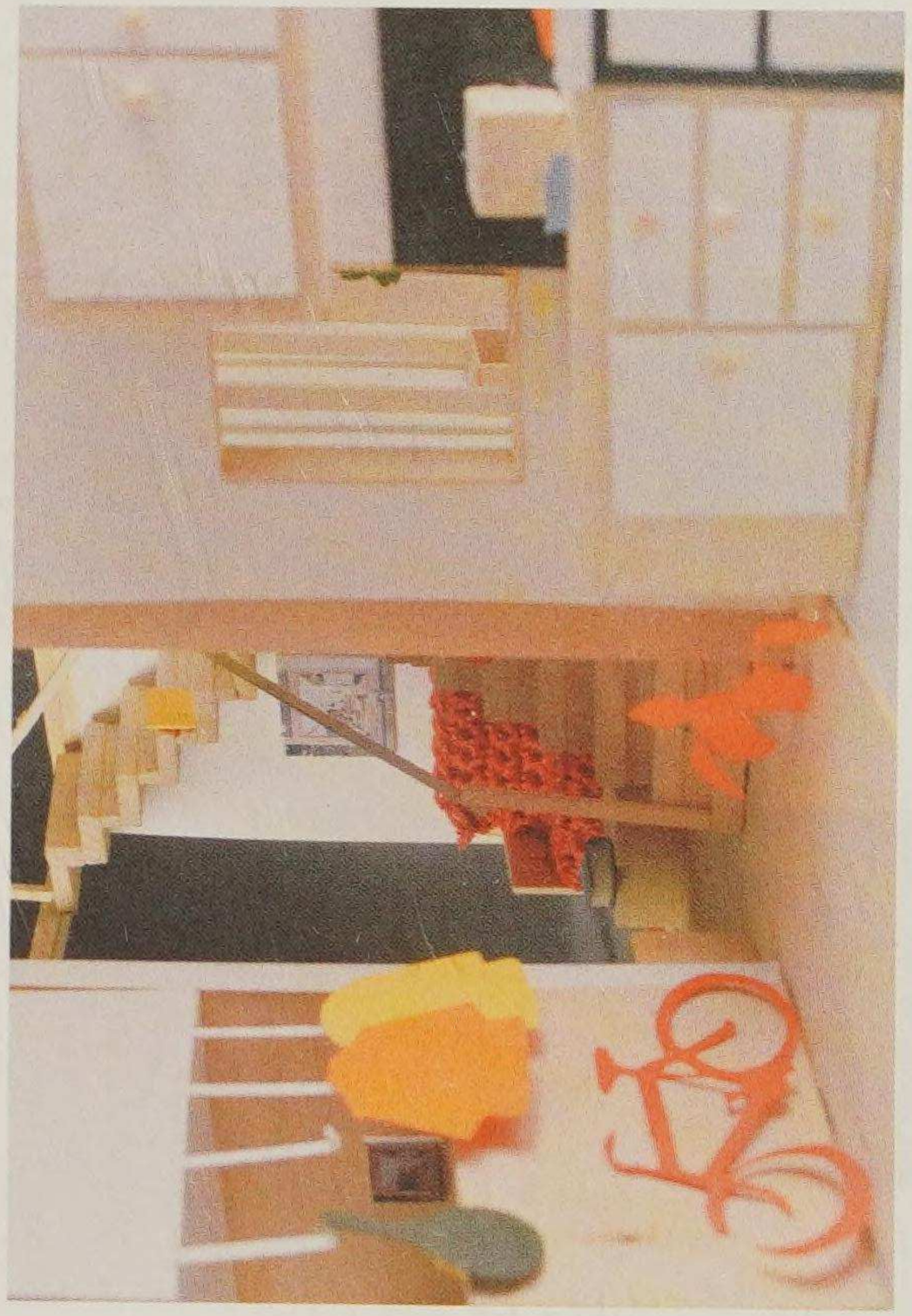


fig. 242 S23_1012B_HoyO_Bed-Time.jpg fig. 243 S23_1012B_HoyO_CollaborativeConstructionAnalysis.jpg
fig. 244 S23_1012B_HoyO_ModelPhoto.jpg

Architectural Design IV

Spring_

1022B: Architectural Design 4

This fourth core studio expanded on the fundamental architectural skills introduced in the previous three terms to examine the role of architecture and the architect at the scale of the city. Extending beyond the bounds of a building, this course examined a variety of forces—architectural, urban, social, economic, ecological, political, and other—that shape and order our built environment, emphasizing and cultivating a range of architectural themes and skills.

ANIKET SHAHANE,
LEAD COORDINATOR

Edgar Alvarado
• **Annika Babra**
• **Julie Chan**
• **Jiahui (Cindy) Duan**
Tarini Gandhi
Stefana (Fany) Kuzmova
• **Haorong Lee**
Brandon Lim
• **Helena Maurer**
Anna Reggio
Isabelle Rose

ANTHONY ACCIAVATTI, CRITIC

• **Grace Brooks**
• **Dominic Cort**
Odette James
Yumemaru Kashino
• **Fuad Khazam**
Holden Miles
• **Novera Momo**
• **Elmira Moskvina**
Jonah Rappaport
Xinyi Xie
Haoran Yuan

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• **Khalid Hassan**
Samantha Hrusovsky
• **Tong (Tom) Hsu**
Elise Kennedy
• **Amelia Lin**
• **Nwando Onochie**
• **Felipe Palacio Trujillo**
Wai Hin Wong
Jinrui Zhang

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Oswaldo Chinchilla
• **Nicole De Araujo**
• **Amelia Gates**
Reem Khorshid
Andrea Marie
Barbara Nasila
Silas Newman
• **Nicole Niava**
• **Sahar Rahaman**
• **Yuanchu Yi**

DAVID EUGIN MOON, CRITIC

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Leanne Meng
• **Noah Silvestry**
• **Tini Tang**
• **Eric Wang**
Yi Ming Wu
Yuqing Wu
Wenbo Xiang
Raven Xu
Tao Zhang
• **Ziyi Zhang**

ALAN PLATTUS, CRITIC

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• **Sebastian Beaghen**
Miranda Clark
• **Katie Jin**
Gioia Pappalardo
• **Emma Sherefkin**
• **Qingying (Pobby) Tan**
• **Josie Triana**
Hao Wang
Kevin Yang

1022B Gollywood, Baby!

• Annika Babra,
Julie Chan,
Jiahui (Cindy) Duan

Our project speculates on the potential of the film industry to reinvigorate Gowanus' urban fabric by leveraging existing spatial and cultural resources to stimulate a more integrated urban network. Harnessing the historic spirit of film and the urban tessellations of New York City, Gollywood proposes a localized, manifold approach to reanimating Gowanus. Through the introduction of zoning and planning policies alongside architectural experimentation, the project proposes a spectrum of interventions that range from temporary to more permanent domains. Beginning with the needs of film industry workers, the permeating effects of these interventions will impact the residents, local businesses, creatives, and makers of the wider neighborhood, conceptualizing the district as part of a greater civic experience. The renewed interest in Gowanus brought by the film industry fortifies the cultural resilience of the neighborhood, leading to a greater public commitment to the remediation of extensive contamination in the local environment.



fig. 245



fig. 246

Annika Babra 056,216,272,305 **Julie Chan** 218,256,305,314 **Jiahui (Cindy) Duan** 050,216 **New York, United States** 144-150,156-162,184,200,202 **film** 270 **environmental remediation** 086,202,254 **park** 040,064,108,146,150,158-162,172 **urban acupuncture** 172 **urban intervention** 144-150,156-162,174

URBAN PLAN | PATCHWORK | N/A | CITY | UNITED STATES

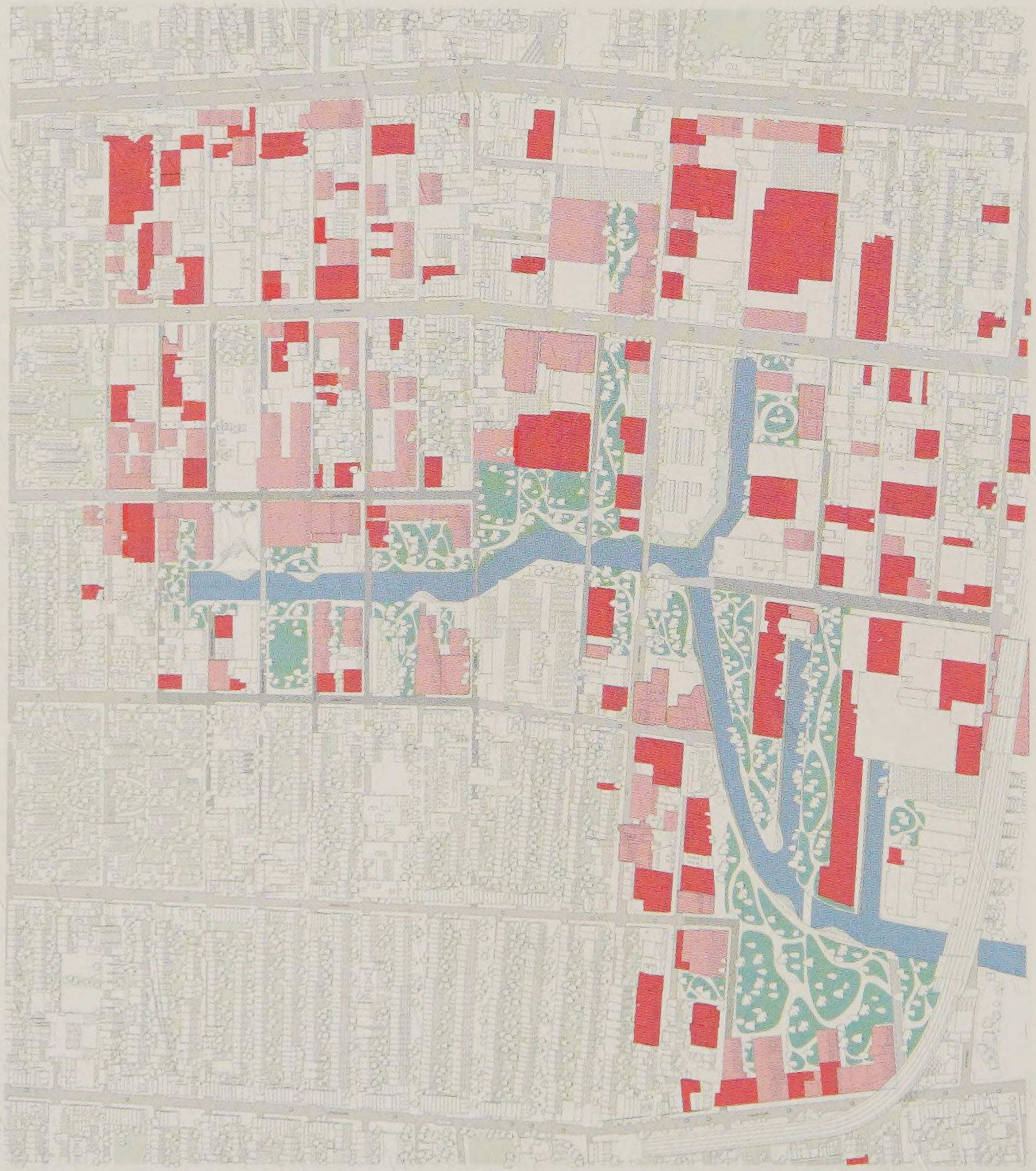


fig. 247



fig. 248

fig. 245 S23_1021B_Babiaa_Chanj_Duanc_Axon-1.jpg fig. 246 S23_1021B_Babiaa_Chanj_Duanc_Axon-3.jpg
fig. 247 S23_1021B_Babiaa_Chanj_Duanc_Overall_Axon.jpg fig. 248 S23_1021B_Babiaa_Chanj_Duanc_Model_Photo-1copy.jpg

1022B Gowanus Wetlands: Cultivating Industry and Community

• Haorong Lee
Helena Maur

The Gowanus canal has a rich history as a site of both extraction and production. Over time, this has led to the deterioration of native ecosystems. Conversely, as the physical fabric of the neighborhood has become increasingly vulnerable, a community of artists, makers, and industrial producers has cemented itself in the area. This proposal seeks to couple canal conservation and production in a reciprocal relationship. We propose the reclamation of tidal wetlands along the Brooklyn Bay, which protects residents from flood vulnerability and opens up the possibility of a new green industrial fabric along the canal and the Brooklyn-Queens Expressway. Tidal parks, upland harvest areas, shared community resource lots, and floodable ground plane strategies all contribute to this vision of resilience. By championing Gowanus's deep roots of industry and formalizing the area's artistic reputation, this proposal envisions a future where environmental conservation is also economically and culturally beneficial.

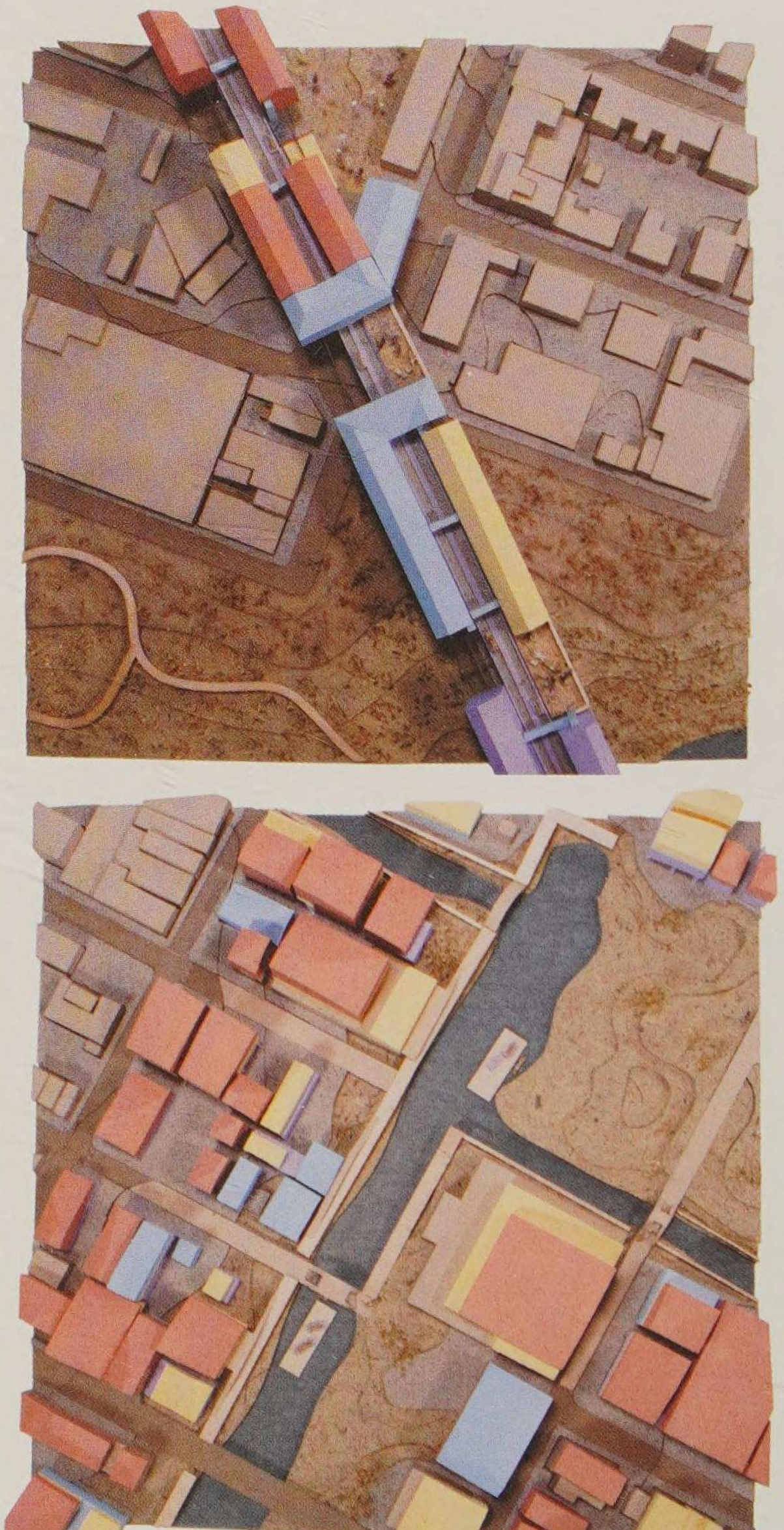


fig. 249

Helena Maurer 275 **Haorong Lee** 256,325 **New York, United States** 144-150,156-162,184,200,202 **flood** 050,052,150,156-164,320
environmental restoration 146-150,156-162,172 **park** 040,064,108,144,150,158-162,174
urban intervention 144-150,156-162,228

URBAN PLAN | PATCHWORK | N/A | CITY | UNITED STATES



fig. 250

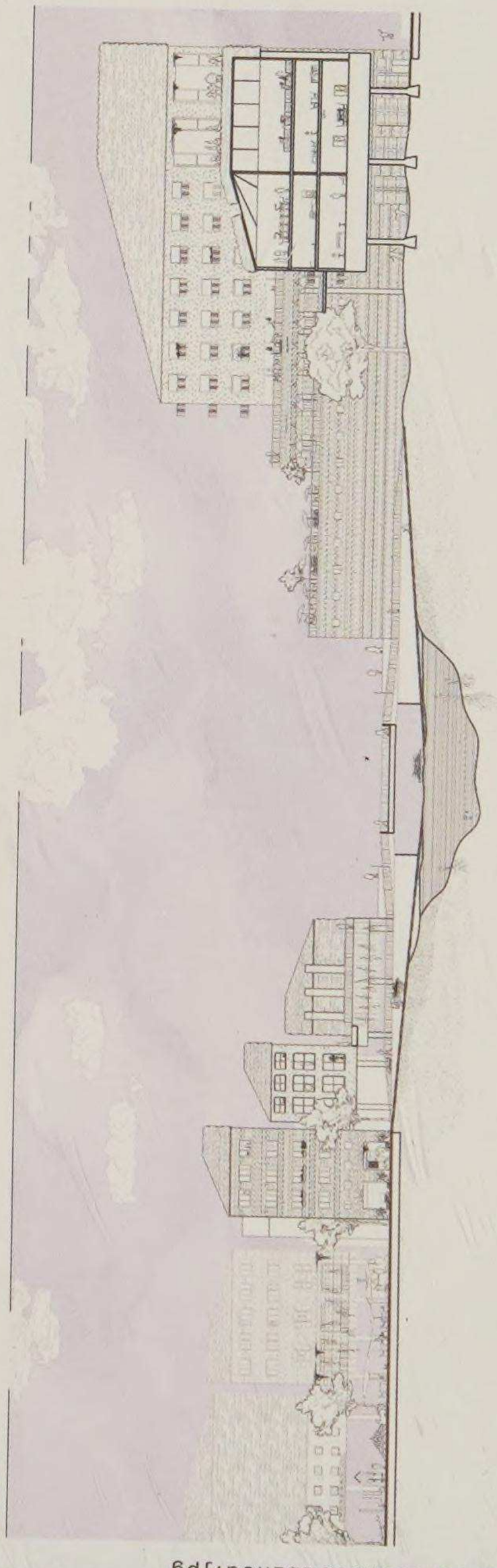


fig. 251

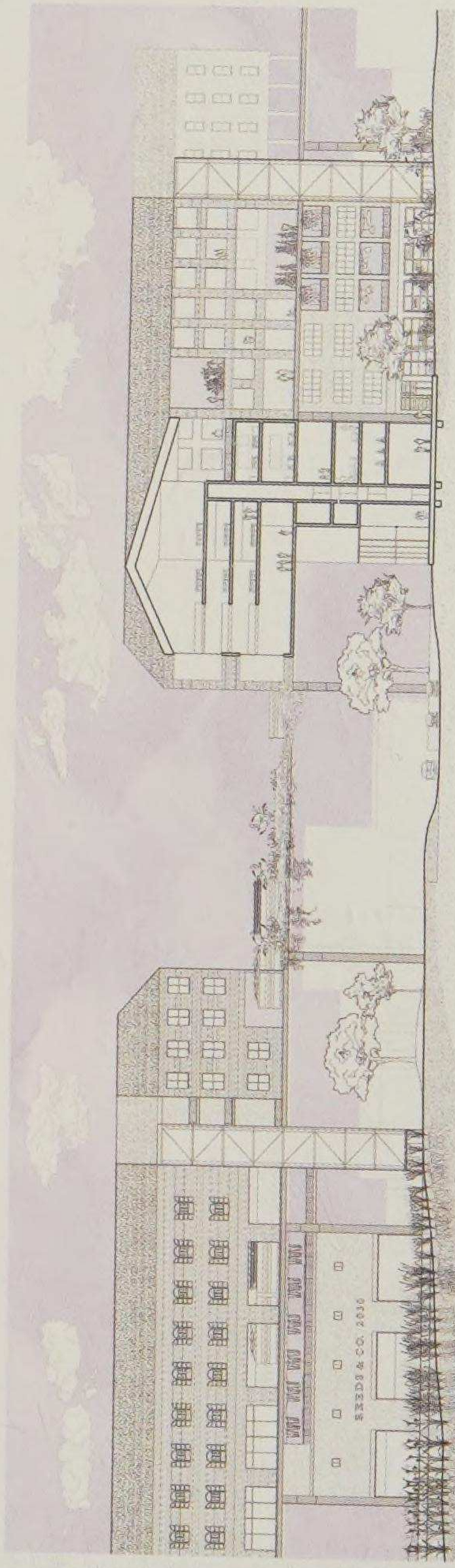


fig. 249 S23_1022B_MaurerH_LeeH_AerialModelPhotos.jpg fig. 250 S23_1022B_MaurerH_LeeH_ZoningPlanZoom.jpg
fig. 251 S23_1022B_MaurerH_LeeH_UpperCanal+BGESectionscombined.jpg

1022B Urban Estuary

• Grace Brooks
Dominic Cort
Elmira Moskvina

This urban model envisions an estuarial mixed-use, mixed-income development in East Brooklyn that rethinks affordable housing, local economies, recreation, and mobility in order to reconnect the urban fabric. By extending the wildlife preserve of Jamaica Bay, the habitats of people and ecotones of the estuary are intertwined, ensuring climate resilience for the wider community while also providing a new strategy for urban life in which the estuarial edge and affordable housing are no longer pushed to the periphery. Our proposal is composed of a series of systemic elements that come together to generate a plan that stitches into the existing community, rethinking three key principles. (1) Transportation–creating connected networks that redefine and catalyze this previously isolated community. (2) Water–developing a water management system that ensures the community is able to thrive through changing climatic conditions. (3) Housing–establishing a mixed-use and mixed-income neighborhood.

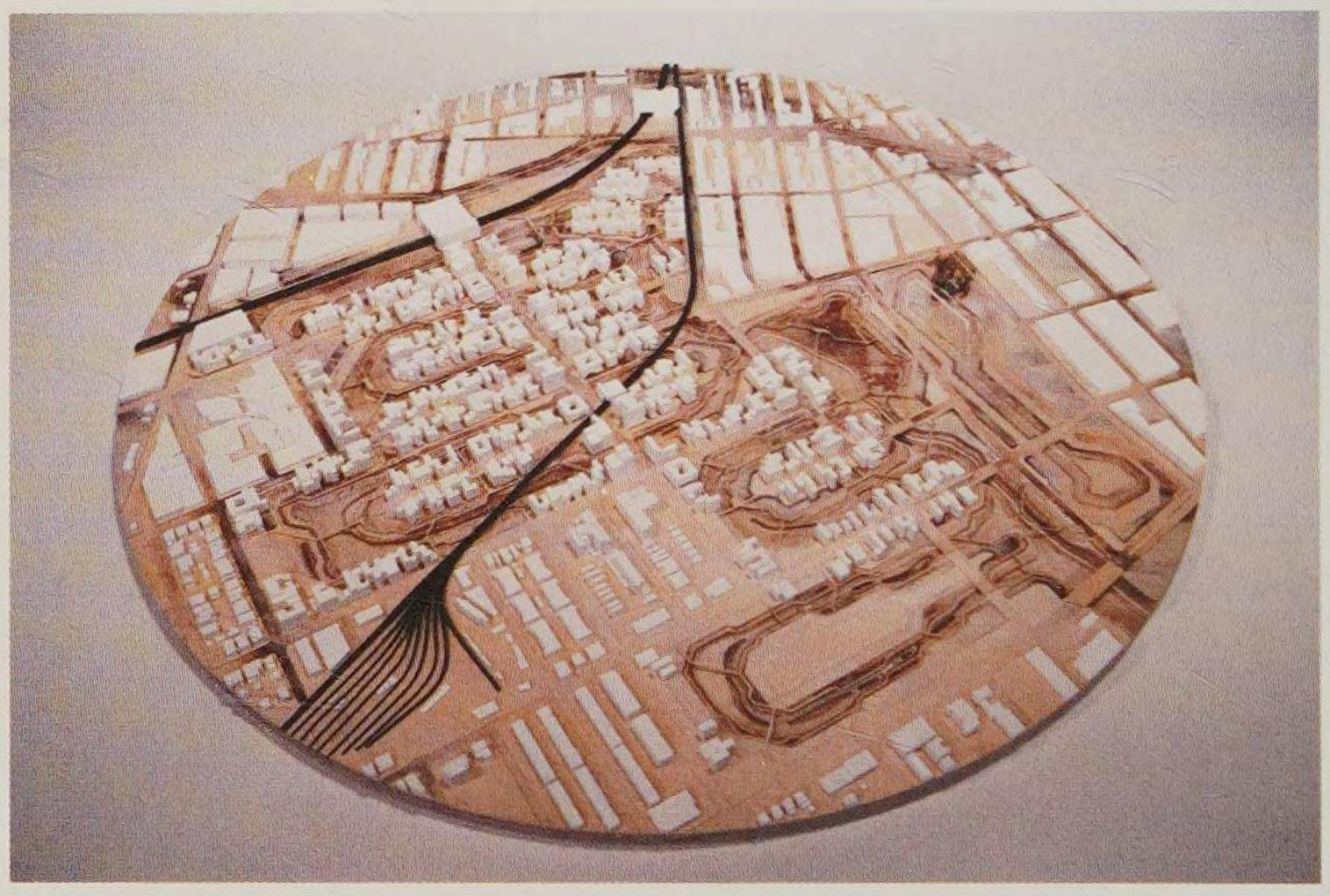


fig. 252

affordable housing 150,156,216,2
apartment building 094,096,150,156
community 144-150,156-162,184,200,202
New York, United States 144-150,156-162,184,200,202
urban intervention 144-150,156-162,172
304

Elmira Moskvina 040 **Grace Brooks** 218,283,
environmental restoration 146-150,158,228

URBAN PLAN | PATCHWORK | N/A | CITY | UNITED STATES

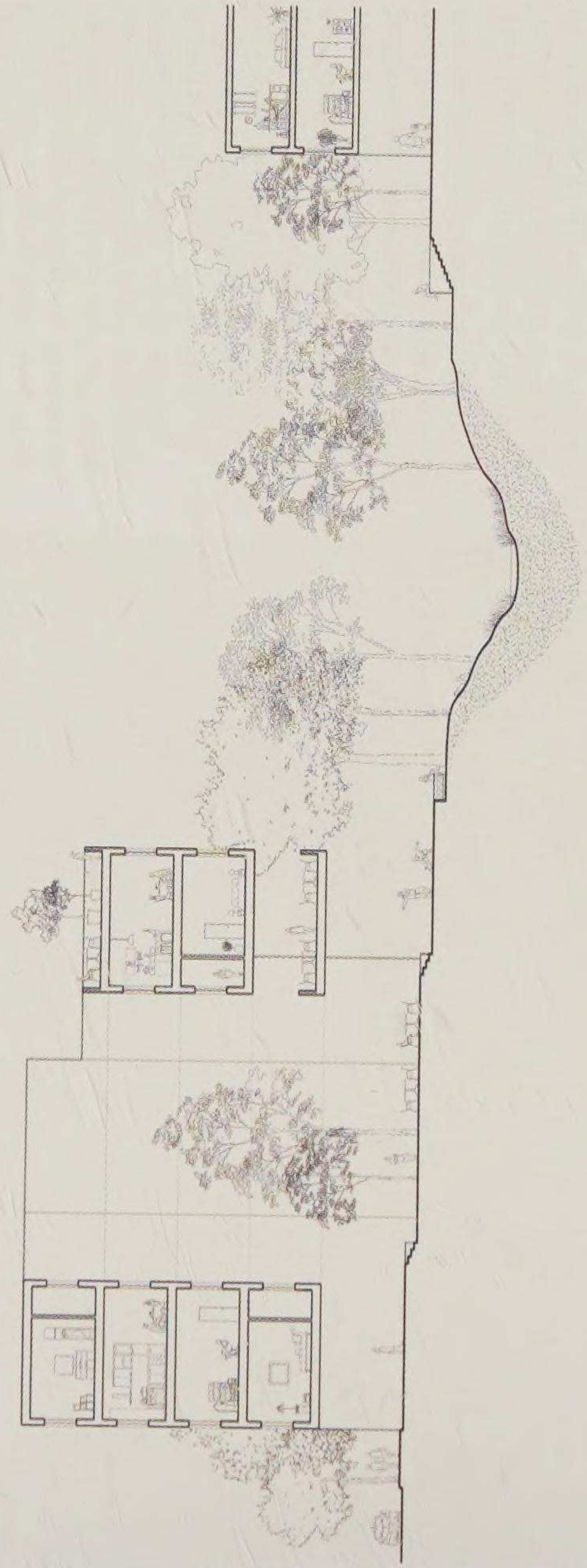


fig. 253

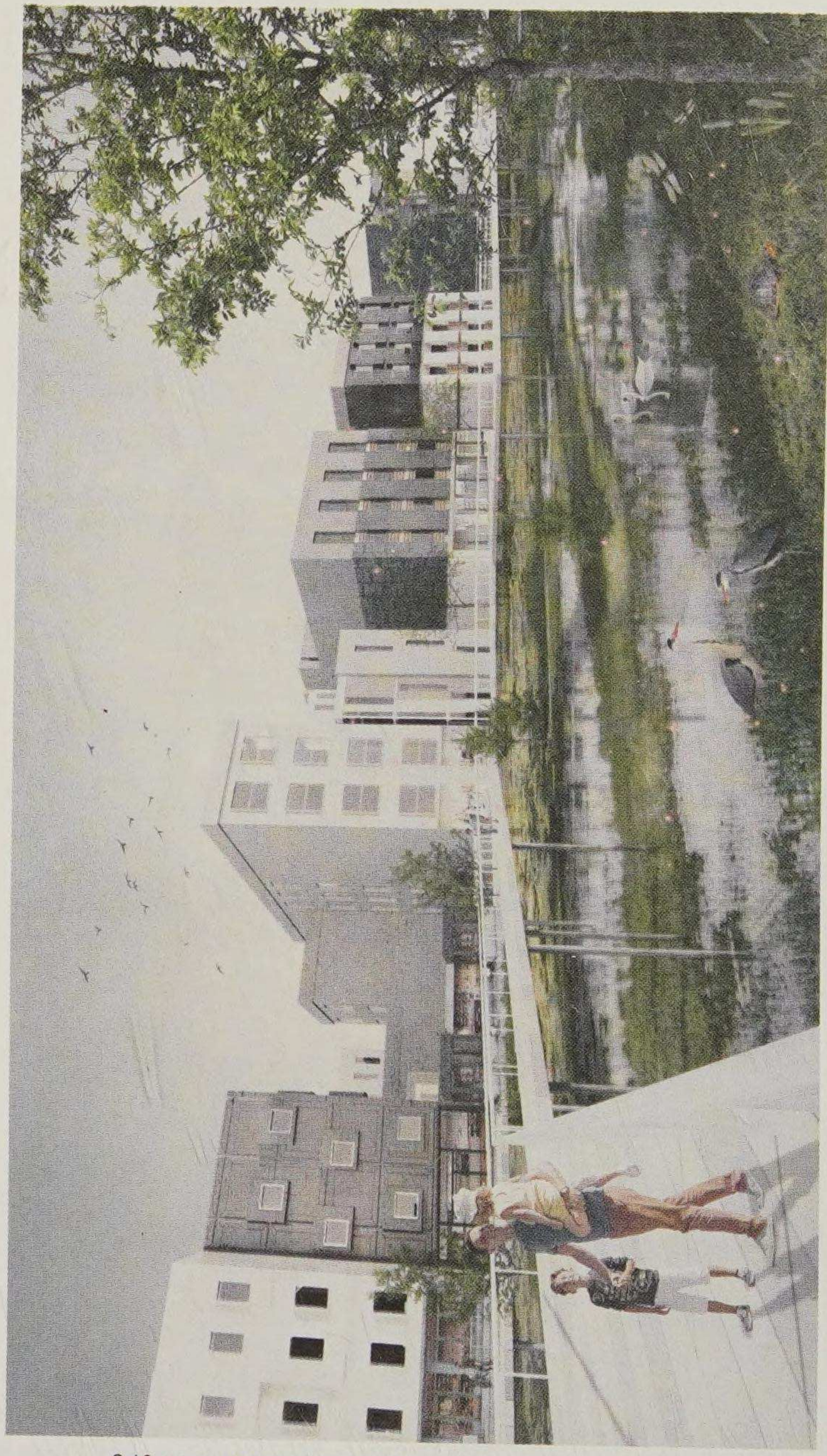


fig. 254

fig. 252 S23_1022B_BrooksG_CortD_MoskvinaE_Model.jpg fig. 253 S23_1022B_BrooksG_CortD_MoskvinaE_Section.jpg
fig. 254 S23_1022B_BrooksG_CortD_MoskvinaE_Render.jpg

1022B Breukelen Houses: Housing in a Wetland

• Fuad Khazam, Novera Momo

With rising water levels and flood-prone low-lying areas in New York, this proposal reimagines Breukelen Houses, a NYCHA project in Brooklyn, as a new collective housing infrastructure that exists within a wetland. Instead of resisting tidal and storm inundation, this approach multiplies shorelines and invites Jamaica Bay into the neighborhood. The new passenger service along the Triboro RX line will bring more residents to this area, and Breukelen Houses aims to meet the increasing housing demand.

This housing infrastructure also incorporates communal and recreational spaces as well as urban agriculture into the new housing fabric. In contrast to the existing Breukelen Houses, the new approach will increase the housing density closer to the subway station on 105th Street, which is a stop away from the Triboro RX line, and create a new low-lying wetland park that accommodates flooding.



fig. 255

Novera Momo 334 **Fuad Khazam** 258,282,300,324,341 **New York, United States** 144-150,156-162,184,200,202 **affordable housing** 148,156,216,218 **environmental restoration** 150
146-150,158,228 **flood** 050,052,146,156-162,172 **park** 040,064,108,144,146,158-162,174 **apartment building** 094,096,148,156
urban intervention 144-150,156-162,174

URBAN PLAN | ABSTRACT | N/A | CITY | UNITED STATES



fig. 256

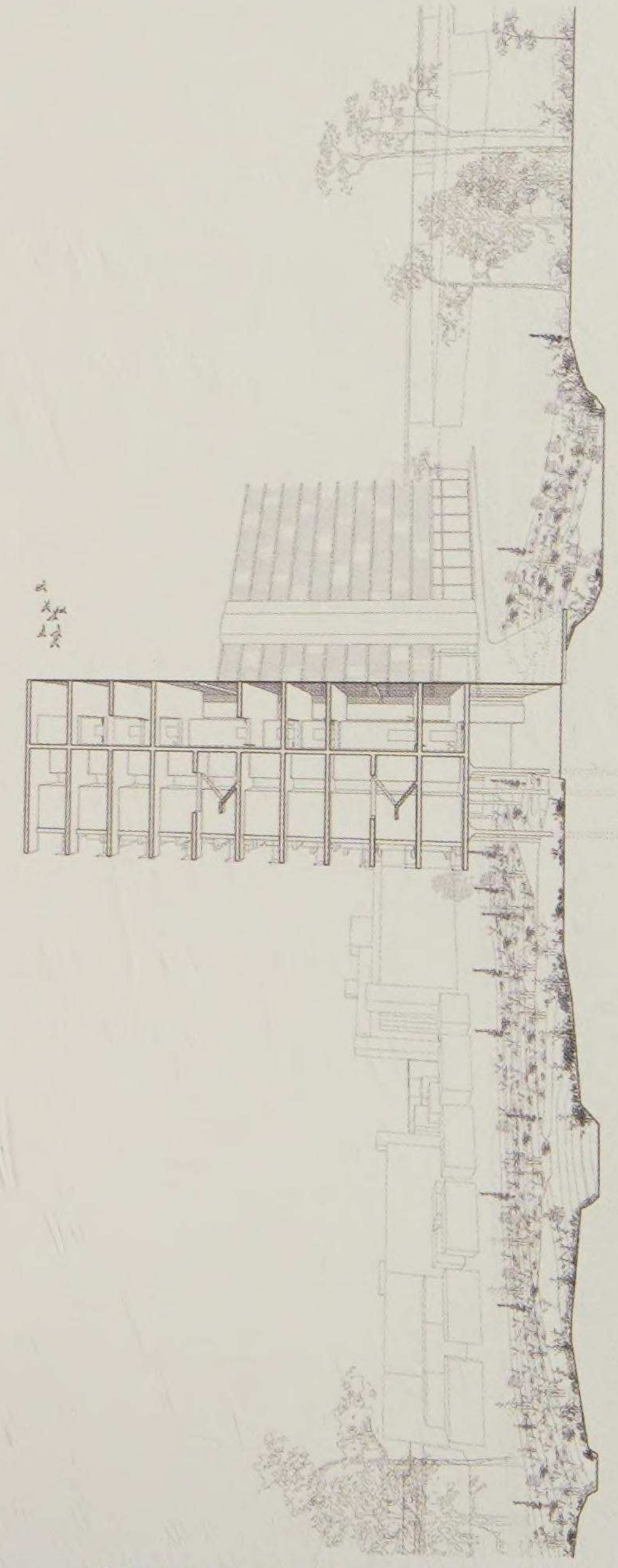


fig. 257

fig. 255 S23_1022B_MomoN_KhazamF_ModelPhotocloseUp.jpg **fig. 256** S23_1022B_MomoN_KhazamF_FloodPlan.jpg
fig. 257 S23_1022B_MomoN_KhazamF_Section.jpg

1022B Reading the Seams of a Quarry

• Erin Bascom,
Khalid Hassan,
Felipe Palacio Trujillo,
Nwando Onochie

The current lease for the Stony Creek Quarry corporation is due to expire in the summer of 2026. Research revealed that the peak of demand for Stony Creek granite occurred in the mid 1900s.

Drawing from the site's residential zoning, this project introduces a cultural program to perpetuate the quarry, its activities, and its knowledge through a research residency program. The researcher is a caretaker of the site who will mediate the industrial program and cultural uses, while generating knowledge about and around the quarry.

Architectural interventions on the site are to be simultaneously humble yet demonstrative of the structural and building capacity of the stone. Found 'seams' within the landscape provide anchors and places to slip the architecture into. This seam building demonstrates an attitude towards architecture within the landscape, demonstrative of a material history, potentiality, and circularity made possible by its unique proximity to the source.

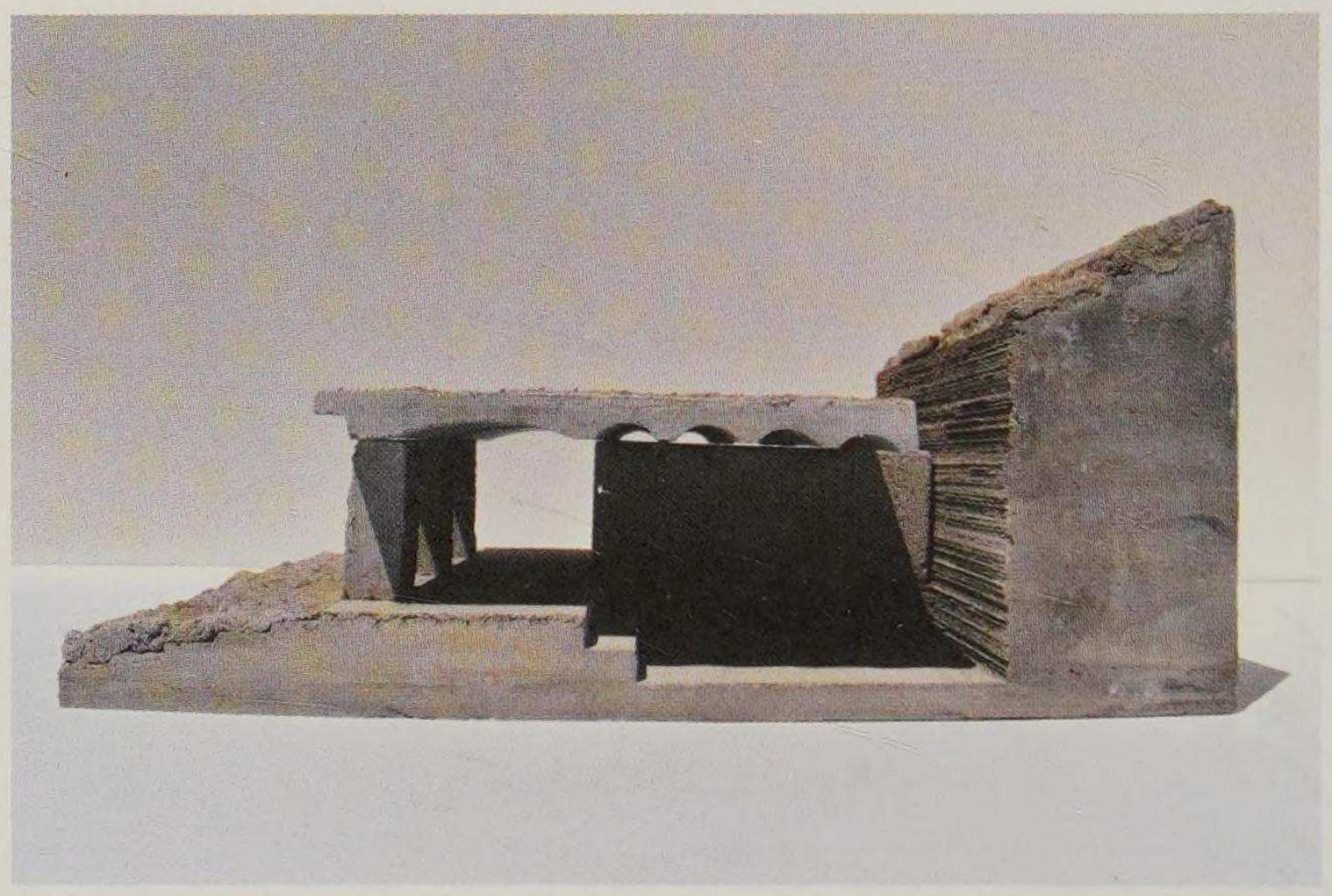


fig. 258

quarry 154 research institute 082-086, 188
Branford, United States 154
Nwando Onochie 257
Khalid Hassan 218, 272
Erin Bascom 282

CULTURE | STONE | SUNKEN STRUCTURE | TOWN | UNITED STATES

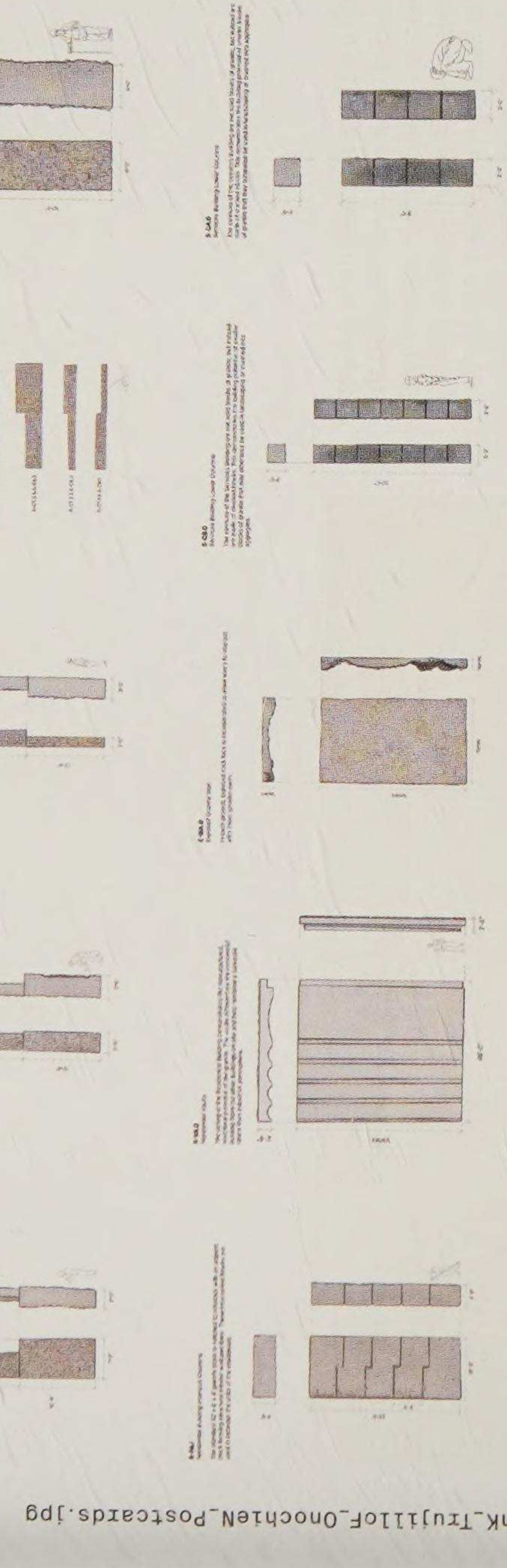


fig. 259



fig. 260

fig. 258 S23_1022B_BascomE_HassanK_TrujillioF_OnochiEN_ModelPhotoElevation.jpg fig. 259 S23_1022B_BascomE_HassanK_TrujillioF_OnochiEN_Postcards.jpg
fig. 260 S23_1022B_BascomE_HassanK_TrujillioF_OnochiEN_ResidentialElevation.jpg

1022B | Space-Making from Quarrying

• Tong (Tom) Hsu,
Amelia Lin

Quarrying is essentially an act of space-making: in sites using the stone, spaces are made through construction, while reciprocally in the quarry, spaces are made through subtraction. The pink granite of Stony Creek Quarry has contributed to several US landmarks in the past century. However, the town of Branford has become more anonymous as knowledge of the quarry fades. As a memory device, the proposed museum aims to evoke the value of the quarry as an active site of space-making. The roof, which gently covers a corner of the quarry, implies the "full" landscape that once existed. Underneath, a descending sequence takes the visitor down through a series of gallery spaces to a theater with the quarrying scene as its backdrop. By introducing a museum to the active quarry, legacies of the past are kept, the quarry industry is honored, and memories of the collective are preserved.



fig. 261

Tong (Tom) Hsu 038,305 **Branford, United States** 152 **quarry** 152 **memory** 030,078,130,180,224 **museum** 100,188,196,198

CULTURE | STONE | SUNKEN STRUCTURE | TOWN | UNITED STATES



fig. 262

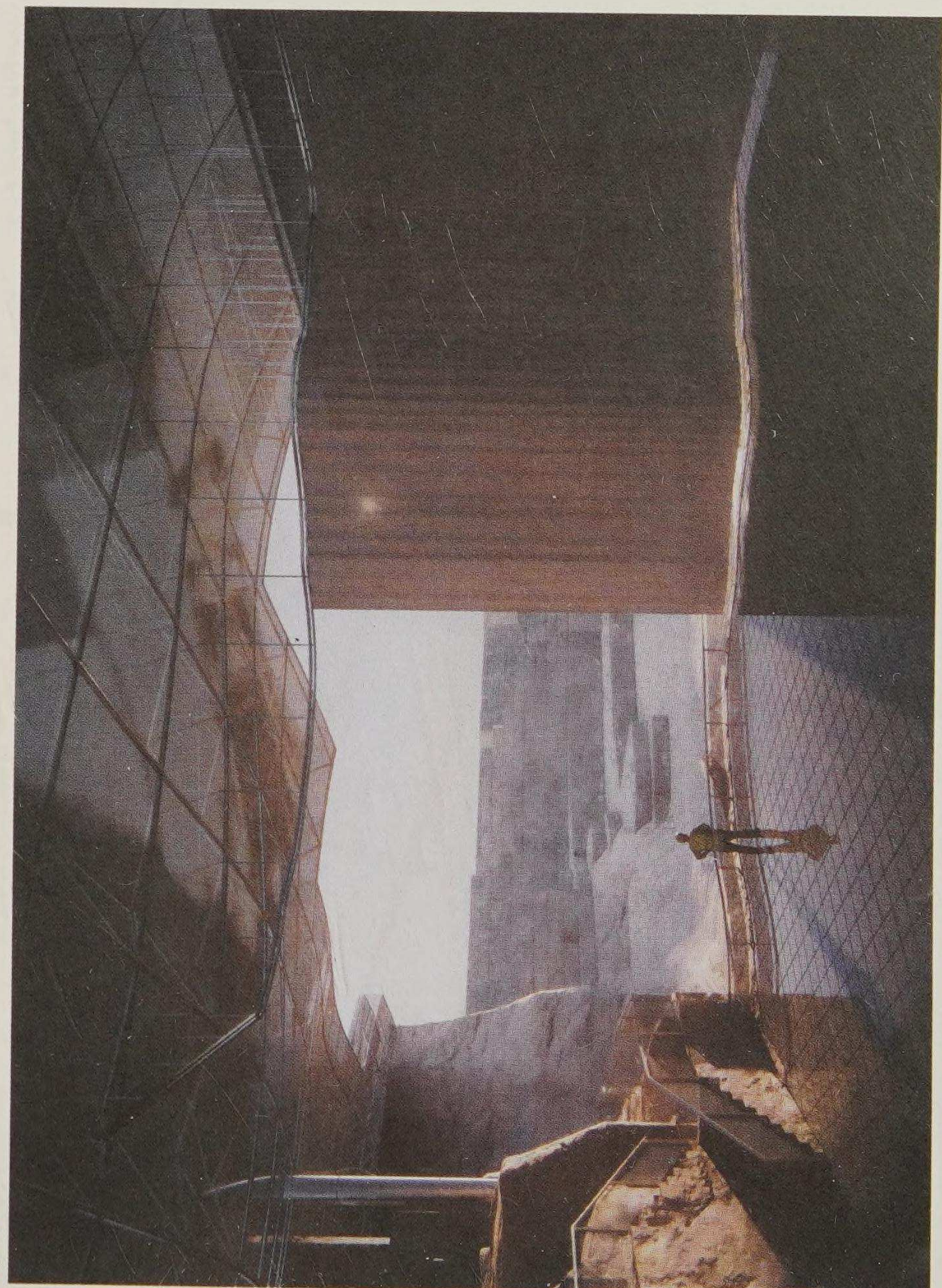


fig. 263

fig. 261 S23_1022B_LinA_HsuT_physical model.jpg **fig. 262** S23_1022B_LinA_HsuT_conceptual model.jpg **fig. 263** S23_1022B_LinA_HsuT_render.jpg

1022B Red Hook; Re-3; Revival; Renewal; Resurgence

• Nicole De Araujo
Nicole Niava,
Sahar Rahaman

Red Hook suffers from isolation within Brooklyn and the rest of New York due to the presence of the Brooklyn Queens Expressway and the Holland Tunnel. Affordable housing is scarce, and there is a lack of accessible evacuation centers.

Recognizing the pressing issues within Red Hook, our proposed scheme focuses on three key interventions: (1) Addressing the housing crisis by introducing additional housing options within the neighborhood. (2) Redesigning Coffee Park to incorporate landscape and water management strategies while also creating enclosed community spaces. (3) Developing the street conditions at the pedestrian scale to enhance connections both within and outside of Red Hook.

The scheme is organized into distinct phases, allowing for a systematic and coordinated approach to its implementation that ensures that no residents have to leave the neighborhood. A toolkit of street interventions on key roads enhance safety, foster community engagement, and enhance the beauty of Red Hook.

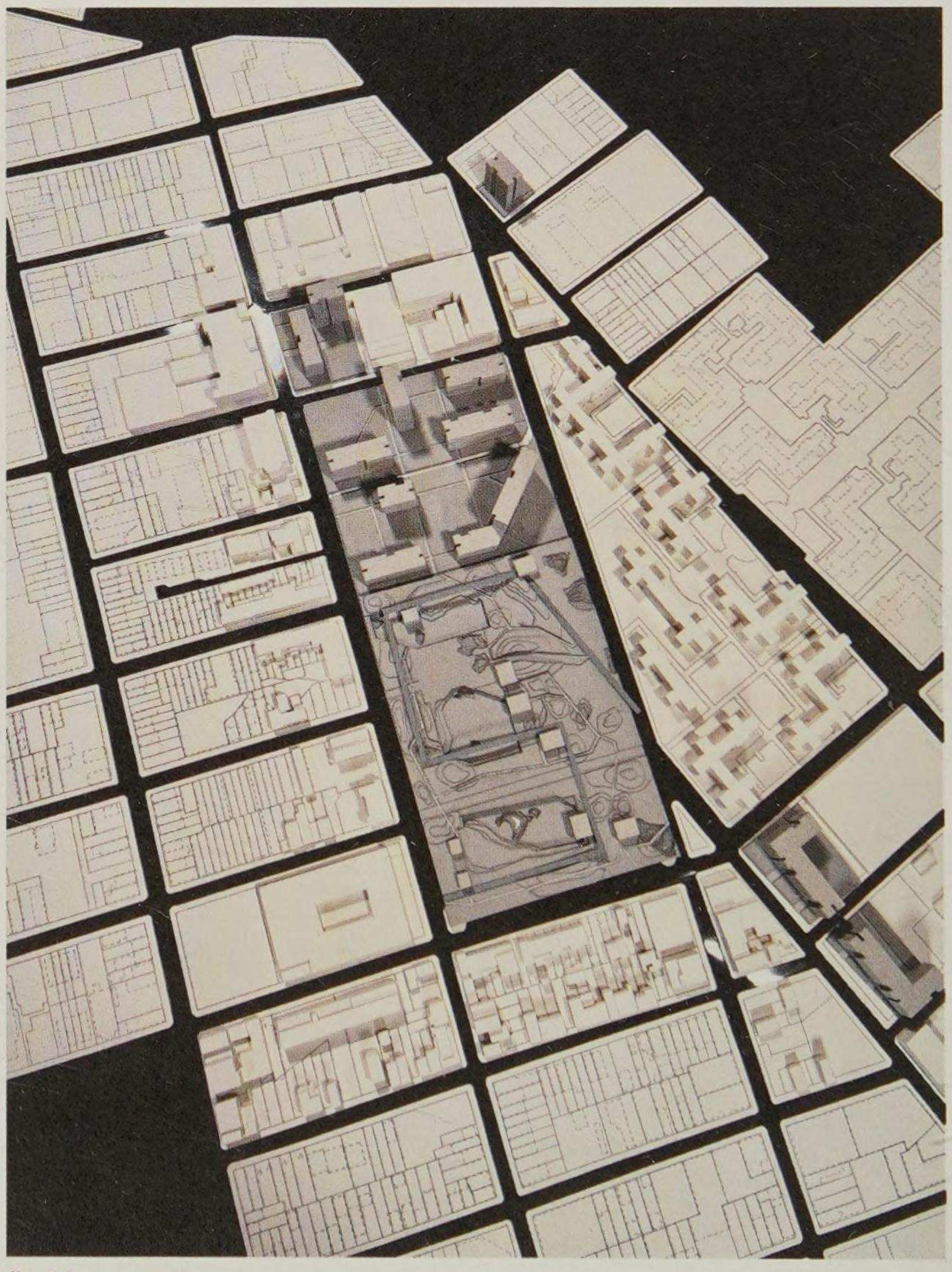


fig. 264

Sahar Rahaman 048,248 **Nicole De Araujo** 218 **New York, United States** 144-150,156-162,184,200,202 **affordable housing** 148,150,216,218
densification 070,072 **flood** 050,052,146,150,156-162,172 **apartment building** 094,096,148,150
156-164,320 **urban intervention** 144-150,156-164,320

HOUSING | BRICK | PATHS | CITY | UNITED STATES

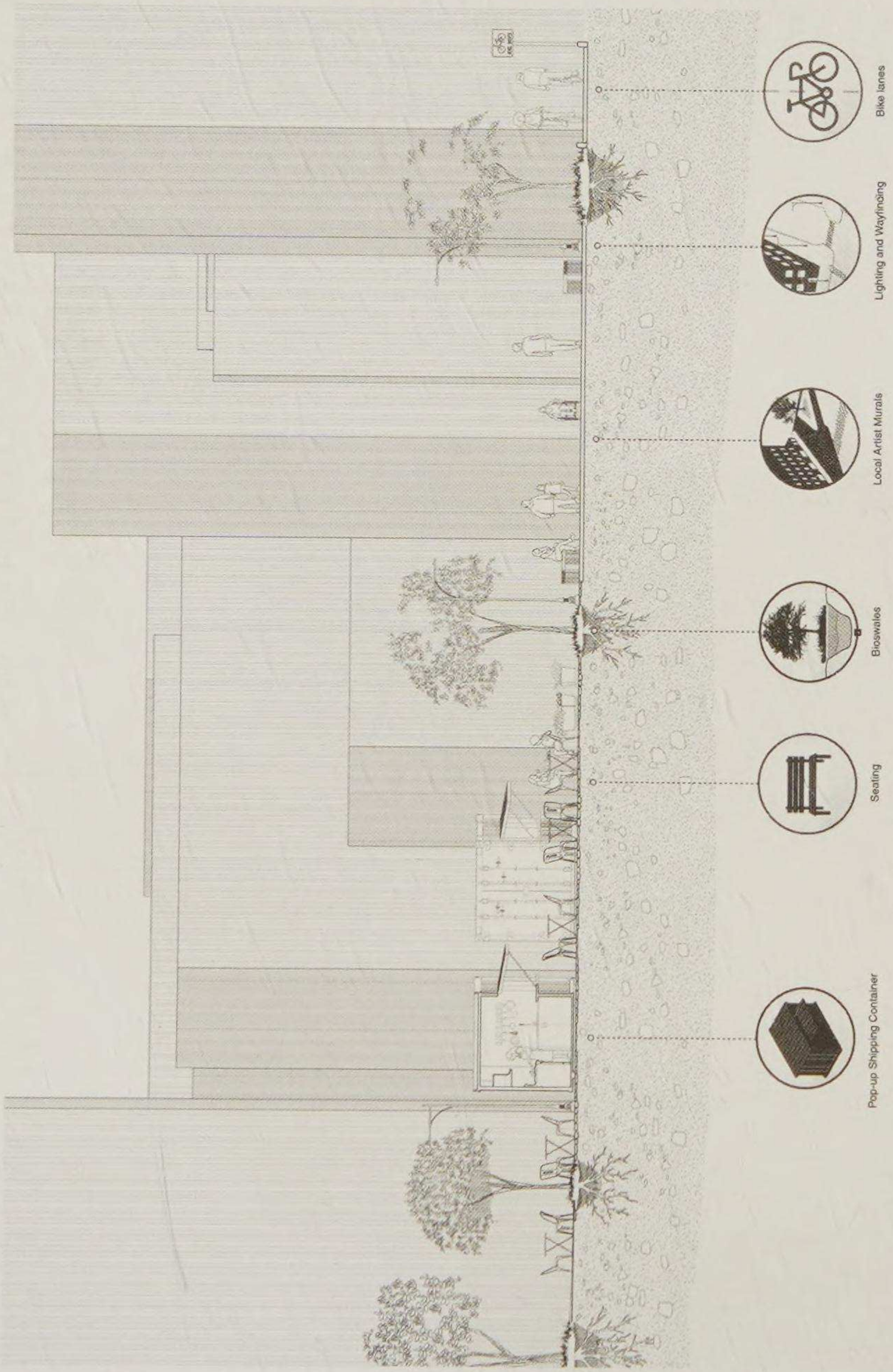


fig. 265



fig. 266

fig. **264** S23_1022B_DeAraujoN_RahamanS_NiavaN_SitemodeI.jpeg fig. **265** S23_1022B_DeAraujoN_RahamanS_NiavaN_SectionShowingConnectivityStrategies.png
fig. **266** S23_1022B_DeAraujoN_RahamanS_NiavaN_PhasingStrategy.jpg

1022B | Flooding in Red Hook

• Amelia Gates,
Yuanchu Yi

This project focuses on enhancing the resiliency of Red Hook, Brooklyn NY. A key issue exacerbating the flooding problem in Red Hook is the presence of hidden hydrology rivers beneath the urban fabric. Over time, as the city developed, many natural waterways were buried or diverted underground, disrupting the natural flow of water.

By conducting an analysis of the area's water-related issues, the project aims to uncover the concealed streams of Red Hook and restore the natural flow of water from the Buttermilk Channel. Through street streams, flood pump parks, and dam systems, the project seeks to seamlessly integrate an improved hydrological system with the city's existing urban fabric while preserving its historical significance.

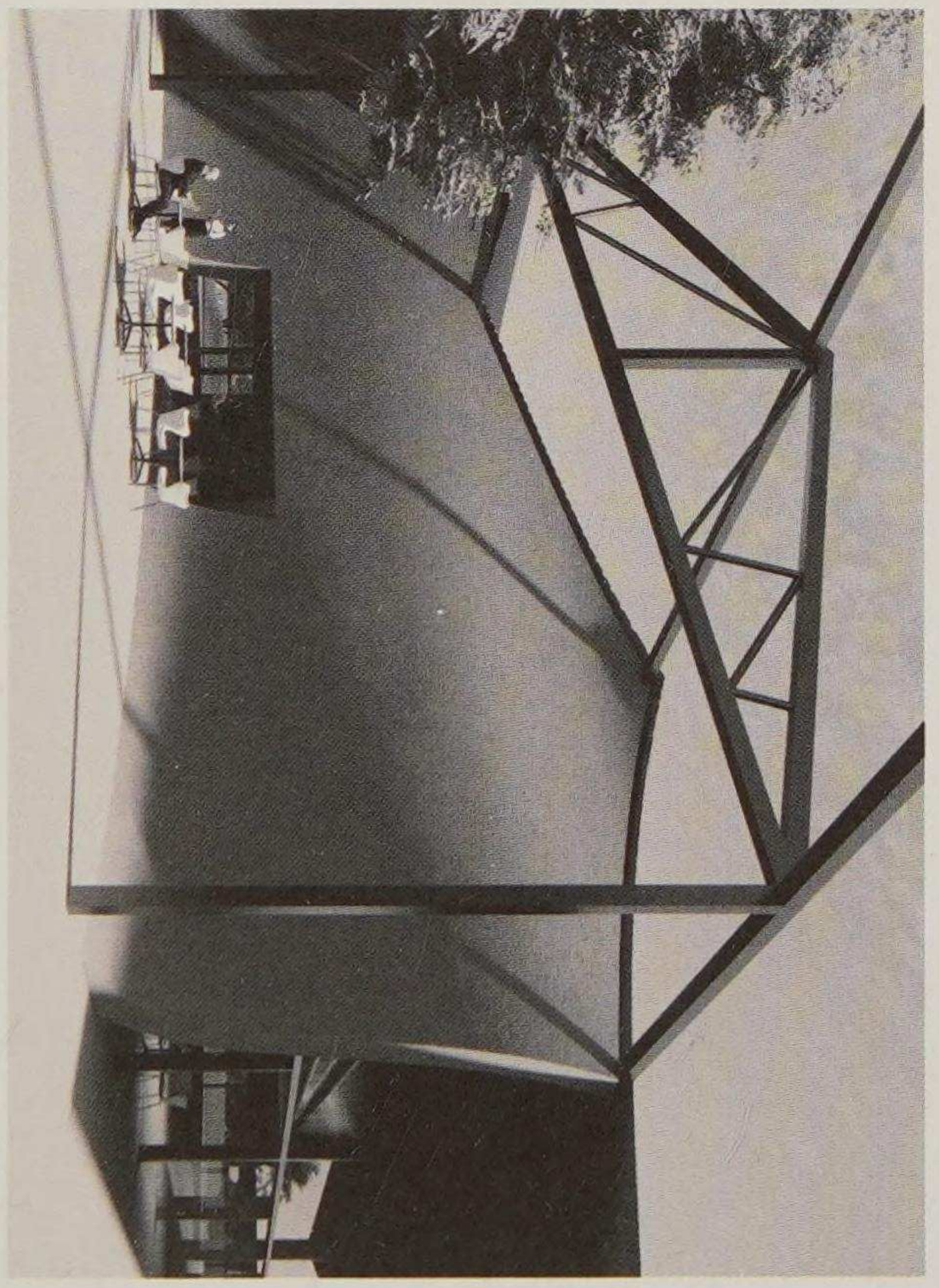


fig. 267

ARCHITECTURAL DESIGN IV
ALICIA IMPERIALE

Amelia Gates 218,248 **New York, United States** 144-150,156-162,184,200,202 **flood** 050,052,146,150,156-164,320
environmental restoration 146-150,228 **urban intervention** 144-150,156-162,172 **park** 040,064,108,144,146,150,158-162,174

URBAN PLAN | WOOD | COLUMN | TOWN | UNITED STATES

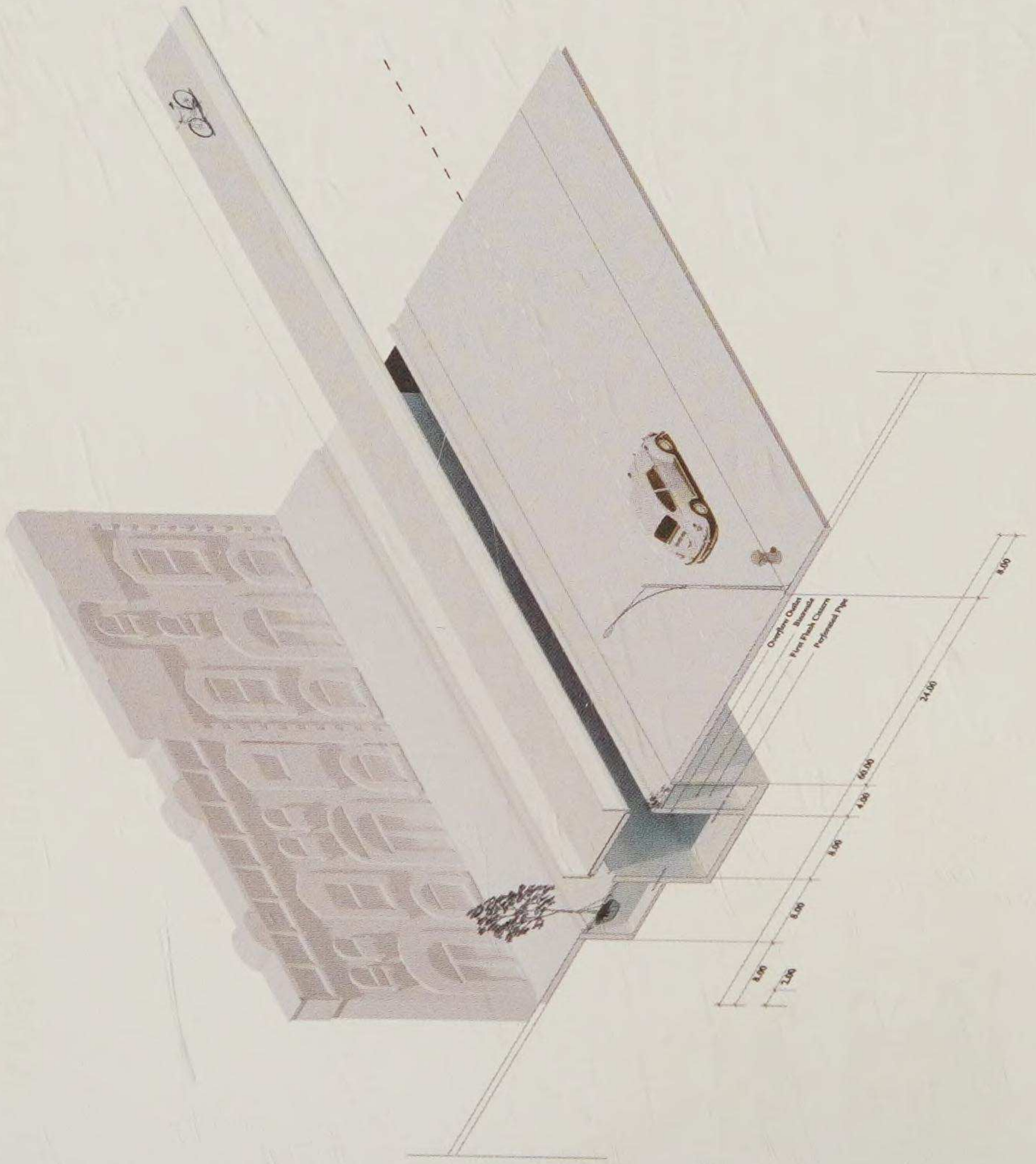
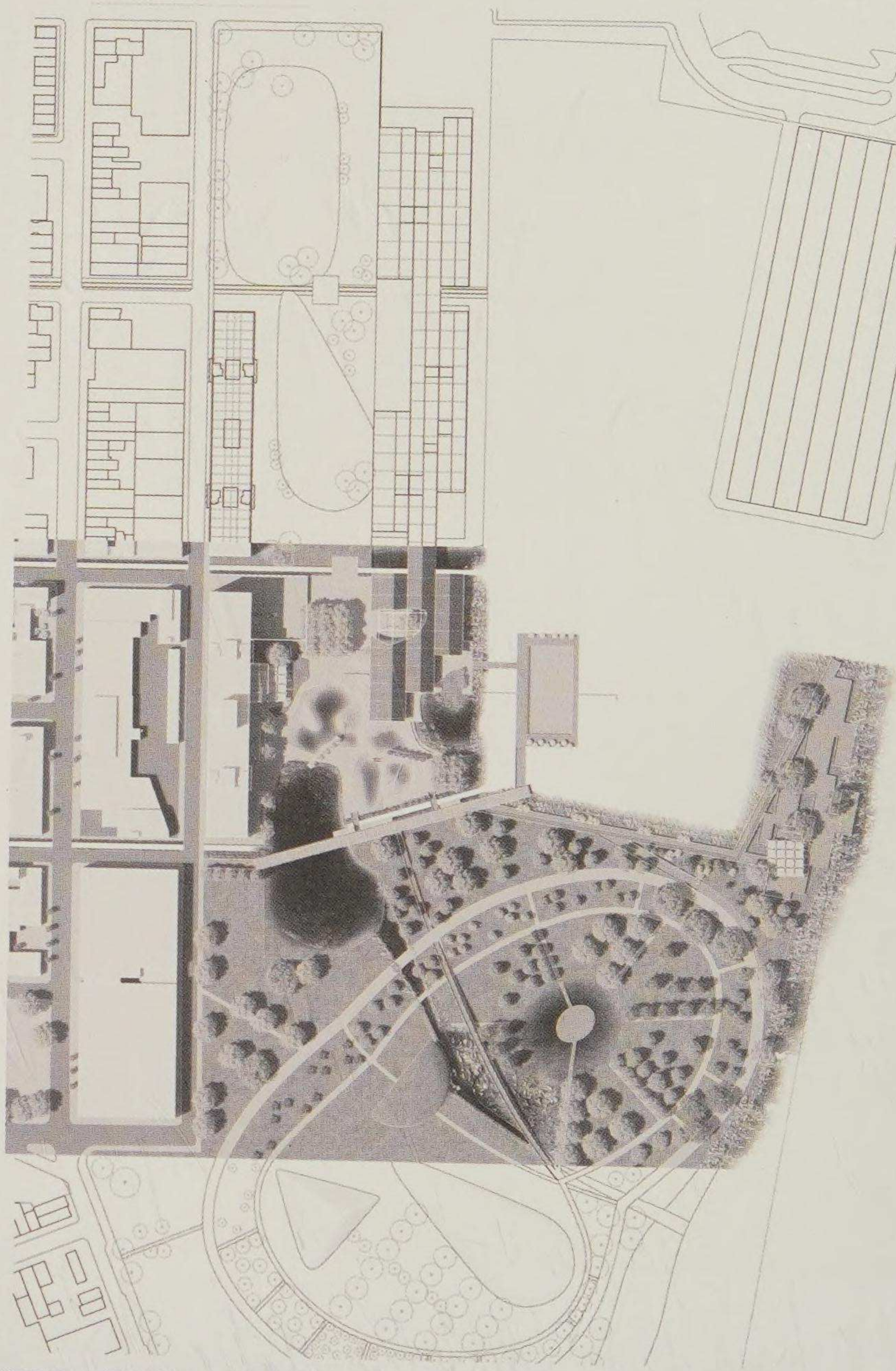


fig. 268



Street Creek
& Bike Lane

fig. 269

fig. 267 S23_1022B_GatesA_Yiy_View3 fig. 268 S23_1022B_GatesA_Yiy_SchemeAxon2 fig. 269 S23_1022B_GatesA_Yiy_Masterplan

1022B Coney Island(s)

• Sebastian Elverskog
Noah Silvestry

Our project speculates on a future in which Coney Island returns to its pre-settler colonial form: an archipelago.

With residential segregation and large infrastructural interventions that cut through the urban fabric, Coney Island can be understood as a metaphorical archipelago. Sea level rise will result in its fragmentation into a literal archipelago. With existing East-West transportation cut off by water, it is easy to imagine the ways in which Coney Island(s) could become increasingly tribal, divided, and unequal.

At our project's core is a retooling and extending of the rail viaduct and its operation, adapting it to the future archipelagic condition. The viaduct would welcome pedestrian activity through architectural interventions along the new rail line, ranging from radical housing morphologies to subtle adaptations of existing housing, a new athletic complex for a park to a canopy for a community market.

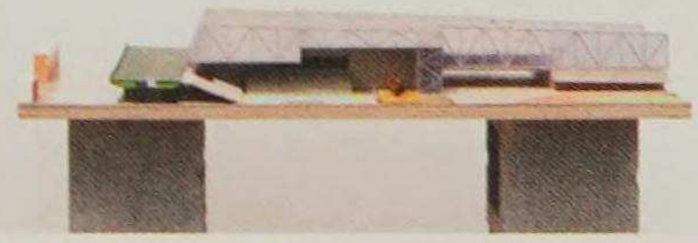


fig. 270

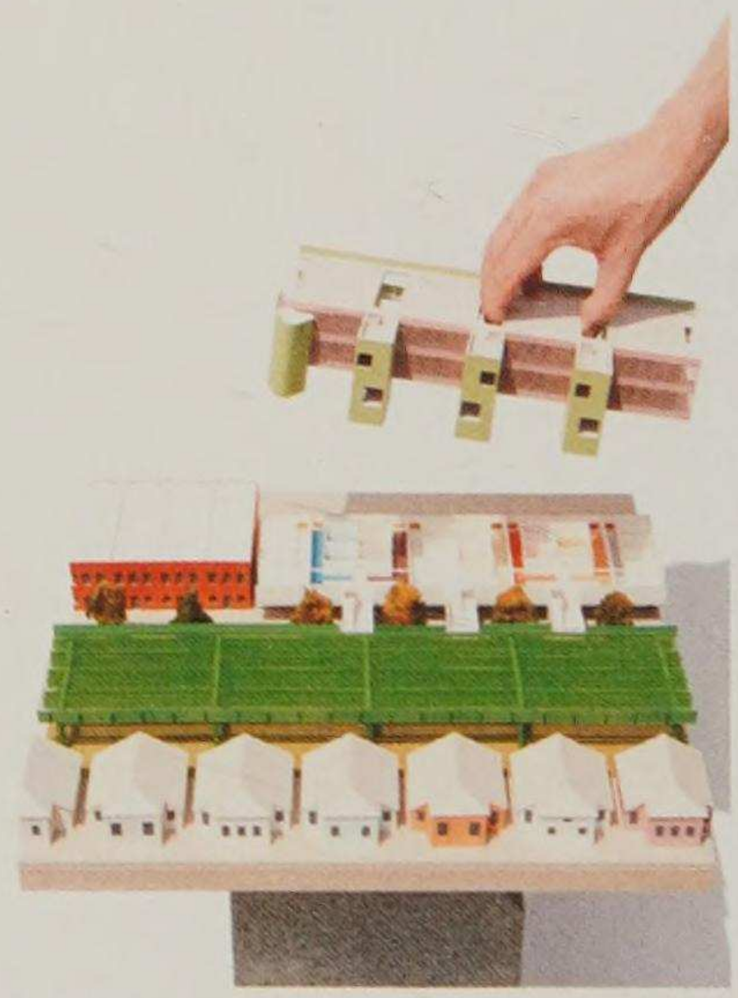


fig. 271

fig. 272



Noah Silvestry 034,218,256,273 **Sebastian Elverskog** 258,340 **New York, United States** 144-150,156-162,184,200,202 **flood** 050,052,146,150,156-164,320
equity 054,074,076,092,104,200,202,216,270,276 **urban intervention** 144-150,156-162,172 **park** 040,064,108,144,146,150,158-162,174 **neighborhood** 062,070,072,202

160

ARCHITECTURAL DESIGN IV
DAVID EUGIN MOON



fig. 273

fig. **270** S23_1022B_SilvestryN_ElyerskogS_Model_AthleticFacility.jpg fig. **271** S23_1022B_SilvestryN_ElyerskogS_Model_Brighton.jpg
fig. **272** S23_1022B_SilvestryN_ElyerskogS_Main DesignDrawing.jpg fig. **273** S23_1022B_SilvestryN_ElyerskogS_Model_MaterialRecovery.jpg

1022B | Blurring Boundaries: Coney Island Estuary Park

• Tini Tang,
Eric Wang,
Ziyi Zhang

Inspired by the existing sand dune landscape along the waterfront in Coney Island Creek, the design of Estuary Park aims to implement flood preventive measures through landscape design that blurs urban and natural boundaries. To mitigate the negative impacts of the current seasonal model in Coney Island, the project houses three main programs–recreation, research, and community–that respond to the needs of the local community. From the urban edge to the waterfront, building materials are carefully curated to reflect a city-nature gradient. From the solid building masses at the urban edge, the building slowly fades into a light skeletal structure as it extends out to the waterfront, integrating itself into the natural landscape.

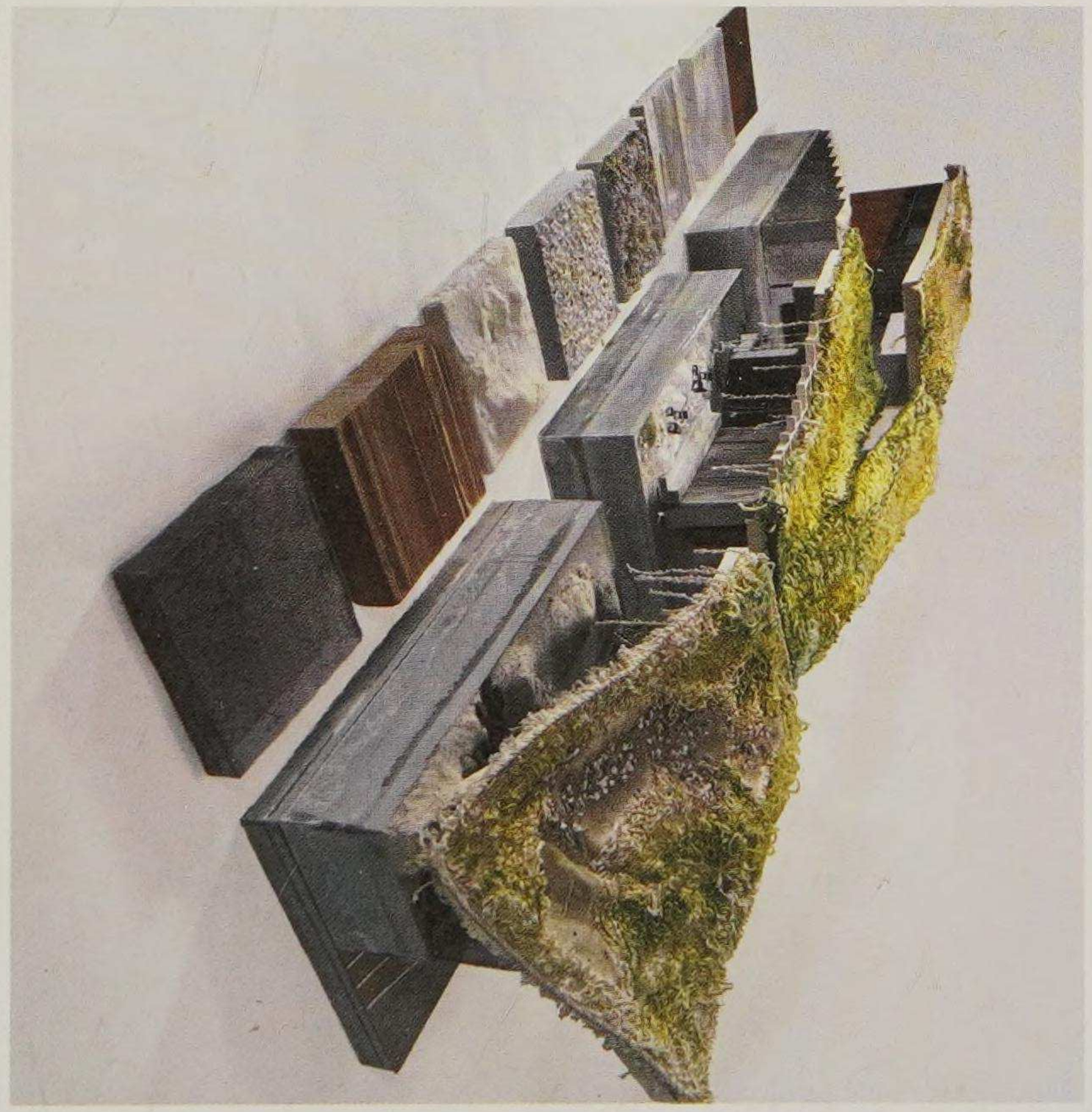


fig. 274

Tini Tang 216,337 **Eric Wang** 216,218,268 **Ziyi Zhang** 295 **New York, United States** 144-150,156-162,184,200,202 **blurriness** 036,096,294
flood 050,052,146,150,156-164,320 **urban intervention** 144-150,156-162,172 **park** 040,064,108,144,146,150,158-162,174 **community center** 016,074,076

LEISURE | ORGANIC | ROOF | CITY | UNITED STATES

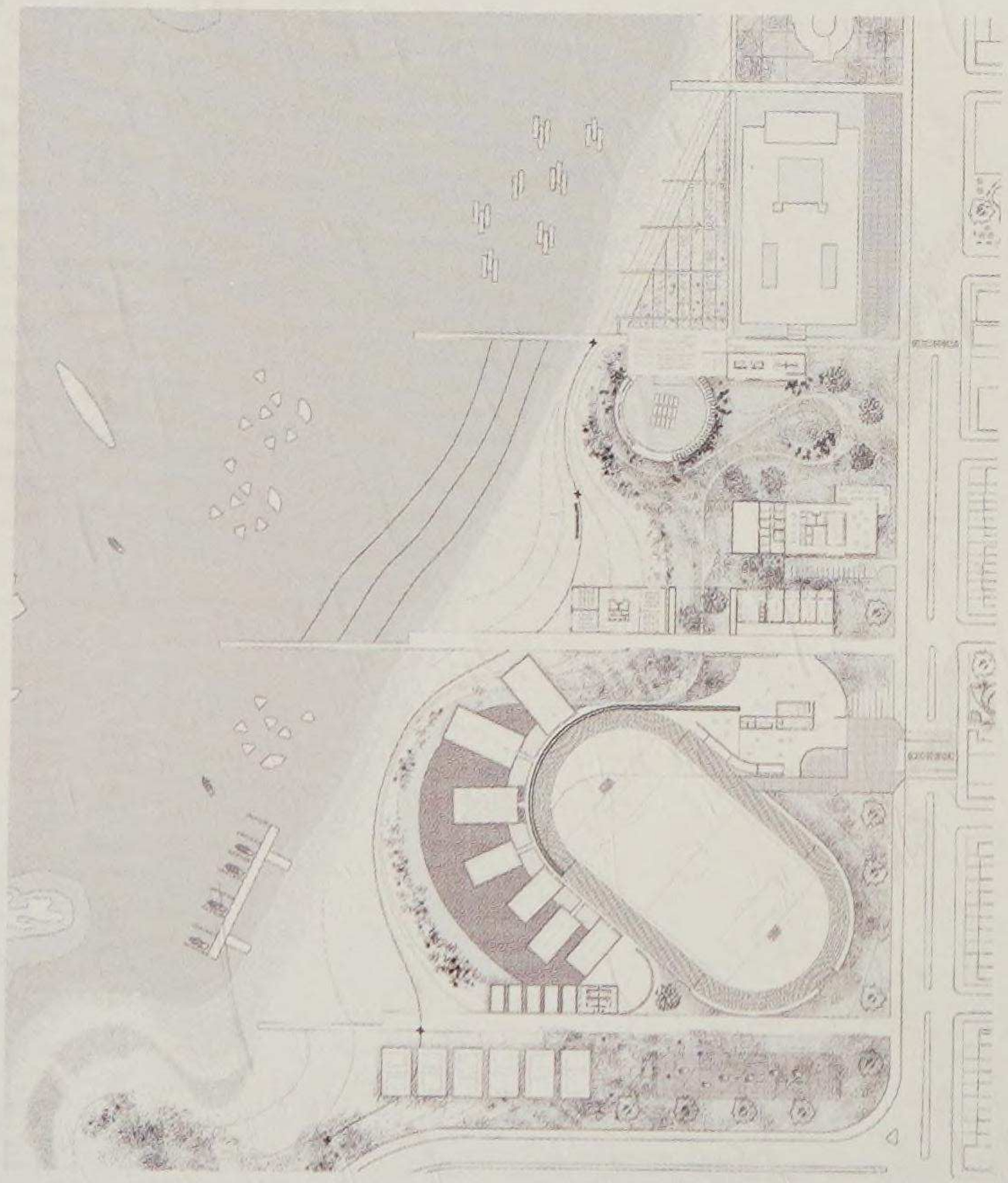


fig. 275

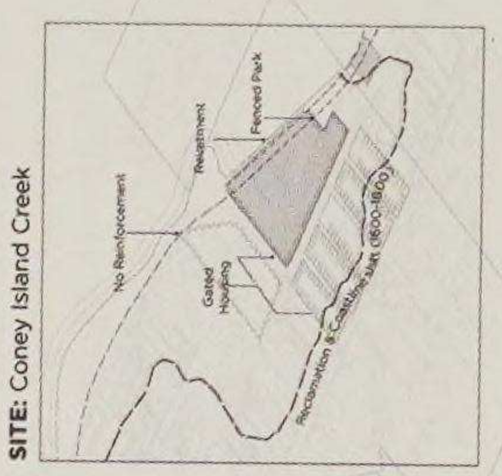


fig. 276

EXQUISITE CORPSE
OF CONEY ISLAND

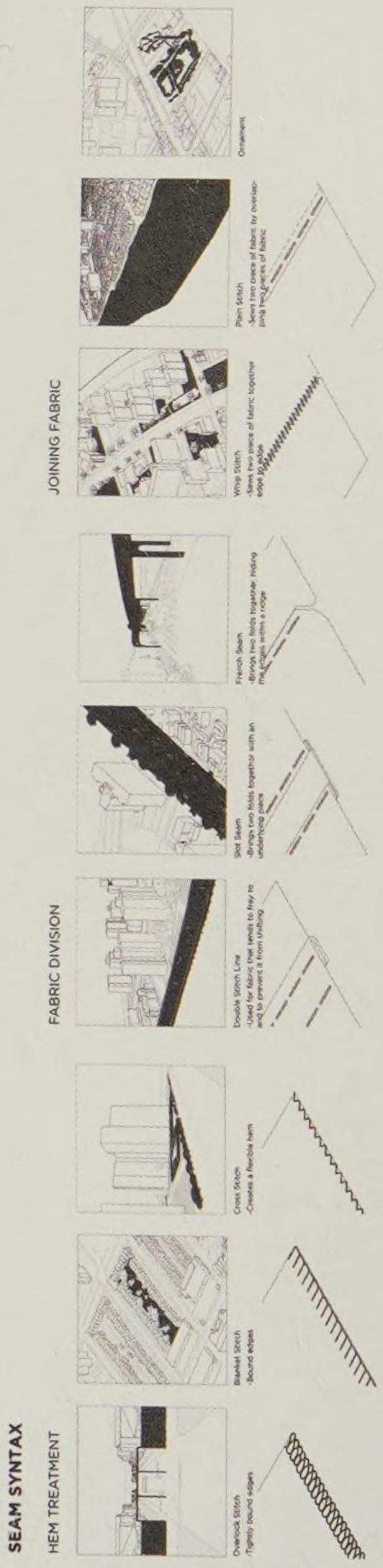


fig. 274 S23_1022B_TangT_WangE_ZhangC_Model1.jpg fig. 275 S23_1022B_TangT_WangE_ZhangC_FloorPlan.jpg
fig. 276 S23_1022B_TangT_WangE_ZhangC_Analysis1.jpg

1022B Self-Sustaining Campus: New College of Florida

• Sebastian Beaghen, Emma Sherefkin, Josie Triana

As part of a challenge hosted by the New College of Florida, a public liberal arts college on the Gulf Coast of Sarasota, this studio began with the primary intention of designing built strategies for coastal adaptation. A month later, Governor Ron DeSantis initiated a hostile takeover of the college's board as a part of his political agenda to end "woke" education.

This project addresses regional climate concerns and [sub]urban parcelization while also addressing the pedagogical threats that New College currently faces. Influenced by regional pre-climate conditioning methods, this project offers a kit-of-parts based on components like shaded walkways, canopies, operable louvers, and covered porches. These elements could be applied in various permutations across campus to remedy climactic and circulation-based shortcomings. The landscape design erodes the concrete seawall and invites swales into campus while providing individual and collaborative allotments to students based on their research or recreational interests.

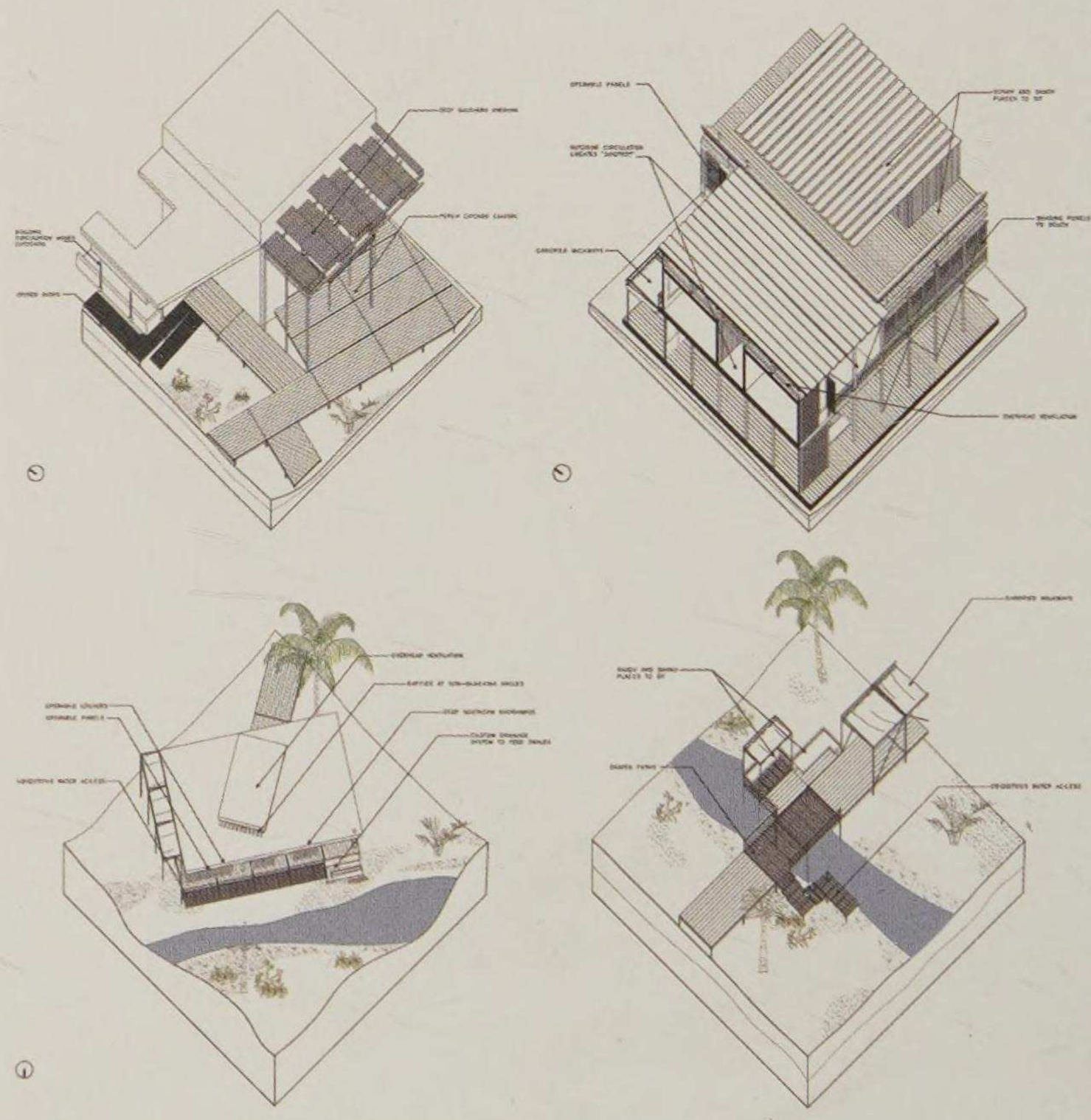


fig. 277

Emma Sherefkin 218,304 **Sebastian Beaghen** 218 **Sarasota, United States** 166 **flood** 050,052,146,150,156-164,320
sustainability 050,082-088,102,104,254-258,314 **academic campus** 088,166



fig. 278

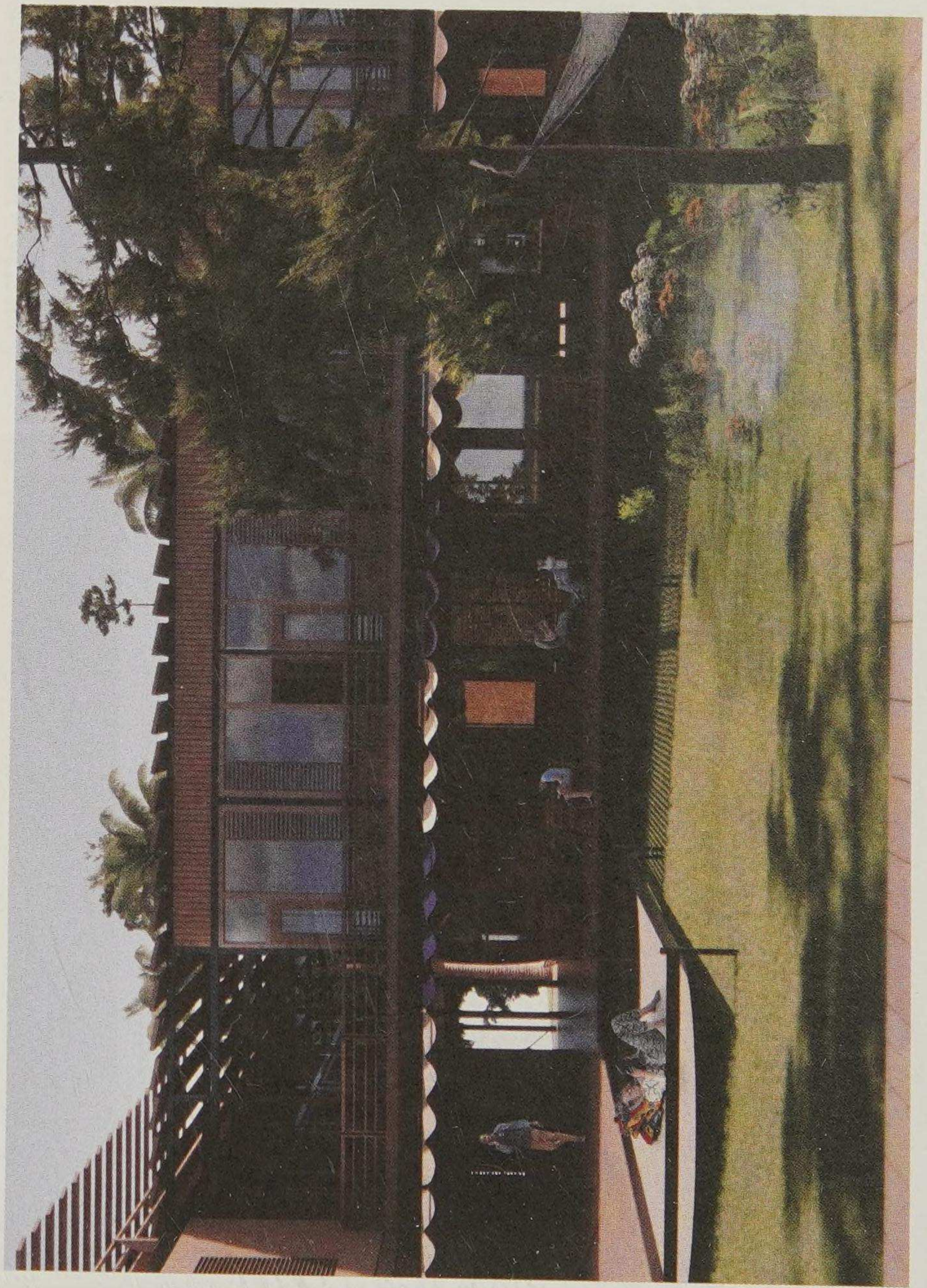


fig. 279

fig. 277 S23_1022B_BeaghensSherefkine_JT_ClimateStudies.jpg fig. 278 S23_1022B_BeaghensSherefkine_JT_SitePlan.jpg
fig. 279 S23_1022B_BeaghensSherefkine_JT_Dining HallRender.jpg

1022B Water Meets Street

• Katie Jin,
Qinying (Pobby) Tan

This project explores the Gulf Coast's natural and human landscape, focusing particularly on southwestern Florida, the Sarasota region, and New College's campus. The primary objective of this project is to propose strategies for coastal adaptation at a regional scale, showcasing specific architectural and landscape interventions within the New College campus and neighboring urban areas. The New College of Florida is located between Sarasota Bay's waterfront and the US 41 highway, consisting of three distinct sections. Currently, the highway acts as a barrier between the Bayfront and PEI campuses, with a bridge serving as the sole connection between these areas. This project aims to transform the highway and waterfront to create fresh opportunities for reconnecting streets, water, and the various campuses.



fig. 280

Qingying (Pobby) Tan 312 Sarasota, United States 164 infrastructure 229,284,338 academic campus 088,164

EDUCATION | WOOD | PATHS | CITY | UNITED STATES



fig. 281

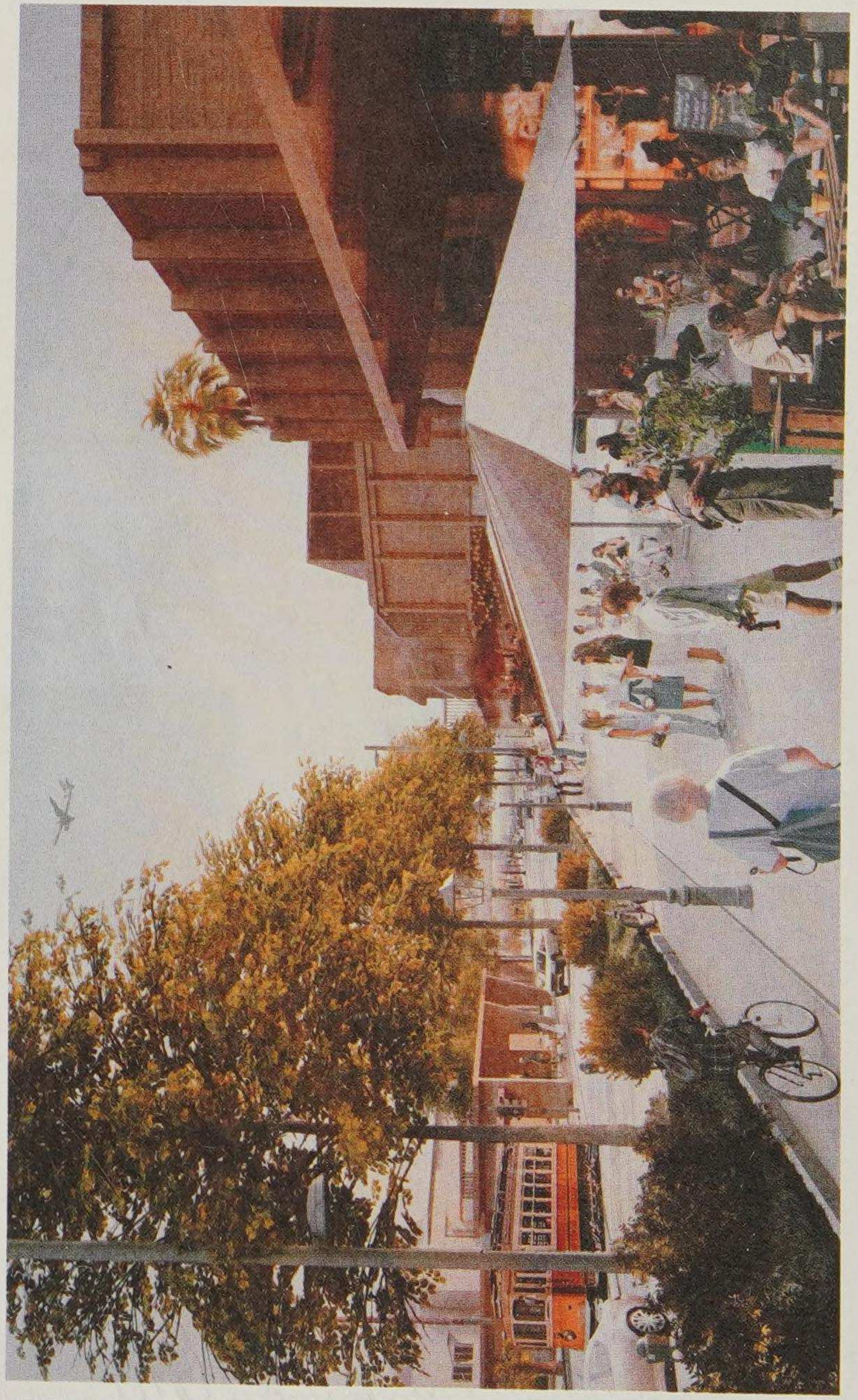


fig. 282

fig. 280 S23_1022B_JinK_TanP_Render3.jpg **fig. 281** S23_1022B_JinK_TanP_FinalISO.jpg **fig. 282** S23_1022B_JinK_TanP_Render2.jpg

Spring_

Advanced

Studio

1111B: Re-Imagining Empire State Plaza

Cities and buildings have many stories. This studio looks at a process of deep adaptation whereby buildings and cities are not just "changed to suit a new purpose or situation" but the "situation" itself requires interrogation and interpretation from multiple points of view enabling the architecture to undergo a series of radical reconsiderations. Moreover, this adaptive process must recognize that as designers, architects, educators and activists, what we do (everyday) has a direct impact on others and the environment.

The site of the studio—under interrogation—is Empire State Plaza. Through a series of choreographed operations, students were asked to critically re-adapt Empire State Plaza by transforming its relationship to its larger urban context and infrastructural systems, rethinking its program and use, adapting its existing buildings to become carbon neutral and imagining the possibilities towards a new kind of public plaza for the people of Albany and the citizens of New York.

STELLA BETTS, CRITIC
BRETT SCHNEIDER, CRITIC

Brandon Brooks
Youssef Denial
Juan Guareschi
• **Seung Hyun Kim**
• **Anna Korneeva**
Louis Koushouris
Shi Li
• **Christopher Pin**
Madeleine Reid
• **Huy Truong**
Jiaxing Yan

1112B: La ropa sucia se lava en casa

The current house(ing) typology is by all means a contested space manipulated by social, political, and economic forces. Nevertheless, it is the place that we all humans need in order to exist as long as it is conceived as the vital shelter to protect our bodies from the weather and allow it to be nurtured and grow.

House(ing) today, that one that we have replicated over and over, very explicitly throughout the world for at least almost two centuries, has a very problematic foundation. This studio considered the house well apart from the modern apparatus that has in place two purposes for the house, and challenged the definition by understanding what is a place that responds to that basic necessity and that by all means recognizes the importance of its existence to serve humans.

TATIANA BILBAO, CRITIC
ANDREI HARWELL, CRITIC
IWAN BAAN, CRITIC

Ana Batlle Cabral
• **Frank DeBlasio**
Ben Derlan
Signe Ferguson
• **Umut Guney**
• **Sangji Han**
Samantha Ong
Calvin Rogers
Brent Kokonya Wafula
Kai Wu
Hao Xu

1113B: Root and Innovation: Rediscovery of Majiayao Contemporary

Majiayao ruins are located at Loess Plateau, Lintao County, Gansu Province of China. Along with the excavation of a large number of painted pottery vessels, it has been proved to be the most important prehistoric civilization in the upper reaches of the Yellow River in the late Neolithic period, and is known as Majiayao Culture.

The studio undertook the challenge of designing a Ruins Museum and an Observatory of adjacent prehistoric pottery ruins site of Majiayao in Lintao. The project aimed at being a catalyst and social bridge connecting the Majiayao Ruins with local communities and tourists. Studio focused on tectonic culture in architectural noumenon. Root and Innovation are integral to a new architecture and central to the studio problem.

ZHU PEI, CRITIC
KAROLINA CZECZEK, CRITIC

• **Charis Armstrong**
Omar Badran
Minha Jung
Haonan Li
Weiqiao Lin
Nikhil Makhijani
• **Yikai Qiao**
Katherine Salata
Corinna Siu
Caitlin Yu

1114B: The Future of Entertainment

As architects and designers, we hold the same responsibilities as poets and painters, filmmakers, and dreamers: To be storytellers who create a world around us that inspire and uplift us. Storytelling is common to every known culture, and it's uniquely human. These stories permeate our lives and societies and involve a symbiotic relationship between teller and listener that began when we first gathered around our tribal campfires.

This studio explored a future of Entertainment Architecture where the digital realm increasingly encroaches onto the physical one. This studio explored, exploited, and exposed new meanings of space, experiences and memories that put the audience into the centre of a new reality. By creating a new typology of touring show, theatre or any other imagined new kind of entertainment architecture, the Studio took a position on the future of what it means to be entertained.

NEIL THOMAS, CRITIC
RAY WINKLER, CRITIC
BEOM JUN KIM, CRITIC

Ceyda Gioutzesoi
Amber Han
Jingfei He
• **Chocho Hu**
• **Serena Liu**
Joey Reich
Angel Rodriguez
Amanda Tian
Kevin Wong
Mingda Zhang

1115B: Life/Craft: Architectural Behaviorology at the Raymond Farm in New Hope

How does architecture shape our life and our life shape architecture? Certain architects have constructed their life through their practice. These practices have directly engaged the environment and allowed the architects to embody design as life.

To explore this process and answer our question, this studio studied The Raymond Farm in New Hope, Pennsylvania by Antonin and Noémi Raymond. The Farm was conceived as a place to live out a design practice and learn through doing and making. The Raymonds sought to synthesize modernism with craft traditions, especially those of Japan. The studio posited an architectural intervention at the Farm to further the work and sustain the legacy of Antonin and Noémi Raymond.

MOMOYO KAIJIMA, CRITIC
ANDREW BENNER, CRITIC

Yong Choi
• **Chloe Hou**
• **Zishi Li**
• **Faith Pang**
Pablo Perezalonso
Ryan Reyes
Wenzhu Shentu
• **Anjiang Xu**
• **Tian Xu**
Grace Zajdel

1116B: Brick Oven

Together with the cave, the bullring, the foundational grid and many other figures, the brick oven can also be understood as a perfect machine. Since its purpose does not only lie in how it is meant to work but in everything else that it evokes, its function becomes diffuse, elusive, sometimes abstract, sometimes symbolic. Rather than a material artifact, the brick oven becomes an imaginary detour, a poetic image, in so far as it has a familiar presence yet unusually conventional.

This studio intended to develop a rural cultural center at the newly demarcated Ñuble Region, in central Chile; a landscape that overlaps bucolic with productive country life, the very historic frontier of the "Araucanía pacification" process. Students' Projects explored the environmental possibilities of traditional load bearing massive construction.

MAURICIO PEZO, CRITIC
SOFÍA VON ELLRICHSHAUSEN, CRITIC
JOSÉ ARAGÜEZ, CRITIC

Ariel Bintang
Carlos Blanco
• **Hope Chao**
Grant Dokken
• **Sosa Erhabor**
Josh Greene
• **Nabil Haque**
Gina Jiang
Reem Nassour
• **Bishrelt Solongo**

1117B: A Particular (New England) Building

This studio examined how buildings manifest when your attention is fixed on your immediate surroundings. Situated among the first places of Western colonization, the studio entangled a sensitive political context to reveal how vernacular building traditions may reveal universal lessons on how to manage architecture's anxieties of context. The ambition was for the studio to project an architecture of particularity, by which as-found conditions are identified, sorted, and abstracted toward a difficult whole that revalues the obscured, as well as banal, histories of place.

As the dialectic between tradition and modernity continues to confront how history welds with contemporary practice, this studio was positioned within a complex bargaining between the two, with the goal of alchemizing a third, ulterior architectural language. When building on a building in New England, how might architecture absorb the particularity of place, person, and activity? Together, we aim to find out.

CARRIE NORMAN, CRITIC
THOMAS KELLEY, CRITIC
VIOLETTE DE LA SELLE, CRITIC

Jerry Chow
Jonathan Chu
Bobby Chun
Benjamin Fann
• **Tiana Kimball**
• **Calvin Liang**
Ingrid Pelletier
Abby Reed
Iris You
Jie Zhou

1118B: Post-Plantation Landscapes

The plantation's typology brings together multi-species of plant, animal, microbial, and human from all corners of the planet in an assemblage controlled by profitable cycles of birth, growth, harvest, and death. This studio analyzed contemporary transportation, leisure, carceral, educational, and infrastructural landscapes in New York City as global, influential, entrenched, violent, uneven, spatial, and exploitative. Following McKittrick's modes of resistance and survival, this studio remade these landscapes as possible sites of imagination and potential liberation.

This studio examined the plantation's architecture and spaces as an evolving typological model and discursive form to understand, undermine, explicate, and complicate the mechanics and techniques of enclosure and circulation. The status of the body and modern subject, both tied to the enclosures of property and racialization, will be deeply interrogated and highly legible in each studio project. This studio imagined new architectural protocols for a post-plantation future.

MABEL WILSON, CRITIC
JORDAN H. CARVER, CRITIC

Uzayr Agha
Kyle Coxe
• **Nathaniel Elmer**
• **Clare Fentress**
Maya Gamble
Harry Hooper
Sarah Kim
Mariel Lindsey
• **Sara Mountford**
• **Christina Zhang**

1119B: Arts and the City—Legacy Meets Possibility

Boston's landmark Symphony Hall, designed by McKim Mead and White in 1901, is recognizing the urgencies of greater engagement with the community, expanded audiences, and the integration of new media, technology, to support innovation in musical performance.

This studio explored opportunities relevant to many performance halls nationally and internationally. This Studio research included precedents, program, the urban condition, and response to a national landmark. Each student developed an architectural program, new construction and renovation strategy, site massing options, and interior and exterior design expression. Students tracked research, methodology, and designed evolution in and documented and communicated approaches and progress. Using a single site model base, students each developed three initial massing options, then moved to a preferred option, articulating and illustrating program, analysis, design, so that a portfolio emerges.

ANN M. BEHA, CRITIC
GEORGE KNIGHT, CRITIC

Eren Caglar
• **Elizabeth Cornfeld**
Zach Felder
Sam Golini
Tim Hawkins
Caroline Ho
Sam Landay
• **Noah Sannes**
Cole Summersell
Rina Zhu

1111B Urban Acupuncture

• Seung Hyun Kim,
Anna Korneeva

Urban Acupuncture is a project that aims to reactivate Empire State Plaza by proposing a new public program of small scale interventions that transform the monolithic plaza through lightweight and playful structures. The two main driving elements are scaffolding and hardware. Scaffolding acts as a mediator and inciter for activities, and is inhabited based on public need. Hardware functions as the essential link between transitory spaces, which operate on different scales, such as large circulation units as well as small-scale joints and other details.

Urban Acupuncture acts as a catalyst for informality not only within the site but further into the city, creating a dialogue between the surrounding neighborhoods and the Empire State Plaza. Scaffolding prepares for the re-adaptation that grows and expands while hardware responds to localized fabrics. The proposal follows an approach of less is more, in which a light touch can have a significant impact.



fig. 283

Albany, United States 174 urban acupuncture 144 urban intervention 144-150, 156-162 Anna Korneeva 266 Seung Hyun Kim 247, 294

PUBLIC | METAL | COLUMN | CITY | UNITED STATES



fig. 284

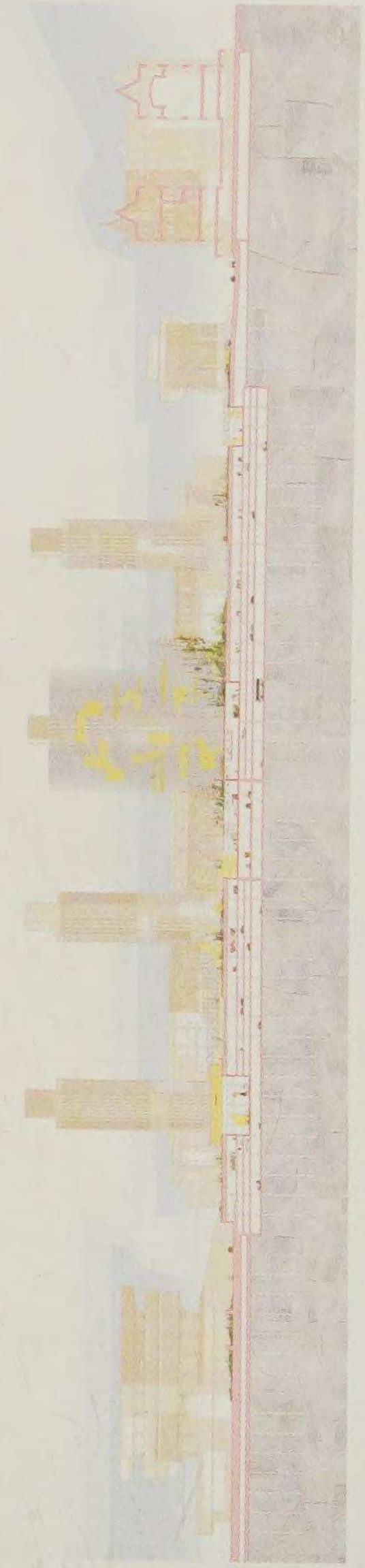


fig. 285

fig. **283** S23_1111B_KimSH_KorneevaA_ModelMarket1.jpg fig. **284** S23_1111B_KimSH_KorneevaA_Axonometric.jpg
fig. **285** S23_1111B_KimSH_KorneevaA_Site Sectionb.jpg

1111B The Grove

• Christopher Pin,
Huy Truong

This project proposes new scales of urban circularity and collectivity at the heart of Albany, envisioning the city (and plaza) as a node in a circulation network, bureaucratic network, and energy network. This system of fluidity and exchange addresses scales of circularity both regionally and locally. Foremost, the parking concourse is transformed into an urban courtyard, a public arboretum that reconnects Albany's residents with regional flora. Surrounding it, a mass timber production space, tree nursery, farmers' market, and food hall, alongside an urban agriculture and timber innovation center, suggest a post-carbon material culture for the city. The architectural strategy of concrete excavation and mass timber construction allows for flexible programming for future phasing, offering Albany's residents space to imagine different possibilities for urban life. Production at the heart of the city offers an experiential civic space contrasting the concrete bureaucracy of the 1976 plaza.

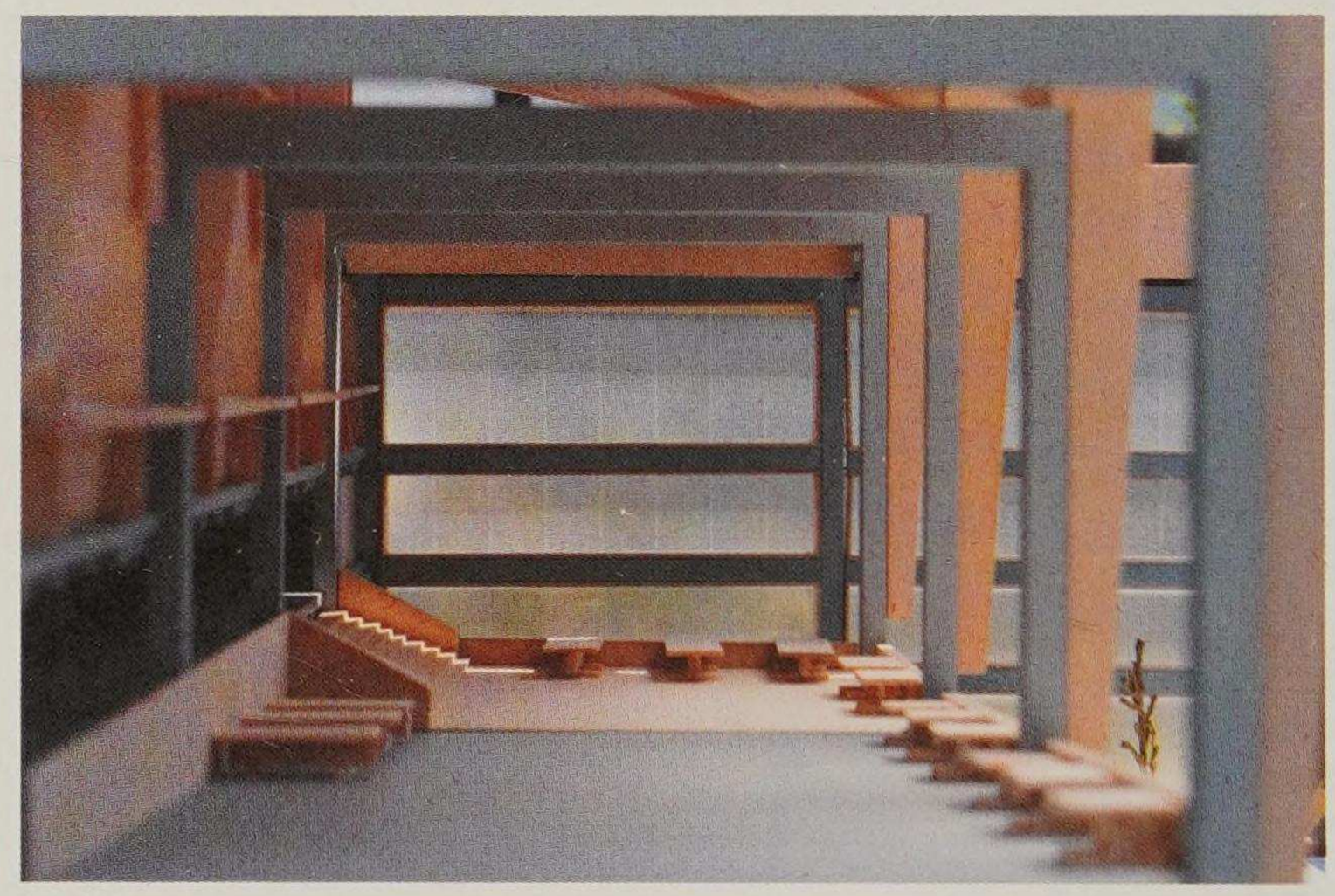


fig. 286



fig. 287

Huy Truong 216 Albany, United States 172
mass-timber 034,088 food 012,122,336,338 agriculture 120,182,284,340 park 040,064,108,144,146,150,158-162

PUBLIC | WOOD | PATHS | CITY | UNITED STATES

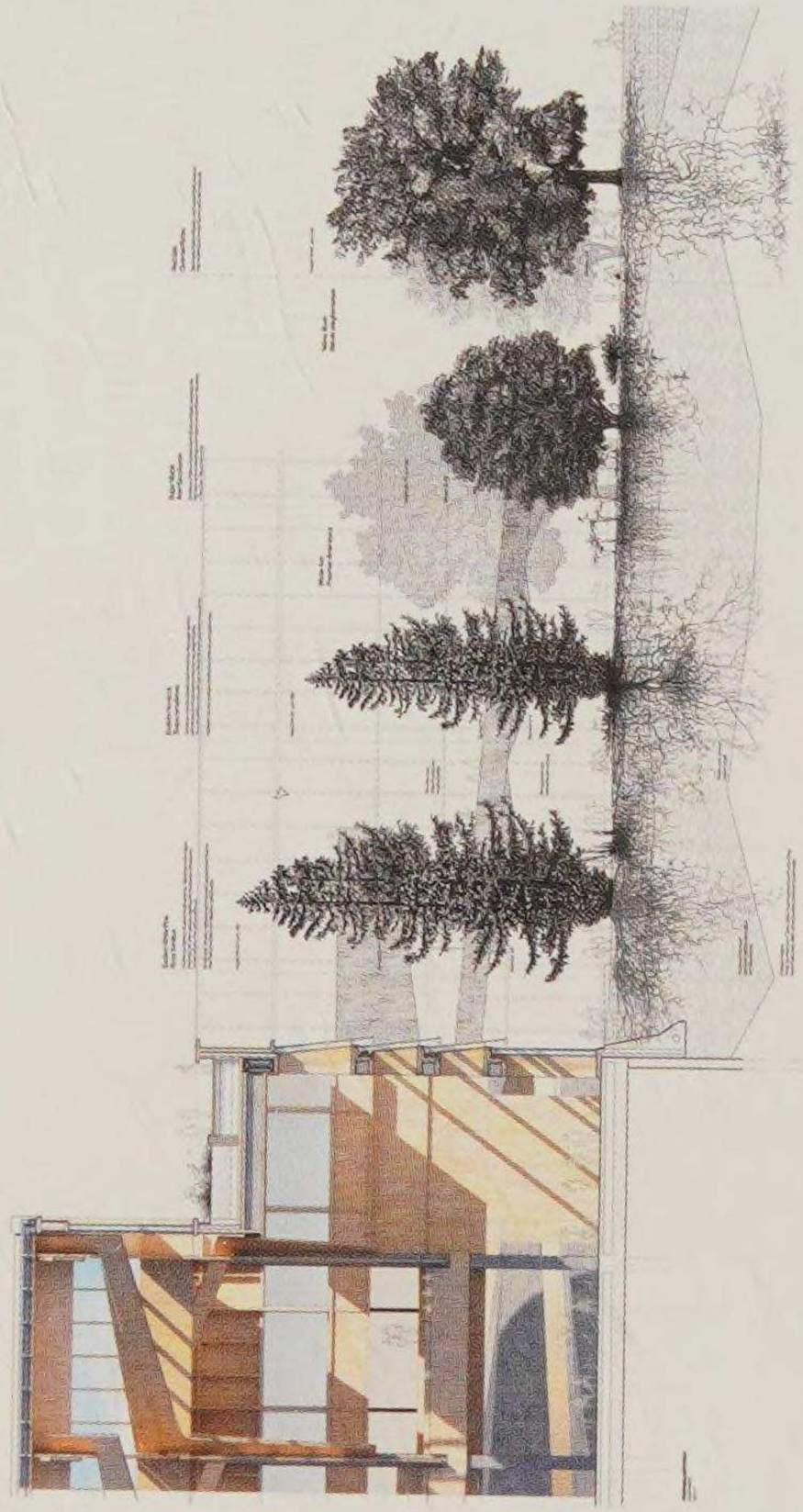


fig. 288

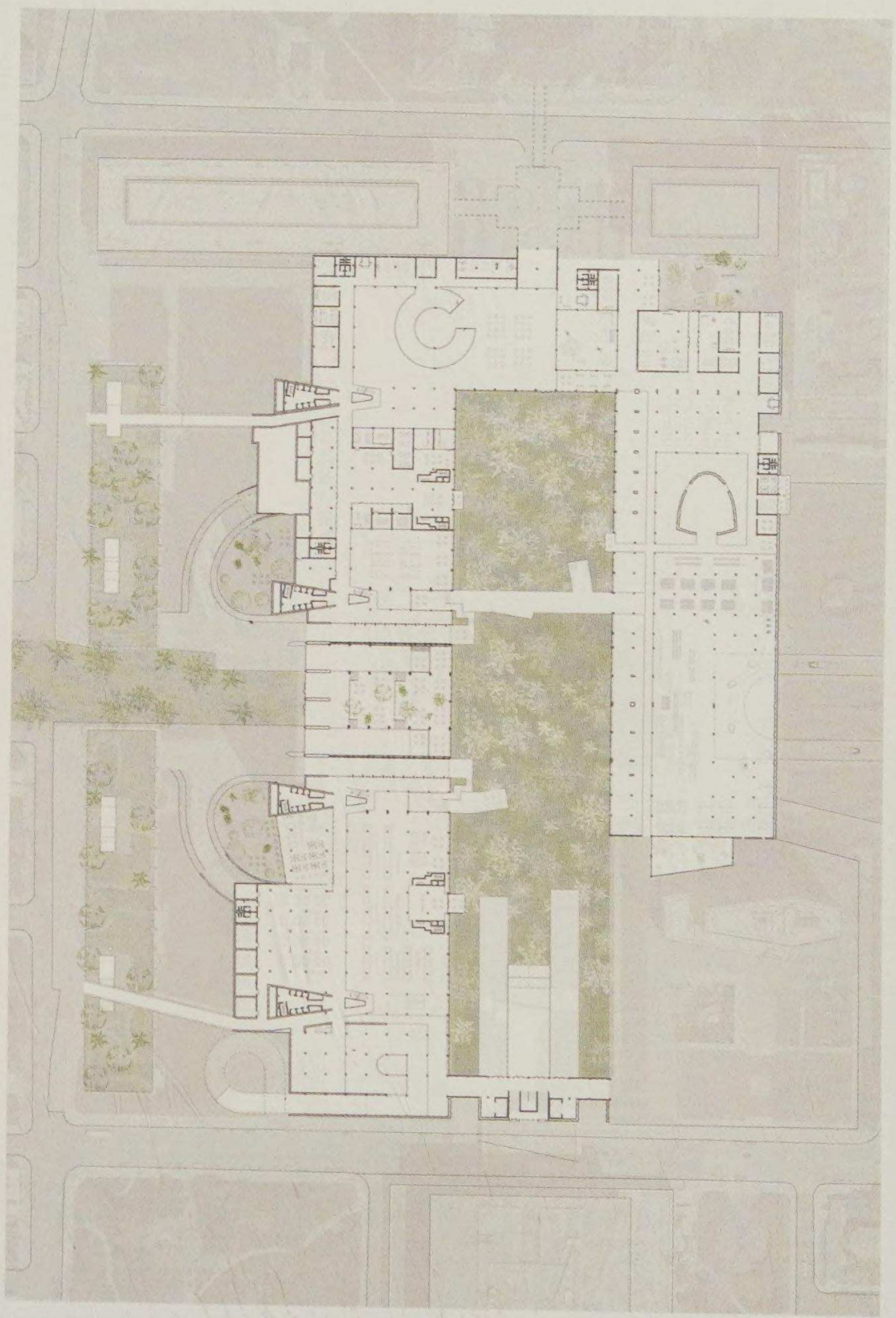


fig. 289

fig. 286 S23_1111B_PInC_TruongH_ModelPhoto3.jpg fig. 287 S23_1111B_PInC_TruongH_Model Photo1.jpg
fig. 288 S23_1111B_PInC_TruongH_WallSection.jpg fig. 289 S23_1111B_PInC_TruongH_ConcoursePlan.jpg

1112B

Domestic Block Collective Childcare Cooperative

• Sangji Han

The following three projects explore what domesticity means at the level of a block in the neighborhood of Colonia Juarez in Mexico City. Together, they imagine the block to be inhabited by a collective of individuals and groups who transform domesticity into a commons of care, inviting domesticity to expand beyond the individual residence.

"It takes a whole village to raise a child."

Applied in reverse, childcare becomes a way to build a village: a child first brings parents and then the whole community. This co-op imagines a way to operate in different degrees of sharedness in the city through the idea of the hinge. Hinging allows for flexibility between open and closed states and graduated ownership of the co-op. Inviting domestic labor from non-members, this project reconciles productive and reproductive labor, long segregated by the structure of the city.

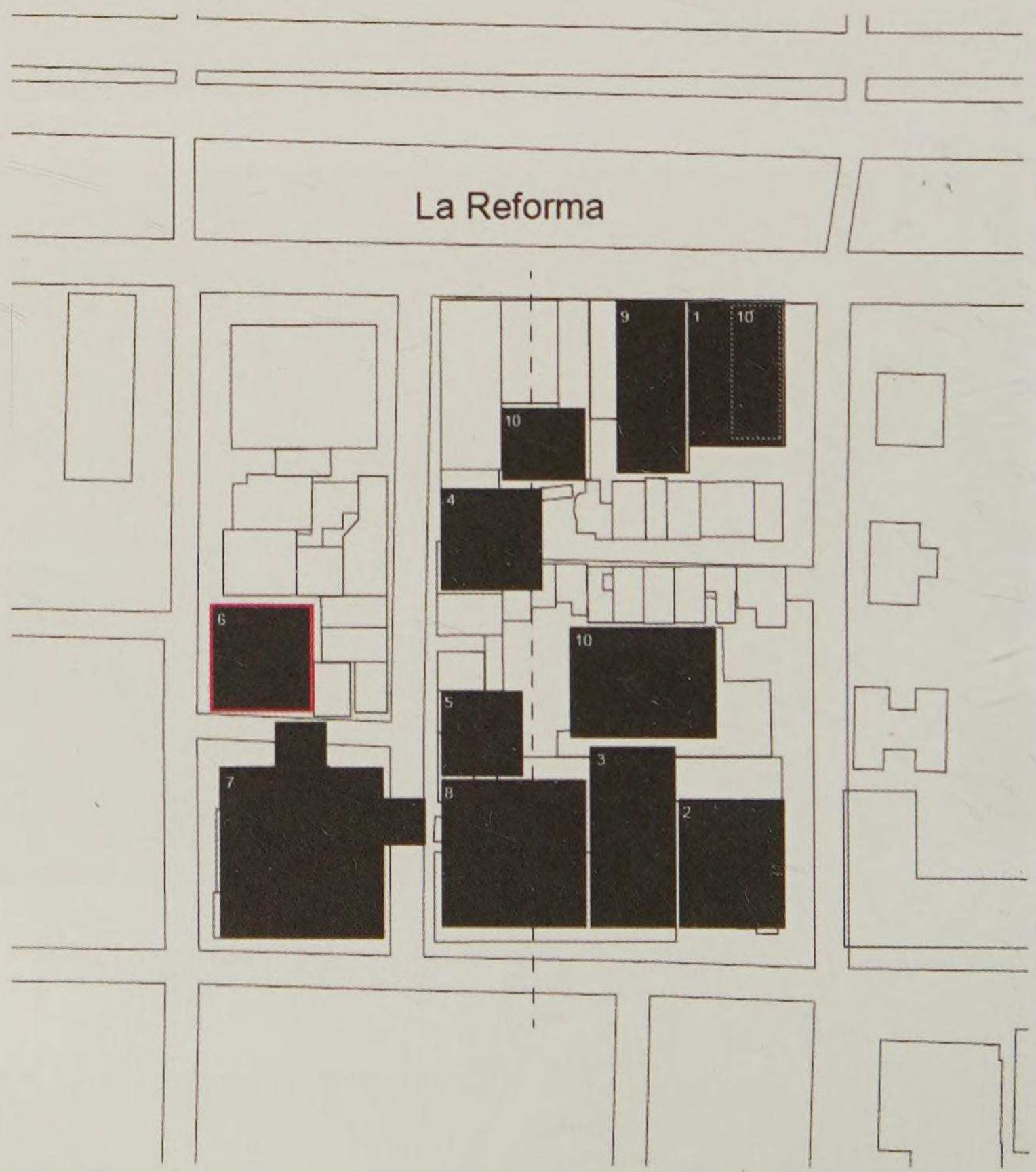


fig. 290

Sangji Han 340 Mexico City, Mexico 178 domesticity 096,178,219,220 co-op 178 collective ownership 094,104,273

LA ROPA SUCIA SE LAVA EN CASA
TATIANA BILBAO, ANDREI HARWELL, IWAN BAAN

MIXED-USE | PATCHWORK | N/A | CITY | MEXICO

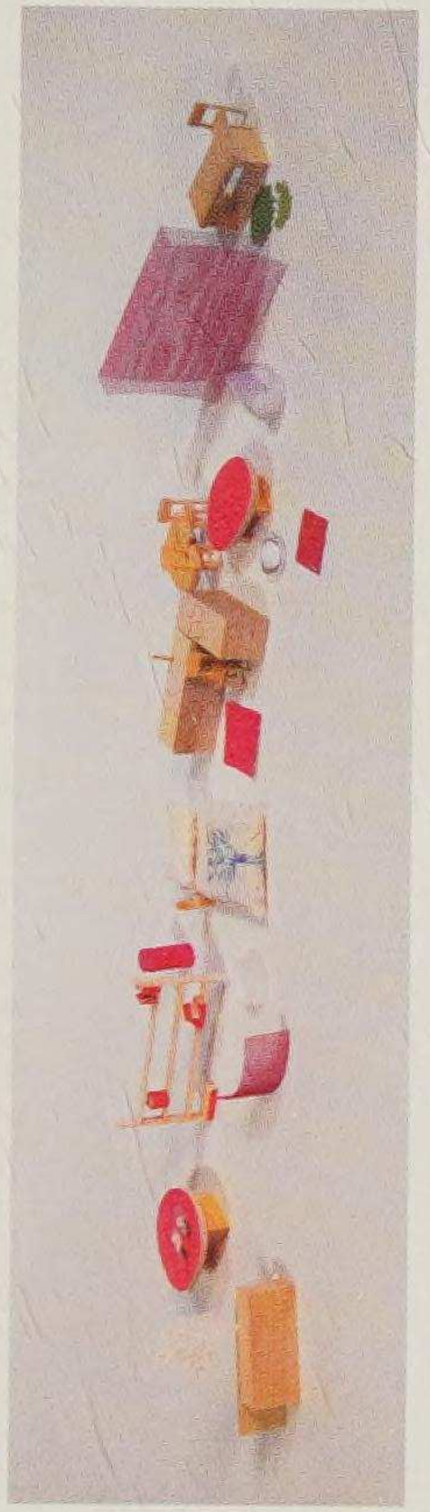


fig. 291

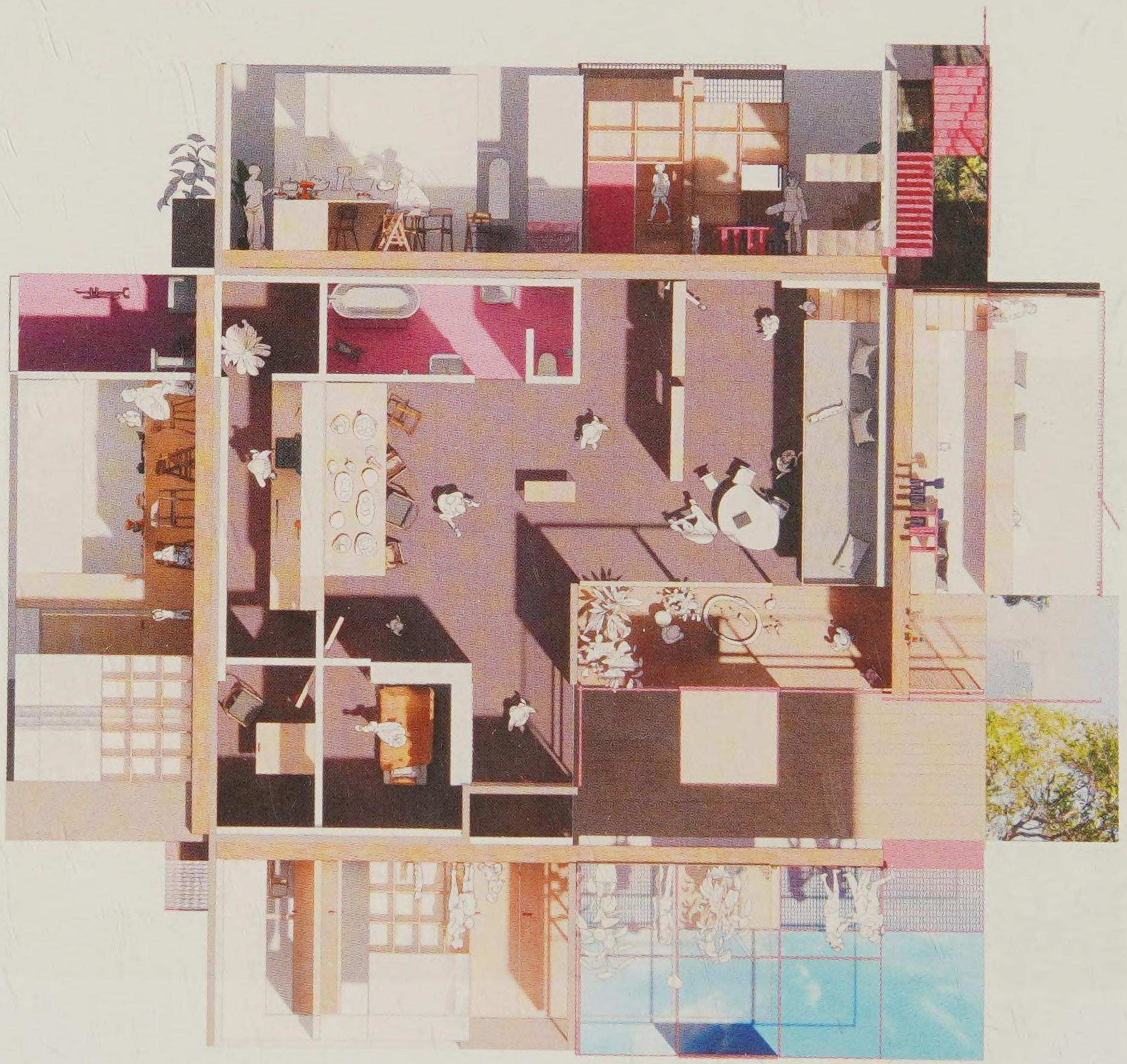


fig. 292



fig. 293

fig. 290 S23_1112B_HansS_StudioBlockPlan.jpg **fig. 291** S23_1112B_HansS_DiagramCollage.jpg
fig. 292 S23_1112B_HansS_L_Elevation.jpg **fig. 293** S23_1112B_HansS_Drawing_S_Exploded.jpg

1113B Tile House • Frank DeBlasio

The spaces in which we perform the invisible task of self-care are often subservient to the spaces in which we perform labor. Using patterned tiles as an analog for how constructed space uses borders to elevate objects to subjects, this project confuses the figural void of inhabitant as subject and the figural solid which makes a subject of itself. Tile House aims to recognize the symbiotic relationship between labor and care by breaking down the figural and temporal borders which separate the two.

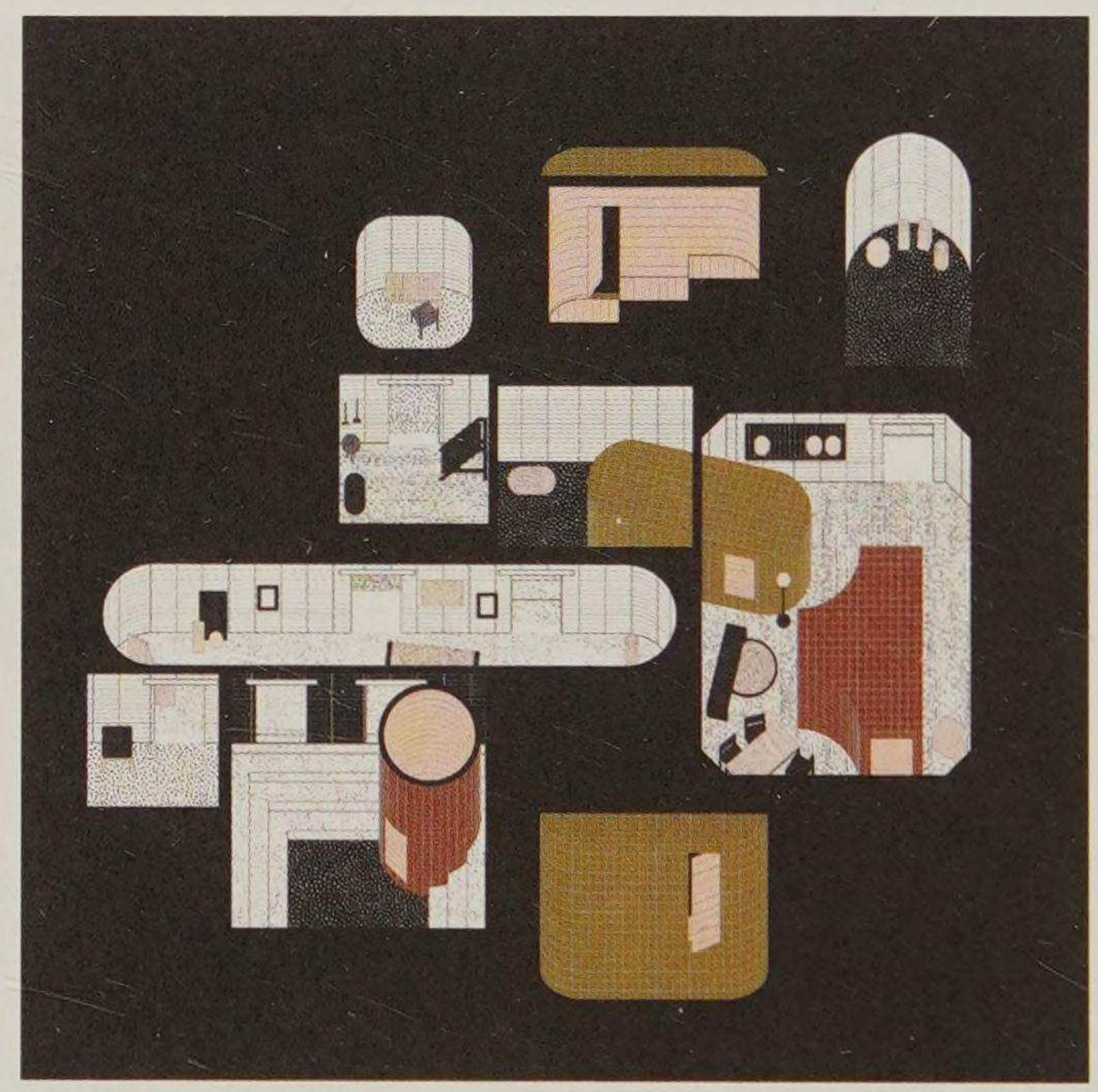


fig. 294

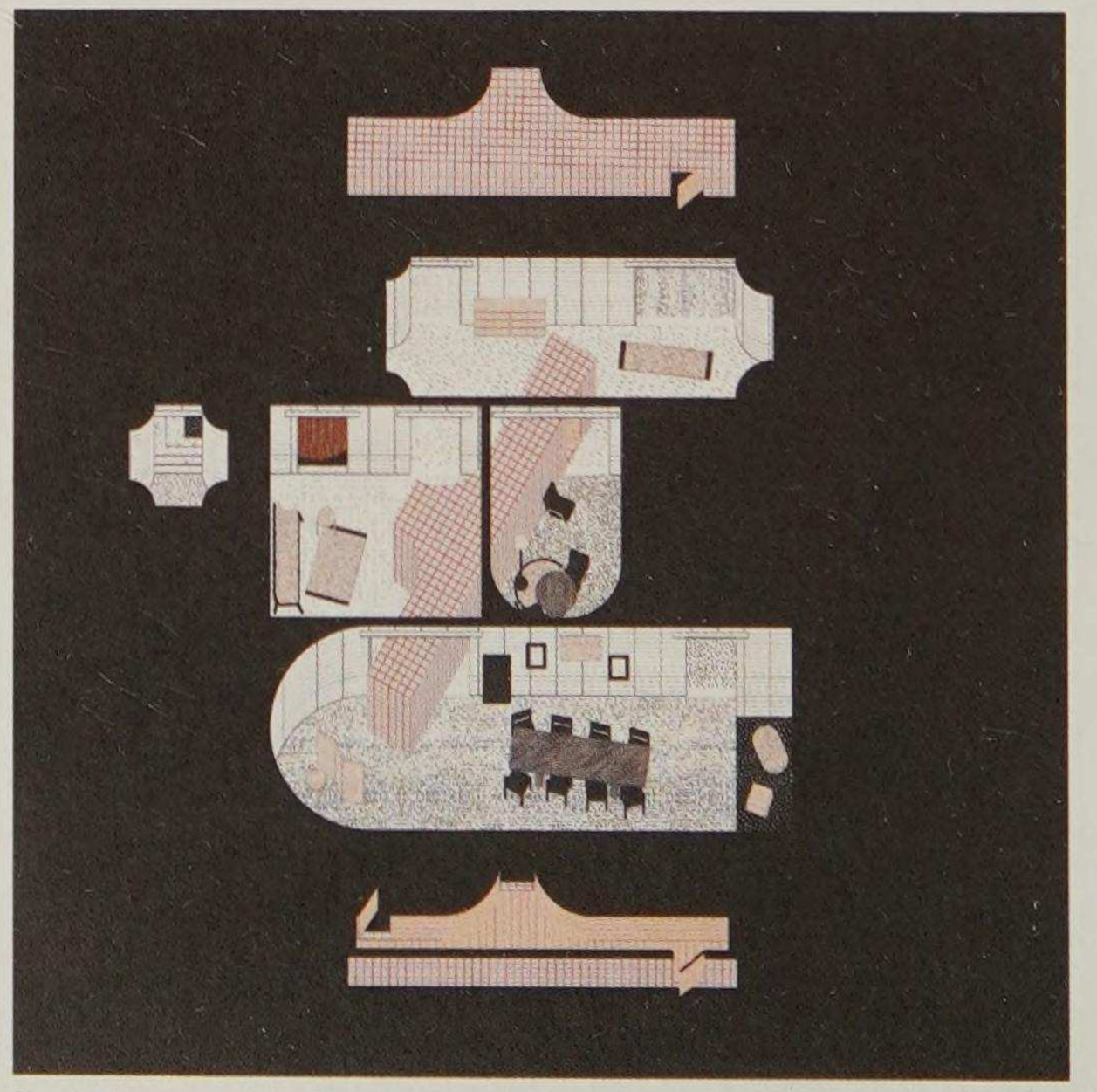


fig. 295

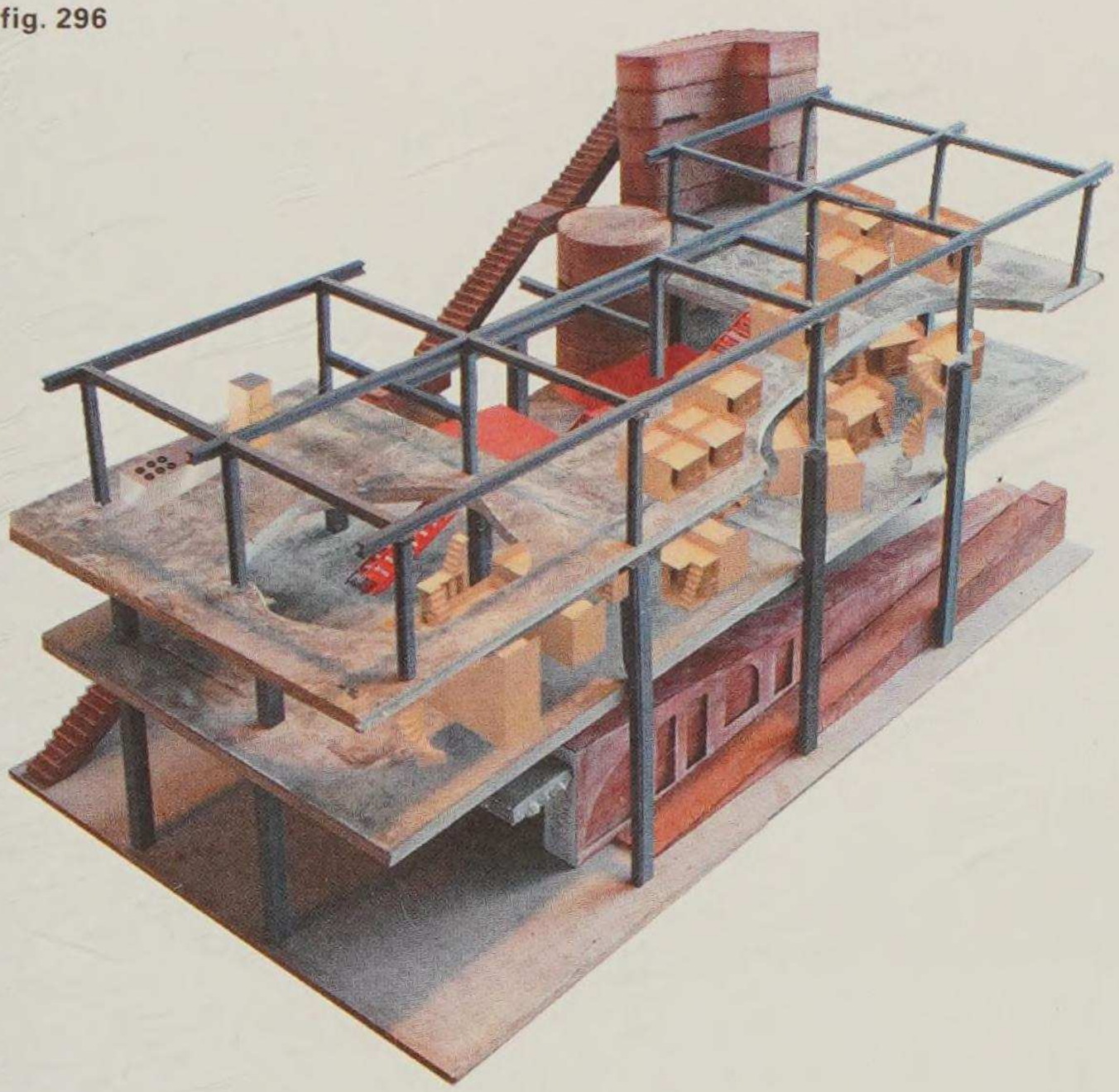
Frank DeBlasio 266, 286, 306 Umut Guney 266 Mexico City, Mexico 176 domesticity 096, 176, 219, 220 labor 090, 259, 268, 325, 326 co-op 176 collective living 225

Collective Living for Street Vendors

• Umut Guney

Reimagining the ground floor of existing US embassy biometrics appointment facilities, this building offers a semi-private plaza to support storage, maintenance and reproductive labor of street vendors as it simultaneously provides space for the embassy visitors to rest, fill out forms and use bathrooms. On the residential floors above, the portable living units can be adjusted depending on the size of different residential communities.

fig. 296





MIXED-USE

PATCHWORK

N/A

CITY

MEXICO

fig. 297

fig. 294 S23_1112B_FrankDB_Iso_2.jpg fig. 295 S23_1112B_FrankDB_Iso_1.jpg
fig. 296 S23_1112B_GuneyU_Model1Photo.jpg fig. 297 S23_1112B_GuneyU_Section.jpg

1113B The Majiayao Artistry Innovation Center and Residency

• Charis Armstron

Pots and everyday remnants discovered in Majiayao Village have the ability to reveal truths about life and culture. In this proposal, programs across two sites seek to illuminate the Gansu region's neolithic craft to visitors, support ongoing research, and explore fresh interpretations. These goals are accomplished through the "root" of the museum site in the village valley and the "innovation" of the plateau site's Majiayao Artistry Innovation Center and Residency. A sloping path atop the plateau leads visitors deep into shotcrete-reinforced crevasses in the Loess hillside. The public west ridge path features a series of art galleries, public pottery studios, and a cafe with a panoramic overlook, while the east ridge holds residency-focused studios and living quarters. Visitors and residents alike are encouraged to follow a meandering path of discovery above and below the earth in their rediscovery of living in the past. Concept developed with Corinna Siu.

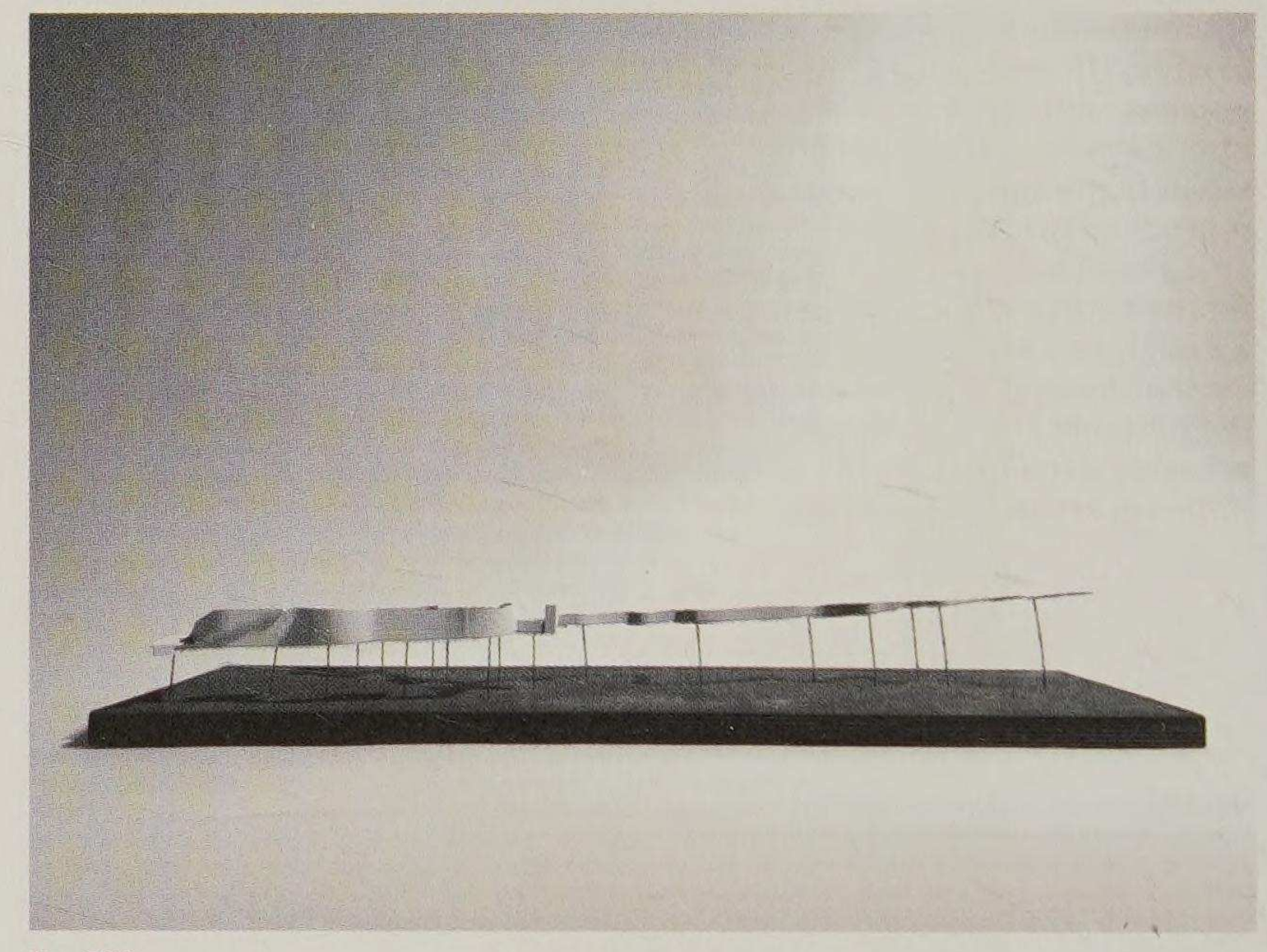


fig. 298

Charis Armstrong 070,292 Majiayao Village, China 182 archaeology 064,100 memory 030,078,130,154,224 workshop 008,030,080,090,116,190 artist's residency 194

CULTURE | CONCRETE | SUNKEN STRUCTURE | VILLAGE | CHINA

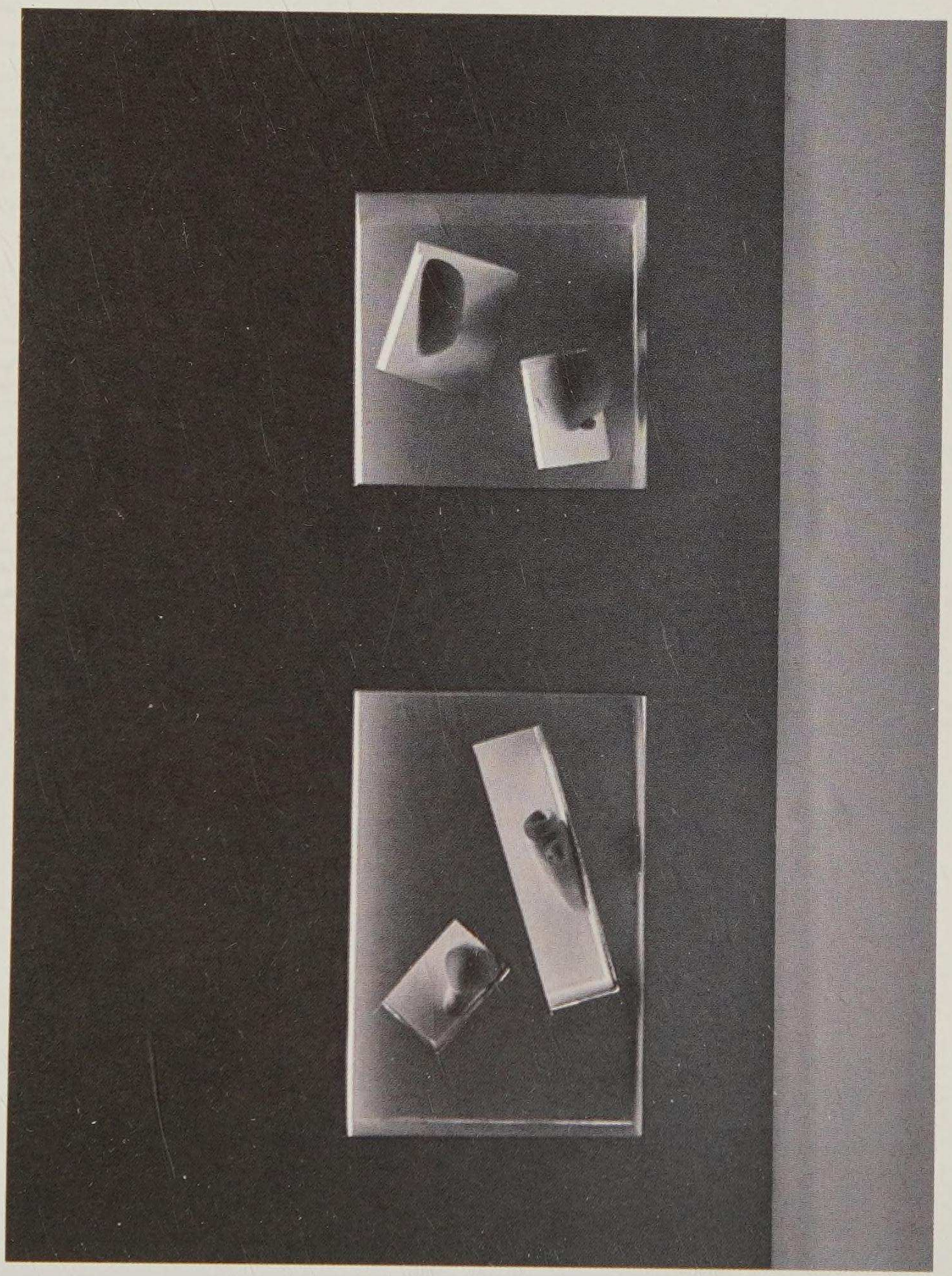


fig. 299

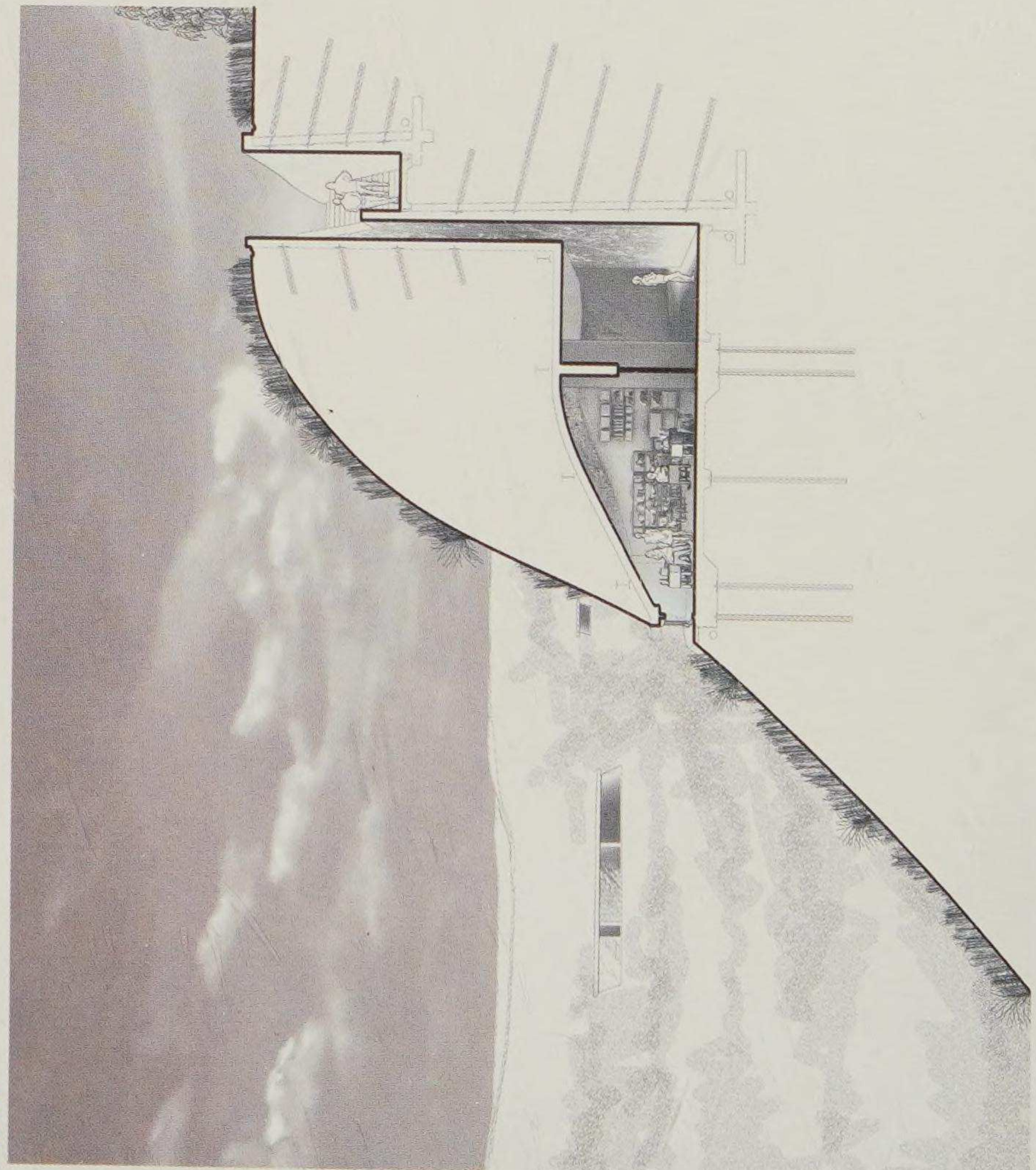


fig. 300

fig. 298 S23_1113B_Armstrongc_Model Photo2.jpg **fig. 299** S23_1113B_Armstrongc_ModelPhoto.jpg
fig. 300 S23_1113B_Armstrongc_Sections_Pottery.png

1113B Stargazing— Observatory Design on the Hillside of the Loess Plateau

• Yikai Qiao

星垂平野阔，月涌大江流。

(Stars hang low over the vast plain, the moon surges in the great river's flow)

–Du Fu, Thoughts, Traveling at Night, 765 A.D.

Throughout the history of Chinese agriculture, stargazing has been interwoven with agricultural activities. The ancient Chinese perceived the starry sky and the earth as interconnected entities. They conceptualized 24 solar terms, aligning the astronomical phenomena throughout the year with their agricultural seasons.

Perched on the hillside of Majiayao Town within the Loess Plateau, this project is a designated platform for celestial observation. With apertures oriented towards the constellations and the fields below, this building frames sunlight and picturesque views of the surrounding landscape. It serves as a venue that invites individuals to contemplate the stars and the plateau, offering them a fresh perspective from which to understand the intricate ties between the constellations and the local agricultural traditions.

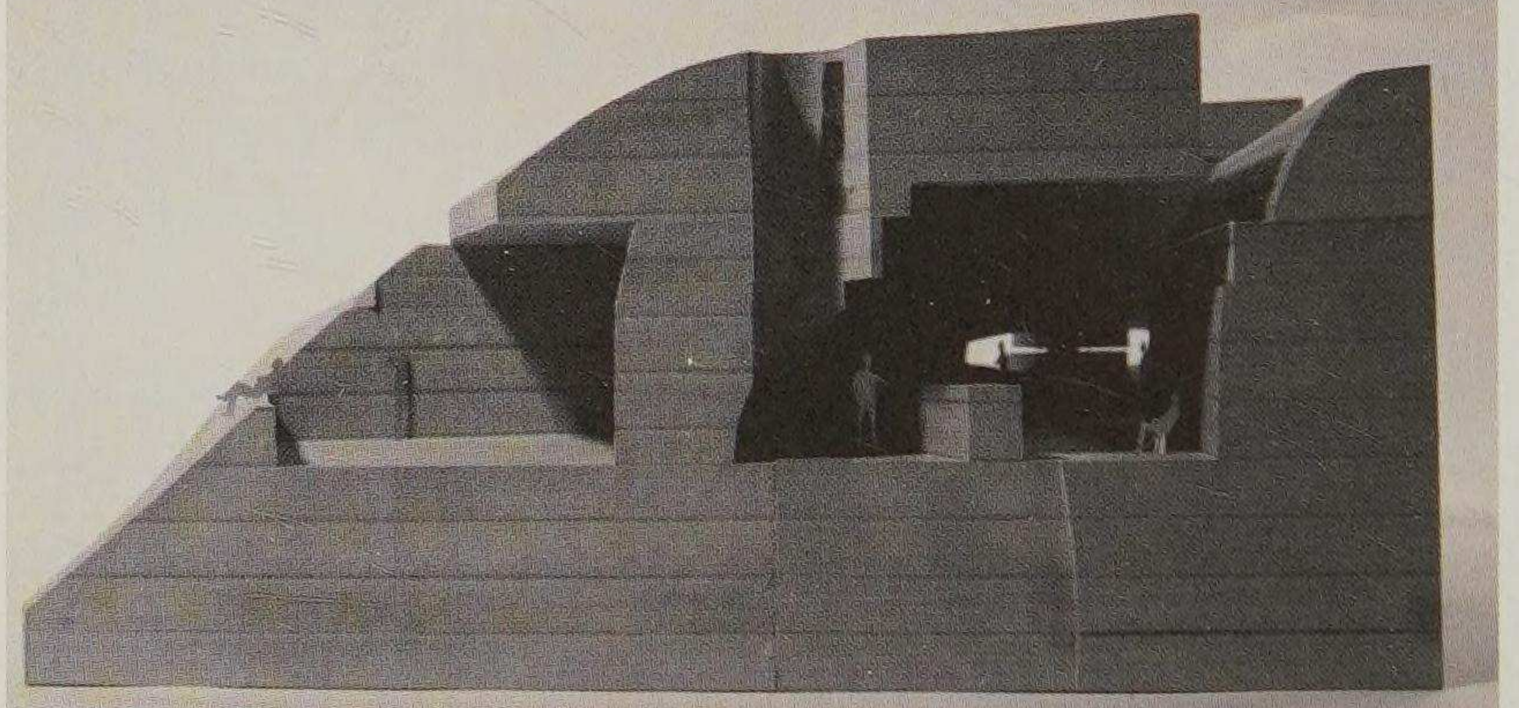


fig. 301

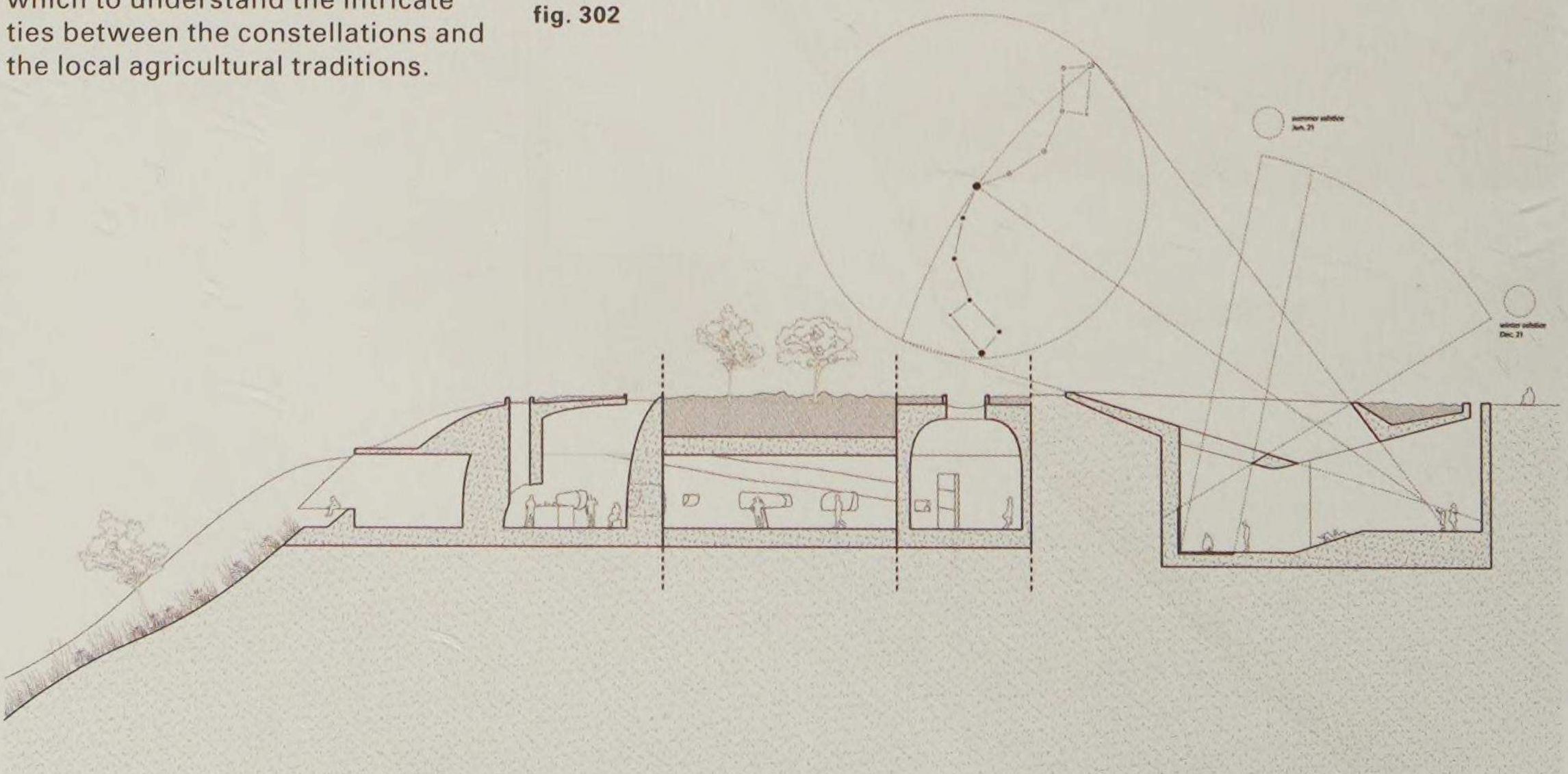


fig. 302

observatory 098,184 **agriculture** 120,174,284,340 **observatory** 098,184 **Yikai Qiao** 270 **Majiayao Village, China** 180 **agriculture** 120,174,284,340

CULTURE | CONCRETE | SUNKEN STRUCTURE | VILLAGE | CHINA

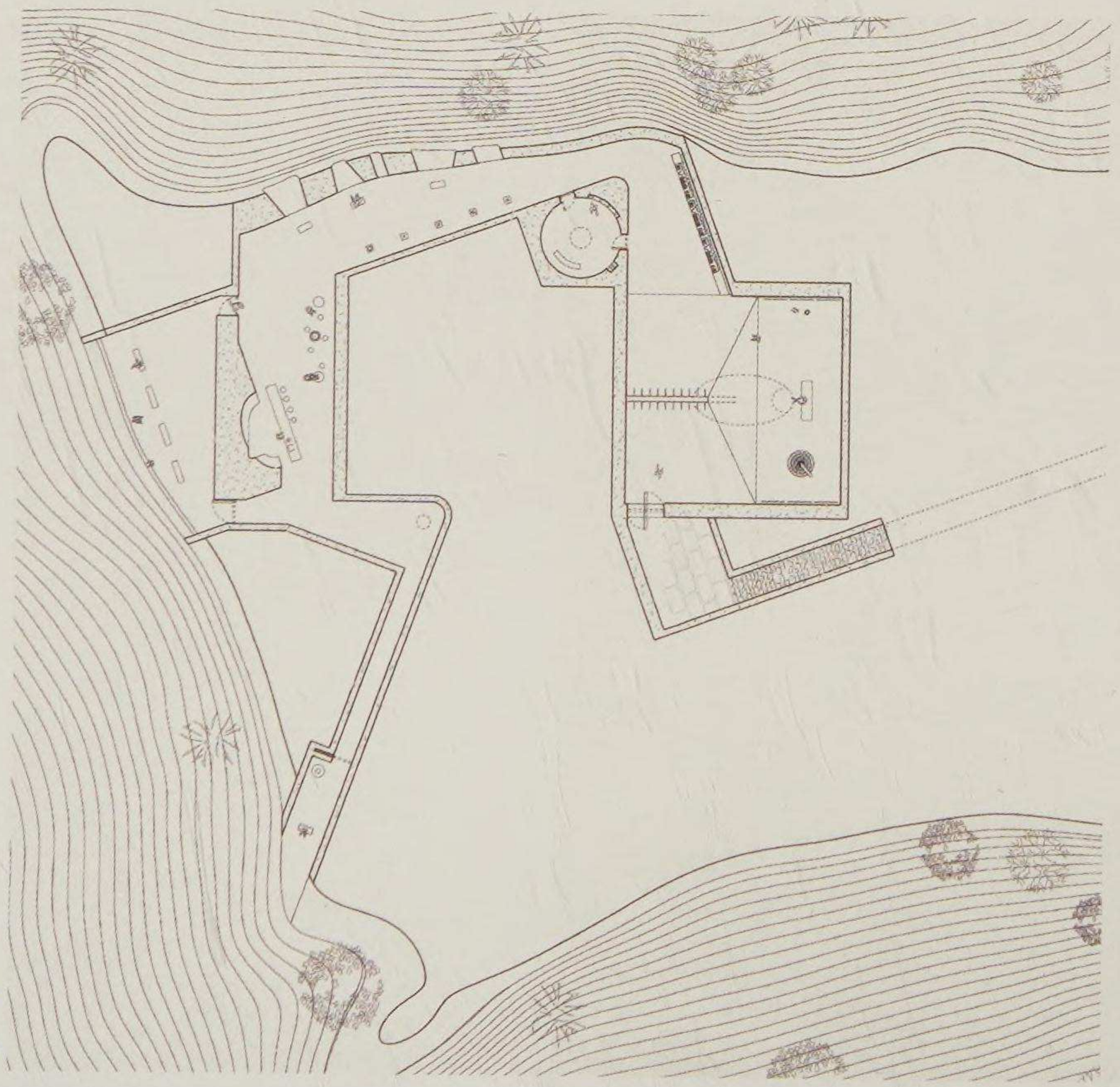


fig. 303

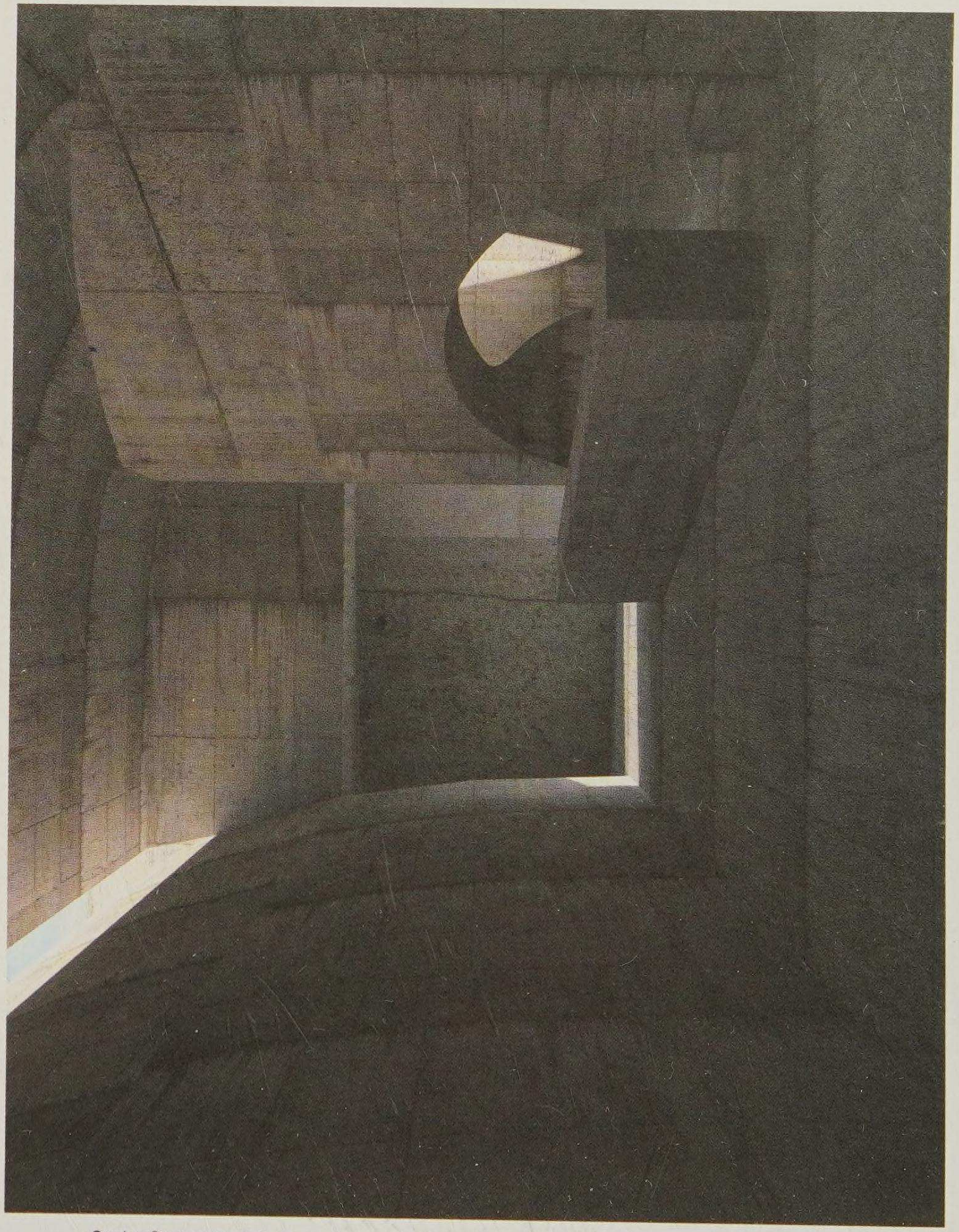


fig. 304

fig. 301 F22_1113B_Qiaoy_InteriorModel1to50Detail 1.jpg **fig. 302** F22_1113B_Qiaoy_Section.png
fig. 303 F22_1113B_Qiaoy_FloorPlan.jpg **fig. 304** F22_1113B_Qiaoy_Rendering2.png

1114B Hidden Moon

• Chocho Hu

Times Square is the inverse of darkness. Lights and sounds surround us, creating an influx of information that leaves no room for inner peace.

The moon was long a symbol of serenity, a medium for people to project their inner emotions onto. Today, however, it is more difficult to see it in the brightly lit night sky, to settle down and appreciate its beauty amidst the noise of modern life.

By setting up a serene space in the city center, the project aims to slow people down, reminding them to be aware of the subtlety and neglected beauty in their daily lives.

This future entertainment goes beyond providing fleeting pleasure; On the contrary, its value is rooted in its after-effects: the sense of loss, the introspection of heart, and the joy of rediscovering what was once missing.

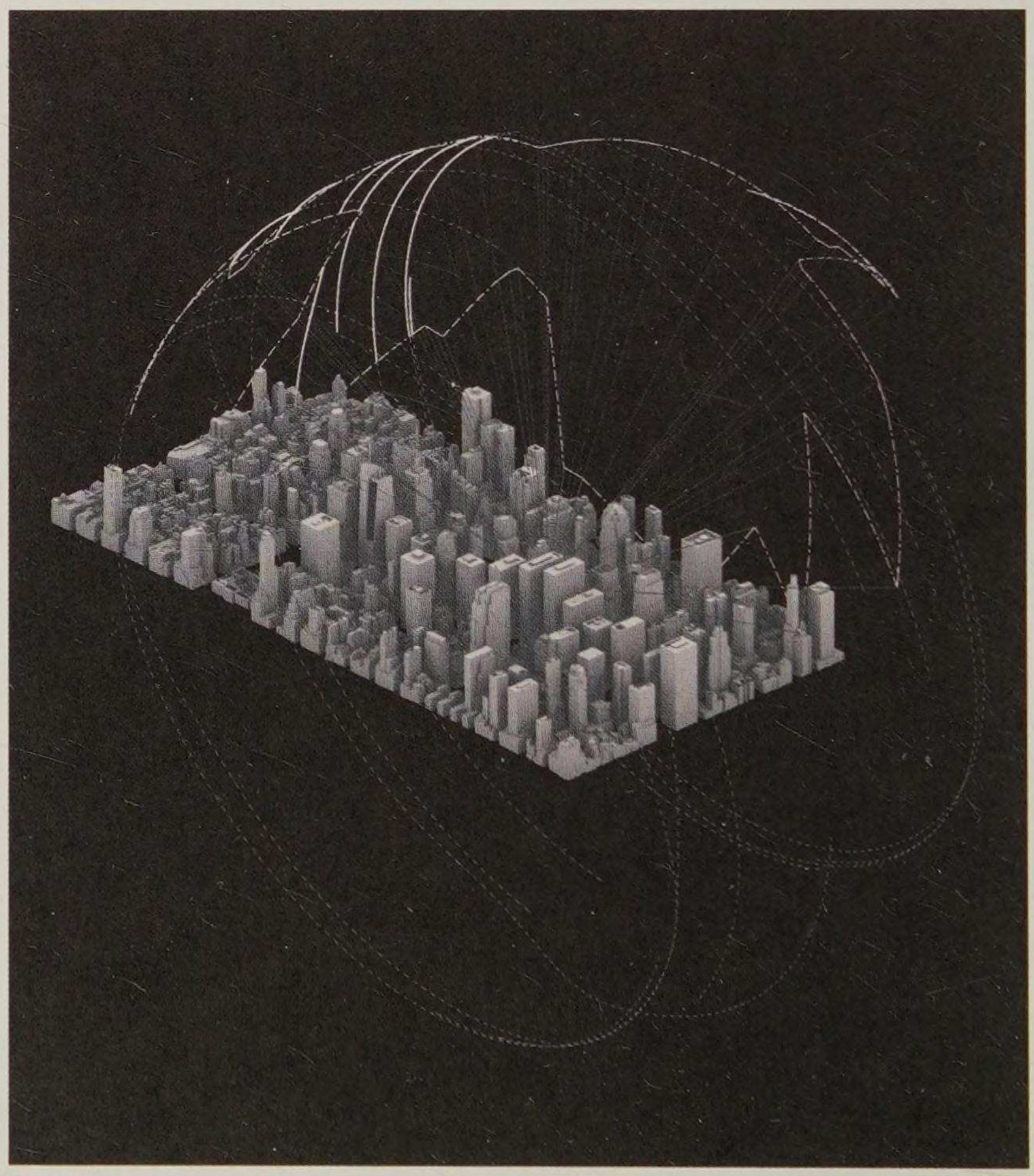


fig. 305

mindfulness 124,134 **observatory** 098,182 **New York, United States** 144-150,156-162,200,202

CULTURE | METAL | SUNKEN STRUCTURE | CITY | UNITED STATES



fig. 306

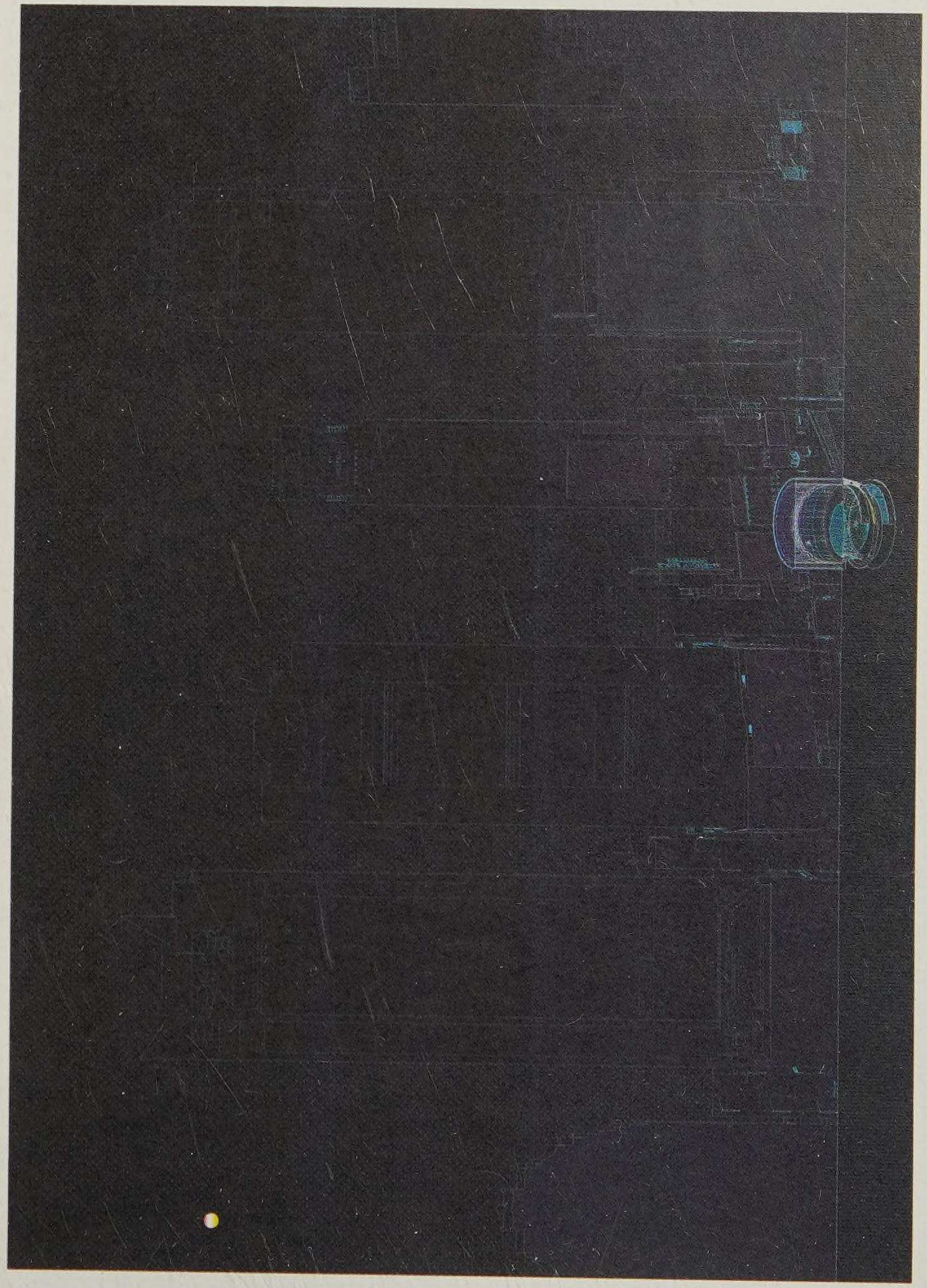


fig. 307

fig. 305 S22_1114B_HuC_MoontrajectoryCalculation.jpg fig. 306 S22_1114B_HuC_SequenceRendering3.png
fig. 307 S22_1114B_HuC_SectionofTimesSquare.jpg

1114B Circus Circus Reimagined: A Circus That Never Goes Dark

• Serena Liu

The future of entertainment is a never-ending, ever-changing circus that celebrates the potential of the human body and automation. This project adds a circus theater in front of Circus Circus, a casino hotel at the North end of the Strip in Las Vegas. In contrast to a traditional venue that serves one big show and remains unused outside the performance hours, this project focuses on being flexible to minimize dark hours. Mobile compartments and units on tracks offer unlimited performance configurations. Multiple shows can happen at the same time. Different elevations of the audience seats allow both access control for paid shows and excellent visibility for free shows. The moving units also control the form of the tensile roof. As the units move along the tracks, the tensile fabric creates a dynamic roof line that echoes the traditional circus "Big Top" and registers where circus acts are on view.

fig. 308

Serena Liu 266 flexible program 024,052,136,140 performing arts center 204,206

CULTURE | TENSILE FABRIC | ROOF | CITY | UNITED STATES

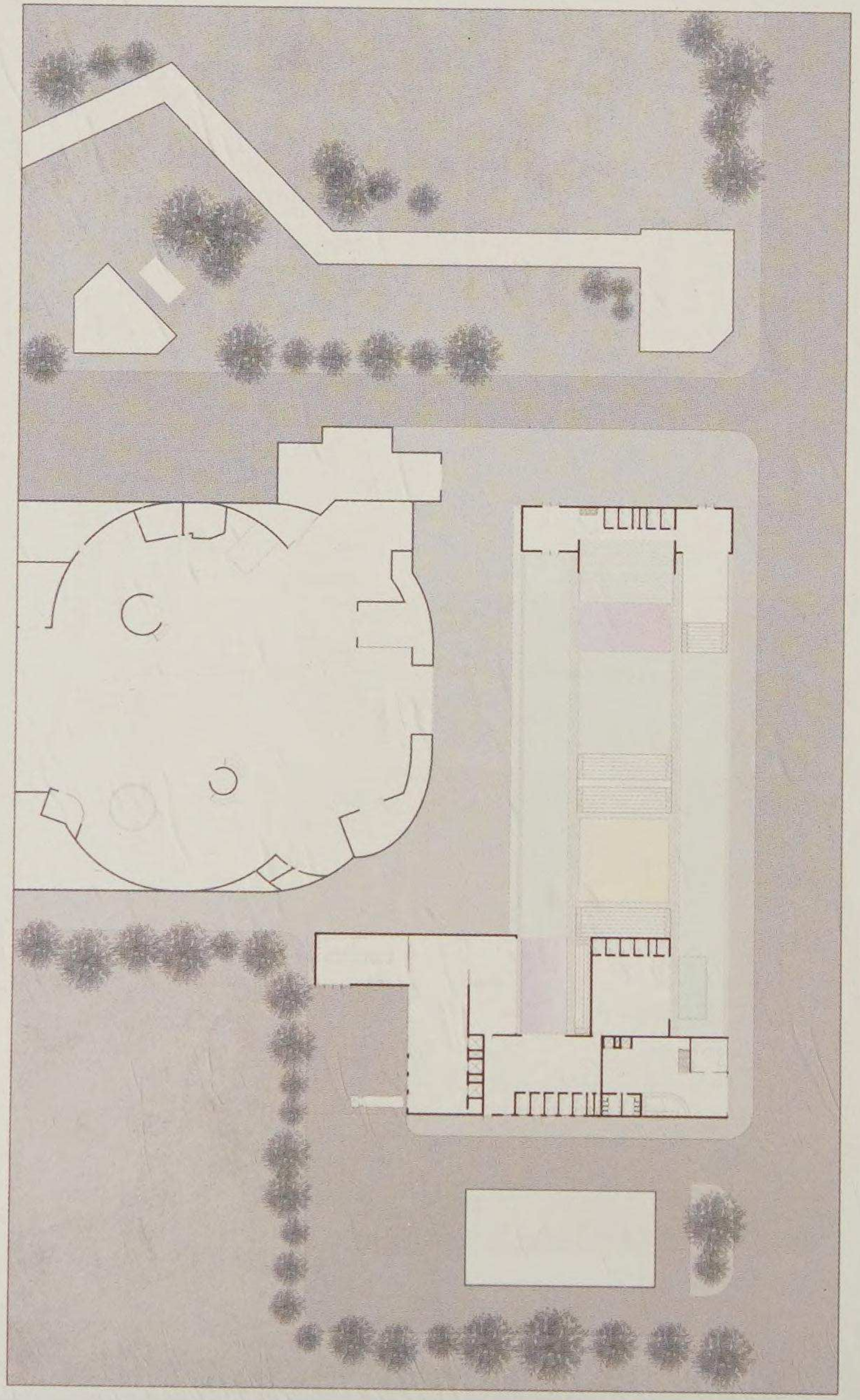


fig. 309

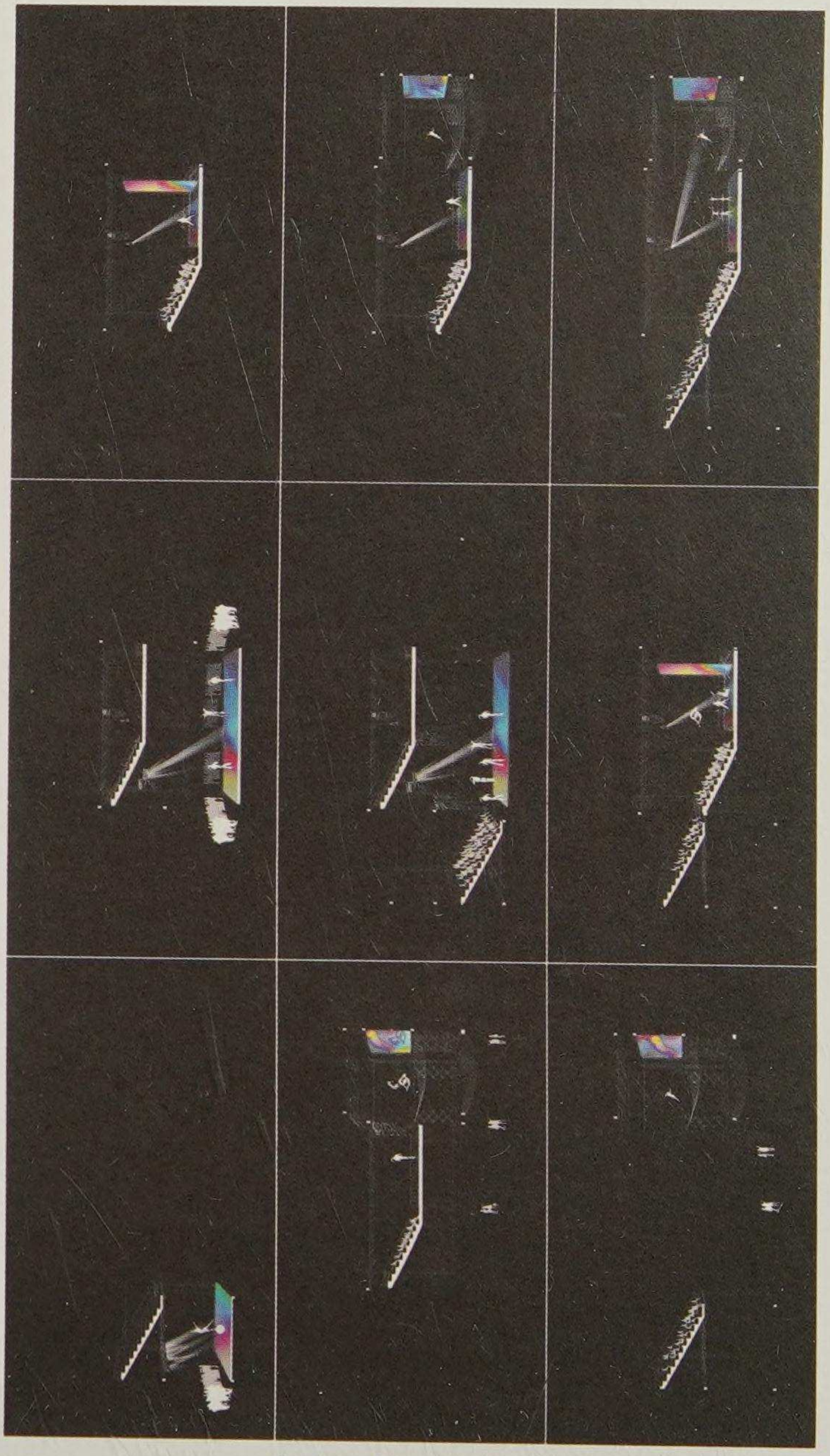


fig. 310

fig. 308 S23_1114B_LiuS_ShowDiagram.gif fig. 309 S23_1114B_LiuS_GroundFloorPlan.jpg
fig. 310 S23_1114B_LiuS_CombinationDiagram.jpg

1115B Living (with) Arts

• Zishi Li,
Anjiang Xu,
Tian Xu

In order to better utilize the existing resources of the Raymond Farm Center for Living Arts & Design, this project transforms the barn into a fluid combination of living quarters, galleries, and studio spaces, focusing on how a combination of top-down and bottom-up approaches to building maintenance may invigorate a non-profit organization. These maintenance-related happenings take place throughout the year not only out of necessity, but also as rituals bonding architecture students and New Hope residents together.

Our collective design research shifts across three scales. (1) The weathering processes of building materials, and how they impact the whole building as a living object with certain lifespans. (2) How construction and maintenance methods adapt to the effects of weathering, depending on the weight of materials. (3) How top-down and bottom-up building maintenance approaches may be combined within a 50-year timeline.

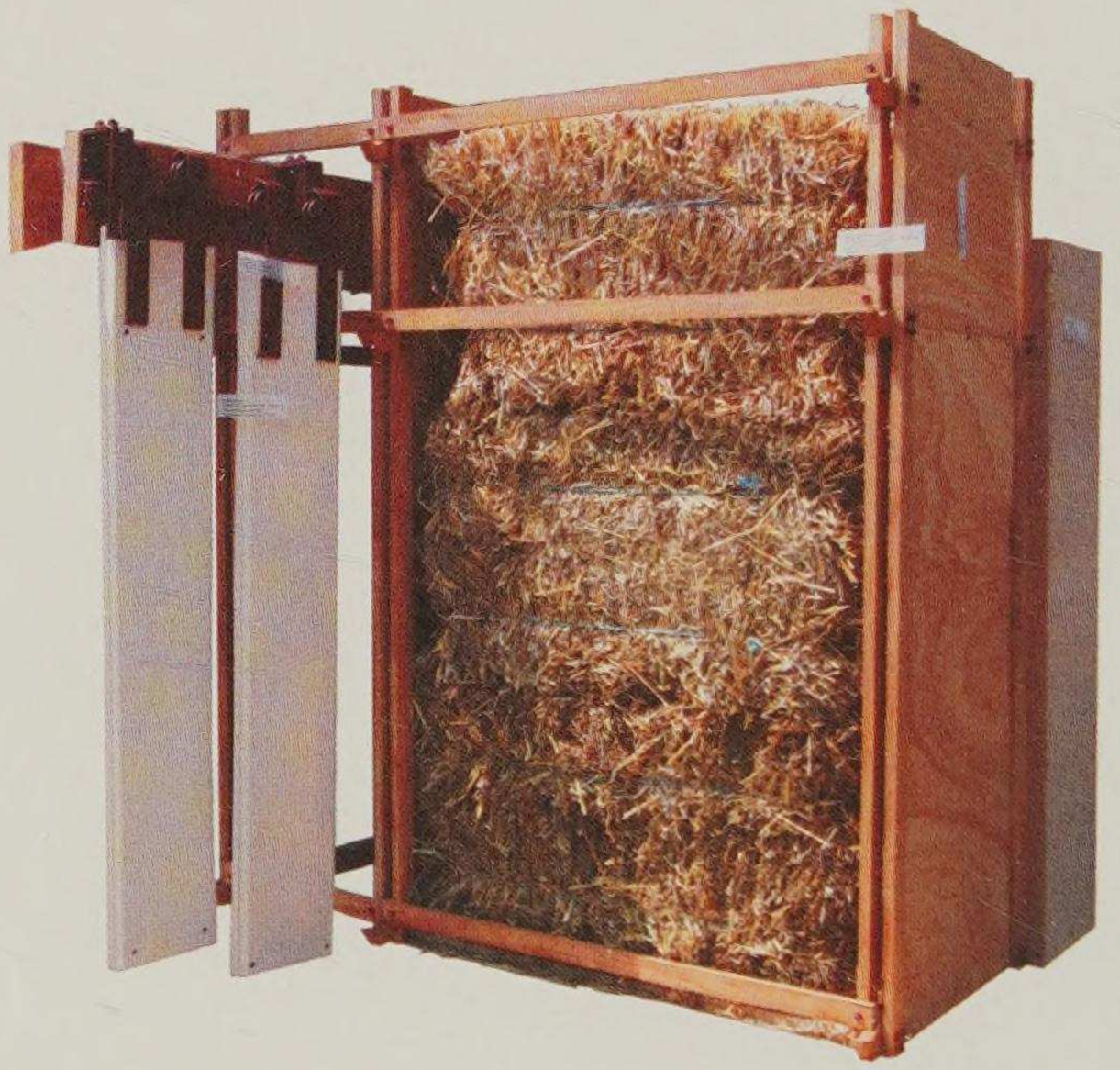


fig. 311

Anjiang Xu 064,233 New Hope, United States 190 ritual 134 bio-material 108,314 research institute 082-086,152 museum 100,154,196,198

EDUCATION | ORGANIC | WALL | TOWN | UNITED STATES

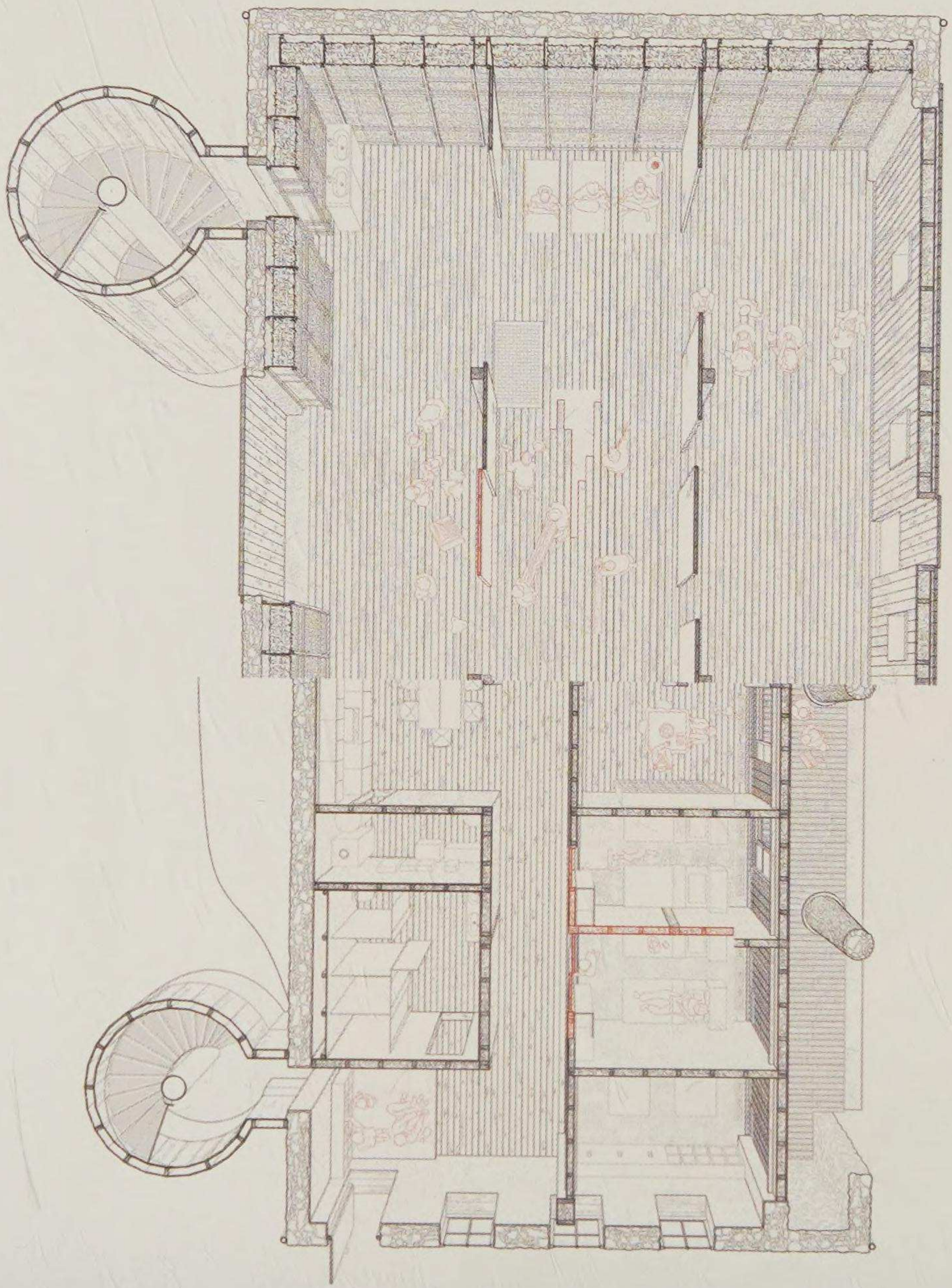


fig. 312

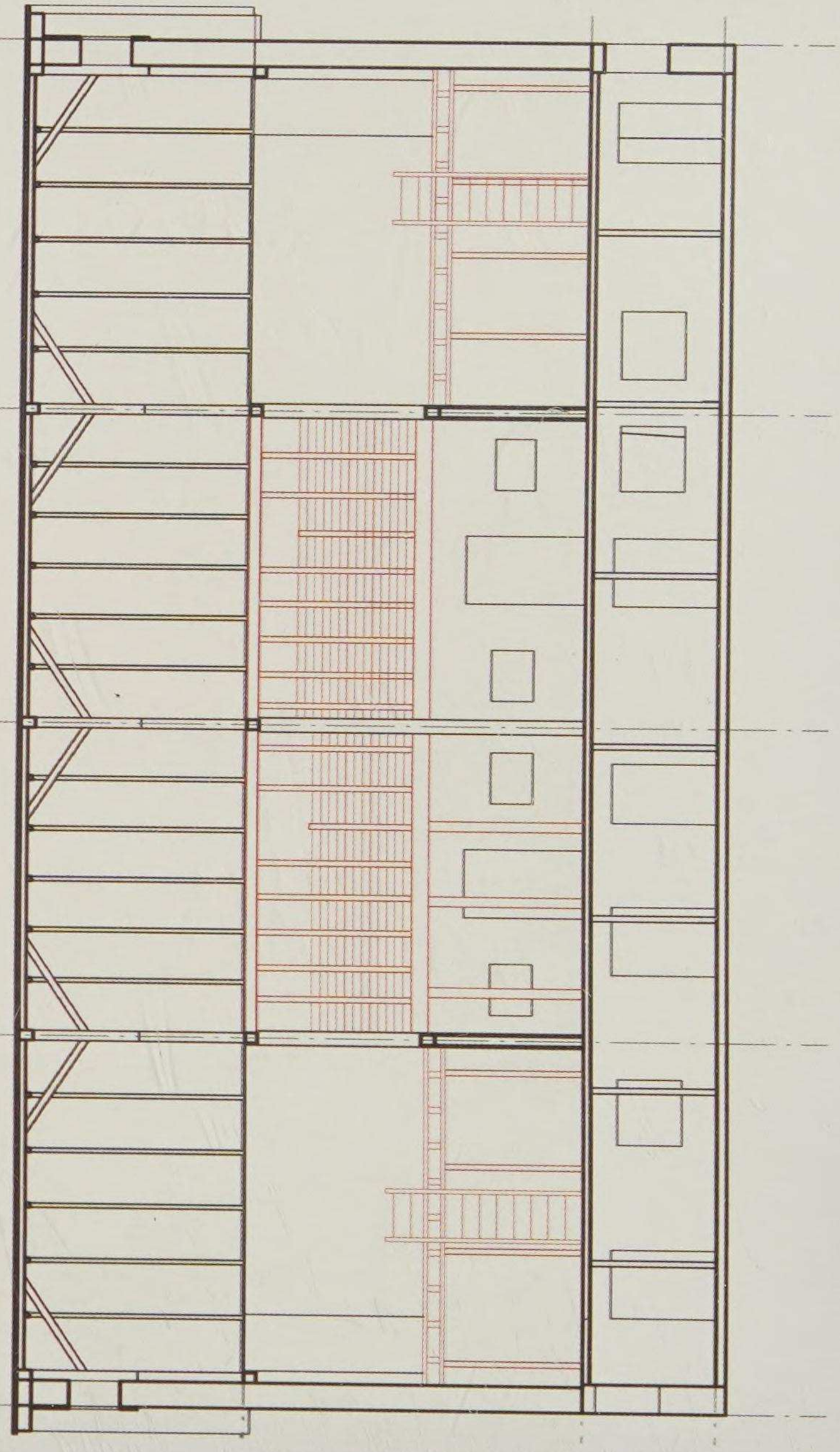


fig. 313

fig. 311 S23_1115B_LiZ_XuA_XuT_Materia model.jpg fig. 312 S23_1115B_LiZ_XuA_XuT_Completelayout_plan.jpg
fig. 313 S23_1115B_LiZ_XuA_XuT_Longsection.pdf

1115B | Blue Threads

• Chloe Hou, Faith Pang

Blue Threads was inspired by how Noemi Raymond brought nature into the built environment by weaving patterns and colors together. It is a manifestation of Noemi's ideal workspace, continuing her legacy at the Raymond Farm. To test the program of fabric dyeing, an indigo dyeing method is applied to quilts that will create a new wall finish as part of the insulation. The building is a holistic fabric dyeing, drying, weaving and growing workshop that is separated by a series of sinks that celebrate the water collected from the gutter in the butterfly roof. As water is pooled and gathered into the cistern, it spills onto a rocky path, eventually flowing back into the pond on site.



fig. 314

New Hope, United States 188 **dye** 078 **textile** 116,308 **color** 012-016,120 **workshop** 008,030,080,090,116,180

CULTURE | FABRIC | WALL | TOWN | UNITED STATES

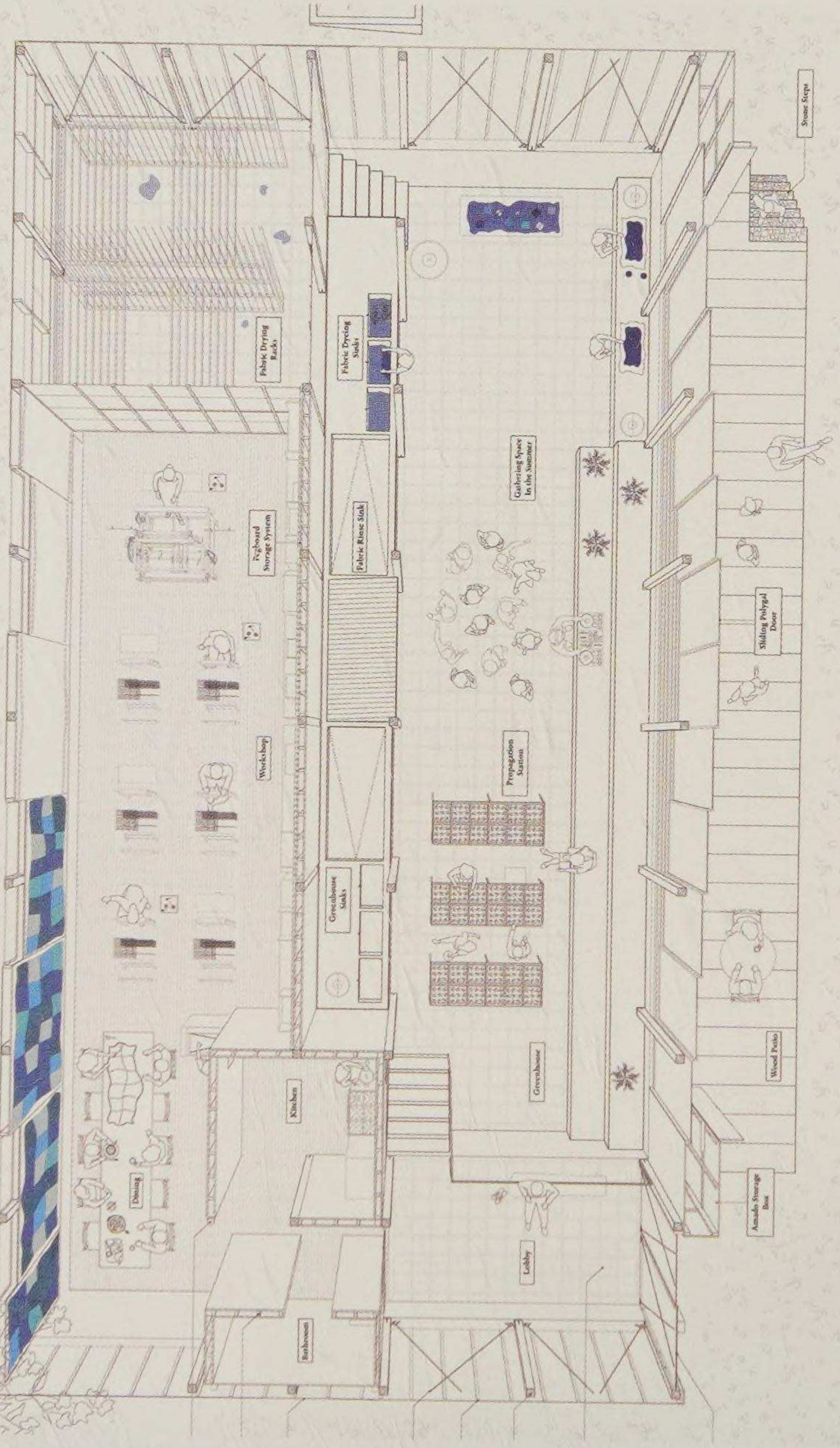


fig. 315



fig. 316

fig. 314 S23_1115B_HouC_PangF_IndigoDye Quilt.jpg fig. 315 S23_1115B_HouC_PangF_PlanPerspective.jpg
fig. 316 S23_1115B_HouC_PangF_FrontFacade.jpg

1116B Monumental Intimacy

• Hope Chao, Bishrelt Solongo

The house is situated in a field with a slight slope. The four sides of the site have similar views. The idea of the house is to create a sense of disorientation. The disorientation is created by a sense of size. All of the rooms have similar arches and roof openings. The doors and windows are all placed the same distance from the corners. However, due to differing lengths of wall and ceiling height, each room feels different. The grid system extends to the outer landscape and transforms into stairs and landscape planters. Casa Maze is about creating a subtle sense of disorientation within an ordered field condition.

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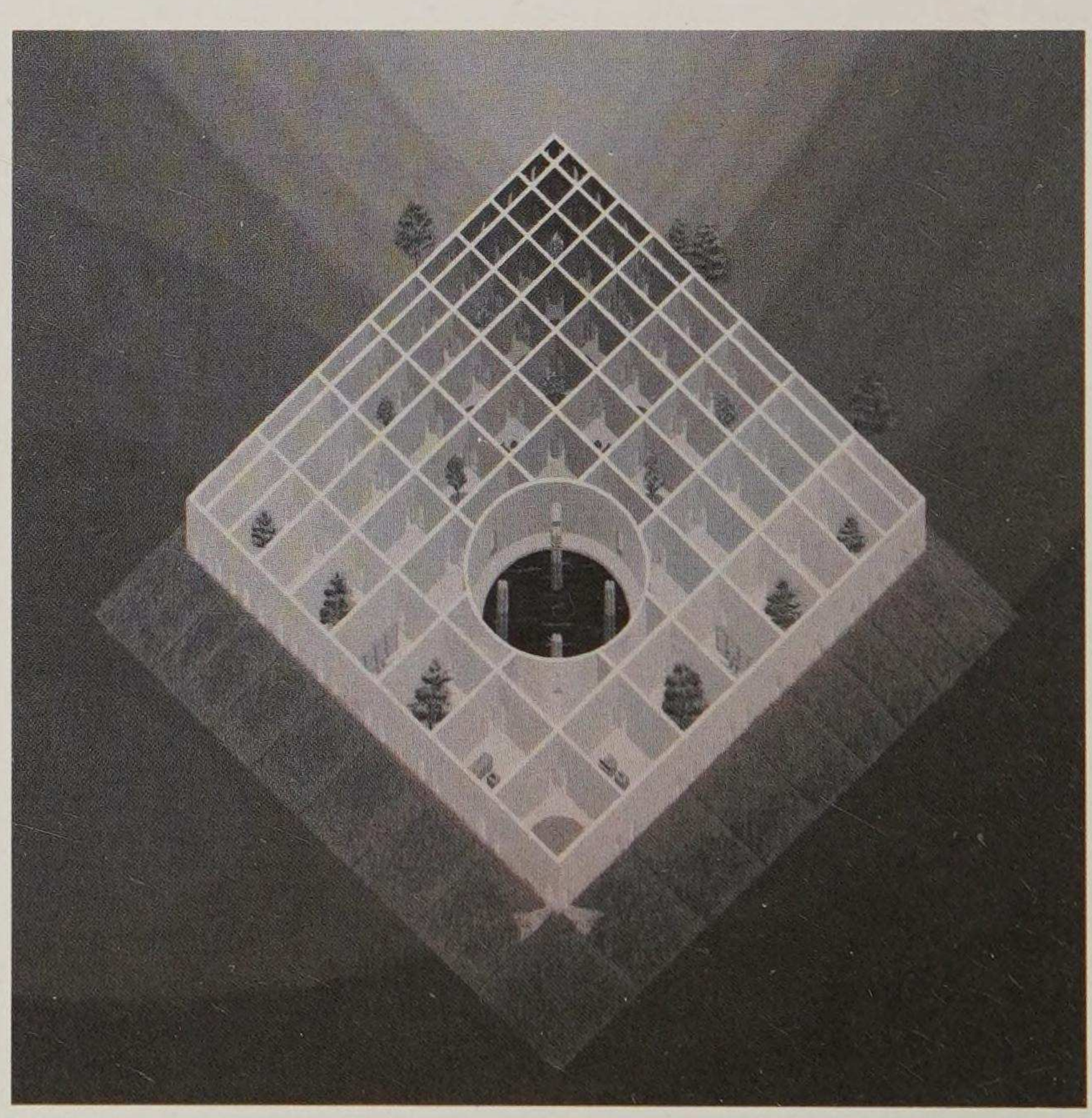


fig. 317

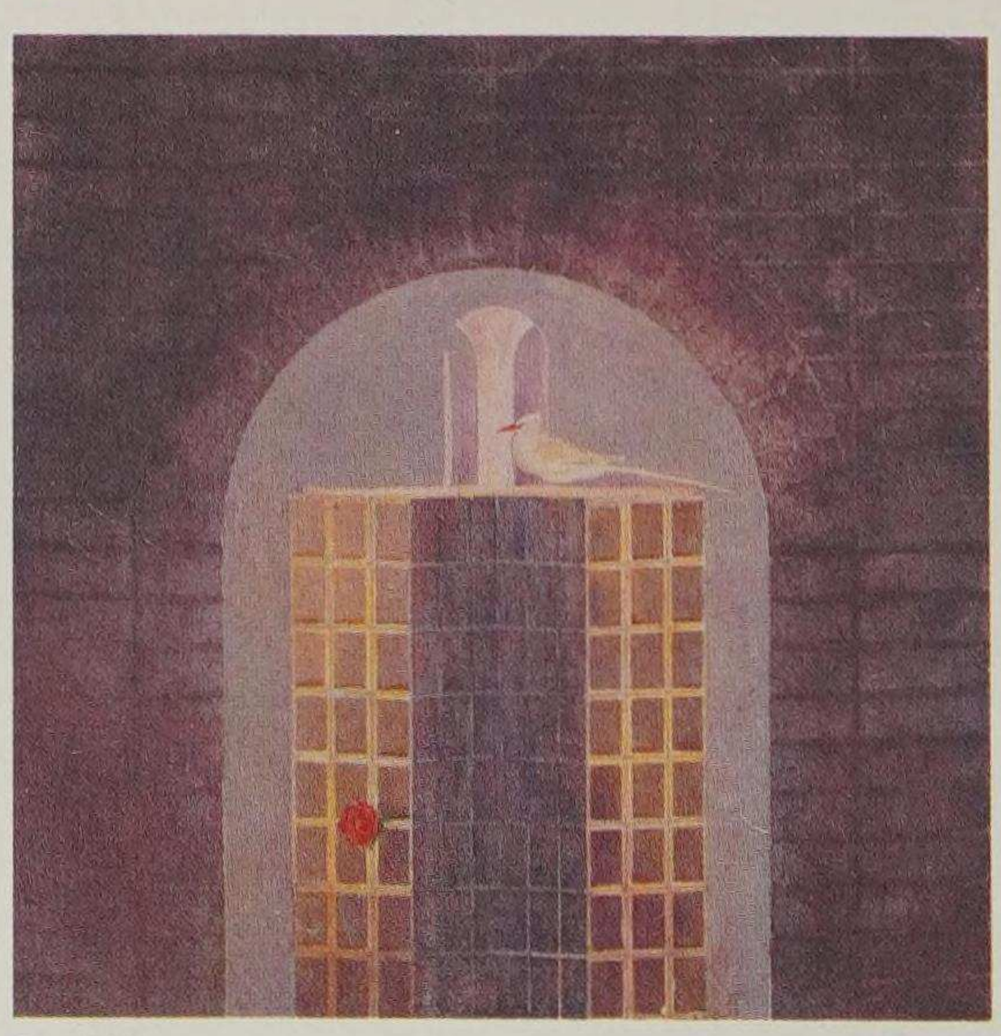


fig. 318

Hope Chao 098,257,266 Bishrelt Solongo 266 Santa Lucía Alto, Chile 194 grid 006,010,038,040,212

BRICK OVEN

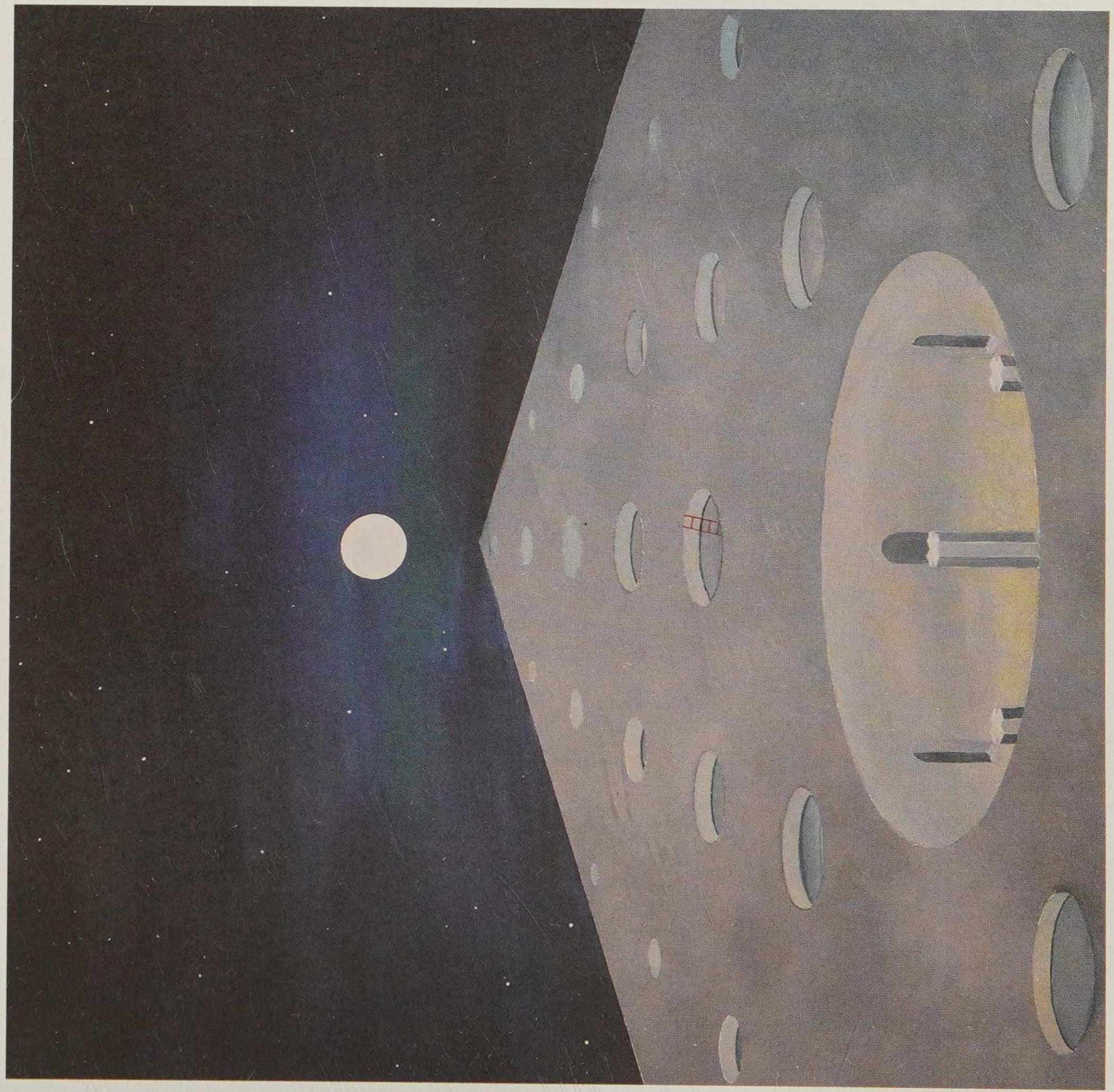


fig. 320

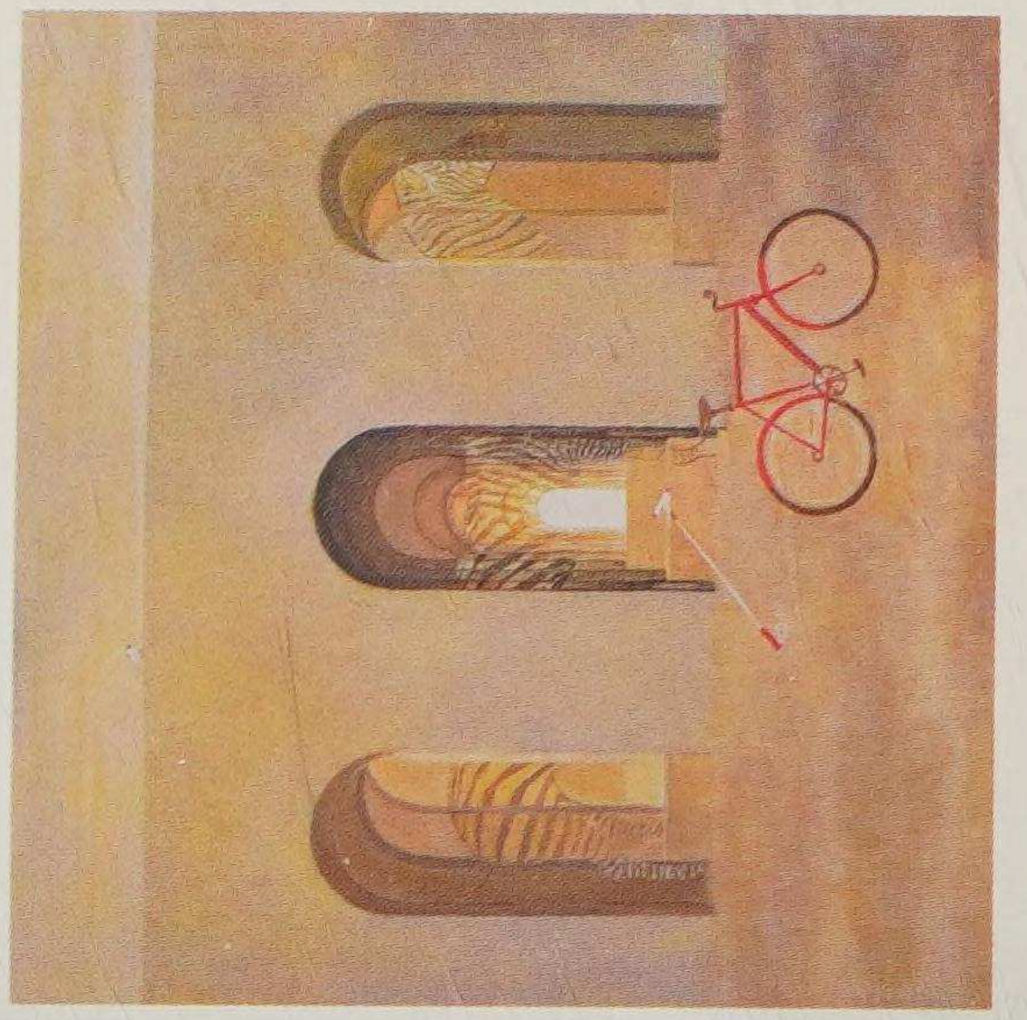


fig. 319

fig. 317 S23_1116B_ChaoH_Solongob_axo.jpg fig. 318 S23_1116B_ChaoH_Solongob_rendering3.jpg
fig. 319 S23_1116B_ChaoH_Solongob_rendering4.jpg fig. 320 S23_1116B_ChaoH_Solongob_rendering1.jpg

1116B A Circle is an Island

• Sosa Erhabor, Nabil Haque

In this vast, infrastructural complex, a square courtyard house is disassembled across nine smaller homes to become a 'sanctuary' from the world around it, where associated residents inhabit an uncanny sense of the home, away from home.

At the center, an open well collects and stores water from the reservoir for irrigation to the brick gardens surrounding it. Owing to small changes in the spaces between bricks, water flows slowly, silently, and subtly through the ground into each garden.

The building acts as a simulacrum to the nearby reservoir, holding and releasing water to its nearby worlds in the same way that the reservoir holds and releases water to the nearby fields.

Like the representation of Adam and Eve in the Mappa Mundi, each cylinder becomes a world within a world, an island within an island, and a house within a house.

.

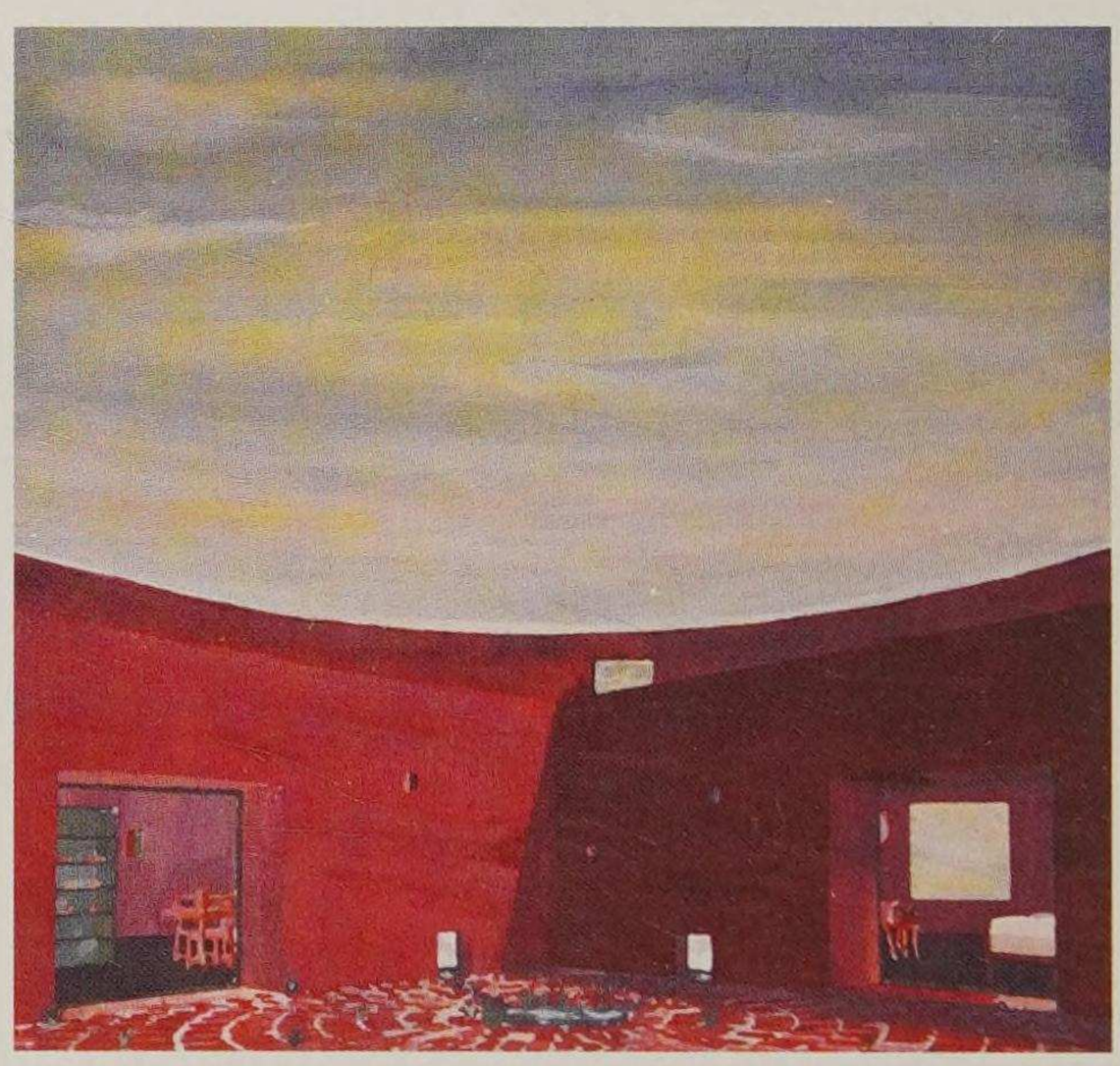


fig. 321



fig. 322

Santa Lucía Alto, Chile 192 **garden** 050,284 **artist's residency** 180

Nabil Haque 090,266,340 **Sosa Erhabor** 102

BRICK OVEN

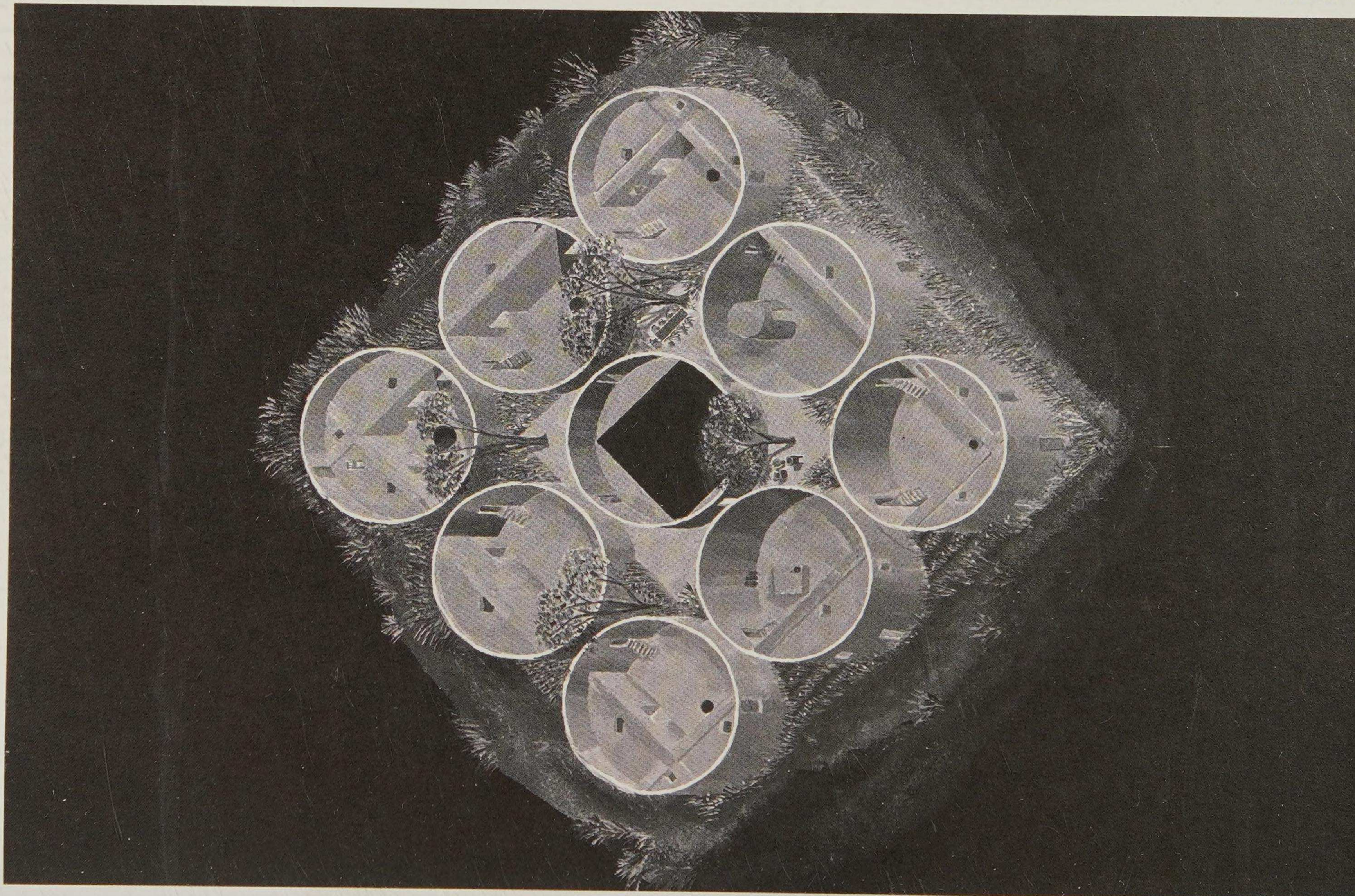


fig. 323

fig. 321 S23_1116B_HaguenErhaborS_Render4.jpg fig. 322 S23_1116B_HaguenErhaborS_plan.jpg fig. 323 S23_1116B_HaguenErhaborS_Render2.jpg

1117B A Particular (New England) Building

• Tiana Kimball

In order to craft a statement through an image, one must rely on the associative capacity of material and form to evoke meaning. The project adopts this practice as a means of designing space, where architecture is formed through curated relationships between old and new within the picture plane. The process began by identifying elements of the Joseph Webb House that embody the ideals of its colonial past. Through an image series of these elements, a response was crafted by introducing new elements within the picture plane or amending the old. The alteration presents a palette of materials and spaces that challenge the colonial ideals embedded in the house. The result of this process yields an architectural tectonic which may be common or familiar, but one in which the scale and composition of its elements are inseparable from the particularities of the house.

.



fig. 324



fig. 325

Tiana Kimball 080,242,245 Wethersfield, United States 198 tectonic 004,126,232 adaptive reuse 074,076,098,198,204,206,210 museum 100,154,188,198

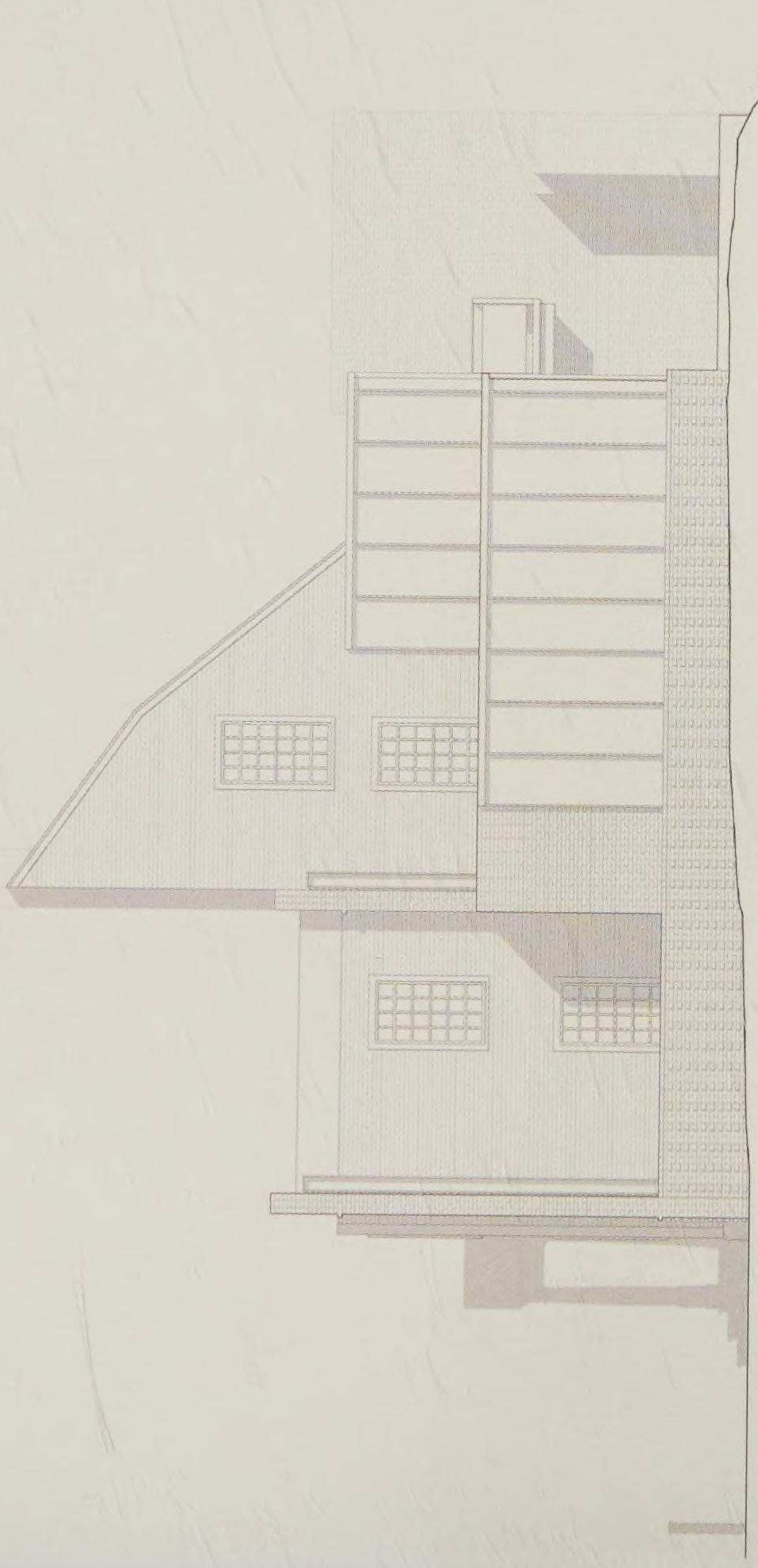


fig. 326

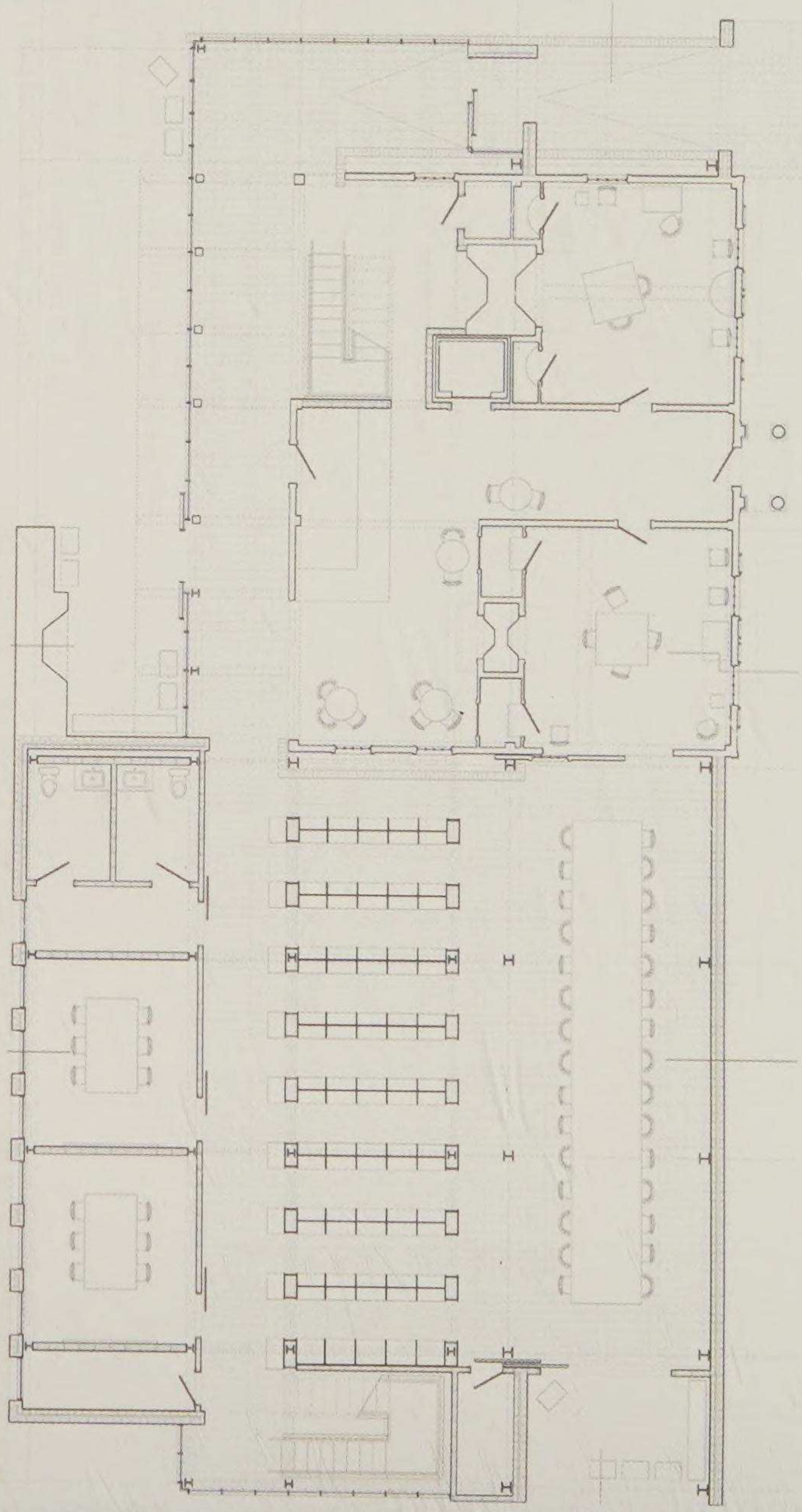


fig. 327

fig. 324 S23_1117B_KimbaIIT_InteriorViewLobby.jpg **fig. 325** S23_1117B_KimbaIIT_ReadingRoom.jpg
fig. 326 S23_1117B_KimbaIIT_North Elevation.jpg **fig. 327** S23_1117B_KimbaIIT_GroundFloorPlan.jpg

1117B A Desecrated House

• Calvin Liang

This project positions the Joseph Webb House in Old Wethersfield, Connecticut, between readings of a shell of coincidence, desecrated home, and reconstituted character.

In Kenneth Frampton's "Towards a Critical Regionalism", we are introduced to theconcept of deconstruction. For Frampton, the deconstruction is metaphysical, but in Wethersfield, might we take deconstruction literally.

We could redefine deconstruction as a productive desecration–a violent dissection. The desecration of the Webb House allows for past histories to make way for those previously unspoken for or yet to be written. The reconstitution of the house visits materials seen elsewhere in the region, recaptured and reactivated. The materials of the old house, too, are reactivated elsewhere to inform places of communing.

Ultimately, acts of desecration are mediums for us to reconcile conflicted histories and forge grounds to write new ones, while remaining cognizant of and in communication with the past.

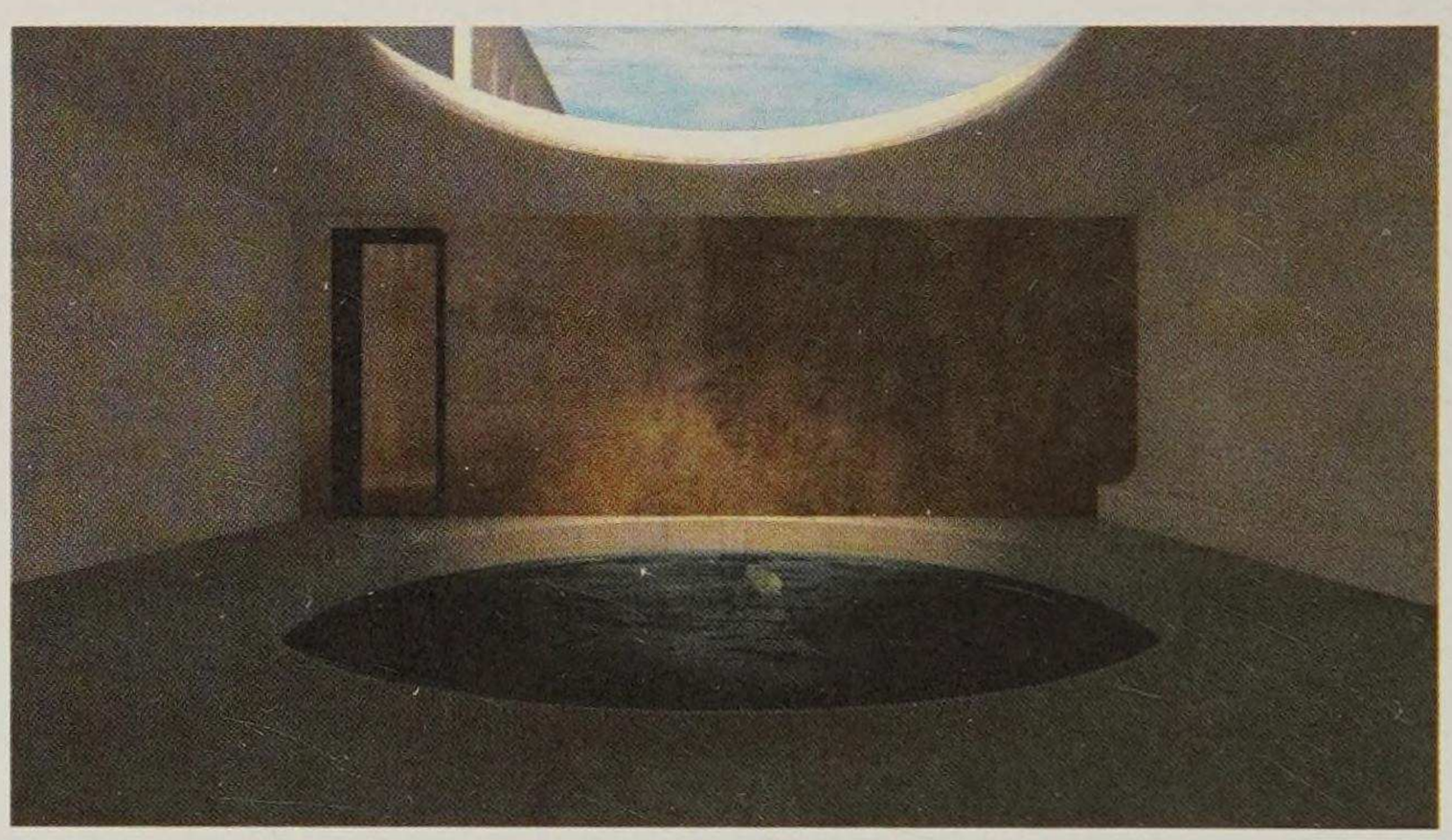


fig. 328

Calvin Liang 216, 232, 268 Wethersfield, United States 196 adaptive reuse 074, 076, 098, 188, 196, 204, 206, 210 museum 100, 154, 188, 196

CULTURE | CONCRETE | APERTURE | TOWN | UNITED STATES

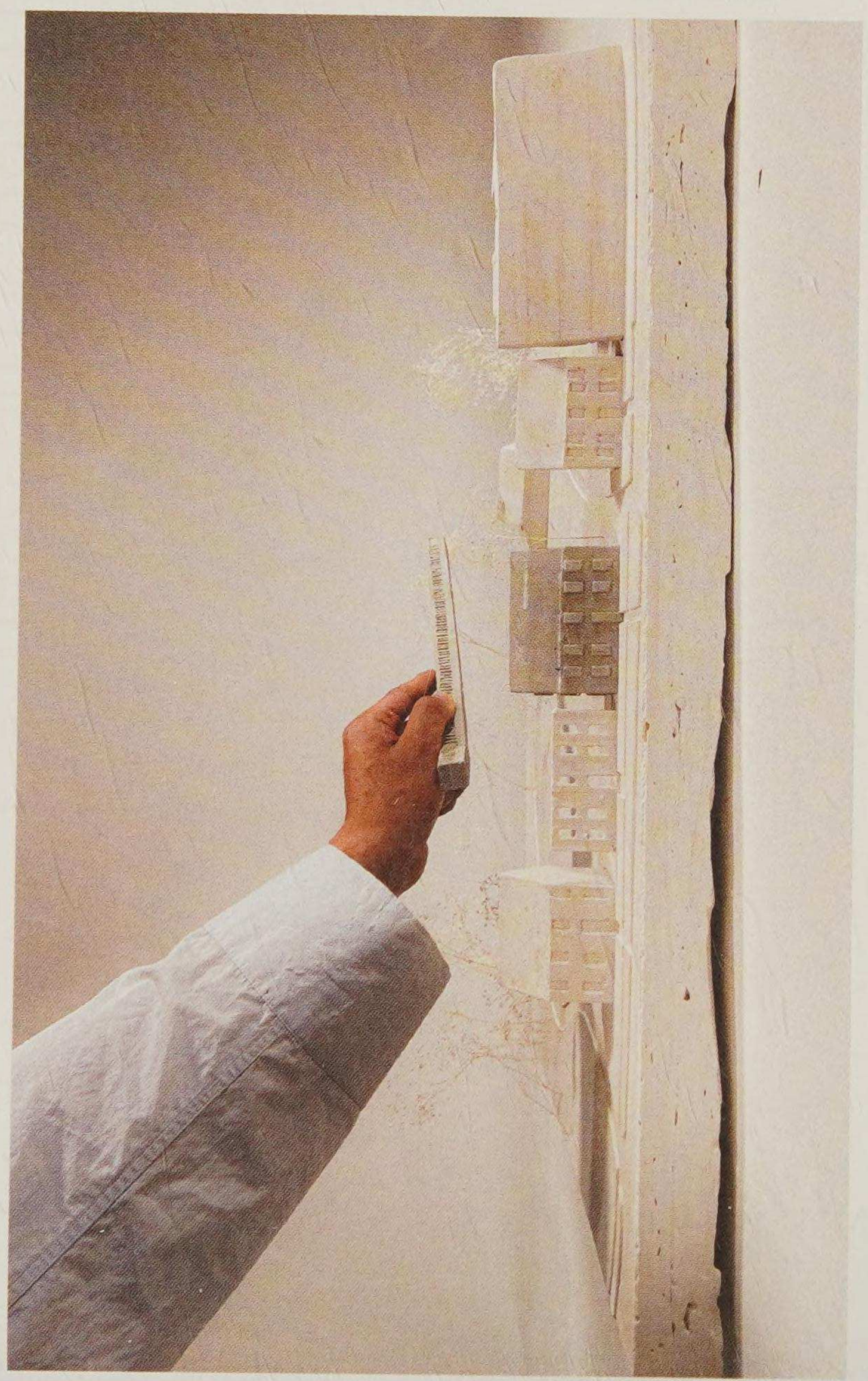


fig. 329

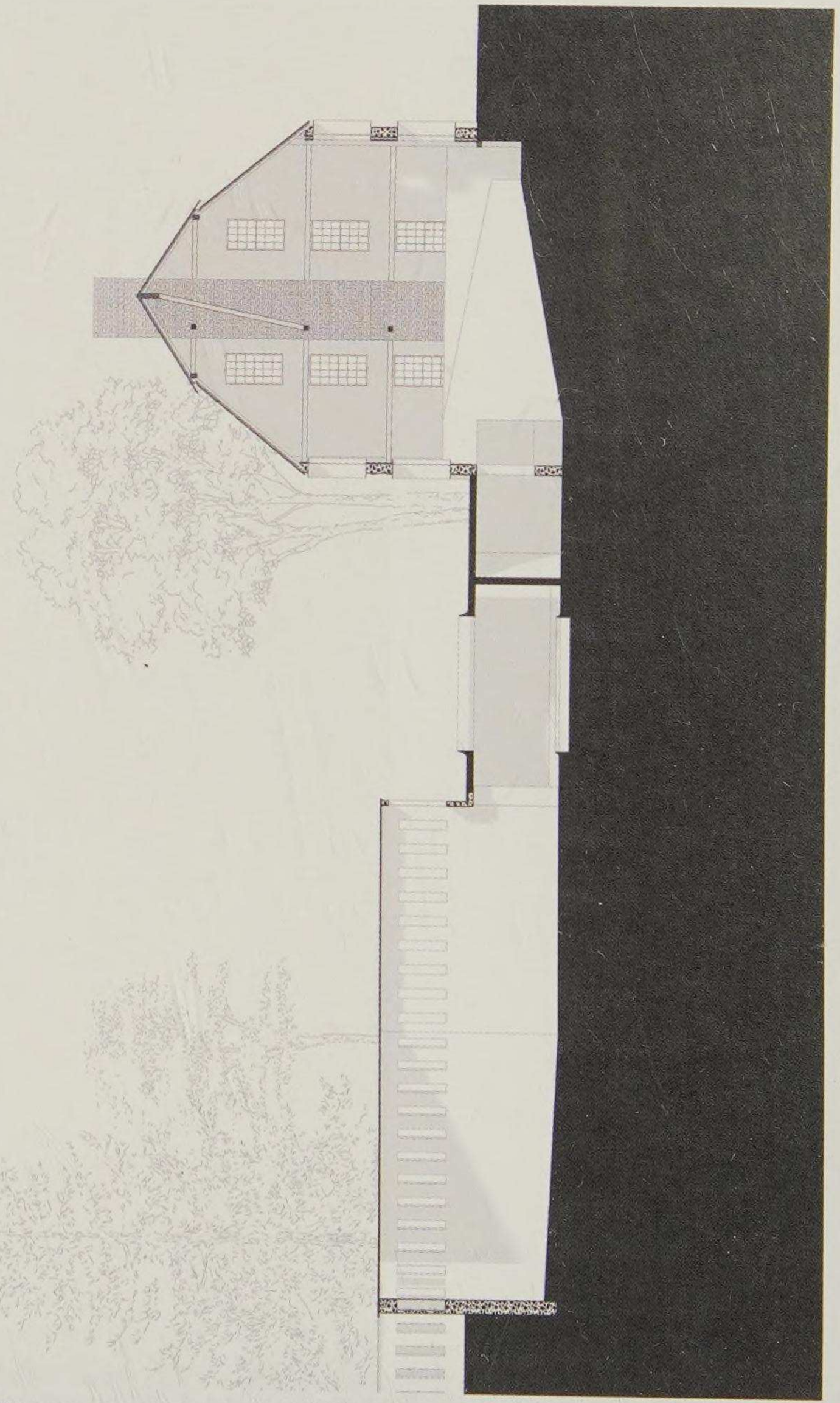


fig. 330

fig. 328 23_1117B_LiangC_VidCapGrotto.jpg fig. 329 S23_1117B_LiangC_ModelFrontal.jpg fig. 330 S23_1117B_LiangC_SectionLong.jpg

1118B The Seed and the Plot: Abolitionist Visions for Lower Manhattan

• Clare Fentress, Christina Zhang

Geographer and prison scholar Ruth Wilson Gilmore writes that "Abolition is not about absence, but about presence." In this speculation on the future of the Manhattan Detention Complex in New York's Chinatown, we imagine not only the undoing of the jail, but a community-led effort to reclaim its former site for the community's ends.

"The Seed and the Plot" envisions a slow but thorough process that dismantles the logics of the carceral state by constructing an infrastructure of care. Over a period of decades, abolitionist and neighborhood groups catalog memories of the partially demolished jail and the nearby Collect Pond Park while designing a new occupational strategy for this historically devalued plot. By 2075, what was for two hundred years home to a notorious jail has been transformed into the Ruthie Gilmore Center for Abolition and Change, a social condenser for care, activism, and the reduction of harm.



fig. 334

Clare Fentress 274 **Christina Zhang** 100,244 **New York, United States** 144-150,156-162,184,202 **activism** 044,056,126,326 **equity** 054,074,076,092,104,160,202,216,270,276

URBAN PLAN | ORGANIC | SUNKEN STRUCTURE | CITY | UNITED STATES



fig. 335

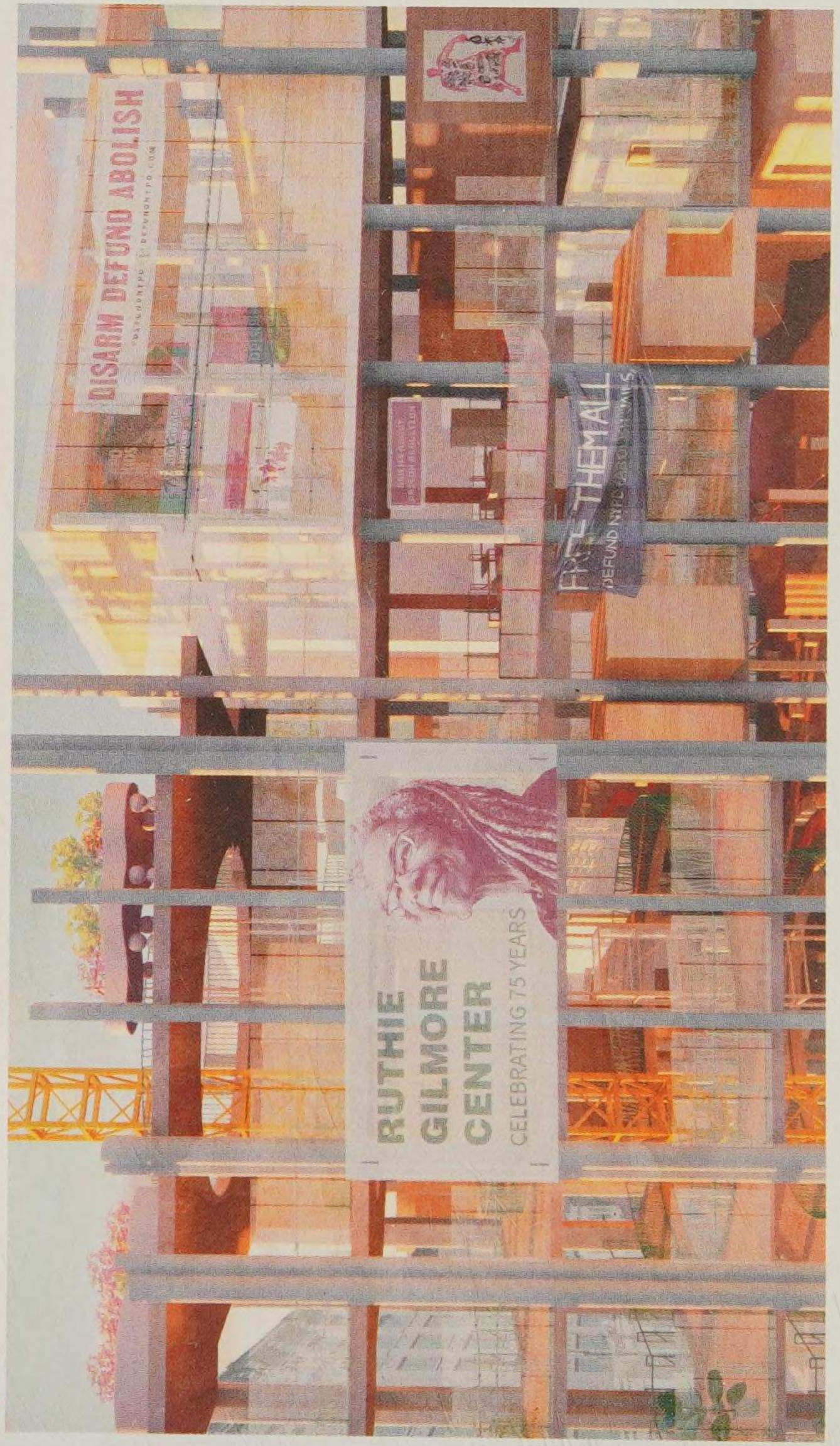


fig. 336

fig. 334 S23_1118B_ZhangC_FentressC_Axonometric.jpg fig. 335 S23_1118b_MW_JC_ZhangC_FentressC_Rendering_Office.jpg
fig. 336 S23_1118B_ZhangC_FentressC_Render.jpg

1118B Manhattanville Urban Hinterland

• Nathaniel Elmer; Sara Mountford

Situated at the bottom of a geological fault line running diagonally across Manhattan Island, the neighborhood of Manhattanville collected in its trough a series of industries deemed too dirty, unpleasant, and toxic for the city growing around it. Over the next two centuries, breweries, slaughterhouses, paint factories, coal yards, auto garages, and cattle dairies left toxic traces in Manhattanville's people, animals and soil.

Just as Columbia University moves to complete its satellite campus in Manhattanville, this project intervenes in the undercommons of this campus. Digesting the toxic soil, it generates a new urban layer for Manhattanville, filled with businesses, programs, and life that had been displaced by Columbia's imposition. Digestion and body parts become architectural forms, as teeth, breasts, stomachs, hearts, livers, kidneys, genitals and intestines work their way through the soil, processing its toxic history and creating new connections and spaces for the underserved humans and animals of Manhattanville.

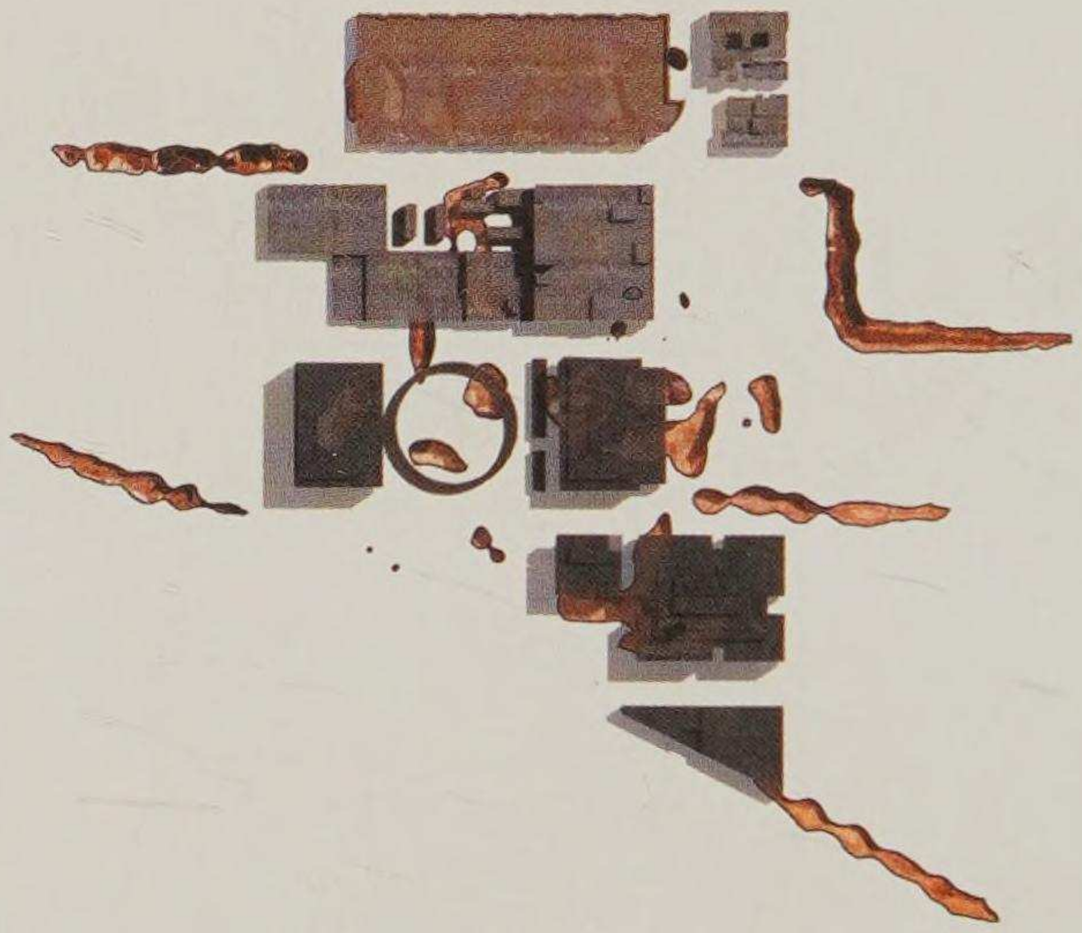


fig. 331

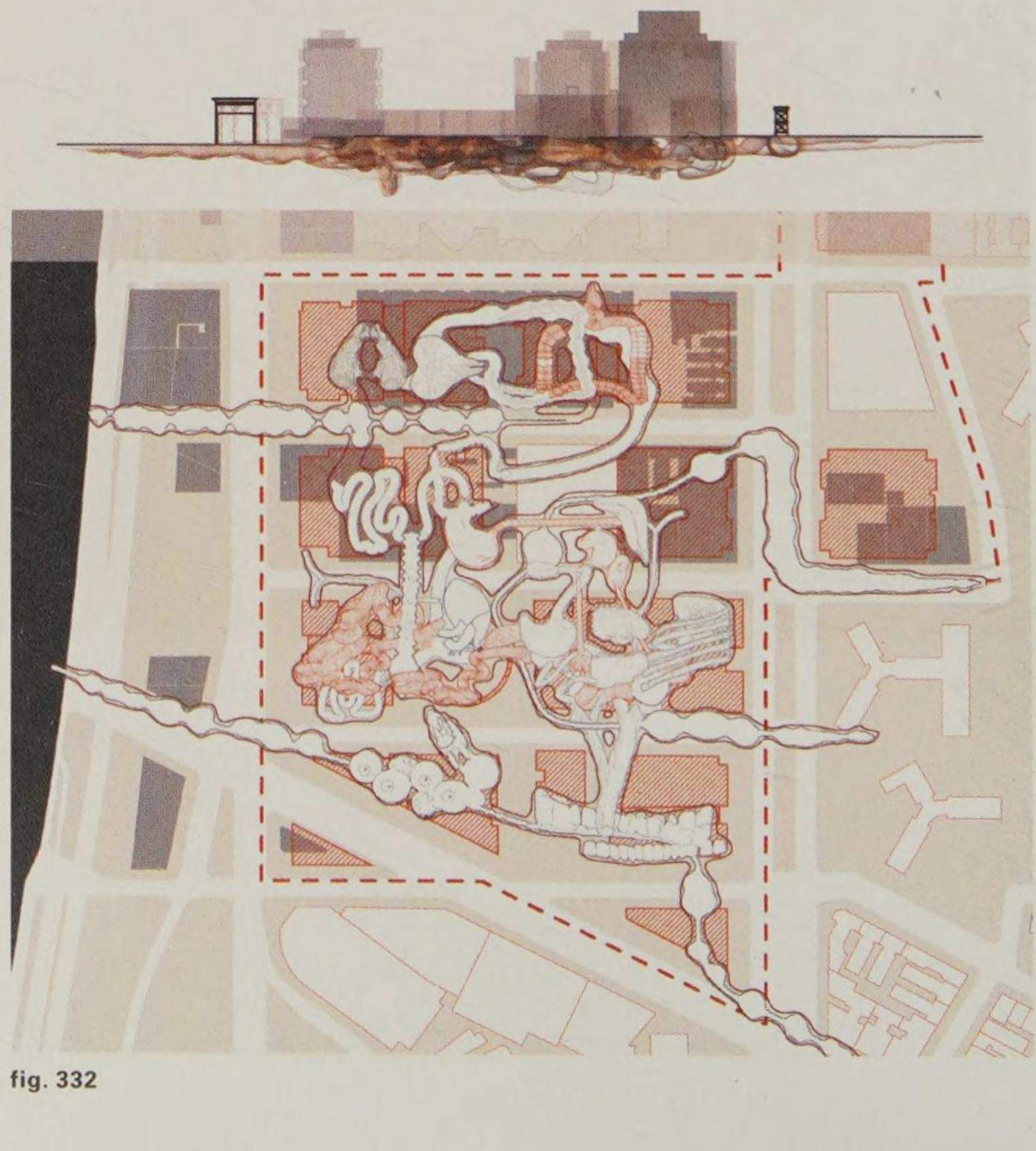


fig. 332

Nathaniel Elmer 275 **Sara Mountford** 329 **New York, United States** 144-150,156-162,184,200 **activism** 044,056,126,326
equity 054,074,076,092,104,160,200,216,270,276

CULTURE | CONCRETE | COLUMN | CITY | UNITED STATES

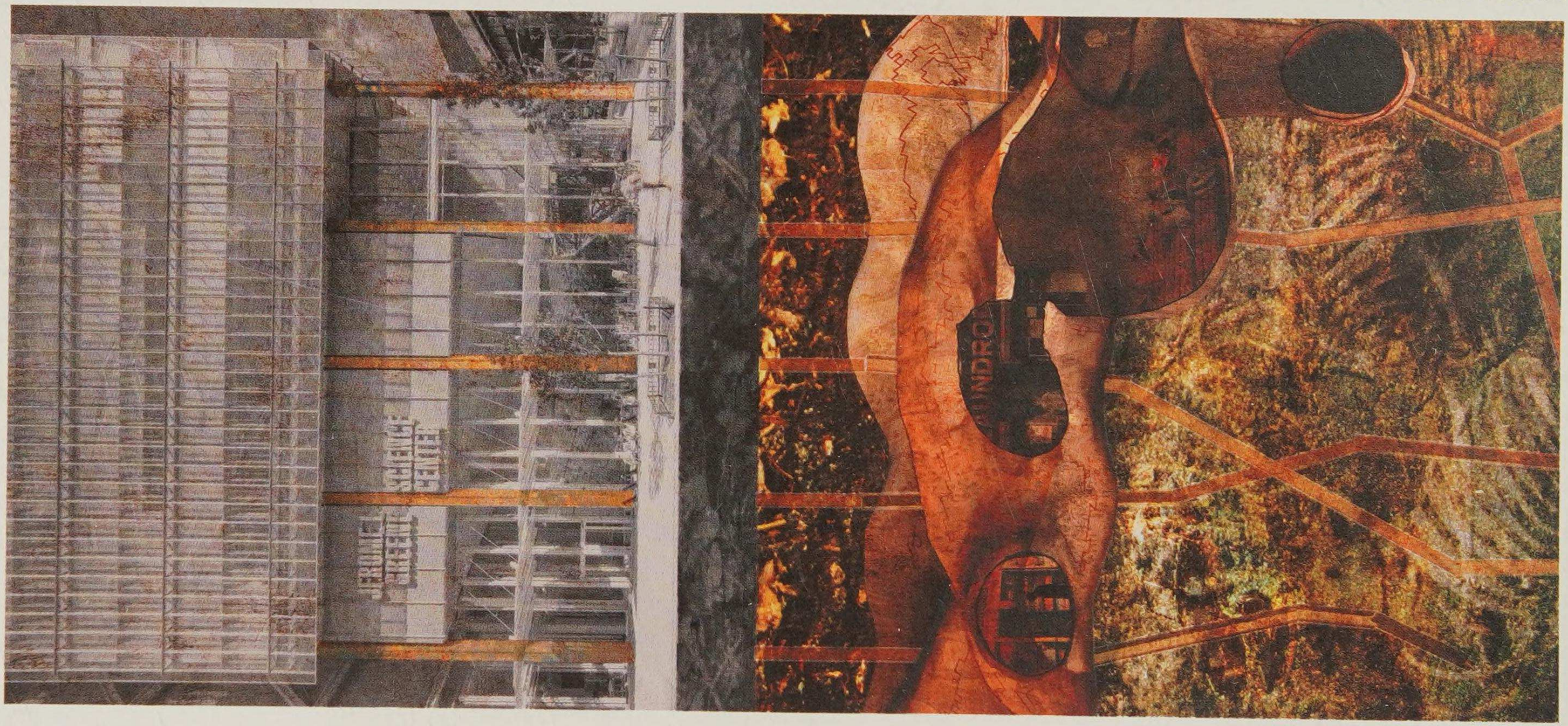


fig. 333

fig. 331 S23_1118B_ElmerN_MountfordS_SitePlanGroundFloorNoBackground.jpg fig. 332 S23_1118B_ElmerN_MountfordS_SitePlan02.jpg
fig. 333 S23_1118B_ElmerN_MountfordS_Elevation.jpg

1119B Boston Symphony Hall Renewal and Development

• Elizabeth Cornfeld

This 240,000 SF addition to Symphony Hall seeks to activate the street, introduce new programs to the city, and better serve the Boston Symphony Orchestra's patrons and performers. A visit to Symphony Hall uncovered the challenges faced by the site, such as the need to expand the sidewalks, to rethink the T station, and to better utilize the concert hall. As a result, this project aims to turn these issues into opportunities for the Boston Symphony Orchestra and the city by reimagining the street, hospitality, transportation, outdoor spaces, public programs, and the patron and performer experience.

The sidewalk is enlarged through the tapered building footprint. The new sidewalk and moveable panel doors allow for programs to better connect to the outside. Huntington Ave has been converted into a shared car/pedestrian street with additional greenery and seating and a new T-station.



fig. 337

Elizabeth Cornfeld 062 Boston, United States 204 adaptive reuse 074,076,098,196,198,204,210 performing arts center 186,204

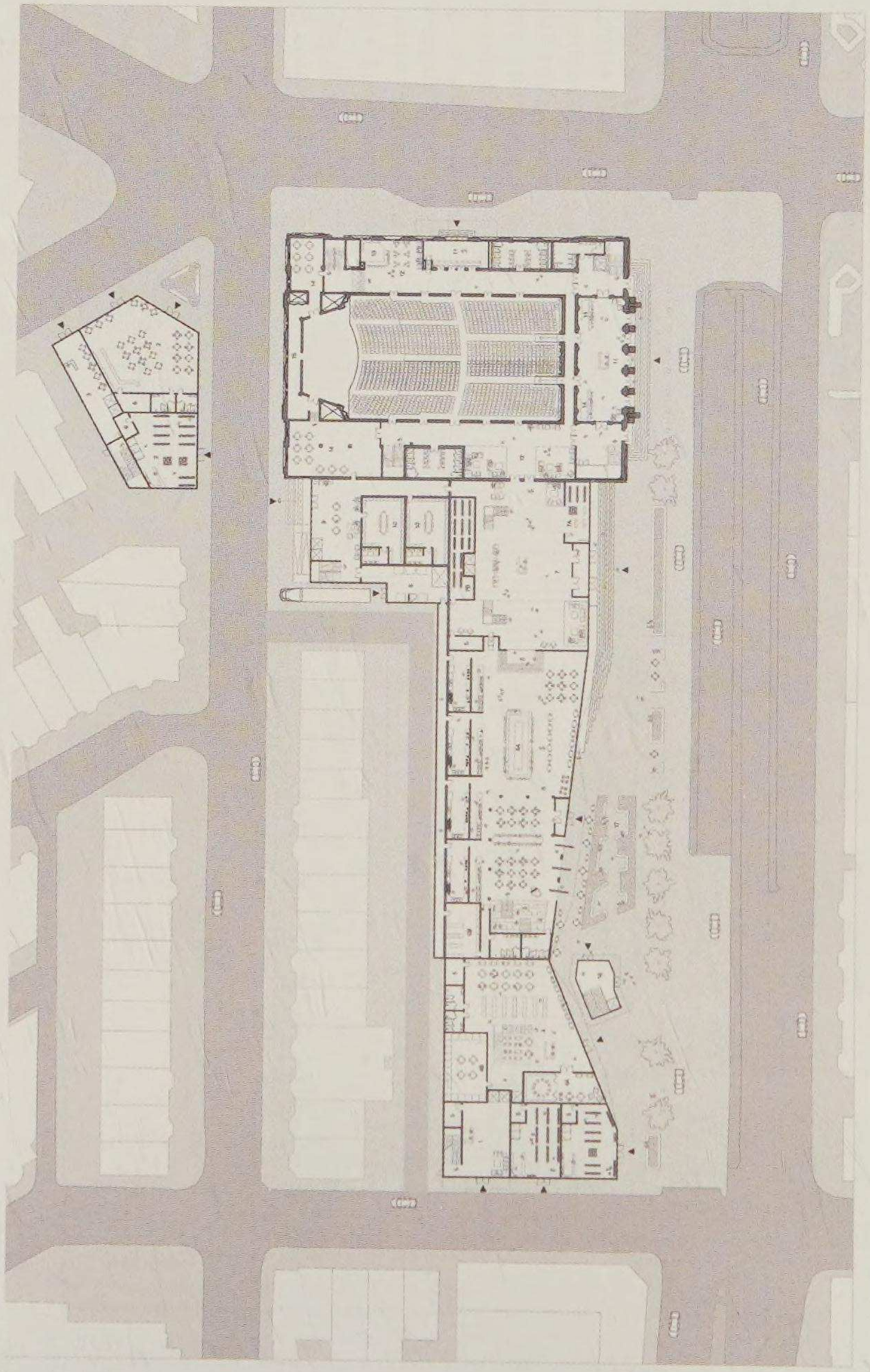


fig. 338

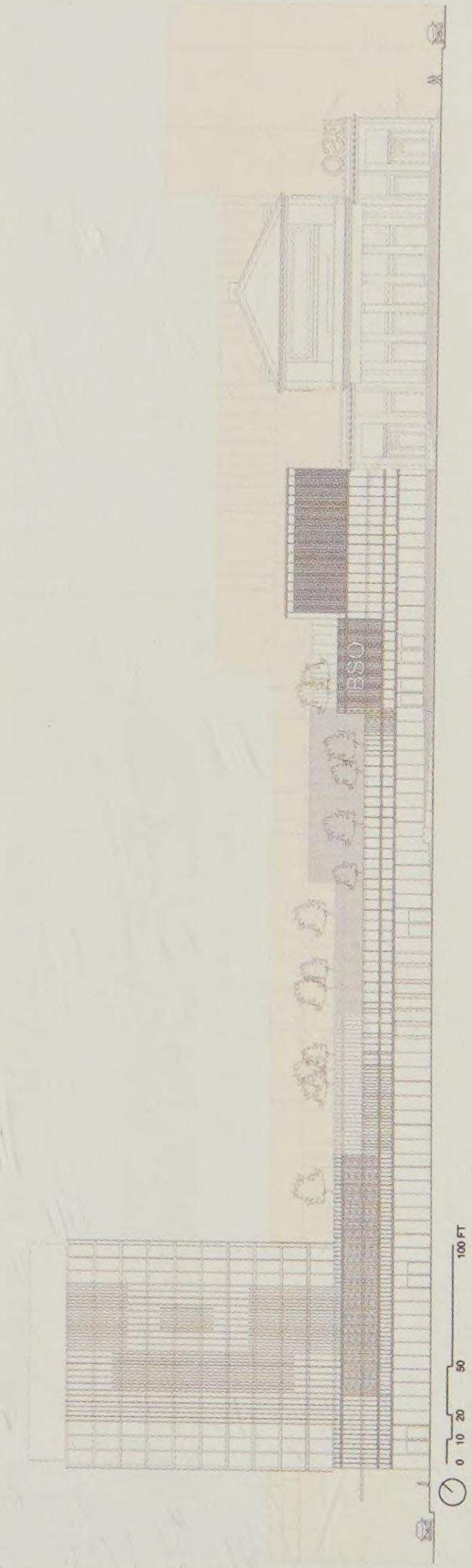


fig. 339

fig. 337 S23_1119B_CornfeldE_HuntingtonAveExteriorNightTimePerspective.jpg fig. 338 S23_1119B_CornfeldE_Level1Plan.jpg
fig. 339 S23_1119B_CornfeldE_Front Elevation.jp

1119B Boston Symphony Hall: Rehabilitating a Renowned Destination for Music

• Noah Sannes

Designed by Charles Follen McKim and completed in 1900, Boston Symphony Hall has endured as an esteemed performing arts center for over a century. While the building is renowned for its acoustics and architectural detail, a new vision for its future is required to preserve and accentuate its prominence and appeal to modern audiences.

The proposal, heavily rooted in historical research and classical precedent, seeks to re-envision Symphony Hall as an immersive and reputable destination for music. The project carefully addresses urban, programmatic, and social issues to create a Symphony Hall that is more accessible, porous, public, and capable of accommodating a robust offering of events and audiences.

The proposal was leveraged as an opportunity for the classical language of architecture to be studied and evaluated as a suitable technique for informing the design of modern buildings and places.



fig. 340

Noah Sannes 070,310 **Boston, United States** 206 **classicism** 274,336 **adaptive reuse** 074,076,098,196,198,206,210 **performing arts center** 186,206

ARTS AND THE CITY–LEGACY MEETS POSSIBILITY
ANN M. BEHA, GEORGE KNIGHT

CULTURE | BRICK | FACADE | CITY | UNITED STATES

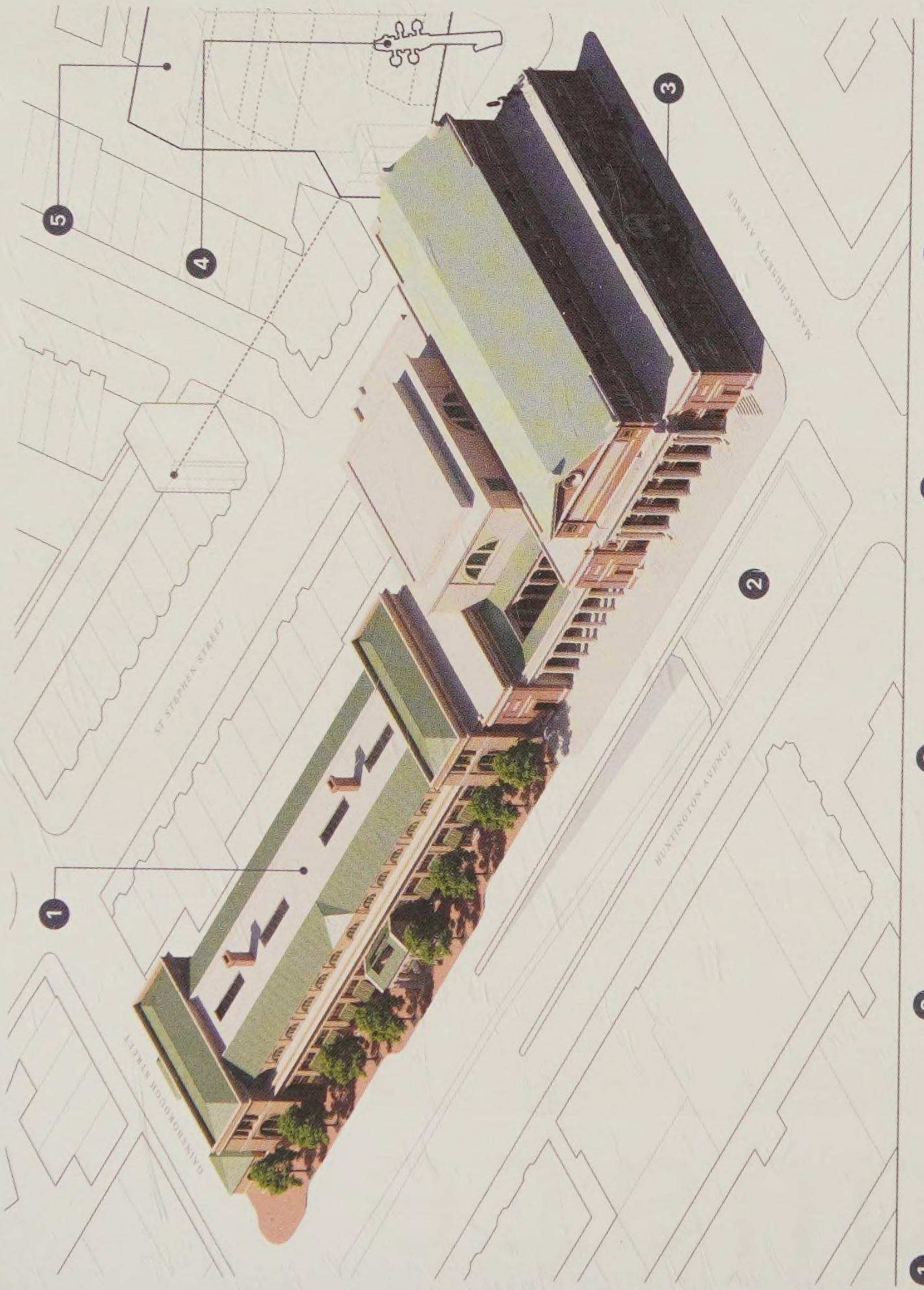


fig. 341

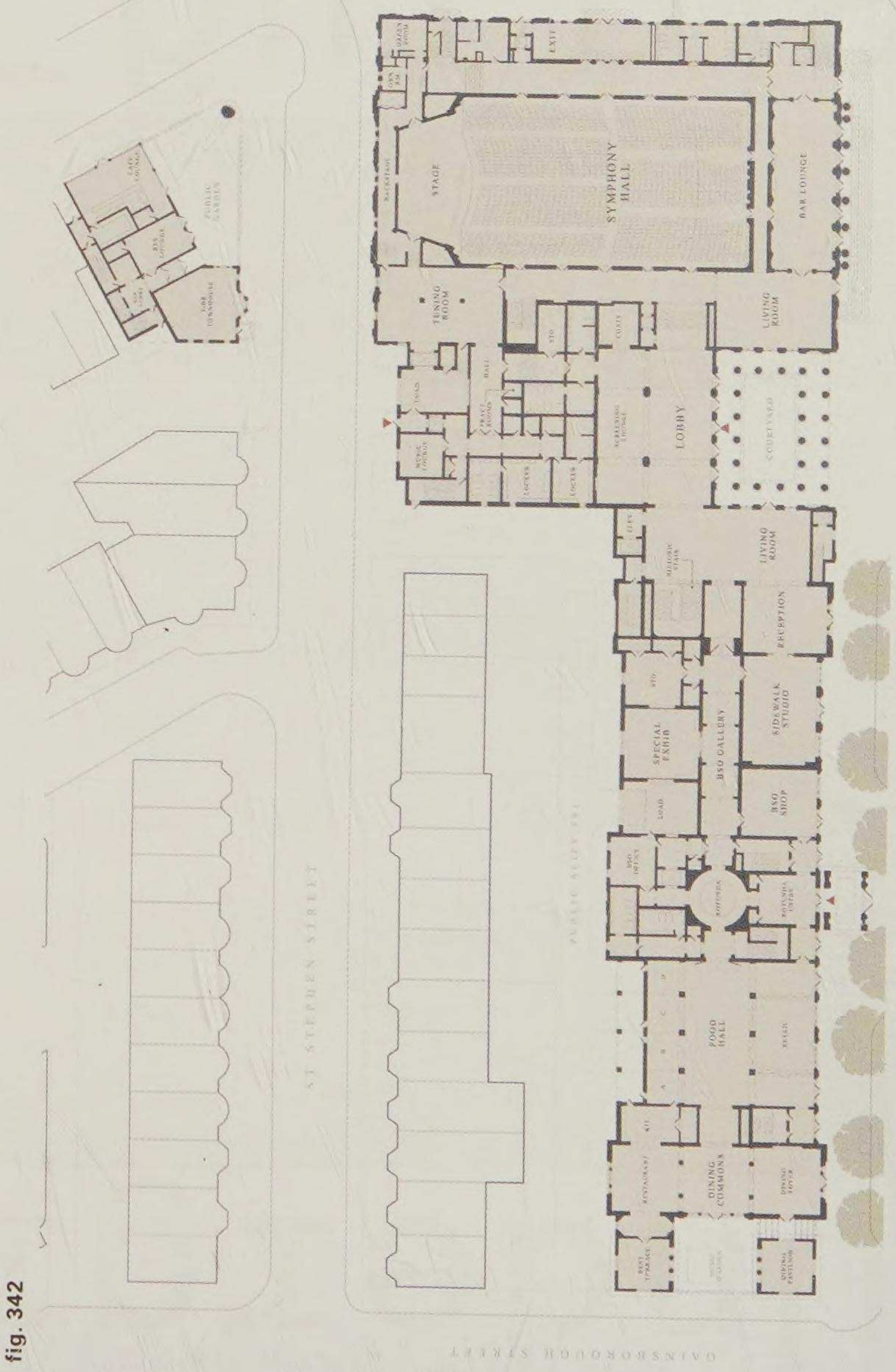
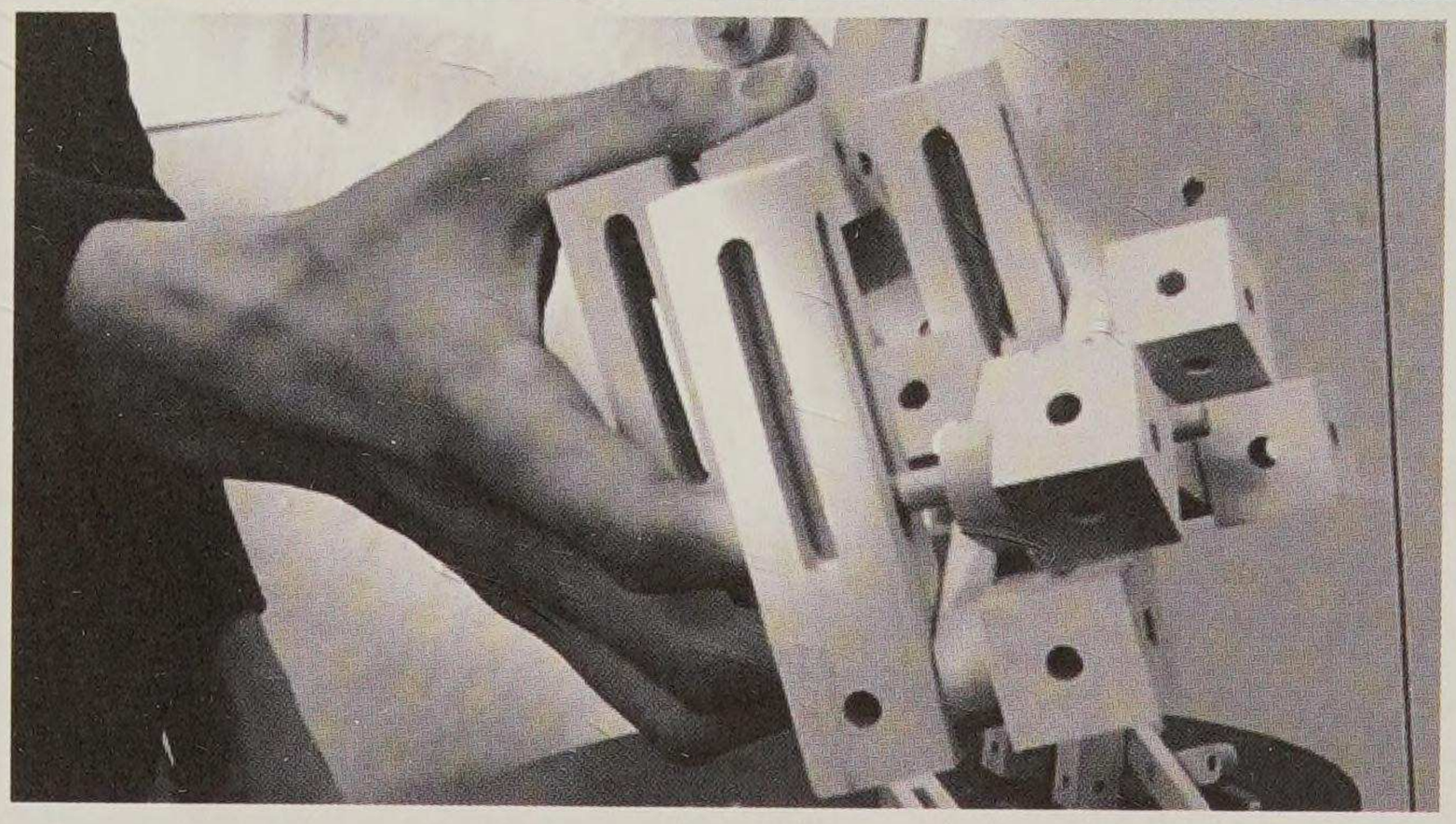


fig. 342

fig. 340 S23_1119B_SannesN_AnalytiquePreferredImage.pdf fig. 341 S23_1119B_SannesN_AxonometricA.pdf
fig. 342 S23_1119B_SannesN_PlansL01.pdf



In memory of Garrett Woodard, BA '23
We miss him.

Spring_

494B: Undergraduate Senior Studio

This studio explored architecture that clearly manifest the engagement of the sensual body with the material world. The central focus will be the places and arts of bathing as entangled physical and cultural phenomena. This studio visits the 'desert oasis' towns of Southern California's Coachella Valley, and the site set near Palm Springs for students' projects.

This studio proposed extended projects that integrated multiple scales of design from landscape to structure and haptics. Projects took a tightly specified focus which can be a showcase for diverse architectural interests and voices. Students concentrated on clear intentions and vivid representations that made spectacular portfolios.

GAVIN HOGBEN, CRITIC

Rachel Anderson
Catherine (Kate) Ayers
MaryKate Buckley
Elena Castro
Rodrigo Chousal Cantu
Mike Connor
Jenny Coyne
Lucy Greene
Chucho Martinez Padres
• **Robert Samec**
• **Will Suzuki**
Garrett Woodard

Undergraduate Senior Studio

494B Well Site #5 • Robert Samec

Sited on a half mile plot in the middle of Desert Hot Springs, California, this concept turns towards the most important industrial system of the region. Geothermal power plants, of which there are 11 in the desert, harness the steam of wells drilled miles into the earth. Through this process, highly pressurized steam turns a turbine which generates electricity. The steam is then cooled in towers, gathered in tanks, and returned back to the ground as water.

This project considers ways to insert a variety of programs, such as hot spring baths, into the technical network of a geothermal power plant, using its abundance of resources and structure to create new types of space. Simultaneously inspired by the rational accounting of energy technologies and the desert aesthetics of guerilla-style space-junk massing, Well Station #5 imagines a future that decentralizes the relationship between utilities and their customers, creating an architecture connected to the well which supports it.

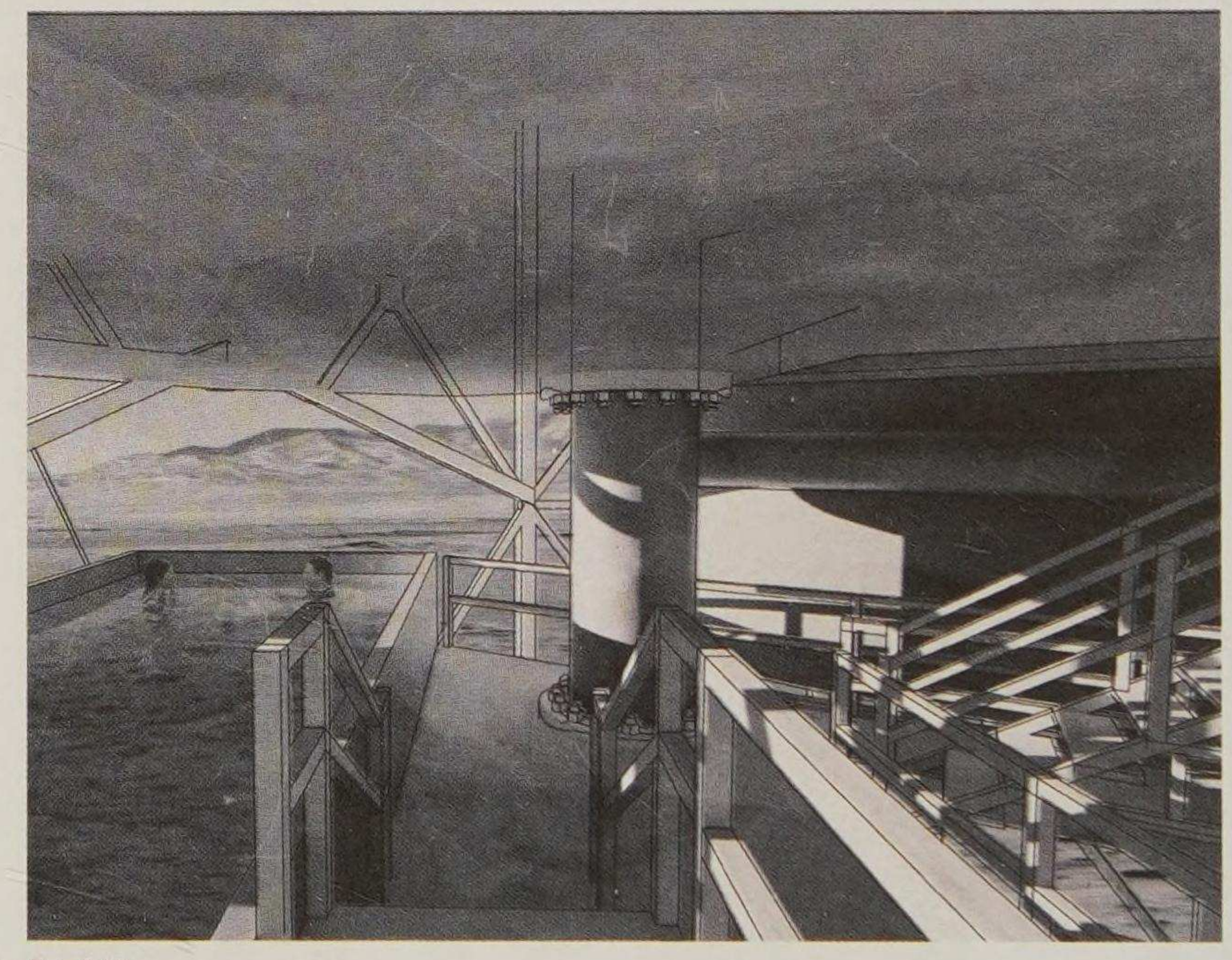


fig. 343

Robert Samec 110 Palm Springs, United States 212 geothermal energy 132,212 adaptive reuse 074,076,098,196,198,204,206 bathhouse 004,010,066,114,212

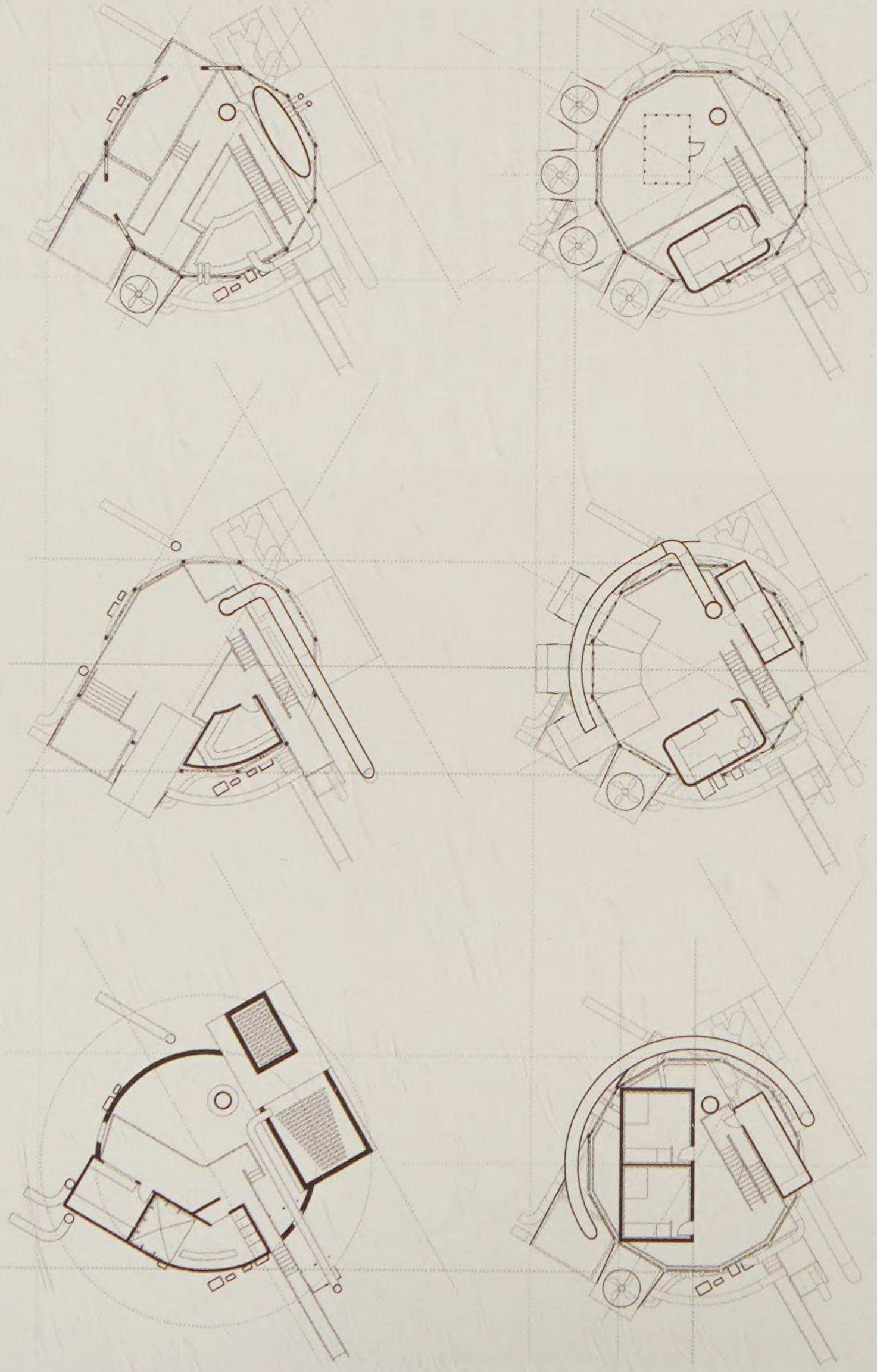


fig. 344



fig. 345

fig. 343 S23_4948_SamecR_InteriorRender.jpg fig. 344 S23_4948_SamecR_Plans.jpg
fig. 345 S23_4948_SamecR_MainExteriorRender.jpg

494B In the Desert, a Garden Grows

• Will Suzuki

This project rests embedded in the desert landscape near Palm Springs as a patchwork array of thermal pools and walkways. Composed of an upper layer of pools and an under layer of programmatic spaces, gaps in the regulating grid allow for slippages of water, light, and air between the "above" and "below" worlds, linking multiple points within the spatial experience of the site.

Visitors are first led on an itinerary downwards into the subterranean level where a material palette of concrete, exposed rock, and galvanized steel create a cooler haptic refuge from the desert sun. Warm water is pumped from the crevices of the nearby San Andreas fault and distributed to each pool. Varied pool basin heights and edge conditions allow the water to spill into adjacent pools, and eventually off the bounds of the bathing zone to be collected for reuse in the conjoined agricultural parcel.

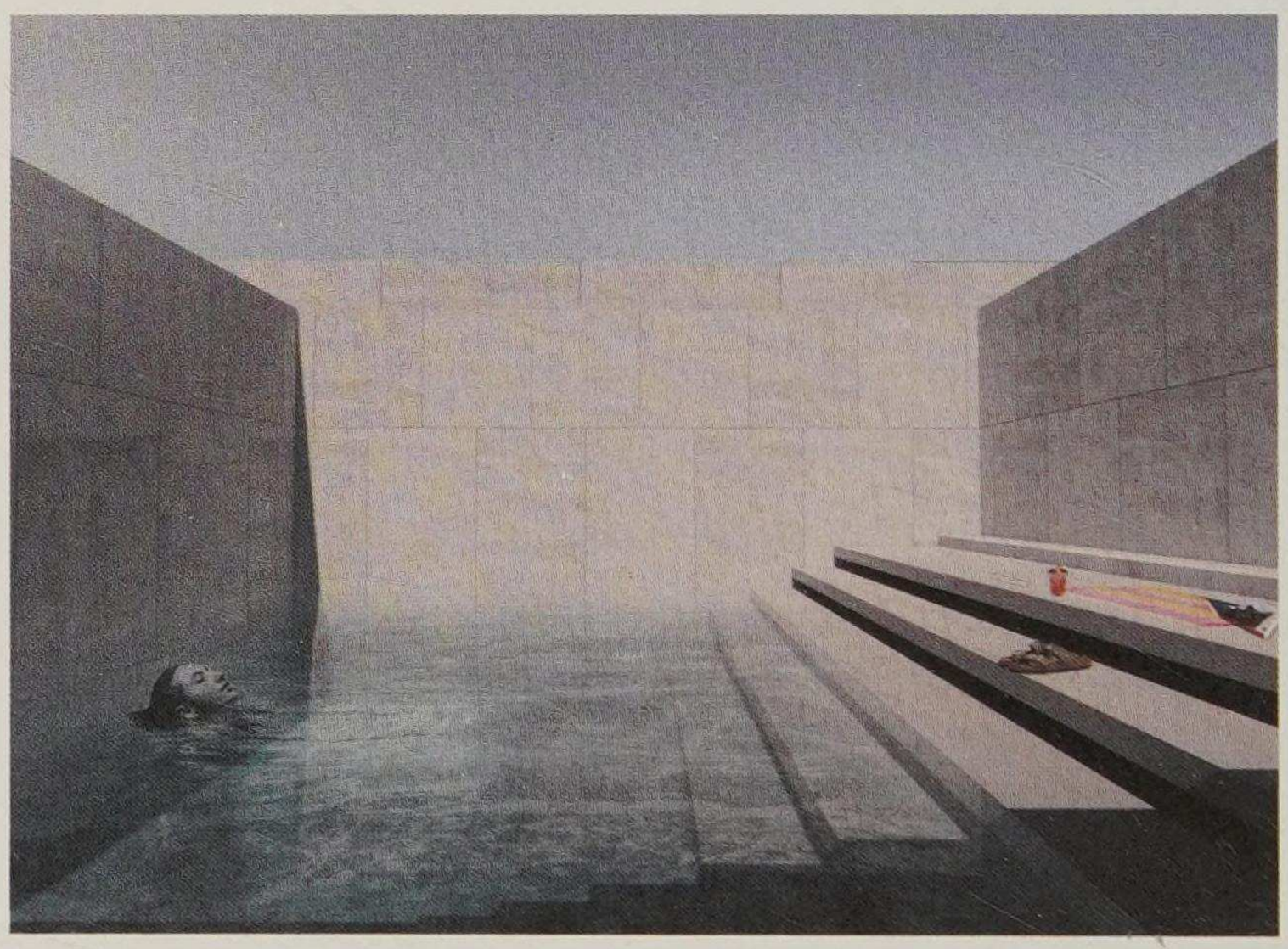


fig. 346

Palm Springs, United States 210 **grid** 006,010,038,040,192 **geothermal energy** 132,210 **bathhouse** 004,010,066,114,210

LEISURE | CONCRETE | SUNKEN STRUCTURE | RURAL | UNITED STATES

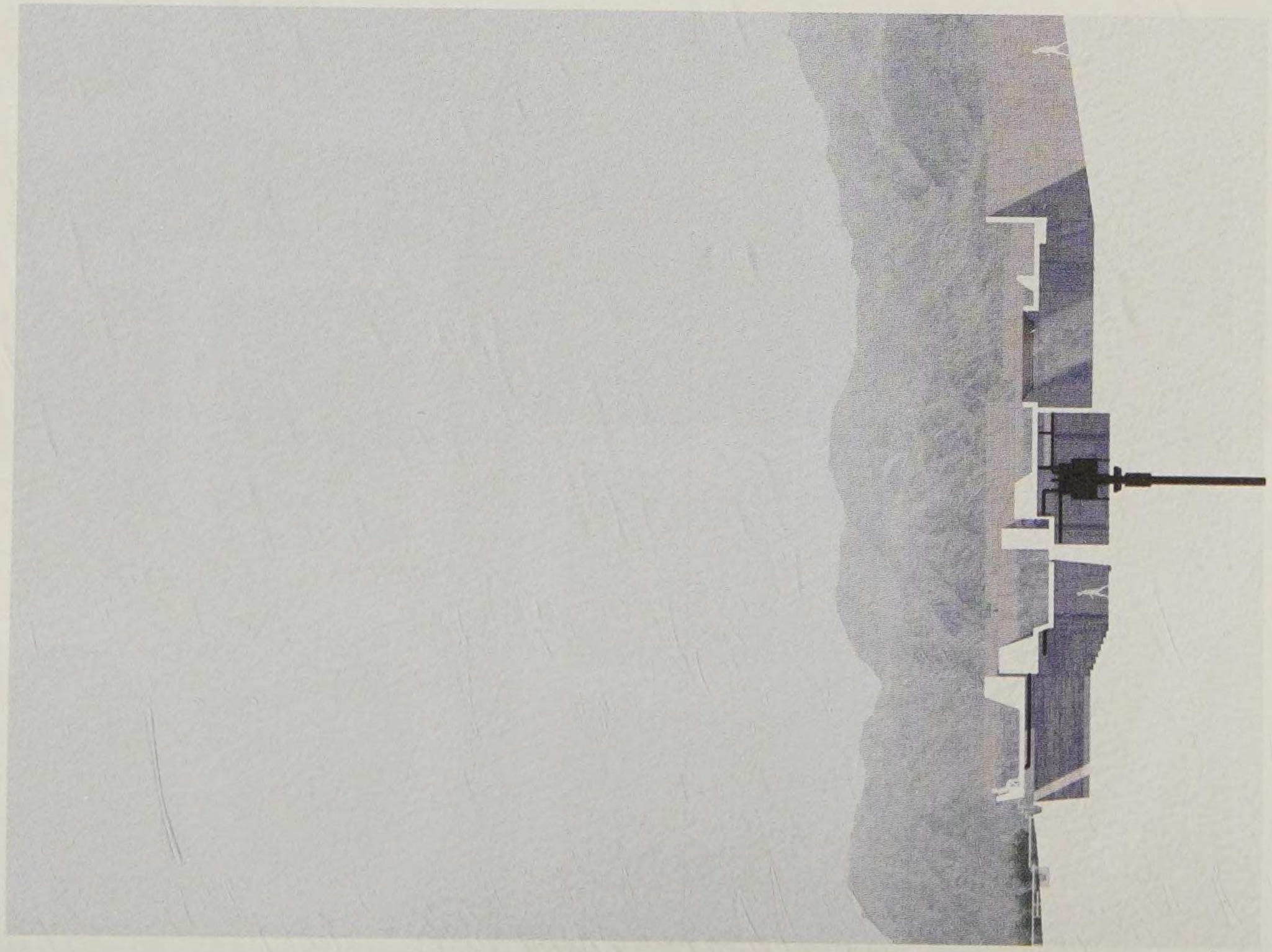


fig. 347

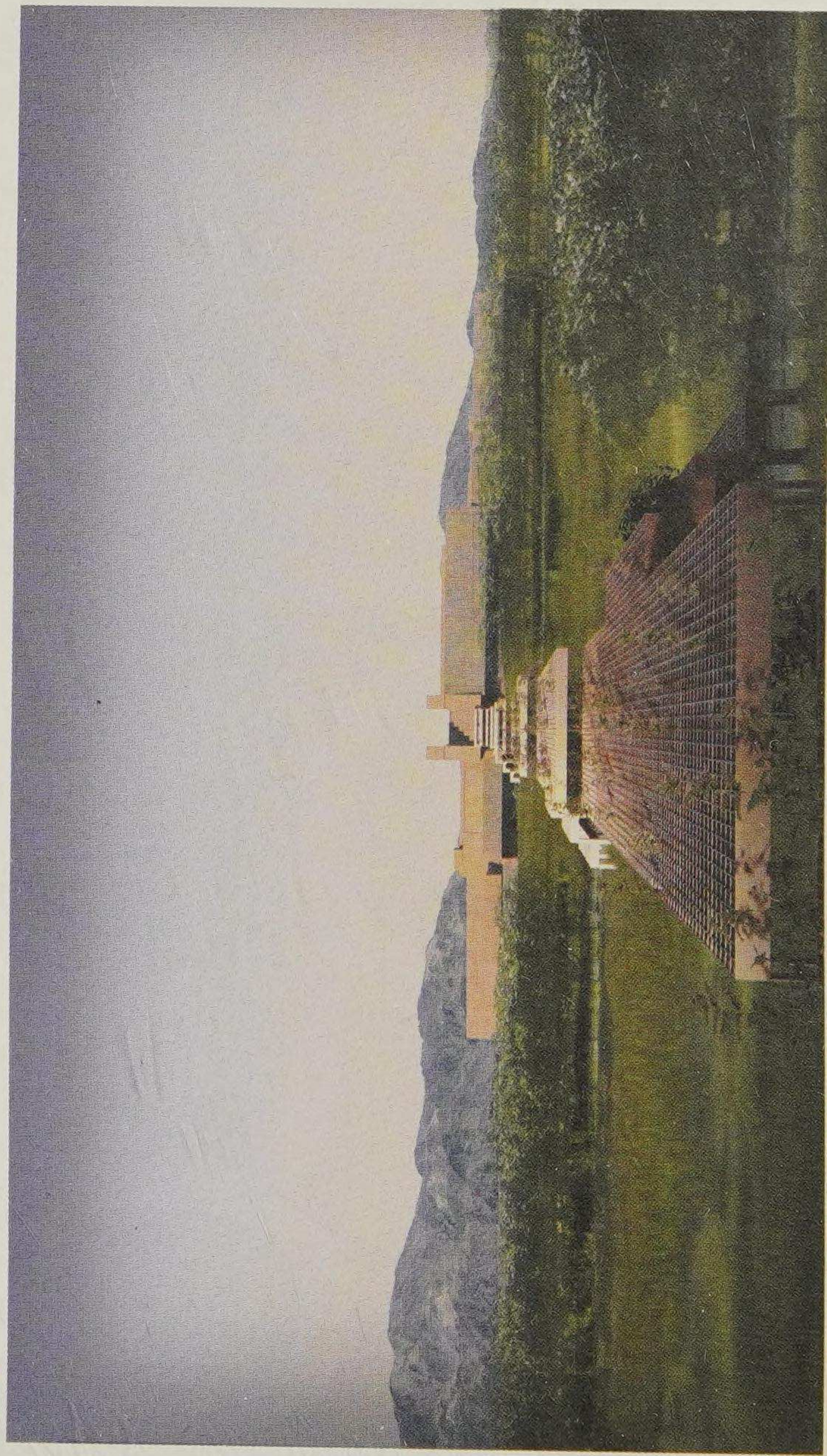


fig. 348

fig. 346 S23_4948_SuzukiW_PoolRender.jpg fig. 347 S23_4948_SuzukiW_FinalLongSection.jpg
fig. 348 S23_4948_SuzukiW_FieldRender.jpg

SEARCH

RETROSPECTA_046

PROGRAM

MEDIUM

DURATION

Yale Urban Design Workshop

ALAN PLATTUS, DIRECTOR
ANDREI HARWELL, DIRECTOR
MATTHEW ROSEN, ASSISTANT DIRECTOR
ELIHU RUBIN, DIRECTOR OF ADVOCACY AND PLANNING
ELISE LIMON, FELLOW IN HOUSING AND URBAN DESIGN

Founded in 1992 by Alan Plattus, the Yale Urban Design Workshop (YUDW) has worked with communities providing planning and design assistance on a variety of projects. Building upon 30 years of planning, advocacy, and action in the Dwight neighborhood of New Haven, CT, this year YUDW embarked on a new project, "Dwight Healthy and Just", that seeks to address long standing environmental justice and health concerns in the area. In the Fall 2022 semester, YUDW organized the inaugural Housing Connecticut clinic, an interdisciplinary course on affordable housing taught across the School of Architecture, Law School and the School of Management. Other ongoing projects include the adaptive re-use of a Queen Anne revival style house into a preschool and affordable housing, a main street plan for Niantic, CT, the design of a new public space for Norwich, CT, and a masterplan for a Montessori school, as well as ongoing planning work in Gothenburg, Sweden, for the Climate Transition Office.

- **Annika Babra**
- **Tanner Burgdorf**
- **Malcolm Davis**
- **Jiahui (Cindy) Duan**
- **Huy Truong**
- **Alex Thomas**
- **Mariel Lindsey**
- **Soraya Ammann**
- **Gabriel Gassman**
- **Dominique James**
- **Dahlia Leffell**
- **Calvin Liang**
- **Omar Martinez Zoluaga**
- **Abby Reed**
- **Tini Tang**
- **Eric Wang**
- **Yi Ming Wu**

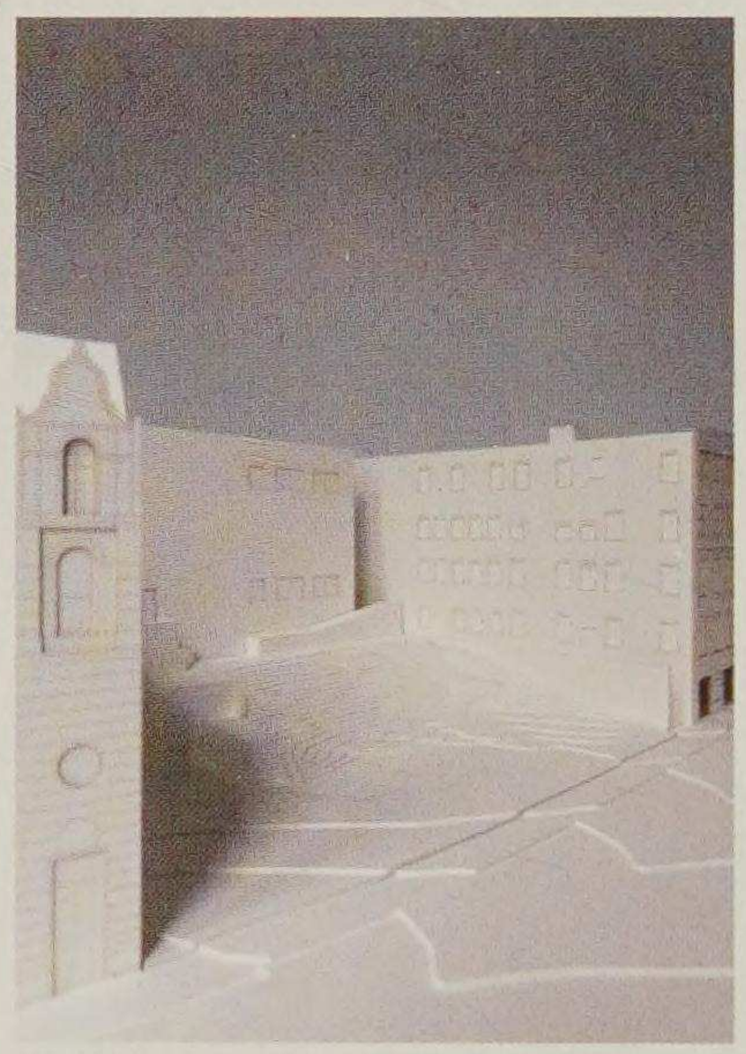


fig. 349

The design of a public park for Norwich, CT.

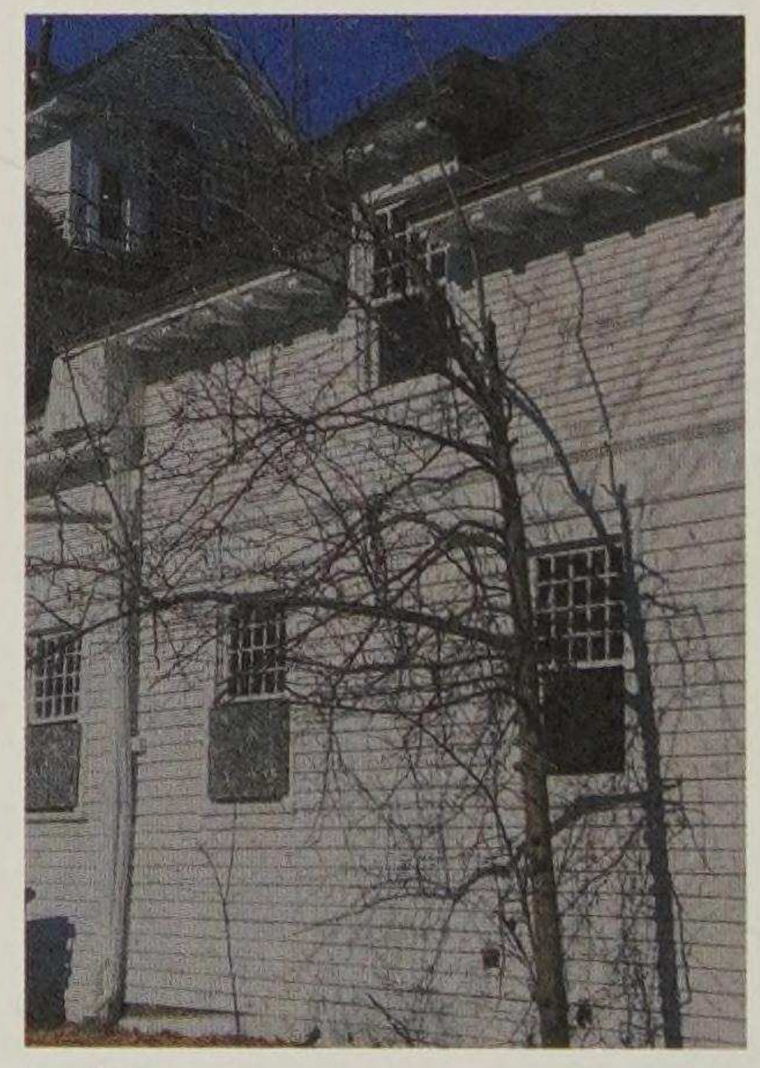


fig. 350

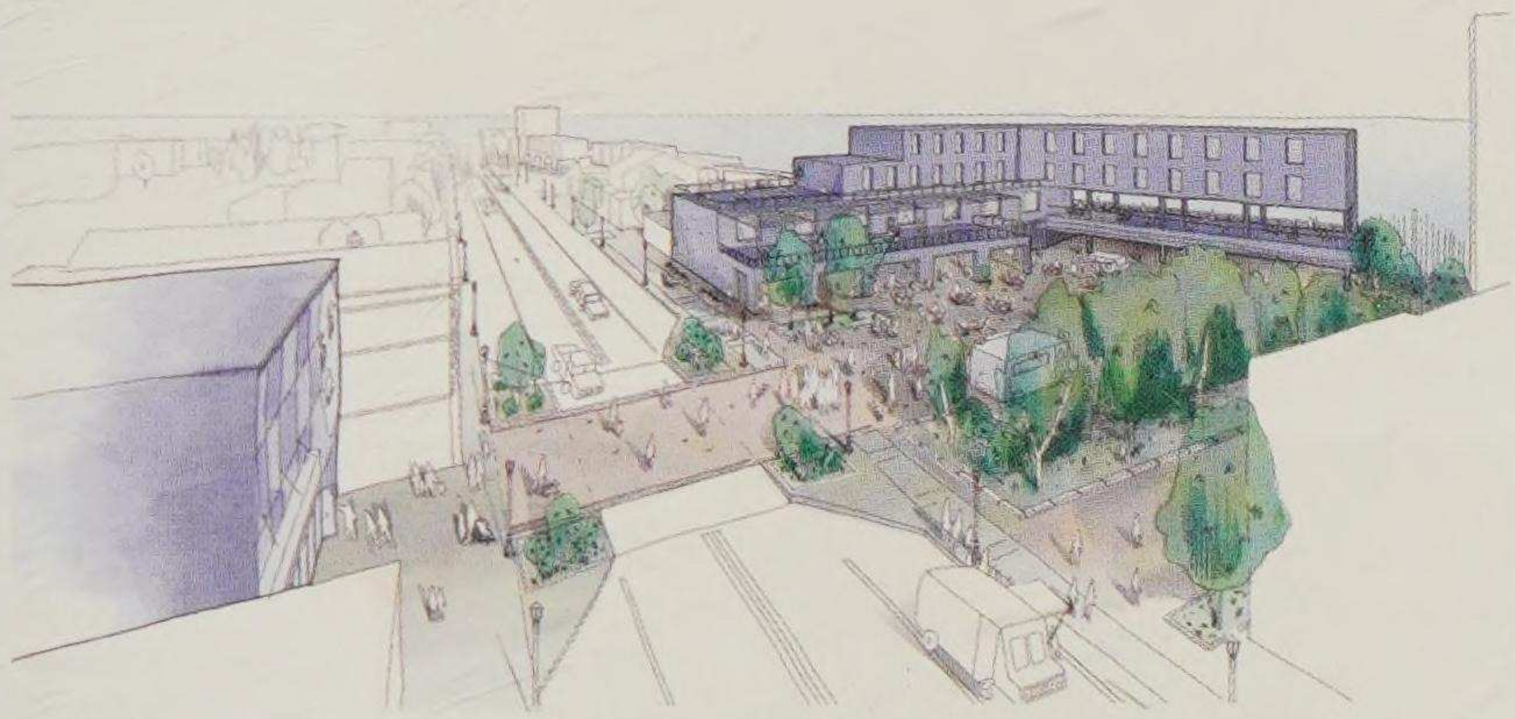
An 1890's Queen Anne Revival style house, adapted for use as affordable apartments and a Montessori School in the Dwight neighborhood of New Haven.

urbanism 254,268,274,282
equity 054,074,076,092,104,160,200,202,270,276
affordable housing 148,150,156,218
Montessori 136



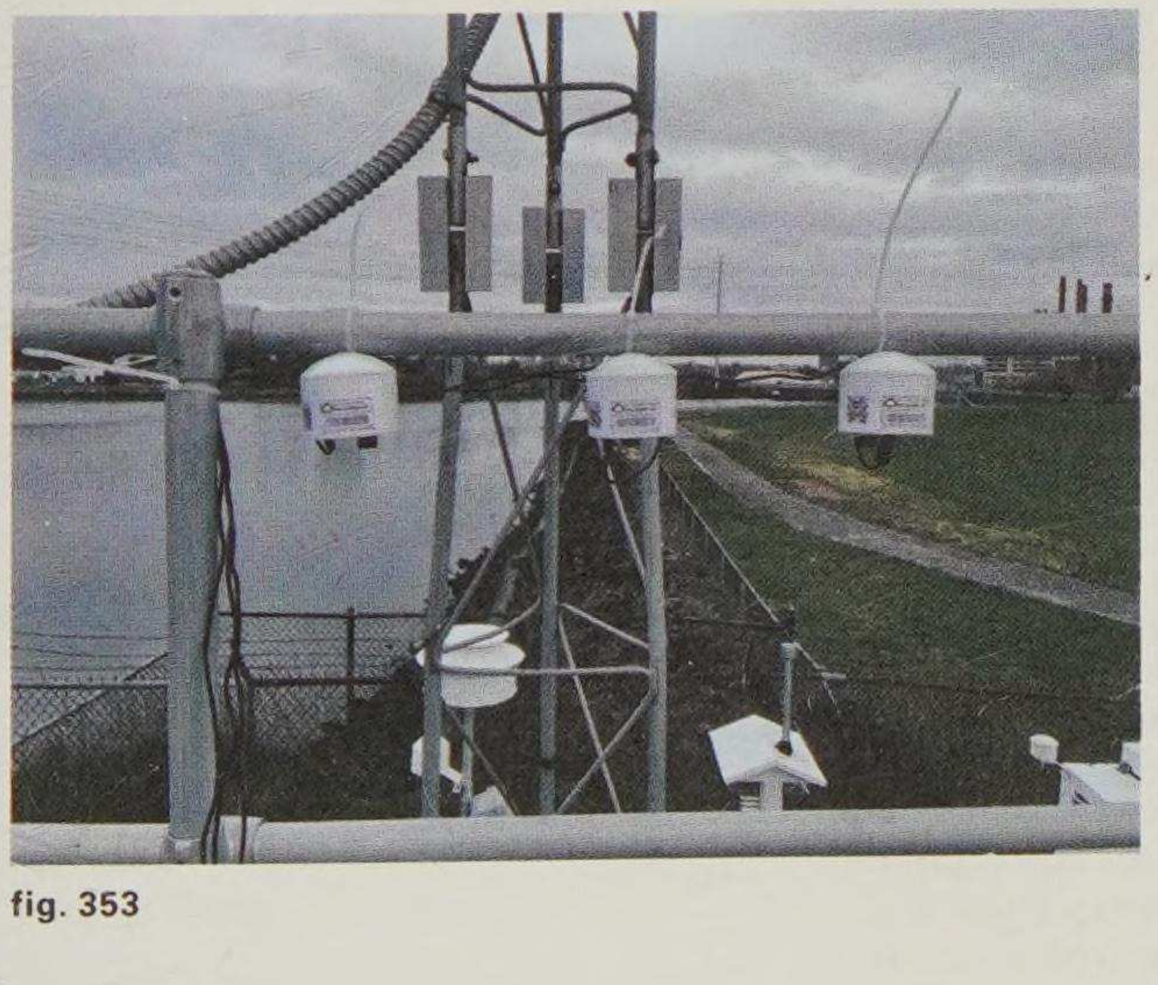
A project for 8 units of affordable housing in Newhallville, New Haven, based on the reinvention of traditional New Haven residential typologies.

fig. 351



A main street vision for Niantic, CT.

fig. 352



An air quality monitoring network in Dwight, New Haven.

fig. 353

fig. 349 YUDW_01.jpg fig. 350 YUDW_02.jpg fig. 351 YUDW_03.jpg fig. 352 YUDW_04.jpg fig. 353 YUDW_05.jpg

Building Project 2022

The 2022 Jim Vlock First Year Building Project is sited on 164 Plymouth Street, in a residential neighborhood tangent to an active rail transport. Last year's house marks the fifth collaboration with Columbus House, a New Haven-based provider of services to populations dealing with homelessness.

- **Edgar Alvarado**
- **Sebastian Beaghen**
- **Grace Brooks**
- **Julie Chan**
- **Nicole De Araujo**
- **Amelia Gates**
- **Khalid Hassan**
- **Barbara Nasila**
- **Silas Newman**
- **Emma Sherefkin**
- **Noah Silvestry**
- **Eric Wang**

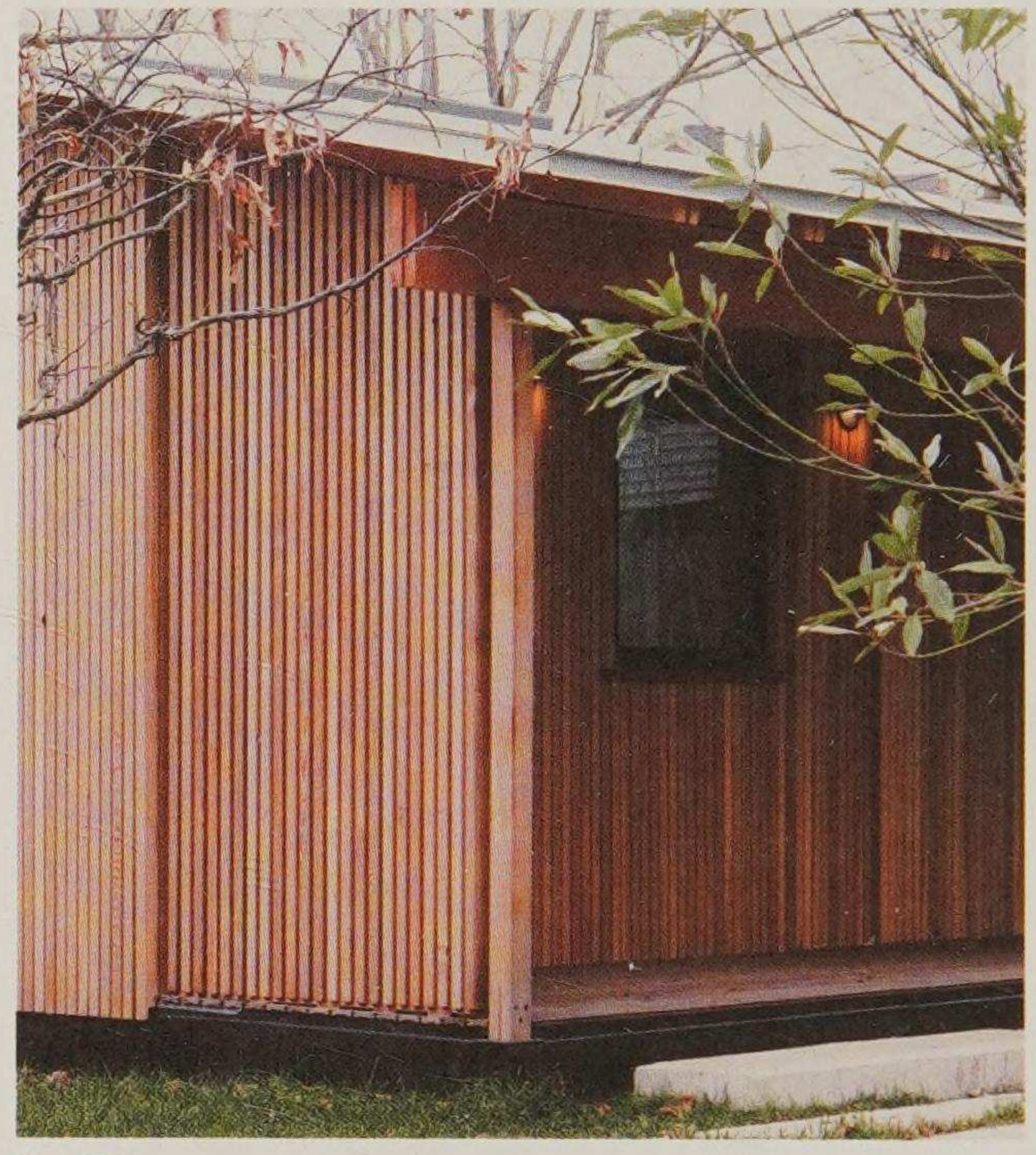


fig. 354



fig. 355

Building Project 2023

This semester marks the 57th consecutive year in which first-year Yale Master of Architecture students have embarked on a Building Project. To begin the design process, the class engages with a real client: a progressive childcare center that aims to provide accessible high-quality early childhood care and education. A client with real needs is a partner, encouraging and challenging students; an inspiration, and at times a productive friction. The ultimate product of this collaboration is a home for childcare professionals and their families; over the next five years, we hope to create a campus composed of four new homes and one shared community building.

ADU (accessory dwelling unit) 070 **Friends Center for Children** 220 **Quaker** 020,220 **affordable housing** 148,150,156,216
construction 325 **domesticity** 096,176,178,220 **motherhood** 140,220

INSTRUCTORS:
ADAM HOPFNER, ALEXANDER KRUHLY, BEKA STURGES, MING THOMPSON

• Team A, Winning Design
Soraya Ammann
Nicholas Arvanitis
Michael Brittenham
Mariah Langlois
Kewei Li
Owen Wang

Inspired by the Friends Center's commitment to upholding Quaker values, as an extension of their mission, we chose to weave those values into the very fabric of our design, fortifying the spirit of our house with the spirit of those who will make our house a home.

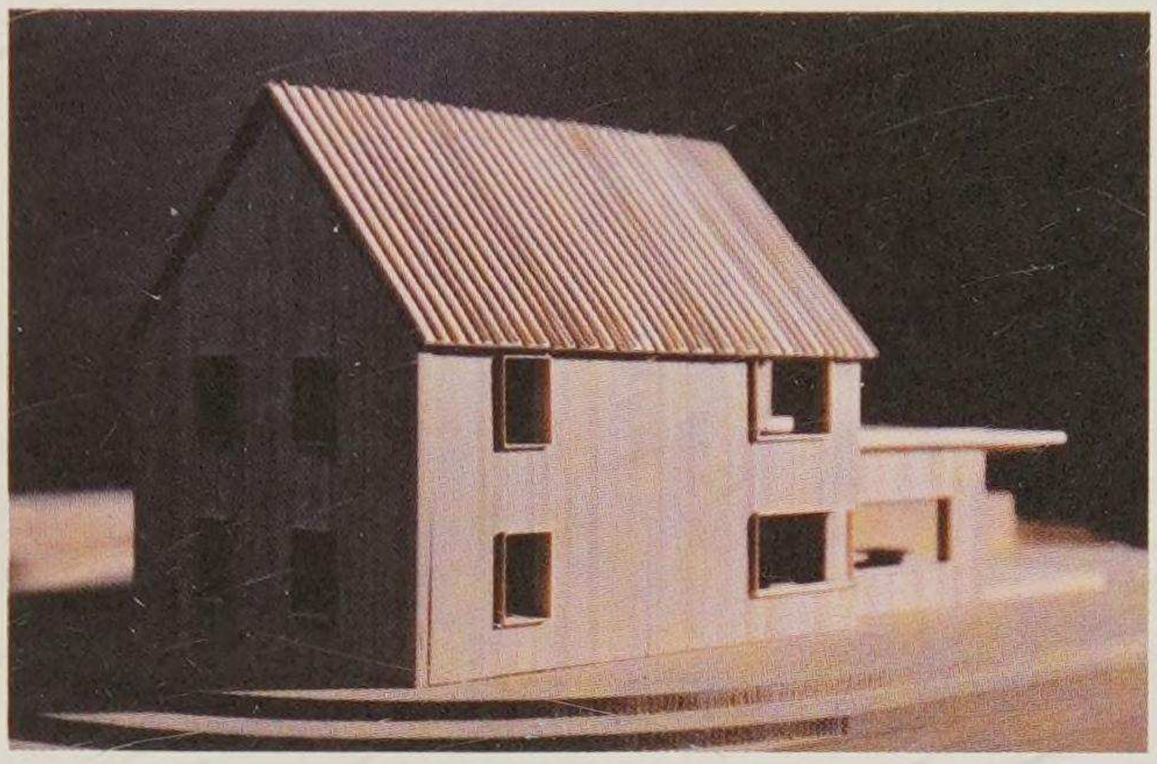


fig. 356

• Team B
Grace Dube
Kurt Huckleberry
Tommy Lee
Max Ostrow
Lauren Sexton
Anastasiia Shkolna

With a linear "cubby wall" that integrates storage, seating, utilities, and circulation, Team B's proposal sought to ease the transition between work life and home life, while facilitating a connection to the landscape and to the existing and future community.



fig. 357

• Team C
Byron Cai
Jessica Chen
Dan Kelly
Livy Li
Ilha Niohuru
Tony Hongyi Wang

Housed on a single accessible floor, Team C's proposal used the core tenets of dignity and respect to drive the design of a home that aimed to give each family agency and choice across private and collective living.



fig. 358

• Team D
Max Coolidge Crouthamel
Sarah Farley
Basel Hussein
Roland Thiha
Qananii Assefa Tolera
Niuniu Zhao

Team D's "Mudroom House" redefines conventional domestic space through venerating the traditionally humble mudroom into a central space of shared functionality and communal gathering.



fig. 359

fig. 354 SU22_2017C_Interns.jpg fig. 355 SU22_2017C_LimB_Exterior.jpg fig. 356 S23_TeamA_ExteriorModelPhoto.jpg
fig. 357 S23_2016b_TeamC_ExteriorRender.jpg fig. 358 S23_2016b_TeamB_Render.jpg fig. 359 S23_2016b_TeamD_InteriorRender.jpg

• Team E
Sofia Borghese
Thomas Chen
Bohan Chen
Daniel Lee
Jess Mitchell
Danning Niu

Team E's scheme, The Hug, sought to celebrate the contextual landscape of the site, embracing aspects of shared living, community building, and public and private domains and thresholds.



fig. 360

• Team F
Timothy Farina
Noel Odhiambo
Mesut Sallah
Max Stern
Maria Teleman
Ada Wilderman

Bridge Home intends to connect the shared spaces (kitchen, dining, etc.) to the private ones (family rooms, bedrooms, etc.), greeting the street on one side while pointing towards the heart of the future community on the other.



fig. 361

• Team G
Charlotte Campbell
Lingfung (Grace) Chan
Stormy Hall
Omar Martinez Zoluaga
Colin Morse
Jany Xu

Our design responds to the complex, nested relationships of the program by 1) prioritizing a private, restorative space each family can call their own, 2) connecting the two families through open, shared spaces and 3) continuing this balance between the individual and community through the house's site relationship.

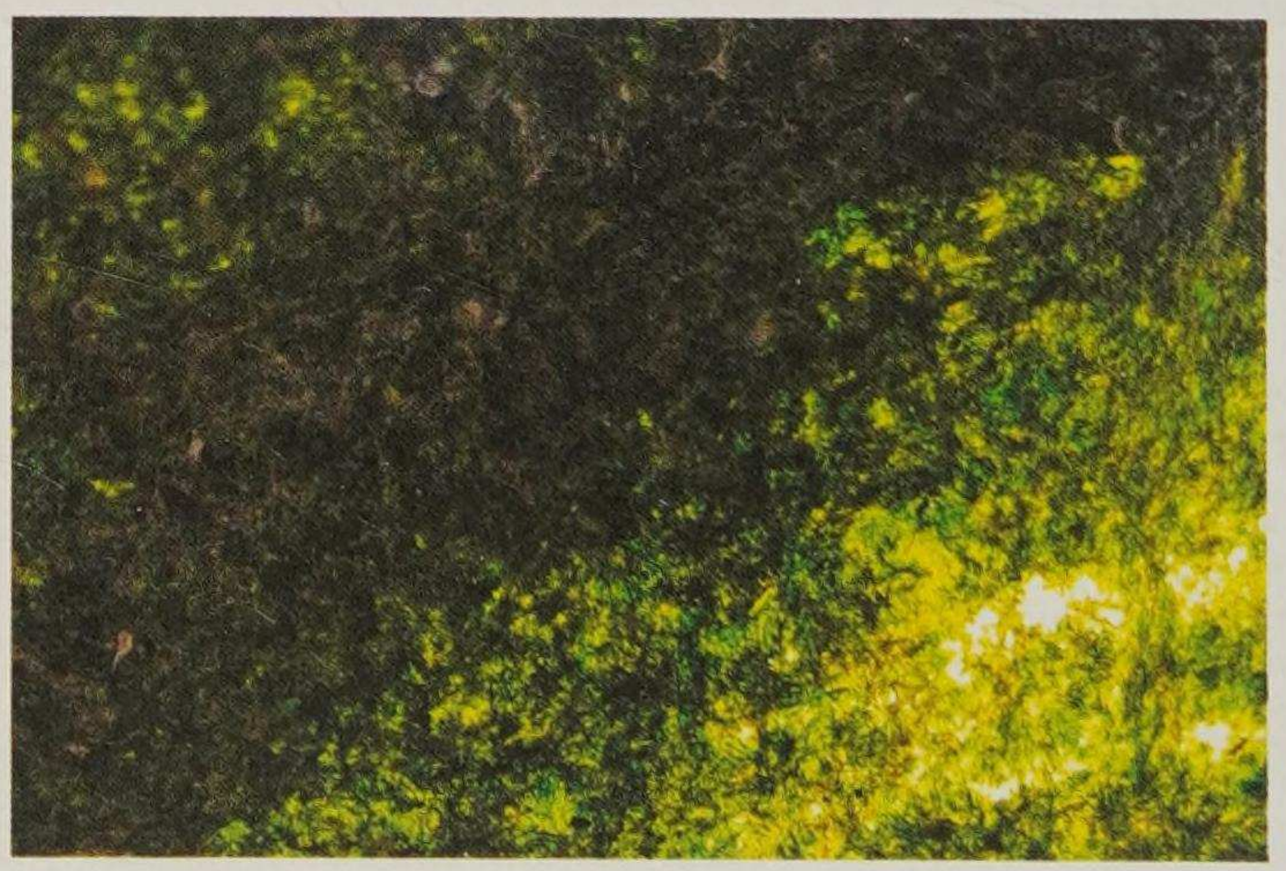


fig. 362

• Team H
Karina Encarnación
Olly Hoy
Phil Sunwoo Kim
Peter Martinka
Alex Thomas

Team H's Nest house atomizes the conventional living room, mediating the relationship between the two families inside by spreading the living space across a puzzle-box of privacy, sight, mess, and noise boundaries.



fig. 363

Friends Center for Children 219 Quaker 020,219 domesticity 096,176,178,219 motherhood 140,219

INSTRUCTORS:
ADAM HOPFNER, ALEXANDER KRUHLY, BEKA STURGES, MING THOMPSON

• Team I
Sadie Bushara
Yuki Creighton
Sabrah Islam
U Jin Seah
Sida Tang
Congming Wang

Team I's low-slung, single story home places emphasis on balance between personal autonomy and collaboration, efficiency and simplicity, manifesting into two private wings positioned on either side of a shared central core and separated by parallel storage spines.



fig. 364

• Team J
Calder Birdsey
Alice Cochrane
Deming Haines
Christy Ho
Cornelius Pelzer

Situated compactly on a plateau between two rocky outcrops, this house embraces a bridge that acts as a mediator and a threshold between architectural, social, and natural space.

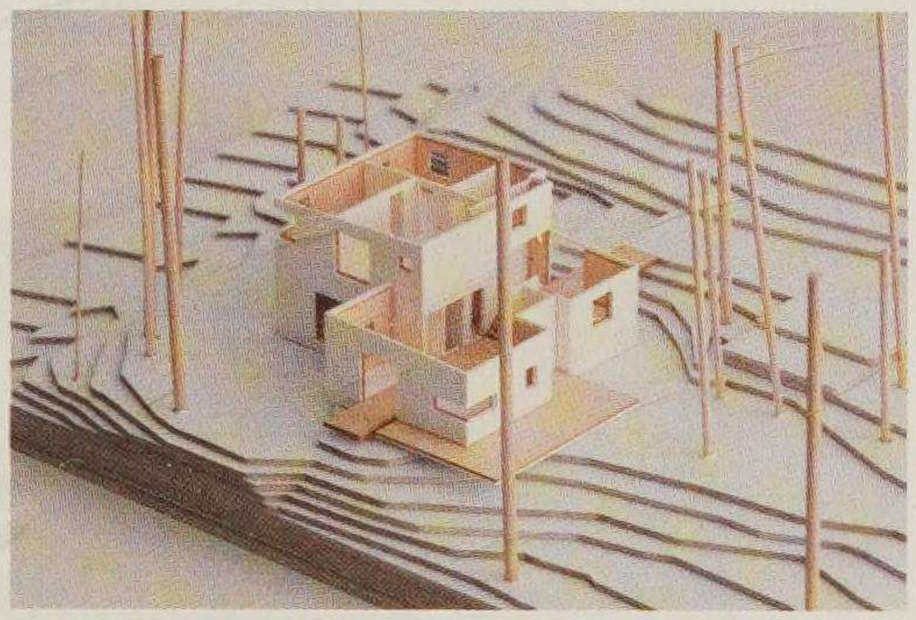


fig. 365

• Team K
Cheryl Cheung
Wiet de Bruin
Blue Jo
Padraic Mittag-McNaught
Kristen Perng
Yiyuan Shen

Grounded in the therapeutic value of play as a respite from everyday life and mediator of human relationships, Team K's proposal frames idiosyncratic nooks and spaces as sites for loud and quiet play.

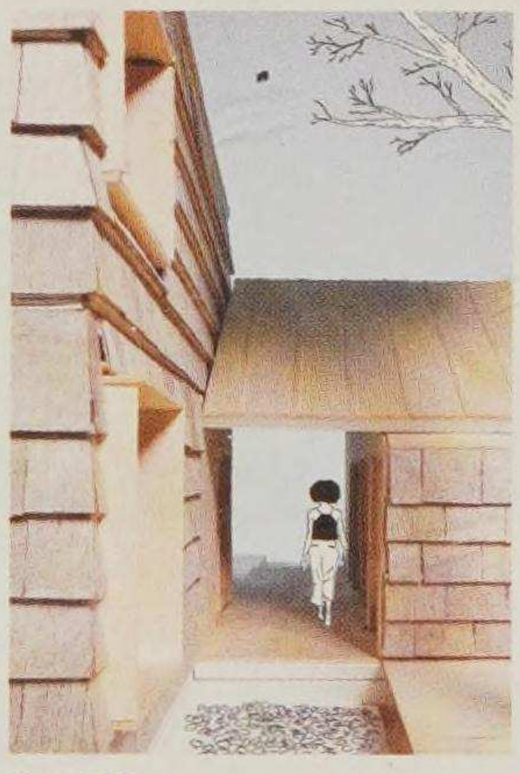


fig. 366

• Team L
Gabe Darley
Natalie Fox
Blake Harris
Benjamin Johnson
Sombo Sisay

The Ribbon House uses a gestural path that joins the private zone and shared zone of the house, granting residents agency in how they spend their time—and who they spend it with—from the minute they come home.



fig. 367

fig. 360 S23_TeamE_ModelImage.jpeg fig. 361 S23_TEAMF_Render.jpg fig. 362 S23_TeamG_ModelImage.jpg fig. 363 S23_2016b_TeamH_ModelImage.jpg fig. 364 S23_2016b_Team I_View fromBackyard.png fig. 365 S23_2016b_TeamJ_Model.jpg fig. 366 S23_2016b_TeamK_InteriorRender.jpg fig. 367 S23_2016b_TeamL_InteriorRender.jpg

M.Arch II Thesis

The post-professional design research program is founded on the premise that architects can contribute to addressing urgent global challenges by adopting a new way of working: design research. This involves forming cross-disciplinary collaborations to explore the spatial consequences of cultural, political and environmental issues.

The two-year curriculum consists of a sequence of two seminars that culminates in a Design Research Studio offered in the final semester of the program. Students work individually with faculty advisors to develop and execute a design research project that corresponds with their own individual interests. The core curriculum allows students to explore independently while working within a supportive environment that fosters interaction, dialogue, and a sense of common purpose.

• **Bo Cai**
"Movable Architecture as Adaptability"

To what extent can architecture adapt to people's changing needs through kinetic design? The adaptability could come from the physical entity of the building itself.

ADVISOR: MICHAEL SZIVOS

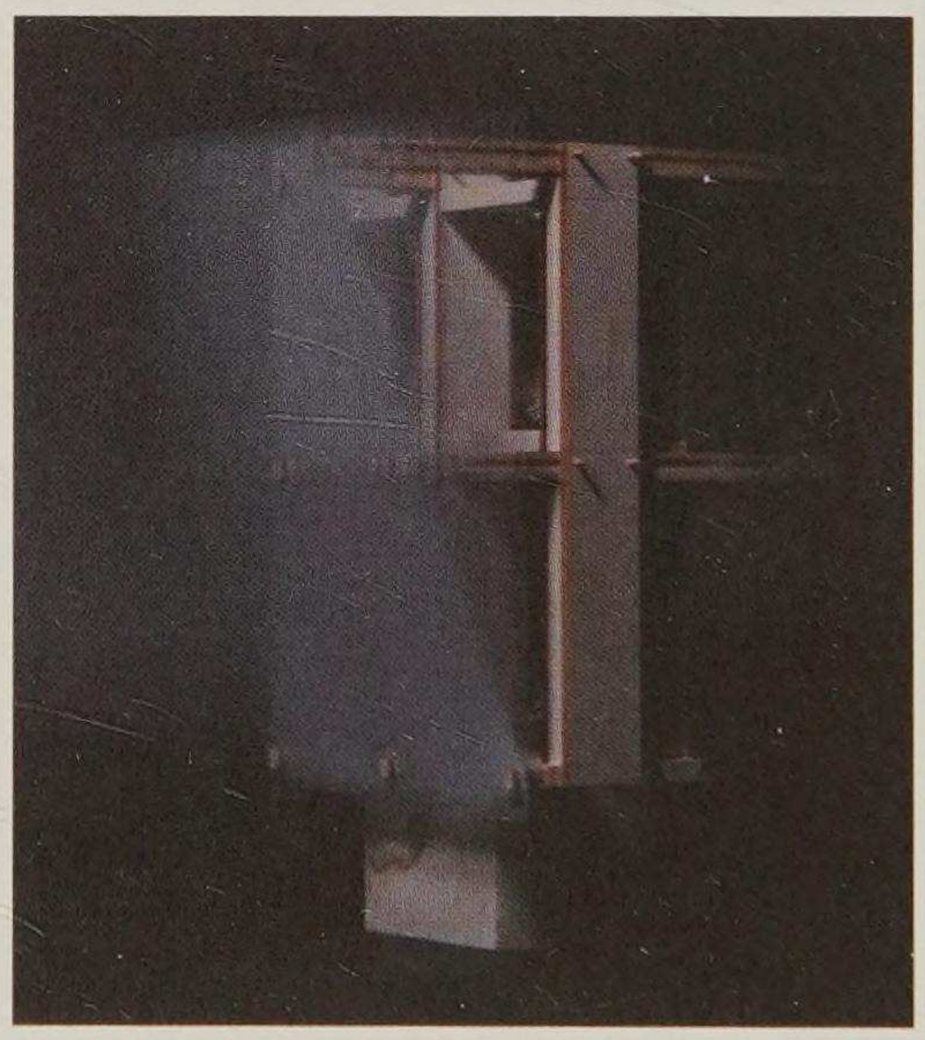


fig. 368

• **Sally Chen**
"Looking Down We See Up"

Looking Down We See Up is a project using reflected ceiling and sky plans as a medium to locate oneself, situate oneself, and explore oneself in the global totality in which we all live today.

ADVISOR: JOAN OCKMAN

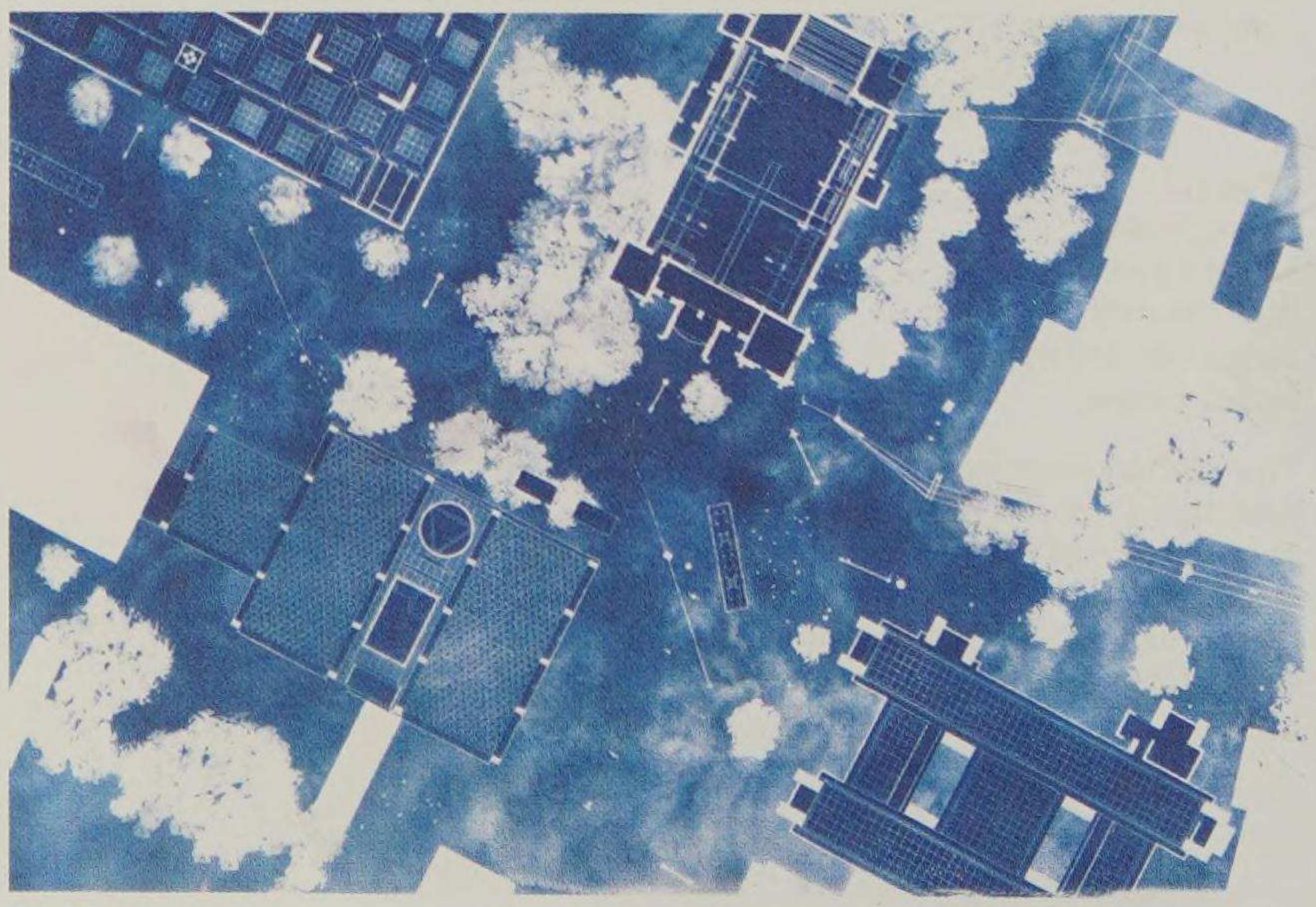


fig. 369

Bo Cai 292,322,342 **Sally Chen** 298,310 **storytelling** 116,130

• Andrew Clum
"Invasive Miami"

Via its three metropolitan attributes of polycentricity, invasiveness, and fascination with its own tropical landscape, Miami is a city for all cities, by first and foremost being a city for itself.

ADVISOR: MARK FOSTER GAGE

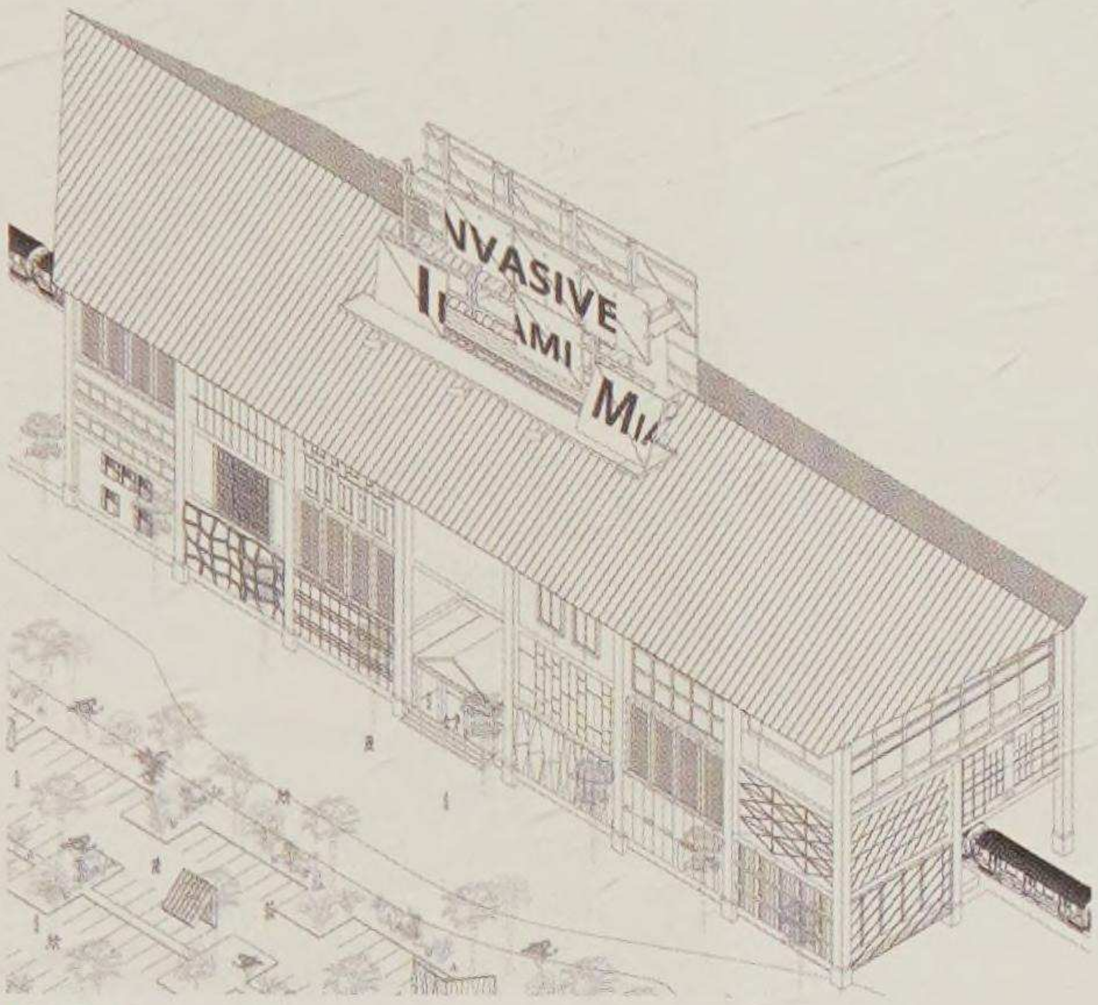


fig. 370

• Avleigh Du
"House for Introverts–An Argument for the Whimsical"

Through examining the 'hiding' typologies priest hides of Tudor-era manors during the Protestant Reformation, hiding nooks and discreet spaces are extrapolated into contemporary, imaginary, and uncanny domestic spaces through the whimsical storytelling of our mundane routines.

ADVISOR: SUNIL BALD



fig. 371

• Sewon Roy Kim
"Mask"

Mask Evokes the Virtual.

ADVISOR: DANA KARWAS



fig. 372

fig. 368 S23_MArchIIThesis_CaiB_MovableArchAsAdaptability_2.jpg **fig. 369** S23_MArchIIThesis_ChenS_LookingDownWeSeeUp_Blueprint01.png
fig. 370 S23_MArchIIThesis_ClumA_InvasiveMiami.jpg **fig. 371** S23_MArchIIThesis_DuA_AHouseforIntroverts.jpeg **fig. 372** S23_MArchIIThesis_KimSewonRoy_Mask_1.jpeg

• **Jeeu Sarah Kim**
"Reimagining the Kinetic Body: Spatial & Psychological Recalibration Across Physio-virtual Boundaries"

Through the intersection of proprioceptive displacement and disassociation, a repositioning of the body and mind is explored with a new visual language using motion capture technology and virtual reality.

ADVISOR: DANA KARWAS



fig. 373

• **Raúl Martínez Martínez**
"Don't Let Me Down: Utopian Socialism Revisited"

The project examines the relationship between architecture and alternative forms of social organization that challenges the standards of the nuclear family.

ADVISOR: JOAN OCKMAN



fig. 374

• **Aleksa Milojevic**
"We've met before, haven't we?"
[object—image—city]

An initial research departing from memory and mythology attributed to physical objects and their significance once deterritorialized, set off an engagement with images, and eventually set the focus on mythology and landscape, images of cities.

ADVISORS:
DANA KARWAS, PETER EISENMAN

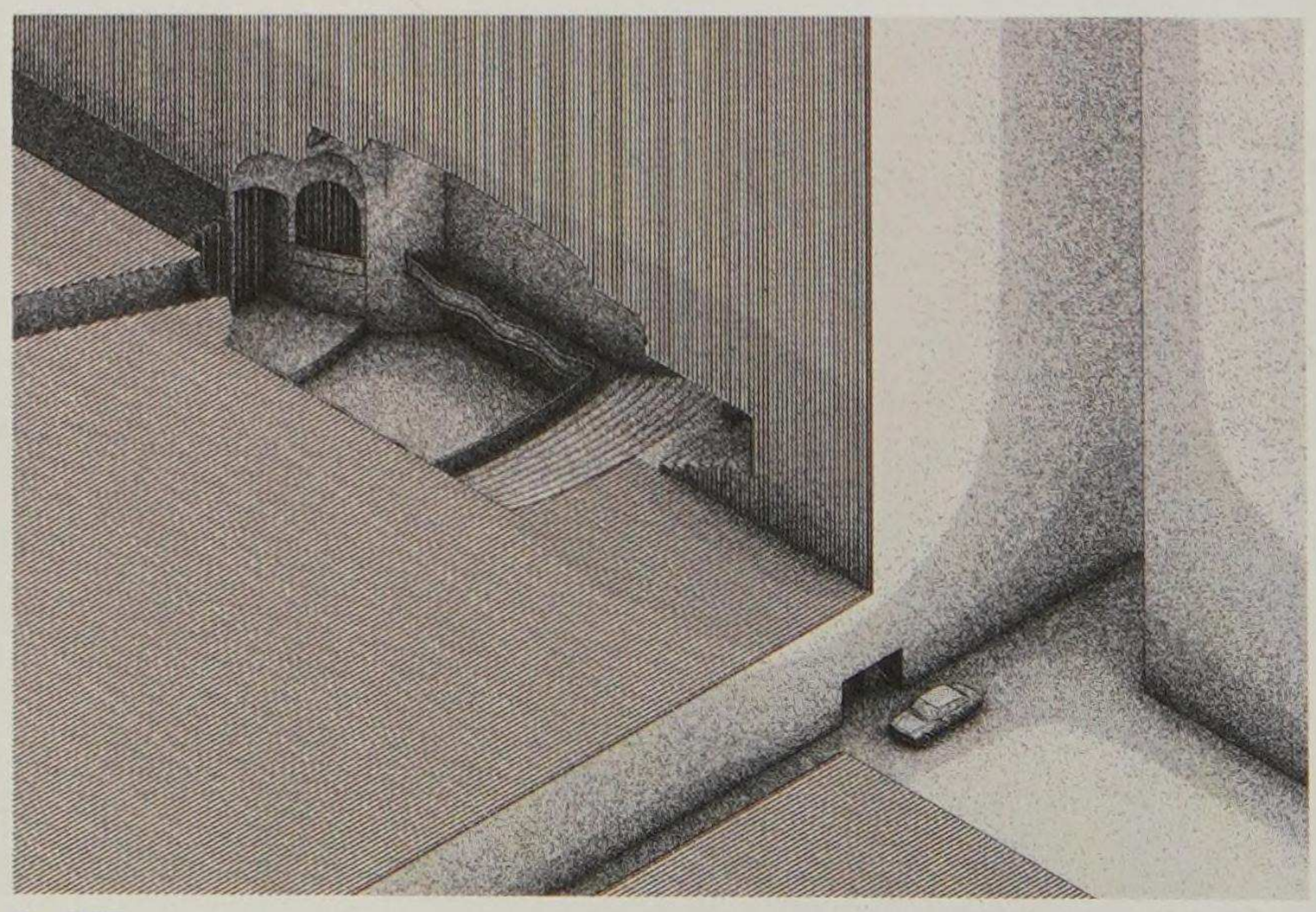


fig. 375

Jeeu Sarah Kim 307,308 **Raúl Martínez Martínez** 273,293,321 **Aleksa Milojevic** 068 **Andrea Sanchez Moctezuma** 072,299
Ivan Tae 076 **collective living** 178 **memory** 030,078,130,154,180 **race** 054,259,268,272,322,300 **vernacular** 026,034

• **Smaranda Rusinaru**
"The New "Local Code" in the Spa Commune"

The Spa Commune sees the conception of a new "Local Code", following Michael Sorkin's 1993 prescription for urban health. This set of design principles propose new spatial adjacencies inspired by members of an imaginary self-governing community in San Francisco.

ADVISOR: EMILY ABRUZZO



fig. 376

• **Andrea Sanchez Moctezuma**
"A Taxonomy of Unscripted Living, Chronicles of Autonomous Construction in Rural Mexico"

This research is centered on the creation of a taxonomy that archives and catalogs the colloquial dwelling typologies of rural Mexico. The probe observes how the non-urban framework of provincial cities in Mexico delineates a history of race, culture and identity through an architecture without architects.

ADVISOR: LUIS CARRANZA

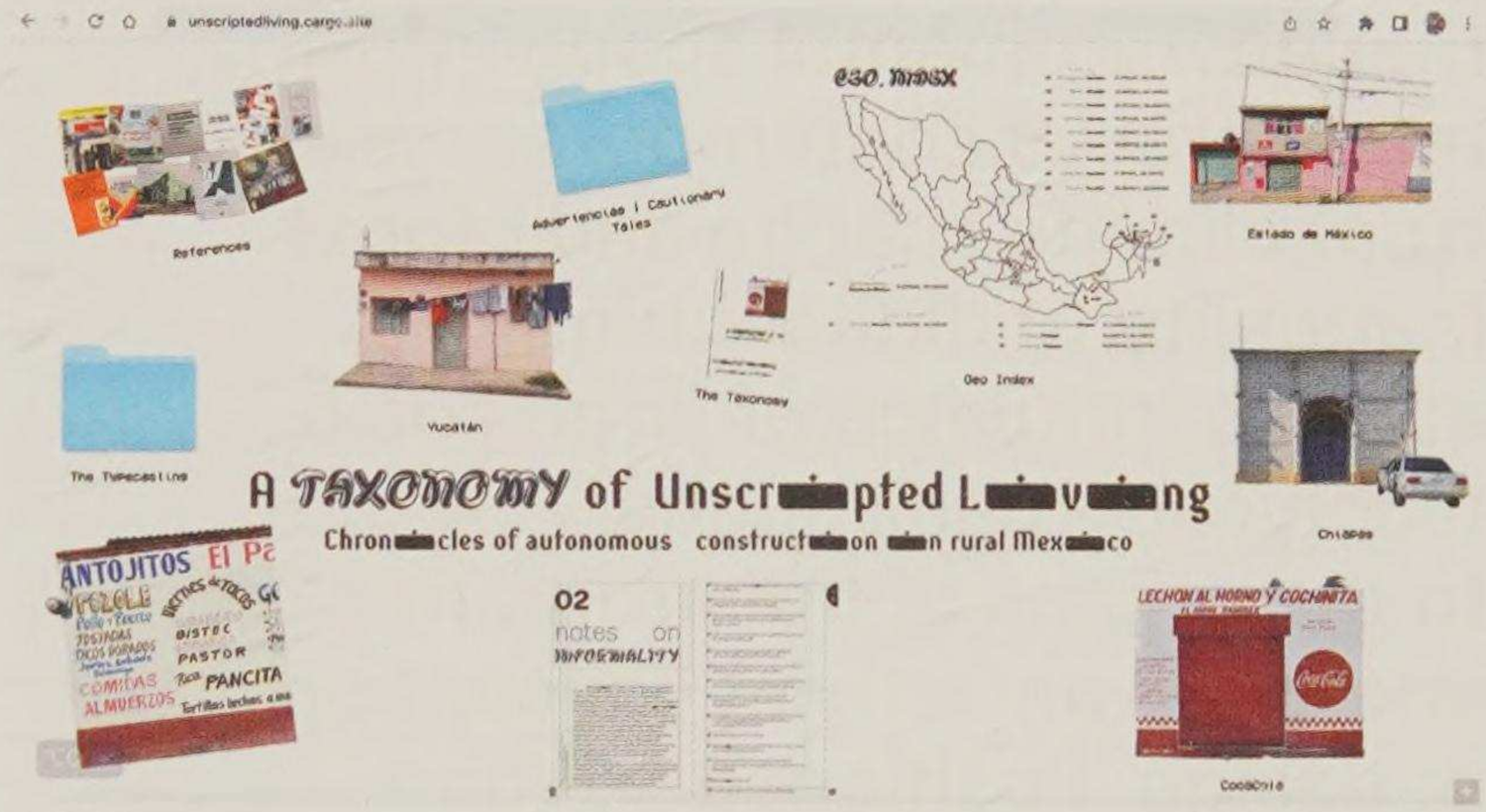


fig. 377

• **Ivan Tae**
"Experiencing Estrangement | A Multifaceted (Korean American) Story"

The design research investigates the feeling of estrangement that lives within hyphenated cultured people, focusing on its relationship to liminal space through physical experiments with materials and space.

ADVISORS:
ANDREW BENNER, BILLIE TSIEN

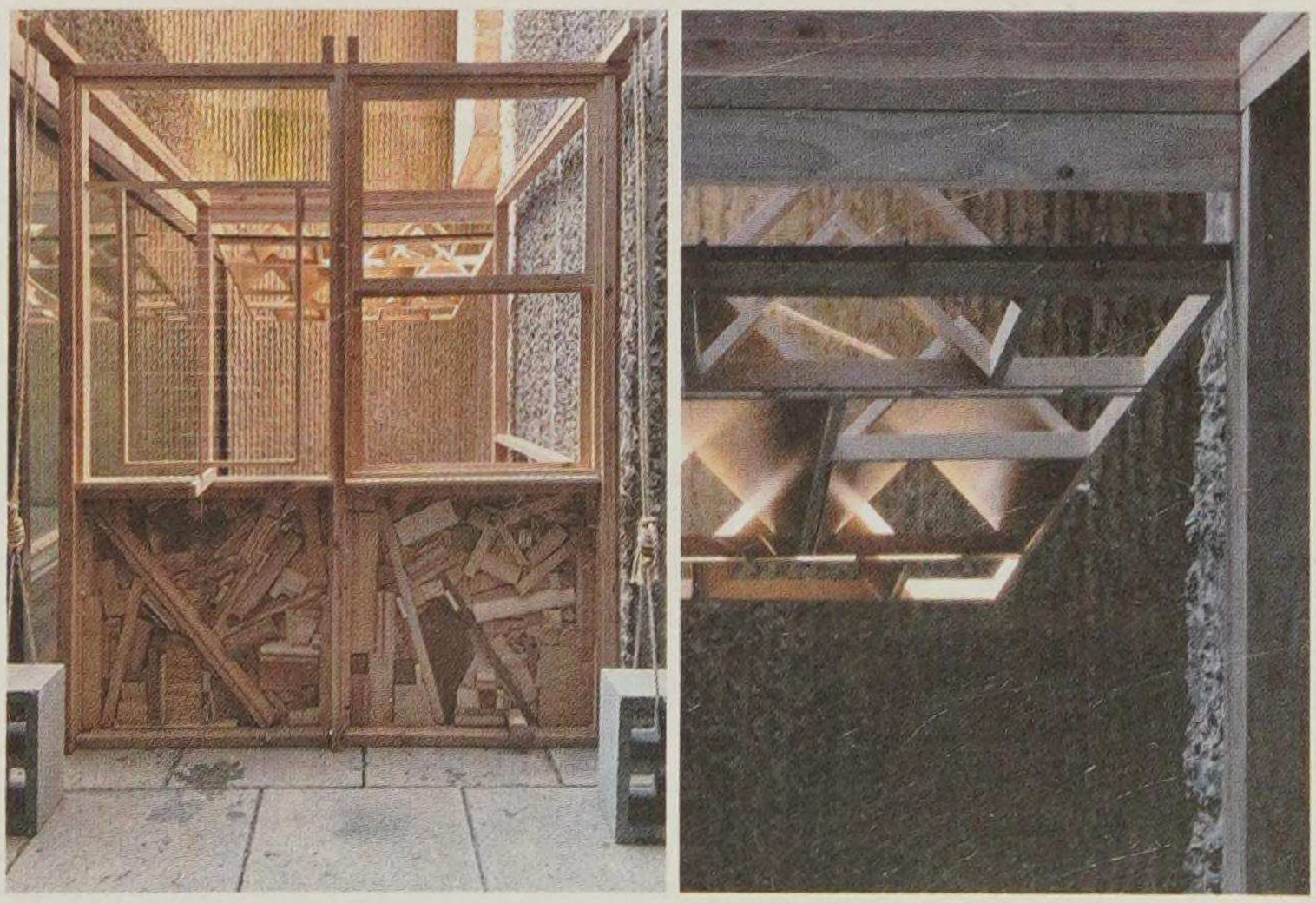


fig. 378

fig. 373 S23_MArchIIThesis_KimJ_ReimaginingtheKineticBody_1.jpeg fig. 374 S23_MArchIIThesis_MilojevicAleksa.jpeg fig. 375 S23_MArchIIThesis_MartinezR.jpeg fig. 376 S23_MArchIIThesis_RusinaruS2.jpeg fig. 377 S23_MArchIIThesis_SanchezMoctezumaA.png fig. 378 S23_MArchIIThesis_TaeI_.jpg

MED Thesis

The Master of Environmental Design program is a two-year research-based program culminating in a Masters thesis. The program has long addressed environment as the aggregate of objects, conditions, and influences that constitute the constructed surroundings. Today that environmental scope informs many crucial contemporary issues from climate change and global inequality to digital ubiquity and the influence of large socio-technical organizations. A return to the origins of the program also energizes an activist conception of design. Positioned beyond client consumption or the cultural production of galleries, to design, in this context, is to create conditions for change that address urgent situations in the present.

Situated to cross reference all the programs at YSoA and all the disciplines within the university, MED students have a special agency within the school. They generate a rich interdisciplinary discussion of social, political, economic, technical, and aesthetic material.

climate change 233, 244, 286, 334 **map** 228, 244, 269, 282

DIRECTOR:
KELLER EASTERLING

• **Juliana Motta Biancardine**
"Overseeing Amazonia:
Environmental Media of
Brazilian Grounds"

ADVISOR: KELLER EASTERLING
READERS: MARTA CALDEIRA,
MARTINA BRONER

In 1988 a new Brazilian constitution reset the public representations of Amazonia. If for centuries colonial expansionist discourses portrayed the forest as a demographic void, the return of a democratic regime established a new juridical perception that acknowledged cultural and ontological differences within national territory. Simultaneously, the acceptance of climate change became common ground, and recurrent images of forest fires in news coverage increased widespread concern regarding the rainforest's conservation. But despite the growing access to evidence on the violence against indigenous populations and ecological devastation in the region, and broad public mobilization to protect it, deforestation records reached unprecedented levels over the last few years. To tackle this apparent contradiction, this project collected texts, events, environmental reports, photographs, and other media to map the blurred lines between seemingly opposing interests in the forests' territorial designs.

Amazonia's vastness has made cartography a dominant point of view for guiding regional planning. Distanced maps unify the rainforest as a single observable and closed object. Looking at environmental media helps to understand further the work of 'from above' representations in the imposition of violent developmental plans for the region. But it also helps seeing how there is no single unmediated view from below to counter it. Instead, the collection of media traces a sectional cartography that cuts through the binary division to think how to redirect its existing representations.

The collection of images is gathered in a web archive that crosses videos, photos, maps, and graphics with written sections. Rather than completeness, the archive favors repetitiwon and partiality. Among statues that celebrate gold mining, maps that demarcate territories to protect and extract, and atmospheric representations in general circulation models, the project thinks how the forest shapes and is shaped by its media. If images work mischievously to simplify the protection of Amazonia as a polarized clash between protectors and invaders, then how can they be retooled in the search for other political projects for Amazonia?

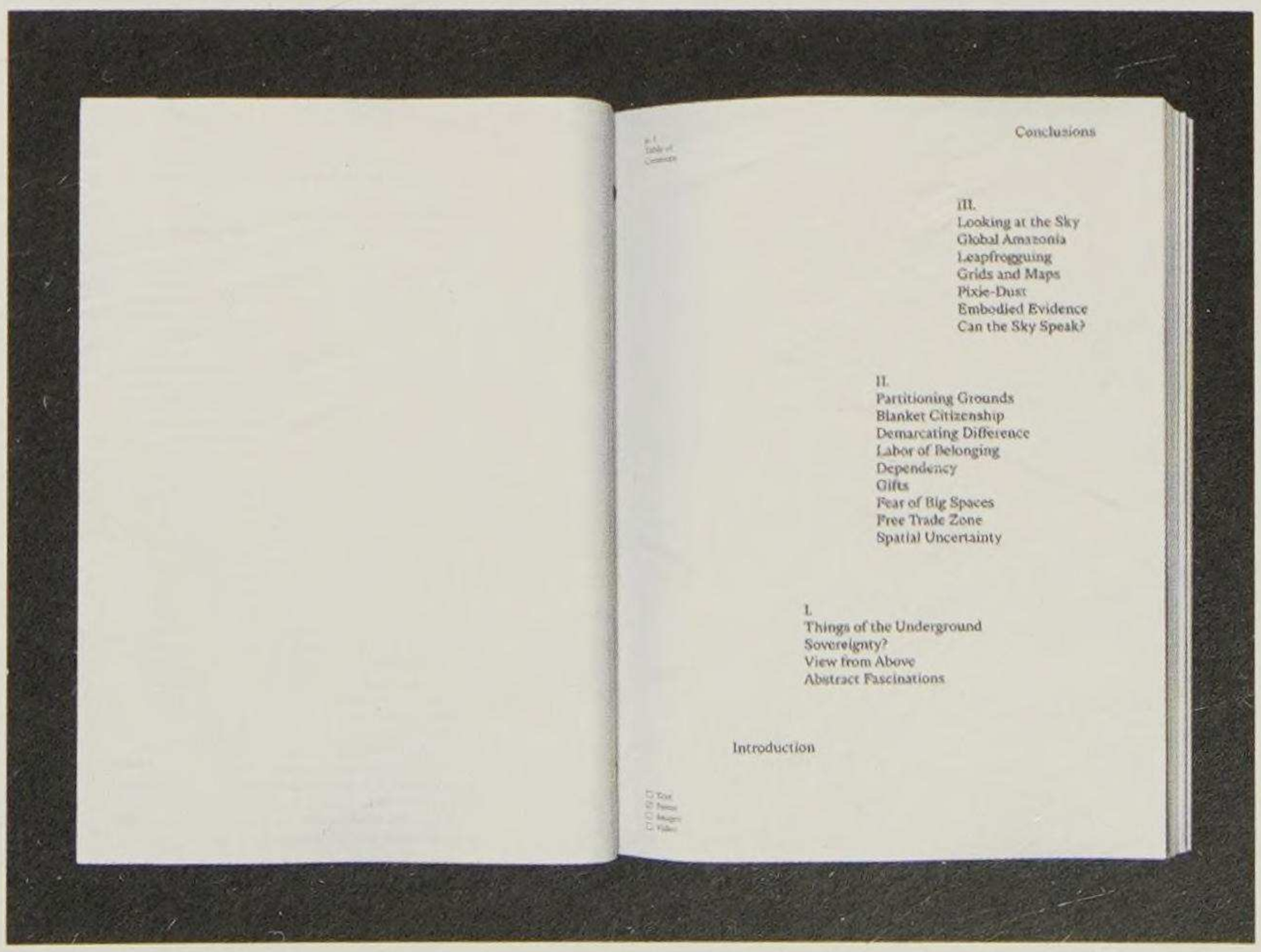


fig. 379

fig.379 S22_3092_KE_BiancardineJ_Image1.jpeg

• **Brunno Douat**

"To Open A Clearing: Cultivating Spaces of Endurance in the Upper Amazon"

ADVISORS: ANA MARIA DURAN CALISTO, KELLER EASTERLING
READERS: ANA MARIA DURAN CALISTO, KELLER EASTERLING, CHITRA RAMALINGAM

To effectively challenge the policies of extraction and depletion implemented by late liberal regimes, the Waorani communities residing in the Ecuadorian Amazon have devised spatial strategies to preserve their traditional territory. By reexamining Mary Louise Pratt's concept of the contact zone and delving into the juxtaposition between settler and Indigenous literature, spatialities, and worldviews, this thesis suggests the concept of forest Clearings as a means to explore spatial forms of endurance.

Numerous Clearings emerge within the Amazon, where encounters between divergent worldviews have engendered otherwise modes of existence. These spaces originate from mutualistic relationships between ants and plants, the material necessities for cultivating cocoa and economic trees within traditional gardens amidst the forest, the aspiration to establish new settlements or reclaim former ones adjacent to oil platforms to assert sovereignty over traditional territories, and acts of weaving and singing while renewing a corporeal connection with the Amazon. Through a series of fieldwork reflections drawing upon Elizabeth Povinelli's notion of quasi-events, these Clearings are perceived as spaces where ontological negotiations are more likely to occur, strategies of enduring exhaustion are nurtured, potentiality is sheltered, and forms of dominance—even if for a moment—rattle.

At the core of the thesis narrative lies the ambition of a particular Waorani community to establish a Museo Vivo, or a living [redacted], on the outskirts of the city of Coca. While scrutinizing the intertwined histories of [redacted] as hegemonic infrastructures that facilitate extractive colonial projects in the region, this work nevertheless recognizes the Waorani's appropriation of the [redacted] as a trap to ensnare our attention and redirect the focus towards a more pressing matter: the defense of their territory. Serving as a spatial strategy to withstand the exhaustion caused by extractive practices in the Amazon, the living [redacted] can be viewed as the creation of a Clearing—an emancipation from prevailing forms of dominance through the subversion of hegemonic ontologies. Within the Clearing, dominant self-identities "get mixed up," inviting individuals to transcend their existing roles and fostering alternative life forms capable of sustaining a stubborn refusal to collapse.

In essence, this thesis serves as an invitation to acknowledge our own agency as researchers, academics, architects, and artists when navigating the ambivalent movements of establishing and suppressing Clearings during interactions with local communities like the Waorani. The work proposes that assuming responsibility as active agents within the social ecology of Clearings—embracing the condition of being "seen seen" by one another—gives rise to new collaborative practices and ontological exchanges.

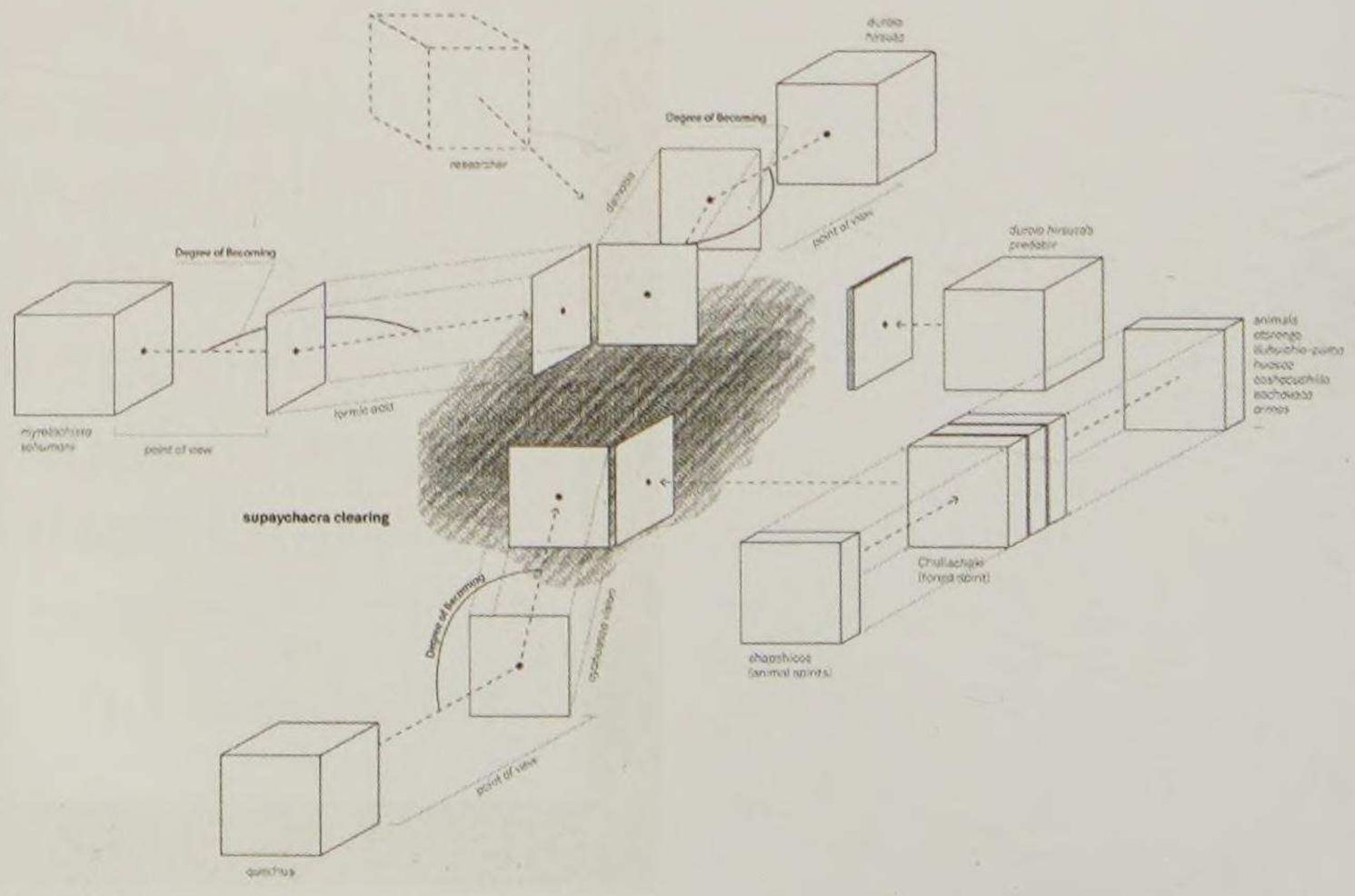


fig. 380

• **George Papam**
"Operation Summer Care: Territories of the Stewardship-Hospitality Complex"

ADVISOR: KELLER EASTERLING
READERS: JOANNA RADIN, MICHAEL R. DOVE

Operation Summer Care studies the expanding interest that the hospitality industry takes in the biogeophysical environment. Natural surroundings have long been an essential operational precondition of tourism in the global sunbelt, but contemporary environmental anxieties increasingly motivate different strata of hosts to take a more active role in environmental management. Usually the domain of the state, biogeophysical entities and their spaces–plants and animals, sand formations, wetlands, entire ecosystems and protected areas–are measured, ordered, and managed by actors adjacent to the tourism industry. At the same time, the socio-technical mechanisms of environmental intervention and calculation are conveniently framed as practices of care and stewardship for the shared infrastructures of the summer.

Attending to both these tendencies, the project examines how, and through which narratives, the hospitality industry overlaps with environmental science and management to create the conditions for a calculative governance of the biogeophysical. The apparatus of this relatively novel and evolving entanglement between the tourism industry and environmental management–one that involves not just hotels, operators, and tourists, but also municipalities, NGOs, civilian associations, research institutes, activists, awards, standards, and new technologies–is what I call the stewardship-hospitality complex. To understand the phenomenon, I review three empirical cases in Greece, in which the techno-scientific apparatus of environmental calculation mixes with fables of both paradisic quiescence and planetary stewardship: a popular eco-certification scheme for beaches, the environmental management practices of a large hospitality corporation, and an island municipality's responses to geologic events. In all three cases I show how stewardship and hospitality weave into each other, strengthening both the moral and infrastructural apparatus of tourism in the global sunbelt.

Amidst the interrelated imaginaries of ecological collapse and Anthropocenic care, environmental stewardship is presented as yet another benefit that tourism can offer. As a result, not only is the identity of "the host" infused with imaginaries of "the environmental steward," but also coastal natures are fixed with tourism, as their organization and priorities are defined through the programs of human leisure.

fig. 381

fig.380 S23_3092_KE_BrunnoDouat_Diagram_degree_of_becoming_supaychacra_clearing.jpeg
fig.381 S23_3092_KE_PapamGeorge_1.jpeg

PhD

The doctoral program in Architecture currently offers two tracks of study: History and Theory of Architecture, and Ecosystems in Architectural Sciences. Both tracks aim to educate teachers capable of effectively instructing future architects in their own field and its manifold connections with the culture at large. The program forges a unique combination of professional knowledge with a historical and analytical grasp of architecture, deepening awareness of the field's current state and the critical issues it faces.

The History and Theory track provides sound training in historical study and historiography, and cultivates understanding of intellectual trends that inform the reception and role of architecture in the world at large. It prepares candidates for careers in university teaching, cultural advocacy and administration, museum curatorship, and publishing, among others. Students draw on a wide range of disciplines including, but not limited to, the history of science and technology, social and political history, media theory, as well as the fine arts, literature, and popular culture.

The Ecosystems in Architectural Sciences track provides preparation in interdisciplinary scientific inquiry, qualifying students to incorporate scientific methods into experimental design frameworks in order to research and develop novel material and informational ecosystems. Students in this track engage in research related to the behaviors of living ecosystems, emphasizing their interconnection with the built environment.

Seth Embry 328 Izzy Kornblatt-Stier 273,274,320
DIRECTOR:
JOAN OCKMAN

Ecosystems in Architectural Sciences

Christina Ciardullo

Keywords biodiversity, bioremediation, Building Integrated Vegetation, value systems, energy

Seth Embry

Keywords ecosystems, biomaterials, ecology, multispecies design, exigence, computational design, morphology, adaptation

Phoebe Mankiewicz

Keywords urban green infrastructure, active green infrastructure, Indoor Air Quality, microbiome

Mandi Pretorius

Keywords building envelope, water, scarcity, human rights, security, resources

History and Theory

Alan Alaniz

Iris Giannakopoulou Karamouzi

Keywords architecture, politics, culture, ideology, avant-gardes, modernism

Devin Jernigan

Keywords early American popular culture, nomadic performance groups, festive monuments, crafting techniques, portable lightweight structures

Ishraq Zahra Khan

Keywords modern, post-colonial, South Asia, global

Alex Whee Kim

Keywords games studies, media theory, Cold War, imperialism, countercultures, history of cartography, management studies

Izzy Kornblatt-Stier
Keywords modern architecture, American architecture, 20th-century architecture, Louis I. Kahn

Connor Liskey

Adi Meyerovitch

Keywords architecture history, Ottoman Jerusalem, European architecture, Nineteenth Century, Twentieth Century, photography, religion politics, colonialism
Nicholas Pacula

Gabrielle Printz

Keywords architectures of development, "Human Resources", labor, expatriate work, international construction industry, capitalism and the built environment

Aaron Tobey

Keywords Computer Aided Design, history of technology, practice studies, postmodernism, Saudi Arabia

Jia Weng

Keywords Media Studies, Globalization, Environmental Control, Air, Cybernetics, China

PHD | DISSERTATION | 3+ YEAR

Independent Study

Independent study exists in the curriculum for students whose interests are beyond the available course options. The Program is determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator.

ADVISORS: ANTHONY ACCIAVATTI, BRENNAN BUCK, KATHERINE DAVIES, ANNA DYSON, PETER EISENMAN, WARREN FUERMANN, ANDREI HARWELL, DANA KARWAS, EEVA-LIISA PELKONEN, ALAN PLATTUS

Uzayr Agha
Maxwell Baum
Bobby Chun
Dominic Cort
Clare Fentress
• **Signe Ferguson**
Reem Khorshid
Max Kronauer
• **Calvin Liang**
Leanne Meng
Christopher Pin
Joey Reich
Huy Truong
• **Anjiang Xu**
Jinrui Zhang

• **Calvin Liang**
"Harmonic Dissonance: Material Identities in the American Southwest and Switzerland"

ADVISOR: ALAN PLATTUS

Abstract: In the American Southwest, there exists a strong heritage of adobe architecture which communicates with the earth–a practice that has roots in indigeneity and locality. The prominence of Puebloan adobe resonates strongly even today, in places such as New Mexico and Arizona. However, where traditional adobe architecture is tactile, communal, and participatory, newer examples of adobe architecture–which are mostly stick-built constructions coated in adobe plaster–are fast, mass-produced, and non-participatory as a product of suburban sprawl sponsored by home developers. Local architects have begun investigations of how to take a style so deeply rooted in the region and reread it in the contemporary. In that process however, a sly material dissonance has appeared. In lieu of adobe, a tectonic where the hand of the builder is tangibly experienced in the softness of corners and amorphous edges, rammed earth has made itself present and accepted as the contemporary means of portraying that same relationship with the earth. "Rammed earth" in and of itself as a method of earth building can be understood as an overarching term that avoids specificity and locality in its definition, when in fact its primary material, earth, is one that is inherently local.

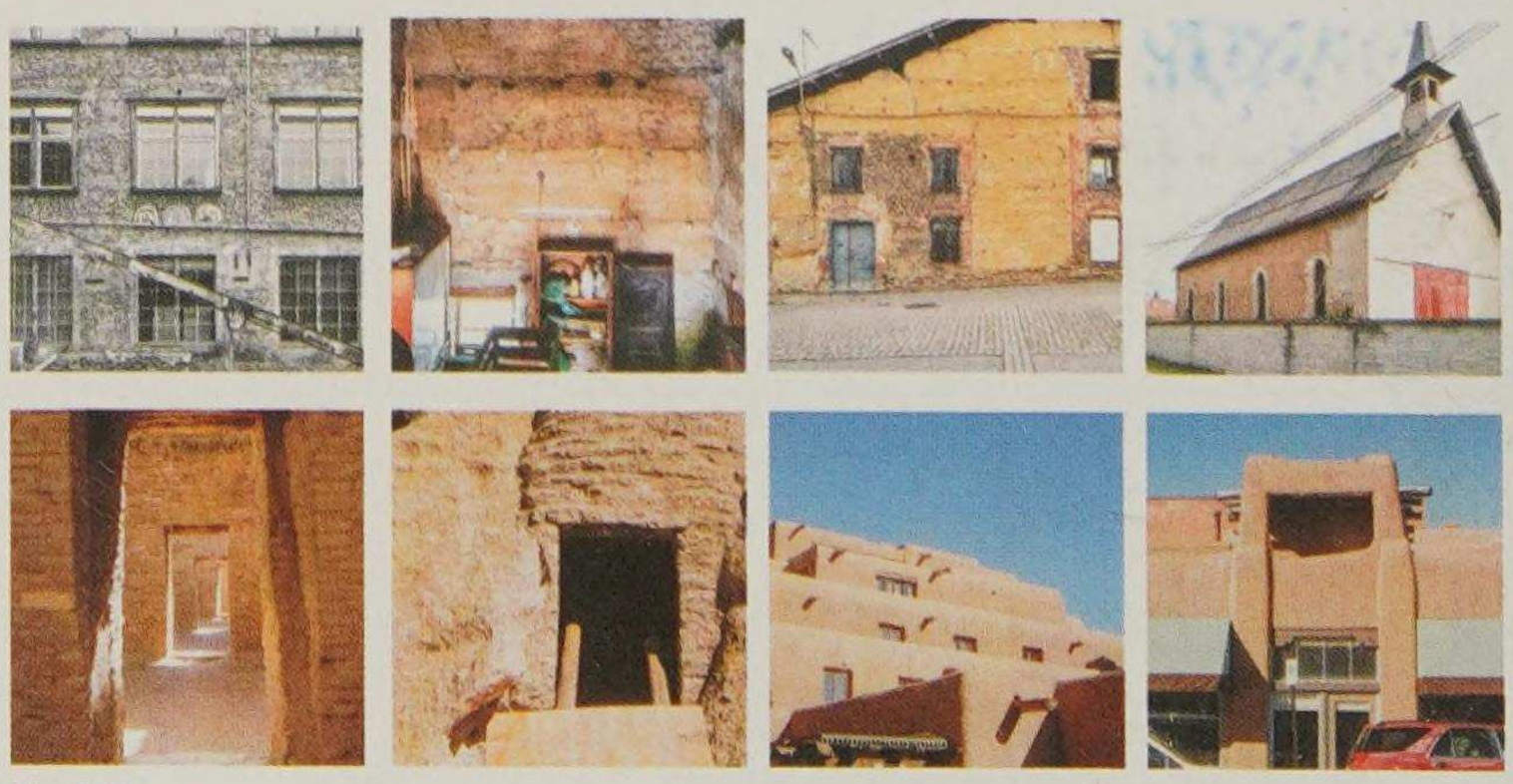


fig. 382

indigenous 006,064,098,100,200,228,246,324,340 tectonic 004,126,196
indigenous 244,286,334 climate change 226,244
Anjiang Xu 064,188
Signe Ferguson 287 Calvin Liang 198,216,268 Anjiang Xu

• **Signe Ferguson**
"Watch me draw the water: ANmapping"

ADVISOR: DANA KARWAS

Abstract: Globally, mass groups of people are packing up and moving due to cultural conditions, geopolitics, and climate change. We see this in examples of passive or naturalized phenomena like SLR or drought, as well as geopolitical forces like war, conflict, and resource exploitation. Mass migration is currently defining the urban fabric, and it is now vital to study the ways in which we are all adapting to the ever shifting climates of 'migration.' This research examines how a foreign body can act as a shoreline filter, and the ways eyes and ears can be placed further off land. How do we map water? How do we track murmuring change? How can we misinform each other with our own ideas of representation?
While migration and climate change operate at global and urban scales, this research lives at the scale of the body. I conducted an on site trip to the mangrove forests of Key Biscayne, Coconut Grove to physically walk the lines of the shores and collect samples. The final installation attempts to make the diffuse and often slow-developing impacts of climate change feel immediate and visceral.

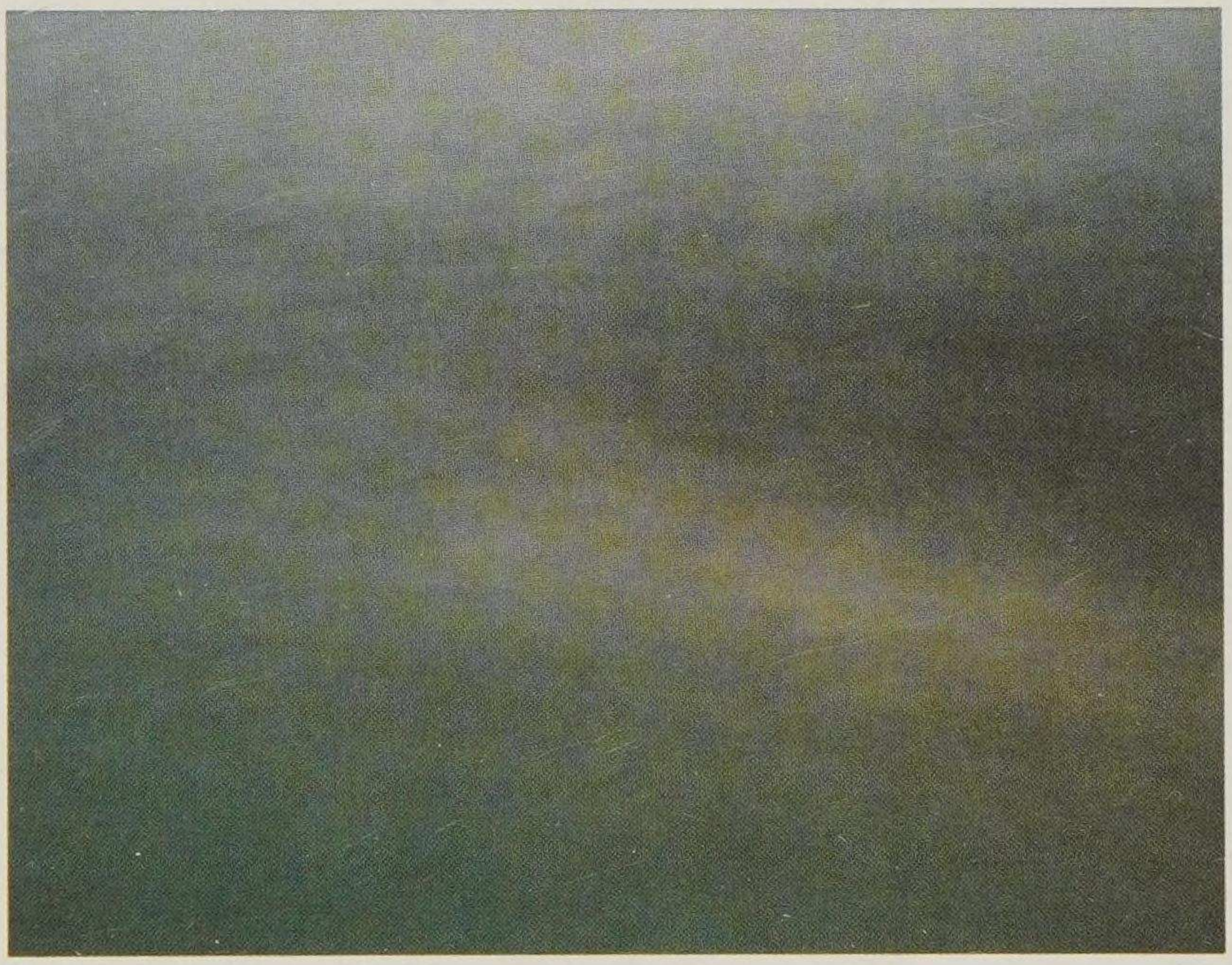


fig. 383

• **Anjiang Xu**
"The Ruin of Ancestral Worship: Socio-spatial Vicissitudes of Chinese Lineage Hall"

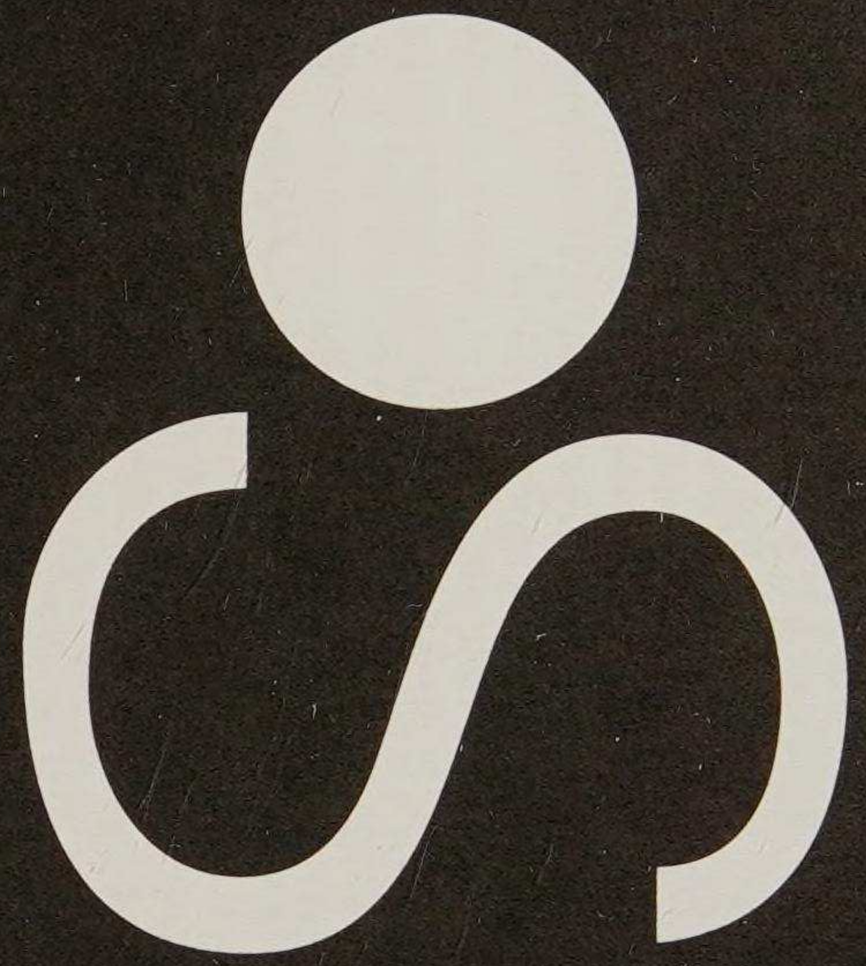
ADVISORS: ALAN PLATTUS, ANDREI HARWELL, DEBORAH DAVIS (SOCIOLOGY)

Abstract: Ancestral worship is the pillar of the Confucian etiquette system which formalized the isomorphism of the family and the state in feudal China. What ancestral worship sustains is not only the continuity of lineage organization but structural stabilization through hierarchical differentiation. Prescribing a socially controlling environment through spatial symbols, the etiquette of ancestral worship is congruently represented spatially as the ancestral hall–worship of ancestors is not so different from worship of the spatial structure as the hall itself. Spatializing native beliefs and informal social norms–etiquettes, organization, and orders–the ancestral hall dictates power distribution, control, and ownership in the traditional village society. Clan structure is spatialized, and clan space is structuralized.

fig.382 S23_IndependentStudy_LiangC_photographs.jpg
fig.383 S23_IndependentStudy_FergusonS_shorelines.jpg

234





STUDY AREA

MEDIUM

RETROSPECTA 046

ART

STUDY AREA

MEDIUM

ART

1000C: Foundations

This summer course is an intensive, five-week immersion into the language of architectural representation and visualization, offering a shared inventory and basic framework upon which to build subsequent studies. Students are introduced to techniques and conventions for describing the space and substance of buildings and urban environments, including orthographic drawing, axonometric projection, perspective, architectural diagramming, vignette sketching, and physical modeling. Students work in freehand, hard-line, and digital formats. In parallel to the visualization portion of this course, an introduction to architectural history and theory focuses on principal turning points of thought and practice through to the eighteenth century.

NIKOLE BOUCHARD
JEROME TRYON

- **Nicholas Arvanitis**
- **Calder Birdsey**

Sofia Borghese

- **Michael Brittenham**
- **Sadie Bushara**
- **Charlotte Campbell**
- **Jessica Chen**
- **Gabe Darley**
- **Grace Dube**

Sarah Farley

- **Deming Haines**

Benjamin Johnson
Phil Sunwoo Kim
Daniel Lee
Livy Li

- **Padraic Mittag-McNaught**

Colin Morse
Ilha Niohuru

- **Danning Niu**

Max Ostrow

- **Mesut Sallah**
- **Yiyuan Shen**
- **Sida Tang**

Roland Thiha
Alex Thomas
Ada Wilderman
Jany Xu
Niuniu Zhao

Summer



M.Arch I 218, 220, 232

1000C Foundations

• Nicholas Arvanitis

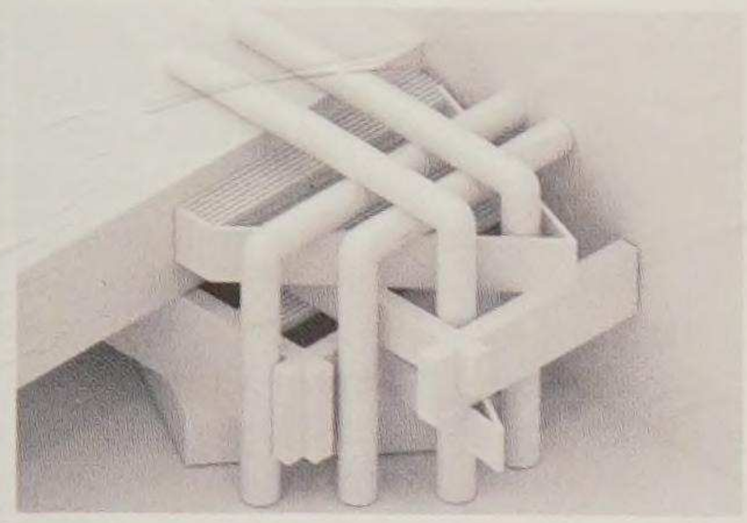


fig. 384

• Calder Birdsey

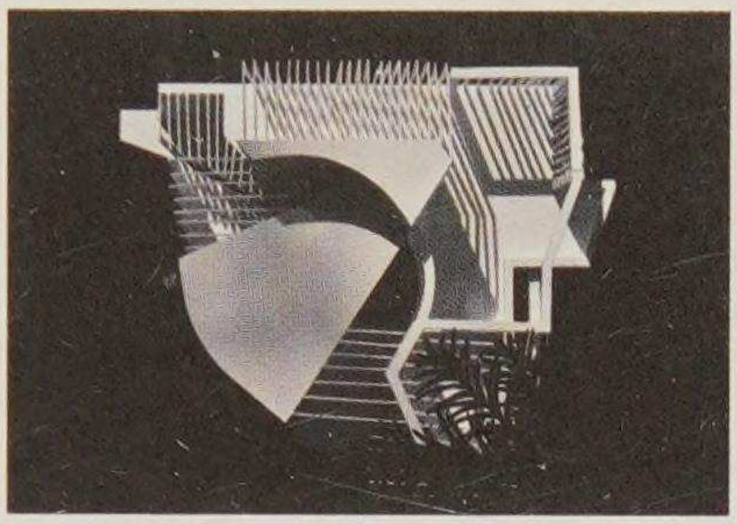


fig. 385

• Michael Brittenham

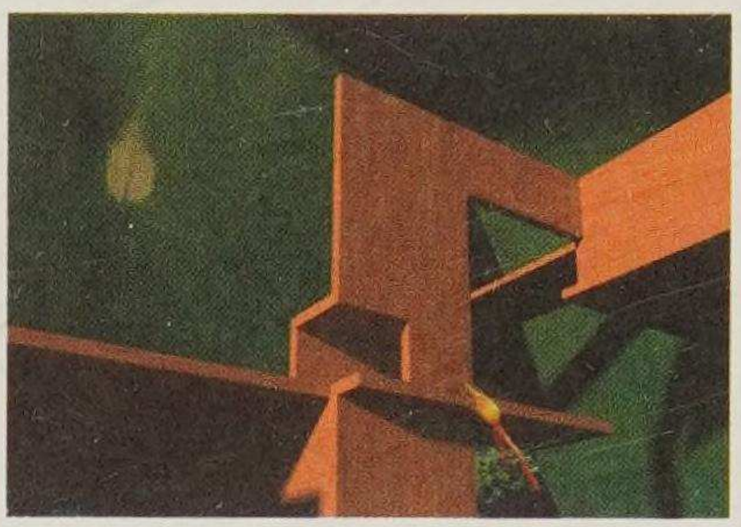


fig. 386

• Sadie Bushara

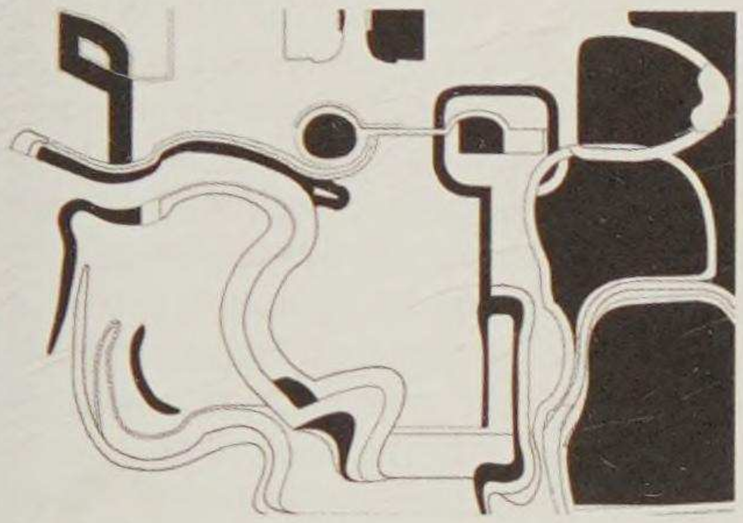


fig. 387

• Charlotte Campbell

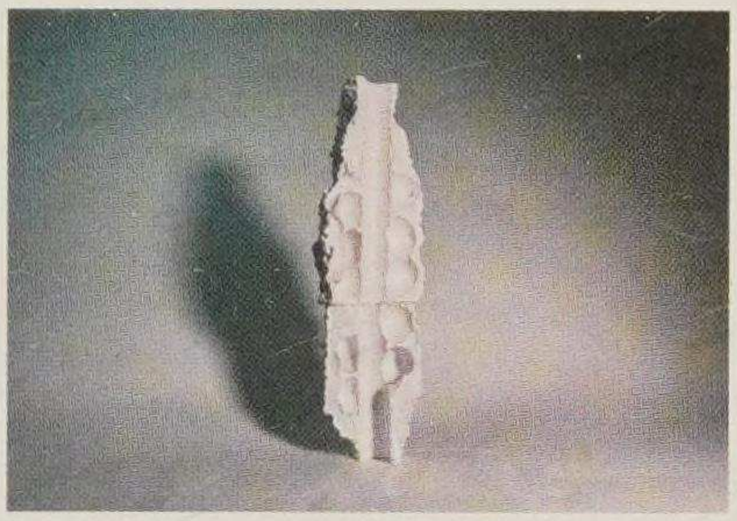


fig. 388

• Jessica Chen

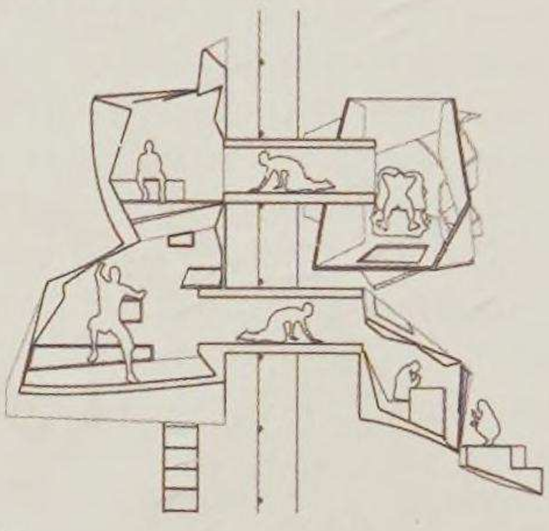


fig. 389

• Gabe Darley

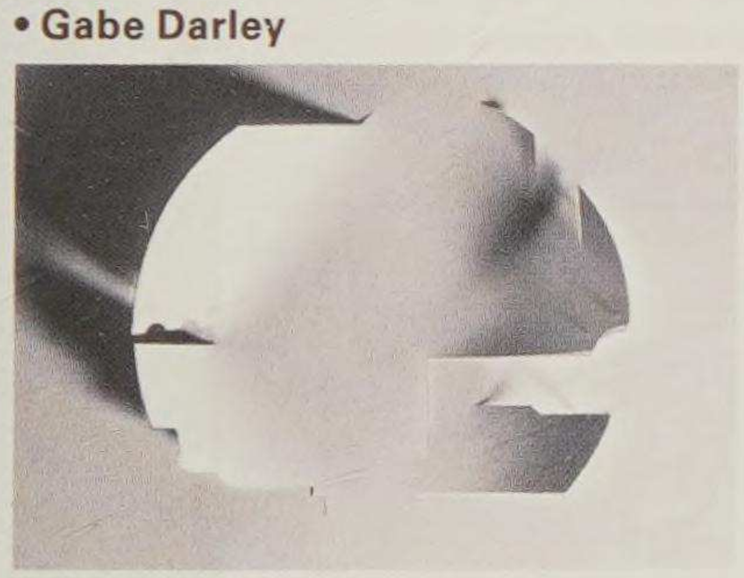


fig. 390

• Grace Dube

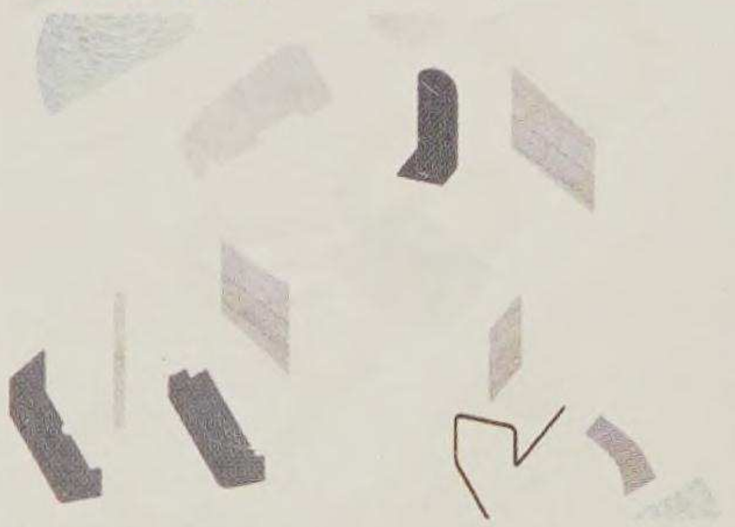


fig. 391

• Deming Haines

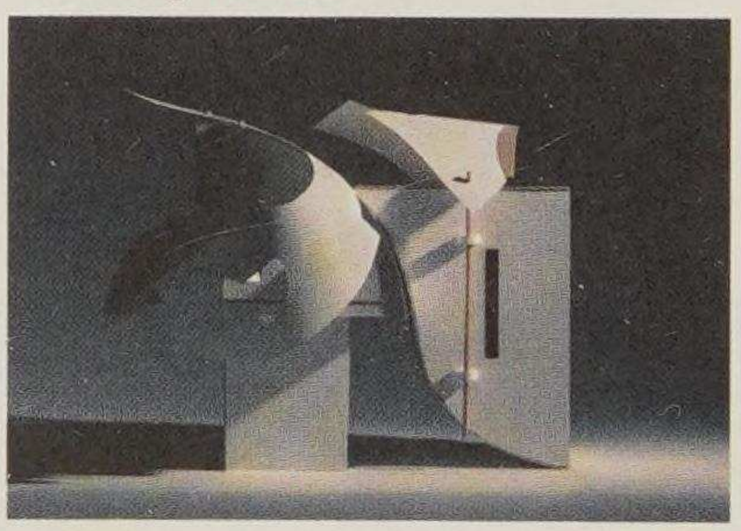


fig. 392

• Padraic Mittag-McNaught

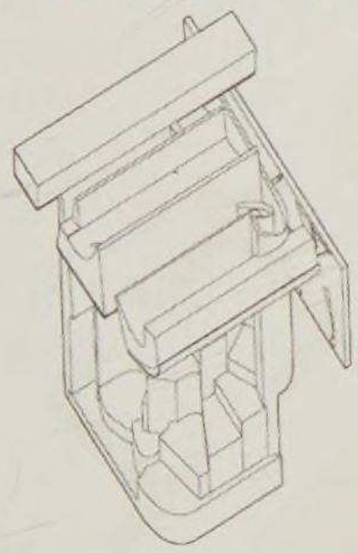


fig. 393

• Danning Niu

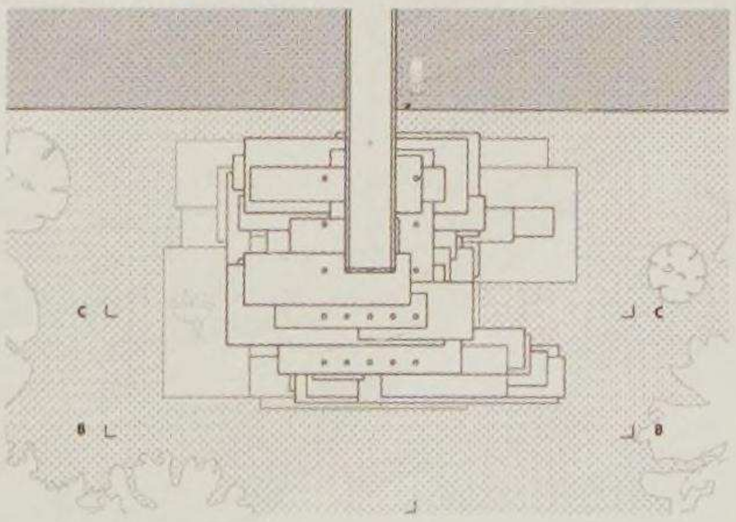


fig. 394

• Mesut Sallah



fig. 395

• Yiyuan Shen

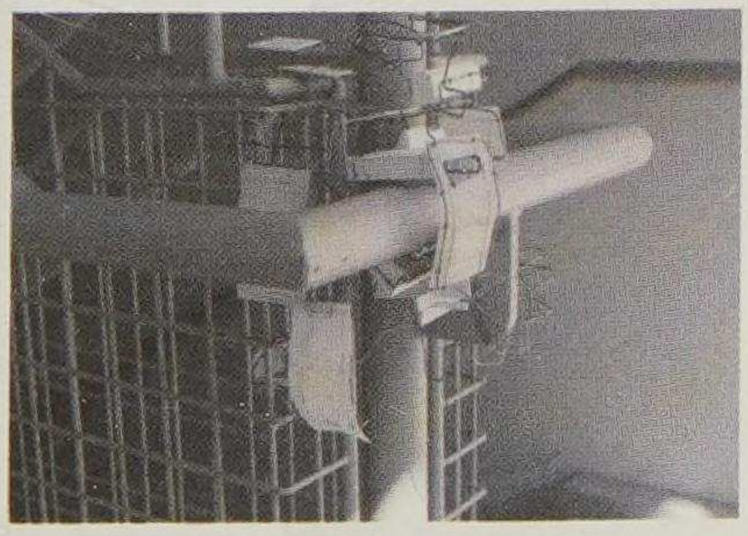


fig. 396

• Sida Tang

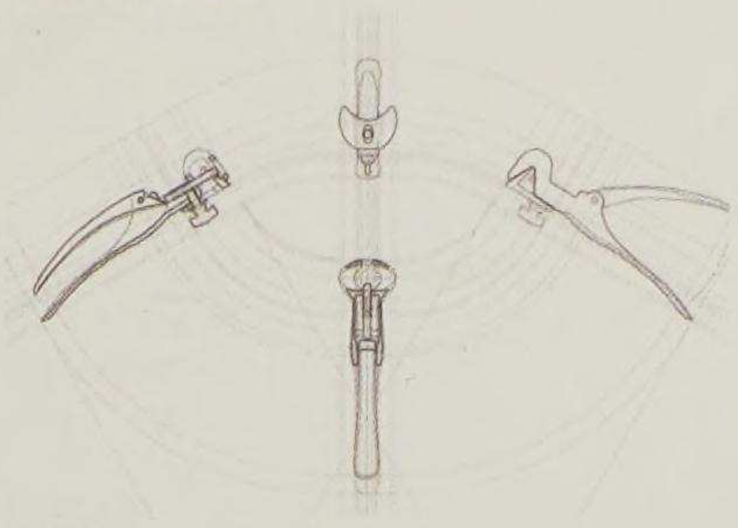


fig. 397

fig. 384 SU22_ArvanitisN.jpg fig. 385 SU22_BirdseyC.jpg fig. 386 SU22_BrittenhamM.pdf fig. 387 SU22_BusharaS.pdf fig.388 SU22_CampbellC.jpg fig. 389 SSU22_ChenJ.pdf fig. 390 SU22_DarleyG.pdf fig. 391 SU22_DubeG.jpg fig. 392 SU22_HainesD.jpg fig. 393 SU22_MittagMcNaughtP.jpg fig. 394 SU22_NiuD.pdf fig. 395 SU22_SallahM.pdf fig. 396 SU22_ShenY.jpg fig. 397 SU22_TangS.jpg

Fall_

Design & Visualization

1211A: Drawing and Architectural Form

With the emergence of increasingly sophisticated digital technologies, the practice of architecture is undergoing the most comprehensive transformation in centuries. Drawing, historically the primary means of generation, presentation, and interrogation of design ideas, is currently ill-defined and under stress. This course examines the historical and theoretical development of descriptive geometry and perspective through the practice of rigorous constructed architectural drawings. The methods and concepts studied serve as a foundation for the development of drawings that consider the relationship between a drawing's production and its conceptual objectives. Weekly readings, discussions, and drawing exercises investigate the work of key figures in the development of orthographic and three-dimensional projection. Ultimately, the goal is to engage in a focused dialogue about the practice of drawing and different methods of spatial inquiry.

VICTOR AGRAN

Carlos Blanco
Brandon Brooks
Byron Cai
• **Lingfung (Grace) Chan**
Max Coolidge Crouthamel
Phil Sunwoo Kim
• **Tiana Kimball**
Louis Koushouris
Daniel Lee
Nikhil Makhijani
Ilha Niohuru
Max Ostrow
• **Mesut Sallah**
Sida Tang
Tony Hongyi Wang
Matthew Wilde

242

1223A: Formal Analysis I

The goal of this class is to learn how to see and read as an architect through a weekly series of texts and comparative analyses that move from the theocentric late-medieval, to the humanism and anthropocentricity of the early Renaissance, to the beginning of the Enlightenment of the late eighteenth century. This survey is not intended historically but as an introduction to the seeing and reading of architecture through time. An architect must learn to see beyond the facts of perception and must see as an expert, different from the average user. This expertise implies being able to see, as a form of close reading, that which is not present—the unseen. We look at architects who have animated discourse—from Brunelleschi to Piranesi providing an example of disciplinary change over time.

PETER EISENMAN

Ben Acheampong
Soraya Ammann
Nicholas Arvanitis
Calder Birdsey
Michael Brittenham
Wiet de Bruijn
Sadie Bushara
Eren Caglar
Charlotte Campbell
Hope Chao
Bohan Chen
• **Thomas Chen**
Alice Cochrane
• **Yuki Creighton**
Gabe Darley
Grace Dube
Nathaniel Elmer
• **Karina Encarnación**
Timothy Farina
Sarah Farley
Natalie Fox
Deming Haines
Stormy Hall
Blake Harris
Christy Ho
Olly Hoy
• **Kurt Huckleberry**
Sabrah Islam
Blue Jo
Mariah Langlois
Tommy Lee
Kewei Li
Weiqiao Lin
Peter Martinka
Padraic Mittag-McNaught
Colin Morse
Danning Niu
Noel Odhiambo

242

1248A: Cartographies of Climate Change

Climate change disproportionately affects the people and places with the least power and resources. These power dynamics become even further exacerbated as we consider the implications of the particularly American interest in doubling down on investing in the heaviest piece of infrastructure ever—climate engineering. The architectural community appears to be in agreement. Climate change is a fundamental design problem. And yet calls to action have been ineffectual, responses underwhelming in the face of this overwhelming challenge. As the architectural community is eagerly poised to jump on the design bandwagon, this course seeks to reveal, foreground, empower, and give physical form to the spatial dimensions and power dynamics of the people and places most impacted by climate change. More broadly, the course aspires to help students develop their own critical stance on climate change and the role architects play.

JOYCE HSIANG

Sebastian Elverskog
Tim Hawkins
Jingfei He
• **Blue Jo**
• **Tiana Kimball**
Serena Liu
Ann Nguyen
Samantha Ong
Joey Reich

244

Cornelius Pelzer
Kristen Perng
U Jin Seah
Lauren Sexton
Yiyuan Shen
Bishrelt Solongo
Max Stern
Maria Teleman
Roland Thiha
Alex Thomas
Congming Wang
Owen Wang
Ada Wilderman
Jany Xu
Niuniu Zhao
Rina Zhu

STUDY AREA | MEDIUM

STUDY AREA | MEDIUM

1249: Virtual Futures

This course is an investigation of the ways technology, which now mediates data through spatial computing platforms such as extended reality (XR), will continue to impact our relationship with the built environment and the architect's role in the development of these new digital horizons. Our exploration in XR includes a special guest instructor, Olalekan Jeyifous, a visual artist whose work explores visions of the future as a critique of contemporary social structures though the creation of dystopian realities describing urban issues, politics, art, and popular culture as expressions of the black diaspora within the disappearing urban ephemera of places like Brooklyn, New York, where his practice is based. Together, we explore the existing urban condition as an environment co-constitutive of other realities such as social structures, institutionalized injustice, and prevailing false narratives expressed as imagined futures in the form of non-static immersive experiences of the city.

JASON KIM
OLALEKAN JEYIFOUS

Bo Cai
Kyle Coxe
Qianxun Ding
Bingyu He
Haonan Li
Jun Nam
Sida Tang
• **Kevin Wong**
Wenbo Xiang
• **Christina Zhang**

1250A: The Plan

The architectural plan is an index of architectural values—of how buildings configure people in relation to each other. It expresses the underlying ethics and ideologies of the architecture; evidences the background environment of building technologies, rules, regulations, conventions, and customs; and traces the power relations that buildings enact. The recent return of the plan as a topic of discourse and focus of architectural energy suggests renewed interest in the correlation of form and politics that the plan describes. This course sketches the history of plan making in the west during the nineteenth and twentieth centuries, from Beaux Arts composition to modern "non-composition," before focusing on the scattershot discourse about the plan today. Rather than positing a single grand thesis about the contemporary plan, the course foregrounds the countless threads of plan making evident today and asks students to identify the underlying ideas, histories, and implications of specific plans.

BRENNAN BUCK

• **Ariel Bintang**
Eren Caglar
Byron Cai
Yong Choi
Bobby Chun
Frank DeBlasio
• **Seung Hyun Kim**
Kewei Li
Ingrid Pelletier
Amanda Tian
Iris You
• **Haoran Yuan**
Mingda Zhang

1253: Small Objects

This course is offered to graduate students who wish to pursue their own special talents, follow passions, and expand possibilities and creative impulses to create small objects, cross-listed at both Architecture and Neuroscience. The course explores the ideation, design processes and fabrication of a functioning prototype. "Small object" is defined as "able to fit comfortably through a standard door opening".

Potential areas of exploration include jewelry, furniture, medical equipment, experimental instruments, electronic devices, architectural objects, lighting, cutlery, packaging, musical instruments, ceramics.

TIMOTHY NEWTON
JOEL GREENWOOD

• **Ana Batlle Cabral**
Evyn Dickinson
Sara Mountford
Barbara Nasila
• **Brandon Smith**
Matthew Wilde
Iris You

1254A: Ink

Ink proposes a creative and critical inquiry into ink's instrumentality in architecture to delineate a subtle story—a latent history of architecture in ink—placing ink in our world with the purpose of gaining knowledge within and for the architectural discipline. A close consideration of the varied conceptual and material aspects of ink acts as a medium to reflect upon the means by which architectural knowledge is generated, articulated, and applied.

MICHELLE FORNABAI

Sofia Borghese
Jessica Chen
• **Amber Han**
• **Basel Hussein**
Odette James
Benjamin Johnson
• **Yumemaru Kashino**
Dan Kelly
Livy Li
Omar Martinez Zoluaga
Jess Mitchell
• **Sahar Rahaman**
Sombo Sisay
Qananii Assefa Tolera

1255: !animate!

ANIMATE is a course about environments, settlements, buildings, devices, vessels–it makes clear the time dimension of our world and focuses on systems of relationships, on agency, actions and transactions, on how things behave and change...

ANIMATE is concerned–in an indifferent/impersonal way–with how things work, rather than how they look...

ANIMATE proposes a fresh way of thinking about architectural/urban structures, designs and communications as processes of becoming that emerge, persist, decline and dissolve over arcs of time...

ANIMATE presents architects/constructors as animators of the physical world–whose key research/development tools include moving-image animations and successions of functional prototypes...

ANIMATE uses the moving-image explicitly to test the temporal, ephemeral, changeful nature of things–when the still-image can only implicitly suggest past, future and transient states...

ANIMATE means to have the breath of life–to be inspired...

INSPIRATION for Architecture is our GOAL!

GAVIN HOGBEN

Maya Gamble
• **Amelia Gates**
Jeeu Kim
Sam Landay
Yikai Qiao
Ryan Reyes
• **Calvin Rogers**

1256: Architects Lost & Found: Rethinking Architectural Canon

This seminar explores the state of "canon" in the discipline of architecture. While the term likely conjures in the mind a list of familiar figures who are, for various reasons, judged to be important to the history of architecture–today we more clearly recognize that this same list has historically had an inexcusable lack of diversity on nearly all fronts. This is not to disparage the accomplishments of architects currently covered in history courses, but rather to acknowledge that the specific focus on limited groups is not sufficient for an equitable future discipline of architecture. This leaves architecture with a conundrum. Do we eliminate the very concept of a canon altogether? Or do we try to rebuild it with a broader perspective with regards to time period, geography, gender, race, and other factors?

MARK FOSTER GAGE

Uzayr Agha
Omar Badran
Hau Leong (Jonathan) Chu
Umut Guney
Anna Korneeva
Stefana (Fany) Kuzmova
Samantha Ong
Adam Rostek
Noah Sannes
Brandon Smith
Bishrelt Solongo

STUDY AREA | MEDIUM

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SEMINAR_FALL_DESIGN & VISUALIZATION

1211A Drawing and Architectural Form

• **Tiana Kimball**

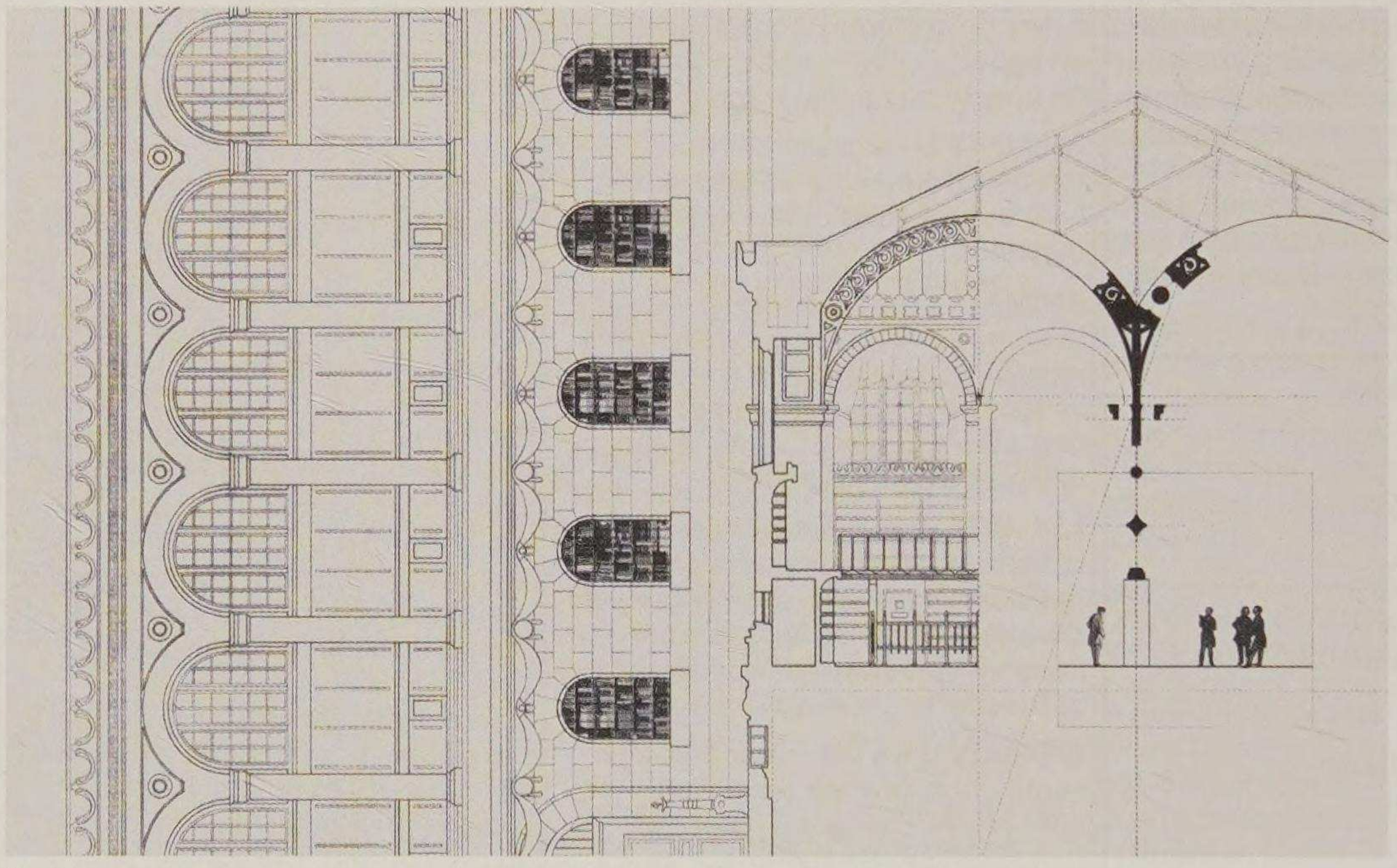


fig. 398

Lingfung (Grace) Chan 008,220,260
Tiana Kimball 080,196,245 **Mesut Sallah** 220,238,304

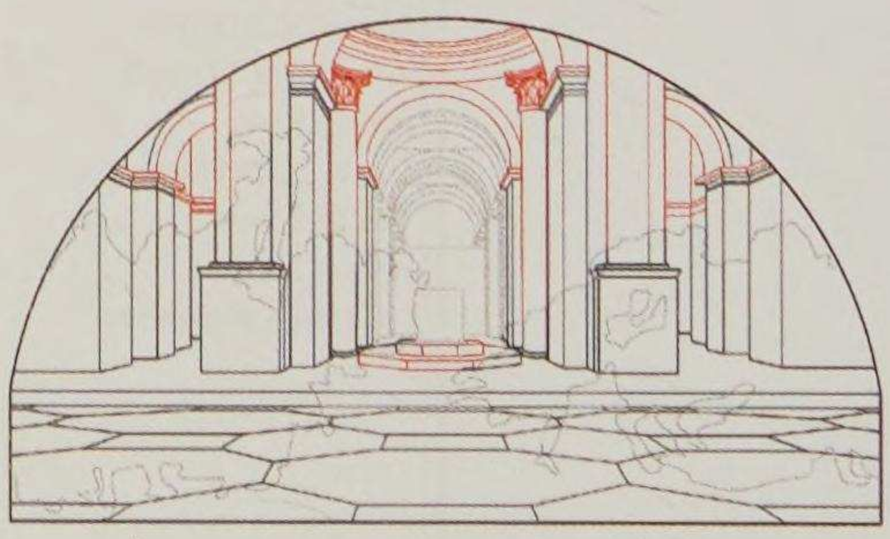
INSTRUCTOR:

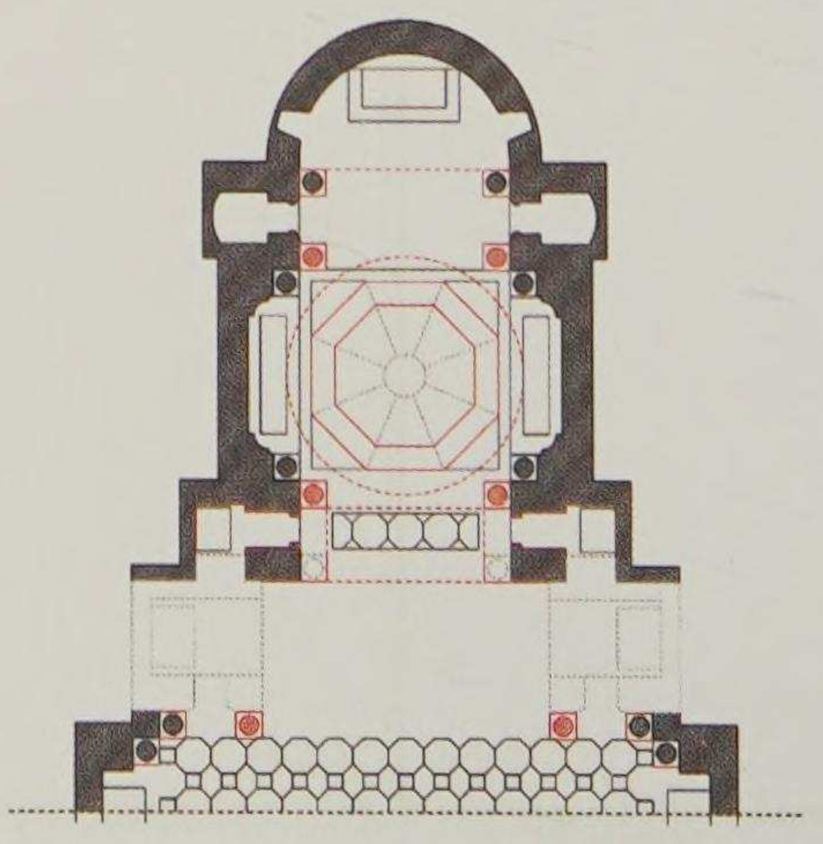
SEMINAR_FALL_DESIGN & VISUALIZATION

1223A Formal Analysis I

• **Karina Encarnación, Kurt Huckleberry**

fig. 401





Using the final drawing as an experimental diptych, we compared two artifacts: the plan of Santa Maria in Campitelli and Raphael's Expulsion of Heliodorus from Week IV. The aggregate and ambiguous nature of the plan of Santa Maria is surprisingly similar to the imaginary space implied by Raphael. Both spaces are similarly confusing and unconventional (the hybridity of the Latin cross and the Greek cross, the orientation of the spaces, and the hierarchy of volumes).

To emphasize the similarities between these spaces, we eliminated the human figures in Raphael's painting and filled in the missing geometry. Once we omitted the central strip of Rainaldi's plan and merged the remaining areas, we found that the resulting plan is almost identical to the space imagined by Raphael.

Thomas Chen 022,134,220,282 **Yuki Creighton** 221
Karina Encarnación 012,116,220 **Kurt Huckleberry** 219 **formal analysis** 292

INSTRUCTOR:

• **Mesut Sallah**



fig. 399

• **Lingfung (Grace) Chan**

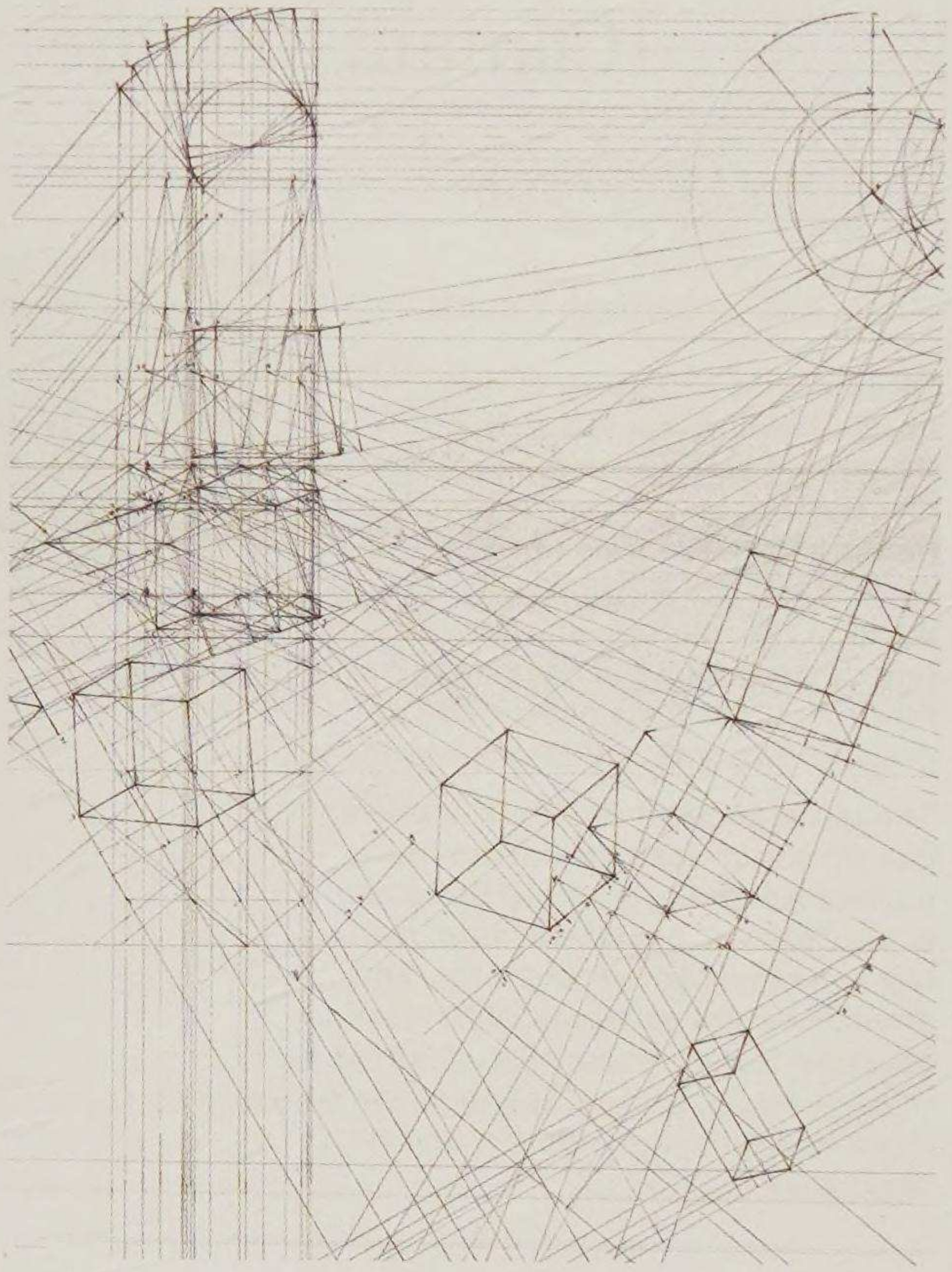


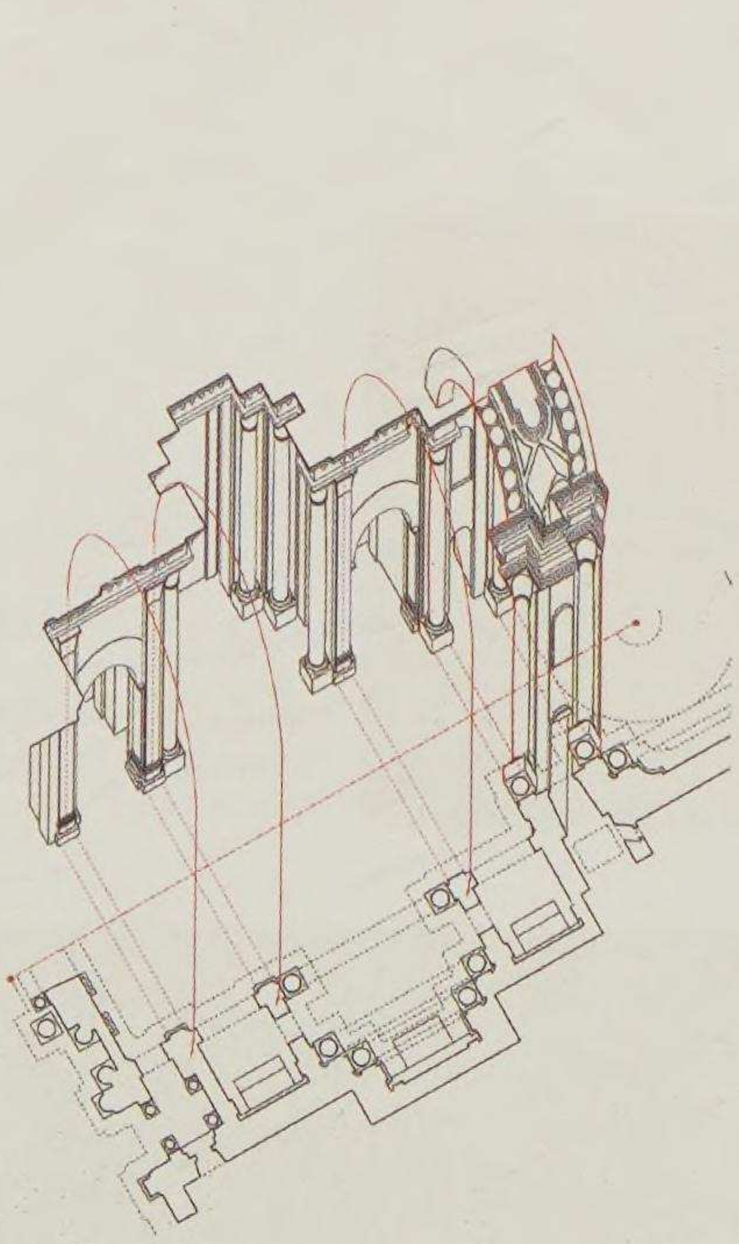
fig. 400

fig. 398 F22_1211A_KimballT_Assignment5.jpg
fig. 399 F22_1211A_SallahM_Zaha.ai
fig. 400 F22_1211A_ChanG_Drawing Assignment2.jpg

fig. 402

• **Thomas Chen,**
Yuki Creighton

We approached the idea of a diptych not only as the medium in which our analysis is eventually presented in, but also conceived the diptych as the method to analyze the church of Santa-maria di Campitelli. Through this lens, it is immediately evident that the church itself is composed as a diptych. Rinaldi attempts to merge two geometric organizations into a singular space, however, unlike his baroque contemporaries who would've synthesized the two geometries into 1 unified form, Rinaldi uses a hinge (which in the world of painting is the literal connection between the two sides of a diptych) to connect the two forms. We have identified the hinge as before the nave crosses into what would apparently be a transept.



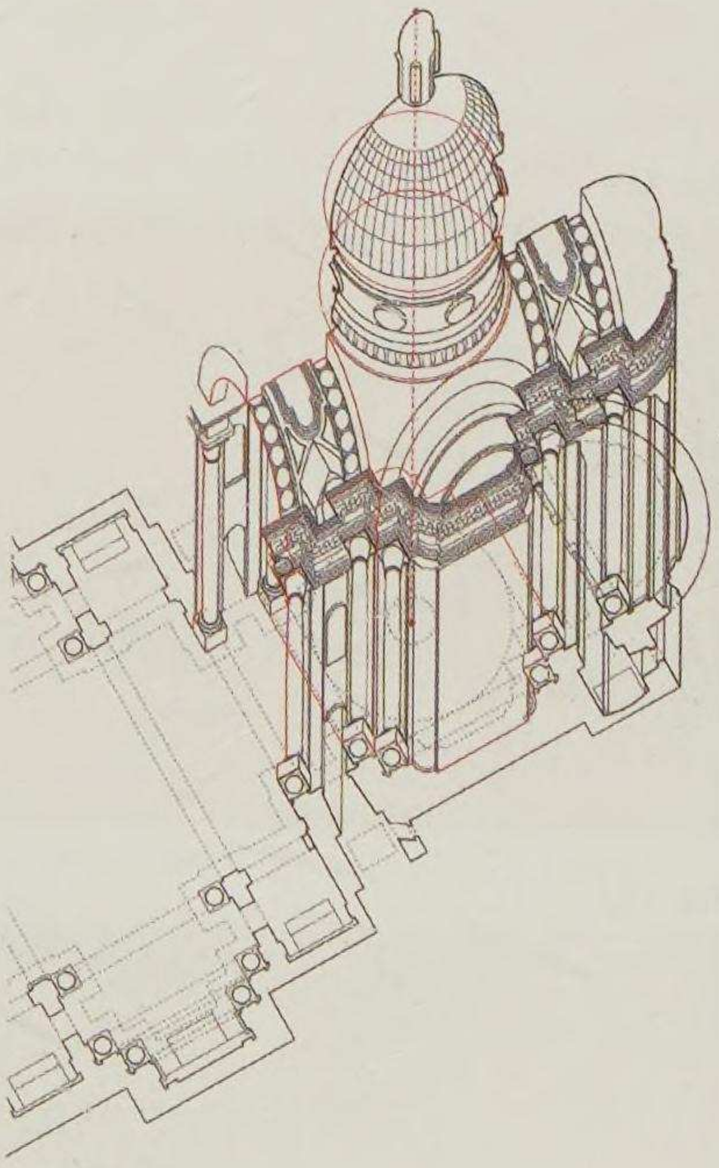


fig. 401 F22_1233A_EncarnacionK_HuckleberryK_CombinedDrawing.png
fig. 402 F22_1233A_ChenT_CreightonY_diptych deconstructed.pdf

SEMINAR_FALL_DESIGN & VISUALIZATION

1248A Cartographies of Climate Change

• **Blue Jo**
"Great Pacific Garbage Patch"

This map is a fictional survey of a five square-meter section of the Great Pacific Garbage Patch, a massive agglomeration of plastics floating between Hawaii and the continental US. Surprisingly, through the microplastic haze, we find that a thriving ecosystem of far-flung organisms have made a precarious home amidst the waste.

The garbage patch is a meshwork–a dynamic manifestation of the interconnected and competing flows of supply chains, ocean currents, dying and emergent ecosystems, and environmental activism. With close scrutiny, it becomes a microcosm of the Anthropocene, revealing glimmers of opportunity hidden under the mess.



Great Pacific Garbage Patch, Version 06647, 139°23'W, 40°35'N



fig. 403

INSTRUCTOR:

Blue Jo 221 **Tiana Kimball** 080,196,242 **climate change** 226,233,286,334 **erosion** 286 **map** 226,228,269,282 **oceanography** 287

SEMINAR_FALL_DESIGN & VISUALIZATION

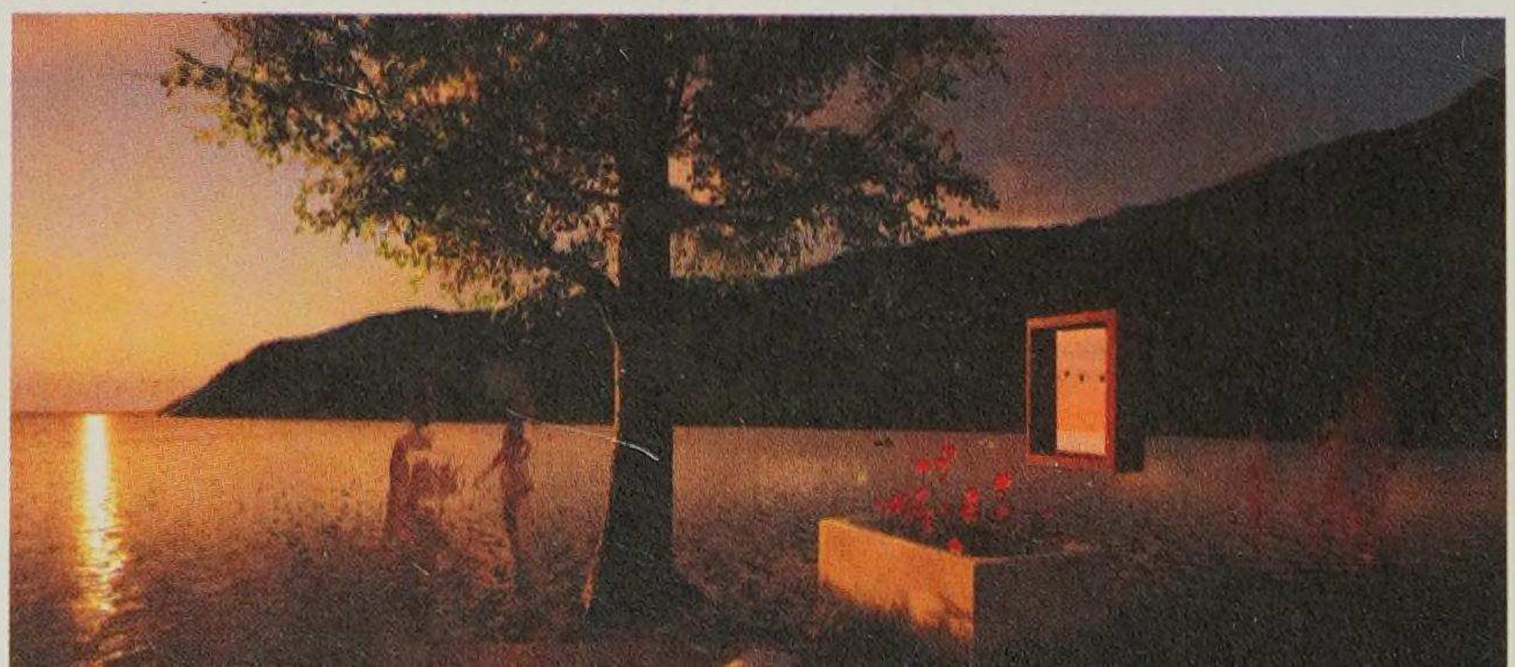
1249 Virtual Futures

fig. 406



• **Christina Zhang**
"Memorial to the Women of Visegrad"

fig. 407



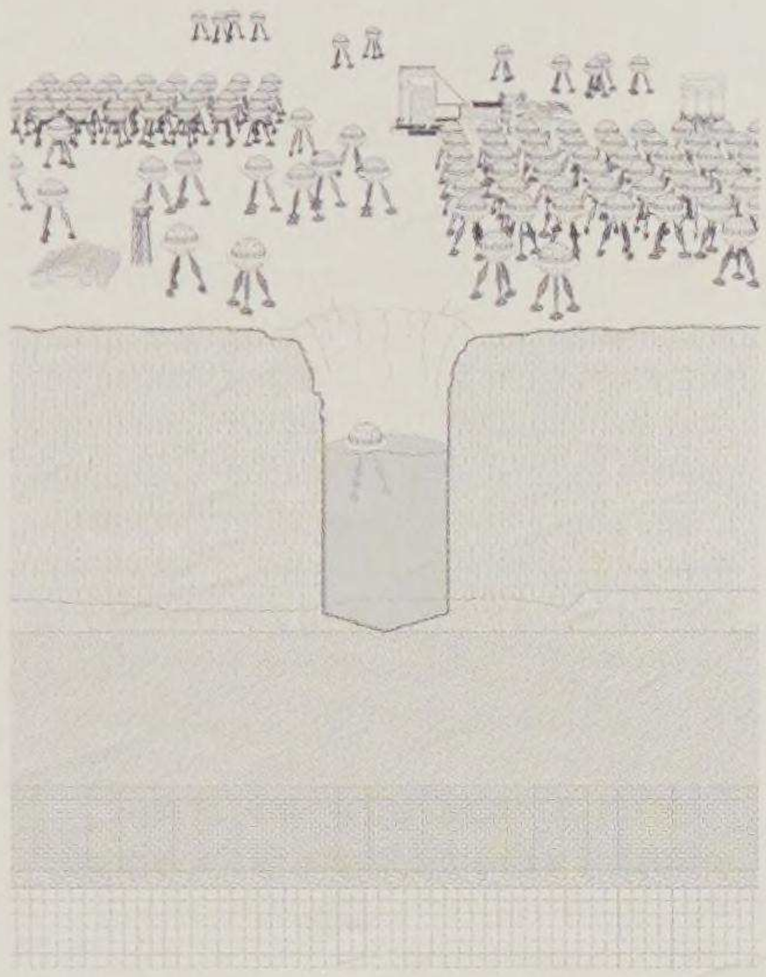
INSTRUCTORS:

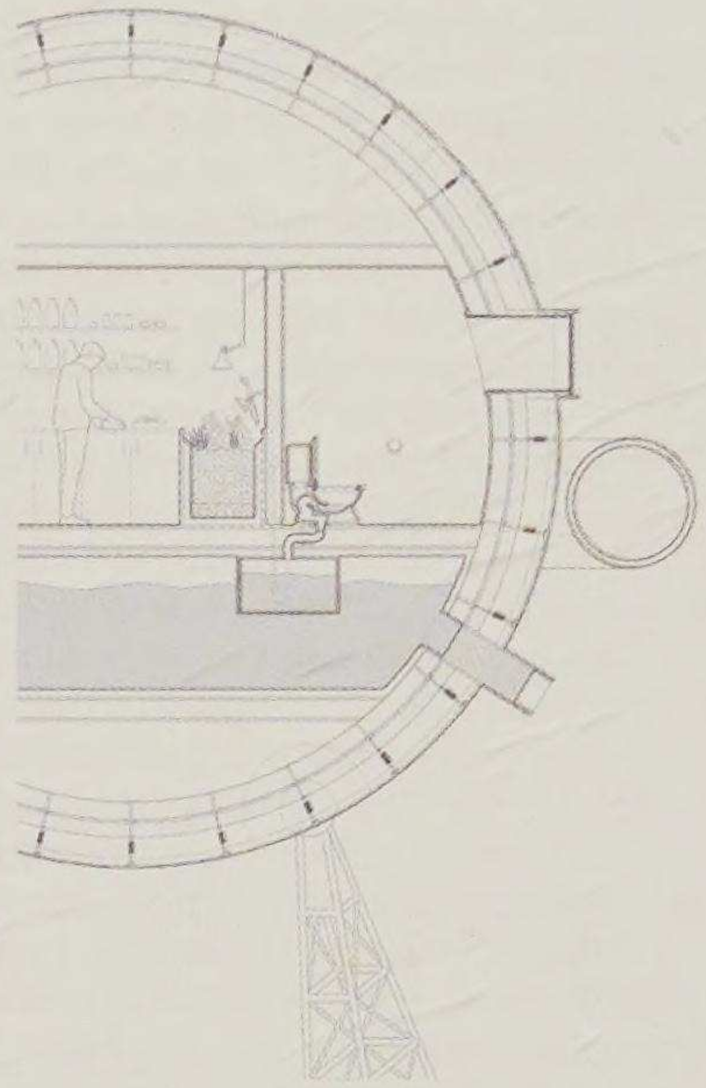
Kevin Wong 309 **Christina Zhang** 100,200 **monument** 294

• **Tiana Kimball**
"500 Years of Topsoil"



fig. 404





As uncomfortable as it may be, I'll be ok.
That's the one thing they haven't quite understood, that they're the ones in trouble.

I can wait them out.

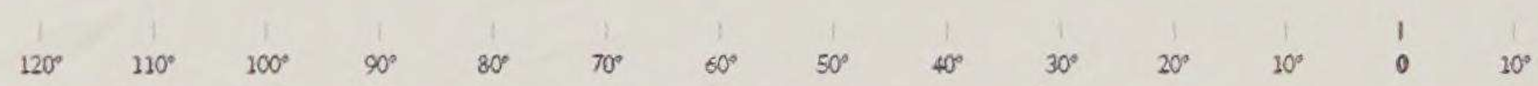
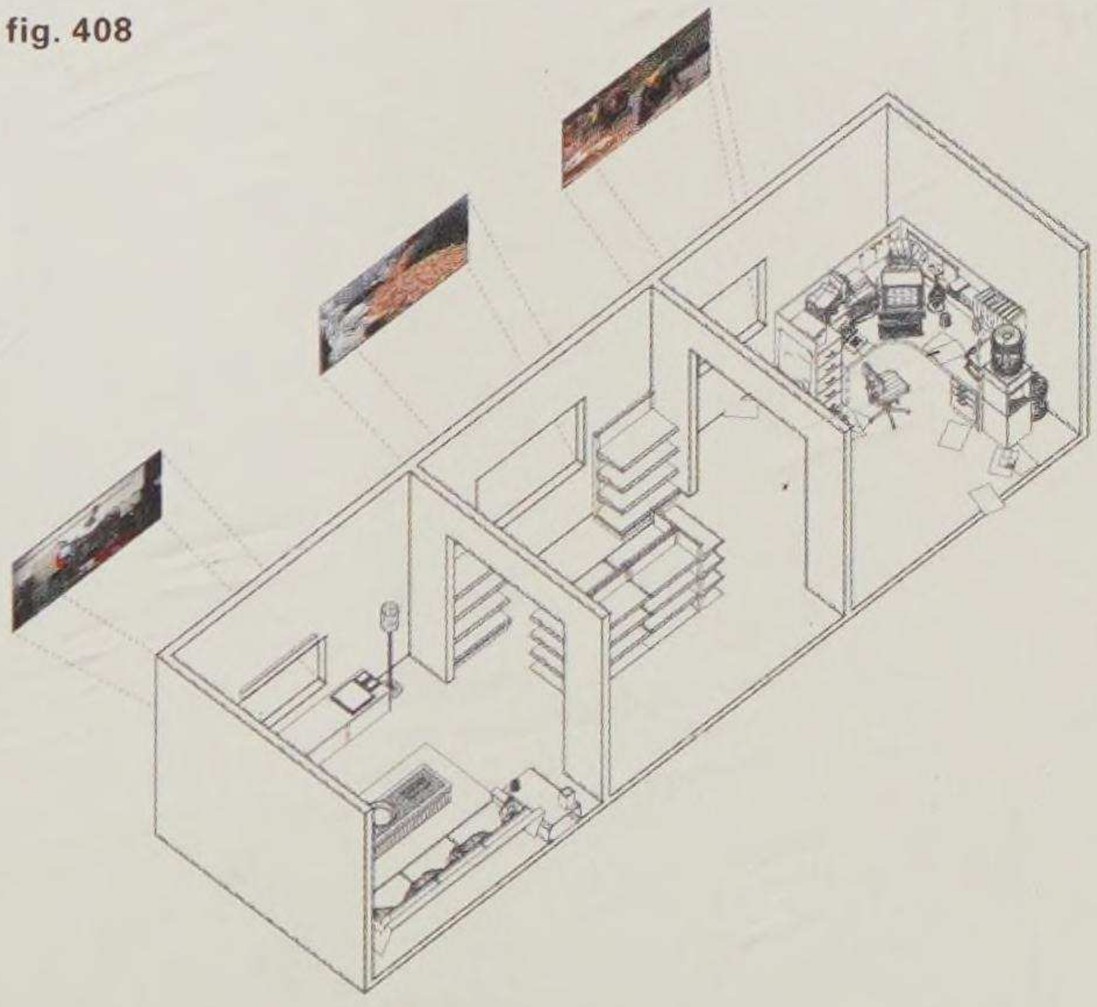


fig. 405

fig. 408



• **Kevin Wong**
"CapitalChism"

Capitalism thrives by casting a veil behind its extractive mechanism; encroaching into indigenous and natural territory to claim further natural resources, exploiting slave labor and cheap labor to keep costs low and profits high, enforcing classist, racist, and sexist divisions to obscure the root issue.

By using VR as a visual bridge that bypasses the temporal and spatial limitations of human perception, participants are able to see the socio-environmental costs incurred in the production of the objects they interact with. The goal of Capital-Chism is to bring the cause and effect relationship to the forefront of virtual actions, so that physical decisions in the real world are better informed.

https://youtu.be/ClQlZpzBxjA

fig. 409



fig. 403 F22_1248A_JH_JoB_Carte3.jpg
fig. 404 F22_1248A_KimballT_FinalTriptych.jpg
fig. 405 F22_1248A_KimballT_Procces.jpg

fig. 406 F22_1149_ZhangC_MemorialToTheWomenOfVisegrad_VR Screenshot.PNG
fig. 407 F22_1149_ZhangC_MemorialToTheWomenOfVisegrad_FinalScene.png
fig. 408 F22_1149_WongK_Concept Overview.jpg
fig. 409 F22_1149_WongK_VideoScreenshot.png

SEMINAR_FALL_DESIGN & VISUALIZATION

1250A The Plan

• Ariel Bintang, Haoran Yuan
"Corridic"

Architecture without corridors engages its occupants with all of its contents. Prior to corridors, the experience of Architecture was episodic as occupants walked through "spaces". The rise of the corridor, however, has channeled people through conduits and Architecture is currently left with the free plan as a criticism against the oppressing corridor. Corridic or not, contemporary Architecture has rarely enquired the episodic plan where room-to-room relationships are made intentional.

The argument for a pre-corridor plan strategy is one that attempts to criticize the superficial nature of the free plan, whereby the so-called social condenser only situates everyone together rather than engaging in a meaningful interaction. The implication of having Architecture free of corridors in contemporary society is to make occupants literally traverse through the many differing functions of our modern society. We are specifically interested in the ways this traversal has been articulated in contemporary architecture, and with it, a more meaningful relationship between parts of a building and thereby between people.

Ariel Bintang 335 **Seung Hyun Kim** 172,294 **Haoran Yuan** 036

INSTRUCTOR:

SEMINAR_FALL_DESIGN & VISUALIZATION

1253 Small Objects

• Ana Batlle Cabral **fig. 411**
"De-Territorial"

This de-territorial artifact is part of the "Cultura Viva" exhibit that seeks to synthesize cultural mythologies of the Dominican Republic, through the under- standing of vocal stories of figment crea- tures of the island. Beliefs are ingrained within daily rituals, by showcasing imag- es gives a chance to look inwards and converse about our doings throughout history until today.

The specificity of this object comes from the understanding of juxtaposing global issues that impact the Dominican Re- public directly. The artifacts showcase the scarring and wounds left by agencies that mine rare minerals without taking into account the harm done to the land and the people that inhabit it. La Cuenca Artibonito is one of the major water sources of the Dominican Republic.



craft 020,080,130 **indigenous** 006,064,098,100,228,232,324,340

INSTRUCTORS:

• **Seung Hyun Kim**
"Stripes in Plan"

Stripes in the plan are created through a linear system of volumes or walls that is repeated enough that it can be read as a pattern. It can be built with elongated parallel walls or created with multiple layers of similar straight volumes as thin lines and thick planes worked in a two-dimensional stripe pattern. The writing explores how the contemporary plan multiplies this strategy as a base rhythm and patterned system in a project and expands the idea of formal and organizational plan-making. Contemporary striped plans have characteristics: accentuating horizontality, interplaying viewpoints, creating routes or sequences, breaking the contained box, and juxtaposing materiality. From the case studies of contemporary striped plans, the stripe is a strategy for linkage rather than a severance. Stripes seem primarily to differentiate and divide, but they are used to connect through repetition, rhythm, grafting, and continuity.



fig. 410

fig. 410 F22_1250A_KimS_finalpaper.pdf

• **Brandon Smith**
"Teapot"

A bronze teapot with ebony handle and lid was fabricated using a rigorous aesthetic investigation of pure geometries and a practical study of comfort and usability. The teapot was sand casted in three pieces by Sharon of Mystic River Foundry from a resin 3D printed pattern. Two pieces were TIG welded by Brian of Watrous Brothers Machine Shop. Extensive cleanup and shaping of the teapot was done using a variety of metalworking machines, power tools, and hand sanding/filing through the help of Tim Newton and Nate Burnell from the YSoA Fabrication Lab and Joel Greenwood and Paul Shamble from the Yale Neuroscience Department.

fig. 412



fig. 411 F22_1253_BatlleA_De-Territorial Artifact_2.jpg
fig. 412 F22_1253_SmithB_IMG1.jpg

SEMINAR_FALL_DESIGN & VISUALIZATION

1254A Ink

• Yumemaru Kashino
"O is for Octopus Ink"

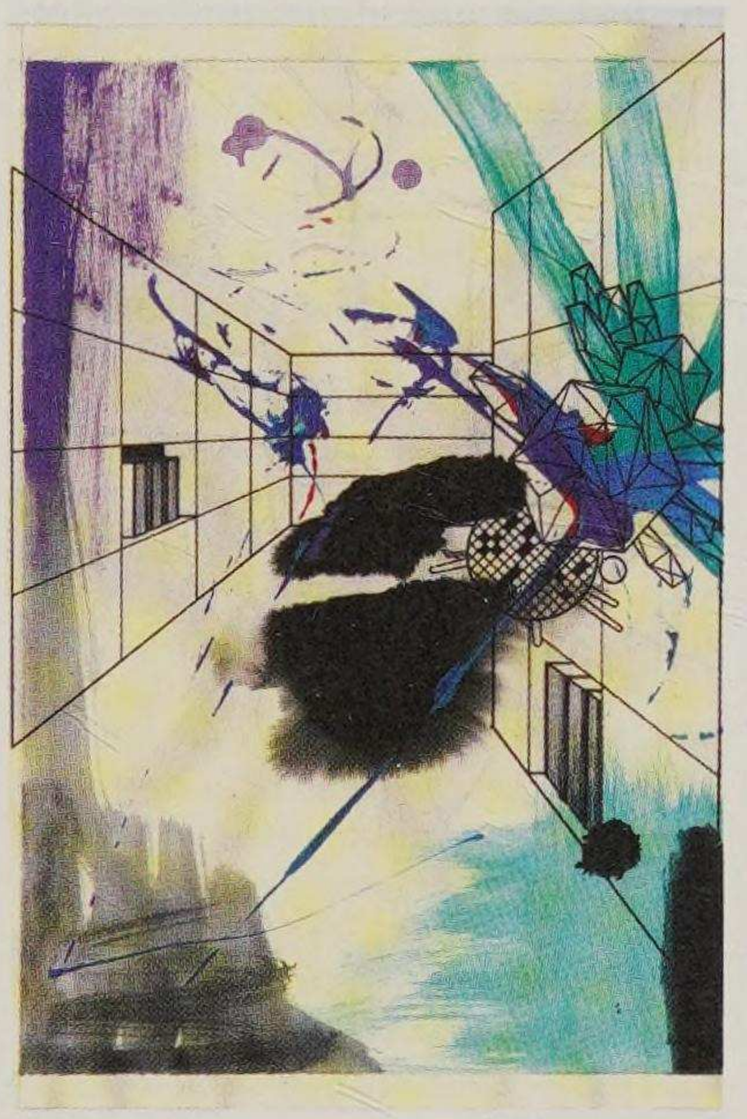


fig. 413

• Sahar Rahaman
"H is for Hatch"

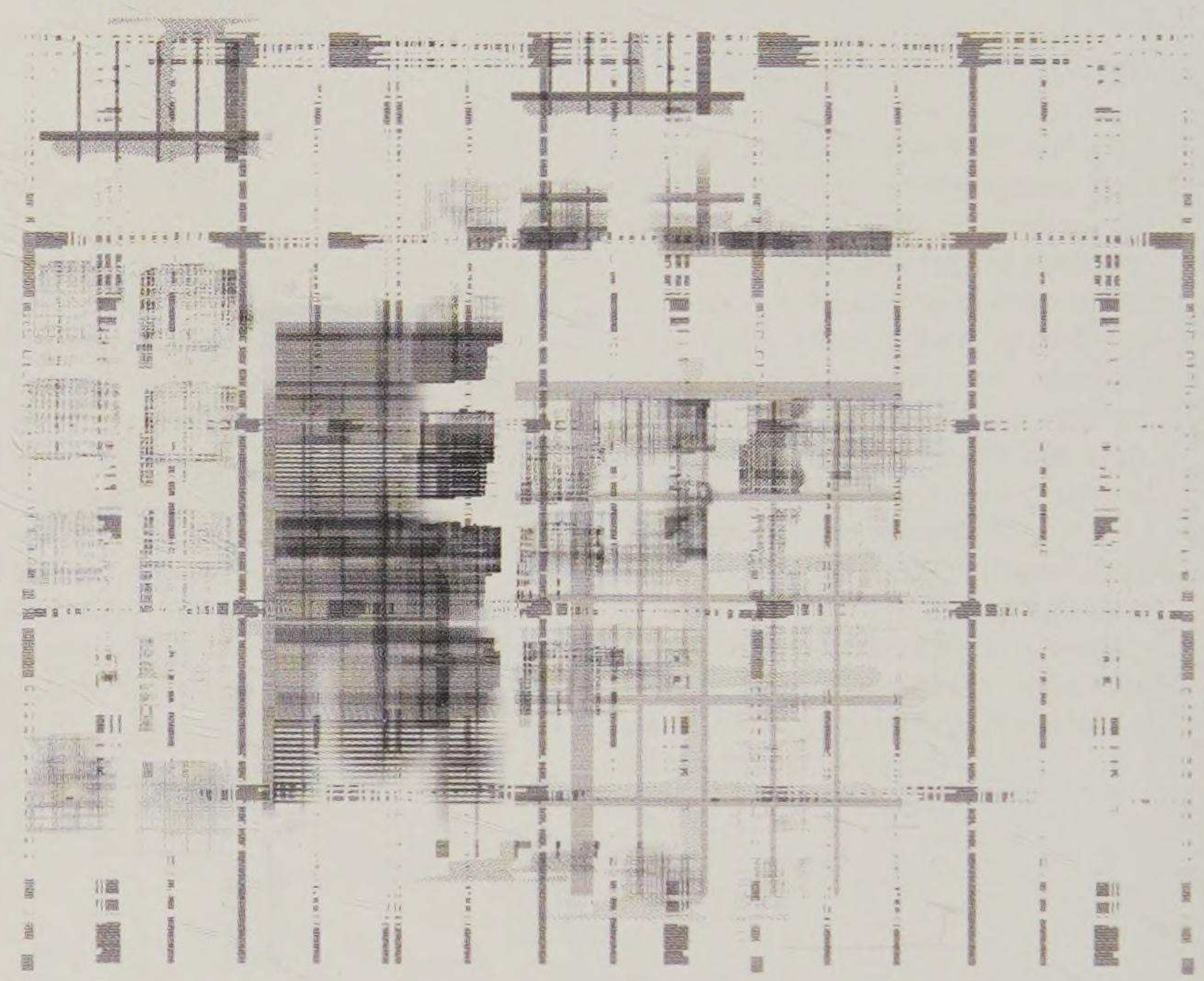


fig. 414

Amber Han 266 **Basel Hussein** 126,219,270,324
Yumemaru Kashino 044 **Sahar Rahaman** 048,156

INSTRUCTOR:

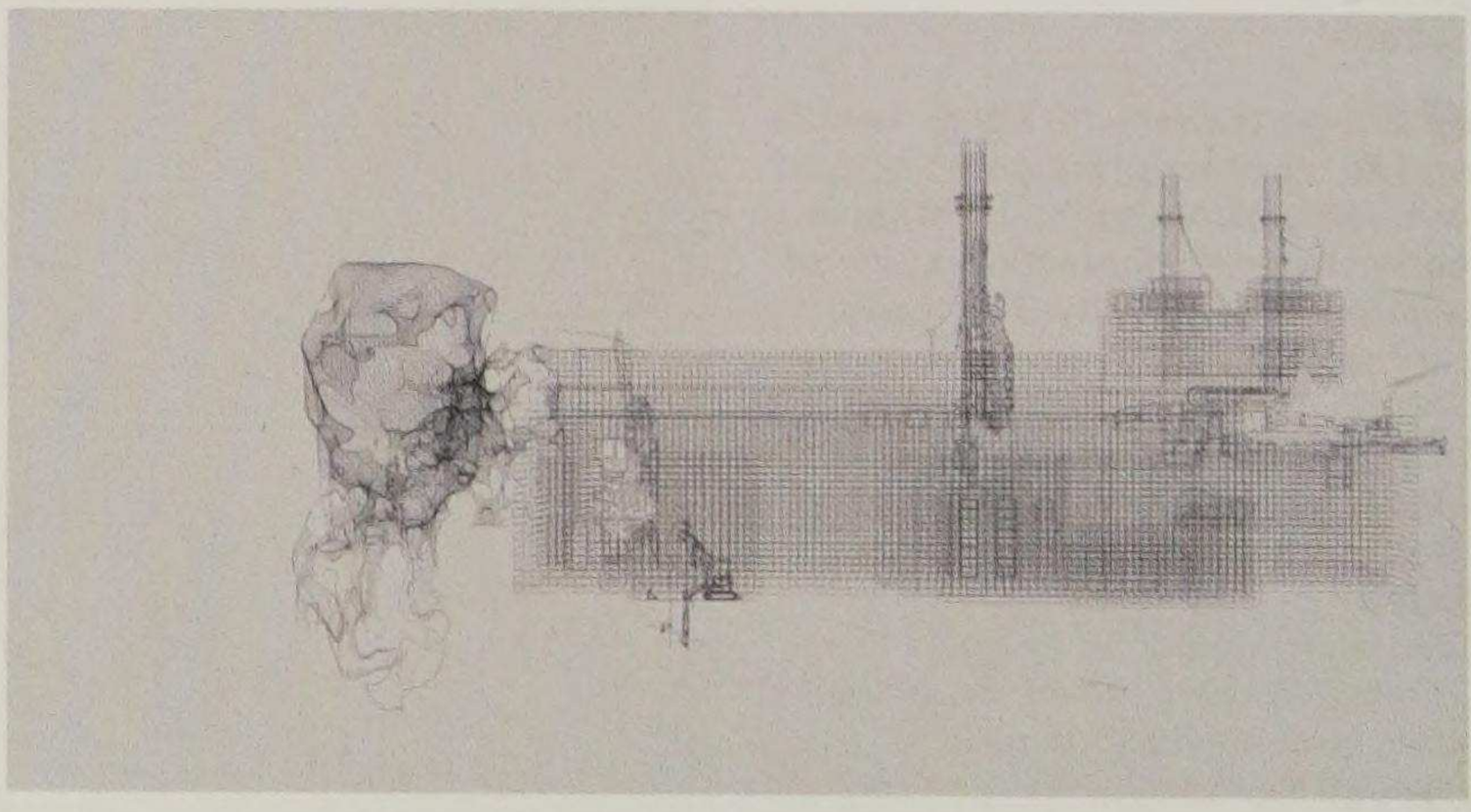
SEMINAR_FALL_DESIGN & VISUALIZATION

1255 !animate!

• Amelia Gates
"Emissions Within"

An abstract look at New Haven's abandoned English Station. A factory that sits in a state of limbo–abandoned due to its poisonous particles contained within. If the structure is demolished, it allows a swarm of poisonous dust and residue to find a new resting place in the neighboring homes and river. These abstract animations show the tracing of removal and decomposing material. Without forgetting what is removed, a new form is created, a new acceptance of what is now permanently released, sitting beside what originally was.

fig. 417



Amelia Gates 158,218 **Calvin Rogers** 102,308

INSTRUCTOR:

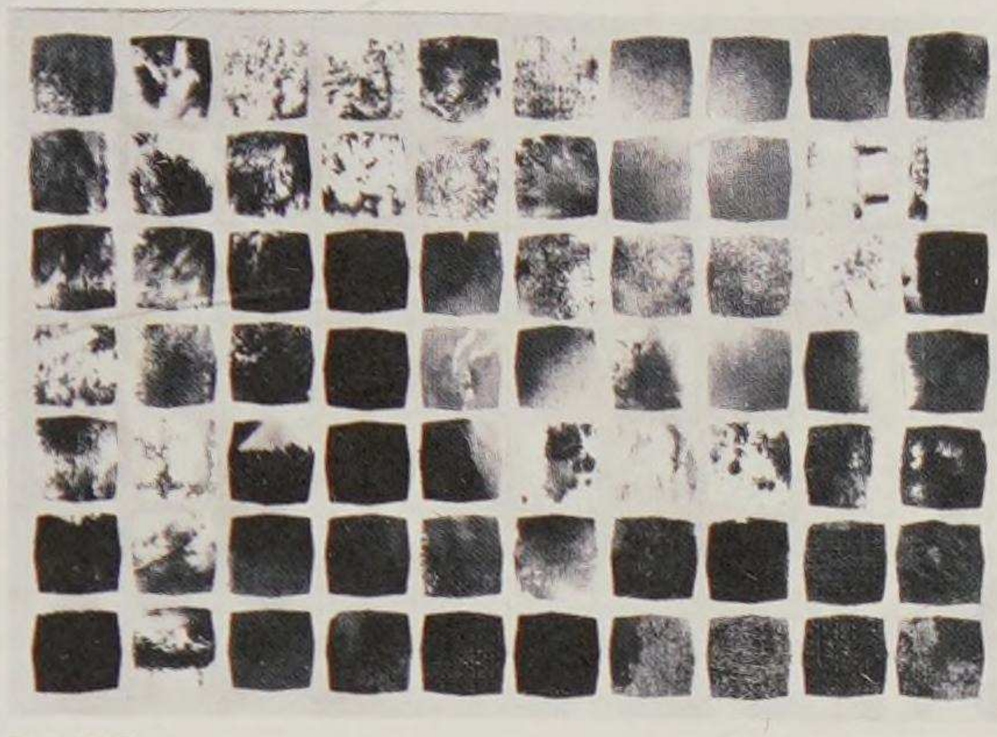


fig. 415

• **Amber Han**
"C is for China Ink"

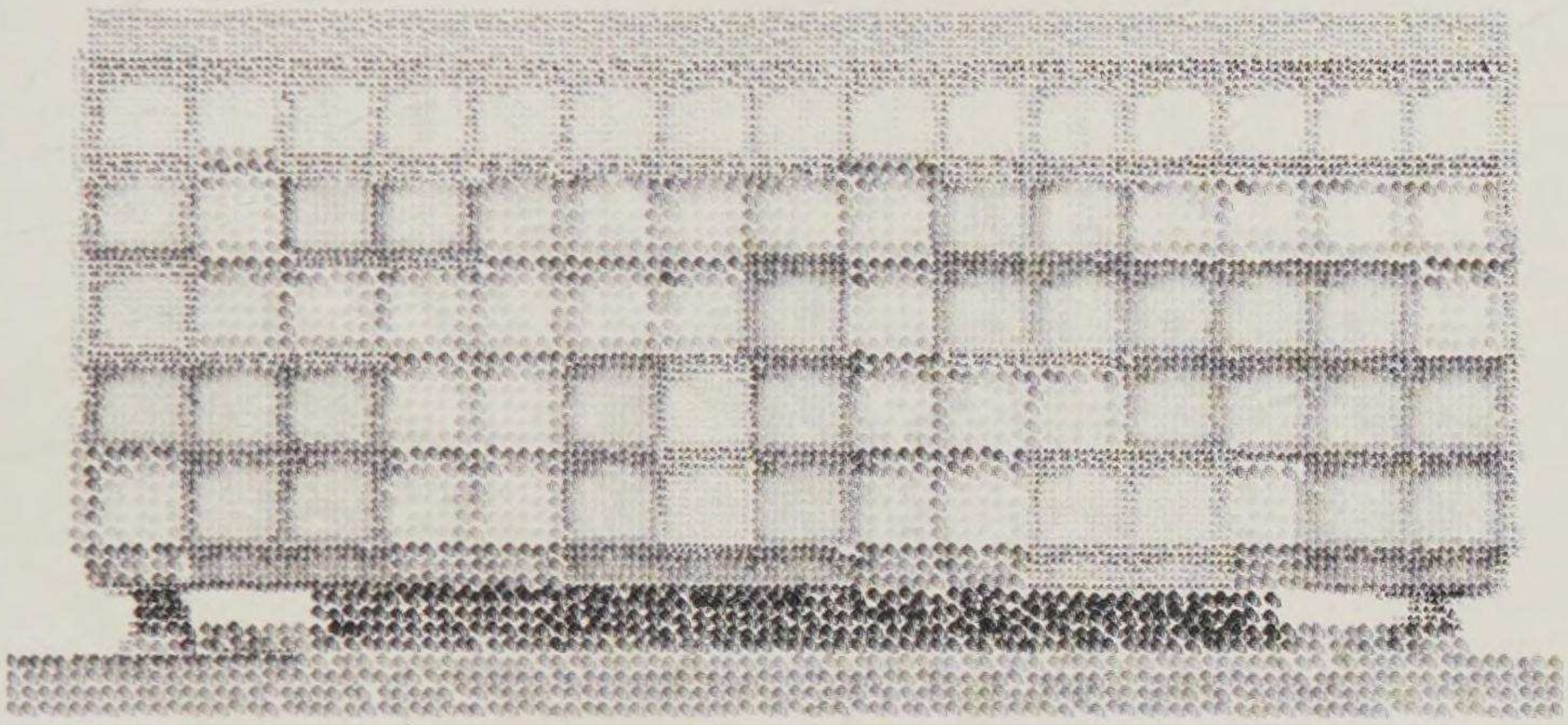


fig. 416

• **Basel Hussein**
"F is for Fingerprints"

fig. 413 F22_1254A_KashinoY_OIsForOctopusInk3(Final).jpg
fig. 414 F22_1254A_RahamanS_HforHatch.jpg
fig. 415 F22_1254A_HanA_ChinaInkSeriesFinal.jpg
fig. 416 F22_1254A_HusseinB_F_Is_For_Fingerprints_2.pdf

VISUALIZATION | DRAWING

• **Calvin Rogers**
"Expanse"

Expanse is an experimental animation focused on applying character animation in Houdini to a background scene to convey an unfolding story. This video animation short follows a dark character exiting an enclosed room, suddenly thrust into an expansive mining facility. An exploration takes place with a sense of urgency as the character runs toward the machinery, scales the side, and surveys the land from the top. In addition to character rigging, specific camera views are employed to communicate senses of tension, uncertainty, or a broader sense of the context.

fig. 418



VISUALIZATION | VIDEO

fig. 417 F22_1255_GatesA_AnimationFrame.jpg
fig. 418 F22_1255_RogersC_Scene04.png

Fall_

Technology & Practice

2011A: Structures I

An introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover structural classifications, fundamental principles of mechanics, computational methods, and the behavior and case studies of truss, cable, arch, and simple framework systems. Discussion sections explore the applications of structural theory to the design of wood and steel systems for gravity loads through laboratory and computational exercises and design projects. Homework, design projects, midterm, and final examinations are required.

KYOUNG SUN MOON

Reqiured of all
M. Arch I first-years

- **Sofia Borghese**
- **Michael Brittenham**
- **Sadie Bushara**
- **Max Coolidge Crouthamel**
- **Max Stern**

2018A: Advanced Building Envelopes

This course is geared toward graduate students in Architecture who already have an advanced background in bioclimatic analysis and design and who wish to pursue an area of design research in conjunction with their studio projects. The core content of the course is a hybrid lecture/seminar format that focuses on an overview of emerging critical theory and technology in the areas of environmental and energy systems. The deliverable is a design research project that runs in parallel to design studio and considers an aspect of the studio project that gets pushed in a highly developed and experimental direction toward new methods of metabolizing energy, water, air, or living systems through the building envelope. We reconsider fundamentally novel ways of redirecting energy and water flows toward the fulfillment of various social mandates to transform the relationship between the built environment and extended ecosystems.

ANNA DYSON,
MOHAMED ALY ETMAN

Grace Brooks
- **Hwanil Chang**

Sebastian Elverskog
Reem Khorshid
Stefana (Fany) Kuzmova
Brandon Lim
Leanne Meng
Nicole Niava
Felipe Palacio Trujillo
Jonah Rappaport
Hao Wang
- **Wai Hin Wong**

Wenbo Xiang
Hao Xu
Kevin Yang
Yuanchu Yi
Haoran Yuan
Jinrui Zhang

2021A: Environmental Design

This course examines the fundamental scientific principles governing the thermal, luminous, and acoustic environments of buildings, and introduces students to the methods and technologies for creating and controlling the interior environment. Beginning with an overview of the Laws of Thermodynamics and the principles of Heat Transfer, the course investigates the application of these principles in the determination of building behavior, and explores the design variables, including climate, for mitigating that behavior. The second half of the term draws on the basic laws of physics for optics and sound and examines the application of these laws in creating the visual and auditory environments of a building. The overarching premise of the course is that the understanding and application of the physical principles by the architect must respond to and address the larger issues surrounding energy and the environment at multiple scales and in domains beyond a single building.

MAE-LING LOKKO,
MOHAMED ALY ETMAN

Reqiured of all
M. Arch I second-years

- **Yasmin Bergemann**
- **Julie Chan**
- **Miranda Clark**
- **Haorong Lee**
- **Alberto Martinez Garcia**
- **Barbara Nasila**
- **Nwando Onochie**
- **Isabelle Rose**
- **Noah Silvestry**

2031A: Architectural Practice and Management

The process by which an architectural design becomes a building requires the architect to control many variables beyond the purely aesthetic, and understanding how to control that process is key to successful practice. This course provides an understanding of the fundamentals of the structure and organization of the profession and the mechanisms and systems within which it works as well as the organization, management, and execution of architectural projects. Lectures explore the role and function of the architect, the legal environment, models of practice and office operations, fees and compensation, project delivery models and technology, and project management in the context of the evolution of architectural practice in the delivery of buildings.

SUSANA LA PORTA DRAGO,
DOV FEINMESSER

Reqiured of all
M. Arch I third-years

2211A: Technology and Design of Tall Buildings

This seminar investigates the dynamic interrelationship between technology and architecture in tall buildings. Among the various technologies involved, emphasis is placed on structural and facade systems, recognizing the significance of these systems, the separation of which in terms of their function led to modern architecture, and allowed the emergence of tall buildings. This seminar reviews contemporary design practice of tall buildings through a series of lectures and case study analyses. While most representative technologies for tall buildings are studied, particular emphasis is placed on more recent trends such as diagrid structures and double-skin facades. Further, this seminar investigates emerging technologies for tall buildings and explores their architectural potentials. Finally, this course culminates in a tall building design project and presentation.

KYOUNG SUN MOON

- **Hope Chao**
Yong Choi
Youssef Denial
- **Benjamin Fann**
Seung Hyun Kim
Amelia Lin
- **Weiqiao Lin**
- **Nikhil Makhijani**
Nicole Niava
- **Amanda Tian**
Hao Xu

2222A: The Mechanical Eye

This class examines the human relationship to mechanized perception in art and architecture. Mechanical eyes, such as satellites, rovers, computer vision, and autonomous sensing devices, give us unprecedented access to nonhuman and superhuman views into known and unknown environments. Despite the displacement of direct human observation, mechanical eyes present in remote sensing, LiDAR scanning, trail-cams, metagenomic sequencing, urban informatics, and hyperspectral imaging have become fundamental to spatial analysis. But as these become standard practice, observers should also be trained in cracking open the data to understand the human perspective that originally informed it. In this class, students investigate the impact of the mechanical eye on cultural and aesthetic inquiry into a specific site. They conceptually consider their role as interpreter for the machine and create a series of site analysis experiments across a range of mediums.

DANA KARWAS

Signe Ferguson
Sangji Han
Jingfei He
- **Fuad Khazam**
Owen Wang
Tian Xu
Ziyao Zhang
Jie Zhou

2242A: Slavery, Its Legacies, and the Built Environment

This seminar operationalizes recent statutory and regulatory changes in the United States, the United Kingdom, and Australia that extend enforcement of laws against forced and child labor into company supply chains. Drawing on law, business, and sustainability practices, we seek to incorporate an anti-slavery ethos into the architectural design process for the first time. Multidisciplinary teams of students from across Yale's professional and graduate schools "slavery-proof" a particular input or process in projects that the architecture students are working on in their studio classes.

PHILLIP BERNSTEIN,
LUIS C.DEBACA

- **Sean Rositano***
- **Gabrielle Jackson***
- **Elina Morrison***
- **Justine Glubis***
- **Erica Paul***
- **Sebastian Elverskog**
- **Tiffani Banks***
- **Dana Gentry***
- **Katie Kurnick***
- **Silas Newman**
- **B Pearsall***

*University of Michigan student

2245: Alternative Development Workshop

This workshop posits an alternative to the traditional developer model of housing production. It explores models in which the land, the community, the architectural team, constructors, and financial resources are organized in new or unconventional ways. It prioritizes the process of housing production and will challenge the students to cooperate creatively with all the players involved in creating a more equitable and sustainable built environment. The five constituent groups (land, community, architectural team, constructors, and finance) and the structure of the contracts that govern the relationships between them are the focus of our research and creative explorations. The outcome of the workshop is the creation of a contract that sets up working relationships and responsibilities between the five constituent parties. The contract forms the basis for speculations that go beyond conventional profit driven development models and considers organizations that seek value creation on multiple fronts.

PEGGY DEAMER,
NICHOLAS MCDERMOTT

- **Soraya Ammann**
- **Lingfung (Grace) Chan**
- **Bohan Chen**
- **Ceyda Gioutzesoi**
- **Harry Hooper**
- **Gina Jiang**
- **Tommy Lee**
- **Pablo Perezalonso**
- **Kristen Perng**
- **Madeleine Reid**
- **Katherine Salata**
- **U Jin Seah**

2246: Introduction to Architectural Robotics

This seminar explores the state of "canon" in the discipline of architecture. While the term likely conjures in the mind a list of familiar figures who are, for various reasons, judged to be important to the history of architecture–today we more clearly recognize that this same list has historically had an inexcusable lack of diversity on nearly all fronts. This is not to disparage the accomplishments of architects currently covered in history courses, but rather to acknowledge that the specific focus on limited groups is not sufficient for an equitable future discipline of architecture. This leaves architecture with a conundrum. Do we eliminate the very concept of a canon altogether? Or do we try to rebuild it with a broader perspective with regards to time period, geography, gender, race, and other factors?

HAKIM HASSAN

Bo Cai
Oswaldo Chinchilla
Sam Golini
Umut Guney
Jun Nam
Christopher Pin
Calvin Rogers
Ivan Tae
Tini Tang
Josie Triana
Kai Wu
Nohar Zask-Agadi

STUDY AREA | MEDIUM

SEMINAR_FALL_TECHNOLOGY & PRACTICE

2011A Structures I

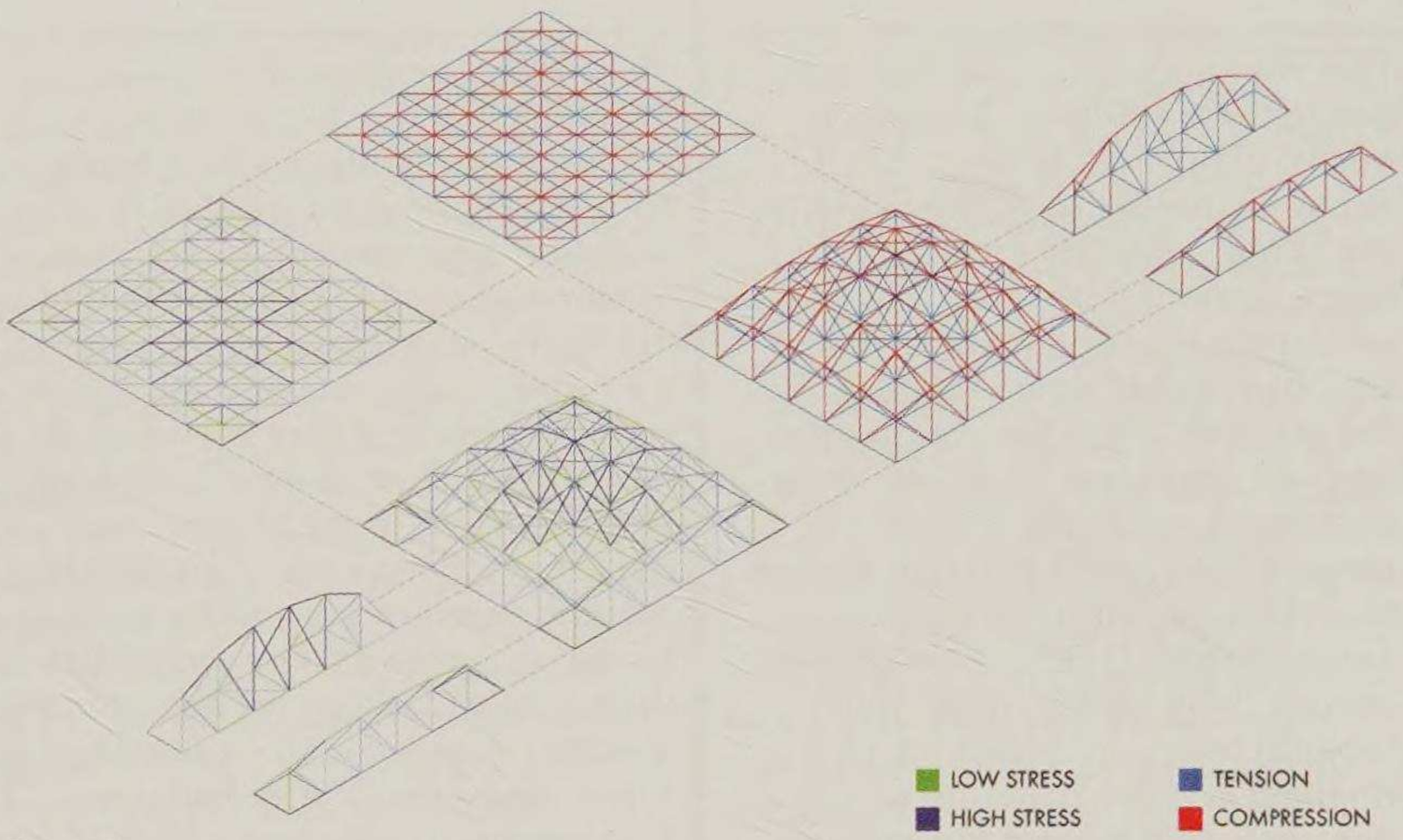


fig. 419

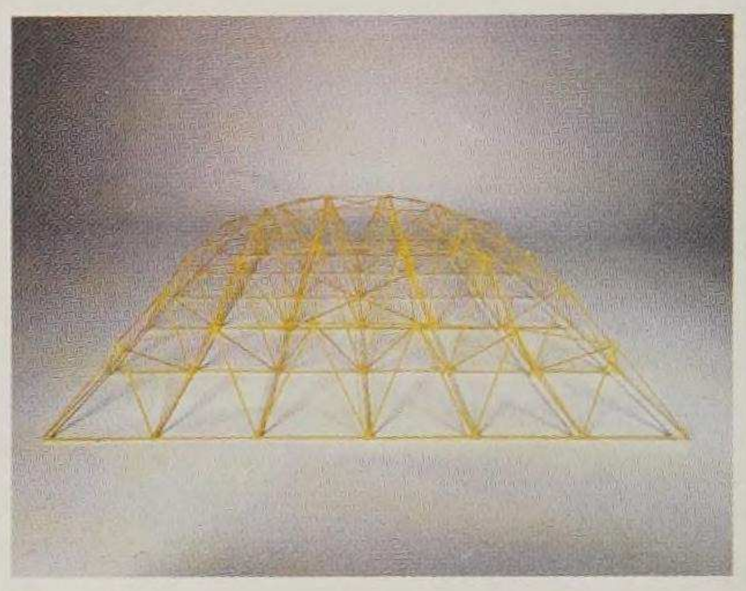


fig. 420

environmental remediation 086,144,202
structural engineering 256,304 **urbanism** 216,268,274,282

INSTRUCTOR:

- **Sofia Borghese, Sadie Bushara, Max Stern**

"Long Span"

SEMINAR_FALL_TECHNOLOGY & PRACTICE

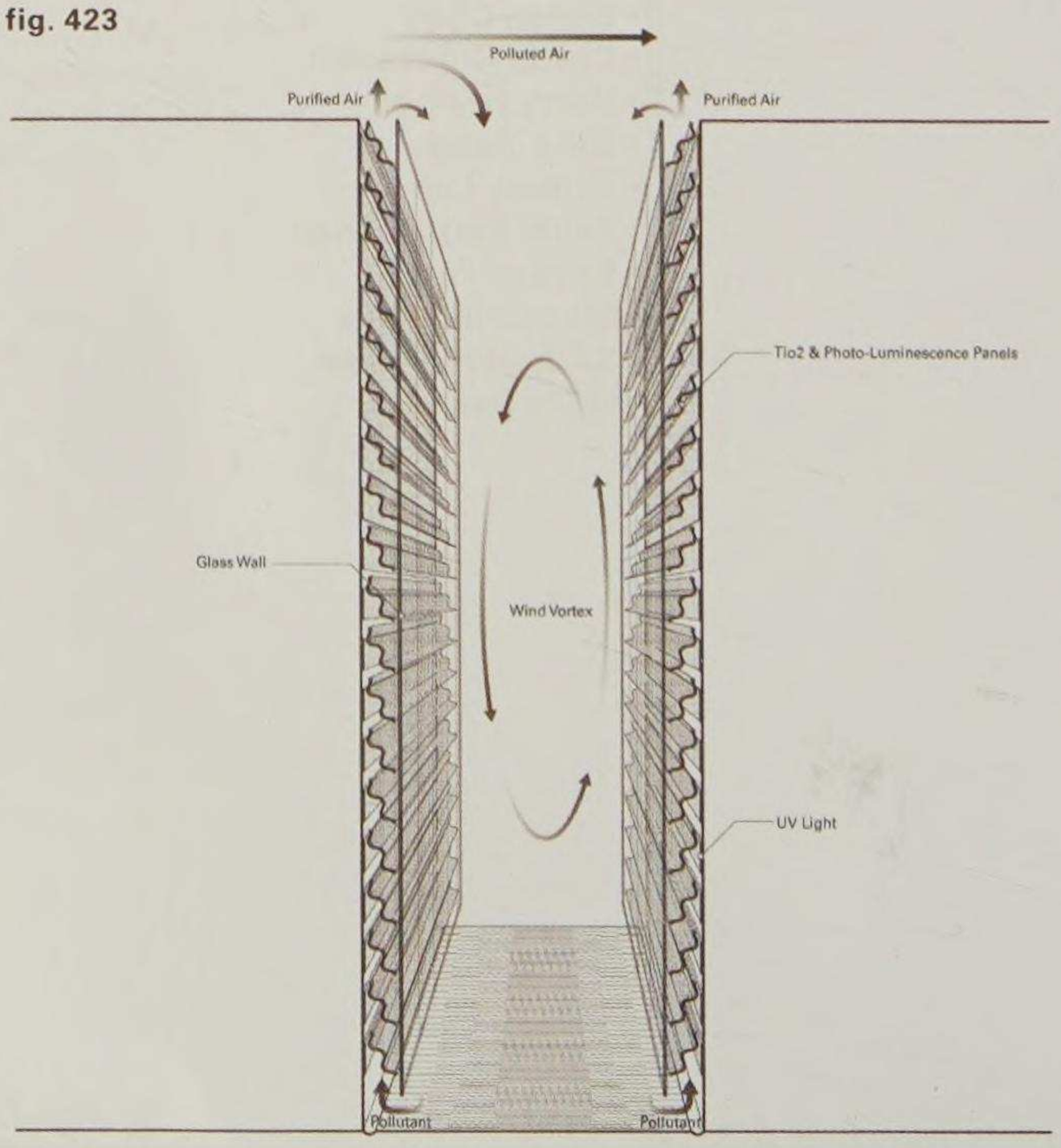
2018A Advanced Building Design

- **Hwanil Chang, Wai Hin Wong**

"Mech Tree"

This project is a retrofit-module system that utilizes Titanium dioxide and natural sunlight to improve the air quality and reduce the spread of airborne disease in dense metropolitan areas. In most Asian cities, a large number of people live in under-developed district alleyways with high amounts of refuse. These alleyways lack natural light and also produce a "canyon effect" that draws air pollution from the street and accumulated garbage into indoor spaces, which manifests into chronic diseases such as cancer and depression. The sheer magnitude of people living under these conditions demands a response to this urban issue.

fig. 423



Hwanil Chang 307 **sustainability** 050,082-088,102,104,164,254-258,314

INSTRUCTOR:

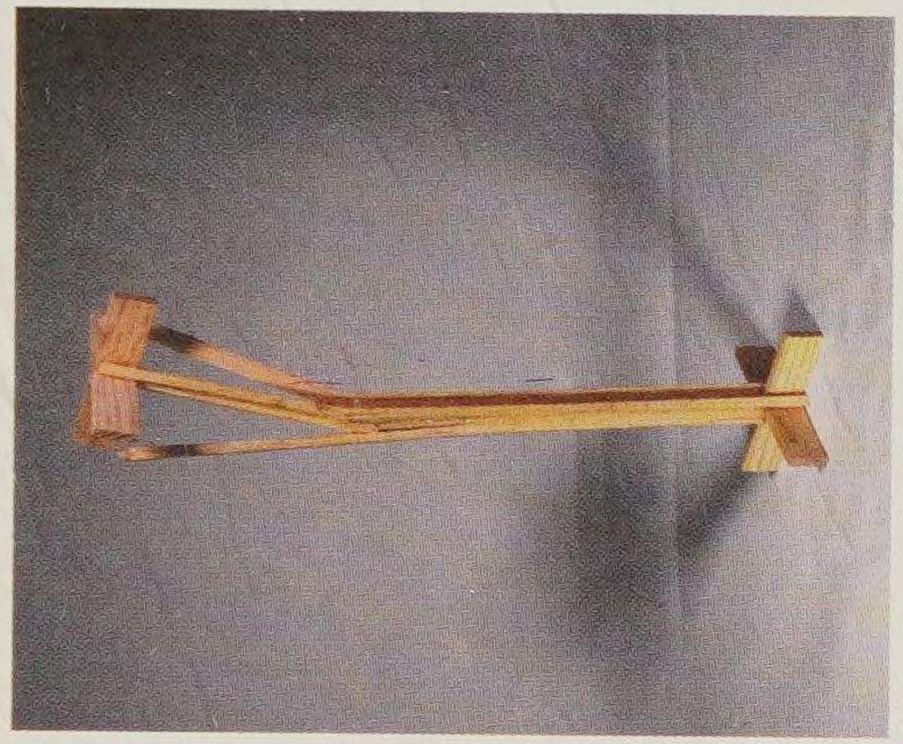


fig. 422

- **Michael Brittenham, Max Coolidge Crouthamel**
  "Column"

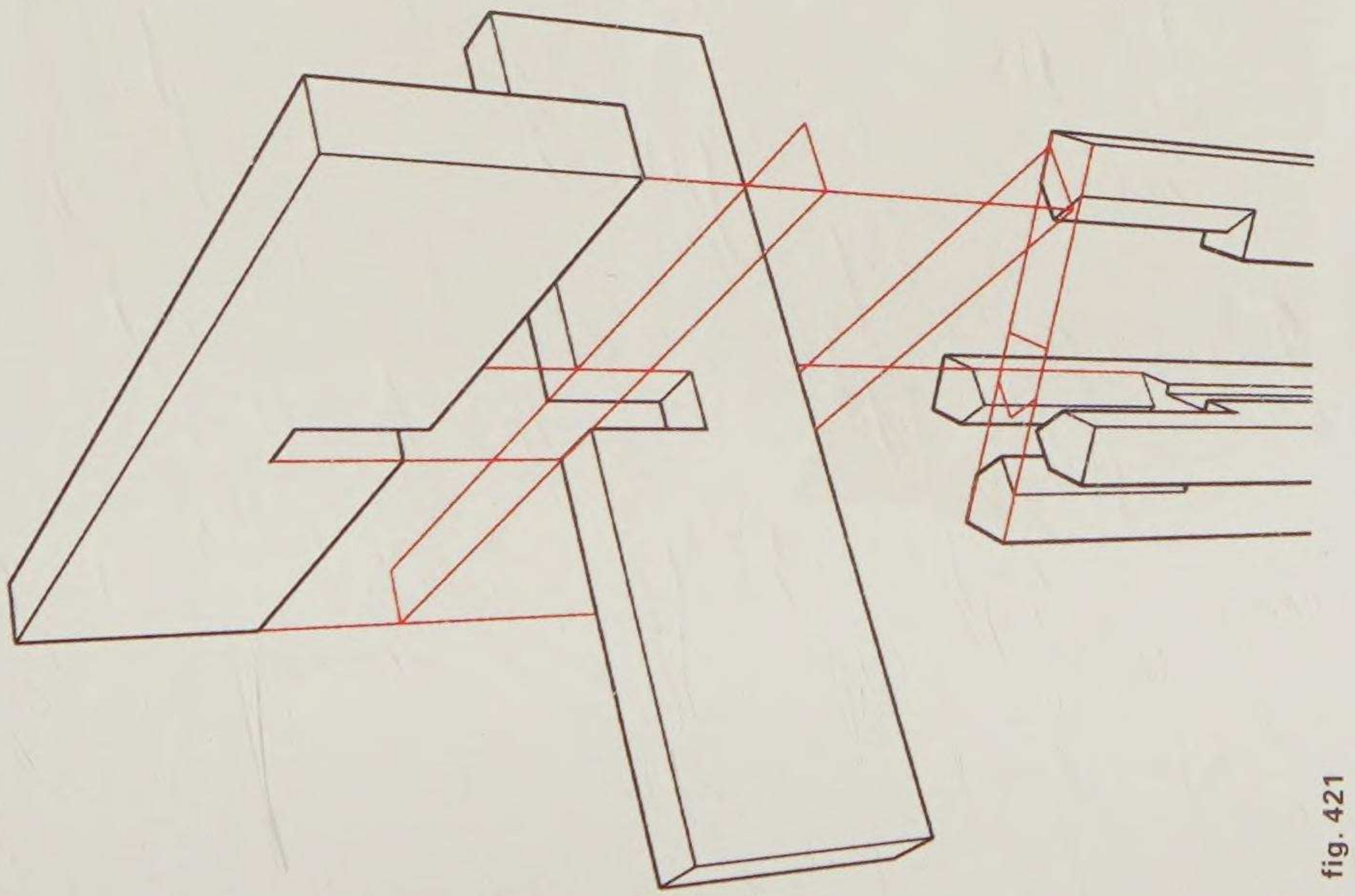


fig. 421

fig. 419 F22_2011A_BorgheseS_Image2.jpg
fig. 420 F22_2011A_BorgheseS_Diagram.jpg
fig. 421 F22_2011A_CoolidgeM_BrittenhamM_OverallColumn.jpg
fig. 422 F22_2011A_CoolidgeM_BrittenhamM_Diagram.jpg

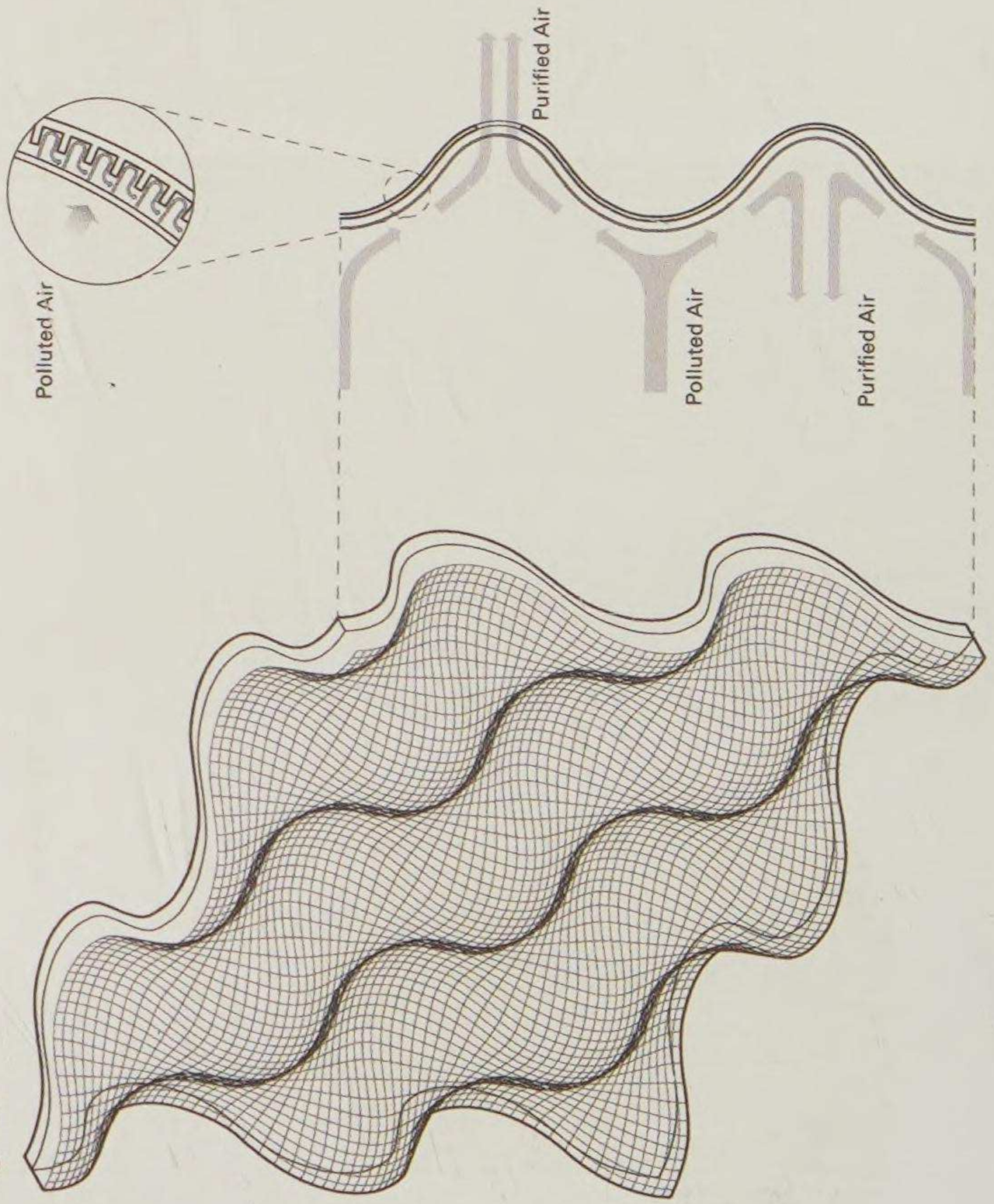


fig. 424

fig. 423 F22_2018A_ChangHWongW_5.PanelsInAlley(KiloScale).ai
fig. 424 F22_2018A_ChangHWongW_3.MeshSurfaceStudyTIO2(CenScale).ai

SEMINAR_FALL_TECHNOLOGY & PRACTICE

2021A Environmental Design

- **Yasmin Bergemann, Julie Chan, Haorong Lee, Alberto Martinez Garcia, Noah Silvestry**

"Adalaj Stepwell Case Study"

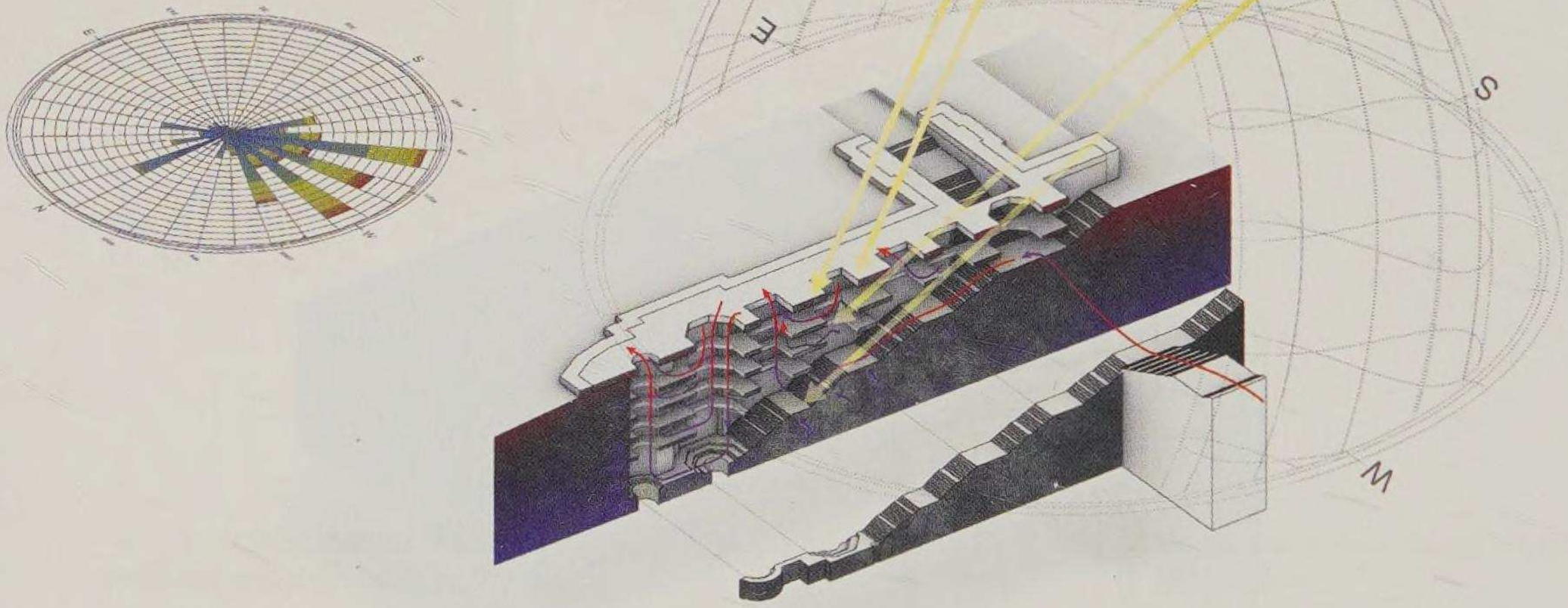


fig. 425

sustainability 050,082-088,102,104,164,254-258,314

INSTRUCTOR:

SEMINAR_FALL_TECHNOLOGY & PRACTICE

2211A Technology and Design of Tall Buildings

- **Benjamin Fann, Weiqiao Lin**

This design proposes a new hybrid structural system that combines braced steel mega-tube framework with mass timber insertions to create three interconnected towers divided from a circular footprint. The towers are positioned at varying heights to respond to the urban skyline and gradually escalate toward the waterfront. Between each tower, concrete insertion creates a platform for outdoor greenspace, while timber insertion inside the building acts as the second structural layer transferring load to the mega-columns of individual towers. The glass podium is a mediator between the public programs on the ground level and the top of the tower and private spaces like offices, residential, and hospitality.

fig. 428

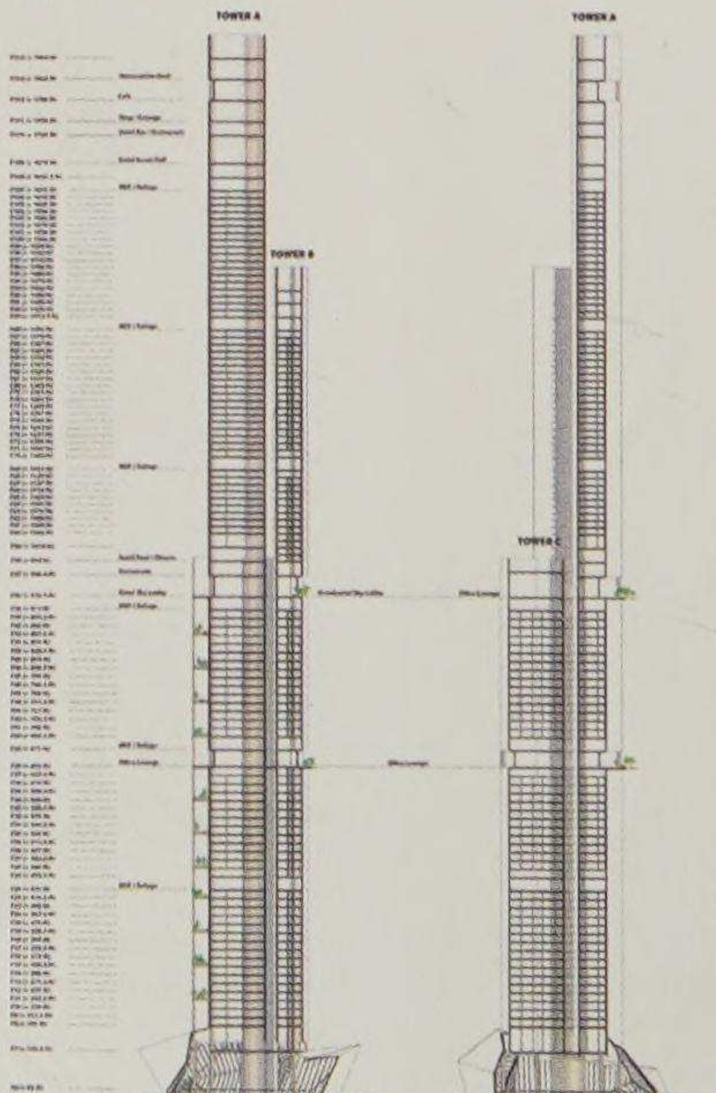


fig. 429



Hope Chao 098,192,266 **Benjamin Fann** 292,296 **Weiqiao Lin** 266
Nikhil Makhijani 266 **Amanda Tian** 266 **structural engineering** 254,304

INSTRUCTOR:



fig. 426



fig. 427

• **Isabelle Rose,**
Nwando Onochie,
Barbara Nasila,
Miranda Clark
"SANAA Toledo Museum of Art Case Study"

fig. 425 F22_2021A_BergemannChanLeeMarttinezSilvestry_AdalajStepwell.pdf
fig. 426 F22_2021A_RoseOnochieNasilaClark_BEFORE_01.jpg
fig. 427 F22_2021A_RoseOnochieNasilaClark_BIRD SAFETY WITH FRITT_01.jpg

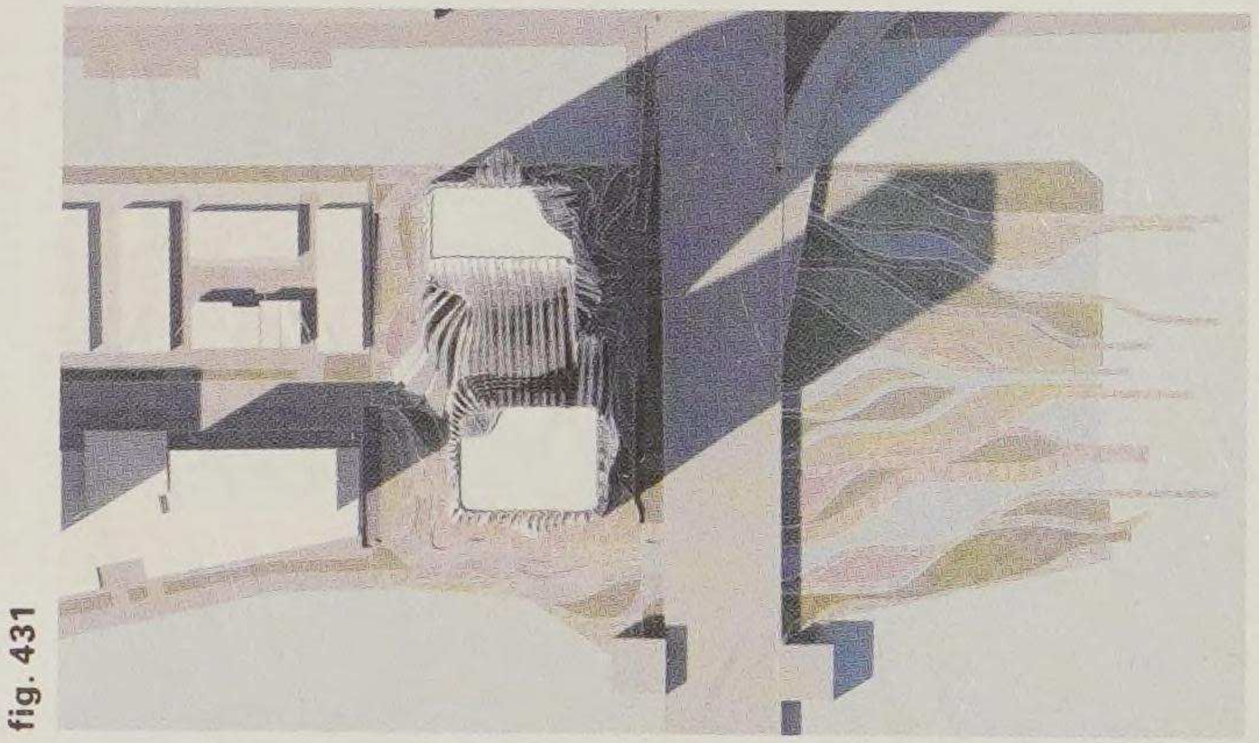


fig. 431



fig. 430

• **Hope Chao,**
Nikhil Makhijani,
Amanda Tian

Situated at the end of two rivers, the conjoined towers act as ribbons tying the relationships between greenery, lake water, and tower form. As a green ribbon, the garden is distributed in a spiral pattern between the facade and the interior. As a blue ribbon, the water is pumped to the tower top for daily usage. As a white ribbon, the facade has combinations of opaque and solid materials for commercial and residential towers. The tower is 1871 ft in height, the same number as the year of the Chicago fire.

fig. 428 F22_2211A_FannB_LinW_Section.jpg
fig. 429 F22_2211A_FannB_LinW_Physical Model.jpg
fig. 430 F22_2211A_ChaoHAmandaT_MakhijaniN_rendering2.jpg
fig. 431 F22_2211A_ChaoHAmandaT_MakhijaniN_siteplan.jpg

2222A The Mechanical Eye

• **Fuad Khazam**
"The Word Eating Sibyl"

My pet's main way of feeding is by listening as it needs the spoken word to live. It records its spoken surroundings and stores them within awaiting the four solstices of the year. On the four solstices it gives back a shuffled sound of what it heard all year, the shuffled recordings resemble prophecies for people to listen on these four special days. The pet has two main elements, first ear like organs that indicates its identity as a listener and second is legs and arms to hang and move expressing its emotion and thoughts.

The outcome of all the trials reached a point where Sibyl had minimal skin, and the only skin part that existed on her was to express words during the speaking process during the solstices.



fig. 432

Fuad Khazam 150,282,304,341 **robot** 312

2242A Slavery, Its Legacies in the Built Environment

• **Sean Rositano*, Gabrielle Jackson*, Elina Morrison*, Justine Glubis*, Erica Paul*, Sebastian Elverskog**
"Ethical Choices About Construction Methods and Materials"

As architects, we build the environment that people live, work, learn, and play in. Without our expertise and careful attention to detail, people's quality of life would be diminished, and the public's access to health, safety, and welfare would be nonexistent. That is why we have made great strides in promoting a more sustainable future and protecting communities from the impacts of climate change. We also stand for equity, human rights, and economic opportunity covering fair housing, accessibility, and ensuring the continuation of thriving small firms. However, the conversation regarding those that make the materials we use in our construction is missing from these values. In the above four values, the respect and dignity of the workers who provide rubber and glass to precursors and iron are missing. And it's also understandable given the current state of our industry.

Sebastian Elverskog 160,340 **Silas Newman** 218 **labor** 090,178,268,325,326 **race** 054,225,268,272,322,324 **sustainability** 050,082-088,102,104,164,254-258,314

*University of Michigan student

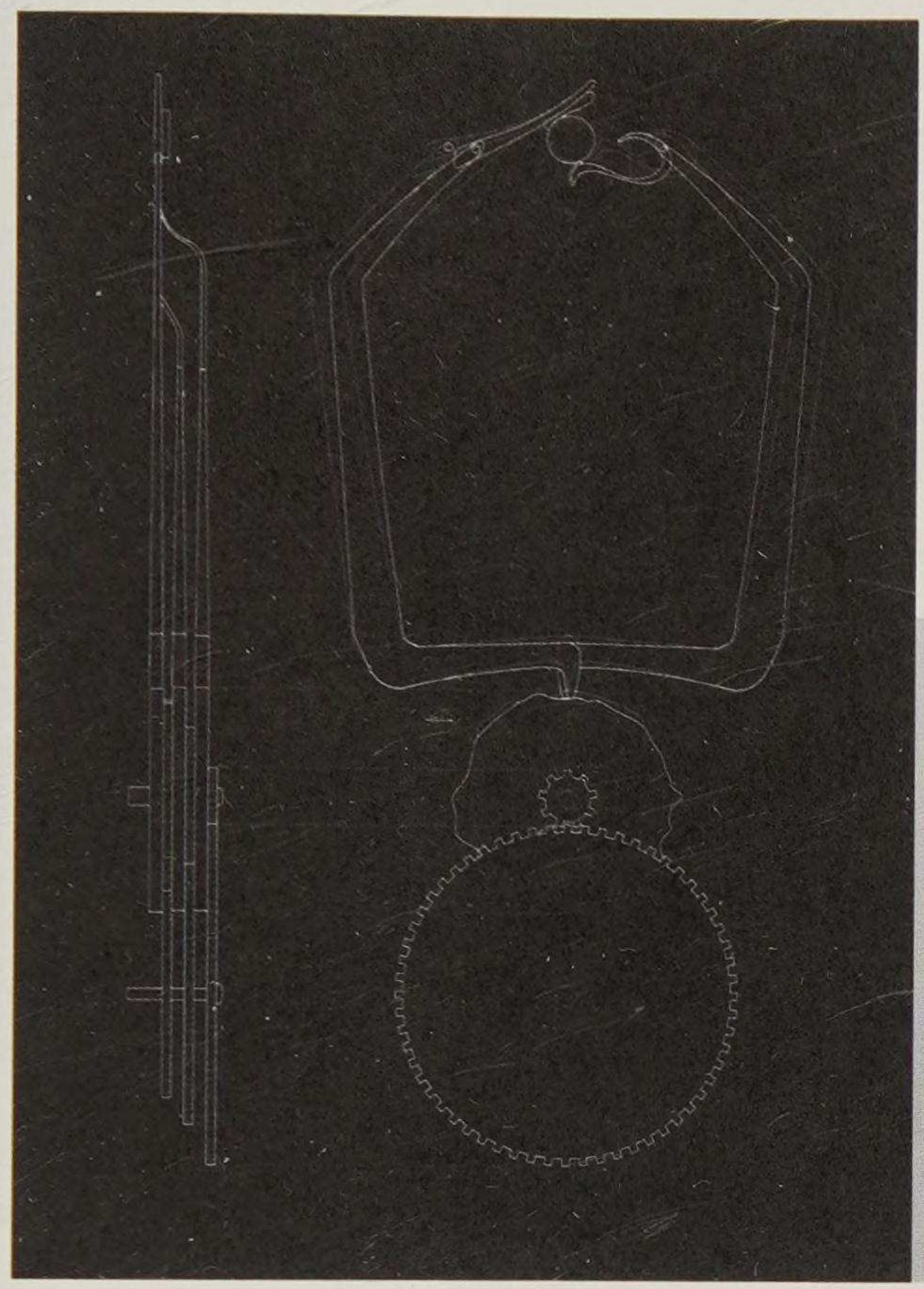


fig. 433

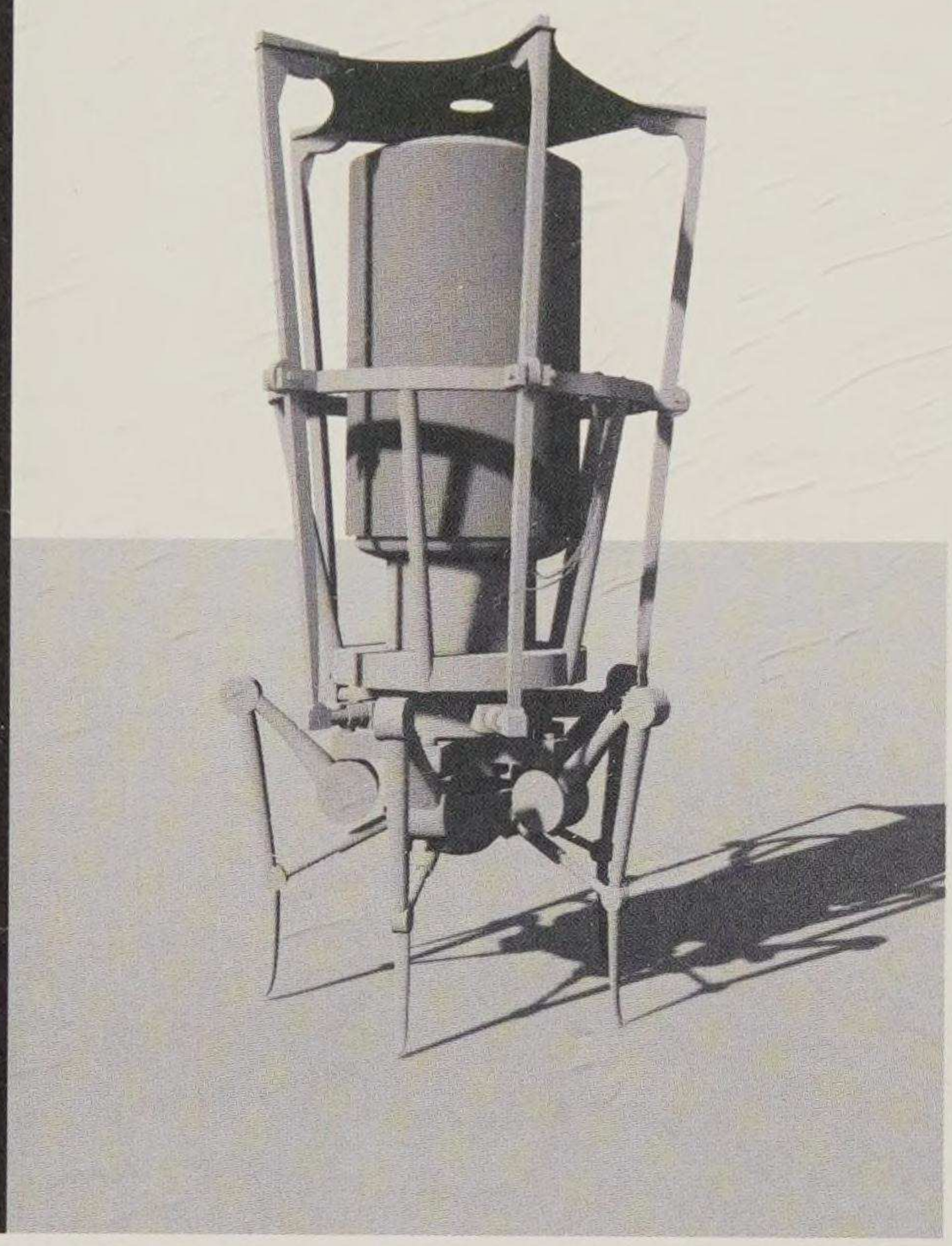


fig. 434

fig. 432 F22_2222A_KhazamF_TheWordEatingSiby1_Sketch.jpg
fig. 433 F22_2222A_KhazamF_TheWordEatingSiby1_Gears.jpg
fig. 434 F22_2222A_KhazamF_TheWordEatingSiby1_Render.jpg

- **Tiffani Banks*, Dana Gentry*, Katie Kurnick*, Silas Newman, B Pearsall***

"Plantation and Labor Systems"

Through a plantation tour with historian Donnamarie Barnes, the Plantation and Labor Systems Team gathered unique insight into the actual physical qualities of Sylvester Manor and the way the owners framed the stories that are told about it.

Our team considered the "plantation logic" of Sylvester Manor through its spatial structure and its history. It is through this extensive history that we learned about numerous people who lived at the manor, and these stories, especially the ones untold, must be included in the manor's identity today. The identification of served and servant spaces provided the opportunity to consider new plots: new insights into Sylvester Manor's architecture and new stories to share.

fig. 435

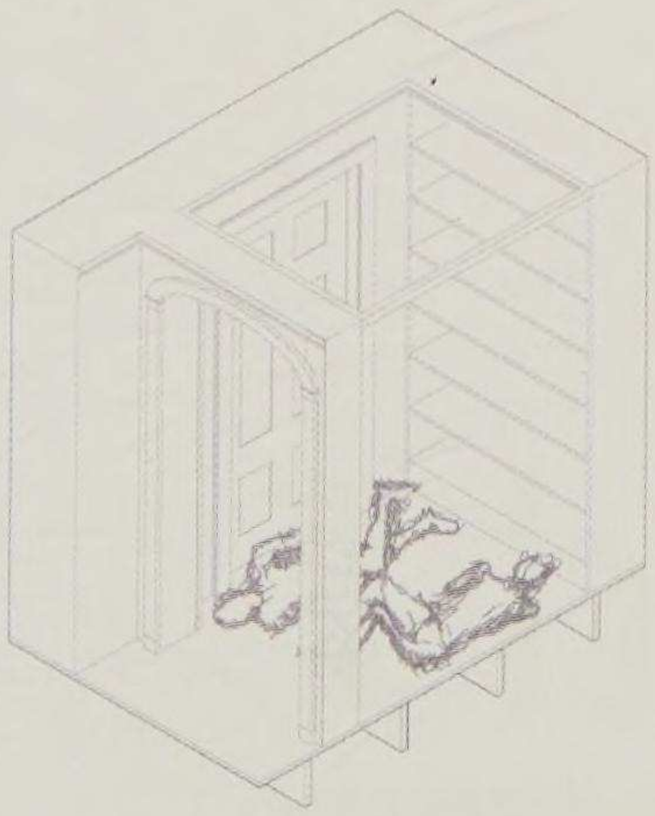


fig. 436

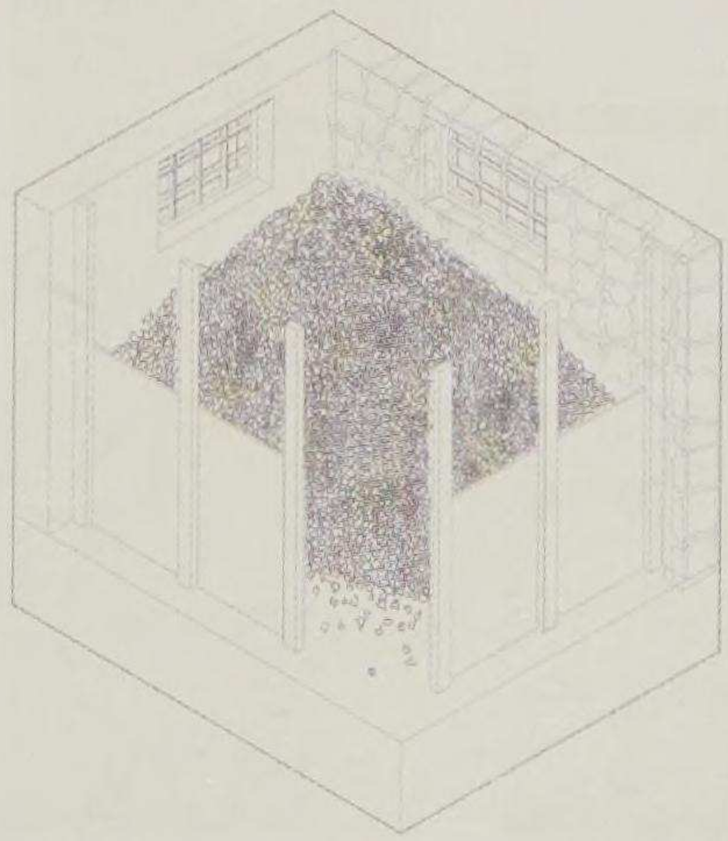


fig. 435 F22_2242_BanksGentryKurnickNewmanPearsall_Closet.jpg
fig. 436 F22_2242_BanksGentryKurnickNewmanPearsall_CoalRoom.jpg

2245 | Alternative Development Workshop

development 070,072,272,282,310,300

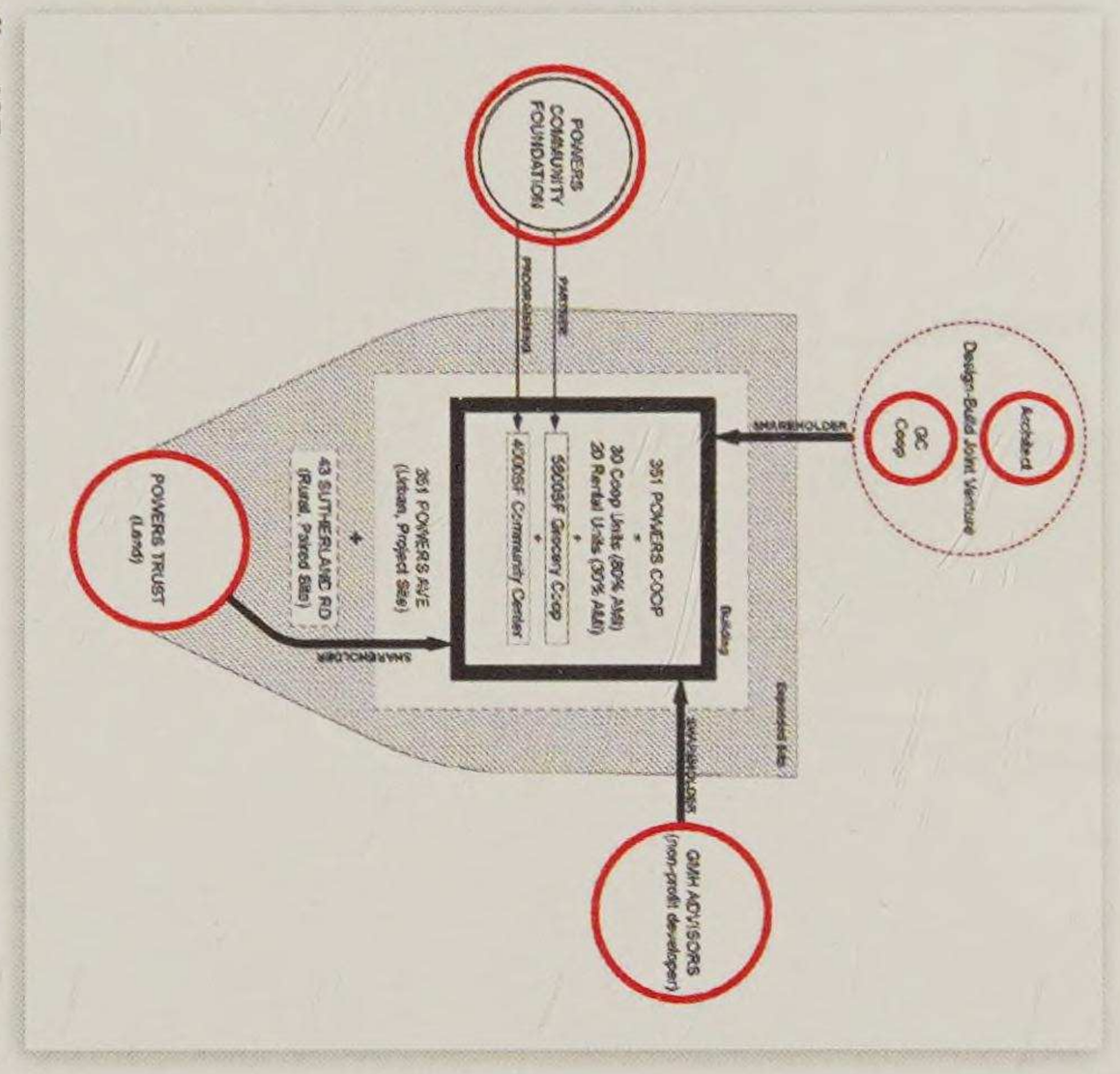


fig. 437

- **Katie Salata, Pablo Perezalonso, Bohan Chen, Kristen Perng, Ceyda Gioutzesoi, Madeleine Reid, Gina Jiang, Harry Hooper, Lingfung (Grace) Chan, Tommy Lee, Soraya Ammann, U Jin Seah**

"Alternative Development Contract"

INSTRUCTOR:

Fall_

History

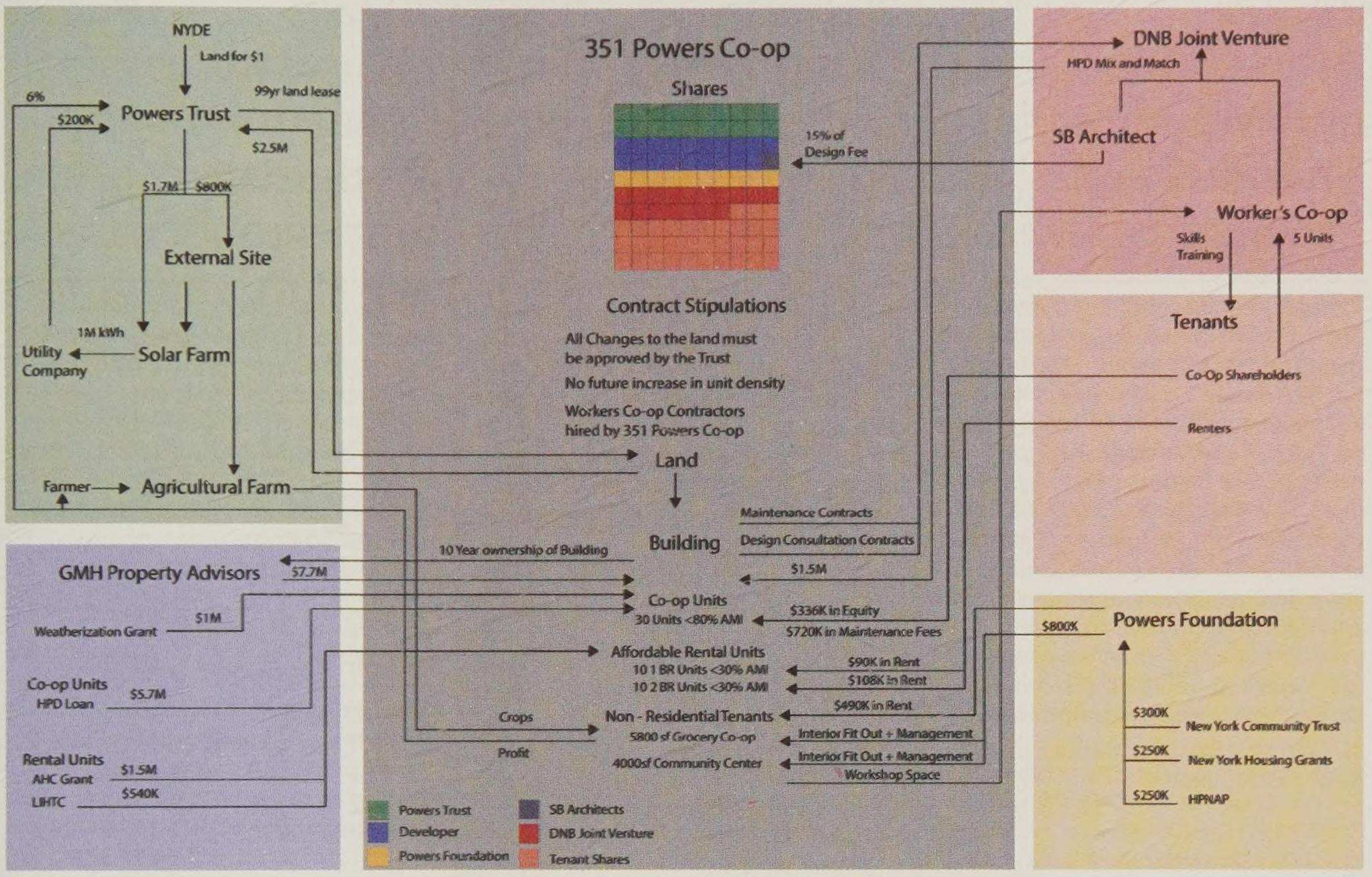


fig. 438

fig. 437 F22_2245_AlternativeDevelopmentContract.doc, pg 2
fig. 438 F22_2245_AlternativeDevelopmentContract.doc, pg 4

&

Theory

3012A: Architecture and Modernity: Theories and Projects

This course explores the history of Western architectural theory, from 1750 to the present, through the close reading of primary texts. Lectures place the readings in the context of architectural history; the texts are discussed in required discussion sections. Topics include theories of origin, type and character, the picturesque, questions of style and ornament, standardization and functionalism, critiques of modernism, as well as more contemporary debates on historicism, technology, and environmentalism.

MARTA CALDEIRA

Reqiured of all
M. Arch I first-years

- **Jessica Chen**
- **Grace Dube**
- **Natalie Fox**
- **Jany Xu**

266

3072A: Design Research I: Cross-Disciplinary Perspectives

This introductory class familiarizes students with a new skill set: how to conduct applied design research seen through the lens of each of the research perspectives taught in the program. In the process, students gain a general background in some of the key humanitarian challenges where designers can make a difference in the next century.

ANTHONY ACCIAVATTI
IRIS GIANNAKOPOULOU-KARAMOUZI

- **Omar Badran**
- **Eren Caglar**
- **Hope Chao**
- **Frank DeBlasio**
- **Ceyda Gioutzesoi**
- **Juan Guareschi**
- **Umut Guney**
- **Amber Han**
- **Nabil Haque**
- **Caroline Ho**
- **Minha Jung**
- **Anna Korneeva**
- **Weiqiao Lin**
- **Mariel Lindsey**
- **Serena Liu**
- **Nikhil Makhijani**
- **Reem Nassour**
- **Samantha Ong**
- **Pablo Perezalonso**
- **Angel Rodriguez**
- **Bishrelt Solongo**
- **Amanda Tian**
- **Brent Kokonya Wafula**
- **Rina Zhu**

266

3073B: Design as Research II: Methods Workshop

This seminar requires students to explore an assigned theme based on urgent contemporary issues in architecture and urbanism, both through individual projects and as a group. Students also select thesis projects adjacent to the course theme to take into the subsequent post-professional seminar and post-professional design studio.

ANIKET SHAHANE
ANA MARÍA DURÁN CALISTO

Reqiured of all
M. Arch II second-years

- **Chong Gu**
- **Jahaan Scipio**

268

3265A: Architecture and Urbanism of Modern Japan: Destruction, Continuation, and Creation

This course examines how design philosophies and methodologies were developed in Japanese architecture during the 130 year period from the Meiji Restoration until the postmodern era. Special attention is paid to how the country's cultural identity has been continuously relevant to modern society by evolving itself through natural disasters such as earthquakes, and political destruction such as wars. The methodologies and technologies for architecture and cities supported and were influenced by this constantly transforming, yet unchanging, Japanese culture.

YOKO KAWAI

Charis Armstrong
Omar Badran
Benjamin Fann
Yumemaru Kashino
Shi Li
• **Calvin Liang**
Jun Shi
Corinna Siu
Qinying (Pobby) Tan
• **Eric Wang**
Haoran Yuan
Chloe Zhang

268

3267: Semiotics

The seminar discusses the most relevant concepts and categories elaborated by semiotics in order to provide analytical tools for "close readings" of verbal or visual texts, cultural objects, artifacts, events, and social situations. Semiotics' foundational goal consisted in retracing how meaning emerges and circulates in connection with a variety of objects, from literary works to social rituals, from natural phenomena to artificial languages. To revamp semiotics' main tasks, the seminar discusses three issues: the structure of semiotic objects, in particular their internal organization and their ideological connotations; the narrative strategies that semiotic objects display, with their capacity to establish a subtle parallel with a theory of human action; and the process of semiosis, and the ways in which a semiotic object becomes "meaningful" in the framework of a culture. Analytical tools are tested in class through close readings of a great variety of objects and situations.

FRANCESCO CASETTI

Maxwell Baum
Youssef Denial
Grant Dokken
Aleksa Milojevic
Joey Reich
• **Jahaan Scipio**
Mingda Zhang
Ziyao Zhang

270

3290: Body Politics: Designing Equitable Public Space

This seminar explores the design challenges triggered by an urgent social justice issue: the imperative to create safe accessible public spaces for people of different races, genders, and disabilities. The class is organized around an in depth interrogation of five building types—public restroom, museum, office, campus, and urban street—that each have marginalized or excluded persons who fall outside white, masculine, heterosexual, able-bodied norms. First, the class situates this issue in a cultural and historical context, using case studies to look at how architectural guidelines and building codes transmit dominant cultural values and ideologies. Then, it asks students to propose alternative design strategies that allow a spectrum of different embodied people to productively mix in public space. Course requirements: student presentation and inclusive design proposal.

JOEL SANDERS

Caroline Ho
Olly Hoy
• **Basel Hussein**
Yumemaru Kashino
Reem Khorshid
• **Omar Martinez Zoluaga**
• **Yikai Qiao**
• **Elizabeth Sack***
• **Alison Steele***
• **Lily Kitfield-Vernon***
Brent Kokonya Wafula
• **Congming Wang**

*Yale School of Public Health student

270

STUDY AREA MEDIUM

3300/551: History, Historiography, Avant-Garde: Reading Manfredo Tafuri's The Sphere and the Labyrinth

No historian of architecture has written more critically about the contradictions of architecture in late-modern society or reflected more deeply on the tasks of architectural historiography than Manfredo Tafuri (1935–94). The seminar undertakes a close reading of one of Tafuri's richest books, The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s. Originally published in 1980 and translated in 1987, it appeared at the midpoint of the Italian historian's career and at a pivotal moment in relation to postmodernism. Concerned equally with history and historiography—with specific architectural and urban contexts as well as with the ways they are written into history—the class questions the role and function of avant-gardes in architecture. Is the concept of an avant-garde architecture still meaningful today or should it be relegated to the dustbin of twentieth-century ideas?

JOAN OCKMAN

Sally Chen
• **Izzy Kornblatt-Stier**
• **Max Kronauer**
• **Raúl Martínez Martínez**
Holden Miles
Samarth Vachhrajani

3302: Tall Tales

Architecture is a body of fantastic lies. This course provides space to interrogate the particular, ongoing, and mutating narratives, fictions, and myths perpetuated around the design, development, and material realization/construction of high-rise residential towers from the turn of the century to the start of what has been referred to as the Reagan era, alongside the various political, financial, and social agendas that motivated their development. The course aims to nurture modes of recognition of "housing" as critical loci where architectural form, federal and state power, municipal interactions of zone (zoning envelope, building volume, and air rights), finance, body, law, rhetoric, aesthetics, real estate development, and conceptions of racial difference come into view. The course reckons with typology and the seeming difficulty with imagining subjects racialized as black holding a position up in the sky.

IFE VANABLE

• **Annika Babra**
• **Khalid Hassan**
Caroline Ho
• **Sarah Kim**
Brandon Lim
Nwando Onochie
Pablo Perezalonso
Angel Rodriguez
• **Noah Silvestry**
Sombo Sisay

3303: Urban Century: Theorizing Global Urbanism

From the beginning of the twentieth century to the present, urbanization has gradually come to dominate political, economic, social, and cultural landscapes of the contemporary world. To be urban was to be modern, and the development of modern social theory relied on using the city as its research laboratory. Two decades into the twenty-first century, features of urbanization such as density, resource extraction, environmental degradation, and intense social inequalities appear to be ubiquitous across different geopolitical conditions. This course presents students with a range of theories that attempt to make sense of the variegated and intersecting conditions that define contemporary urban localities. Building on the understanding offered by these theories, we conclude with an exploration of emerging positions, concepts, and propositions that enable new ways of understanding the centrality of urbanism within a world dominated by uncertainty, speculation, and dystopia.

VYJAYANTHI RAO

Soraya Ammann
Erin Bascom
Lingfung (Grace) Chan
• **Clare Fentress**
Olly Hoy
Max Kronauer
• **Helena Maurer**
Reem Nassour
Anna Reggio
Adam Rostek
Katherine Salata
Sida Tang
Maria Teleman
Tony Hongyi Wang

3315: Challenging the Classical

This course examines the problem of "the classical" in its contemporary context—not only as an exercise in the study of architectural history, but also as an attempt to come to terms with the claims of history upon the present, and of the present upon history. Recognizing that the unusually vivid architectural images that have impressed themselves upon the public imagination of America over the past few months are only the most recent evidence in a longer list of charges, the course examines accusations of Eurocentrism and elitism, of obsolescence, irrelevance, and historical naivete, and associations with totalitarianism and whiteness, along with questions of language, tectonics, and sustainability—aiming to introduce a range of new voices into a conversation that is, today, more critical than ever.

KYLE DUGDALE

Sebastian Beaghen
Brandon Brooks
Jonathan Chu
Miranda Clark
Dominic Cort
Nicole De Araujo
• **Nathaniel Elmer**
• **Izzy Kornblatt-Stier**
Felipe Palacio Trujillo
Jonah Rappaport
Smaranda Rusinaru
Emma Sherefkin
Ming Yang

3318: The Media of Architecture and the Architecture of Media

Architecture's capacity to represent a world and to intervene in the world has historically depended on techniques of visualization. This seminar draws on a range of media theoretical approaches to examine the complex and historically layered repertoire of visual techniques within which architecture operates. We approach architecture not as an autonomous entity reproduced by media, but as a cultural practice advanced and debated through media and mediations of various kinds (visual, social, material, and financial). If questions of media have played a key role in architectural theory and history over the past three decades, recent scholarship in the field of media theory has insisted on the architectural, infrastructural, and environmental dimensions of media. The seminar is organized around nine operations whose technical and historical status will be examined through concrete examples.

CRAIG BUCKLEY

• **Jerry Chow**
Austin Ehrhardt
Juan Guareschi
Harry Hooper
Chloe Hou
Spencer Kaplan
Anna Korneeva
Zishi Li
• **Reem Nassour**
Christopher Pin
Yuqing Wu
Yuanchu Yi

3322: Mutualism: Spatial Activism and Planetary Political Solidarity

Urbanism is a stage for modeling another understanding and another kind of knowledge. Exchanges in physical, lumpy, temporal space are heavier than the thinner financial logistical abstractions of capital and governance that have been the cause of so much automatic harm.

In this breathtaking moment, those who have been heir to so much of this harm continue to offer both the most incisive critiques and potent antidotes. And they are often speaking a spatial language that inhabits the urban stage. Communities that rely on presence, proximity, and entanglement have special powers to counter dispossession, gentrification, policing and climate catastrophes. These are the very networks of mutualism, care, maintenance, and kinship that are at the heart of Indigenous, abolitionist, feminist, and Black feminist thinking—Ruth Wilson Gilmore, Miriame Kaba, Silvia Federici, Moten's "undercommons," or what J. K. Gibson-Graham calls "community economies".

KELLER EASTERLING

Charis Armstrong
Grace Brooks
Ben Derlan
Josh Greene
Juan Guareschi
Sewon Roy Kim
• **Sarah Kim**
Louis Koushouris
• **Ryan Reyes**
Smaranda Rusinaru
Jahaan Scipio

3012A Architecture and Modernity II: Theories & Projects

Jessica Chen 219, 238 **Grace Dube** 122, 219, 238
Natalie Fox 130, 221 **Jany Xu** 124, 220

INSTRUCTOR:

• Jessica Chen
"Architecture Naturalized"

Naturalization as an epistemological method is a notion rooted in the foundation of nature as a given truth, presumably legitimizing and rationalizing arguments through observable fact. In this essay I survey and analyze the works of Laugier, Le Corbusier, and Gropius to investigate how epistemological naturalization is ingrained within the fabric of architectural thought over the centuries. Although it becomes adapted to fit the given contexts of each theorist, the core of the argument remains the same: a subjective fallacy becomes conflated with an objective truth of nature. Naturalization as an epistemological tool does not just influence architecture as a subject, but how we think about architecture.

• Grace Dube
"Commodification in the Kitchen: The Ideal Home and Homemaker in Modern American and Italian Media"

The postwar American figure of the "ideal housewife," inscribed in kitchen spaces and objects, and commodified in the projections of advertisements, served as a reference point for the reception and adaptation of American domestic goods and architectural ideas in Italy. In the establishment of a post-Fascist cultural identity, Italian print media of the 1950s and 60s employed and modified American advertising strategies to reinforce gender roles through a focus on the design of the single-family home, and more specifically, its kitchen. From architectural publications to women's magazines, these advertisements saturated the extensive field of periodicals mediating the discourse on functionalist design imported from the US. As the reassertion of traditional domestic ideologies brought about simultaneously hesitant and enthusiastic reactions in Italy, the ambiguous responses of women shaped modern architectural theories and projects related to functionalist living spaces. This paper examines how the American housewife-homemaker ideology was solidified in Western popular culture through its promotion to and adoption into European media.

3072A Design Research I: Cross-disciplinary Perpectives

M.Arch II 222, 224

INSTRUCTORS:

• Omar Badran
• Eren Caglar
• Hope Chao
• Frank DeBlasio
• Ceyda Gioutzesoi
• Juan Guareschi
• Umut Guney
• Amber Han
• Nabil Haque
• Caroline Ho
• Minha Jung
• Anna Korneeva
• Weiqiao Lin
• Mariel Lindsey
• Serena Liu
• Nikhil Makhijani
• Reem Nassour
• Samantha Ong
• Pablo Perezalonso
• Angel Rodriguez
• Bishrelt Solongo
• Amanda Tian
• Brent Kokonya Wafula
• Rina Zhu

Through readings, exercises, and presentations by the instructor and invited guests, students are exposed to different methods and mediums of research within the field of architectural design and across the arts and sciences. Bi-weekly exercises, known as object lessons, provide students with opportunities to explore their own lines of inquiry. These may take the form of writing, models, drawings, and animations (to name just a few). The outcome of the course is a series of object lessons that prepare students for honing in their research interests in the coming semesters.

• **Natalie Fox**
"Male Fantasies: Physical and Mental Control Over Women's Bodies Through Architecture"

This essay examines the neglected aspects influencing the spatial-political and patriarchal biases in architectural practice and theories, as well as establish how they have been weaponized through the wielding of space and the ideas of space to manipulate view, position, and habits in order to continue the oppression of women. This essay will utilize and critique the impact of Foucalt's writing on architecture and the application of the male gaze to the built environment and its inhabitants to better understand how architecture as a discipline considers and responds to the female user and its failures to do so. Through close analysis through a feminist lens, this paper examines theories and projects throughout the 19th and 20th century that create and uphold ways of controlling women in three specific modes: the gaze, the shield, and the mirror.

• **Jany Xu**
"Through the Looking Glass: Revisiting Interpretations of Chinese Architectural History and Western Influence"

While China has a rich architectural history, much of the material used today was developed by the "Father of Modern Chinese Architecture," Liang Sicheng, who was Western educated. Liang applied a Western lens to his work, documenting the chronological development of Chinese architecture to "legitimize" China's architectural legacy to the West.

As a growingly assertive China reconsiders its history, the methodology its scholars use will have far reaching implications. If the Western tradition set by Liang Sicheng continues in the same tonality, does Chinese architectural history continue to be told using Western narrative values? However, on the other hand, would a complete "Chinese characteristic" approach serve a political agenda encouraging isolationist views?

This paper will use Liang Sicheng's critique of Yue Jiazao's approach to documenting Chinese architectural history and Yue's response as grounding points to set the debate over how to approach architectural history. It will analyze the sub-contexts and motivations of historicism, while critiquing its shortcomings in applications to Chinese architectural history.

HISTORY AND THEORY | ESSAY

fig. 439



fig. 439 F22_3072A_AllStudents_mosiac.jpg

HISTORY AND THEORY | OBJECT

3073B Design as Research II: Methods Workshop

• **Chong Gu**
"Curtain: A Weak Armor"

Extended from my ongoing organizing work with Red Canary Song in the streets of Queens, New York, this project explores the duality of the curtain as a decoration and as infrastructure, and studies the practice of solidarity in the transient community of Asian migrant massage workers. Though lacking physical strength, curtains are used to dress up storefronts of massage parlors, while at the same time disguising the semi-illicit spaces behind, cultivating a form of decentralized, anonymous yet interdependent urbanity.

Fusing oral history practice, investigative drawings and material-spatial interventions, this research takes curtains as the entry point to study an amateur, hodgepodge architectural form of transitory space as the predicament of various forms of marginalization. A visual dossier of "vulnerable form", this contemporary ethnographic research exercises on the quality of weakness amidst the violent and exploitative relationship between humanity and its surroundings, and seeks lessons on the DIY infrastructural and community facilitation of solidarity that might be possible in our future visions of transient space.



fig. 440

Chong Gu 078,322 Jahaan Scipio 072,270 labor 090,178,259,325,326 map 226,228,244,282 race 054,225,259,272,322,324

INSTRUCTORS:

3265A Architecture and Urbanism–Japan

• **Calvin Liang**
"Critiques of 'Critical Regionalis' in Japan: The Magariya and its Constituents in Tohoku"

In his seminal work "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," Kenneth Frampton frames the notion of "critical regionalism" within the context of the built environment–he posits that architecture and architectural style is in motion in comparison to things which lie within the framework of "natural" phenomena. This paper posits that Frampton's framework loses footing in the rural agricultural project–this is not one which is constrained temporally but is within Frampton's syntax of the "region." I examine how the Tohoku region in Japan contains architectural typologies which act in resistance to a binary reading of how architectural projects reside within and subsequently respond to natural conditions untouched and sculpted. I argue that the assumed parameters of "landscape" framed by Frampton lose agency when we position the architectural project as the protagonist in the relationship of built to unbuilt space, as best exhibited by the magariya housing type.

Calvin Liang 198,216,232 Eric Wang 162,216,218 urbanism 216,254,274,282

INSTRUCTOR:

• **Jahaan Scipio**
"[AN] OTHER ATLAS"

Maps occupy a critical role in shaping and remembering places; they are a ubiquitous example of a device through which knowledge is produced and disseminated. Yet, maps often neglect to depict the most prominent features of the places they represent. Through this selective representation, maps tell us about ourselves but also shape the way we see places, uncovering information that is not readily available and obscuring that which is deemed irrelevant. In doing so, maps not only capture reality, they create it. By assessing typical mapping methods this studio will challenge preconceptions and construct new perceptions of a neighborhood in flux (Bed Stuy, Brooklyn) with specific respect to gentrification, its signifiers and counter-productions. Approaches to and assessments of gentrification rely heavily on data collection, quantitative evaluations and graphic representations; and as such present an ideal testing ground to understand the motivations, techniques, and consequences of mapping.

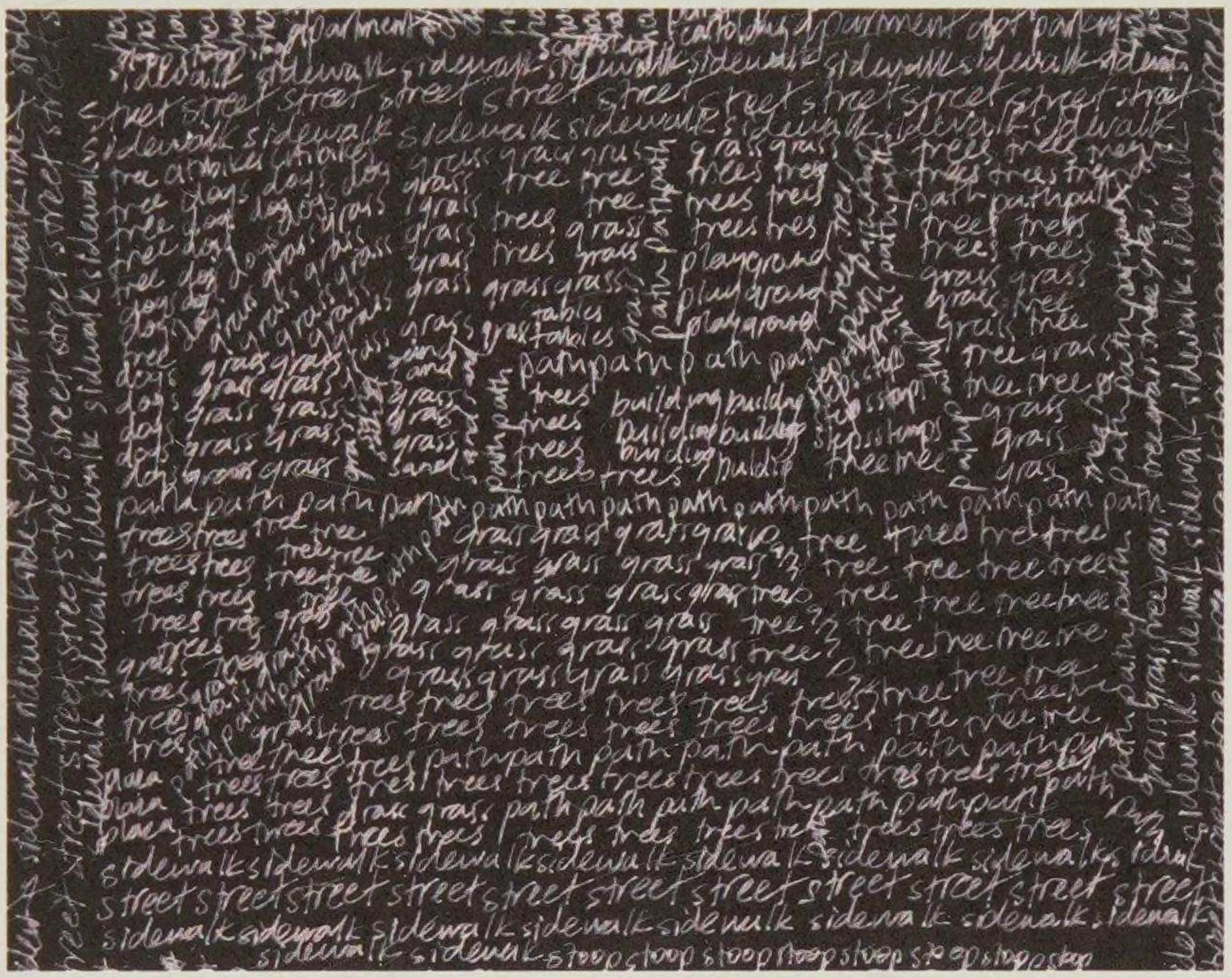


fig. 441

fig. 440 F22_3073b_GuC_Massage ParlorInteriorPhoto.jpeg
fig. 441 F22_3073b_ScipioJ_01-Spatio-LexicalMap.jpg

• **Eric Wang**
"Women and Domestic Space in Modern Japan"

After overthrowing the Tokugawa shogunate, the Meiji government profoundly transformed Japan into a modern state by adopting western technology and values. Sweeping changes were made in all aspects of Japanese society such as fashion and architecture. However, there was evidence showing that the degree of changes diverged based on gender. In this paper, I argue that, as Meiji elite, males were fully committed to modernizing and westernizing Japan, they used the female body and domestic space as vessels to contain and preserve Japanese cultural identity to counter western influence. The female body and domestic spaces were the carriers of the Meiji male elites' imagination of Japan's glorious past which was intrinsically connected to the cultural identity and purity of Japan. With this constructed imagination being secured in women and at home, Japanese men were able to transform and modernize the nation without the fear of losing its cultural identity.

SEMINAR_FALL_HISTORY & THEORY

3267 Semiotics

• **Jahaan Scipio**
"Socio-Spatial Networks: A Semiotic Case Study of Dogville"

Through a case study of Lars Von Trier's 2004 avant-garde film Dogville, this paper unpacks the social network, spatial environment and character arc of its protagonist Grace Mulligan. The analysis investigates the stories' slow transition from a tale of generosity and community to that of misanthropy and exploitation through the lens of Nicholas Christakis and James Fohwler's book, Connected. Utilizing network illustrations and semiotic square analyses, the paper follows the sequential stages of engagement and estrangement that Grace experiences during her stay in Dogville. In tracking the slow integration of Grace's character into the network and her relations to the townspeople, the work envisages the precarity of her position while diagramming the narrative markers that govern the structure of the film. Concluding with an evaluation of the spatial qualities of the stage-like set, the study highlights the semiosis of the network in social and spatial terms.

Jahaan Scipio 072,269 **film** 144

INSTRUCTOR:

SEMINAR_FALL_HISTORY & THEORY

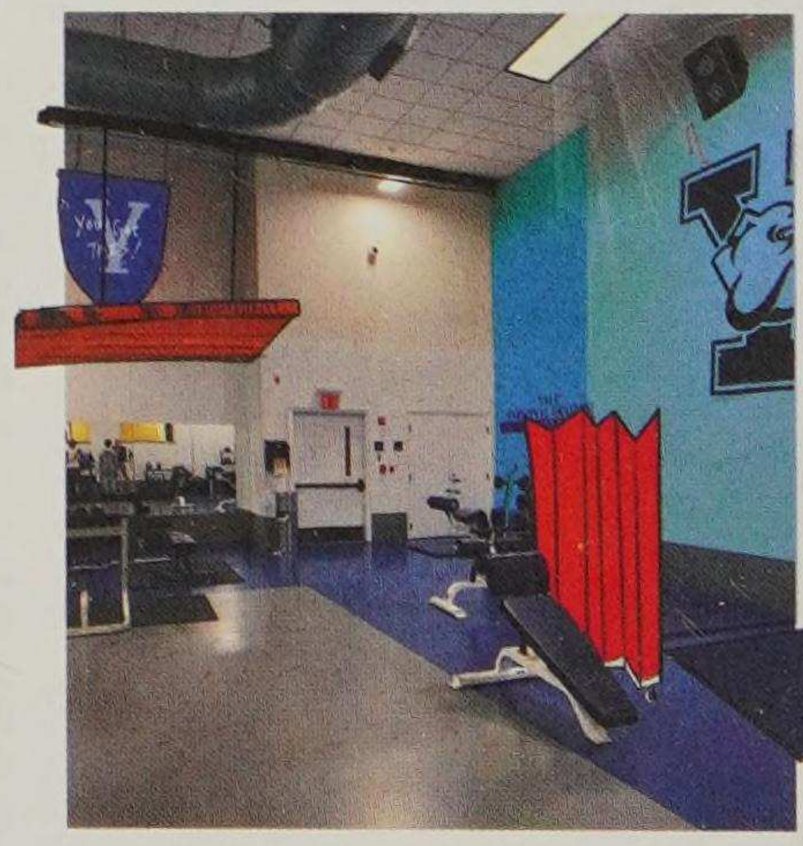
3290 Body Politics

• **Basel Hussein, Yikai Qiao, Alison Steele***
"Payne Whitney Gymnasium Material and Organization: Emotion Impact of Materials"

The long mirror in the free weight area reflects the motion of the training people, and also produces additional eye contact through reflection, which may make some people nervous to stand in front of it. The mat zone is designed for stretching and relaxing, while its dark color tone and tedious setting don't provide a relaxing atmosphere.

Various smaller scale interventions proposed include: replacing the crests with more neutral or inclusive signage, acoustic mitigation over the free weights area through acoustic paneling, introduction of soft background music to uncomfortable quiet areas, more playful-surface treatment, movable screen partitions, greater mat flexibility and options, and improved lighting along the periphery.

fig. 443



mental health 018,110,128,138 **equity** 054,074,076,092,104,160,200,202,216,276

*Yale School of Public Health student

INSTRUCTOR:

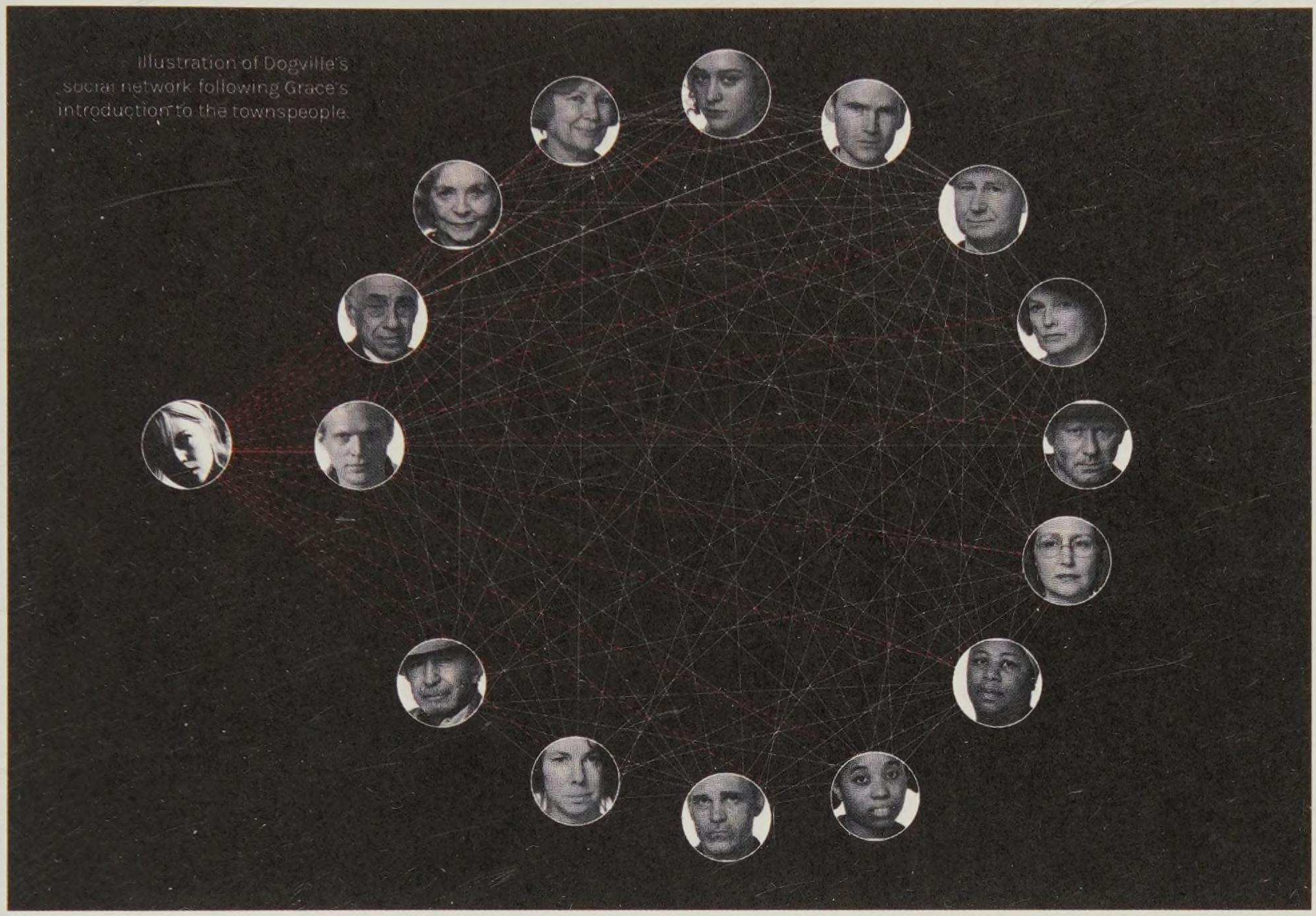


fig. 442 F22_3267_ScipioJ_Socio-SpatialNetworks_FinalPaper.pdf

fig. 442

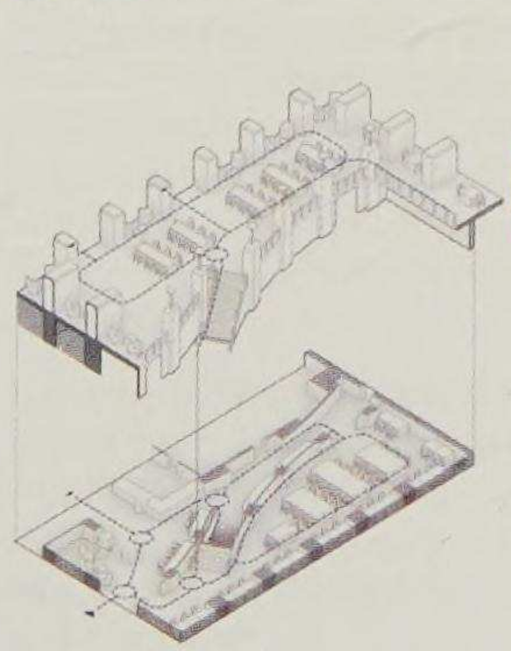
- **Lily Kitfield-Vernon*, Omar Martinez Zoluaga Elizabeth Sack* Congming Wang**

"Gilmore Music Library Participatory Survey"

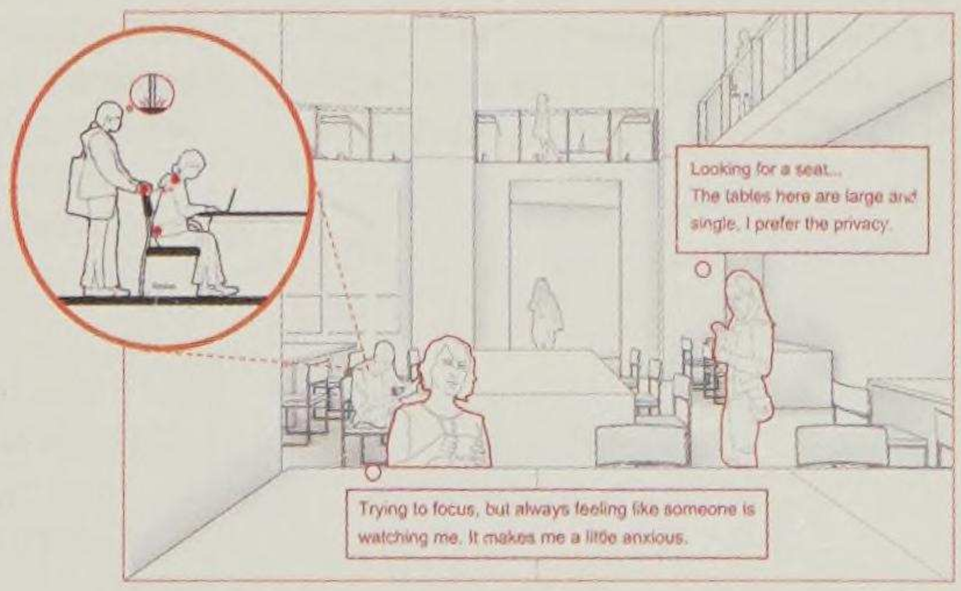
Gilmore Music Library is a specialty library housed within Sterling Memorial Library. To understand how students at Yale University utilized Gilmore Music Library, we created a survey asking respondents to reflect on their experiences of and design preferences within this space. Team members' prescribed challenges–low strength, anxiety and shyness, and mild vision impairment–informed construction of survey questions.

Given the survey responses and our own experiences in Gilmore Music Library, we identified shared themes and crafted a series of recommendations. One of these recommendations reimagines the signage and furniture at the library's entrance. By enhancing the visibility of signage and distinguishing between destinations with color and direction, students can find their way to a study space or resource as they enter the library. By providing round tables in an area already used for noisy activities such as printing and asking a librarian for help, students working in groups can feel comfortable and non-disruptive as they use this space.

fig. 444



First Floor



Unavoidable anxiety: Someone is always hovering in the back and looking for a seat.

Rough carpeting keeps the **library quiet** but makes the **chairs hard to move**.

Back pain after sitting for a long time.

fig. 443 F22_3290_HusseinB_SmallScaleIntervention.jpg
fig. 444 F22_3290_WangC_2.jpg

3300/551 History, Historiography, Avant-Garde: Reading Manfredo Tafuri's The Sphere and the Labyrinth

Izzy Kornblatt-Stier 231,274,320 Max Kronauer 066
Raúl Martínez Martínez 224,293,321

• Max Kronauer
"The Dark Knight"

This essay explores a moment of cultural "euphoria," technological restructuring, and self-reflection from 1899, where Dutch architect, Rem Koolhaas, challenged architecture to do more. Drawing from his ideas generated in Delirious New York, his unrelenting critique of architecture and modern society, and his desire to transcend his own practice, Rem Koolhaas used the 1989 National Library of France competition as a launchpad to reconsider the identity and concept of the "institution" at the end of the twentieth century. Working on the competition became a liberating act, allowing Koolhaas to shed the proverbial baggage of modernism—its failures and triumphs—and instead engage critically with contemporary conceptions of space, the digital, and the modernizing metropolis. Dissatisfied with the state of architecture at that time, the National Library of France competition became a battleground for Koolhaas to assail architecture from within and consequently deploy his "dark" subversive tactics against architectural language, form, program, and space.

INSTRUCTOR:

3302 Tall Tales

collective ownership 094,104,176
development 070,072,260,282,310,300 race 054,225,259,268,322,324

• Annika Babra
"The Architecture of *Unwant*"

In 1966, Brooklyn Heights was designated New York City's first historic district. Several years prior, in 1959, while a slew of community associations and groups were actively protesting Robert Moses' urban renewal plan for Cadman Plaza, an issue of Brooklyn Heights Press of the same year asserted, "Our houses, historic structures and the architectural character of the Heights must be rigidly preserved and safeguards must be developed to this end." Erected over a decade later in 1971, the resultant Cadman Towers manifested such divergent interests. The emergence and signifying formal architectural gestures at Cadman Towers illustrate the contradictions of stakeholders' interests and the convergence of aversion to the development itself. Symbolic of a disparate city, Cadman Towers serve as an object of study of the attitudes and ongoing inventions that dictate who is included and who is deemed deserving in the American "middle class."

• Khalid Hassan
"On Negro Development"

In 1973, a black man named Lionel Hampton developed and closed-out 355 units of housing for middle-low income black people in Harlem named the "Lionel Hampton Houses". This paper presents a reading of this act of architectural actualization, the ways in which individualist thought can be underpinned as a racial project, and ultimately, a set of contemplations that connote blackness in our urban figuration. Through three "readings" this text studies the "development" of the Lionel Hampton Houses (or the Houses) as a culmination of binaries: figure and boundary; subject and context; inputs and outputs — with the Houses being but an architectural object that acts as an evidentiary tool through which the development of the individual vis-à-vis the development of the city can be understood.

INSTRUCTOR:

• Izzy Kornblatt
"Rem Koolhaas, 'Wicked Architect'"

For the historian and theorist Manfredo Tafuri, architectural form has lost its capacity to embody meaning; by the post-war era, even avant-garde architecture is reduced to the status of "negligible object." As he launched his career in the 1970s, Rem Koolhaas rejected this pessimism, sharply criticizing Tafuri and arguing instead for architecture's "Second Coming." Intriguingly, I suggest, a template for Koolhaas and his partners' attempted reinvention of architecture can be found nowhere other than Tafuri's own The Sphere and the Labyrinth (1980), in the distinctive interpretation of Giovanni Battista Piranesi as a "wicked architect." Just as Piranesi's etchings of prisons and imaginary views of Rome complicated history and set the stage for the subsequent struggles of the avant-garde, I argue, OMA emerged in the 1970s as a transgressive force through a series of imagined projects that rely on a fictive, narrative mode of design.

• Raúl Martínez Martínez
"Manfredo Tafuri on James Stirling"

The paper investigates some of the reasons that led Manfredo Tafuri to establish an interest in the work of James Stirling over the course of his career. The departure point is the keynote address that Tafuri gave at the Galleria Comunale d'Arte Moderna in Bologna in 1990 in which the English architect was present. The analysis delves into Stirling's work, from the early writings of the 1950s to the Stuttgart Museum, with the intention of understanding the development of Stirling's career and his personal attitude toward past and present architecture. It connects Stirling's perception of architecture with Le Corbusier's work post-WWII and the idea of mannerism as interpreted by Colin Rowe. The paper attempts to elucidate upon how the play of irreconcilable contradiction became crucial to the evolution of Stirling's work, attracting Tafuri's attention since it paralleled his own critical method.

• Sarah Kim
"Dwelling as Enclosure"

The practice of drawing boundaries is endogenous to the very nature of containment, and the initial motivations of the City of New York and private developers of the Bridge Apartments are revealed to be undergirded by the violent tools of forcible delineation and differentiation. Seemingly less intentional nodes of transfer–cracks, spillage, and other forms of ungoverned fluidity–of both inhabitants and environmental forces, mark the Washington Bridge Apartments as armored sites more like apertures, defined and altered by various acts of violation. In so doing, we dwell on the nature of transgressive dwelling to consider how what evades or exceeds acceptable or accepted levels of containment might afford other modalities of subjectivity and social existence within an otherwise inhospitable urban landscape.

• Noah Silvestry
"Maintaining Bigness"

Co-op City is the largest product of the Mitchell-Lama program, and the largest cooperative housing development in the world, containing 35 high rise towers and seven clusters of townhouses for a total of 15,372 residential units on over 300 acres of swampland. As of the 2020 census, it is home to 43,791 residents. Almost everything ever written about Co-op City begins this way: gesturing towards its unique and unprecedented scale. That Co-op City is big is so obvious and reductive an observation as to practically not need mentioning. Yet its bigness is at the core of almost every tale worth telling about Co-op City.

The remaining chapters of this essay seek to unpack the ways in which Co-op City's bigness has stood, at times quietly, at others deafening, at the center of its various histories.

SEMINAR_FALL_HISTORY & THEORY

3303 Urban Century: Theorizing Global Urbanism

Clare Fentress 200 Helena Maurer 146 urbanism 216, 254, 268, 282

• **Clare Fentress**
"New Haven, New Home"

By cultivating historical consciousness of the Yale School of Architecture's relationship with New Haven, how might we as students live here more deeply? In this speculative annual broadsheet—part archive, part map, part invitation—YSoA students share narratives from our collective past and present with incoming classes. Activist initiatives from our annals such as the 1960s Black Workshop are placed in dialogue with current student organizing to conceptualize a continuum of relationality. Ultimately, the publication aims to support a lively institutional memory of YSoA's entanglements with its home, so that these ties might be further tended, activated, and repaired every year.

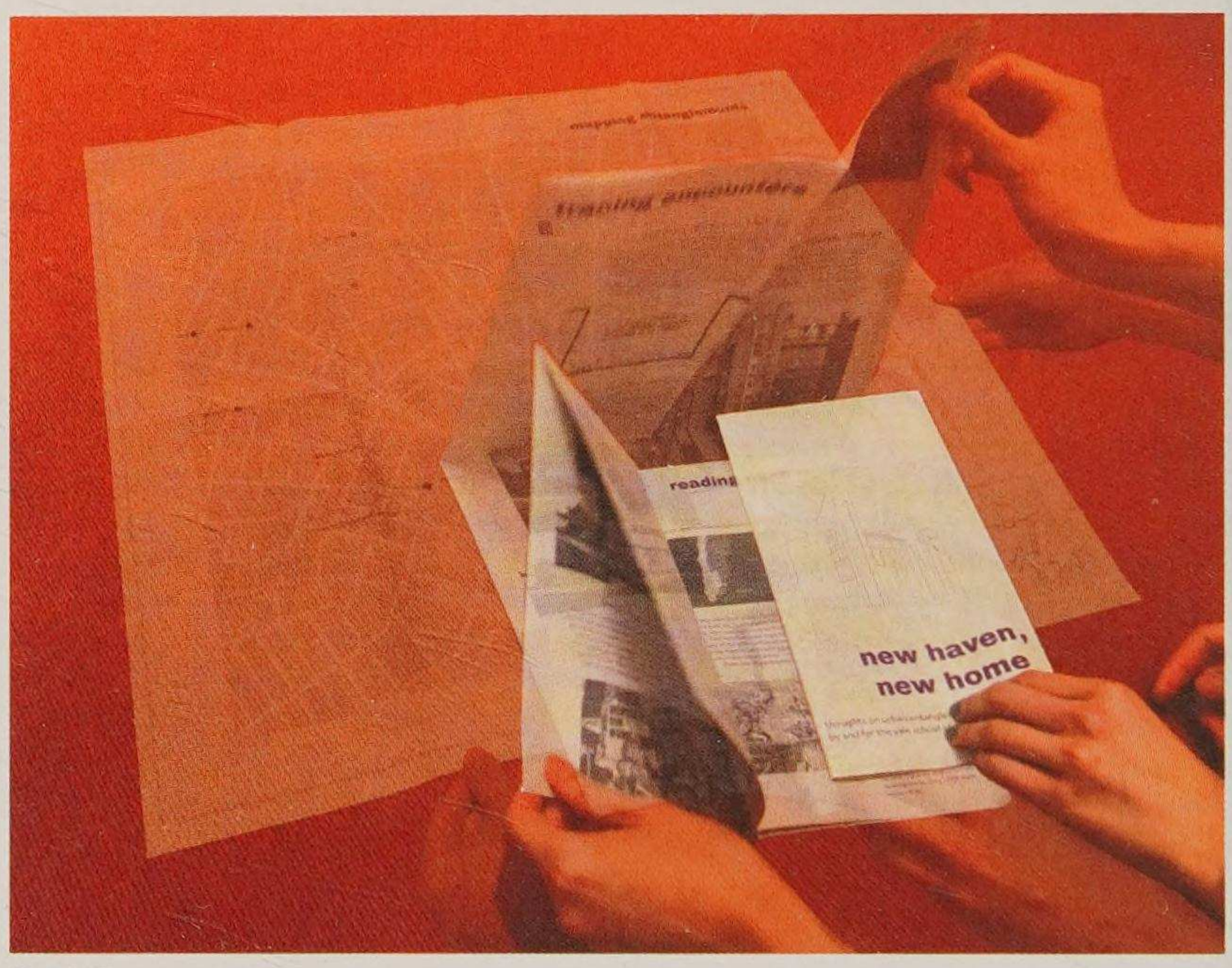


fig. 445

SEMINAR_FALL_HISTORY & THEORY

3315 Challenging the Classical

Nathaniel Elmer 202 Izzy Kornblatt-Stier 231, 273, 320 classicism 204, 336

• **Izzy Kornblatt-Stier**
"The Ghosts of History: Louis I. Kahn, Legibility, and the Problem of Tradition"

Around 1932, Kahn made the leap from Beaux-Arts design, practiced in the offices of Cret, John Molitor, and other Philadelphia neoclassicists, to abstracted modernism. He would never go back: after the early 1930s, no project designed by Kahn could be mistaken for a conventional product of the Beaux-Arts. Nonetheless, in light of several decades of scholarship that have heralded Kahn's "return to history," finding his ultimate significance in the "rediscovery" of the Beaux-Arts and in his willingness to recreate the architecture of the classical world as if once again lifting from reference books, it is worth considering to what degree Kahn deserves to be called a classical architect. Or, to ask more precisely: what is the relationship between the modern and the classical in Kahn's work?

This essay proposes an alternative reading of Kahn's relationship with history. Rather than celebrating the past as a source of forms to mimic and values to affirm, I argue, Kahn drew upon the legibility and connotations of historical forms in attempting to create an architecture that would disclose the realities of postwar life.

• **Helena Maurer**
"After Modernity: Urban Peripheries in the Global South"

This landscape captures the Southern urban condition as detailed in contemporary anthropological literature by four authors: Teresa Caldeira, Filip de Boek, Gautam Bhan, and Stephanie Wakefield. Three evolutionary drawings explore the temporal nature of urbanization, as well as the material and phenomenological shifts caused by capital flows, infrastructural dependencies, ecological changes, zoning regulations, and formalization. Frames morph from one to the next as modern urbanization produces ripples of cause and effect on the landscape. This drawing exhibits the tenuous notion of the universal right to the city and exposes the amplified effects of a neoliberal approach to urban life.

fig. 446

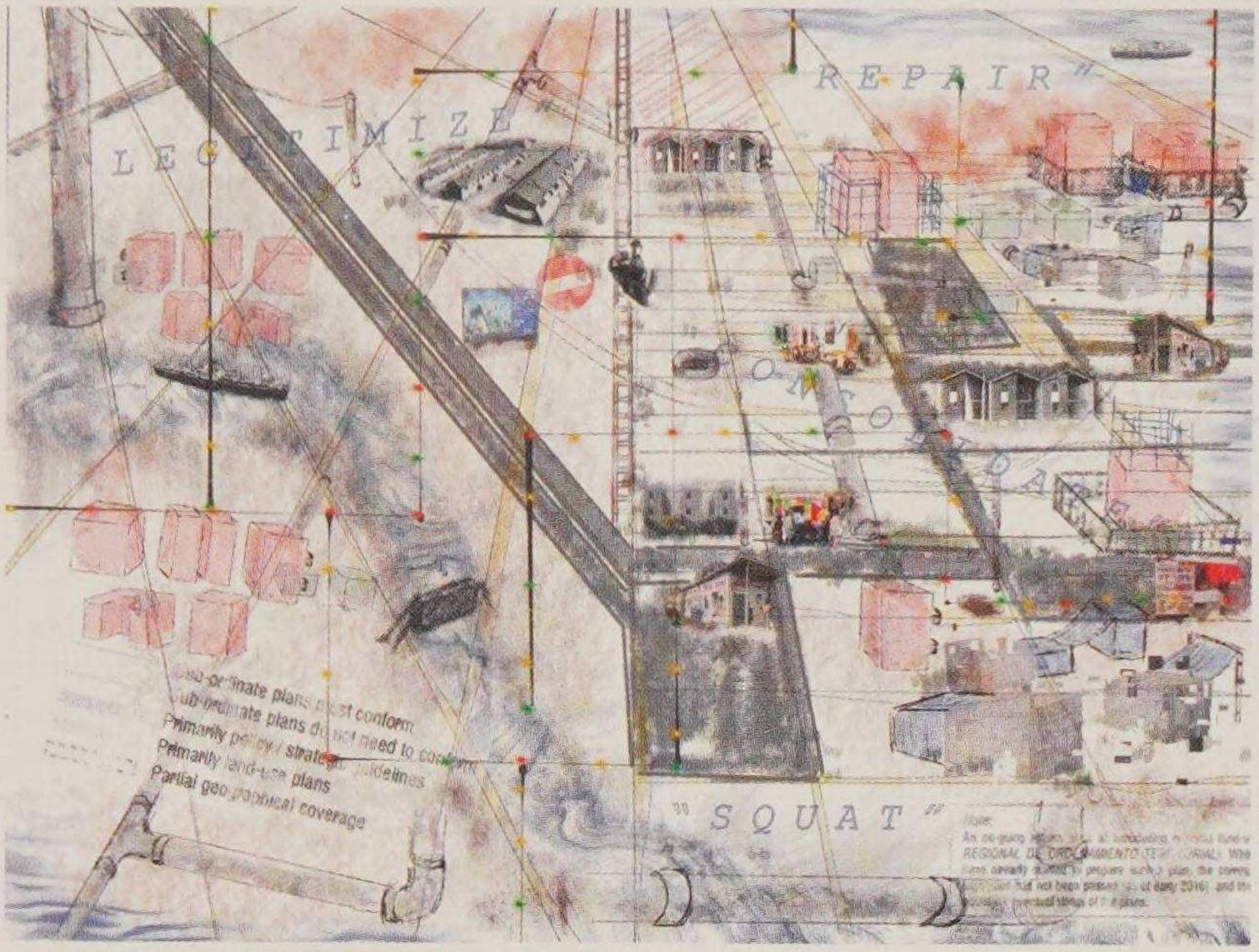


fig. 445 F22_3303_FentiessC_BroadwsheetsequenceCompiled.jpg
fig. 446 F22_ARCH3303_MaurerH_Frame3.jpg

• **Nathaniel Elmer**
"Berliner Schloss"

In 2002 the German Bundestag voted overwhelmingly to rebuild the façades of the demolished Berliner Schloss, a Baroque palace in the center of Berlin that was the residence and seat of power for kings of Prussia and emperors of Germany from the fifteenth century until 1918. Demolished in 1950 by East Germany, the Schloss—like most civic sites in Berlin—was charged with memories both proud and painful for the German people. Today, thirty years later, what would cursorily seem like a flawless recreation of the classical Schloss (now titled the Humboldt Forum) stands again in its "original" place. Serving as museum and cultural center, it completes the Museumsinsel, a concert of Baroque civic buildings in Berlin's center. The narrative offered by its proponents is disarmingly simple: a historic building from Germany's golden age has returned 150 years later in a new era of unity, taking a step forward and (crucially) away from the difficult memories of twentieth-century history.

fig. 447

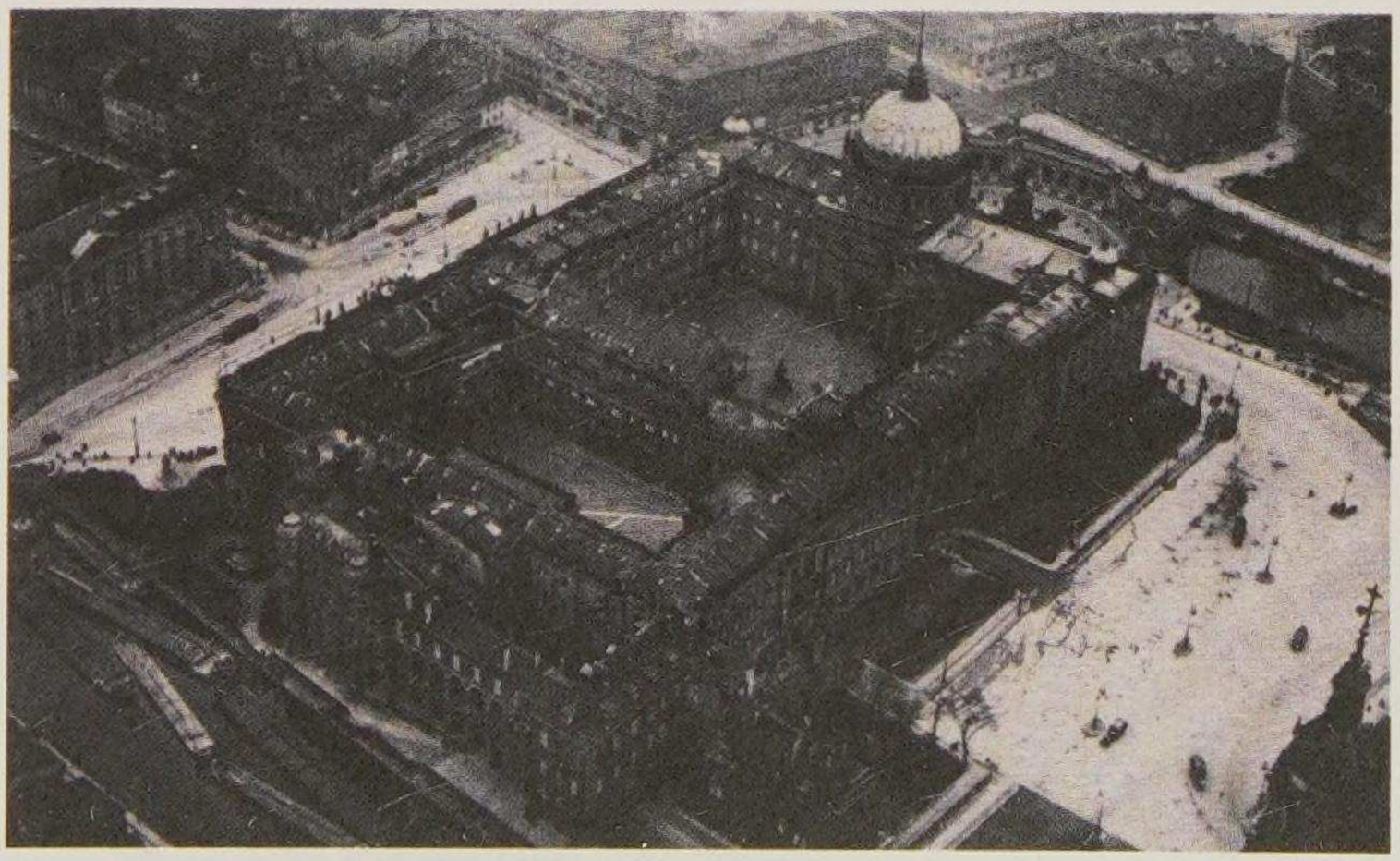


fig. 447 F22_3315_ElmerN_1.jpg

3318 Media of Architecture, Architecture of Media

• **Jerry Chow**
"Exeunt: Reading the Exit as Infrastructure and Architecture"

Emergency exits are not stand-alone objects; they are codified, standardized, and repeated, designed for a range of environments and human bodies. Exits function as media through the communicative potential of their components and their formation of infrastructures of safety—they constitute an architecture that mediates between us and the world around us. Drawing on the work of Sarah Sharma and Daniel A. Barber, who conceptualize the exit in terms of gender and care, and growth and risk, respectively, this paper uses a media-theoretical reading to probe the priorities and ethics that construct the space and architectural assemblage of the emergency exit. As a ubiquitous and simultaneously invisible and visible part of the built environment, the emergency exit demands a close reading that shifts in focus from how it is used by the individual (an exit) to how it enables or denies access and extricability to plural publics (an exeunt).

3322 Mutualism

• **Ryan Reyes**
"United Unabandonment"

The energy transition is one of many developing trends promoting the spawn of green capitalism. The worst of which might be most represented by the spatial, economic and political exploitation by unchecked MNCs. Routinely, mining operations function at the expense of people who have little to no ability to object to their presence. The toxic effects of mining on both the environment and people have lasting negative and permanent health effects. Worse, proving these effects is incredibly difficult to do. Indigenous people are often targeted because their displacement is easily facilitated by their lack of legal jurisdiction of the ecosystems they rely on. These groups are typically viewed, in the eyes of their governments as disposable and made invisible and made to be forgotten. Alternatively, how might new regimes form to offer self determination and new forms of unified direct action against those state and corporate groups that do harm?

fig. 448

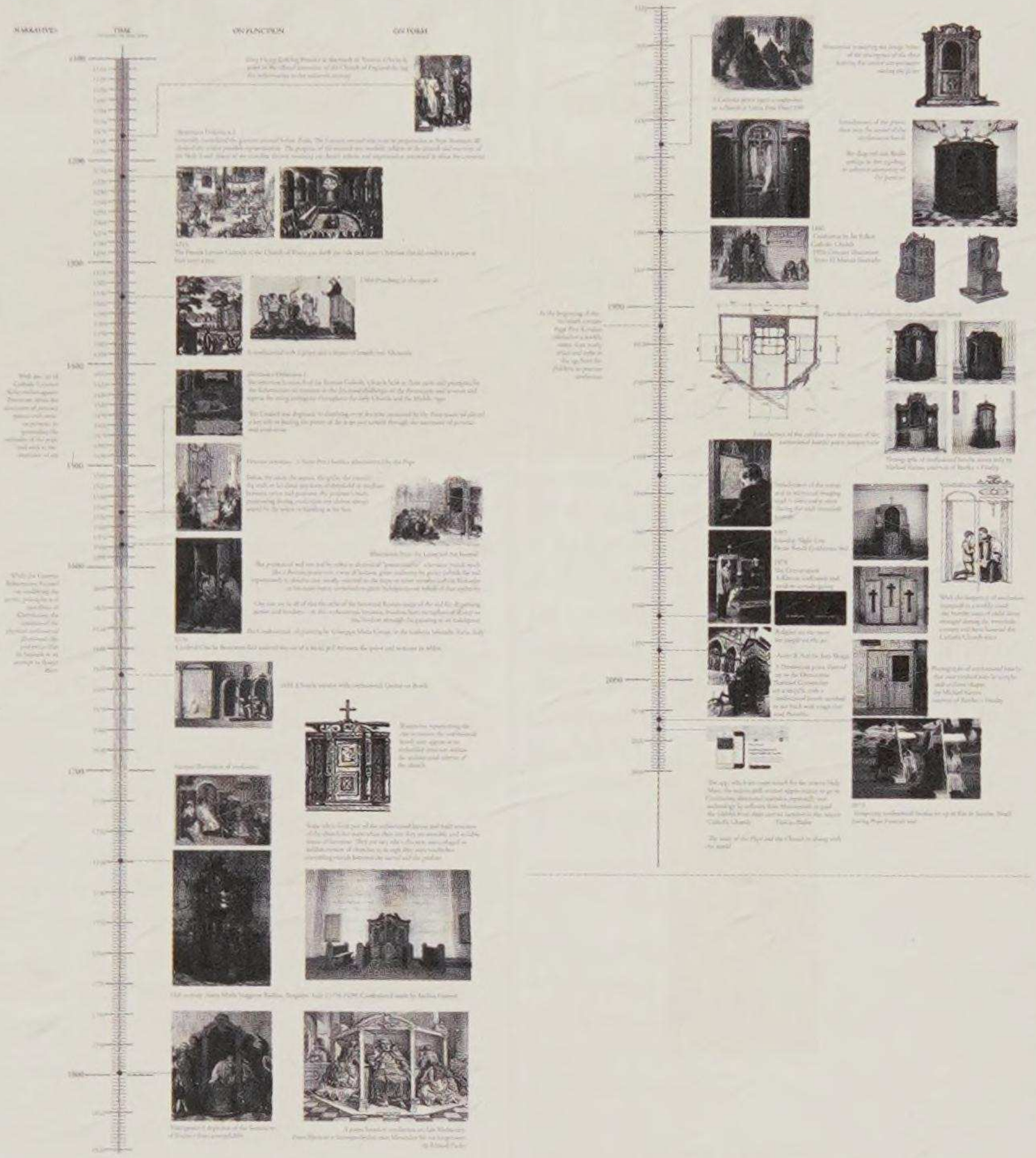


fig. 448 F22_3318_NassourR_ALittleDark Box_Timeline.jpg

• **Reem Nassour**
"A Little Dark Box"

As architects and humans, we spend much of our waking time trying to understand, contemplate and enhance the day- lit world we occupy in our waking forms with very little indulgence or in-depth exploration of the masked, perverse or nocturnal state of being.

Investigating darkness and exploring it as an ever-evolving stage set for possibility, danger, fear, desire, shame, violence, and strangeness may allow an unraveling of the understanding of architecture and spatial environment as non-autonomous cultural practices, and how they have been shaped to encapsulate human perceptions and perversions.

• **Sarah Kim**
"Beyond Desakota"

The small settlement of Narsarsuaq has for decades been a vital gateway to South Greenland, its Narsarsuaq Airport serving as the principal airfield and primary economic driver for its residents and surrounding towns. That is until 2023 when the airport will be shut down and relocated 59 kilometers away, jeopardizing the livelihoods of residents, who will surely need to relocate in search of viable, economic opportunities elsewhere. Many Greenlandic activist groups, however, refuse to go down without a fight, demonstrating a resilient commitment to the protection of their communities to embody urban geographer Terry McGee's idea of "desakota." The following speculative proposal calls for the utilization of abundant, material and social resources at hand in the region as the basis for an economic and social infrastructure grounded in collective maintenance and care, one that will help Narsarsuaq move away from a suspended state of desakota towards the reclamation of a syncretic, ad hoc form of sovereignty.

fig. 449

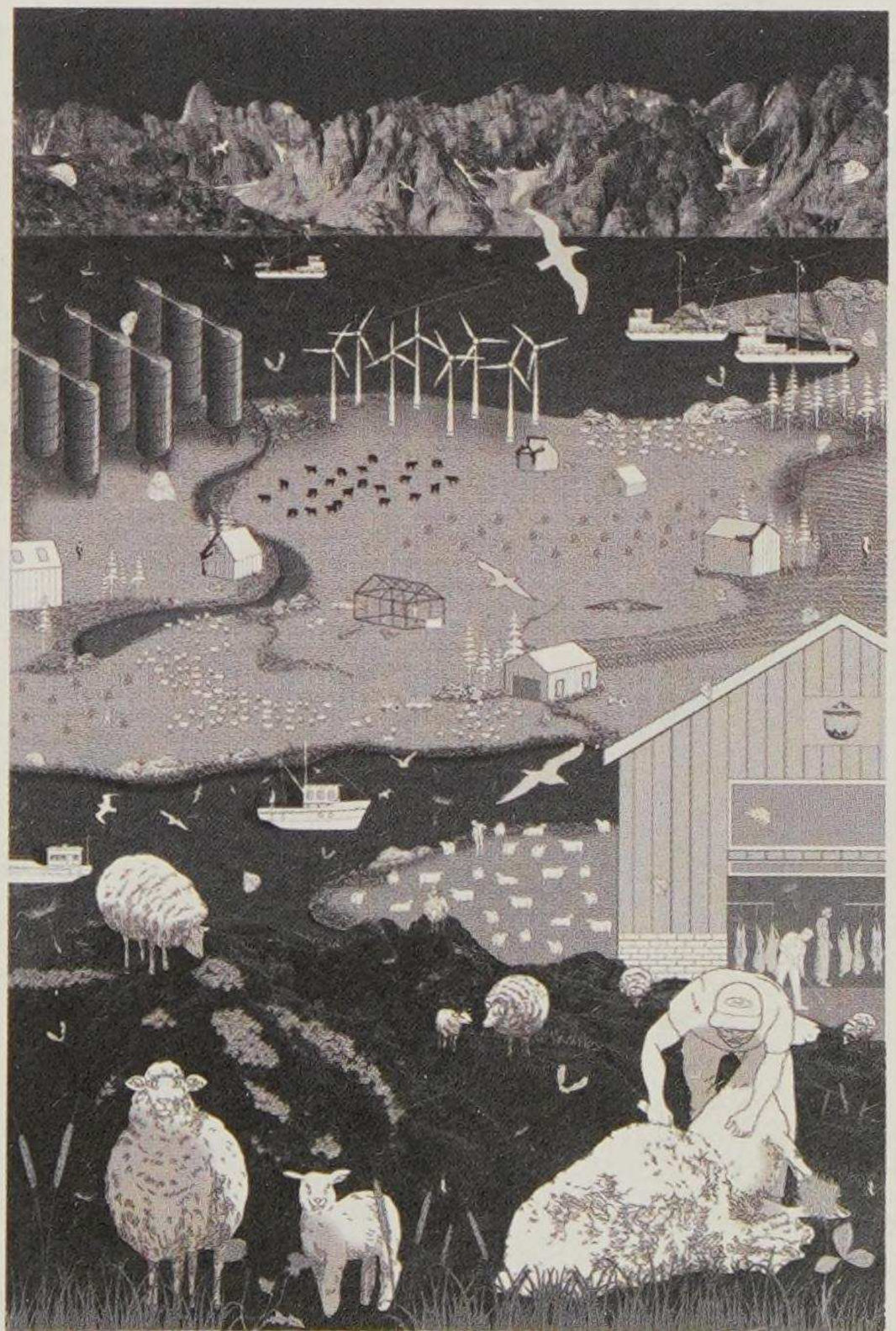


fig. 449 F22_3322_KimS_NarsarsuaqDrawing.tiff

Urbanism & Landscape

Fall

4011: Introduction to Urban Design

This seminar explores the design challenges triggered by an urgent social justice issue: the imperative to create safe accessible public spaces for people of different races, genders, and disabilities. The class is organized around an in depth interrogation of five building types—public restroom, museum, office, campus, and urban street—that each have marginalized or excluded persons who fall outside white, masculine, heterosexual, able-bodied norms. First, the class situates this issue in a cultural and historical context, using case studies to look at how architectural guidelines and building codes transmit dominant cultural values and ideologies. Then, it asks students to propose alternative design strategies that allow a spectrum of different embodied people to productively mix in public space. Course requirements: student presentation and inclusive design proposal.

ALAN PLATTUS
ZACHARIAH MICHIELLI

Required of all
M.Arch I second-year students

- **Erin Bascom**
- **Grace Brooks**
- **Elise Kennedy**
- **Fuad Khazam**
- **Gioia Pappalardo**

4219: Urban Research and Representation

Every day, architects and urban designers make proposals that shape the public and private realms of the city. This seminar sets out to contextualize the social and political ramifications of these interventions; to intensify the designer's tool kit of deep, sociohistorical research of site and place; and to cultivate a reflexive practice that considers seriously the social responsibilities of both the architect and the urban researcher. In the classroom, and in the field, this seminar introduces a diverse set of methods for studying the urban environment, from the archival and visual to the observational and ethnographic.

ELIHU RUBIN

Edgar Alvarado
- **Thomas Chen**

Andrew Clum
Jiahui (Cindy) Duan
- **Blake Harris**

Katie Jin
Stefana (Fany) Kuzmova
Holden Miles
- **Ingrid Pelletier**

Tini Tang
- **Maria Teleman**

Kevin Yang

STUDY AREA | MEDIUM

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4222: History of Landscape Architecture: Antiquity to 1700 in Western Europe

This course presents an introductory survey of the history of gardens and the interrelationship of architecture and landscape architecture in Western Europe from antiquity to 1700, focusing primarily on Italy. The course examines chronologically the evolution of several key elements in landscape design: architectural and garden typologies; the boundaries between inside and outside; issues of topography and geography; various uses of water; organization of plant materials; and matters of garden decoration, including sculptural tropes. Specific gardens or representations of landscape in each of the four periods under discussion—Ancient Roman, medieval, early and late Renaissance, and Baroque—are examined and situated within their own cultural context. Throughout the seminar, comparisons of historical material with contemporary landscape design are emphasized.

BRYAN FUERMANN

- **Maxwell Baum**

Sally Chen
Elizabeth Cornfeld
Zach Felder
Bingyu He
Tong (Tom) Hsu
Abby Reed

- **Isabelle Rose**

Cole Summersell
Qingying (Pobby) Tan
Kai Wu

4247: Difference and the City

Four hundred and odd years after colonialism and racial capitalism brought "twenty and odd" enslaved people from Africa to the dispossessed indigenous land that would later become the United States, the structures and systems that generate inequality and white supremacy persist. Our cities and their socio-economic and built environments continue to exemplify difference. From housing and health to mobility and monuments, cities small and large, north and south—like New Haven and Baltimore—demonstrate intractable disparities. The disparate impacts made apparent by the COVID-19 pandemic and the reinvigorated and global Black Lives Matter movement in 2020 demanding change are remarkable. Change is another essential indicator of difference in urban environments, such as disinvestment, disaster, or gentrification. Cities must navigate how considerations like climate change and growing income inequality intersect with politics, culture, gender equality and identity, immigration, migration, and technology, among other conditions and forms of disruption.

JUSTIN GARRETT MOORE

Avleigh Du
Sarah Kim
Mariel Lindsey
Brent Kokonya Wafula
Grace Zajdel
Jie Zhou

4252: The Architecture of the Food System

This course explores the entangled production of food and our built environment as tangible, material manifestations of our societal and cultural values and as powerful and urgent drivers of rapidly accelerating climate change. The seminar surveys the spaces and places of the American food system throughout history and today, including its architecture and infrastructure, its inputs and outputs, its embodied energy, and its economic and political dynamics. Students read and analyze texts drawn from a number of disciplines including ecology, botany, economics, industrial engineering, and history, and synthesize material that is new to the architectural discourse. Course work results in a qualitative and quantitative survey of the architecture of our national food system and concludes with a focus on projective and future-facing concepts for radically repurposing food infrastructure. In doing so, students in the course set parameters for architecture as a means of regional food system transformation.

CAITLIN TAYLOR

- **Alice Cochrane**

Natalie Fox

- **Maya Gamble**

Tim Hawkins
Shi Li
Faith Pang
Madeleine Reid
Andrea Sanchez Moctezuma
Corinna Siu
Kevin Wong
Raven Xu
Caitlin Yu

284

4293: Housing Connecticut: Developing Healthy/ Sustainable Neighborhoods

In this inaugural interdisciplinary clinic taught between the School of Architecture, School of Law, and School of Management, and organized by the Yale Urban Design Workshop, students gained hands-on, practical experience in architectural and urban design, development and social entrepreneurship while contributing novel solutions to the housing affordability crisis. Working in teams directly with local community-based non-profits, students co-created detailed development proposals anchored by affordable housing, but which also engage with a range of community development issues including environmental justice, sustainability, resilience, social equity, identity, food scarcity, mobility, and health. Offered in partnership with the Connecticut Department of Housing (DOH) as part of the Connecticut Plan for Healthy Cities, proposals had the opportunity to receive funding from the State both towards the implementation of rapidly deployed pilot projects during the course period, as well as towards predevelopment activities for larger projects, such as housing rehabilitation or new building construction.

ALAN PLATTUS,
ANDREI HARWELL,
KATE COONEY,
ANIKA SINGH LEMAR

Maxwell Baum
Annika Babra
Zishi Li
Calvin Liang
Mariel Lindsey
Serena Liu
Nwando Onochie
Noah Sannes
Eric Wang
Yi Ming Wu

4294: Reckoning with Environmental Uncertainty

This seminar will focus on a series of historical episodes since 1200 C.E. that present different approaches to reckoning environmental uncertainty to develop specific social and spatial configurations. Topics range from anthropogenic forests in southern China to seafaring across the Pacific Ocean and from patchworks of agriculture and urban centers throughout the Gangetic plains to the proliferation of observatories across the globe to monitor weather patterns. What ties these diverse places and histories together is but one goal: to understand how strategies for claiming knowledge are entangled with environmental uncertainty. The aim of this course will be to assemble, and consider spatially, a variety of approaches to how people have come to know the world around them and what they have done to account for change.

ANTHONY ACCIAVATTI

Lisbeth Acevedo Ogando
Bobby Chun
• **Frank DeBlasio**
Ben Derlan
Sosa Erhabor
• **Signe Ferguson**
Sam Golini
Nabil Haque
Sam Landay
Huy Truong
Hao Wang
Xinyi Xie
Tao Zhang

4296: Introduction to Planning and Development

This course introduces students to the complex and contested context of city planning and its related real estate development issues. What do city planners do? How do they think about what's good and bad for cities, and what the future holds? How are real estate investments financed and what criteria are used by investors and lenders to move ahead with a project?

The class focuses on the United States, although relevant international examples are introduced. The course emphasizes planning for housing, a major concern in contemporary planning policy debates in the U.S., including planning for affordable housing and homelessness policy. It also discusses U.S. planning history, public participation in planning, transportation planning, environmental planning and basic concepts in real estate finance.

JOSEPH B. ROSE,
ERIC KOBER

Hwanil Chang
Kyle Coxe
Amber Han
Tim Hawkins
• **Minha Jung**
Brandon Lim
Felipe Palacio Trujillo
Faith Pang
Angel Rodriguez
Wai Hin Wong
• **Caitlin Yu**

STUDY AREA | MEDIUM

SEMINAR_FALL_URBANISM & LANDSCAPE

4011 Introduction to Urban Design

• **Elise Kennedy, Fuad Khazam, Erin Bascom, Grace Brooks**

In its attempts to re-establish itself in a global, post-industrial arena, Beirut has left its own residents without public space of their own. This cyclical process has produced a fragmented, palimpsest city with only residual infrastructures of reigns past scattered throughout. Despite this turnover, Beirut has been maintained as a port city throughout much of its turbulent history. Port cities globally have been forced to re-characterize their waterfront territories as post-industrial movement has rendered their port-side industrial zones obsolete.

Beirut is not exempt from this. In attempts to re-establish itself in a global economy, Beirut has invested considerable resources into high end redevelopment including the waterfront and universities. What has been forgotten, or perhaps ignored, in favor of tourism and profits, are the residents of Beirut. The redevelopment of the waterfront is another example of the city being catered for a different demographic and a repeated pattern of a lack of public space for the citizens of Beirut.

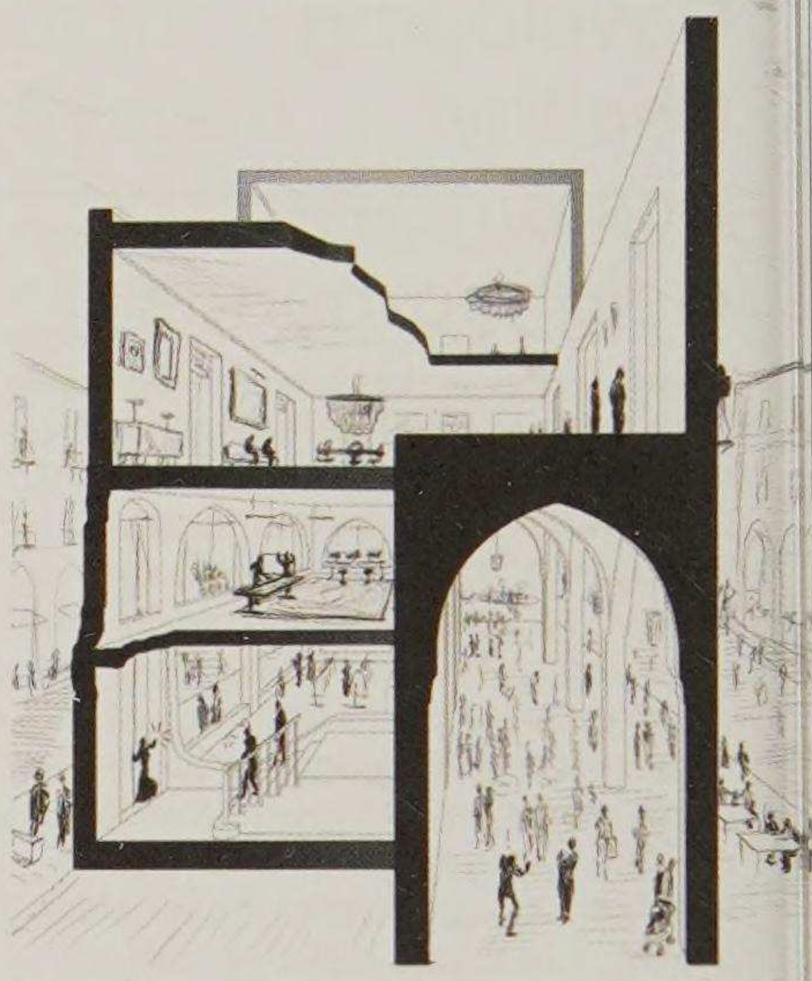


fig. 450

Erin Bascom 152 **Grace Brooks** 148,218,304
Fuad Khazam 150,258,304,341 **machiya** 026 **urbanism** 216,254,268,274

4219 Urban Research and Representation

• **Thomas Chen, Blake Harris, Maria Teleman**

"The New New Haven"

There's an entirely new New Haven taking shape right now; a new landscape of "5-over-1" apartment buildings. Why are they here? Who lives there? How have they been marketed? How successful are the designs? Should we build more of them? This tour insists that we engage with these conspicuous features in the built environment.

Perhaps the tour is "tongue-in-cheek," a bit teasing, or operating in mock-seriousness.

But we are also genuinely curious about the appeal of these places, their apparent success (low vacancy rates), who lives there (and their impressions of New Haven), how they will age over time, and what they mean for the future of the city.

fig. 452



Thomas Chen 022,134,220,243 **Ingrid Pelletier** 309
Maria Teleman 220 **development** 070,072,260,272,310,340 **map** 226,228,244,269

• Gioia Pappalardo

Hiroshi Hara's Kyoto Station is a futuristic urban valley of glass and steel. At 60m tall and 470m long, it is the largest building in the area alongside the neighboring Kyoto Tower and sparked debate about the dual needs to modernize and protect the city's historical urban fabric, which was left significantly altered after decades of intense modern development. While Kyoto Station is vastly different in form from the traditional machiya town-house or other historical buildings, it does not ignore the city's history. When we overlay the city's modern transportation network over maps of the city during the Heian and Warring States periods, it becomes clear that the station acts as a mod-ern Rajōmon gate anchoring the central city axis. Though, as others have argued, gates may also be used to screen off areas of the city deemed less desirable. The station also reflects the importance of the machinami streetscape and tradi-tional shopping street typologies.

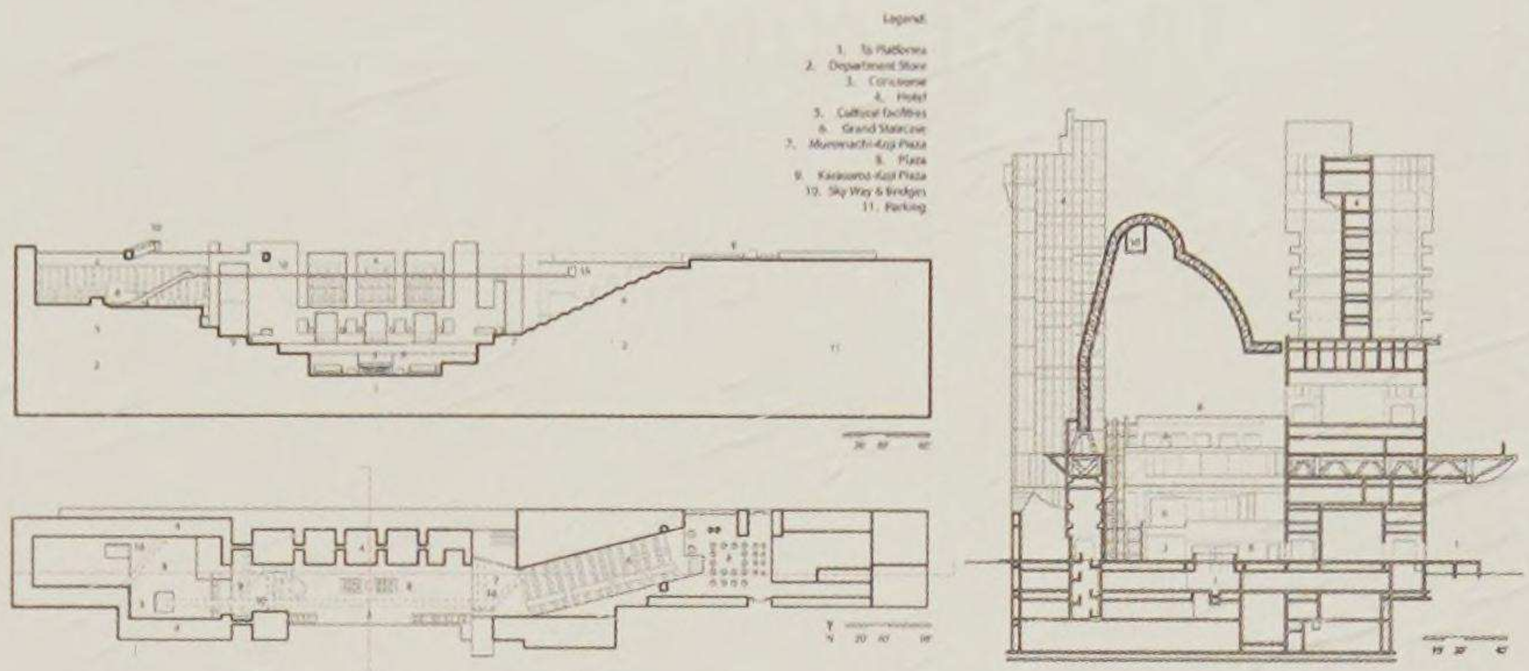


Figure 4: Site Plan, Longitudinal Section and Cross Section of Kyoto Station

fig. 451

fig. 450 F22_4011_KennedyKmazambascombrookS_section.jpg
fig. 451 F22_4011_PappalardoG_PlanandSectionsofKyotoStation.jpg

• Ingrid Pelletier

"Hidden in Plain Sight:
New Haven Interstitial Sites"

These interstitial or 'in between' zones are unique from a street or a park. They exist within a jumble of property lines, buildings, and streets allowing for a unique space. In New Haven these zones have grown over the course of its history through a myriad of ways that follow the course of urban change in the city.. The uses range from places to stop and rest, have a lunch break, take a short cut, a spot for pop up art installations, and other uses. This project aimed to under-stand how they came to be through studying the Sanborn Fire Insurance Maps which can trace back the build up of the city over a 200 year time frame. These not only revealed the various stages of change within these interstitial spaces but also confirmed that often these neigh-borhood blocks maintained these in between sites over the course of history.

fig. 453

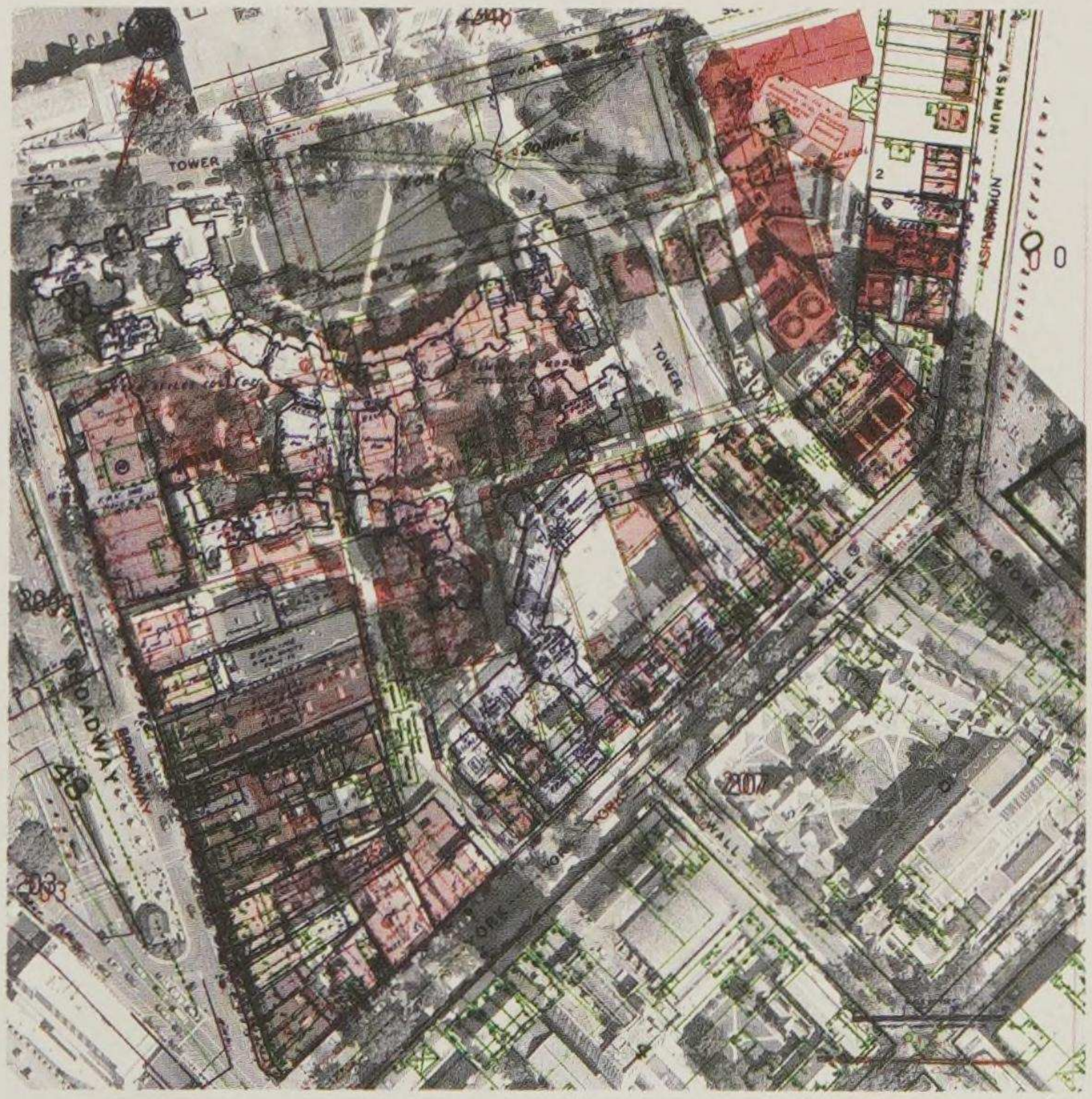


fig. 452 F22_4219_CliffmatterstallmallNew New Haven Map_Page_1.jpg
fig. 453 F22_4219_PelletierI_BdwyYorkStTowerPkwySanbornMapOverlay.jpg

SEMINAR_FALL_URBANISM & LANDSCAPE

4222 History of Landscape Architecture

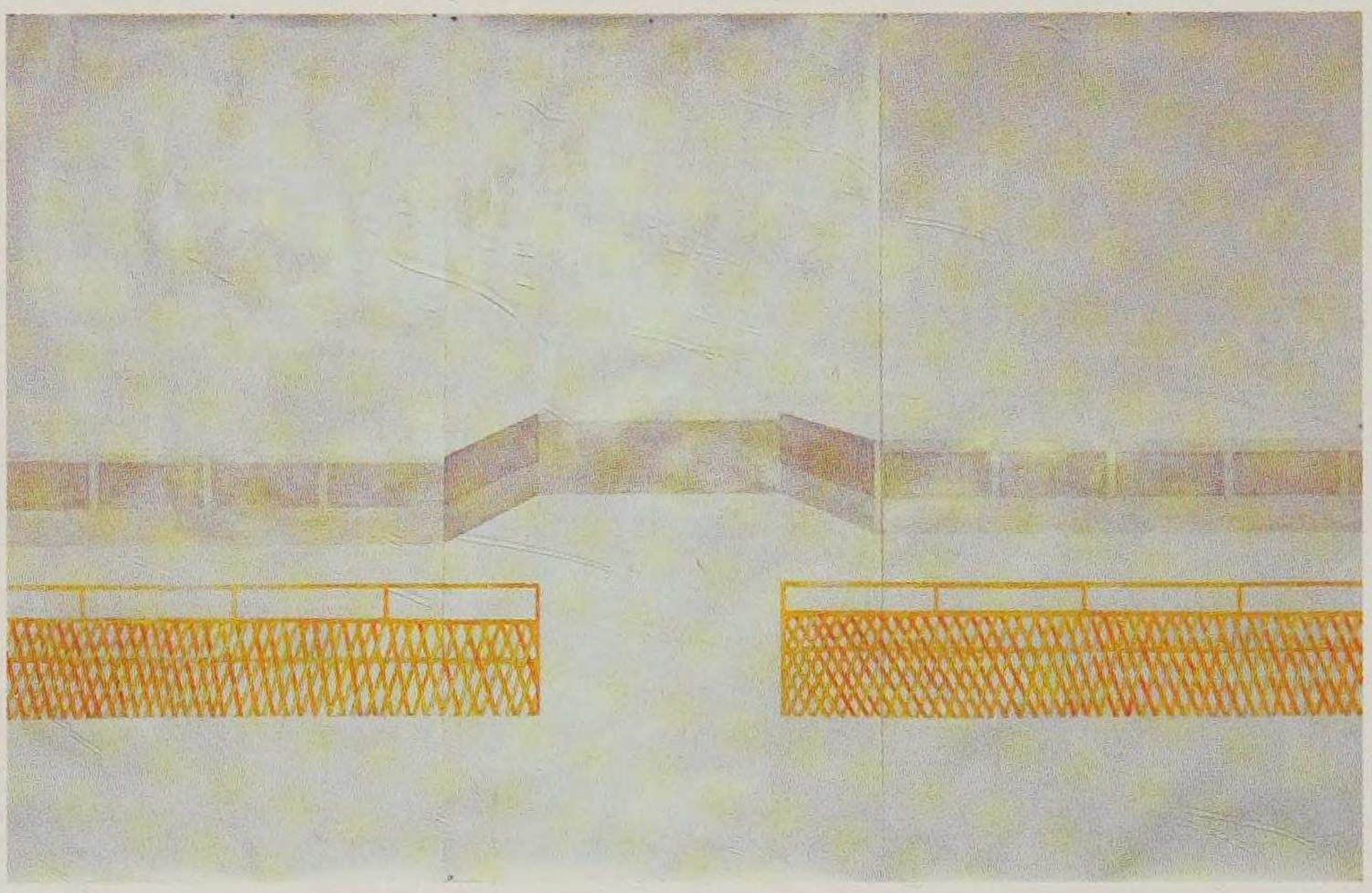


fig. 454

• **Isabelle Rose**
"Untitled (Wall of Livia)"

Oil paint on plaster and gloss medium coated rag paper

72" x 108"

The intention of my final project was to redraw and represent the two systems of enclosure that separates the formal, the indexical agricultural garden and wild nature depicted in the House of Livia garden fresco. Employing methods to emulate fresco painting, I applied a layer of plaster and acrylic binder to sheets of rag paper. Inspired by contemporary painter Toba Khedoori, I engaged with her use of light washes of oil paint and restrained visual language. The final work on paper highlights the porosity of the wattle fence that opens into the niche of the low stone wall.

Isabelle Rose 257,297 **garden** 050,194

INSTRUCTOR:

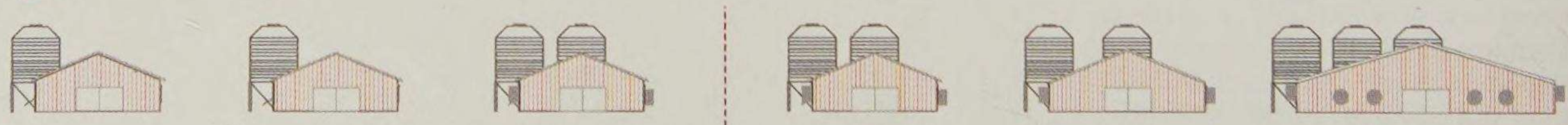
SEMINAR_FALL_URBANISM & LANDSCAPE

4252 Architecture of the Food System

• **Alice Cochrane**
"Big Chicken:
Bigger Grow Out House"

The chicken industry has changed significantly over the past 60 years. The structure has shifted from open market to vertical integration, and more than 1 million small family farms have been swallowed by a small number of factory-style operations. This project asks the question of whatbecomes of the old grow out house, and the frustrated farmer? The response lies in organic certification of older houses, and a regional partnership with organizations such as Farmer Focus and Shenandoah Valley Organic. Older barns are sufficient for organic certification so long as chickens have 1.5 sqft of space each, can access outside space, and find shade when it's too hot.

fig. 457



Alice Cochrane 114,221 **Maya Gamble** 086,315
agriculture 120,174,182,340 **infrastructure** 166,229,338

INSTRUCTOR:

• **Maxwell Baum**
"Parc de la Villette"

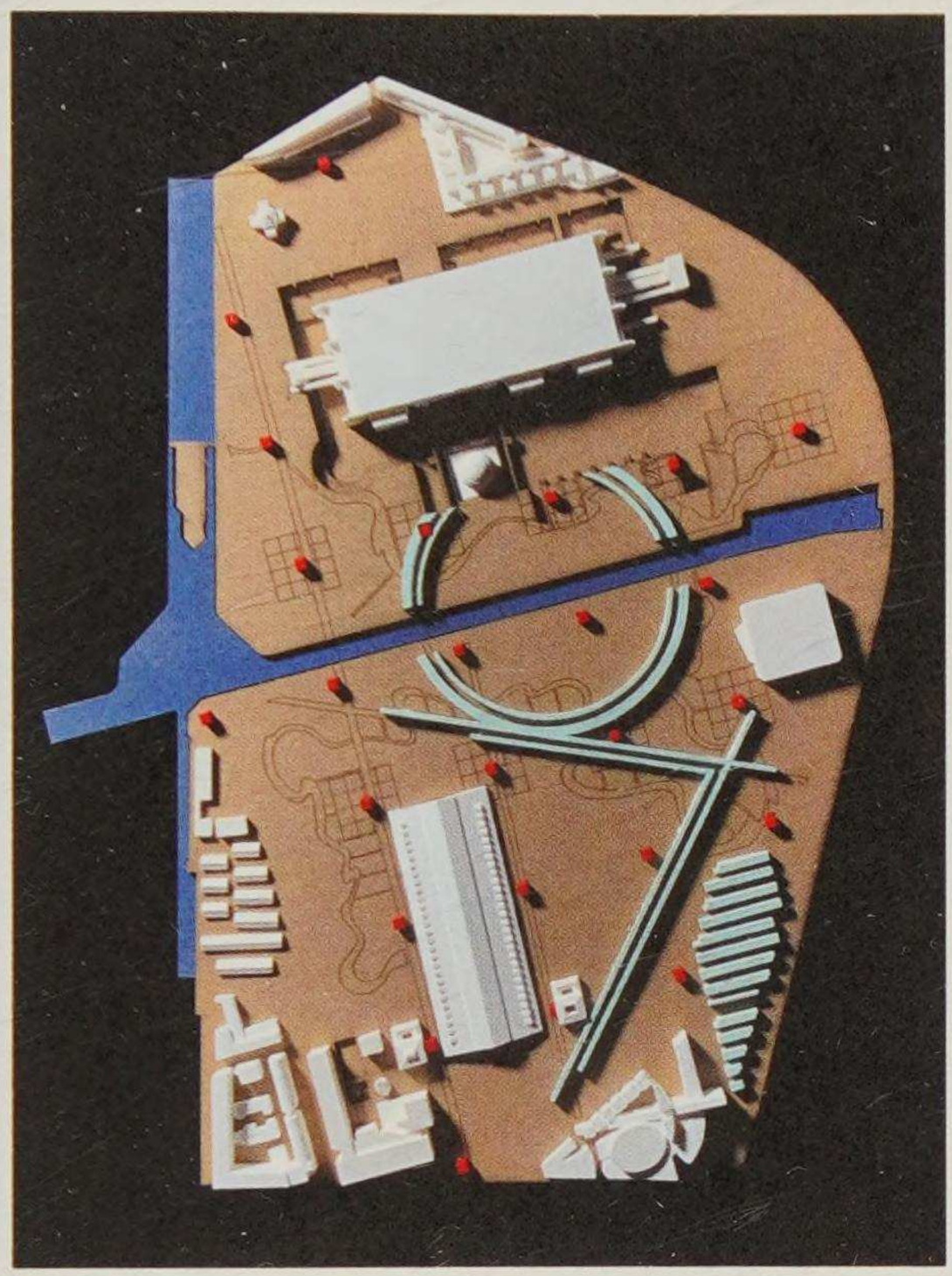


fig. 455

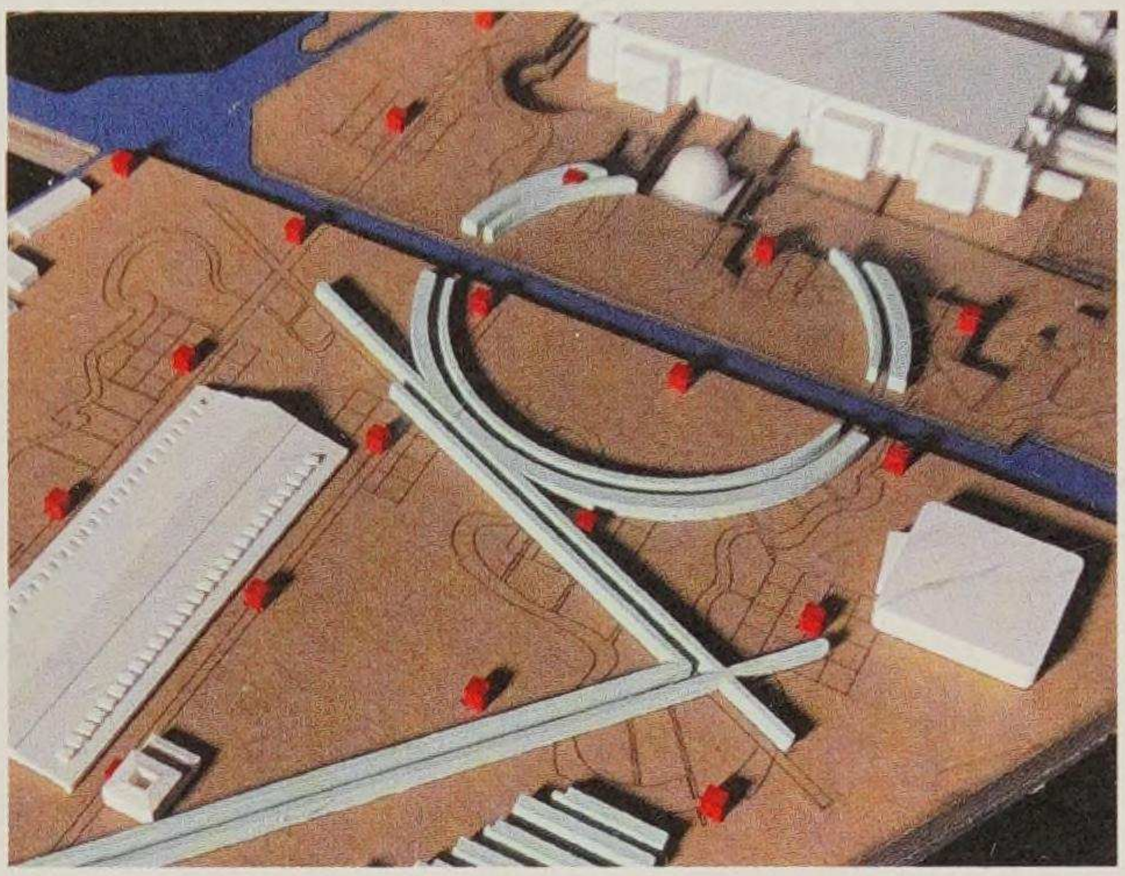


fig. 456

fig. 455 F22_4222_BaumM_Mode102.jpg
fig. 456 F22_4222_BaumM_Mode101.jpg

• **Maya Gamble**
"Geographies of Killing:
How the Location and
Concealment of Industrialized
Slaughterhouses
Reflect Cultural Sensibilities of
Human-Animal Relations"

As a society we have experienced a major cultural disconnect between the food we consume and where it comes from. This separation is nowhere more apparent than through the meat industry, where nearly every step of the process–from the killing of the animals to the final packaging–is concealed from the general population. Modern day slaughterhouses architecturally reflect this sentiment. The cognitive dissonance of the consumer enables this monopolized market to thrive with minimal cultural criticism or correction, yet a shifting sensibility towards local food networks may begin to disrupt the horrific practices of industrialized slaughter that are still rampant in today's society. The progression of the meat industry proves the evolving realization that society's capitalistic approach to a monopolized food system enables companies such as Smithfield, Tyson, and Cargill, to get away with exploitative labor practices that endanger the employees, the animals, and the overall security of our national food system.

fig. 458

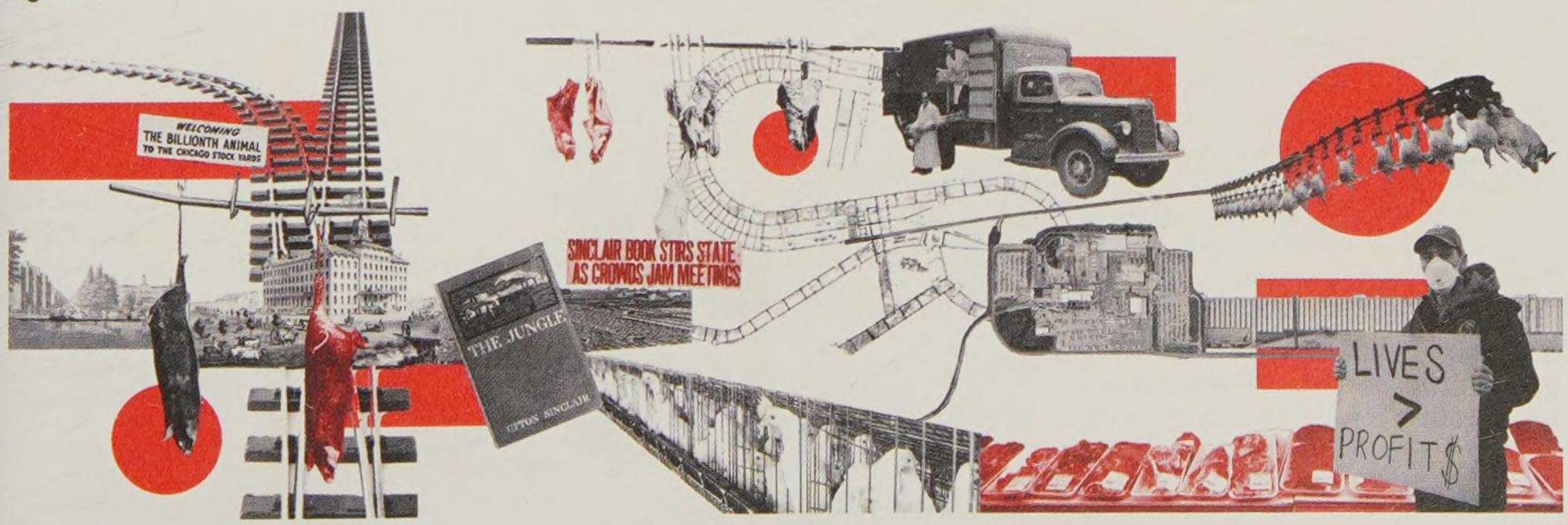


fig.458 F22_4252_GambleM_SlaughterhouseCollage.jpg

4294 Reckoning with Environmental Uncertainty

• **Frank DeBlasio**
"Erosion as Line, Plane, Volume"

The instruments and methods we use capture and measure our environment shape the way we perceive the realities we inhabit. Each tool we use carries biases and filters creating boundaries which circumscribe the information we gather, the ideologies we form resulting from that information and our actions as a result of those ideologies. This experiment seeks to understand erosion as the movement and deposition of soil and water through various instruments. Each understands the movement of soil differently: as lines of particle paths, changes in the curves of cross sectional planes and finally change in volume. By understanding the multiplicity of modalities through which we can conceptualize erosion, we can begin to see how instruments are critical objects in affecting our worldview and resulting decisions.

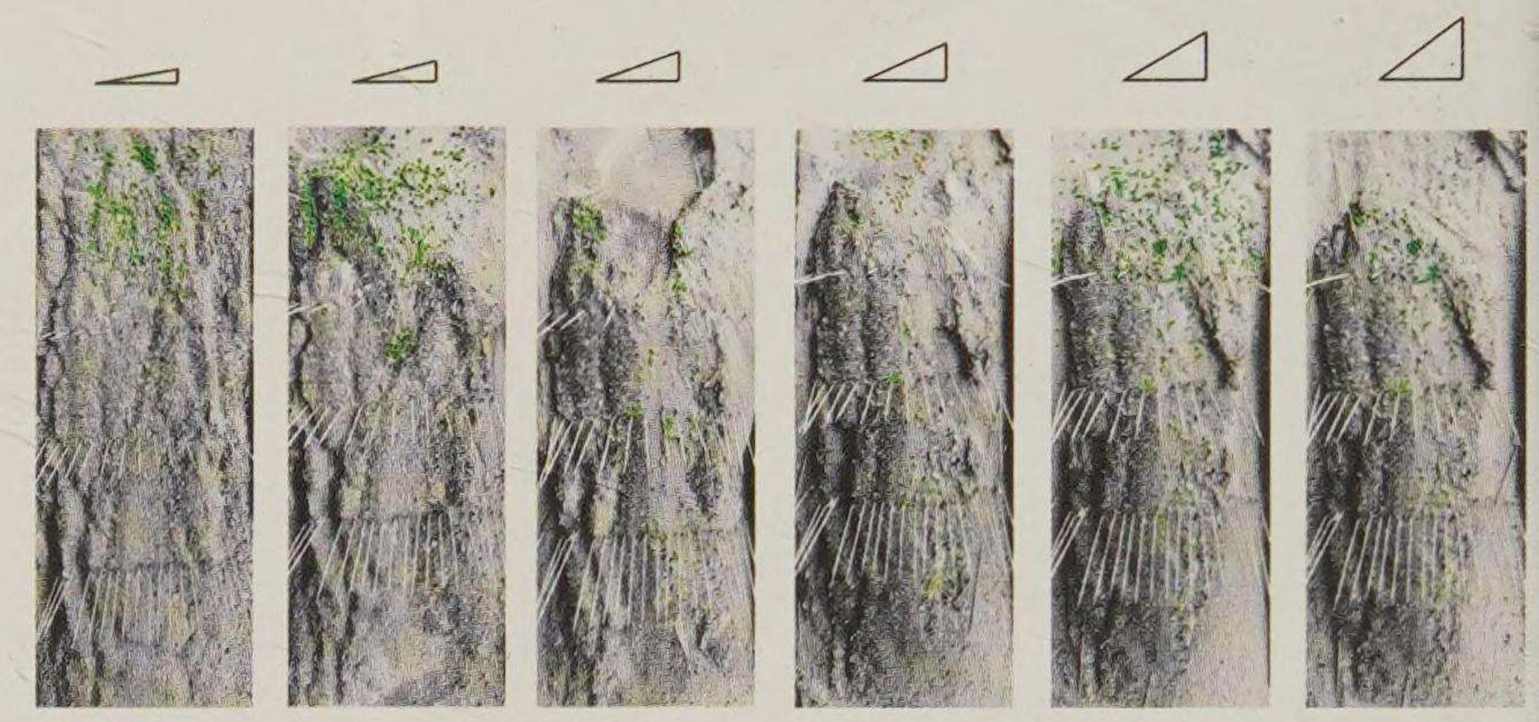


fig. 459

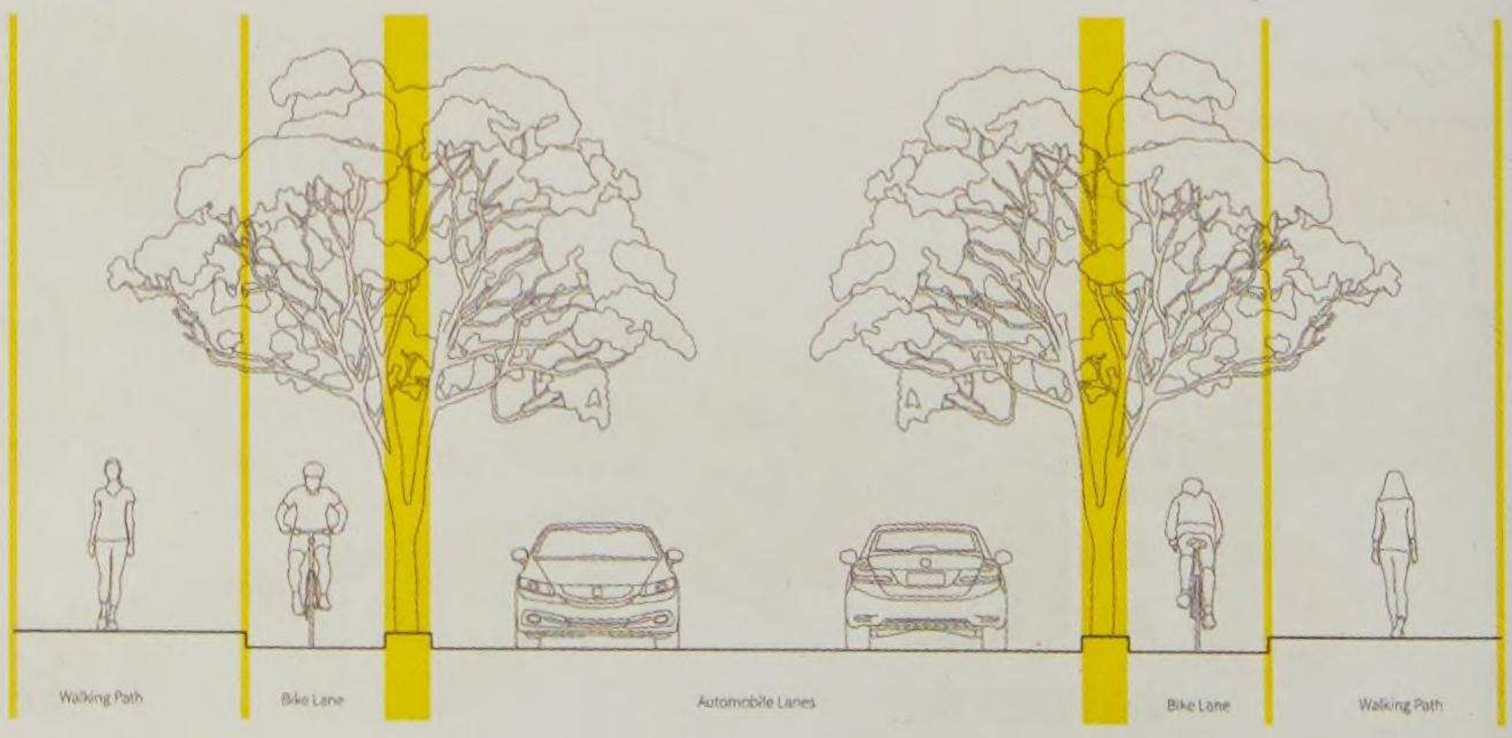
Frank DeBlasio 178,266,306 **Signe Ferguson** 233 **climate change** 226,233,244,334 **erosion** 245 **oceanography** 244

4296 Introduction to Planning and Development

• **Caitlin Yu**
"Improving Connectivity Between Wooster Square and Downtown New Haven"

Wooster Square, a charming neighborhood conveniently situated nearby downtown New Haven, the medical district, and Yale campus, has recently attracted the attention of housing developers. In light of New Haven's housing shortage, especially in the downtown area, I see a need for street improvements along three State St intersections–Grand Ave/Elm St, Court St, and Chapel St–to increase connectivity between Wooster Square and downtown New Haven. By improving connectivity between these two neighborhoods, I hope to expand the perceived extent of New Haven's downtown area. In addition to street improvements, I propose the redevelopment of the LAZ parking lot, which sits relatively empty and lies at the boundary between downtown New Haven and Wooster Square. By developing a mixed-use retail affordable housing project, I hope to create a more lively area and foster a more dense and diverse environment along this key boundary.

fig. 461



Minha Jung 266,297 **Caitlin Yu** 311
urban plan 062,070,072,104,144-150,158,160,202

• Signe Ferguson
"Le Finis Manual"

A blink...an ecotone highlighter. A multimedia instrument that senses various oceanographic and atmospheric phenomena in multiple keys, the highlighter roams the high seas and archipelagic waters of various countries. As much a provocation as an imagined biophysical entity, the blink raises questions about the subjectivity of measure—an implicit dimension to the course itself.

From the diary of Le Finis:

I am creating a blink. I allow the in-between to become visible. I move more like a wave than a particle. I am a map, a trace, a musical score. I have learned from devices that disappear. I live amongst icebergs, especially in arctic summers. I can be seen, or heard, or touched. I connect disconnected Iceberg Families. I am found in a polynya, where sea ice is found. There are already ways of reading and listening to the ice. My robes are made of information wires. They transmit. As I come into port, I bring a radio station. Sometimes seeing with numbers is not nearly as helpful as seeing with feeling. Doing it yourself, listening, drawing, translating can be the only way to get closer to 'understanding', instead of just 'knowing.'

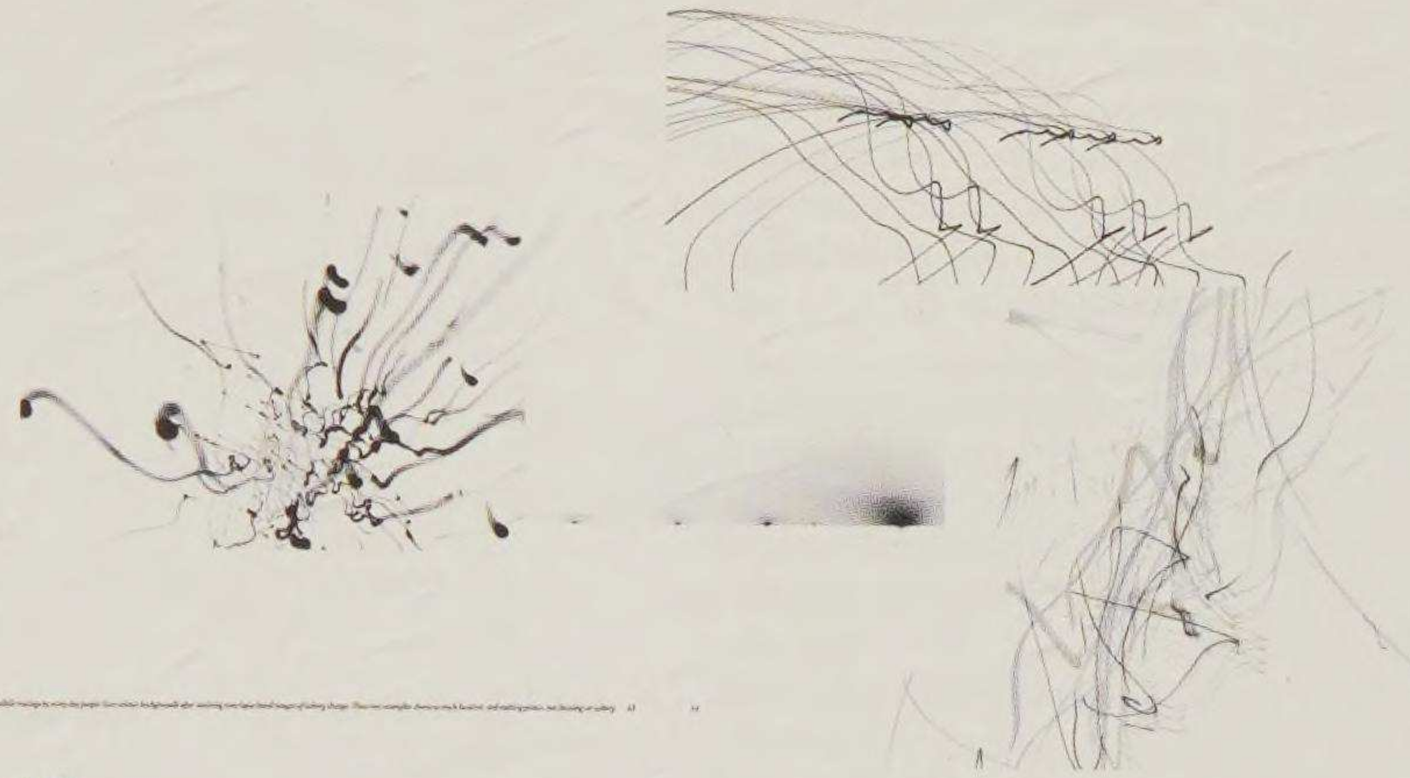


fig. 460

fig. 460 F22_4294_FergusonS_LeFinis_Manual_Page_08.jpg

• Minha Jung
"Hunters Point
Redevelopment Framework"

Despite its excellent location, Long Island, adjacent to Manhattan Island, where various developments have occurred in recent years, the site was zoned merely as an industrial area(M1-4), excluded from the Special Long Island City Mixed Use District. Due to its zoning deficiency, the site bisects the waterfront area and mid-blocks. In addition to zoning, small floor plates of less than 5,000 square feet impede housing development and leave only limited space for industrial expansion.

This project aims to bridge these gaps between waterfront high-rise development and LIC Special Mixed Use District by improvement of zoning and text amendment, addressing unique conditions to ensure lively accessibility to the waterfront, and encouraging greater connectivity surrounding communities, altogether contributing to the dynamic bulk rhythm.

fig. 462

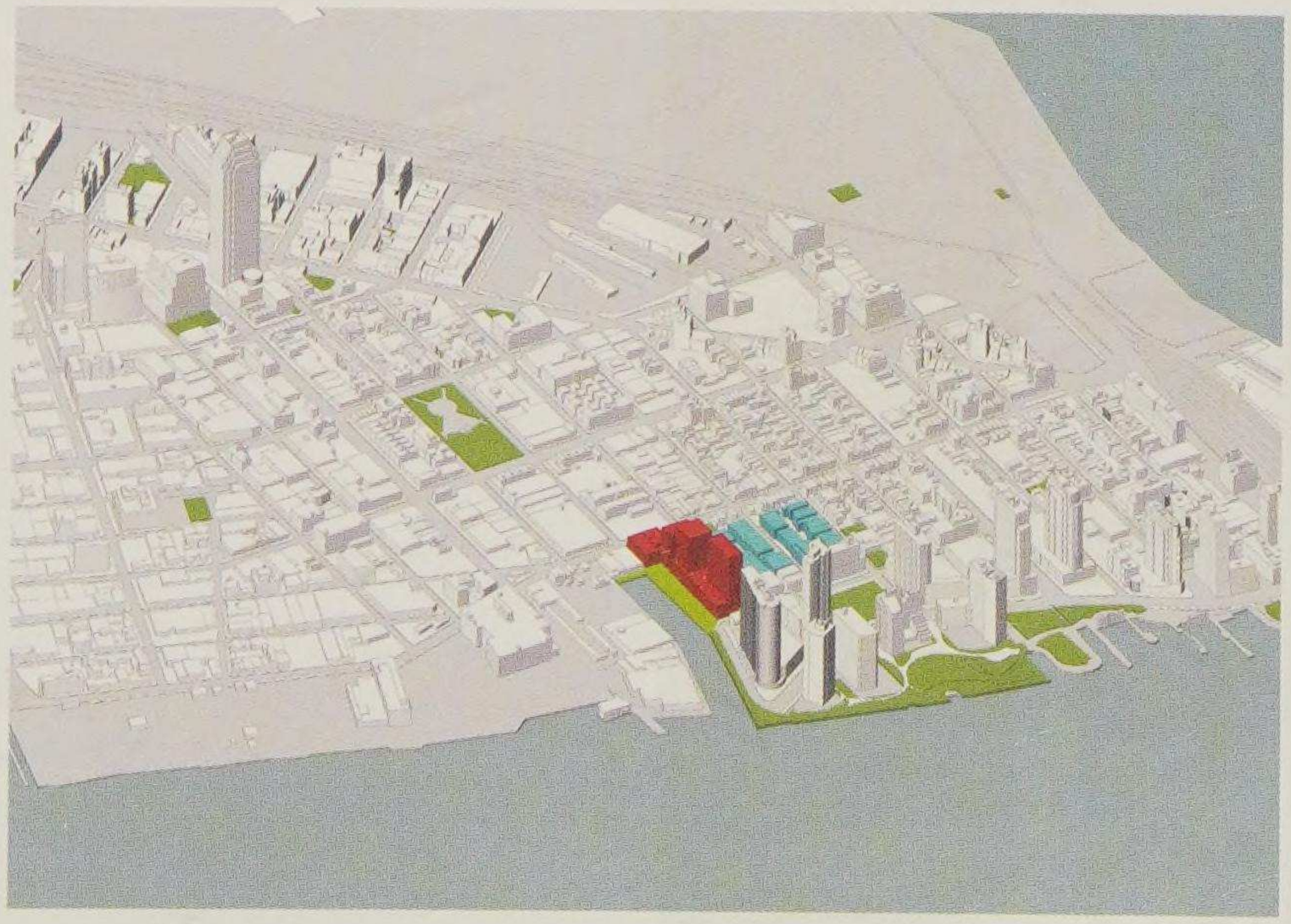


fig. 462 F22_4296_JungM_Image.jpg

Design & Sprinting_

1224: The Chair

The chair has been a crucible for architectural ideas and their design throughout the trajectory of modern architecture. The chair is both a model for understanding architecture and a laboratory for the concise expression of idea, material, fabrication, and form. As individual as its authors, the chair provides a medium that is a controllable minimum structure, ripe for material and conceptual experiments. In this seminar, students develop their design and fabrication skills through exploration of the conceptual, aesthetic, and structural issues involved in the design and construction of a full-scale prototype chair.

TIMOTHY NEWTON
NATHAN BURNELL

Rachel Anderson
• **Charis Armstrong**
• **Bo Cai**
Oswaldo Chinchilla
• **Benjamin Fann**
Signe Ferguson
• **Josh Greene**
Louis Koushouris
• **Veronica Nicholson**
Jahaan Scipio
Brandon Smith
• **Matthew Sonnenfeld**
Cole Summersell
Jie Zhou

STUDY AREA | MEDIUM

STUDY AREA | MEDIUM

1225B: Formal Analysis II

This course examines two questions: what was the modern and what was the postmodern? Through a series of weekly texts and comparative analyses, the nature of that difference, for instance universalizing or contradicting, is explored with the intention of reconsidering the modern in a contemporary context. The course is divided into two halves, one concerned with modernism from 1914 to 1939 and the second with postmodernism from 1968 to 1988. Considering architects from Le Corbusier to Robert Venturi, the class pursues the skill of close reading, which moves from the idealism of the modern to the criticality of the postmodern. 1223a, Formal Analysis I, is not a prerequisite.

PETER EISENMAN

Maxwell Baum
Sebastian Beaghen
Carlos Blanco
Lingfung (Grace) Chan
Hope Chao
Thomas Chen
• **Yong Choi**
Khalid Hassan
• **Bingyu He**
Stefana (Fany) Kuzmova
Weiqiao Lin
Serena Liu
Nikhil Makhijani
• **Raúl Martínez Martínez**
Silas Newman
Pablo Perezalonso
Noah Silvestry
Bishrelt Solongo
Ivan Tae
Huy Truong
• **Matthew Wilde**
Tian Xu
Rina Zhu

292

1227B: Drawing Projects

The course 'drawing projects' has let students draw a project of their own making for the entire semester in any kind of media or changing media that makes sense. The idea is to develop an evolving body of work over the semester. No digital work is allowed. Before diverging on their own tracks there is one collective class project the first day. Everyone takes off their shoes, throws them into a heap in the middle of the room, and draws them for an hour and a half.

TURNER BROOKS

Brandon Brooks
Elizabeth Cornfeld
Tarini Gandhi
Gina Jiang
Jeeu Sarah Kim
Seung Hyun Kim
Zishi Li
Nikhil Makhijani
Helena Maurer
Reem Nassour
Samantha Ong
• **Abby Reed**
Emma Sherefkin
Anastasiia Shkolna
• **Ziyi Zhang**

294

1228B: Ruins, Ruinations, and Reuse

Architectural ruins index the total failure of individual buildings, technologies, economies, or, at times, entire civilizations. This course researches the topics of ruination and architectural ruins—what produces them, what defines them, and how they impact individuals, cities, and civilizations on levels from the visual and formal to the philosophical and psychological. The formal and visual materials of this course emerge from the study of ruins from not only the past and present, but also the future, through research into the speculative territories of online "ruin porn," new genres of art practice, and in particular dystopian television and film projects that reveal an intense contemporary cultural interest in apocalyptic themes.

MARK FOSTER GAGE

• **Qianxun Ding**
Avleigh Du
Amber Han
Bingyu He
• **Seung Hyun Kim**
Haonan Li
Nikhil Makhijani
Sahar Rahaman
Angel Rodriguez
Hao Xu
Jie Zhou

294

1233: Composition and Form

This seminar addresses issues of architectural composition and form in four three-week exercises titled Form, Partis, Structure and Section, and Elevation. Leaving aside demands of program and site in order to concentrate on formal relationships at multiple scales, these exercises are intended to develop strategies by which words, briefs, written descriptions, or requirements can be translated into three dimensions. Each subject is introduced by a one-hour lecture on organizational paradigms in works of architecture from many periods. The medium is both physical and 3-D digital models. Multiple iterations emerging from the first week sketches and finalized in the following week are the basis for the generation of multiple, radically differing strategies, each with its own unique possibilities and consequences.

PETER DE BRETTEVILLE

Dominic Cort
• **Zach Felder**
Juan Guareschi
Tong (Tom) Hsu
Elise Kennedy
Helena Maurer
Gioia Pappalardo
• **Isabelle Rose**
Cole Summersell
Haoran Yuan

1241: Altered States of Architecture

This course assesses the impact of artificial Intelligence on design and architecture as an aesthetic rather than a purely economic question. The assumption that machine learning will impact architectural practice before affecting architectural design has been undermined by the development and wide-spread use of text-to-image models such as Mid Journey, DALL-E, and Stable Diffusion over the last two years. These models are trained in the discipline's largest source of data: billions of images 'scraped' from the web. New software is being developed to generate video and 3D digital models in a similar way.

At the core of the class are three assignments exploring the capacity of different machine vision models to act as tools for visual analysis, image synthesis, and the description of 3-dimensional space. Workflows involve image-to-image translation as well as moving back and forth between text and imagery and 2D and 3D.

BRENNAN BUCK

Lisbeth Acevedo Ogando
• **Omar Badran**
• **Benjamin Fann**
Ceyda Gioutzesoi
Umut Guney
• **Xingyu Guo**
• **Minha Jung**
• **Tommy Lee**
Serena Liu
Elmira Moskvina
Amanda Tian

1243B: Graphic Inquiry

This seminar explores how architects might use a wider array of communication processes—from text to image, from moving image to network and beyond—to describe, develop, and release their ideas strategically. The inquiry includes, but goes beyond, graphic tools to explore alternate models of knowledge creation; it is akin to research but is more open-ended in terms of its methodologies and possible outcomes. Architecture in this sense is seen in the context of a wide variety of other subjects. This seminar is structured in three parts, each one looking at a different communication medium and its effects: moving image, printed pamphlet, and a single surface/function web graphic. Each of these media implies different ideas of duration, attention, audience, and distribution and is explored through a series of activities: illustrated talks, readings, precedent studies, and three projects developed by each student.

LUKE BULMAN

Hope Chao
• **Sally Chen**
• **Bobby Chun**
Frank DeBlasio
Avleigh Du
Josh Greene
Amelia Lin
Juliana Motta Biancardine
• **Andrea Sanchez Moctezuma**
Corinna Siu
Ivan Tae
Caitlin Yu
Ziyao Zhang
Jie Zhou

STUDY AREA | MEDIUM

1224 The Chair

• **Charis Armstrong**

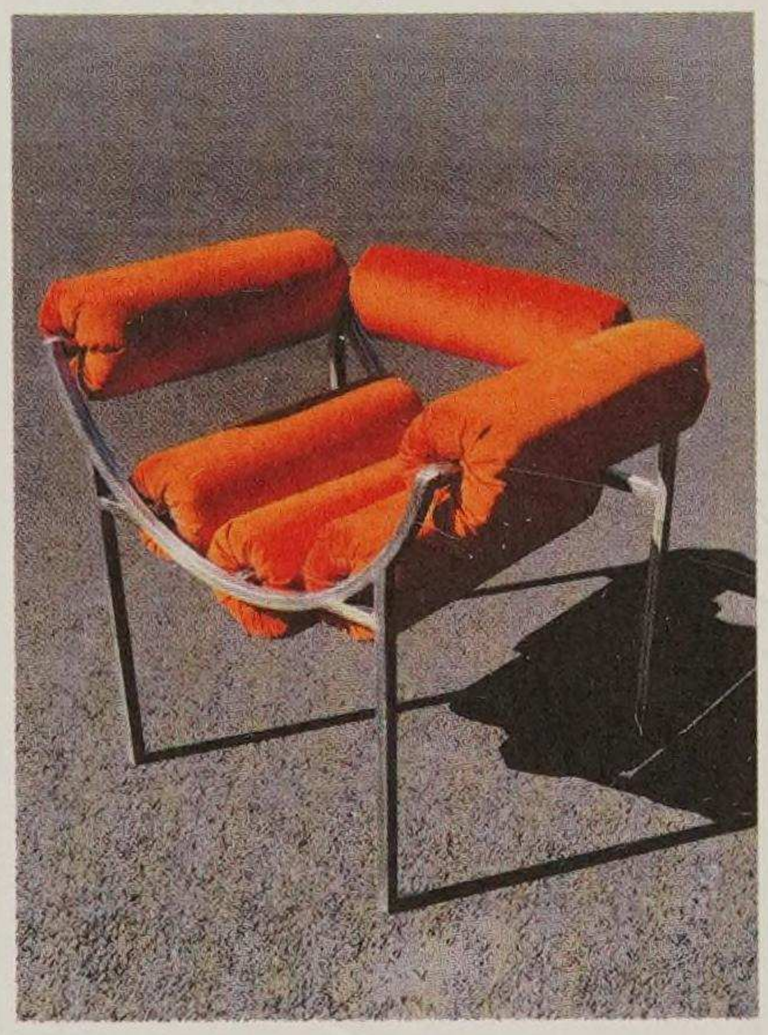


fig. 463

• **Bo Cai**

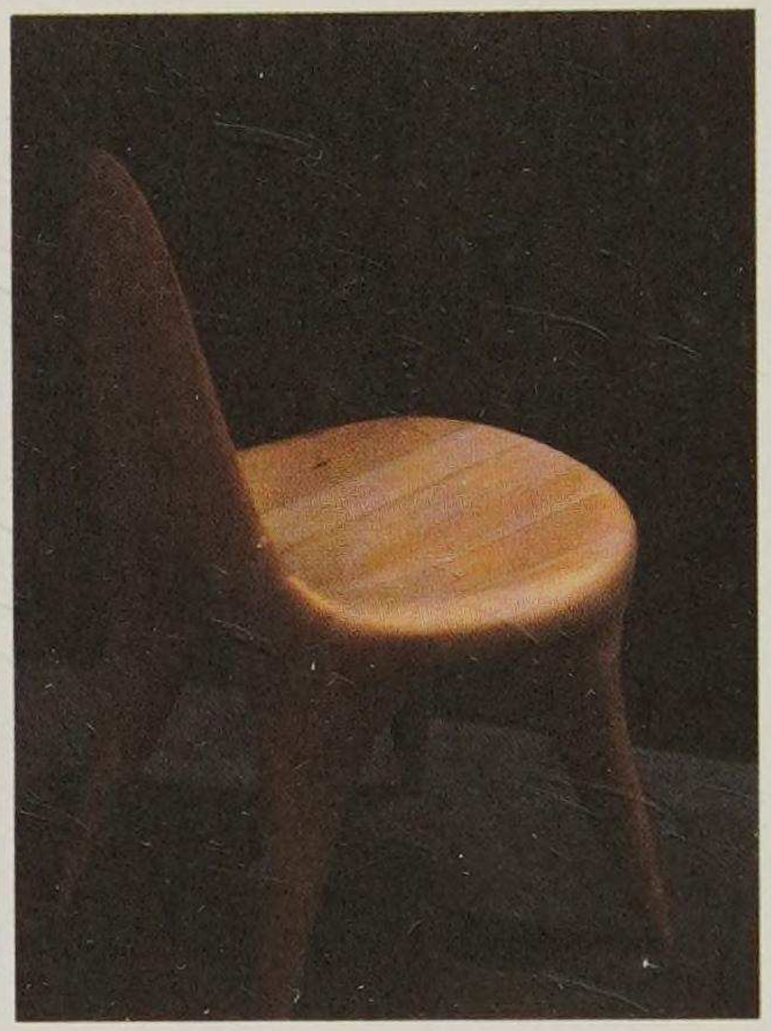


fig. 464

• **Benjamin Fann**



fig. 465

Charis Armstrong 070,180 **Bo Cai** 222,322,342
Benjamin Fann 256,296 **Josh Greene** 090

SEMINAR_SPRING_DESIGN & VISUALIZATION

1225B Formal Analysis II

fig. 469

• **Bingyu He**
"Villa Stein"

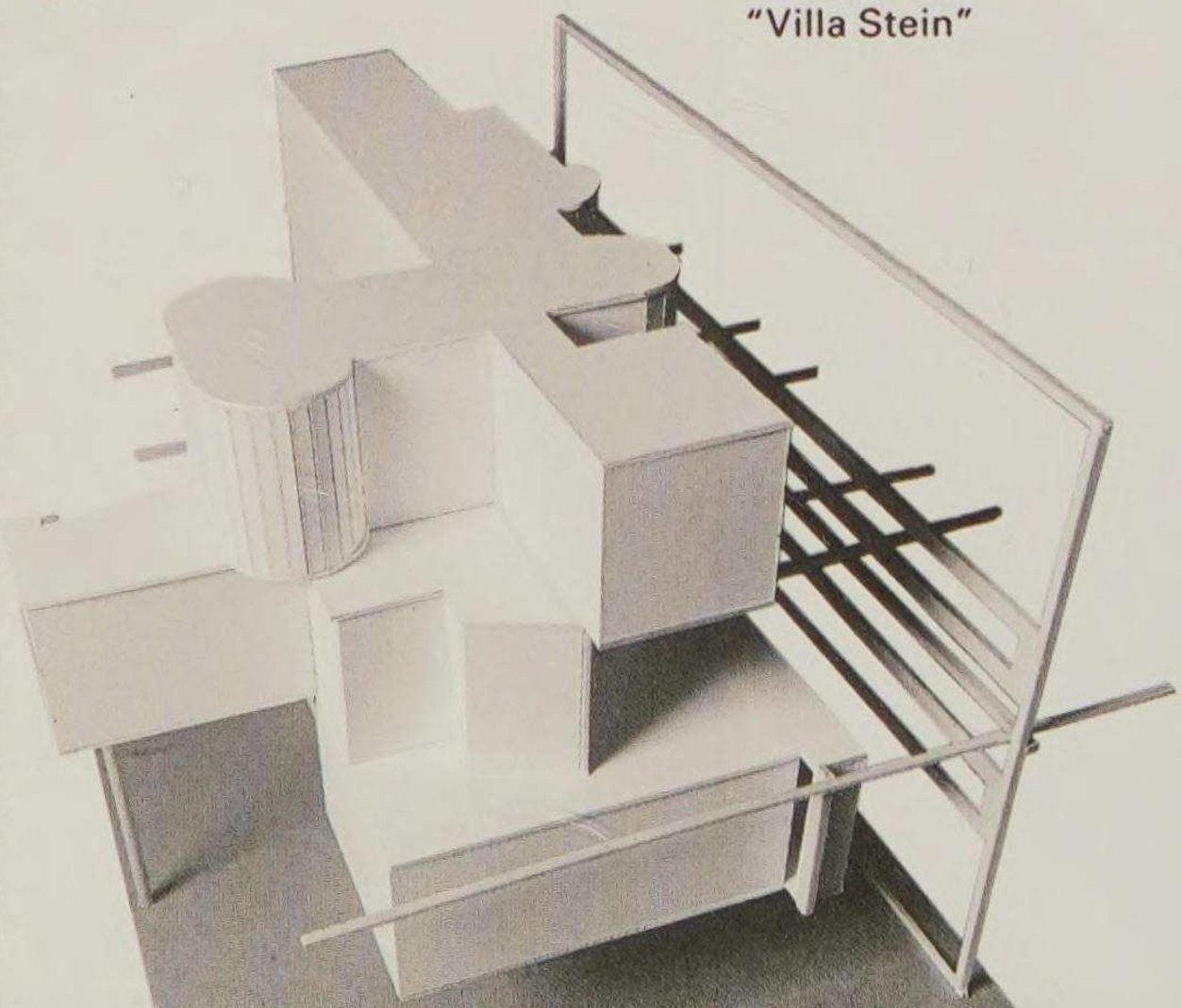
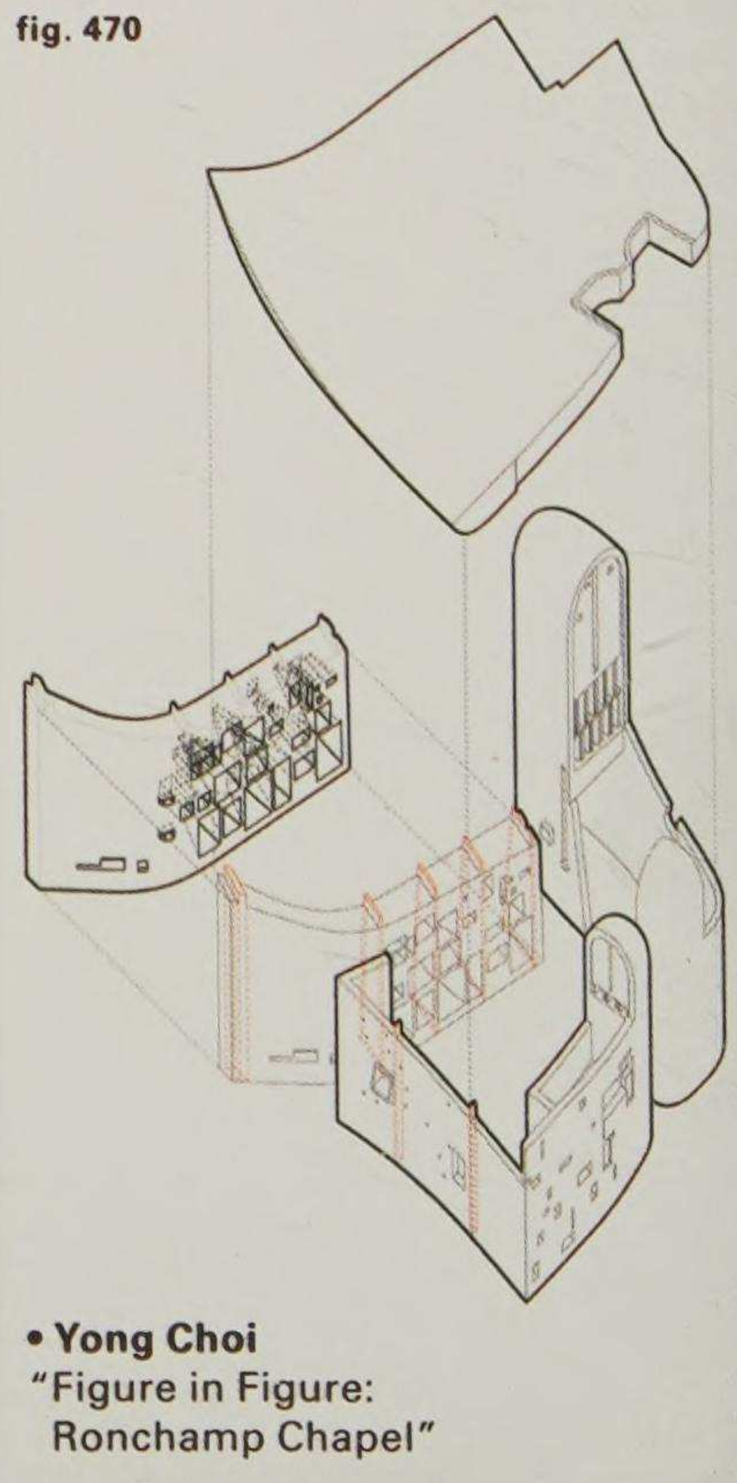


fig. 470



• **Yong Choi**
"Figure in Figure:
Ronchamp Chapel"

Yong Choi 343 **Raúl Martínez Martínez** 224,273,321 **formal analysis** 242

INSTRUCTOR:

VISUALIZATION

OBJECT

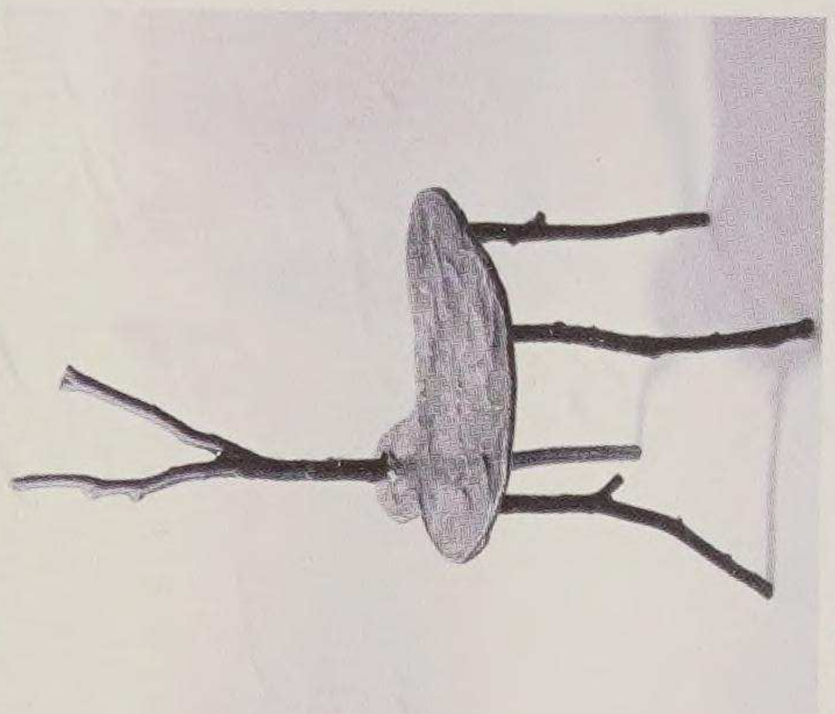
VISUALIZATION

DRAWING



• Matthew Sonnenfeld

fig. 467



• Veronica Nicholson

fig. 468



• Josh Greene

fig. 466

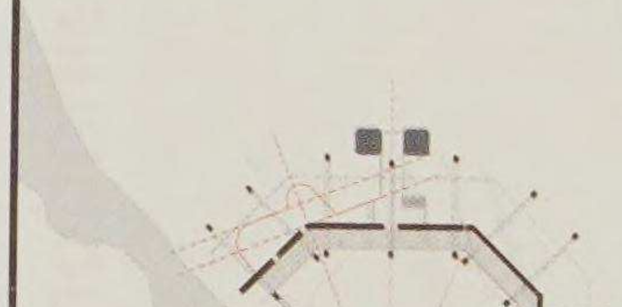


fig. 471

• Matthew Wilde
"Stirling"

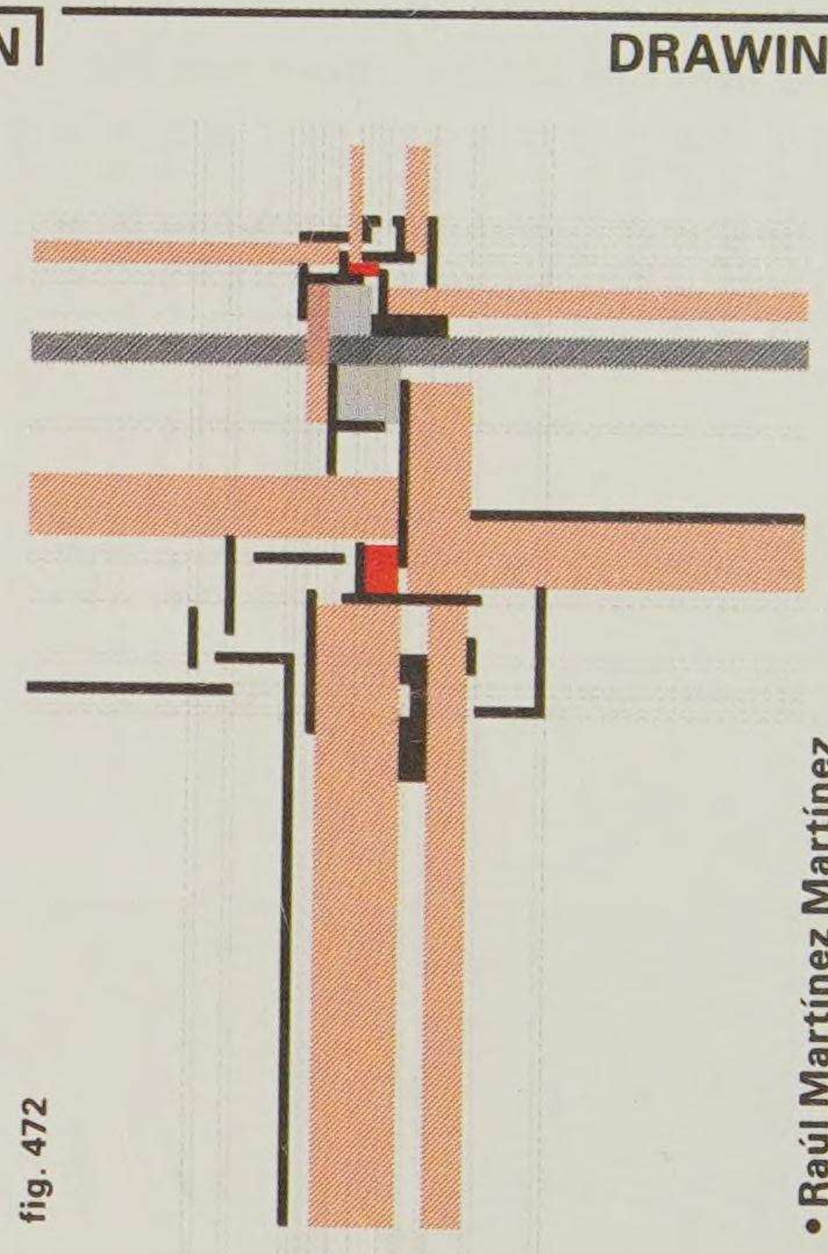


fig. 472

• Raúl Martínez Martínez
"Mies Brick House"

fig.470 S23_1225B_ChoiY_ExplodedAxon.jpg
fig.471 S23_1225B_WildeM_StirlingDrawing.pdf
fig.472 S23_1225B_MartinezMartinezR_Mies BrickHouse.jpg

fig.464 S23_1224_BoCai_Chair.jpg
fig.465 S23_1224_FannB_Chair.jpg
fig.466 S23_1224_GreeneJ_Chair.jpg
fig.467 S23_1224_MatthewS_Chair.jpg
fig.468 S23_1224_NicholsonV_Chair.jpg

1227B Drawing Projects

• **Abby Reed**
"Railroad Crossing"
Charcoal on paper

Over the course of the semester, I explored the landscape in and around the Collinsville Axe Factory, in Collinsville CT. Opened in 1826 along the Farmington River, the mill gained a national reputation for its high-quality axes. Through drawing, I explored the relationship between the industrial ruins and the dynamic river.

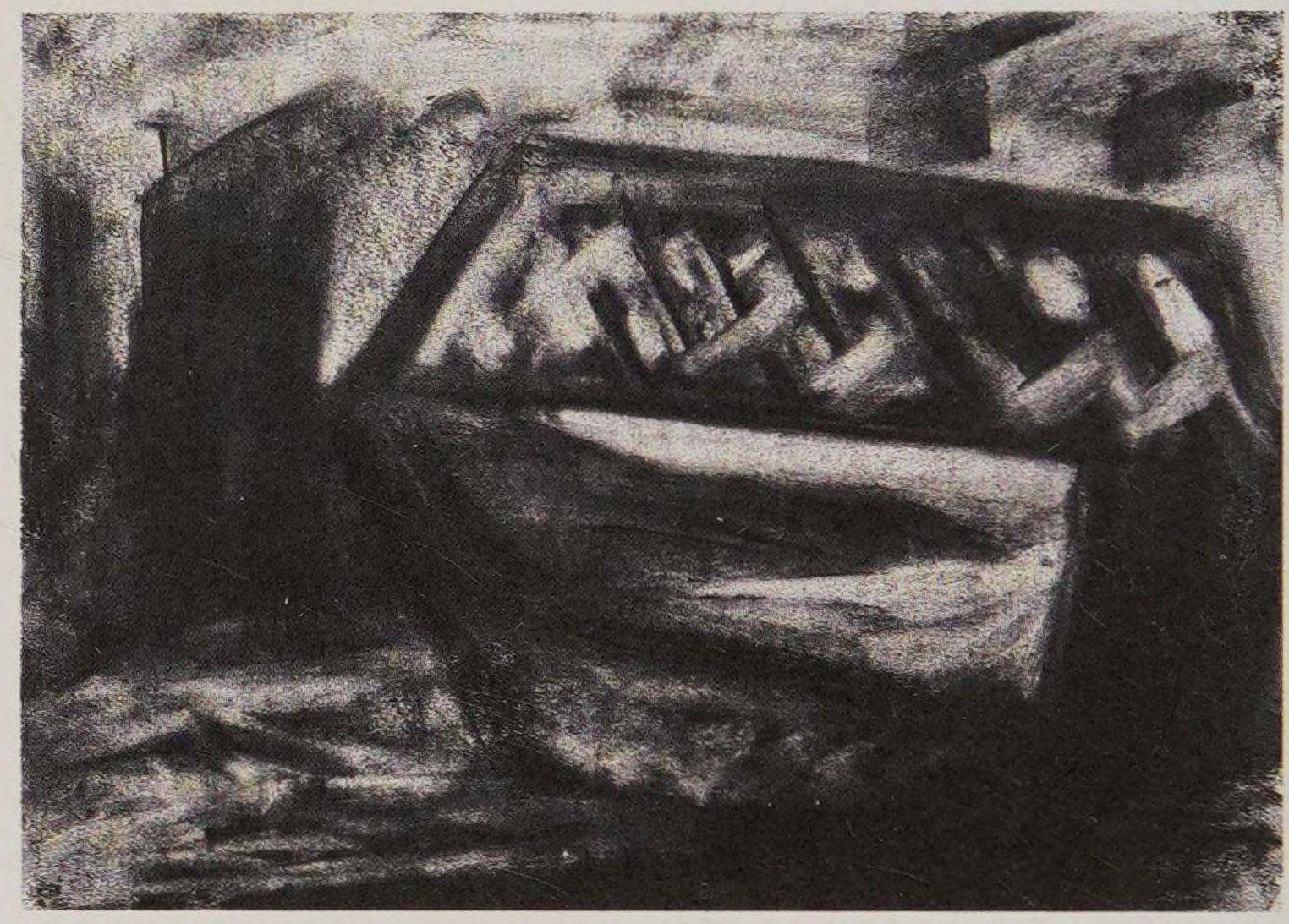


fig. 473

Abby Reed 216 **Ziyi Zhang** 162 **blurriness** 036,096,162

SEMINAR_SPRING_DESIGN & VISUALIZATION

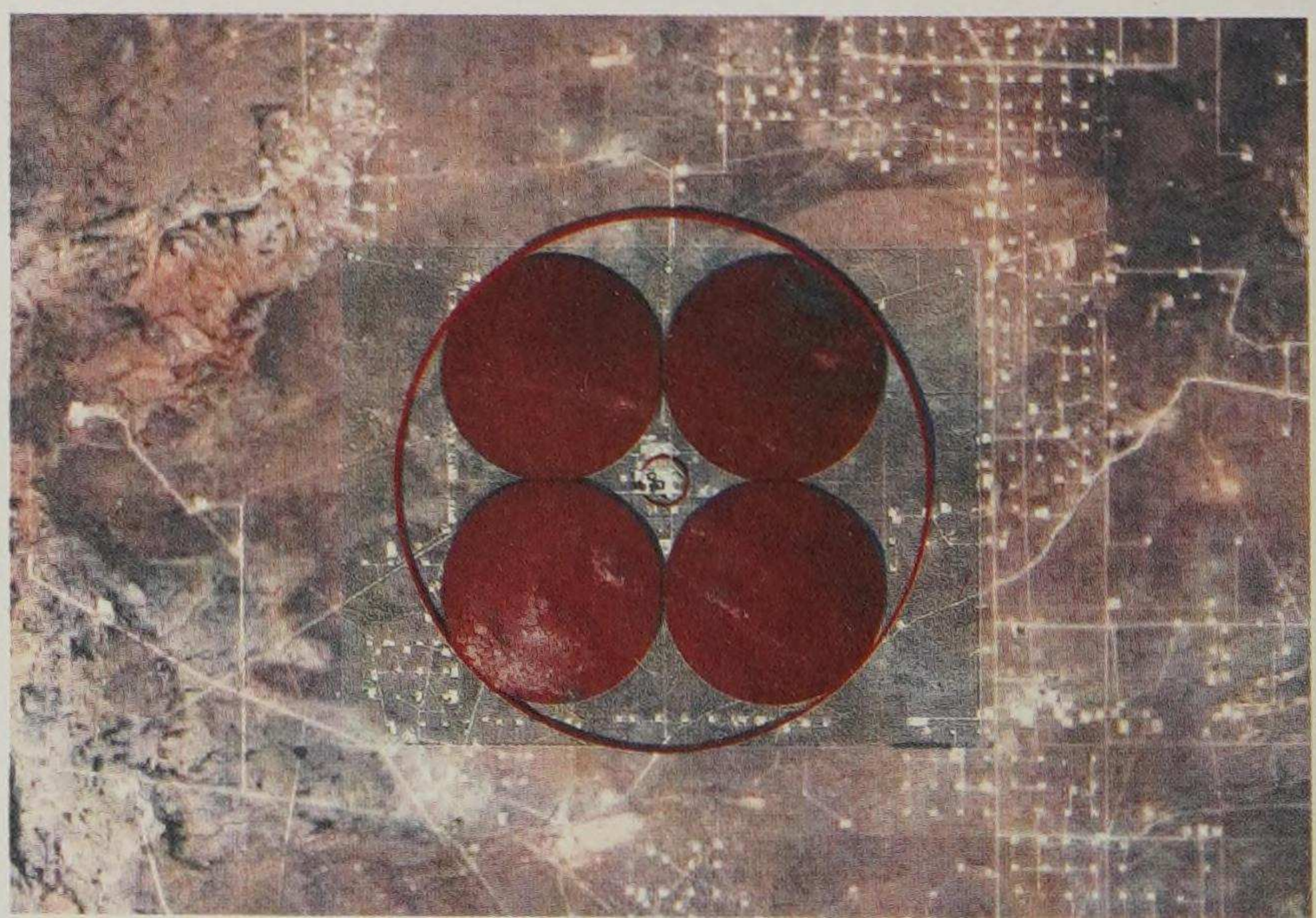
1228B Ruins, Ruination, and Reuse

• **Qianxun Ding,**
Seung Hyun Kim
"Shattered Red"

In nature, red is for danger such as fire, poison and blood. Four immense red rustic plates that look like four holes suddenly appear on the horizon. When one comes close, they become four plateaus that are difficult to bypass. However, these red plates still lure you towards their center in an effort to solve the mystery of 10,000 years ago.

The outer ring acts as the first barrier to prevent random trespassers. The four crater-like plates can be seen clearly, even if approaching from the air. In the center of these plates, there is another ring inscribed with a pictogram showing how this place was formed. Finally, in the center of this pattern, there is an underground entrance well that leads to a buried information room which contains the place's complete story.

fig. 475



Seung Hyun Kim 172, 247 **monument** 244

INSTRUCTOR:

VISUALIZATION | DRAWING



fig. 474

• **Ziyi Zhang**
"Decay"

This watercolor painting captured a moment from the continuous decay process of an individual tulip and hoped to initiate some thoughts about aging versus vitality in this inevitable phenomenon. It intended to present the particular beauty at this stage of decay as the object slowly loses its ephemeral silhouette and transforms into a new, permanent form. Very controlled watercolor techniques were used in this close-up shot to look into the space between petals. The edges of the object were either intentionally blurred or exaggerated, so audiences could study surface texture through the lens of a landscape painting.

fig.474 S23_1227B_ZhangZ_Decay.jpg

VISUALIZATION | PROPOSAL



fig. 476

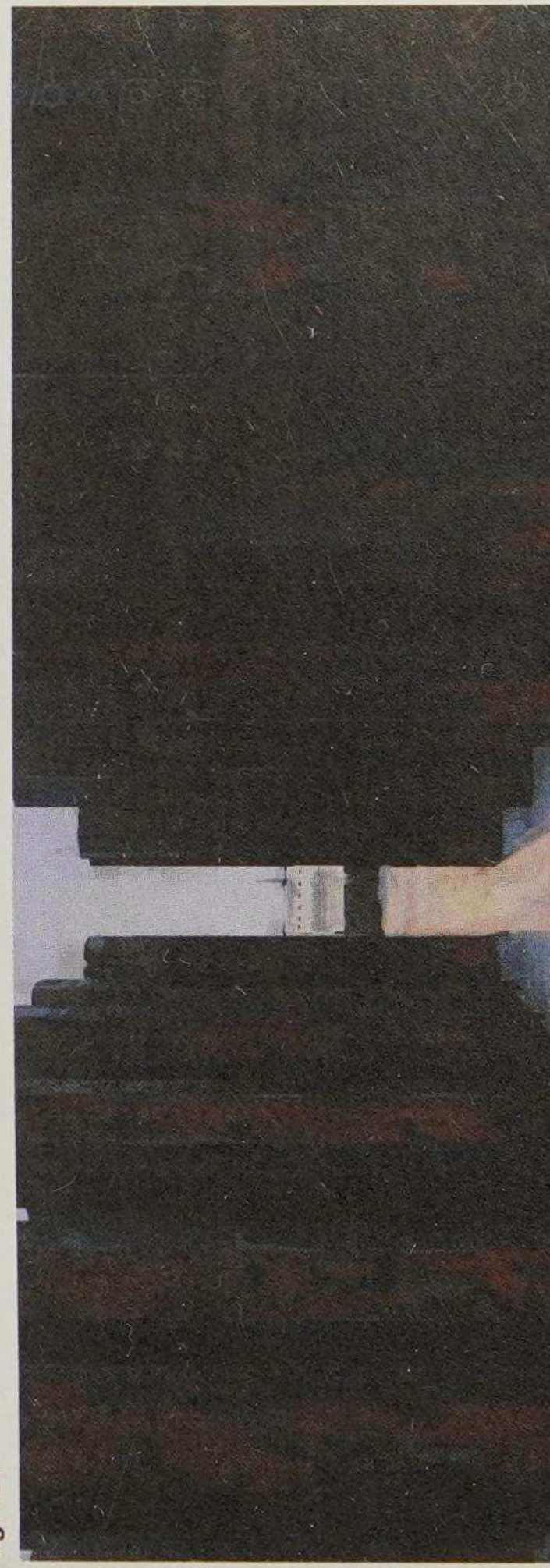


fig. 477

fig. 476 S23_1228B_DingQ_KimS_Perspective2.jpg
fig. 477 S23_1228B_DingQ_KimS_Closeup.jpg

SEMINAR_SPRING_DESIGN & VISUALIZATION

1233 Composition and Form

• **Zach Felder**

Three identically spaced elevations, exploring differences in window treatments: punched, flat, and extruded.

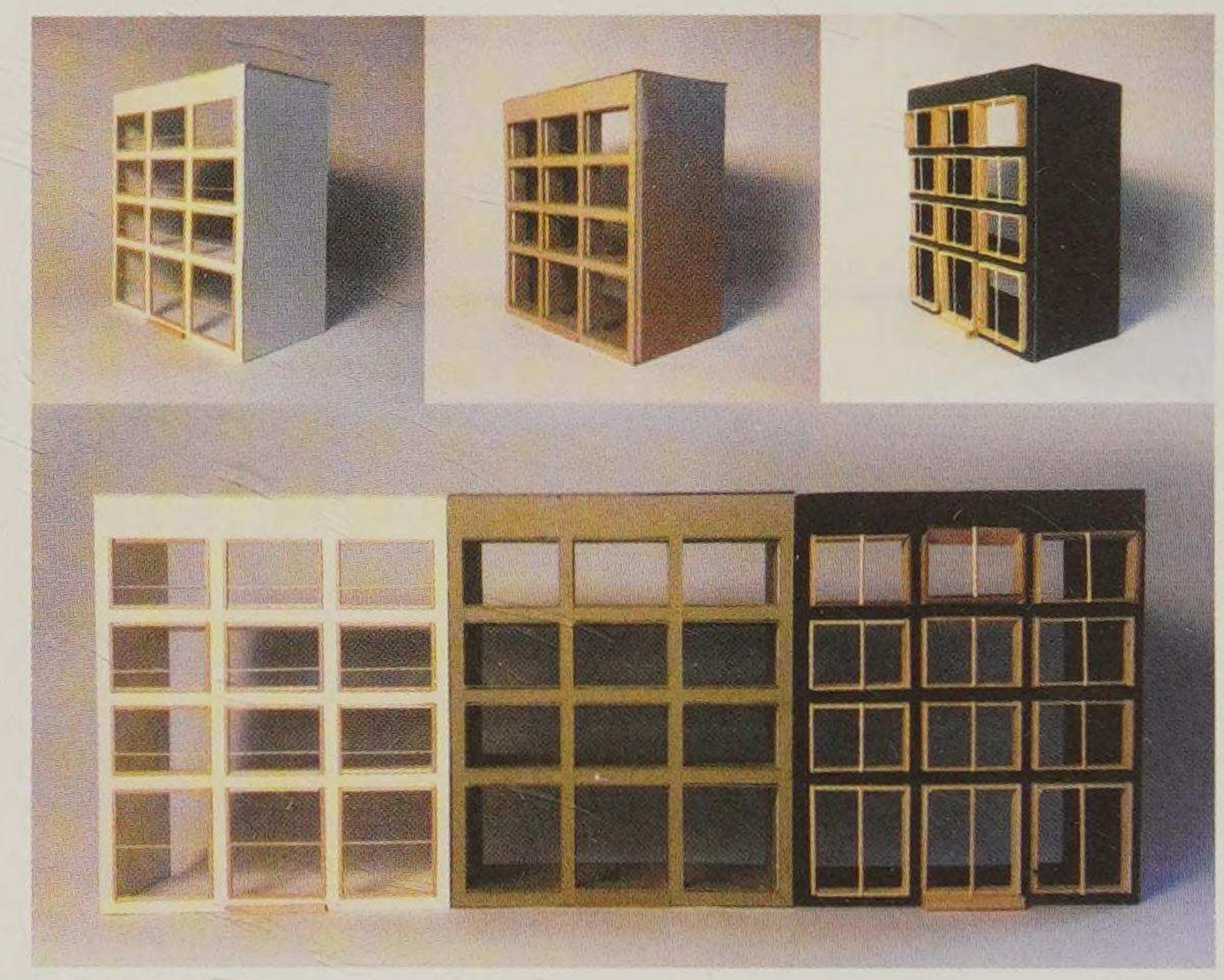


fig. 478

Zach Felder 308, 338 **Isabelle Rose** 257, 284

INSTRUCTOR:

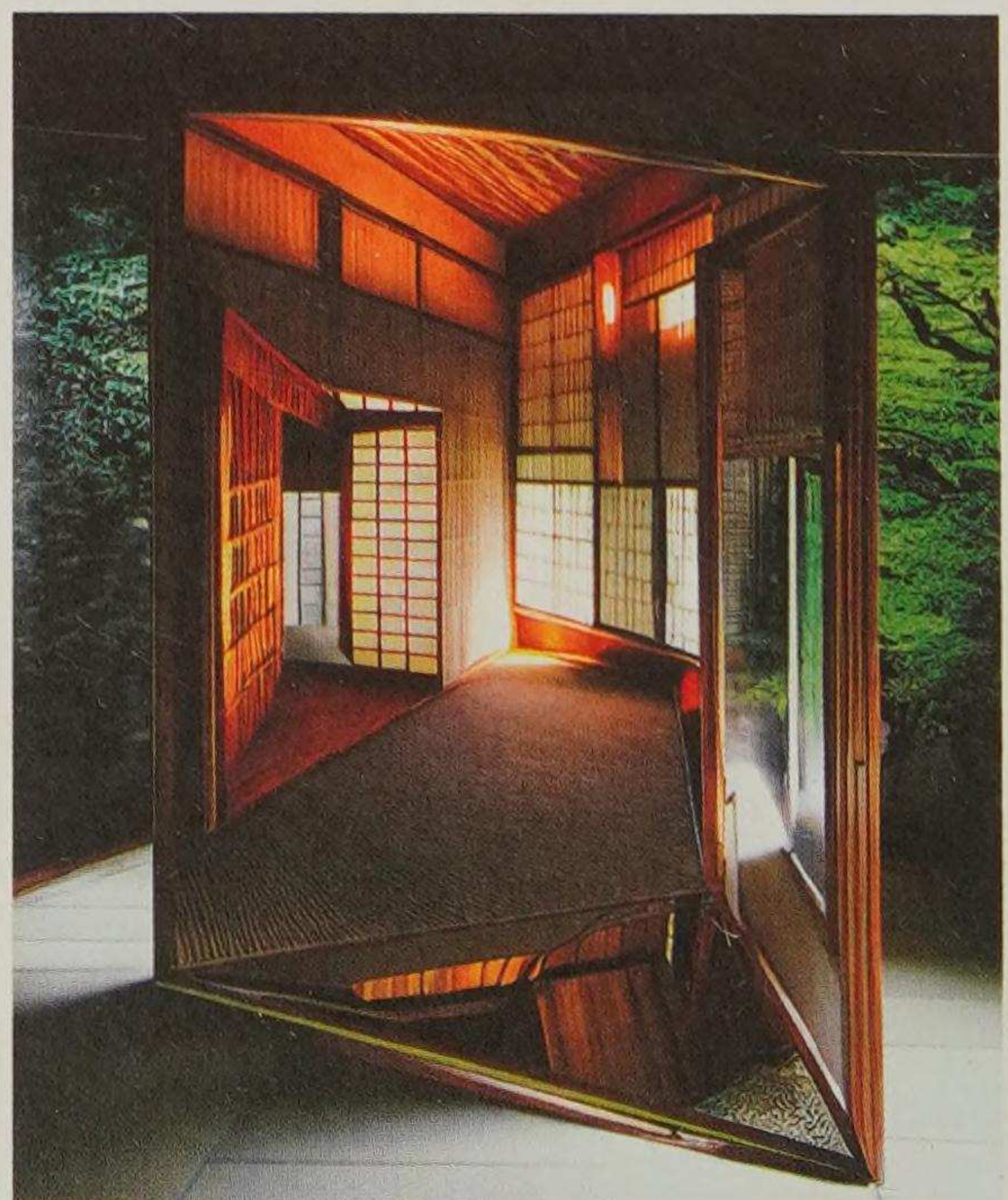
SEMINAR_SPRING_DESIGN & VISUALIZATION

1241 Altered States of Architecture

• **Benjamin Fann, Xingyu Guo, Tommy Lee**
"An Interior of a Japanese Teahouse"

As artificial intelligence generated art and imagery progresses, different rendering models are now able to represent more realistic spaces and atmospheres. Within this framework, Stable Diffusion has produced a new model, ControlNet, to represent depth through the usage and production of depth maps. Throughout the course of our exploration of this new tool, we utilized the warped perspectives of old baroque illusionism painting using "an interior of a Japanese teahouse" as a prompt for the model.

fig. 480



artificial intelligence 312 **Omar Badran** 266 **Benjamin Fann** 256, 292 **Minha Jung** 266, 287 **Tommy Lee** 219, 260

INSTRUCTOR:

VISUALIZATION | DRAWING

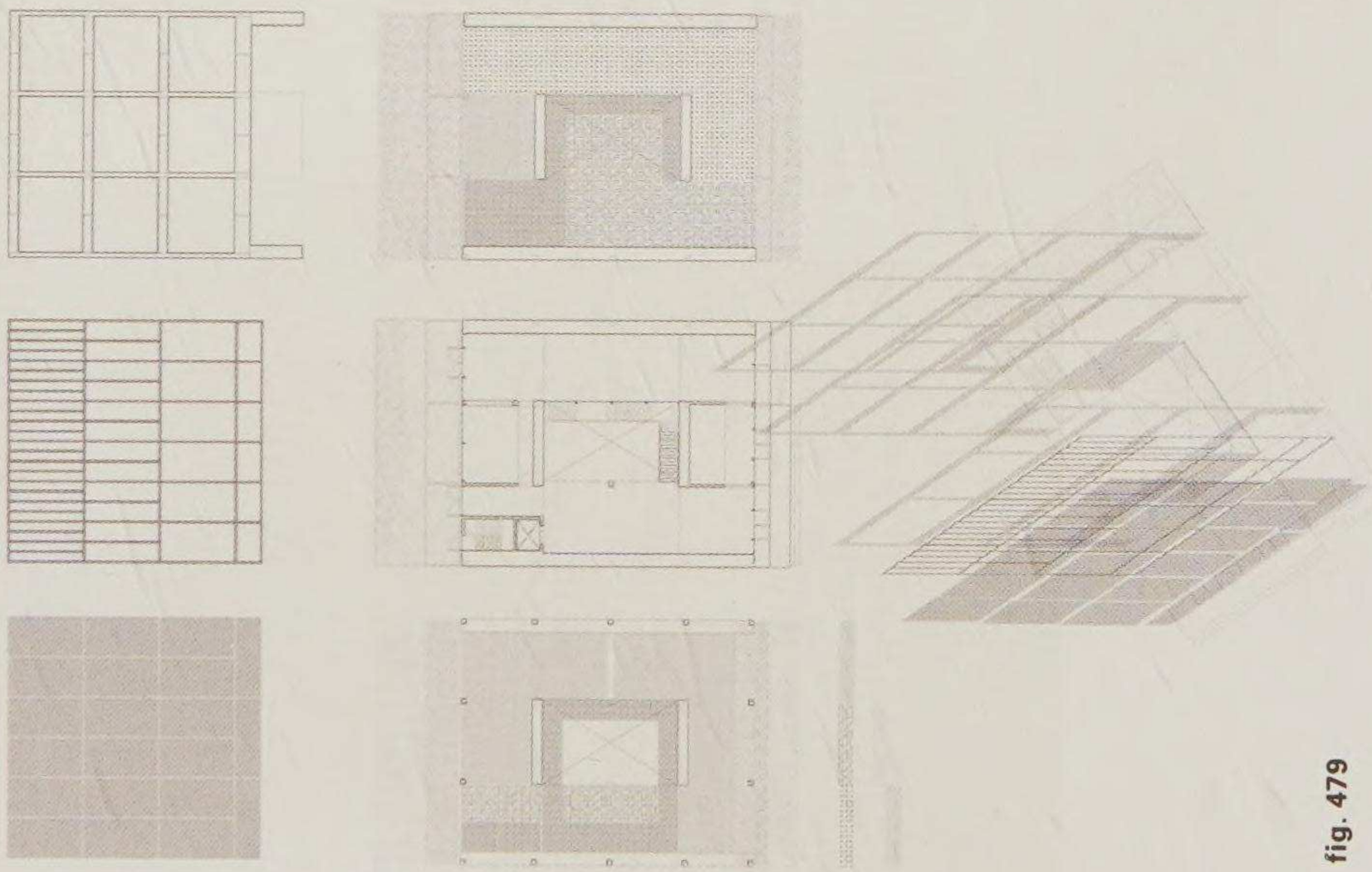


fig. 479

• Isabelle Rose

fig. 478 S23_1233_FelderZ_Images4.jpg
fig. 479 S23_1233_PdB_RoseI_FinalDrawing.jpg

VISUALIZATION | DRAWING

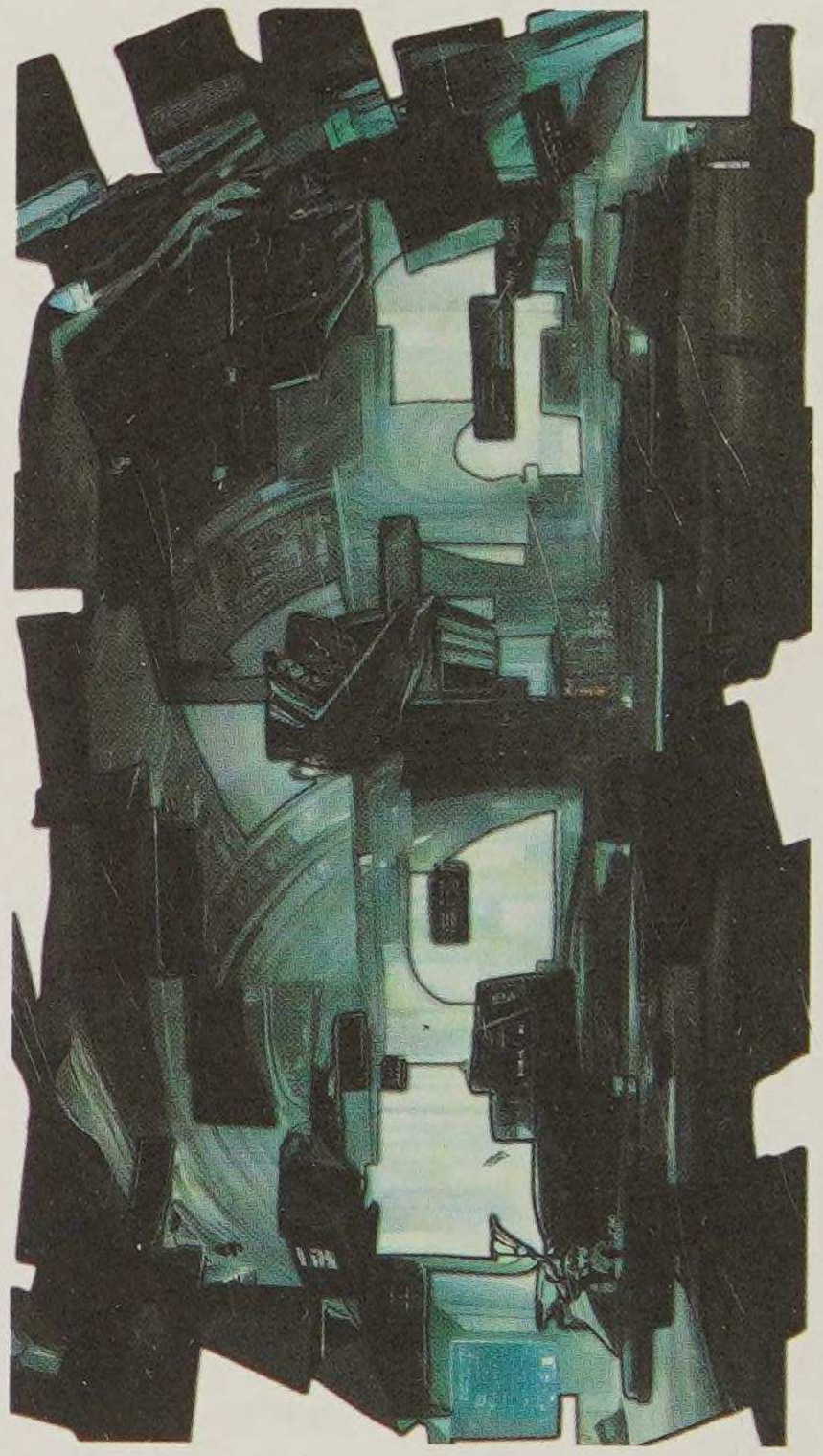


fig. 481

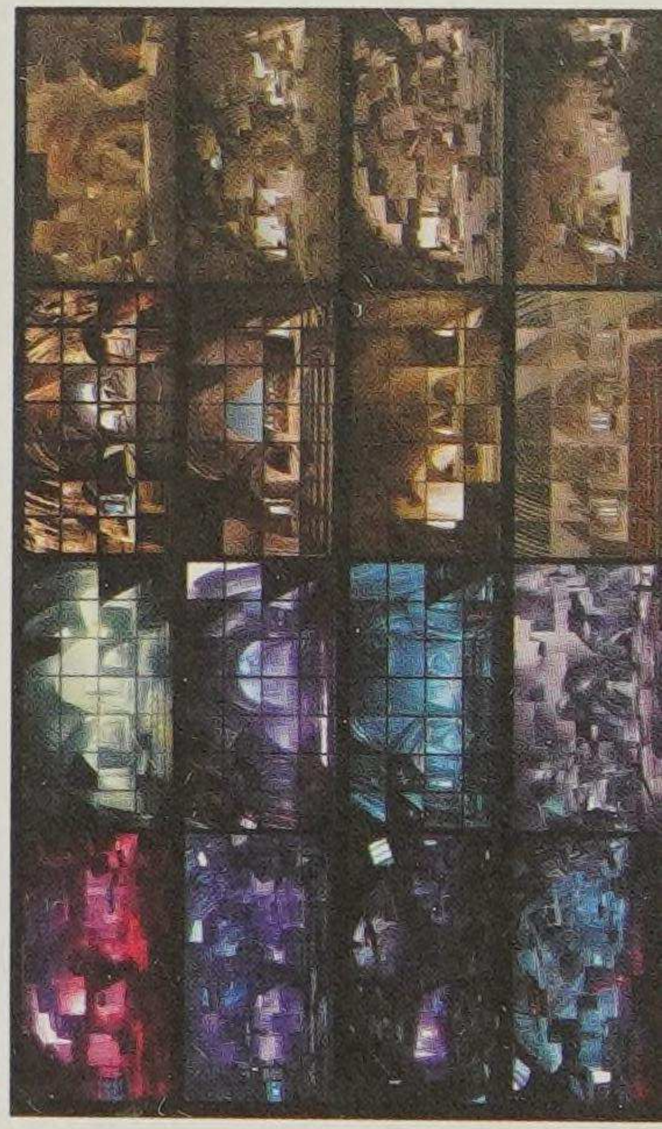


fig. 482

• Omar Badran,
Minha Jung

fig. 480 S23_1241_FannB_LeelGuoX_FinalImage.jpg
fig. 481 S23_1241_JungM_BadranO_FinalImage.png
fig. 482 S23_1241_JungM_BadranO_GridofImage.png

1243B Graphic Inquiry

Sally Chen 222,310 Bobby Chun 082 Andrea Sanchez Moctezuma 072,225

• **Sally Chen**

In a new kind of reflected sky plan, the ceiling is no longer read only as a tool for communicating technical specifications with engineers, but becomes a pinned place on one's map. Like exploring locations on a map, any building that has been visited turns into a part of the sky–literally a blueprint–while the rest remains unknown or vague, just a solid mass. Sensitive to ultraviolet light, the blue was given by the sky. Figure-ground inverts to figure-sky. The Nolli map transforms into a cognitive map. The latter represents the relationship between the subject's imaginary condition and her real existence.

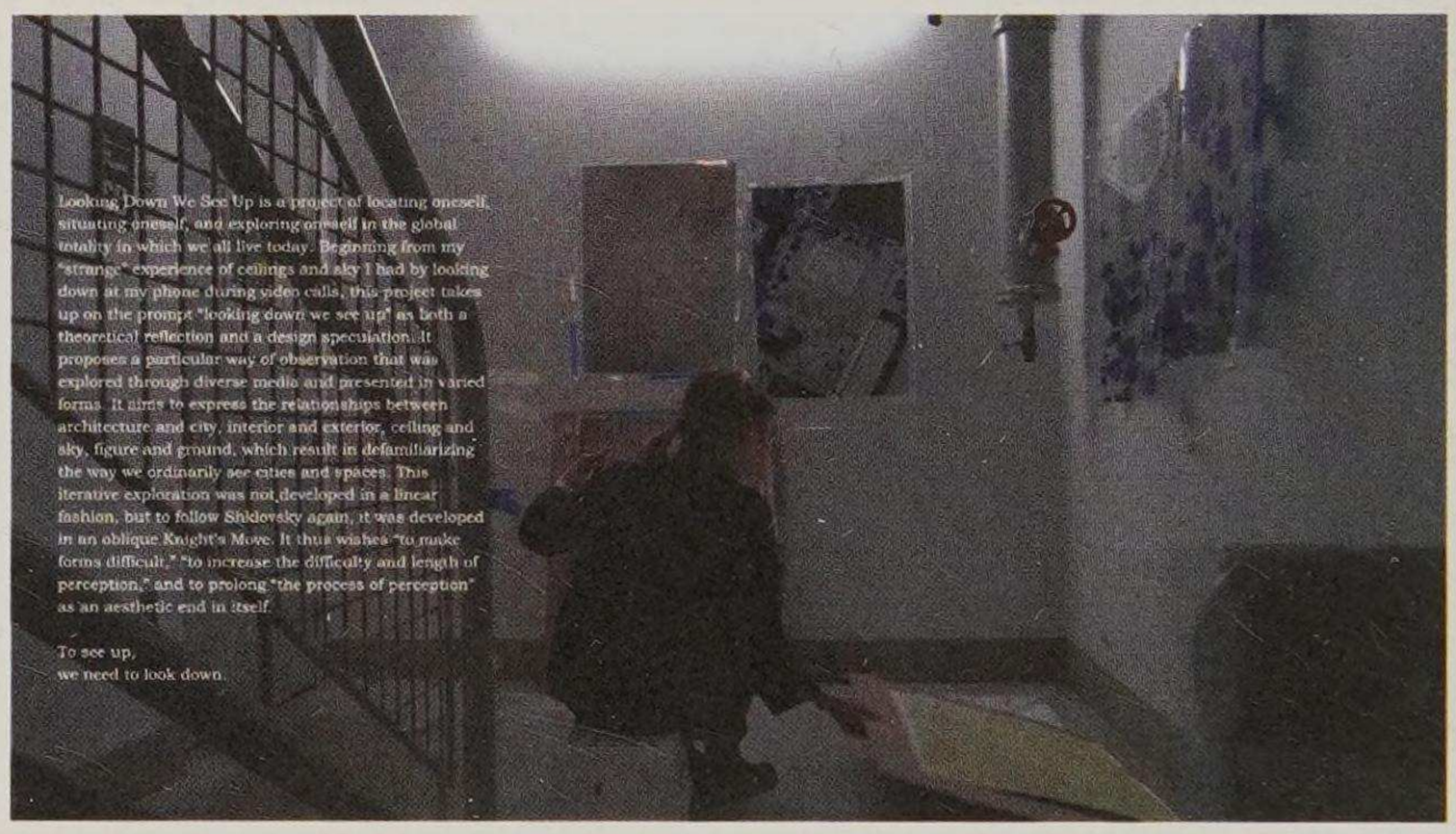


fig. 483

• **Andrea Sanchez Moctezuma**
"A Taxonomy of Unscripted Living"

The non-urban framework of provincial cities in Mexico delineates a history of collective living, aesthetic modernity and socio-cultural identity. Rural dwelling facades in Mexico host and expose a definite Latin American aesthetic which embodies a fragmentary character of complexity that narrates the dialogue between modernism, materiality, social strata, and the diverse historical exchange present in both the urban strata and the rural peripheries of Latin America.

The rationale of precarity and self construction remains to be defined and addressed. The Taxonomy of Unscripted Living archives and catalogs the colloquial typologies of rural Mexico. The purpose of the archive is to assess, interpret and document the aesthetics of autonomous construction and identify architectural elements as markers of cultural specificity within the dialectics of self-construction. The probe observes how the non-urban framework of provincial cities delineate the aesthetics of an architecture without architects.



fig. 484

• **Bobby Chun**



fig. 485

Technology



fig.483 S23_1243B_Chen5_DocumentaryA.tif
fig.484 S23_1243B_SanchezMoctezumaA_BookSpread03.jpg
fig.485 S23_1243B_ChunB_002.tif

& Practice

2012B: Structures II

This course is a continuation of introductory analysis and design of building structural systems. The course introduces materials and design methods of timber, steel, and reinforced concrete. Structural behavior, ductility concepts, movement, and failure modes are emphasized. Geometric properties of structural shapes, resistances to stresses, serviceability, column analysis, stability, seismic, wind load, and lateral force resisting systems are presented. Homework involves calculations, descriptive analysis, and the building and testing of structural models. Midterm and final examinations are required. Prerequisite: 2011a.

KYOUNG SUN MOON

Required of all first-year M.Arch I students

- **Deming Haines**
- **Sabrah Islam**
- **Mesut Sallah**
- **Tony Hongyi Wang**

2022B: Systems Integration and Development in Design

This course is an integrated workshop and lecture series in which students develop the technical systems of preliminary design proposals from earlier studio work. The careful advancement of structural form and detail, environmental systems, egress and accessibility, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically, as elements of design used not only to achieve technical and performance goals but also to reinforce and re-inform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses, along with the use of BIM software, are required.

MARTIN FINIO

Required of all second-year M.Arch I students

- **Annika Babra**
- **Grace Brooks**
- **Julie Chan**
- **Tong (Tom) Hsu**
- **Fuad Khazam**
- **Emma Sherefkin**

2223B: Structuring Architecture: Form and Space

Through case and design studies, this seminar investigates the performance of structures as what fundamentally defines the form and space of architecture.

KYOUNG SUN MOON

- **Byron Cai**
- **Hwanil Chang**

Sam Golini
Chloe Hou
Chocho Hu
Gina Jiang
Wenzhu Shentu
Sombo Sisay
Tao Zhang

2226B: Design Computation

The capabilities and limitations of architects' tools influence directly the spaces architects design. Just as geometry is fundamental to drawing, computation affords a fundamental understanding of how data works, which is essential to advance the development of BIM, performative design, and other emerging methodologies. This seminar introduces design computation as a means to enable architects to operate exempt from limitations of generalized commercial software; to devise problem-specific tools, techniques, and workflows; to control the growing complexities of contemporary architectural design; and to explore forms generated only by computation itself. Topics include data manipulation and translation, algorithms, information visualization, computational geometry, human-computer interaction, custom tooling, generative form-finding, emergent behavior, simulation, and system modeling. Using Processing, students develop computational toolsets and models through short, directed assignments ultimately comprising a unified, term-long project.

MICHAEL SZIVOS

Omar Badran
Bohan Chen
Miranda Clark
- **Frank DeBlasio**
- **Jeeu Sarah Kim**

Roy Li
Shi Li
- **Pablo Perezalonso**

Jonah Rappaport
Brent Kokonya Wafula
Hao Wang
Raven Xu

2230B: New Value Propositions of Design Practice

How do we make design a more profitable practice? Design business has traditionally positioned building as a commodity in the delivery supply chain, valued by clients like other products and services purchased at lowest first cost. Despite the fact that the building sector in its entirety operates in large capital pools where significant value is created, intense market competition, sole focus on differentiation by design quality, and lack of innovation in project delivery and business models have resulted in a profession that is grossly underpaid and marginally profitable. The profession must explore new techniques for correlating the real value of an architect's services to clients and thereby break the downward pressure on design compensation. This seminar redesigns the value proposition of architecture practice, explores strategies used by better-compensated adjacent professions and markets, and investigates methods by which architects can deliver—and be paid for—the value they bring to the building industry.

PHILLIP BERNSTEIN

Kyle Coxe
Youssef Denial
Grant Dokken
- **Zach Felder**

Tim Hawkins
Dilara Karademir
Sam Landay
Holden Miles
Aleksa Milojevic
- **Ingrid Pelletier**

Jonah Rappaport
- **Madeleine Reid**
- **Calvin Rogers**
- **Kevin Wong**
- **Ilina Fan Yang***

*Yale School of Management student

2238B: The Mechanical Artifact: Ultra Space

The Mechanical Artifact: Ultra Space is a course designed to engage students to our unfolding sci-fi space future. In this course, students work in groups to design, build, test, and deploy a space artifact of their own, to be included in a project slot on a parabolic research flight. One student from the course is selected as a flier on the zero-gravity flight. The project serves as a mechanism, device, lesson, story, or experience for creatively designing for the zero-G environment. It is a practical exercise to design for space, while at the same time engaging thoughtfully about our role in it.

DANA KARWAS,
ARIEL EKBLAW

Oswaldo Chinchilla
Ben Derlan
Grant Dokken
• **Jia Ying Guan**
Tim Hawkins
• **Jeeu Sarah Kim**
Shi Li
Corinna Siu
Brent Kokonya Wafula
Kevin Wong
Kai Wu
Grace Zajdel
Ziyao Zhang
Rina Zhu

2240B: The Architect As: Recasting the Role of the Architect in the Development Lifecycle

An introduction to the real estate development lifecycle through the lens of the Architect. This course follows the typical chronology of a multi-family residential project starting from a developer's initial interest in a site, to a resident inhabiting the completed building; in between, it addresses feasibility, acquisitions, zoning, financing, design, construction, marketing and branding, and operations. We employ this linear framework first to understand the underlying components of each phase, and second to evaluate: what is the role of the Architect—past versus present, real versus perceived? Finally, we ask broader questions that cut across the development lifecycle: what does an enhanced Architect mean for the other players along the value chain? The seminar examines traditional and hybrid design practices through readings, assignments, and guest lectures. As a final project, students submit a design-driven development proposal for a site in New Haven, employing the disruptive practices learned over the semester.

ANTONIA DEVINE

Ben Acheampong
Annika Babra
Andrew Clum
• **Kyle Coxe**
Blake Harris
Brandon Lim
Holden Miles
• **Robby Mulcahy**
Faith Pang
Ingrid Pelletier
• **Noah Sannes**
Maria Teleman
Yi Ming Wu

2241B: Building Disasters

This seminar explores accidents, failures, and catastrophes, large and small, in buildings and—whether caused by bad luck, bad design, bad management, or miscalculation—how such incidents have impacted users, owners, and designers.

JOHN D. JACOBSON

• **Sally Chen**
Yong Choi
Natalie Fox
Tim Hawkins
Caroline Ho
Odette James
Brandon Smith
Amanda Tian
• **Caitlin Yu**

2243B: Architecture and Machine Intelligence in Theory and Practice

Artificial intelligence is a branch of computer science concerned with "getting a computer to do things which, when done by people, are said to involve intelligence"* (*according to John McCarthy, who coined the term "AI"). This course examines the role of AI in the past, present, and future of architecture as a practice, rather than an aesthetic discipline. First, we examine the peaks of inflated expectations and troughs of disillusionment that have followed artificial intelligence in its applications to the built environment so far. Second, to understand where we probably are going, we examine case studies from industries further along in the AI adoption curve, such as mobile gaming and industrialized manufacturing. This course posits that the new epistemological structures AI will render on practice are complex, inevitable, and may reward new kinds of actors in our domain, architectural and otherwise. But we believe architects who accept the task of self-determining fresh methodologies of practice will have the opportunity to leverage AI toward profitable, ethical, and sustainable ends.

PHILLIP BERNSTEIN,
SAM OMANS

• **Sam Golini**
Sangji Han
Harry Hooper
• **U Jin Seah**
Hao Xu

2246: Introduction to Architectural Robotics

This course teaches methods and techniques of robotic fabrication and assembly and fosters an understanding of their implementations in architecture and construction. Projects and assignments enable students to develop design concepts and realize prototypes at Yale School of Architecture's new Robotics Laboratory. The course allows students to employ new technologies, materials, and processes to advance an assembly and construction culture. Experience with advanced fabrication equipment, robotics, and design innovation technologies positions students as cutting-edge practitioners in the field.

HAKIM HASSAN

Qianxun Ding
Amber Han
Katie Jin
Minha Jung
• **Louis Koushouris**
Haonan Li
Yikai Qiao
• **Qingying (Pobby) Tan**
Sida Tang
Wai Hin Wong

2247: Soil Sisters

This course aims to investigate a new paradigm for connecting agricultural waste to large-scale regional material supply chains, in which the improvement of soil nutrition and soil resiliency underpins the design goal of providing cross-sectoral environmental performance through the provision of new biomaterial construction systems.

MAE-LING LOKKO

Edgar Alvarado
Ariel Bintang
• **Julie Chan**
• **Maya Gamble**
Chong Gu
Jia Ying Guan
Peter Martinka
Abby Reed
Congming Wang
Owen Wang
Christina Zhang
Jinrui Zhang

STUDY AREA | MEDIUM

2012B Structures II

- **Deming Haines, Sabrah Islam, Mesut Sallah, Tony Hongyi Wang**

"Vierendeel Truss"

Our approach to this model competition focused on utilizing our current comprehension of force distribution within the Vierendeel truss to maximize the ratio of carried weight versus self weight. We generated our model based on an attempt to optimize the maximum load withstood by placing the vertical members in an optimal proportion that maximizes the load and fully utilizes the material strength. The overall structure is assembled of I-beam members. For all corner joints, we added metal corner plates with epoxy applied to provide strength for bending moment.



fig. 486

Deming Haines 221,238 **Sabrah Islam** 118,221 **Mesut Sallah** 220,238,243 **Tony Hongyi Wang** 219 **structural engineering** 254,256 304

2022B Systems Integration and Development in Design

- **Grace Brooks, Fuad Khazam, Emma Sherefkin**

"Buried Stories"

The library situates itself on the edge of the Yantic River, at the precipice of a rushing waterfall while also maintaining a subterranean feeling. The design intent is to give the Norwich community access to the experience of the waterfall, both from within the building and by preserving the view from the street. The vista is maintained through sinking the project further underground and dividing the building to span the gap. The use of bridges connects the shorelines and provides a more intimate view of the natural feature.

While some rocks may be salvaged from the site, the majority of the walls will be designed to hold back earth where the project becomes subterranean. Cantilevered spaces to view the rushing waterfall will be supported through the use of rock anchors and deep footings. In accordance with the concept of excavation, the shelves are designed to appear exhumed rather than built-in/additive. This is representative of the library whose role is to provide tools to unearth knowledge rather than impose it.

Annika Babra 056,144,216,272 **Grace Brooks** 148,218,283 **Julie Chan** 144,218,256,314 **Tong (Tom) Hsu** 038,154 **Fuad Khazam** 150,258,282,341 **Emma Sherefkin** 164,218

• Tony Hongyi Wang
"Organic Grid"

This project examines the multiple ways that different bodies occupy and interact with space, and breaks down the spatial conditions into multiple levels to be constructed by a single heavy timber beam grid system. The cross section for each beam is 250mm by 750mm, and the 250mm incremental spacing for stacking allows flexible usage from setting up a stool for a kid, to placing a tall bar table. In plan, the beams are spaced out in a grid fashion, which adjusts its density depending on the need for structural stability or overhead skylight exposure. This grid can also be paired with reinforced concrete panels–with continuous steel cables passing through the wooden beams–that would give extra strength for enclosing a larger uninterrupted space such as the basement theatre.

fig. 487 S23_2012B_KSM_WangT_StructuralSectionAnnotated.jpg

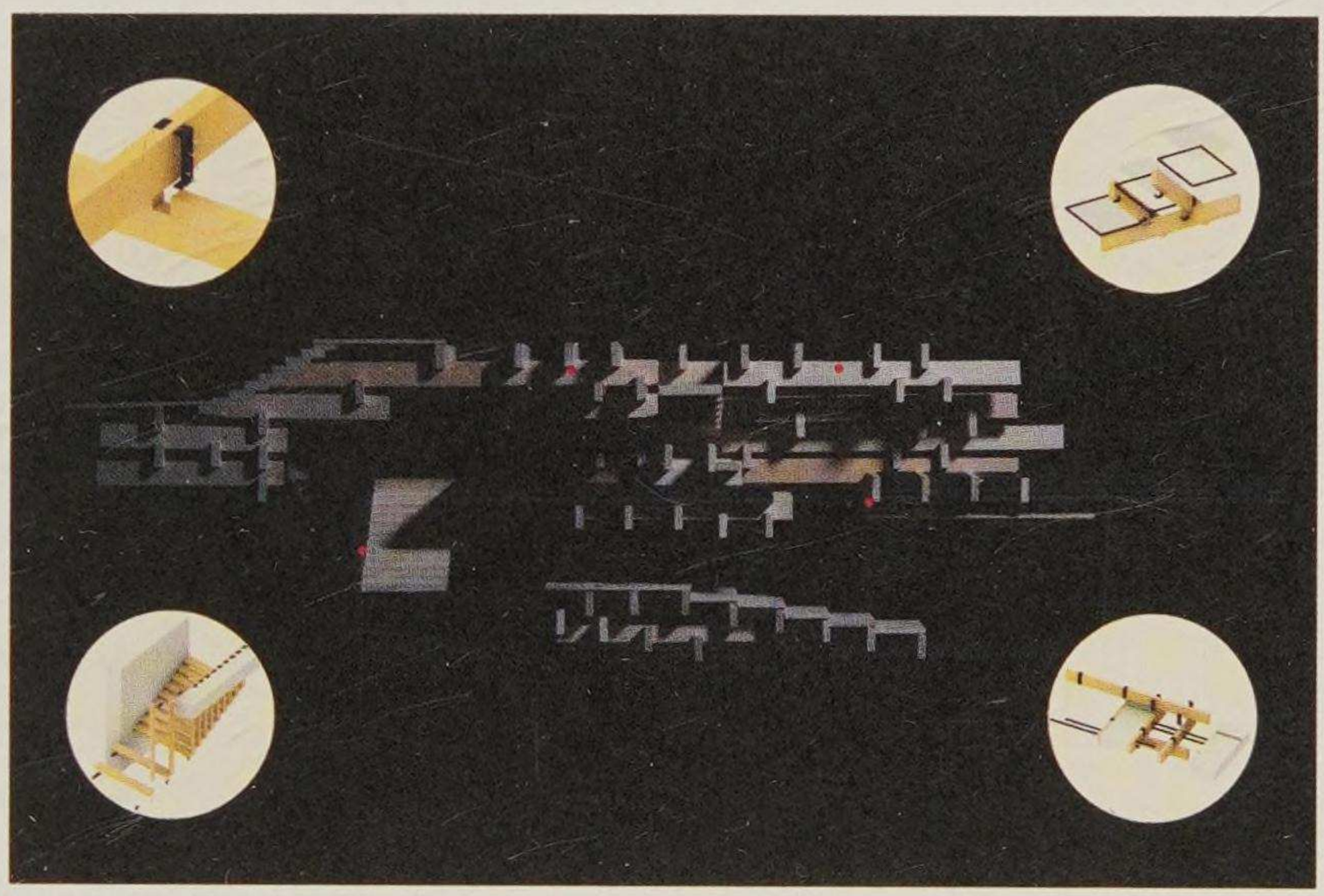


fig. 487

• Annika Babra, Julie Chan, Tong (Tom) Hsu
"Morgan Point Library"

Located near Long Island Sound shores, within the wetlands and dense vegetation of East Haven, Connecticut, Morgan Point Library is a building centered on architectural resiliency in the face of increasing environmental difficulties due to the climate crisis. The project showcases a unique architectural design that appears to hover above the East Haven wetland, supported by ground floor piers. The project aims to create a juxtaposition between solidity and the ephemeral nature of the landscape. The facade is enveloped in a panelized skin made of zinc panels, concealing and protecting internal mechanical systems. The sloped roof features a photovoltaic sun tile system. The facade also includes punched windows that serve as reading nooks within the library, while the space beneath the deck allows for the habitation of wetland creatures and controlled flooding. Overall, the design combines structural integrity, sustainable features, and a harmonious integration with the surrounding environment.

fig. 488

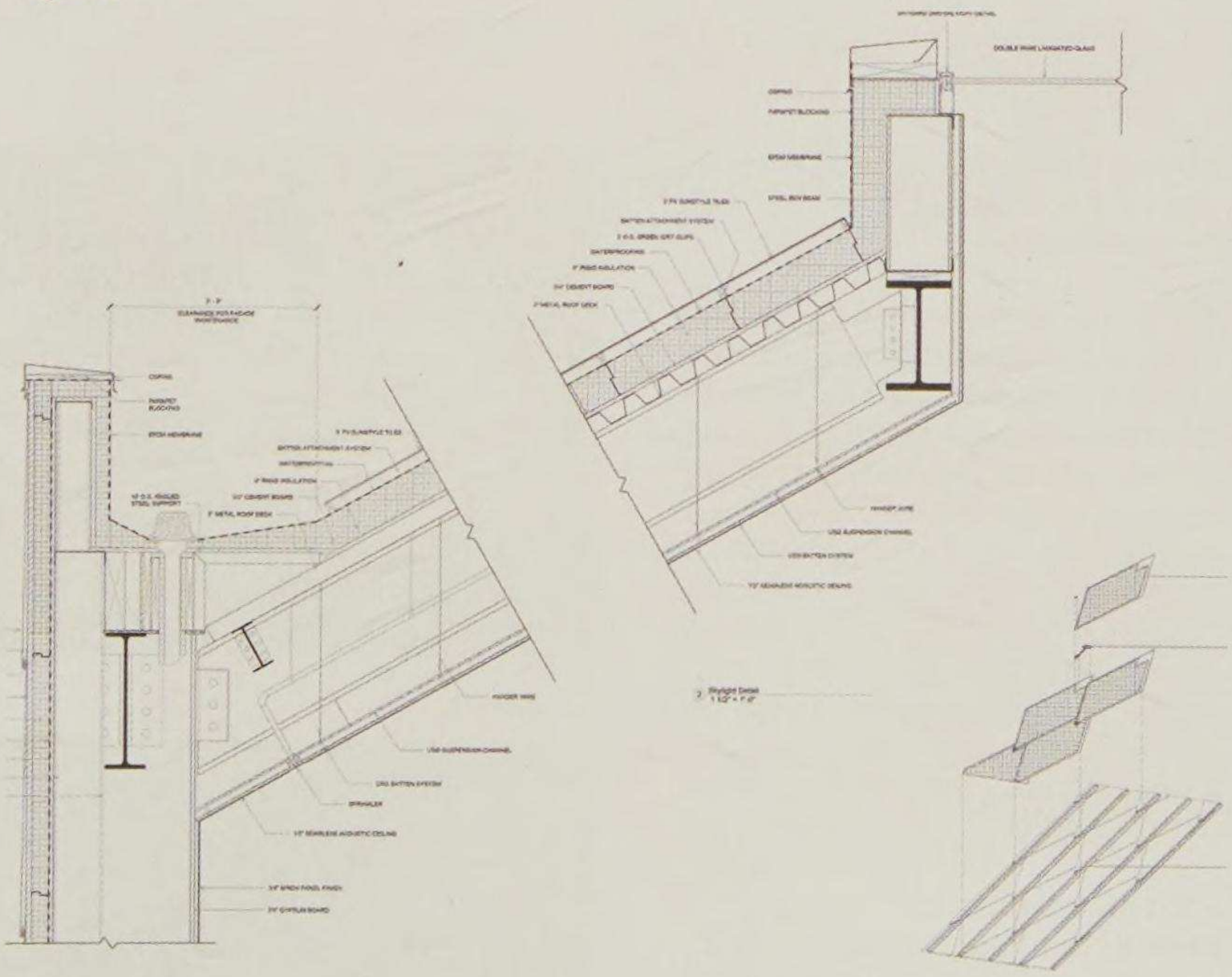


fig.488 S23_2012B_BACJHI_Details1.jpg

2223B Structuring Architecture: Form and Space

Byron Cai 028,219 **Hwanil Chang** 254

• **Byron Cai**
"Milstein Hall"

Milstein Hall is a distinct project, built as an extension to the Cornell AAP. The building was originally designed as a column and beam construction but had to pivot to a dramatic cantilever to avoid pedestrian blind spots at the road. To reduce cost, the cantilever was designed as a hybrid truss system, through analyzing how the floorplate would be occupied. A Vierendeel structure was used where the spaces had more circulation, while the cheaper conventional truss was used in the studio desk space where activity is less intense. The alternative designs envisions different ways of supporting the plate while eliminating the columns at ground level–through mega columns or a Crown Hall-like truss structure.

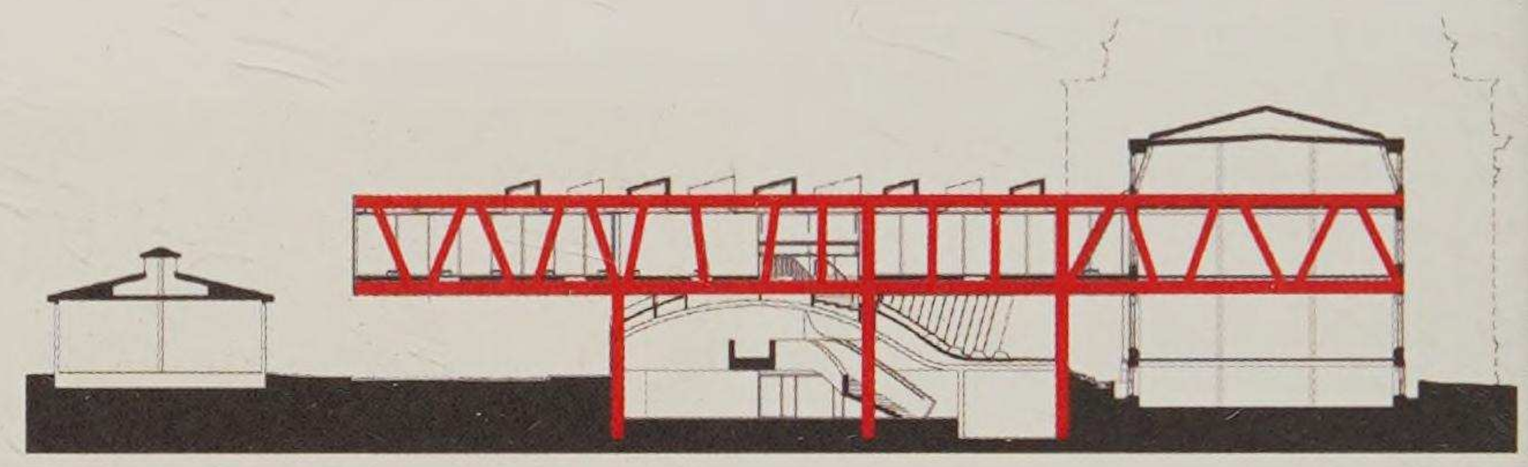


fig. 489

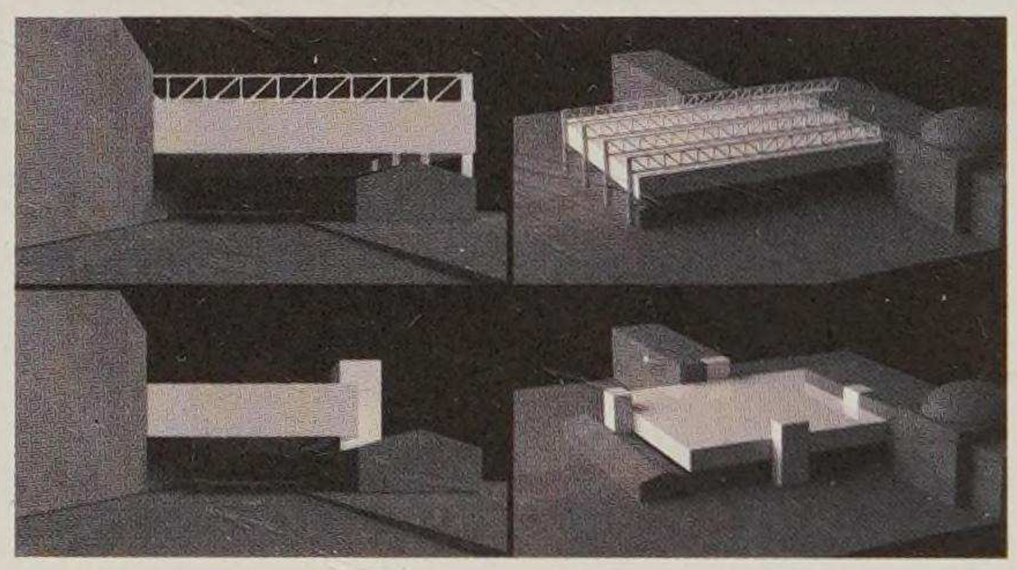


fig. 490

2226B Design Computation

Frank DeBlasio 178,266,286 **Jeeu Sarah Kim** 224,308 **Pablo Perezalonso** 260,266

• **Frank DeBlasio,**
Pablo Perezalonso
"Actor Network"

This motion capture project uses various movement data (location, rotation, velocity, etc.) from four discrete objects operating in four independent zones in order to distort a single image which is projected on the wall. The individual decisions made by the four operators of the objects create invisible changes in the relationships between the objects. The motion capture data uses the network of invisible relationships, not the objects themselves, in order to distort the image. The content of the images are left vague enough to leave the "completed" state of the image open to interpretation, resulting in the blurring of cooperation and antagonism between the actors.

fig. 493

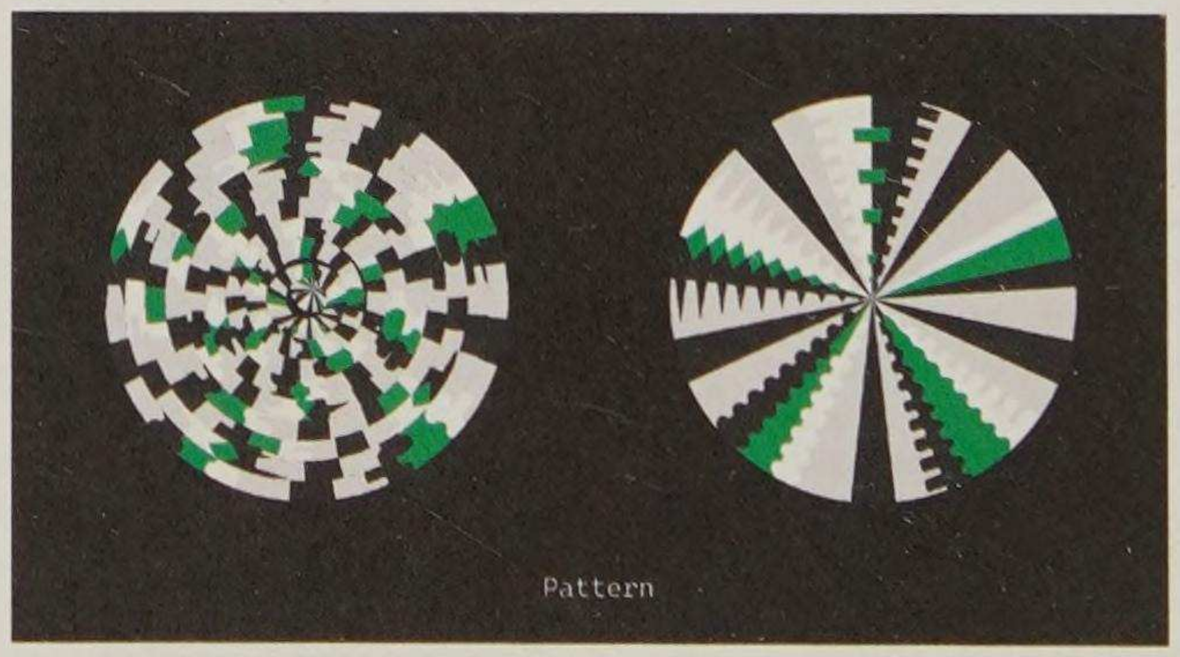
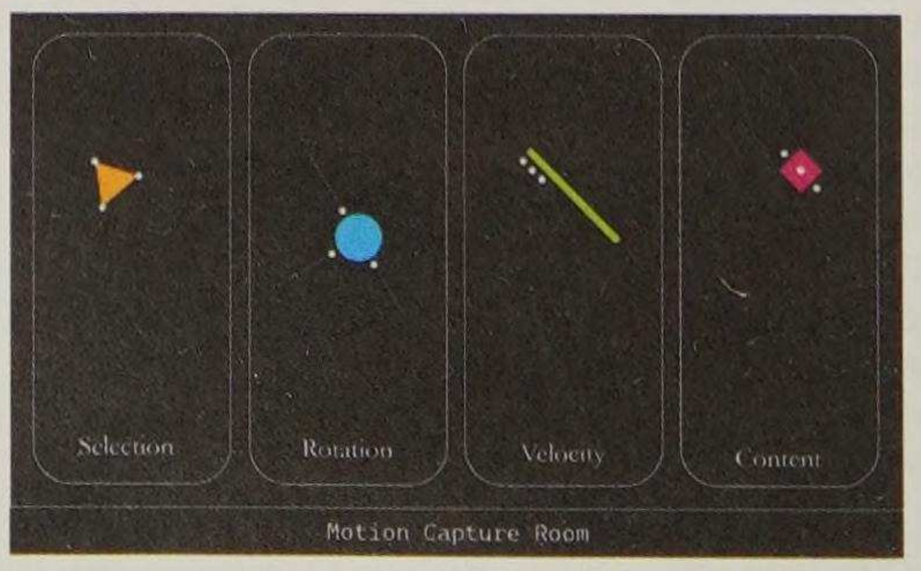


fig. 494



• Hwanil Chang
"LA Theme Building"

The Theme Building, situated at Los Angeles International Airport (LAX), boasts a distinctive architectural design characterized by a central dome-like structure flanked by two smaller towers. In conjunction with the steel frame, concrete is employed to provide reinforcement and enhance stability. Concrete is utilized for various aspects of the building, including its foundation, walls, and vertical elements. The construction process involves pouring concrete into forms and allowing it to cure, resulting in a resilient and long-lasting structure.

As an alternative design, this concept integrates the original design's two parabolic arches and incorporates steel tensile members from the tensegrity structure. The primary objective is to enhance the prominence of the observation deck.

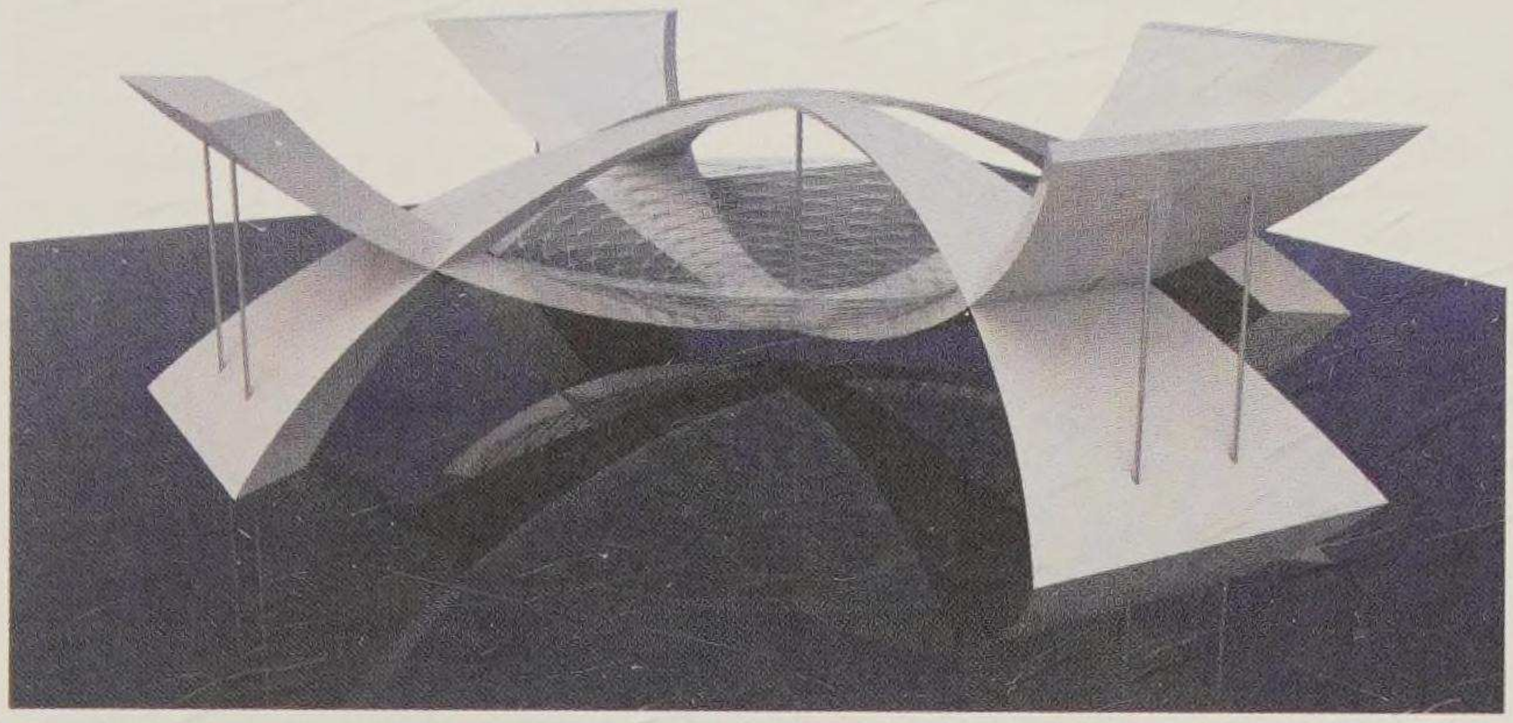


fig. 491

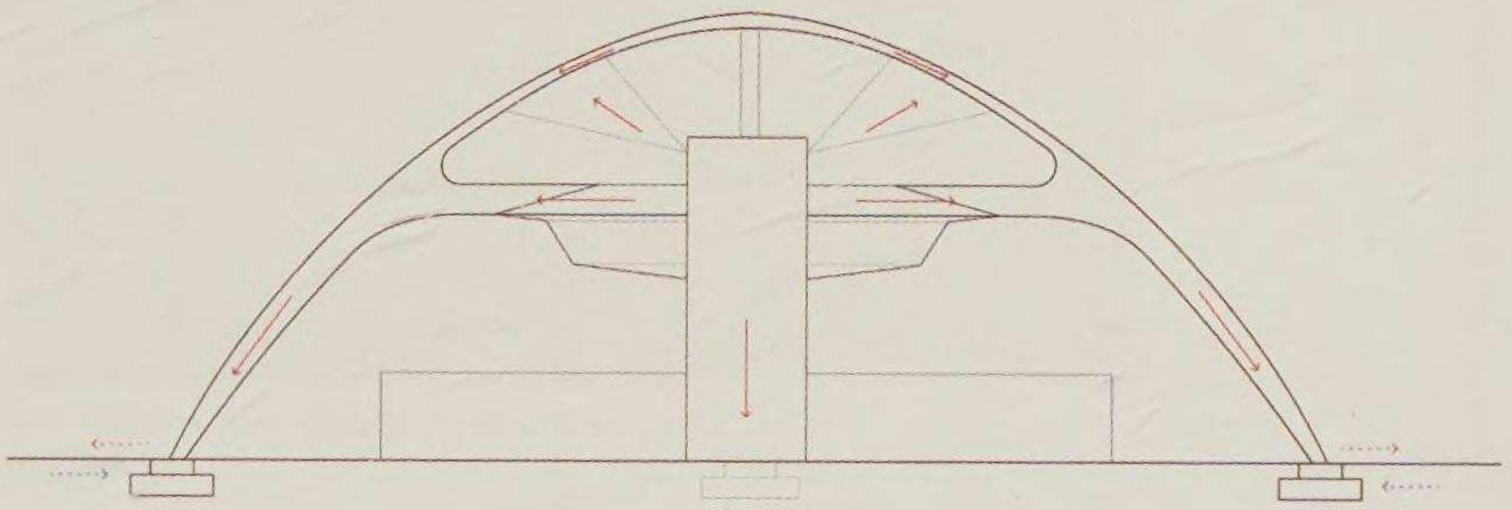


fig. 492

fig. 490 S23_2223B_CaiB_AlternativeDesign.jpg
fig. 491 S23_2223B_ChangH_0.AlternativeDesign.jpg
fig. 492 S23_2223B_ChangH_1LAXThemeBuilding(LoadTransfer).jpg

• Jeeu Sarah Kim
"Reimagining the Kinetic Body: Spatial & Psychological Recalibration Across Physio-virtual Boundaries"

The history of the body in architecture, from Vitruvius to the present, could be described as the progressive distancing of the body from the building. This research repositions our bodies and minds back into architecture through the intersection of proprioceptive displacement and disassociation. Our relationship to and presence in space is explored across physio-virtual boundaries through spatial and psychological recalibration. A new visual language of re-representing the kinetic body is transposed across dimensions and media. Preconceived notions of scale, force, and movement are displaced and reintroduced to generate visceral, subjective reactions–a heightened awareness of the self through the confusion between perception and belief.

fig. 495

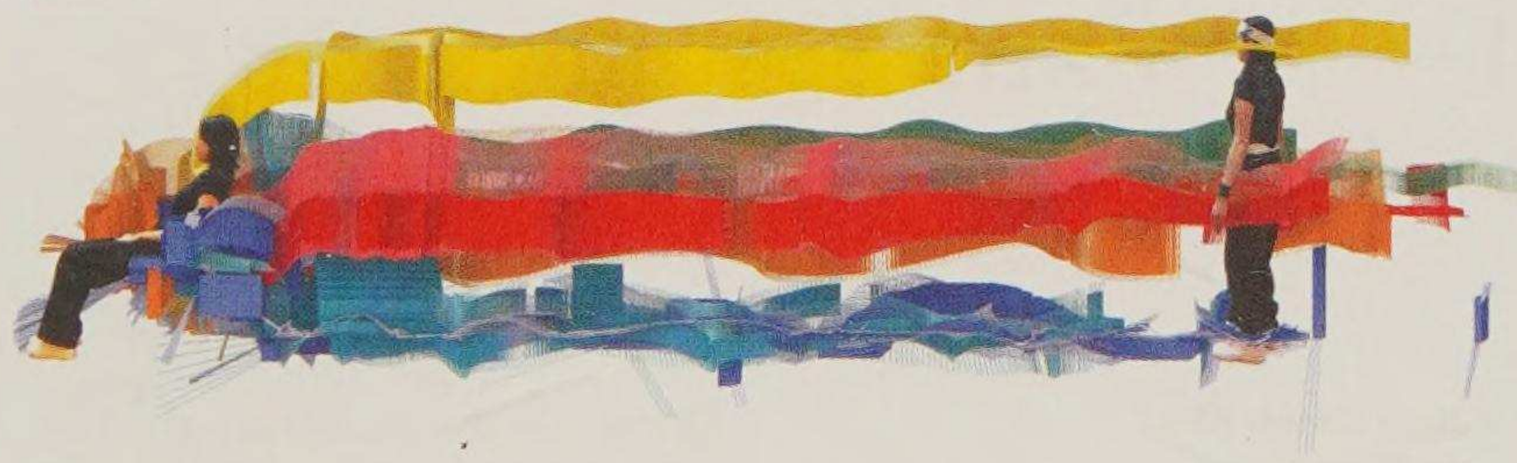


fig. 496



fig. 494 S23_2226B_Perez-AlonzoP_DeBlasioF_02.jpg
fig. 495 S23_2226B_KimJ_WalkingMotionCaptureData.png
fig. 496 S23_2226B_KimJ_ElevationofSpatialMovement.png

2230B New Value Propositions of Design Practice

• **Zach Felder, Calvin Rogers, Illina Yang***
"reSOURCE"

reSOURCE is a business proposition that aims to reduce and reuse construction waste by way of deconstruction rather than demolition. Currently, building materials slated for demolition are expensive to recover, difficult to sort through, and are unpredictable in their performance after deconstruction. This disconnects the large supply of abandoned, demolished, or renovated building materials from the demand of cheaper, sustainable, and rustic aesthetic materials.

By integrating the finding, deconstructing, inventorying, and selling/distributing of reused materials, the project offers a streamlined, affordable, and reliable method for the purchase of these materials.

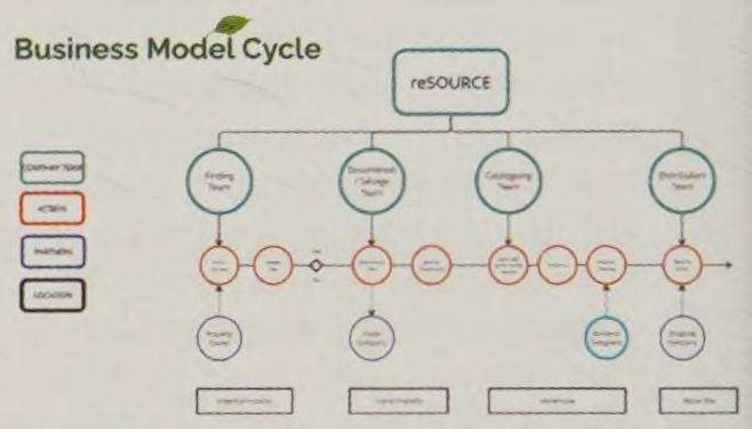


fig. 497

business venture 310 **recycling** 090

*Yale School of Management student

INSTRUCTOR:

2238B The Mechanical Artifact: Ultra Space

• **Jeeu Sarah Kim, Jia Ying Guan**
"love is in the air"

Love is in the air. At zero gravity, intimacy is explored with a new understanding of the body and its relation to another body. Intimacy can be found or generated at the intersection of flailing bodies, points of contact, and close conversations.

This project involves two bodies, especially of two heads in relation to one another. The mechanism of this artifact is like that of a slinky; two headpieces are attached to the connection in the middle which resembles a spring that can contract and expand. Once in Zero G, the fliers on the flight will put each head piece at each end on their respective heads, and hold hands together inside a stabilized hand-piece. As their bodies float and orbit, the artifact will react to the movement of the two bodies- if they want greater intimacy, the artifact could be contracted so that the faces come closer together and vice versa. Since one hand is secured to the other body to a part of the plane, movement could be controlled through this contact point.

textile 116,190 **Jia Ying Guan** 092 **Jeeu Sarah Kim** 224,307

INSTRUCTORS:

TECHNOLOGY AND PRACTICE | **PROPOSAL**

• **Ingrid Pelletier, Madeleine Reid, Kevin Wong**
"Data Train"

fig. 498 S23_223OB_PelletierI_ReidM_WongK_DataTrain.pdf

THE CLIENT: City of Seattle

CLIENT FUTURE GOALS: The approvals and funding process for public projects is long and tedious. U.S. timelines for high capacity transit discourage growth as well as a trend of "excessive local demands" to fit "excessive local demands" (Seattle Times). Currently the city has in place a plan to expand rail and transportation services with a multi-billion dollar budget by the year 2044.

VALUE PROPOSITION: Shorten the commute to a healthier city. Through our data-driven methodologies, our projects continually provide return on investments for civic clients. We deliver accessible, efficient, and reliable projects and we remain onboard to assist with project operations, maintenance, and enhancements.



fig. 498

TECHNOLOGY AND PRACTICE | **WEARABLE**



fig. 500



fig. 499

fig.500 S23_223OB_KimJGuanJ_finaldrawing.jpg

SEMINAR_SPRING_TECHNOLOGY & PRACTICE

2240B The Architect As: Recasting the Role of the Architect in the Development Lifecycle

• **Robby Mulcahy, Noah Sannes**
"88 Olive"

Welcome to 88 Olive, located in the heart of New Haven.

Offering modern and comfortable urban living in a prime location, 88 Olive is designed to fit into the historic, storied architecture of surrounding Wooster Square, while boasting high-end amenities & finishes.

Studio and 1-BR apartments integrate seamlessly with two-level, 2-BR and 3-BR townhome-style residences, perfect for students, young graduates, families, and retirees alike.

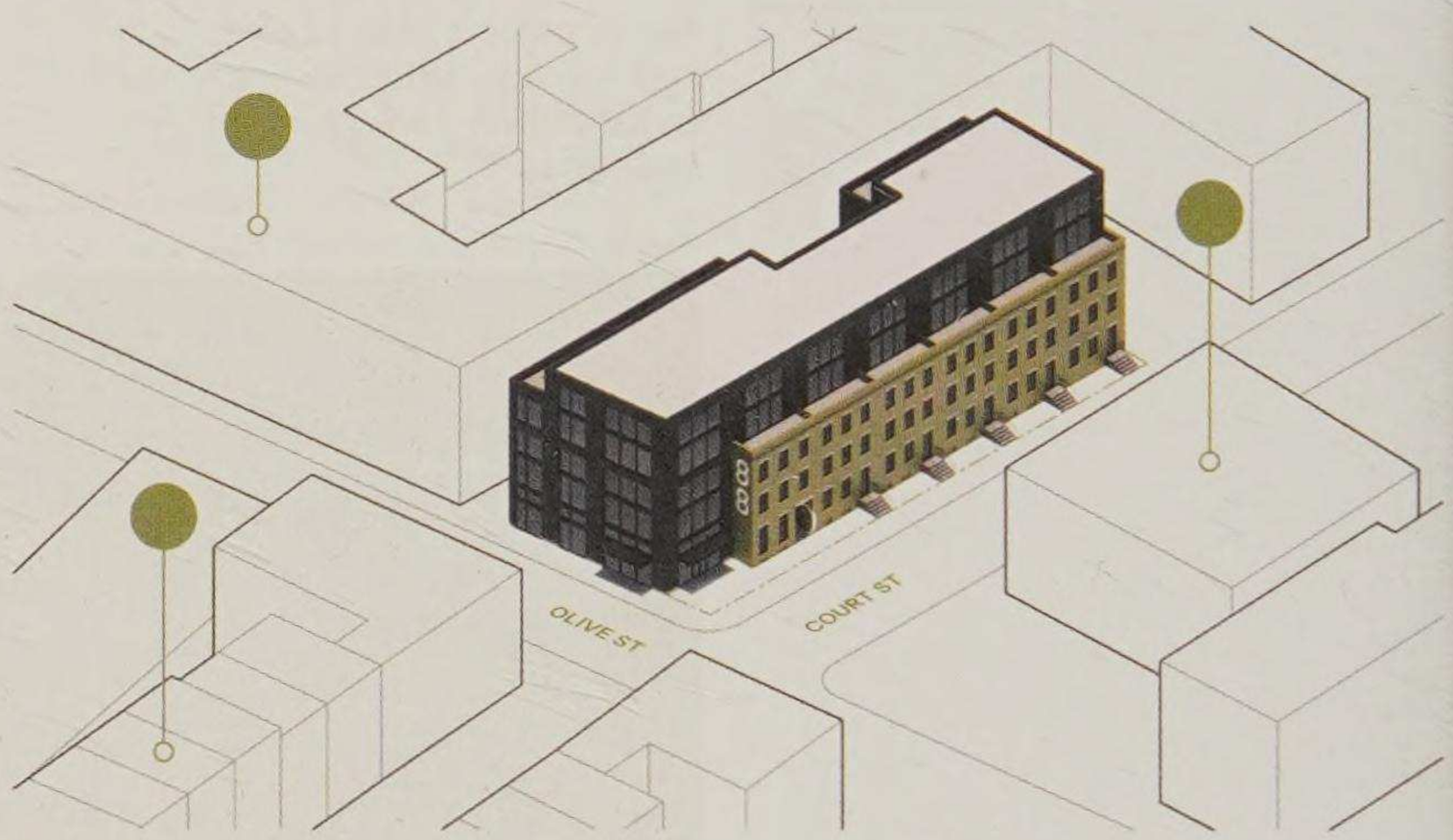


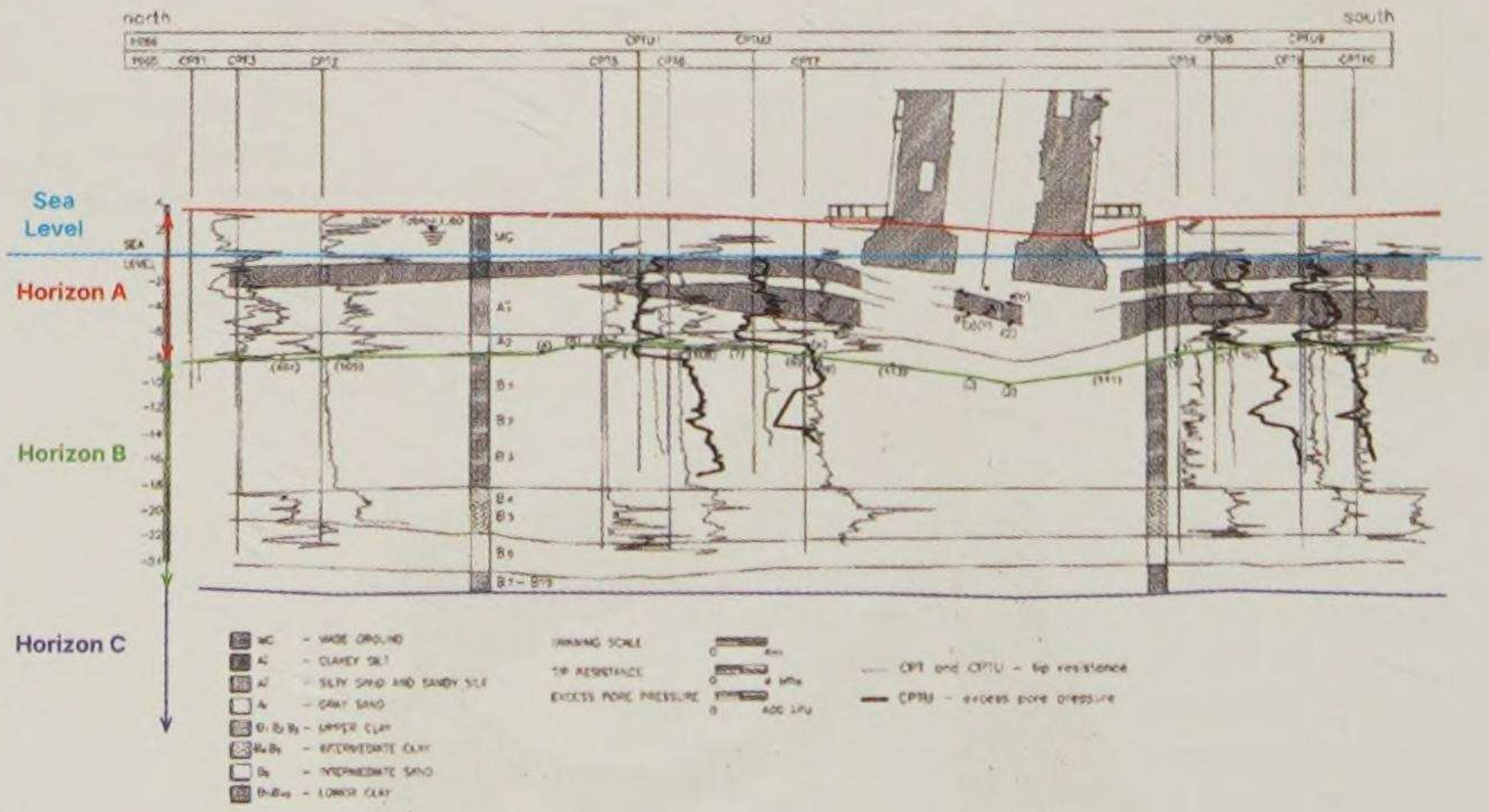
fig. 501

Kyle Coxe 084 **Noah Sannes** 070,204
business venture 308 **development** 070,072,260,272,282,340

SEMINAR_SPRING_TECHNOLOGY & PRACTICE

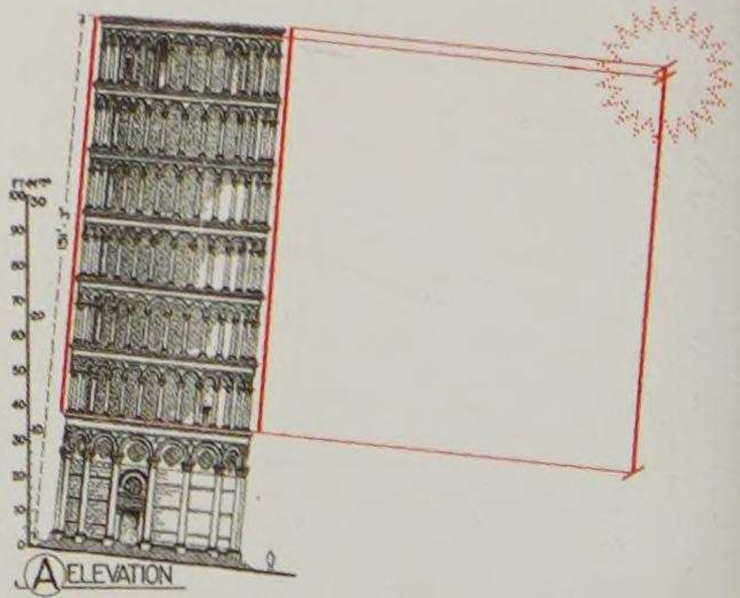
2241B Building Disasters

fig. 504



• **Sally Chen**
"Pisa Tower"

fig. 505



Sally Chen 222,298 **Caitlin Yu** 286

INSTRUCTOR:

• Kyle Coxe
"Olive Terrace"

The multifamily housing development maintains attractive returns for potential investors at a rate of 12.25% while offering a desirable addition to the neighborhood by providing additional community benefits and establishing a sense of place upon occupancy through form, scale, and material sensitivity. As a series of eight townhomes, the project consists of below-market-rate ADA-compliant one-bedroom units on the ground level with above-market-rate three-bedroom units above. A pocket park offers tenants a communal gathering space where the project meets the street corner. This area, currently programmed for picnics, barbecues, quiet social outdoor nightlife, and access to a food truck, gives tenants a shared outdoor place to enhance their community, both within the project and within Wooster Square. The park can suit other temporary events, like a small playground, outdoor games, or even a pop-up farmers' market.

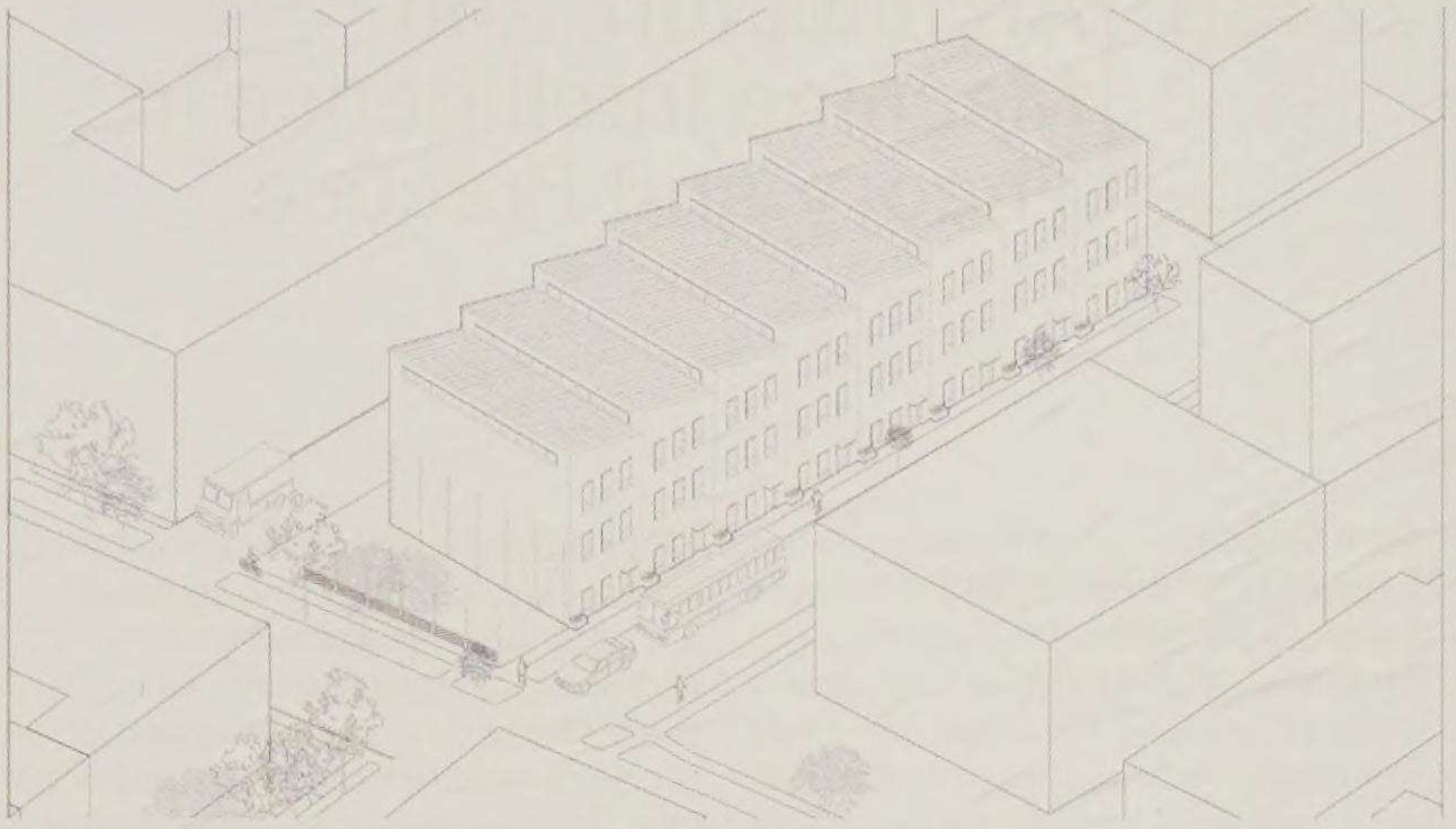


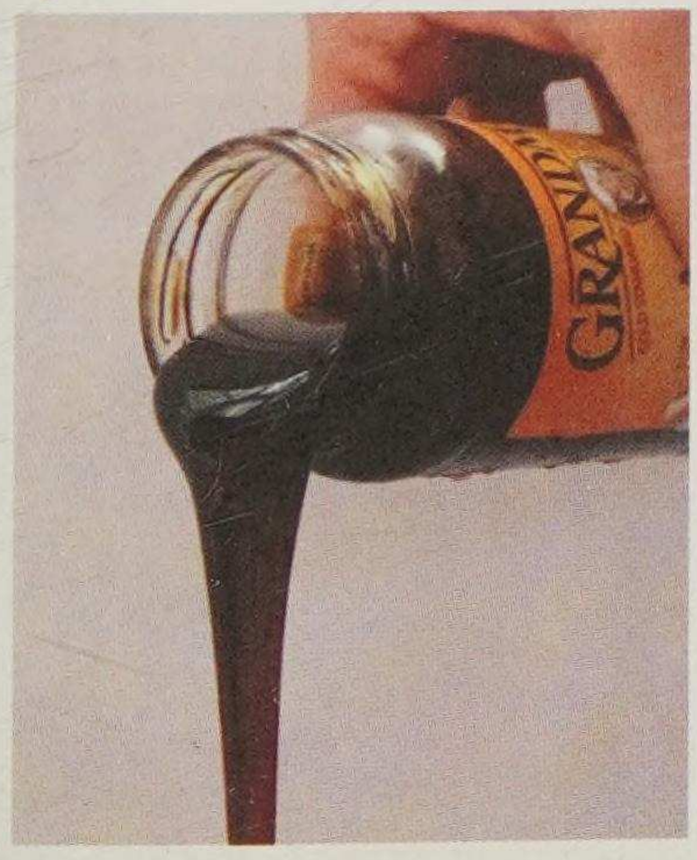
fig. 502



fig. 503

fig. 502 S23_2240B_CoxeK_BuildingAxon.jpg
fig. 503 S23_2240B_CoxeK_TownhomeInterior.jpg

fig. 506



• Caitlin Yu
"The Great Boston Molasses Flood"

In the years leading up to the Great Molasses Flood, United States Industrial Alcohol, otherwise known as USIA, was rapidly producing industrial alcohol for domestic munition manufacturers, the French and British governments, and later, starting in 1917, for the United States government as well. About 90 percent of the molasses that was stored in that tank was processed and distilled into industrial alcohol.

Construction of the tank was overseen by Purity Distilling manager, Arthur Jell, who was an expert in finance, not an expert in architecture or engineering. Because the tank was considered a storage structure and not a building, no permits were required from the City of Boston. Thus, no inspections by city officials were undertaken. By the time the placement of the tank had been located, Jell had only two months to complete the project before the first large shipment of molasses would arrive from the Caribbean. As such, hasty construction was prioritized over safe practices.

fig. 505 S23_2241B_ChenS_PisaPresentation2.pdf
fig. 506 S23_2241B_YuC_Presentation1.pdf

SEMINAR_SPRING_TECHNOLOGY & PRACTICE

2243B Architecture and Machine Intelligence in Theory and Practice

U Jin Seah 221,260 **artificial intelligence** 296

312

• **Sam Golini**
"Evaluating the AI Chatbot's Capacity to Assist in Professional Practice"

The purpose of this report is to dig into the capability of the chatbot and evaluate the output from multiple services on the basis of their ability to a) save time and b) produce quality content in the areas that they suggest they can be of service to an architect. The architect has an incredibly complex role in the development cycle that requires a capacity to translate between and assign value to so many different variables. We are unlikely to be replaced by artificial intelligence anytime soon. At the same time, we are, in many regards, overworked and underpaid, so making efficient use of working hours by using ChatGPT or Bard may not be such a bad thing, if used thoughtfully. A thorough investigation into each chat bot's perceived competencies in assisting architects was made. The chatbots misleadingly over-promised and under-delivered on their capabilities, though this will almost certainly change by the time of this issue's publication.

INSTRUCTOR:

SEMINAR_SPRING_TECHNOLOGY & PRACTICE

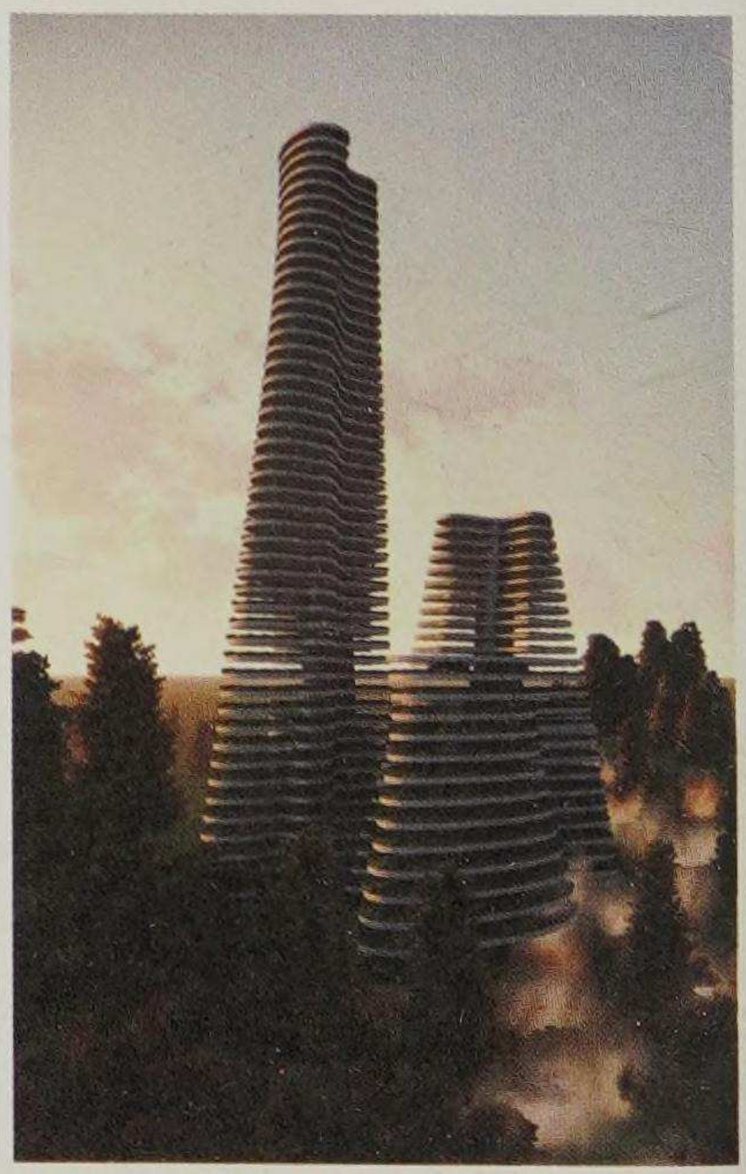
2246 Introduction to Architectural Robotics

Louis Koushouris 088 **Qingying (Pobby) Tan** 166 **robot** 258

• **Louis Koushouris, Qingying (Pobby) Tan**
"Tower Project"

The final tower project was very exciting as it was a clear entry into exploring architectural form and physical model making with the AB120 robot. A quick entry into the process of laser cutting, stacking and gluing, with simple elliptical floor plates, yielded productive results. The constraints of single brick cores and flat floor plates informed an initial impulse to investigate rotation of the tower. The flat and stacked character of the model, especially at the base, inspired a desire to design the ground plane in a more dynamic way. This resulted in the concept of blurring the lines between building and landscape. We explored the idea of the tower emerging organically from the ground below as if the land were sculpted and lifted into the sky. The robot as a design and fabrication tool inherently relates to a futuristic architecture, where built and natural environments could synthesize as one. A parametric grasshopper script used base curves, with loft operations, to generate multiple iterations of desired forms.

fig. 507



INSTRUCTOR:

• **U Jin Seah**
"Situating Artificial Intelligence in the Value Chain of Architectural Practice"

This essay seeks to situate artificial intelligence in the value chain of architectural practice by vertically integrating supply chains between construction and asset operation. Establishing a centralized digital infrastructure that addresses the disaggregated supply chains at present would mean that architects can effectively mitigate costs and increase economies of scale. This would mean first examining the current Architecture, Engineering, and Construction (AEC) value chain in three layers: first, the economic revenue that it brings; second, the feasibility rate of existing technological capabilities that would allow immediate implementation; and third, the potential divergences and disruption machine intelligence may bring, or has already brought, to the specific sector of construction supply chains, and how that may affect the architect. Real-world examples that are currently adopting vertically integrated supply chains in the construction industry alongside the technology that supports this process will also be studied.

• **Louis Koushouris, Qingying (Pobby) Tan**
"Light Painting Project"

We were inspired by this process of light painting to experiment with adjusting variablesof speed, reflectivity, perspective, and on/off adjustment of the light source. We used two different end effectors: one was our custom made LED diode with faceted glass sphere, and the other was a LED laser pointer with reflective lens which could be rotated to create multiple light points. Both end effectors were used to create a multiplicity of light reflected from a single source. The speed of the robot also influenced line weight / size and glow of the light lines made–slower made thicker lines, faster made thinner lines. Turning the LED diode on and off, as well as photographing the light from multiple sources, was done to create an effect of depth and dimension.

fig. 508

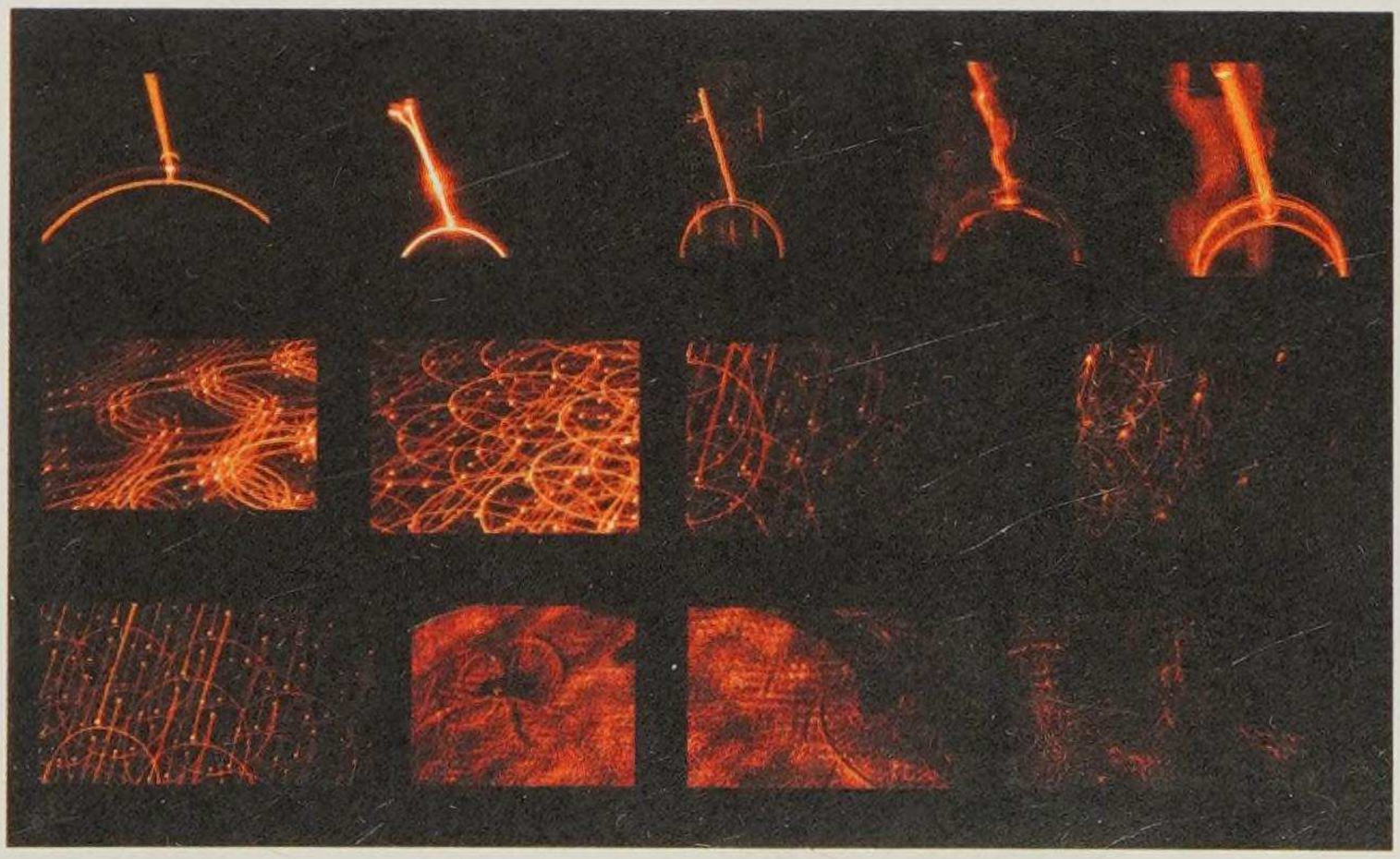


fig. 508 S23_2246_KoushourisL&TanP_Light Painting 2.jpg

2247 | Soil Sisters

Julie Chan 144,218,256,305 **Maya Gamble** 086,285
bio-material 108,188 **sustainability** 050,082-088,102,104,164,254-258

• **Julie Chan**
"Coffee Cherry Husks
Bio-based Building Material"

Although coffee is a widely consumed and valued commodity, the production process from harvesting to roasting leaves behind an excess of agricultural byproducts, including the husks of the coffee cherry. While there is growing interest in the consumption of cherry husks, its overabundance creates opportunities for alternative applications. This research explores the potential of coffee cherry husks as a substrate in bio-based building materials, more specifically within compressed earth blocks.

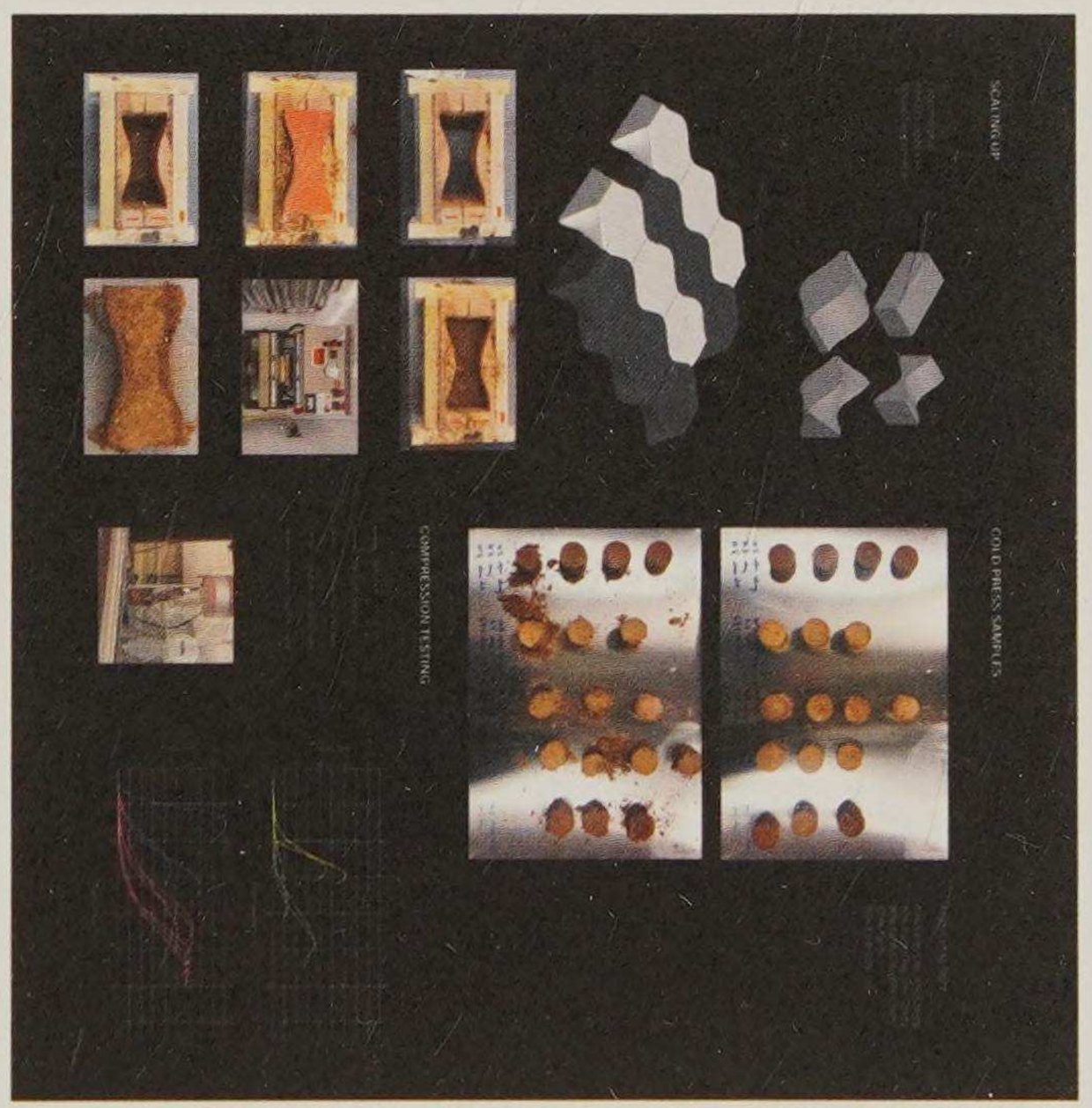


fig. 509

INSTRUCTOR:

Spring_

STUDY AREA

MEDIUM

Theory & History

REPORT

TECHNOLOGY AND PRACTICE



fig. 510



fig. 511

• **Maya Gamble**
"Bio-Pants"

Ⓐ semester of experimenting with bio-based dyes culminated in the creation of bio-pants, a pair of 10oz cotton canvas pants dyed with madder root. Color fastness was tested through multiple machine washes and sun exposure and the final material resulted in a pair of bright, durable work pants. Previous dye experiments tested bio-materials such as yellow onion skins, red cabbage, and turmeric root.

fig. 510 S23_2247_GambleM_Bio-Pants.jpg
fig. 511 S23_2247_GambleM_DyeSwatches.jpg

3011: Architecture and Modernity I: Sites and Spaces

The course embraces the last century and a half's history of architecture, when traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation of civilizations. As architecture gained importance in advancing social and industrial agendas, it also built a basis for theoretical reflection and visionary aesthetics. The expanding print and media culture accelerated the migration of ideas and propelled architecture beyond its traditional confines. Discussion of major centers of urban culture and their characteristic buildings alternates with attention to individual concepts and their impact in an increasingly interconnected culture of design.

EEVA-LIISA PELKONEN

Required of all
M.Arch I first-year students

• **Stormy Hall**

320

3205B: Critical Methodologies in Architecture History

Over the past couple of decades, the study of modern architectural history has undergone major questioning and revision. This seminar combines a focus on contemporary historiographic methods with critical analyses of recent writings on the architecture of the past two centuries. Among the methodological and epistemological issues to be addressed are periodization and mapping, disciplinary definition, canon formation, archives and evidence, and narration. These problematics, which are in turn bound up with new intellectual discourses and developments internal and external to architecture, are explored in a series of classes that alternate readings of theoretical texts and discussions of topical case studies. The latter are selected as representative of current pressure points, from race and gender to coloniality and ecology. The aim is not just to survey new trends in architectural historiography but to test their efficacy and contrast them with previous approaches.

JOAN OCKMAN

• **Izzy Kornblatt-Stier**
Mariel Lindsey
Alberto Martinez Garcia
• **Raúl Martínez Martínez**
Samarth Vachhrajani
Anjiang Xu

320

3264B: XS: "micro" in Japanese Architecture and Urbanism

This seminar focuses on recent trends in Japanese architecture and design culture over the past twenty years that developed since the bursting of the bubble economy and the architectural excess it enabled. The course looks at architectural, urban, and aesthetic concepts that embrace the diminutive. Topics include the contemporary Japanese house, micro-urbanism, return to nature movements, and concepts of both the cute and monstrous. These are explored through a series of lenses that engage tradition, pragmatism, sustainability, gender, and nationalism. The seminar requires readings and class discussion as well as an independent research project that culminates in a presentation and a paper.

SUNIL BALD

Omar Badran
Jingfei He
Samantha Hrusovsky
Katie Jin
Reem Khorshid
Novera Momo
Jun Nam
Barbara Nasila
Felipe Palacio Trujillo
Anna Reggio
Smaranda Rusinaru
Qingying (Pobby) Tan
Tini Tang
Raven Xu

3297B: From Shigeru Ban to IKEA: Designing Refugee Camps

Ever since the UN declared shelter a "human right" in 1951, the number of refugee camps has escalated. News organizations frequently report on the more recent ones—in Kenya, Syria, Jordan, Turkey, Bangladesh, Vietnam, and Pakistan. Older camps such as the Palestinian ones or Dadaab (Kenya), have become a permanent home to several generations of residents who, though born in the host country, are nevertheless stateless and thus extremely vulnerable. Less visible, but equally ubiquitous, are detention and internment facilities established by liberal democracies in Europe and Australia and at the U.S./Mexico border. This seminar analyzes refugee camps and detention centers from a transnational perspective, probing the limits and problems evident in different cases, as well as the state of exception and extraterritoriality that applies to all of them. It also studies disaster relief housing around the globe, sometimes built with the help of refugees.

ESTHER DA COSTA MEYER

Annika Babra
Grace Brooks
• **Bo Cai**
Alice Cochrane
Fuad Khazam
Tiana Kimball
Nwando Onochie
Felipe Palacio Trujillo
Yikai Qiao
Samarth Vachhrajani
Wenbo Xiang
• **Kevin Yang**

3317B: Architectural Drawing in the Expanded Field

This seminar is built on the premise that drawing permeates all scales, materials, and spheres of the lived environment. It seeks to explode a modern, and fundamentally Eurocentric, notion of draftsmanship as a practice both conceptually and chronologically prior to architectural construction: a practice by which designs first take form in ink, graphite, and pixels on the bounded surfaces or interfaces of paper sheets and computer screens and are subsequently executed on the building site. By contrast, the seminar asks: what if buildings and landscapes are themselves the substrates of line-making? How do histories of design change if architectural drawing is inseparable from the stuff of architecture itself? Although it devotes special consideration to ancient, medieval, and early modern material, this seminar is methodologically capacious, encouraging research projects with diverse chronological and geographical foci.

MORGAN NG

Ceyda Gioutzesoi
Odette James
Anna Korneeva
Sara Mountford
Yuanchu Yi
Haoran Yuan
Nohar Zask-Agadi

3319: Architecture, the State, and Racial Formation

This seminar investigates the many architectures that participate in state and racial formation. That is, how spatial constructions—including infrastructure, housing, borders, segregation, taxation, and policing--supported by the state are integral to processes of racial hierarchization and how racialized subjects are managed and controlled. The seminar focuses on the American context, but the definition of American boundaries is open to interpretation and contestation. We look at American expansion and political history to see how inequalities have been historically constructed and how they continue to persist. We analyze American internal and external imperialism, militarism, and securitization to better understand how the nation's myriad spatial entanglements structure life and social relations. Students develop a semester-long research project locating a state-backed spatial strategy of their choosing and unpack the social, political, and racial histories and futures of their chosen subject.

JORDAN H. CARVER

Nicole De Araujo
• **Austin Ehrhardt**
• **Chong Gu**
Dan Kelly
Sarah Kim
Mariel Lindsey
Nicole Niava
Hao Wang

STUDY AREA | MEDIUM

322

3320: Thinking Race, Reading Architecture

Concepts of human variation remain a fundamental catalyst for subject and social formation in the West. The racial, a formidable tool for calibrating human difference, was mobilized by Europeans to distinguish them from those peoples encountered through colonial expansion; through these categories and others, the modern world would be discovered, conquered, known and whose human and material resources could be extracted via capitalism. The seminar closely reads and discusses primary treatises and manifestos, scholarly essays and books, along with reviewing drawings, models, buildings, and urban plans to trace a genealogy of how concepts of human and racial difference shaped modern architectural discourse and practices. Critical for the seminar is to understand how and why the racial evolves in western philosophy. One key objective of the seminar is to understand why the discipline and profession of architecture has been resistant to recognize how the racial has been part of its discursive genealogy.

MABEL WILSON

Ella Choi
• **Austin Ehrhardt**
Sosa Erhabor
• **Basel Hussein**
Kaming Lee
Mariel Lindsey
Emily Nelms
Anna Reggio
Qananii Assefa Tolera

3321: Architecture and Participation

Over the past six decades, experiments with participatory design have increasingly become a tool for political engagement in architecture. Through participation, the design process has been consistently challenged and reinvented in efforts to include public engagement, citizen voices, and redistribute decision-making power. While seen primarily as the adoption of democratic values in design, participation in architecture has assumed many forms during several decades and engendered different rapports with the institutions of power. This seminar revisits the recent history of architecture and politics with a focus on projects, design theories, and political concepts that fostered participatory processes since the 1960s. Conceived to look closely and critically at these participatory practices and political stances in design, this seminar proceeds thematically and concentrates on two interwoven, discursive threads: 1. The architectural theories and projects that promote participation; 2. The political and social theories that framed each participatory approach in architecture.

MARTA CALDEIRA

Miranda Clark
Frank DeBlasio
Jiahui (Cindy) Duan
• **Caroline Ho**
Tong (Tom) Hsu
Stefana (Fany) Kuzmova
• **Haorong Lee**
Calvin Liang
Pablo Perezalonso
Josie Triana
Huy Truong
Grace Zajdel

3326: Museum and Nation

Museums have been fundamental to the rise of nations, including their imperial ambitions as colonizers since the early nineteenth century. More recently, museums have been credited as catalysts of urban renewal and magnets for capital investment. In contemporary discourse, the "Bilbao Effect" speaks of the confluence of elite architectural firms, marketing, and the shifting goals of contemporary museums to propagate their brands and create civic landmarks. The seminar includes close analyses of international institutions, such as the Louvre Abu Dhabi, the National Gallery of Art, and the Victoria and Albert Museum. But at the heart of our investigation of the museum's role in generating both national identity and economic investment is an extensive study of the effect of soft culture in the Middle East, especially in the development of the Gulf States.

KISHWAR RIZVI

• **Uzayr Agha**
Ana Batlle Cabral
• **Tarini Gandhi**
• **Kathleen Quaintance**

3328: Latin American Modernity: Architecture, Art and Utopia

Throughout the nineteenth and twentieth centuries, architects, planners, landscape architects, artists, and designers understood and reacted to the specific conditions of their historical and geographical place within Latin America. In this way, they developed new yet fluid relationships with each other that produced work ranging from the individual work of art, to buildings, cities, and possible utopias. How this production was made, theorized, and developed expresses alternate conceptions of and reactions to the specific forms of modernity developed there. The goal of this course is to engage in broad dialogues with historical case studies throughout Latin America that show how the creation of ideas, works, space, and place was part of a critical practice with/in "alternative modernities." We look at the self-reflexive practices and negotiations within/through modern art, architecture, and utopias in Latin America—as operations of vernacularization, transculturation or creolization, denaturalization, and deterritorialization.

LUIS E. CARRANZA

Soraya Ammann
Eren Caglar
• **Giuliana Duron**
Juan Guareschi
Bingyu He
Olly Hoy
• **Sofia Kouri**
Zishi Li
Omar Martinez Zoluaga
Peter Martinka
Faith Pang
Orlando Porras
Angel Rodriguez
Sida Tang
Owen Wang
Tony Hongyi Wang
Grace Zajdel

326

3329: Writing and Criticism: Architect as Author, Architect as Subject

This course examines the relationship between practice and publication in architecture. Its foundation is a survey of architecture criticism over the last century. It also considers how a select number of architects have written about their own work and that of other practitioners; the focus in this section is on those architects who use writing not for its descriptive or promotional value, but as a critic or historian might, which is to say as a means of sharpening or expanding their own architecture or of reframing or even unsettling their place in the profession or larger culture. Class discussions focus to a large degree on the intersection of these two tracks: the process by which the architect moves from subject to author and back again, and what is gained (and perhaps sometimes lost) by that traffic.

CHRISTOPHER HAWTHORNE

Carlos Blanco
Cheryl Cheung
Ben Derlan
Sebastian Elverskog
Elise Kennedy
Samantha Ong
Christopher Pin
• **Adam Rostek**
• **Yuqing Wu**
Tian Xu

328

3330: Feral Surfaces and Multi-Species Architecture: Rethinking Posthuman Territory

This seminar examines the concepts and buildings that characterize the discourse on posthuman architecture over the past decade, asking whether architecture as a discipline has demonstrated a capacity to move away from its 500 years of anthropocentrism. The bulk of the seminar is devoted to describing the reality of building for multiple species and focuses on developing wall sections through LIDAR-based digital twins of case study buildings. We analyze built work that manifests the hybrid entanglement envisioned by posthumanism, but more critically, we interrogate its facture: how is the analogous habitat constructed? The framework for this questioning will be provided by literature reviews and case studies in which students develop a familiarity with LIDAR scanning, point-cloud models, and their manipulation in Rhino and Revit. Our hypothesis is that the digital twin, and recent speculation on the digital twin city, harbors new potential for fostering biodiversity support as feral surfaces for the city.

ARIANE LOURIE HARRISON

Erin Bascom
Bobby Chun
Nathaniel Elmer
• **Seth Embry**
Maya Gamble
Jia Ying Guan
Serena Liu
• **Sara Mountford**
Joey Reich
Katherine Salata
Kai Wu
Kevin Yang
Ming Yang

328

STUDY AREA | MEDIUM

3011 Architecture and Modernity I: Sites and Spaces

• **Stormy Hall**
"The Galveston Hurricane"

The Galveston Hurricane of 1900 was a natural disaster which hit the island of Galveston, Texas on September 8th. Prior to the hurricane, the population of Galveston was roughly 40,000 and was home to the largest port in Texas. After the hurricane, there were estimations upwards of 8,000–12,000 deaths on the island itself, and a few thousand on the mainland. Over 2,600 homes and buildings destroyed or flattened and a total of 300 feet of shoreline had eroded. The damage caused the city to build a 6 mile long seawall and raise the grade of the island by roughly 17 feet, introducing stilt architecture to Galveston. The Galveston Hurricane of 1900 is still considered one of, if not the most deadly natural disasters in US history and defined the way in which we prepare for hurricanes.

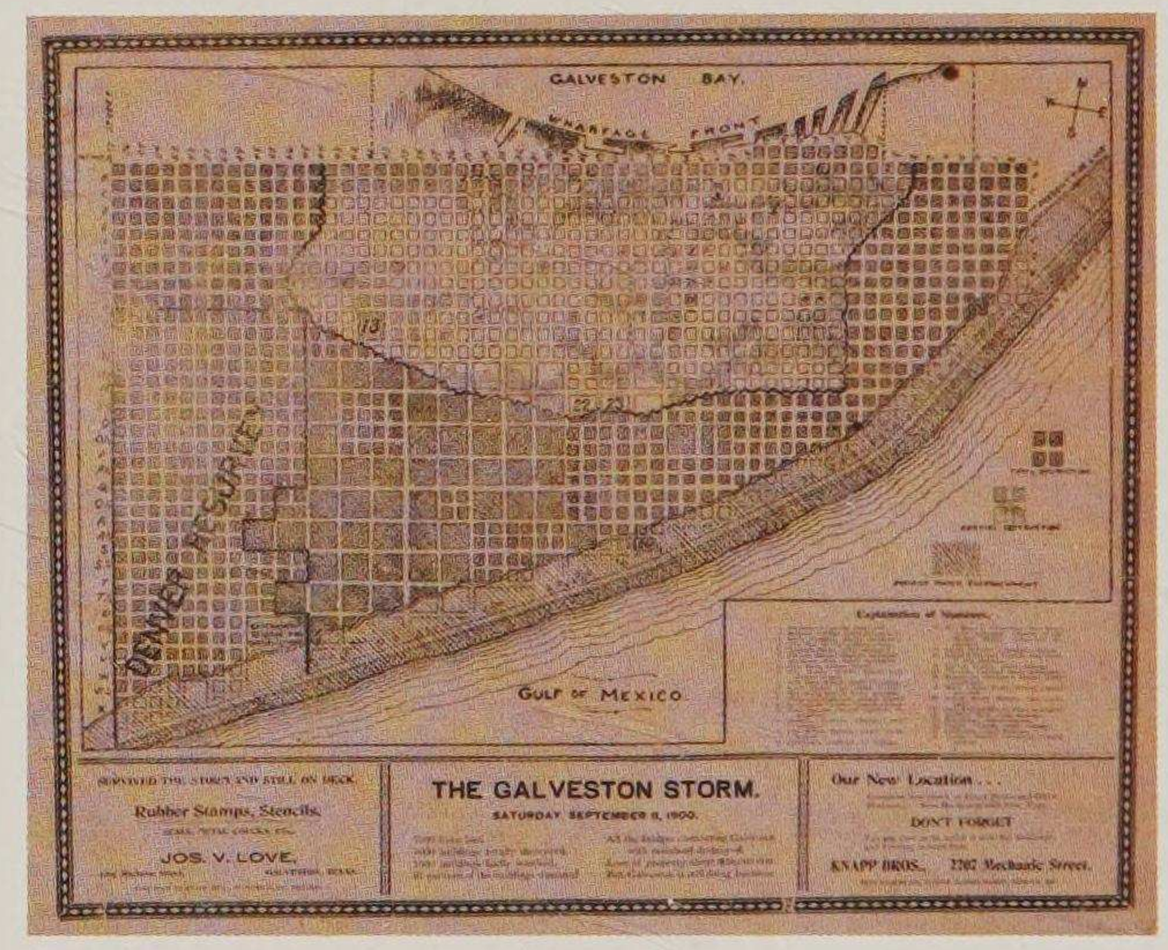


fig. 512

Stormy Hall 014,220 flood 050,052,146,150,156-164

3205B Critical Methodologies in Architecture History

• **Izzy Kornblatt-Stier**
"Methodological Problems in Contemporary Architectural Criticism"

The critic seeking to assess architecture in a meaningful way today will need to grapple with several thorny questions: what it means for criticism to claim a broader remit; which ethical obligations attend such a claim; and if or how architectural aesthetics relate to non-aesthetic issues. If the critic by necessity "constructs the context," in the words of Maristella Casciato, how does one go about deciding if the appropriate context is historical, physical, social, economic, cultural, institutional, some combination of the above, or something else entirely? This essay examines these challenges attending architectural criticism and makes the case that the central task for critics today is to locate aesthetics within a carefully selected contextual frame— rather than treating aesthetics as isolated, on the one hand, or focusing solely on context at the expense of aesthetics, on the other.

Izzy Kornblatt-Stier 231,273,274 Raúl Martínez Martínez 224,273,293

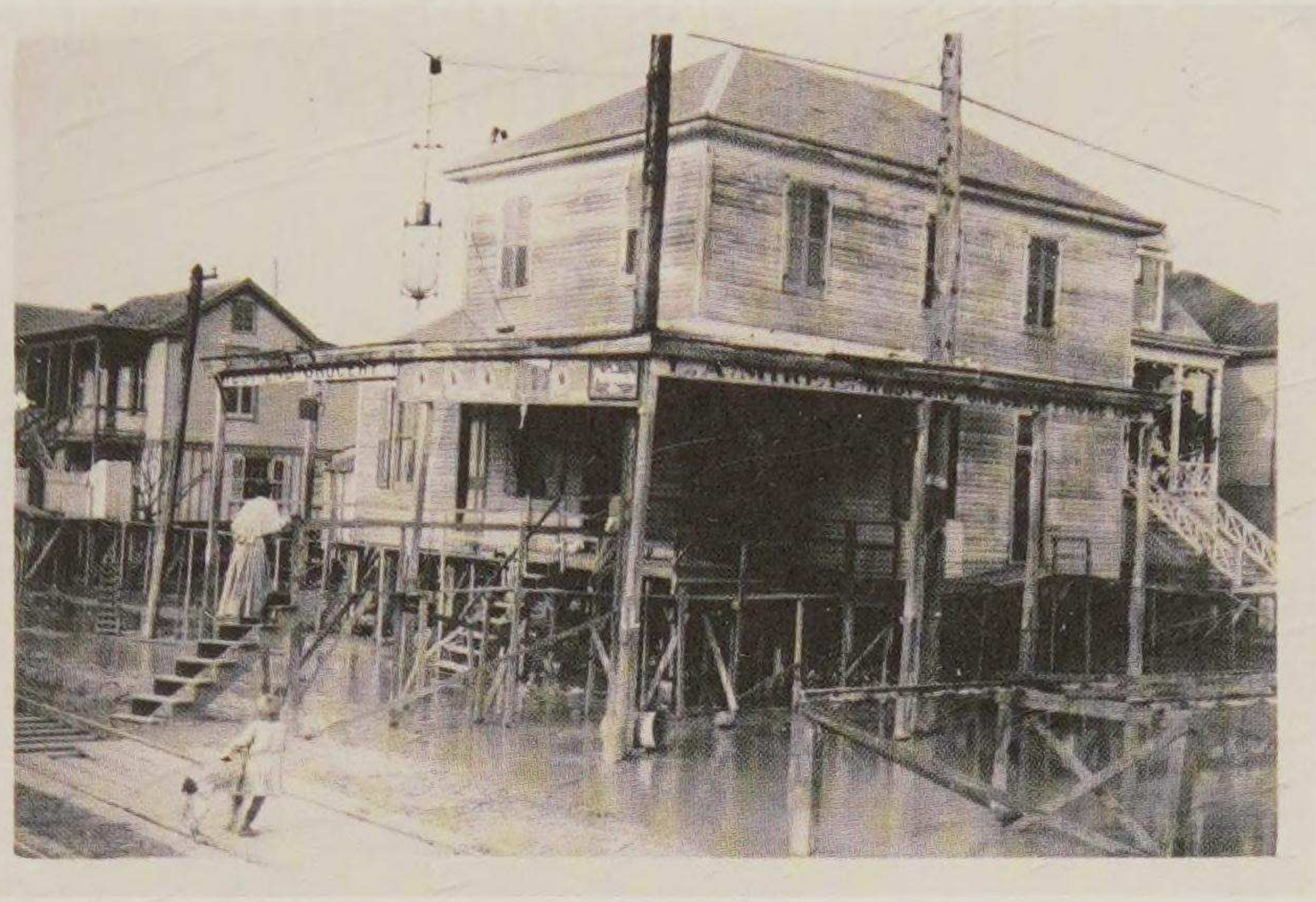


fig. 513

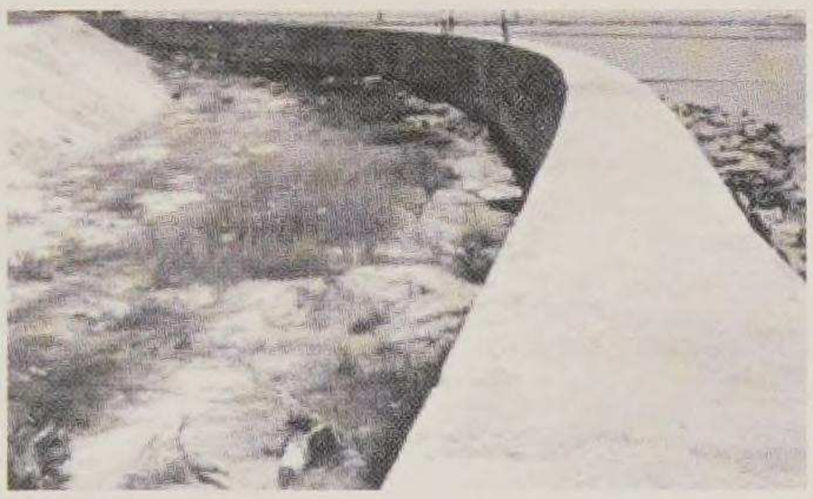


fig. 514

fig. 513 S23_3011_HallS_Stilts_WestEndGrocery,Galveston.jpg
fig. 514 S23_3011_HallS_Seawall_Peoplestandingatop eawall.jpg

• **Raúl Martínez Martínez**
"The Empathetic Experience of Art: Traces of Vincent Scully's Methodology"

The American architectural historian Vincent Scully played one of the most important, yet subtle, roles in maintaining a humanistic approach for the analysis of architecture in the United States. Scully's methodological concerns were defined during his formative years at Yale University. After receiving his M.A. in History of Art and while beginning the research for his dissertation, Scully published his first article "Architecture as a Science: Is the Scientific Method Applicable to Architectural Design?" in 1948. This piece not only marked his beginning as a historian, but it established the methodological framework that guided his career. The longevity of Geoffrey Scott's impact on Scully's methodology is traced through an analysis of his early writings, which reveal the influence of Scott's spatial and empathetic postulates in Scully's approach to art and architecture. Scully's methodology became an important channel for the expansion and continuous application of humanism which advocated for not only seeing but experiencing architecture.

3297B From Shigeru Ban to IKEA: Designing Refugee Camps

• **Bo Cai, Kevin Yang**
"On the Condition of Impermanence"

As of 2022, there are an estimated 32.5 million refugees in the world. Displaced by fear of persecution due to their race, religion, nationality, political opinion or sexual orientation; these refugees typically originate from the Global South and the majority of them are hosted in low-and-middle income countries. The designation of "refugee" also represents just a small fraction of the total number of forcibly displaced people worldwide, whose numbers total an estimated 103 million worldwide. However, as abstractions of the everyday, these statistics are incapable of capturing the conditions and experiences that characterize forced displacement; between 2014-2022, 23,970 migrants died crossing the Mediterranean hoping to reach asylum in Europe. While these deaths are a tragedy, the deceased were spared a life in conditions described succinctly as "a slow death."

INSTRUCTOR: **Bo Cai** 222, 292, 342

3319 Architecture, the State, and Racial Formation

• **Chong Gu**
"韧"

The Chinese character 韧 (rèn) consists of two parts, the left part means fabrics, the right part blade. Together, it means toughness—the ability to absorb energy without fracturing.

An extension of my ongoing organizing work with Red Canary Song in the streets of Queens, New York, this project explores the duality of the curtain as decorative form and infrastructure, constituting the practice of solidarity in the transient community of Asian migrant massage workers. Pressured by recent decriminalization campaigns, the city has suspended the prosecution of sex workers and massage workers, but instead adopted its enforcement of Zoning Resolution and Construction Codes as an alternative form of policing. The bureaucratic and material processes of construction are conveniently abused by an inherently racialized and gendered capitalism to make massage parlors into a trap of violence, oppression and exploitation.

INSTRUCTOR: **Austin Ehrhardt** 325 **Chong Gu** 078, 268 **race** 054, 225, 259, 268, 272, 324

In 2001, Arne Rinnan rescued 433 asylum seekers off the coast of Christmas Island–a territory of Australia. Ten years later, he received a letter from one of the rescued migrants, telling Arne that he should have let them drown in the ocean. Despite signing onto the 1951 Refugee Convention, countries have taken the approach of "selective memory" in omitting the role of colonialism in fostering the conditions that lead to forced displacement. Countries also implement policies that impose precarity on camps and seek to reduce people to a "bare life." However, with over half of the world's refugee population detained for an average duration of ten to twenty-six years, this brings into question the rationale of these policies; is impermanence a means of deterrence, or a mechanism for agency? In this paper, we explore the different conditions of impermanence and their impact on the lives of the forcibly displaced.

• **Austin Ehrhardt**
"Plotting an Architecture of Contestation in Industrial Virginia"

Beginning in 1933, the United States federal government initiated a series of unprecedented investments in the living conditions of the nation's "ill-housed one-third." Perhaps predictably, many of the unevenly allocated gains for Black communities would be granted at the expense of expanding segregation into the nation's previously undeveloped suburban and rural regions. Aberdeen Gardens, an all-Black agrarian community sited in the tidewater region of Virginia, however, proved to be resilient. Perilously positioned between the white paternalist sponsorship of the conservative Hampton Institute and a federal bureaucracy varyingly engaged with the plight of impoverished Black farmers and industrial workers, the homesteads became a site of expanded Black land ownership during a period of protracted economic crisis and de jure racial apartheid. In this paper, I analyze the ambivalent disposition of the plot system underlying the community—a disciplinary apparatus oriented toward racial subjection yet which ultimately enabled the cultivation of practices of resistance. Simultaneously, the development embodied tensions between competing, and often overlapping, tendencies within the Black American political milieu of the 1930s: a Black entrepreneurial wager on proprietary conceptions of economic advancement and a Black radical desire to build forms of collective life unbounded by the strictures of American racial capitalism.

SEMINAR_SPRING_HISTORY & THEORY

3320 Thinking Race, Reading Architecture

• **Basel Hussein**
"A Shared Primitive Anthesis: Resuturing Henry Van de Velde & Adolf Loos"

Henry van de Velde and Adolf Loos are two key figures within narratives of early European modernism— often positioned antithetical to one another on the role of ornamentation to the applied arts and architecture. This narrative of opposition, however, fails to ground both architects' theoretical foundations to their shared, racialized, sources. Van de Velde and Loos in their respective writings— The Line (1908) & Ornament & Crime (1913) engage in an ongoing episteme, linking ornamentation to early markings of primitive man: the work of Owen Jones and the ideologies of Hegel and Kant serving as primary inflection points for both authors. It is this construction of the primitive as both a phantom of the past, and its contemporary infiltration into the visual syntax of Europe through colonial anthropology that positions Loos and Van de Velde within aligned theoretical proximity. By critically examining Van de Velde and Loos's shared racialized construction of the primitive, we can realign the two within greater critical frameworks of racialization within modern architectural historical narratives and theory.

Austin Ehrhardt 323 **Basel Hussein** 126,219,249,270 **race** 054,225,259,268,272,322

SEMINAR_SPRING_HISTORY & THEORY

3321 Architecture and Participation

• **Caroline Ho**
"Participation and Sovereignty: Indigenous Agency in the United States"

A shift in participation of the Indigenous people and their reclamation of land identity occurred at the tail end of the 20th century allowing greater self-determination in the design process of master planning on reservation land while engaging within social policies of the US. America's legacy of the colonization of its Indigenous peoples and its ongoing structures continues to affect contemporary aspects of Indigenous life and culture. Discussion over the extent and authority of tribal sovereignty have been constantly redefined over the course of the relationship between the US and the Indigenous peoples. Two case studies in the Pueblo experience explore the failures and successes of participatory self-determined housing on reservation land over time. An assured and protected built integrity is fundamental for maintaining societal relations and the endurance of tradition, these are things to keep in mind as we ask the question about how to navigate the hybrid condition of both sovereign and citizen.

construction 218 **global south** 334 **indigenous** 006,064,098,100,228,232,246,340 **labor** 090,178,259,268,326 **race** 054,225,259,268,272,300

INSTRUCTOR:

• **Austin Ehrhardt**
"The Boundaries of Whiteness: Enclosing a Segregated Landscape in Suburban Maryland"

In a September 1936 pamphlet titled Greenbelt Towns, representatives of the Resettlement Administration touted their vision for the future of suburban development in the United States. The flagship prototype, a rural-industrial garden city in Berwyn, Maryland, would be completed the following year as one of three demonstration projects constructed across the Mid-Atlantic and Midwest. Invoking the pastoral imagery of a Jeffersonian idyll, the publication includes photographs of white families gazing out upon an orderly landscape accompanied by the pronouncement, "Room to live in." Absent from the text, however, is any direct reference to race, let alone the apartheid system that the publicly financed Greenbelt Towns would geographically extend into formerly undeveloped regions of the nation. Drawing upon a range of scholarship assembled under the heading of critical whiteness studies, this paper tracks whiteness as it was spatially and materially elaborated in the construction of the suburban Maryland community. I argue that boundaries—both physical and discursive—were central to the project's coherence, producing a series of racialized enclosures wherein residents would functionally trade upon their unmarked status as "a source of material, psychological, affective, and libidinal" gratification. Simultaneously, the racially coded specter of urban affliction worked to delineate between those for whom the capital-intensive leisure landscape was cultivated and those against whom its barriers were erected.

• **Haorong Lee**
"Negotiating Participatory Construction and Urban Informality"

Building construction techniques play an essential role in shaping a community's identity and are a main strategy for including community participation in architecture. The inclusion of local construction may create jobs and maintain craftsmanship knowledge, but can simplify and detract from the agency and autonomy of the inhabitants. By leveraging the time and labor of the residents, three notable projects, New Gourna, Daqing and Millennium Communities, were able to quickly expand the development while keeping costs low. But like Ananya Roy and Teresa Caldeira suggest, periphery urbanization and informal policy epistemology can also lead to unintended consequences such as community displacement, exclusion, and loss of cultural identity. Through the three case studies of different scales and contexts in the global south, we examine the extent to which focusing on building construction limits the integration with the community in the design, technical challenges, and emotional engagement, and how it affects the community's agency, autonomy, and cultural identity.

3326 Museum and Nation

• **Kathleen Quaintance**
"Pearls And Concrete"

Despite this historical contingency, pearl diving is currently romanticized and abstracted as a source of national identity in heritage narratives and in the architectural palimpsests which enshrine them. This project explores the establishment of a "Pearling Path" within the former pearl mercantile district of Muharraq, Bahrain. Its new non-referential architectural forms erase or envelop surrounding 1930s ruins, sinking into temporal non-specificity and bypassing the labor and imperial dimensions of pearl diving via an overemphasis on aesthetics of the non-human.

To repair the erosion of petromodern amnesia, this paper dives into the archive. Records of divers' riots are interwoven with the destruction of a nearby 1980s-era monument to pearling which served as a nexus for mass protests in 2011, just two years before the Pearling Path was awarded UNESCO certification. The Path itself becomes a decentralized monument, re-orienting potential sites of solidarity toward non-human agents like oysters and concrete, who possess little recourse to an uprising.

activism 044,056,126,200 **labor** 090,178,259,268,325 INSTRUCTOR:

3328 Latin American Modernity: Architecture, Art and Utopia

• **Giuliana Duron,**
Sofia Kouri

Our project explores the work of the Brazilian modernist duo, Carmen Portniho and Affonso Reidy. We relate their renowned social housing projects— such as the Pedregulho Complex— with their more obscure single-family residences— like the couples' own home in Jacarepagua. Though operating at different scales, these projects' implications about domesticity, gender and labor remain surprisingly consistent. Through audio and visual forms, we analyze these works' in plan, placing them in conversation with Brazilian socio-political happenings and broader theoretical developments in domestic architecture transnationally.

labor 090,178,259,268,325 INSTRUCTOR:

• Uzayr Agha, Tarini Gandhi

With its peripheral walls of apparently impenetrable highrises, the interiors of an Abu Dhabi superblock resemble what Yasser Elseshtawy refers to as a terrain vague: space that is "foreign to the urban system, mentally exterior in the physical interior of the city, its negative image." Hidden in plain sight, it is in these "foreign urban spaces" that Abu Dhabi's foreign workers—mere guests in a country where their presence is anonymously permanent—enjoy certain freedoms and assert certain rights that are denied to them in other spaces. Walking past the superblocks in the evening, as we caught fleeting glimpses through their seams, we were struck by the life that unfurled within these walls, forming the background against which inhabitants, predominantly South Asian, gathered, socialized, lingered, and unwound. By grasping the particular spatial and cultural aspects of the superblock, local authorities can inform Abu Dhabi's approach to heritage preservation to be more holistic and inclusive.



fig. 515

fig. 515 S23_3326_KR_Gandhi T Agha U_Final Collage.jpg

fig. 516

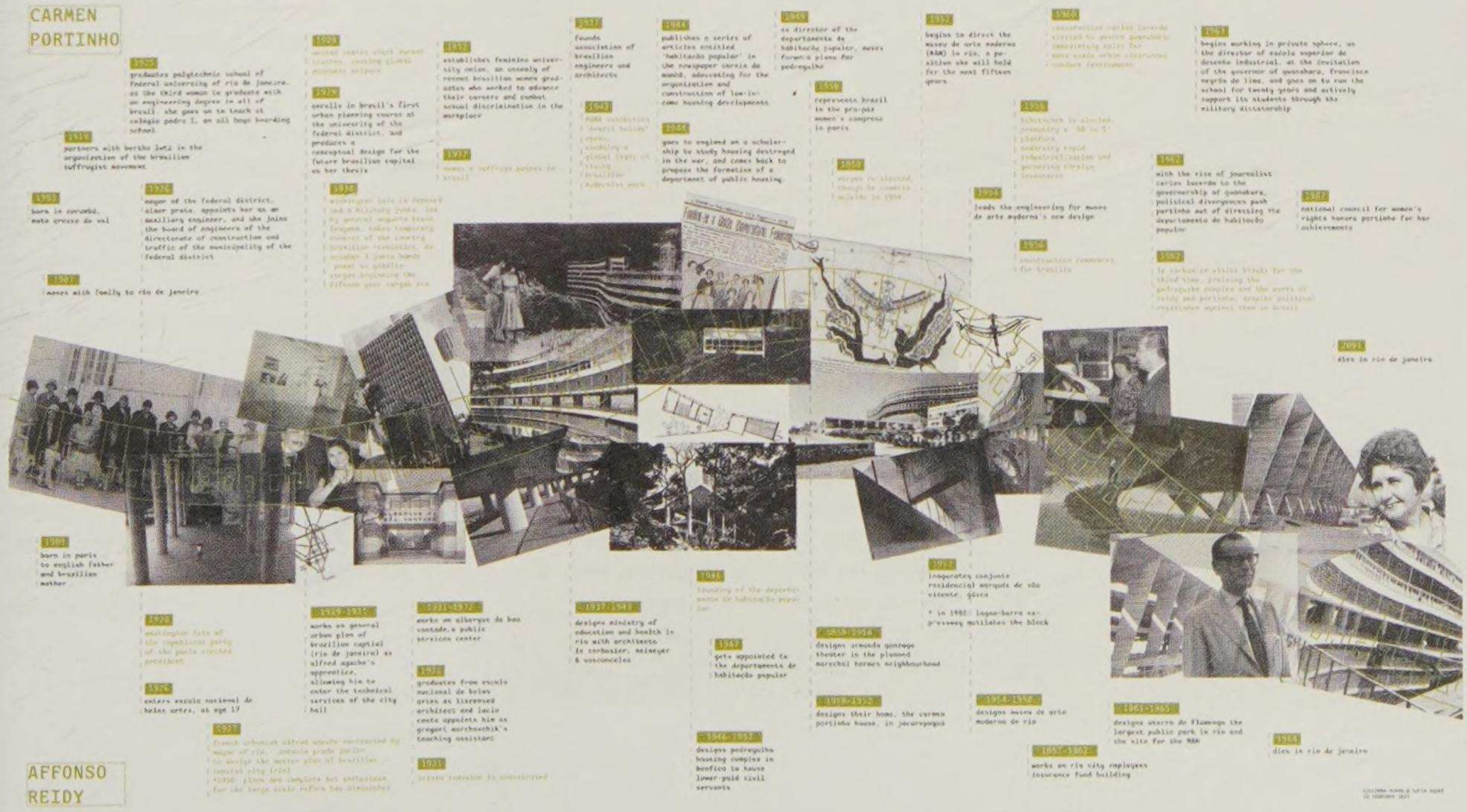


fig. 516 S23_3328_LC_DuróNG_KouriS_Timeline.pdf

3329 Writing and Criticism: Architect as Author, Architect as Subject

• **Adam Rostek**
"Gehry, Unwritten"

Frank Gehry's absence of writing is not due to inability but rather a deliberate choice. His work, characterized by dynamic articulation and sweeping lines, is carefully planned—never arbitrary. Yet despite the meticulous design process, Frank holds a lighthearted distance when discussing his work. While many architects use writing as a tool to expand upon their designs and explore philosophical questions, Gehry depends solely upon his work to make his statement. His thought process combines rigor and looseness, resembling that of an artist; and like a visual artist, he communicates through his work rather than relying on writing. Reliance on work alone is risky, but has paid off for Frank—allowing him to indirectly navigate between the realms of architecture and its criticism. Furthermore, Gehry's resistance to canonical categorization aligns with his rejection of writing persuasive articles and books, but despite the lack of a written trail, Frank remains humble—emphasizing the importance of curiosity and learning.

Adam Rostek 068 **process** 030,046,048

INSTRUCTOR:

3330 Feral Surfaces and Multi-Species Architecture: Rethinking Posthuman Territory

• **Seth Embry**
"Carrion Heights"

432 Park Ave. is mortuary architecture... Shadowcasting the lower corner edge of Manhattan's greatest example of public expenditure, this Apollonian monstrosity practically begs to have its sterile surfaces lashed in the regurgitated excretions of a regional avian climate opportunist newcomer, the black vulture... As corrosion and the improbability of material and economic maintenance conspire toward its premature ruination, 432 may be forced to shed its human scavengers sooner than expected, leaving its heights crowned only by consumers of carrion exclusive to that made of the lives and livelihoods of the unwealthed.

Seth Embry 231 **Sara Mountford** 202

INSTRUCTOR:

• **Yuqing Wu**

This project explored architectural critiques using various formats such as text, photography, and writing on three Yale buildings: Edward P. Evans Hall— Yale School of Management, Kroon Hall— Yale School of Environment, and Tsai Center for Innovative Thinking at Yale. Through this endeavor, the project sought to unravel the unique strengths and limitations of each medium. For example, photography prompts considerations of people's activities, while words provide a means to critique the intangible aspects of architecture, and drawings can be visually impressive. Yet, at the heart of these diverse forms, it is the author's perspective that holds the key, infusing each work with a distinct voice and subjective interpretation.

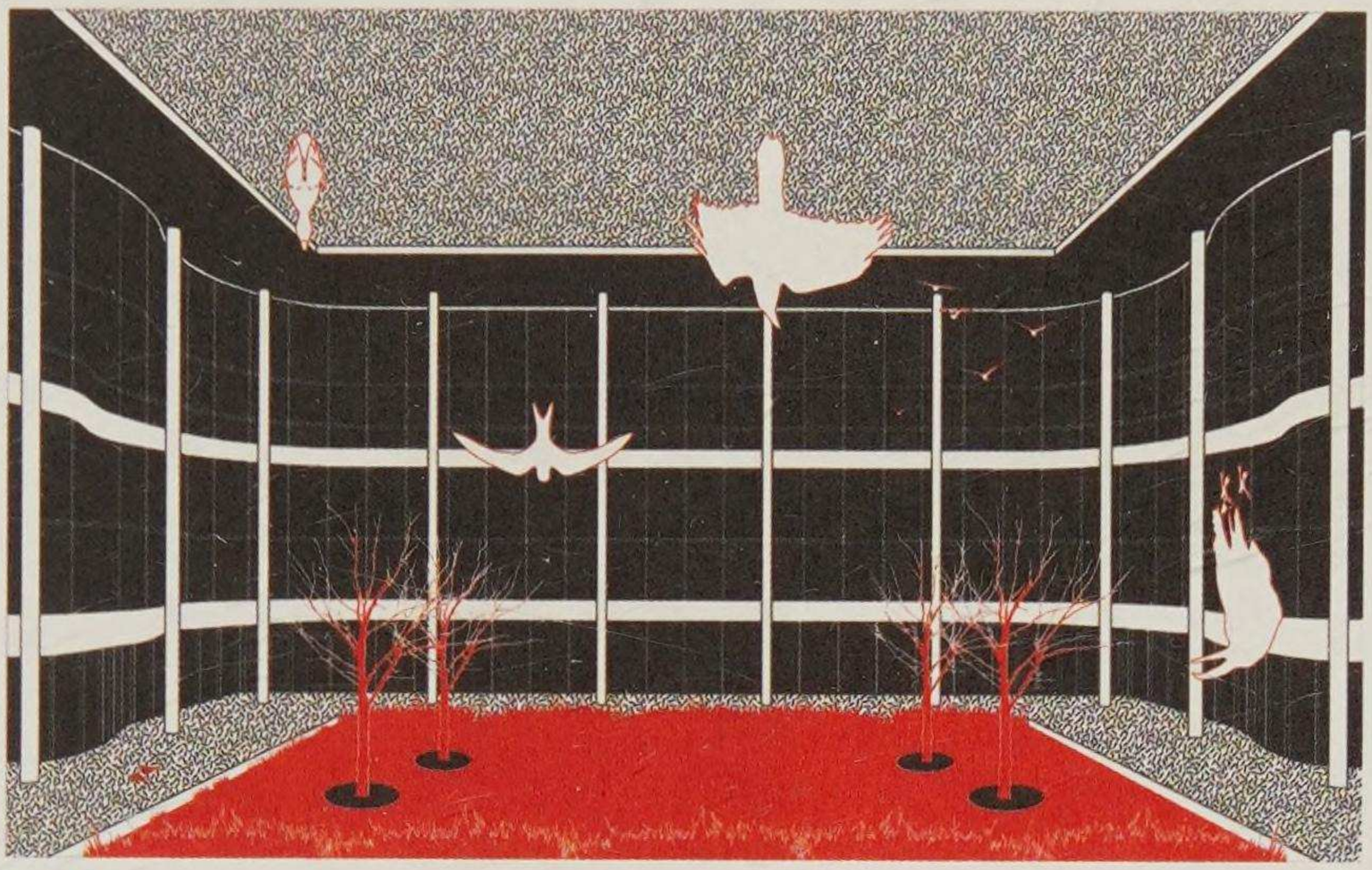


fig. 517

fig. 517 S23_3329_WuY_Bird KillerScreenEdwardPEvansHall.jpg

• **Sara Mountford**
"URBAN GASTROPODS"

The Columbia Manhattanville campus embodies sterile and exclusionary façades, this feral intervention utilizes the monotonous architecture as backdrops for terrarium corner solutions that capture rainwater to host moss and algae, habitats for snails and slugs. Terrestrial gastropods are prone to swift evolution due to their typically hyper controlled ecosystems, leaving them susceptible to extinction when human occupancy drastically alters their environment. The surfaces offer alternatives to stark facades by providing ecosystems for a dwindling urban gastropod population. This project recognizes the non-human actor as contributing to the city beyond serving the need of the human, and instead existing as vital members of the organic life cycle that can act mutualistically with the evolving city.

fig. 518

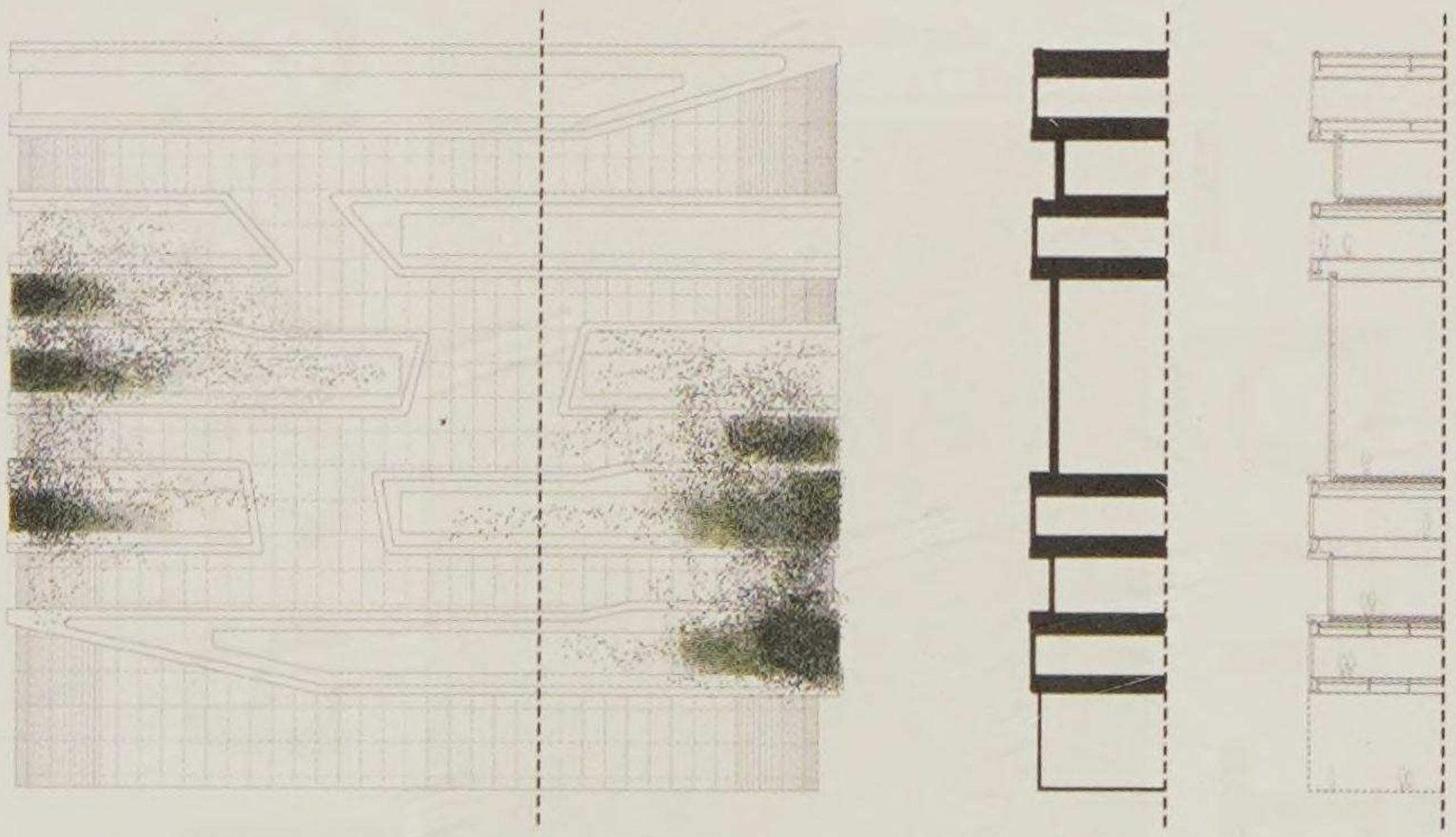


fig. 519

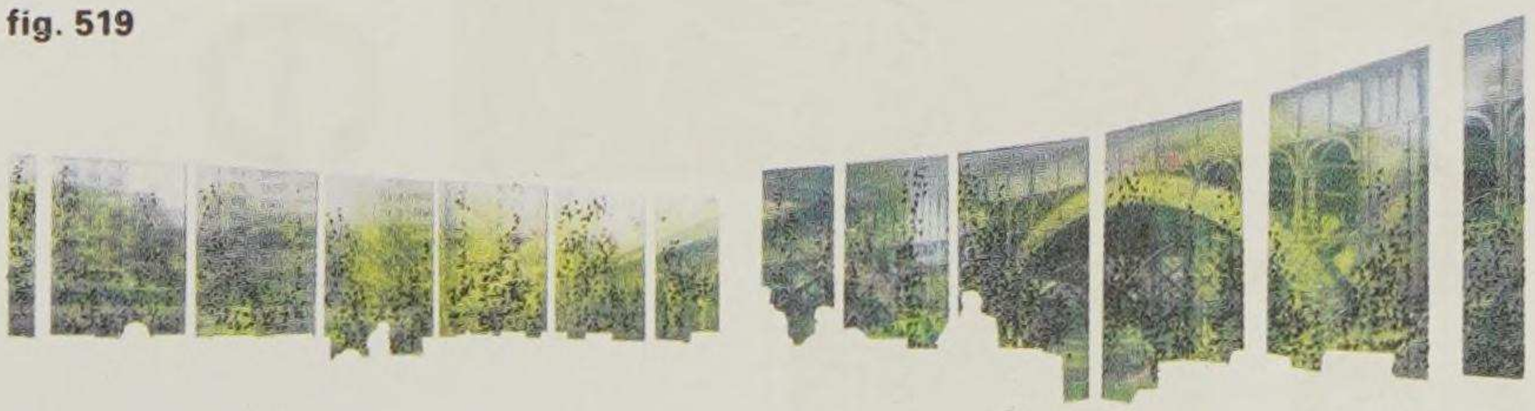


fig. 519 S23_3330_MountfordS_InteriorPerspective.jpg

Urbanism & Landscape - Spring - departed

4216A: Globalization Space: International Infrastructure and Extrastatecraft

This lecture course researches global infrastructures as a medium of transnational polity. Lectures visit the networks of trade, communication, tourism, labor, air, rail, highway, oil, hydrology, finance, and activism. These investigations begin in transnational territory where new infrastructure consortia operate in parallel to or in partnership with nations. Not only an atlas or survey of physical networks and shared protocols, the course also considers their pervasive and long-term effects on polity and culture. Infrastructures may constitute a de facto parliament of global decision making or an intensely spatial extra statecraft. Each week, readings, with both evidence and discursive commentary, accompany two lectures and a discussion section. A short midterm paper establishes each student's research question for the term. A longer final paper completes the requirements of the course.

KELLER EASTERLING

Grace Brooks
• **Eren Caglar**
• **Jonathan Chu**
Signe Ferguson
Harry Hooper
Sarah Kim
Weiqiao Lin
• **Ryan Reyes**
Adam Rostek

4220B: Port Cities

Historically, port cities around the world have played a crucial role as the nodes of connection and exchange for both local and vast global networks of production, trade, culture, and power. Since the industrial revolution, rapid development of new technologies of transport and communication has challenged the planners and developers of these cities to both adapt and innovate, creating new and hybrid spatial typologies and transforming vast areas of urbanized waterfront and rural hinterland. And now, climate change and its impact on coastal and riparian geographies add an additional layer of complexity and challenge. This seminar considers the changing and persistent patterns, functions, and images of port cities, particularly in the context of their regional and global networks, researching, analyzing, and mapping the architectural and spatial manifestations of those systems.

ALAN PLATTUS

- **Ariel Bintang**
Jonathan Chu
Qianxun Ding
Amelia Gates
Xingyu Guo
Jingfei He
Samantha Hrusovsky
Weiqiao Lin
- **Novera Momo**
Amanda Tian

4221B: Introduction to Commercial Real Estate

Commercial real estate is income-producing property that is built, financed, and sold for investment. This course examines five basic types of commercial real estate (office, industrial, retail, multifamily, and hotel) from the standpoints of the developer, lender, and investor. Principles of location, financing, timing of market cycles, leasing, ownership structure, and external factors are explored. Students are expected to evaluate assets, partnership interests, and other positions such as debtor interests through valuation measurement, which requires the use of some simple mathematics. An HP-12C calculator or laptop computer with Excel for use in class is required. Students also examine commercial deeds, leases, partnership agreements, and other legal documents. Each student selects a building or development site within New Haven County for a due diligence analysis of zoning, real estate taxes, deeds, liens, market supply and demand, projected income and expenses, and availability of debt.

KEVIN GRAY

Soraya Ammann
Elizabeth Cornfeld
Grant Dokken
Chocho Hu
Minha Jung
Leanne Meng
Noel Odhiambo
Cornelius Pelzer
Madeleine Reid
Calvin Rogers
Bishrelt Solongo
Eric Wang
Ming Yang

4223B: History of British Landscape Architecture: 1600 to 1900

This seminar examines chronologically the history of landscape architecture and country-house architecture in Britain from 1500 to 1900. Topics of discussion include the history of the castle in British architecture and landscape architecture; Italian and French influences on the seventeenth-century British garden; military landscaping; the Palladian country house and British agricultural landscape; Capability Brown's landscape parks; theories of the picturesque and of the landscape sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design; and the beginnings of landscape modernism. Comparisons of historical material with contemporary landscape design, where appropriate, are made throughout the term. The collection of the Yale Center for British Art is used for primary visual material, and a trip to England over spring break, partially funded by the School, allows students to visit firsthand the landscape parks studied in this seminar.

BRYAN FUERMANN

Charis Armstrong
Jerry Chow
Jonathan Chu
Kyle Coxe
Nathaniel Elmer
Timothy Farina
Chocho Hu
Sara Mountford
- **Jun Nam**
Abby Reed
Smaranda Rusinaru
Noah Sannes
Wenzhu Shentu
- **Cole Summersell**

STUDY AREA | MEDIUM

4253B: Labs and Landscapes of the Green Revolution

This seminar explores the origins and development of the Green Revolution through its principal sites of experimentation: laboratories and landscapes. Whether hailed by some as a major turning point in the history of combating hunger and food insecurity or castigated by others for perpetuating colonial and imperial asymmetries of power and environmental degradation, the legacies of the Green Revolution endure to this day. We will attend to the global legacies of this color-coded revolution and how it reshaped the contours of the land, food distribution networks, settlement patterns, cultures of eating and cooking, as well as reconfigure the habits and habitats of the human subject. Along with weekly readings and assignments that involve eating and cooking, students will develop a final project in consultation with the instructor.

ANTHONY ACCIAVATTI

Ben Derlan
Clare Fentress
Ceyda Gioutzesoi
Khalid Hassan
Dilara Karademir
Louis Koushouris
Aleksa Milojevic
• **Tini Tang**
Brent Kokonya Wafula
Eric Wang
Matthew Wilde
• **Nohar Zask-Agadi**

4254B: The Environmental Project: Research, Methods and Discourse

This course is designed for students who seek new terrain for architectural thought within the context of our evolving environmental catastrophe. The course is run as a colloquium and workshop in which students develop a research and/or design project operating at the intersection of the built and natural environments. The projects themselves, however, are not carried out within the time frame of this course. The final output of the course is a proposal, to be carried out in studios, independent studies, grant projects, capstone projects, or future professional and/or academic work. The trajectory of the term is dedicated to building the foundation for the proposed project via annotated bibliographies, literature reviews, and critical discussion with classmates and invited guests. Research methods are foregrounded, yet the seminar is more than a methods course.

JEN SHIN

Edgar Alvarado
• **Lily Fillwalk**
Iris You

4297: Historic Preservation in the 21st Century

This seminar explores the evolution of historic preservation from a narrow focus on monumental properties to its broader, more complex, and more inclusive current purview. The course begins by learning about the history of the field of preservation through the understanding of its theoretical roots, definitions, professional practice, and the basics of material conservation. This introduction serves as a preamble to the second part of the course which focuses on the expanding role and potential future of historic preservation as it aligns its objectives with the principles of sustainability, social inclusion, and decolonization. At the end of this seminar, students have a working understanding of the theory and practice of historic preservation, the wide array of its concerns and sub-specialties, and its potential as an agent for sustainable development and social inclusion; the basic concepts of material conservation and documentation of existing conditions; and the challenges and opportunities presented by a preservation project in an underserved community.

NORMA BARBACCI

Sebastian Beaghen
Julie Chan
Andrew Clum
Jiahui (Cindy) Duan
• **Zach Felder**
Amelia Gates
Sam Landay
Gioia Pappalardo
Isabelle Rose
• **Katherine Salata**
Noah Sannes
Emma Sherefkin
Tian Xu

4298: Agroecological Urban Constellations of Pre-Columbian Amazonia

Agroecological Constellations of pre-Columbian Amazonia is the third in a series of research seminars devoted to the study of ancient territorial or regional systems of settlement, and the spatial patterns of civilization in the Americas.
In this iteration we review the literature on a series of complex societies located within the biome we describe as Amazonia, without neglecting the cultural links of its ancient and current peoples with the Andean, Pacific, Atlantic, and Caribbean realms. Each student selects and studies in depth and longitudinally one archaeological site/system in the region. The drawings produced until mid-term are shared with a group of Waorani artists who interpret them through their own lens by embroidering their visions of past living territories in yanchama (Amazonian papyrus), using naturally colored threads of chambira. These embroidered drawings and their precedents are a part of an international exhibition and acknowledged as a co-creation/co-production between YSoA students and Waorani artists.

ANA MARÍA DURÁN CALISTO

Ana Batlle Cabral
Nicole De Araujo
Youssef Denial
• **Nabil Haque**
• **Olly Hoy**
• **Fuad Khazam**
Sarah Kim
Haorong Lee
Smaranda Rusinaru
Cole Summersell
Matthew Wilde

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4301: Global Artscapes: Project Miami

The seminar explores how the art market generates new spatial forms and relationships both at a large scale (a network of intertwined infrastructures and territorial economies) and at a small scale (a network of galleries, museums, foundations, and special projects). It also questions how new urban and economic models related to the global art trade may impact and can be used to the benefit of larger regions and populations. The broader, underlying theme is how private stakeholders and private capitals will play an increasingly key role in defining urban planning and territorial strategies. We study and compare different typologies of arts districts, culture-led regeneration districts, new museums (both public and private), foundations, art fairs precincts, commercial galleries, artist residencies, special sites and projects, and other art spaces both physical and virtual, in Miami and elsewhere in the world.

ALESSANDRA CIANCHETTA

Lisbeth Acevedo Ogando
Ben Acheampong
Hope Chao
• **Sebastian Elverskog**
• **Sangji Han**
Kewei Li
Elmira Moskvina
Adam Rostek
Josie Triana
Hao Xu
• **Jiaxing Yan**

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4303: (Im)material Artifacts

Material and immaterial processes catalyze climatic changes, manifesting extreme weathers in combination with environmental degradation and their reciprocal resource instabilities at multiple, tangible scales through the production of architecture. Our task is to deploy, order, and manage material to produce "artifacts," or techno-cultural objects which create the environmental conditions suitable for human inhabitation and exchange. While the term "immaterial" is defined as "not consisting of matter," its recalibration as "(im) material" emphasizes the inseparability between material and seemingly immaterial matters of concern such as processes, energies, and invisible materialities. Closely examining the technical processes of making and operating buildings beyond the episteme of sustainability, students are expected to challenge architecture's role in shaping future relationships between people, construction, and climate within our urban and natural worlds. The seminar engages discursive, textual, representational, and material exercises. Students are expected to develop research projects that foreground the invisible, energetic, and process-based materialities involved in the production of architecture.

LIZ GÁLVEZ

• **Bo Cai**
• **Yong Choi**
Tiana Kimball
Amelia Lin
Omar Martinez Zoluaga
Nicole Niava
Kristen Perng
Yikai Qiao
Ryan Reyes
• **Kai Wu**
Yuqing Wu
Anjiang Xu

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STUDY AREA | MEDIUM

SEMINAR_SPRING_URBANISM & LANDSCAPE

4216A Globalization Space: International Infrastructure and Extrastatecraft

• **Eren Caglar, Jonathan Chu**
"Extraction and Exploitation: Challenges of the Greater Mekong Subregion Today"

From a Western perspective, Southeast Asia might conjure up images of either paradise or bloodshed—for it is a popular tourist destination, yet remains deeply associated with its Cold War past. However, beneath this surface is a region of nations, cultures, and people experiencing extensive extraction and exploitation, at the hands of both rising global powers and its own internal inequalities. This paper examines the complex set of challenges the Greater Mekong Subregion faces today through specific cases of infrastructural development, special economic zones, and criminal activity. By studying their contribution to biodiversity loss and land dispossession, the paper aims to direct much needed attention back to this region—in an age of renewed global uncertainty—and its issues, exacerbated by the recent COVID-19 pandemic and the ongoing climate crisis.

INSTRUCTOR:

Eren Caglar 266 **Ryan Reyes** 276 **climate change** 226,233,244,286 **global south** 324

334

SEMINAR_SPRING_URBANISM & LANDSCAPE

4220B Port Cities

• **Novera Momo**
"Shipbuilding in Bombay: Colonial Past and the Creation of a Port City"

British colonial presence, specifically the East India Company, transformed the islands of Bombay into one of the most important port cities in India and South Asia. They changed the landscape and organized the urban space of Bombay to fulfill their colonial agenda and established a trading hub on the west coast of India. Along with reclaiming land and connecting the islands, they built major administrative and financial institutions. The most interesting infrastructures were the port facilities with dockyards and the shipbuilding industry because they were fundamental to the process of making Bombay into a trading and transportation center and influenced how it evolved into a commercial-administrative-residential metropolis bursting at its seams.

INSTRUCTOR:

Ariel Bintang 246 **Novera Momo** 150 **colonialism** 074,076 **global south** 324

• **Ryan Reyes**
"State of the Farmer"

Indeed, some energy systems have been built in ways that ultimately hurt us all–but not all equally. Critically, those who have suffered first and the most should be the first to gain and gain the most. This requires thinking through energy systems as designable tools that confront, unwind and replace destructive infrastructure with systems that anchor, bring visibility and prosperity to underserved communities. This may be achieved by expanding the repertoire of land tactics in order to grow the agency of who we can call 'the next generation farmer'- a central figure in the fight against planetary ecocide. Additionally, this will require new protocols for mutually beneficial land agreements, new spatial arrangements, new constructions, new policies, new organizations, new tactics and the formation of strategies yet to be imagined. This means new ways to demand a government to invest in its people instead of yielding to destructive fossil hegemony.

• **Ariel Bintang**
"The Ideal Diagram and the Informal Occupation"

Southeast Asian Port Cities have often been deemed as the gateway to Asia. With Europeans typically acting as the directors and merchants, Chinese being traders and labor, and native population appropriated as slaves; the dynamics of the population necessitate a planning of a port city that is segregated to reduce conflicts and ensure safety for the colonizers.

Founded on a hierarchical planning, these port cities develop to today's time into Southeast Asian cities that are clearly divided between poor and wealthy. Cities such as Jakarta, Bangkok, and Manila are just several examples of contemporary Southeast Asian cities that are notorious for their informal settlements that are immediately adjacent to the gated communities or luxurious apartments: an emphasized gap between the wealthy and the poor. This project, then, attempts to trace the origins of inequalities in Southeast Asian cities through the lens of Port Cities segregative planning by looking at Batavia as a case study that transforms into the megacity of Jakarta.

4223B History of British Landscape Architecture: 1600 to 1900

• **Cole Summersell**
"British Tempietto"

This final project plays with the idea of the recontextualization of classical language in the British landscape. The model transposes two similar classical follies (Vanbrugh's Mausoleum at Castle Howard and Flitcroft's Temple of Apollo at Stourhead) into a cloister based on Magdalen College at Oxford. Literalizing the historic act of Enclosure, a novel dialogue emerges between the structures, their context, and the carefully constructed views that their designers intended them to be seen from.

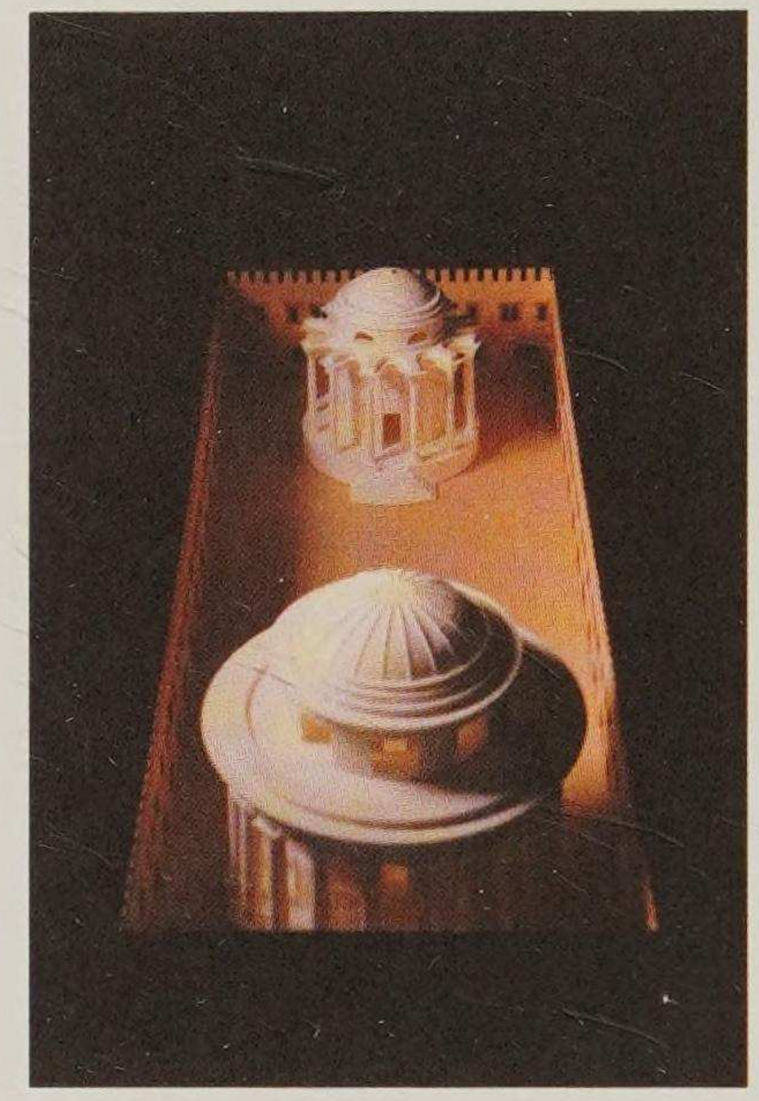


fig. 520

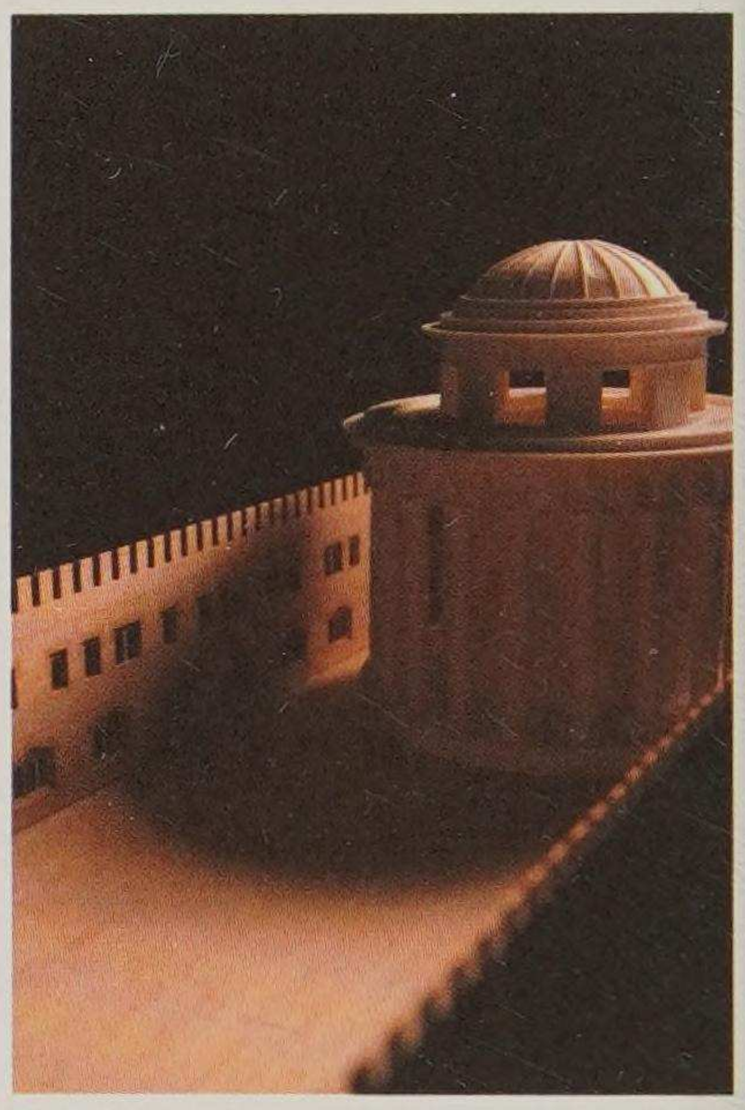


fig. 521

classicism 204, 274

4253B Labs and Landscapes of the Green Revolution

• **Nohar Zask-Agadi**
"A Territorial Cookbook–Andes"

fig. 524

This cookbook entry recognizes recipes as agents to navigate complex landscapes and over 500 years of political exchange. In order to understand cross-cultural transactions, this documentarian analysis of territorial relationships along the Andean mountain range sets southern Ecuador as a model for community resilience and a testament to cultural genealogy. Culinary traditions are rediscovered there by global north lifestyle migrants who reciprocally engage with indigenous societies, hoping to understand and implement the Andean way of life. Cross-cultural communication thus offers an opportunity to access the somewhat lost agricultural patterns and culinary standards of past eras.



Tini Tang 162, 216 **food** 012, 122, 174, 338

INSTRUCTOR:

• **Jun Nam**
"Royal Crescent"

Royal Crescent is a significant work of 18th century British Landscape History. The Iconic Crescent-shaped structure designed by John Wood the Younger completed in 1774 exemplifies the integration between architecture and landscape. The concaving form, composed of 30 units with a unified facade, demarcates the presence of the architectural work, defining the green lawn it sits on. The principles used indicate the connection between pastoral land and the growing urban landscape. Situated within the threshold, the Royal Crescent is one of the early examples of "rus in urbe." Royal Crescent still remains as a relevant precedent for contemporary urban housing as it contextualizes the necessity of housing in the city and the beauty of the landscape.

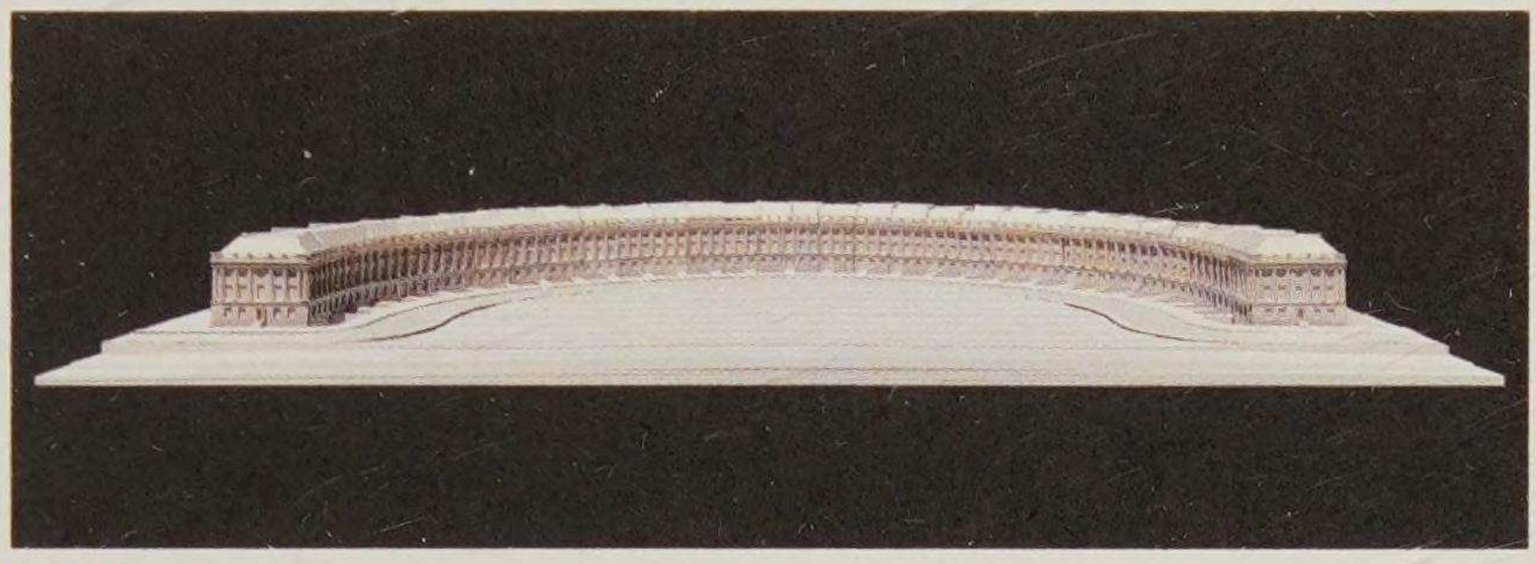


fig. 522

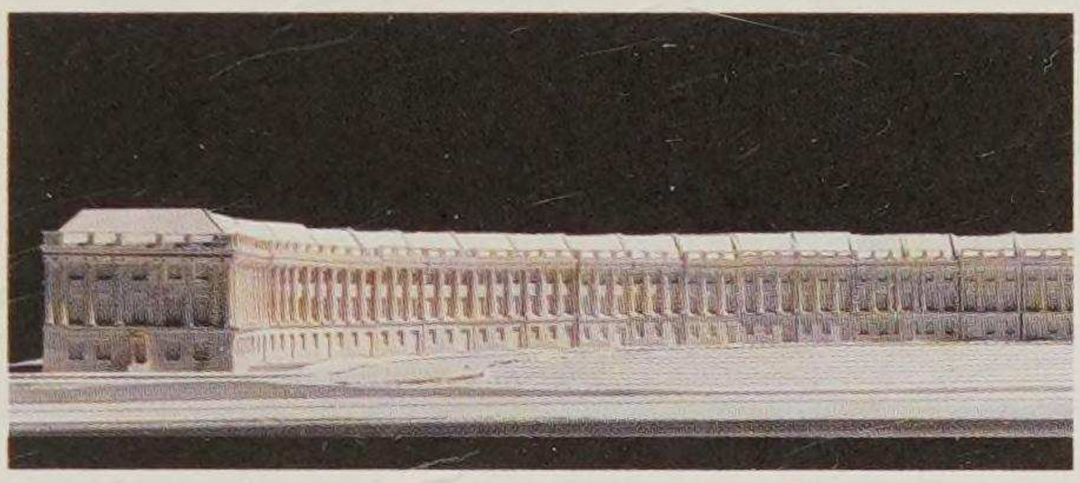


fig. 523

fig. 521 S23_4223B_SummerSell1C_Photo3.JPG
fig. 522 S23_4223B_NamJ_RoyalCrescentImage1.jpg
fig. 523 S23_4223B_NamJ_RoyalCrescentImage2.jpg

• **Tini Tang**
"Field to Table"

Rice cultivation has been vital to Taiwan's nation-building, propelling it from an agrarian society to an industrial powerhouse. The cookbook explores three waves of agricultural revolutions: Japan's rule (1895-1945), American aid (1950-1965), and present-day Taiwan in relation to China. Through comparative recipes of the field and table, the cookbook examines the local realities of times of agricultural revolution. In earlier stages of nation-building, Taiwan assumes a more passive role. In the first rice revolution, it became an agriculture surrogate for Japan. Building on the foundations of the previous two revolutions, Taiwan moves away from its role as an agricultural surrogate to focus on its self-sufficiency and establishing itself as a trade nation. With its volatile relationship with surrounding nations such as China, it would be interesting to see how its agricultural landscape would reflect the shifting political landscape.

fig. 525

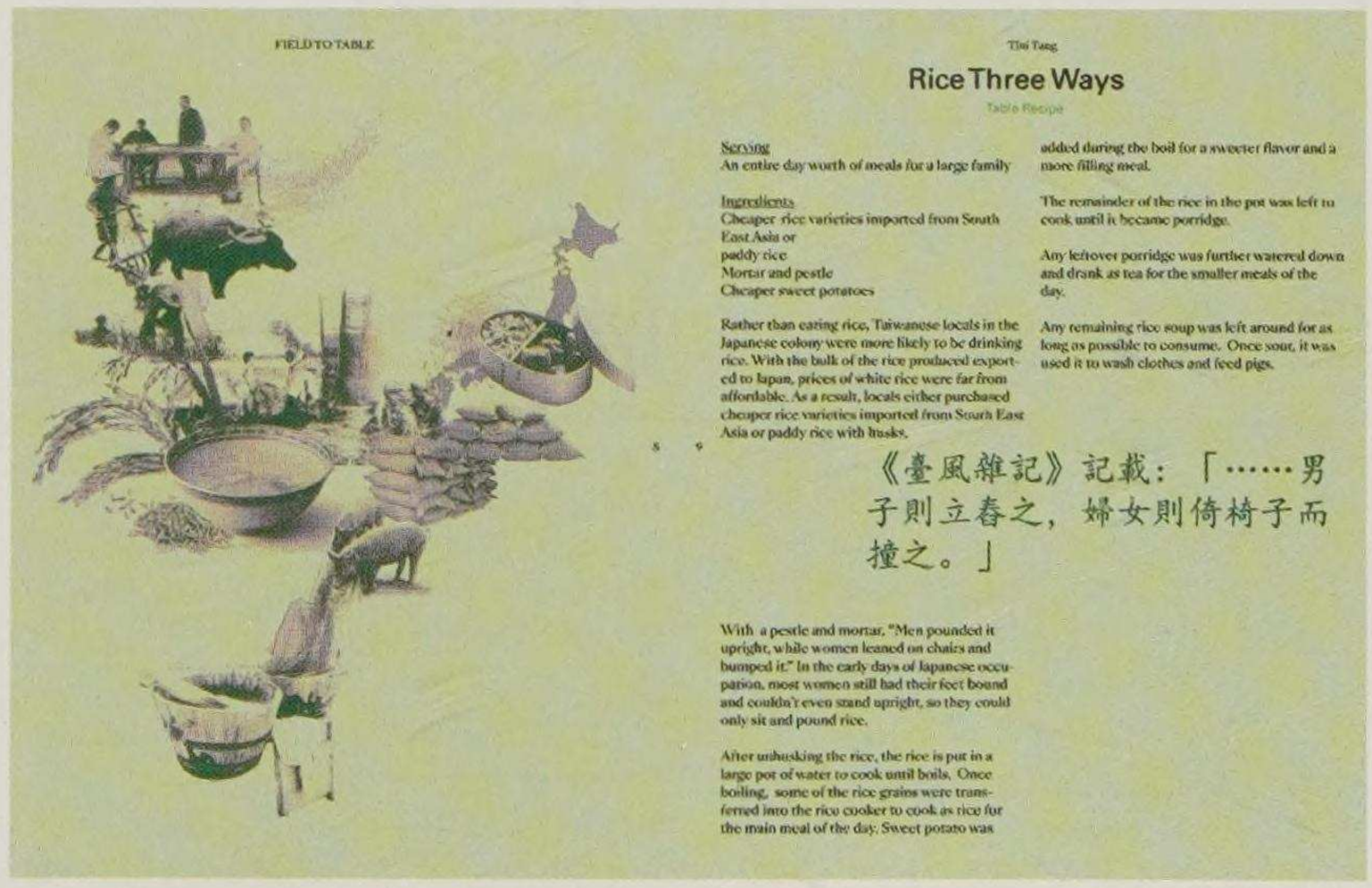


fig. 525 Ind_SnapTde_TiniTang_0022_0025.jpg

4254B The Environmental Project: Research, Methods and Discourse

• **Lily Fillwalk**
"Growing Together: Placemaking and Community Building Through The Integration of Soil Health and Food Production"



fig. 526

The project investigates community resilience in the face of urban renewal, focusing on urban farming to build relationships. The case study examines Cabrini-Green, a former Chicago public housing development transformed into a vibrant community garden. Guerilla gardening, an activist practice on unclaimed land, is explored. Deliverables include a toolkit with a Chicago map for guerrilla gardening, a zine explaining the process, and informational sheets on area history, urban soil science, and green spaces. Key questions addressed are the impact of urban nature on community development, the significance of gardens in abandoned land, and fostering resilience against urban destruction and gentrification.

food 012,122,174,336

SEMINAR_SPRING_URBANISM & LANDSCAPE

4297 Historic Preservation in the 21st Century

• **Zach Felder**
"Rural Rail Revitalization"

The decline in America's rail system mirrors systematic disinvestment in rural America. This project imagines the inverse: a future in which reinvestment in historic rail infrastructure might be leveraged to bring more prosperity to underserved small communities.

Specifically, the project focuses on a 20-mile stretch of abandoned rail line and stations in Ossipee, New Hampshire, proposing and evaluating the feasibility of several options for reuse, including restoration of freight and/or passenger rail service, conversion to rails-to-trails use, and adaptive reuse of the stations into restaurants, recreational or craft stores, community gathering spaces, and various models of lodging.

In the mold of a practical planning document, the project includes: historic research into the roles of rural railroads and the architectural significance of small town passenger depots; a clearly articulated vision and summary of significance for this stretch of railroad; a set of five key recommendations; and over fifty funding resources for implementation of the recommendations.

infrastructure 166,229,284 **Katherine Salata** 104,260 **Zach Felder** 296,308

INSTRUCTOR:



fig. 527

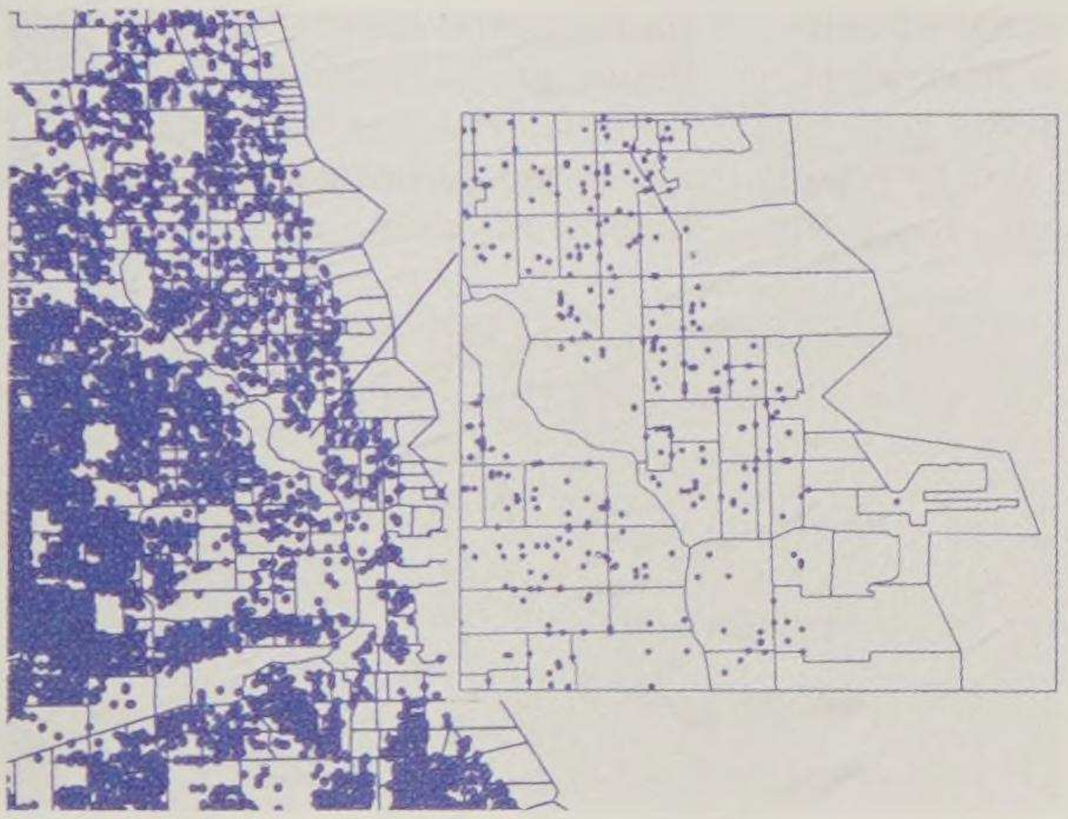


fig. 528

fig. 527 S23_42548_JS_FillwalkL_ZineSectionl.jpg
fig. 528 S23_42548_JS_FillwalkL_Map.jpg

• Katherine Salata
"The Taliesin West Desert Shelters Preservation Plan"

Taliesin West, located in Scottsdale, Arizona, was the winter campus of Frank Lloyd Wright'sfellowship. The campus construction, completed by the apprentices in 1938, reflected the program's pedagogy in which mentorship and education was tied to hands-on practice and labor. The tradition of student-built structures continued after the campus was completed, with each apprentice expected to design, construct, and reside in a desert shelter.

As a historically significant landmark, the Taliesin West campus is well maintained, however, the student-built pavilions are not deemed architecturally significant and now suffer varying degrees of disrepair. These shelters have an important relationship to the history of the Taliesin program, and to abandon them would result in a loss of the fundamental legacy of Wright's vision.

This proposal aims to address these needs through a new education program encouraging "learning by doing" conservation experimentation.

4298 Agroecological Urban Constellations of Pre-Columbian Amazonia

• **Nabil Haque, Olly Hoy**
"Llanos de Moxos:
The Domesticated Landscape"

Anthropologists Clark E.Erickson and his assistant John F. Denevan have recently discovered over 35,000 raised fields, 6,000 hectacres of platform surfaces and 30,000 km of historically constructed causeways and canals buried underneath a canopy layer at the Llanos de Moxos. Understood to have been constructed as a large-scale agricultural production for the ancient civilisation of the Mojeno; remnants of fish farming methods, maize and corn production, and soil fertility levels that far exceed contemporary farming methods have been found on the site. Using the theoretical framework from Tim Ingold's 1982 text 'The Temporality of Landscape', our interpretative drawing of the Llanos de Moxos plains explores fundamental ideas of how this particular pre-Columbian civilisation domesticated the land through a series of labour tasks and agricultural production.

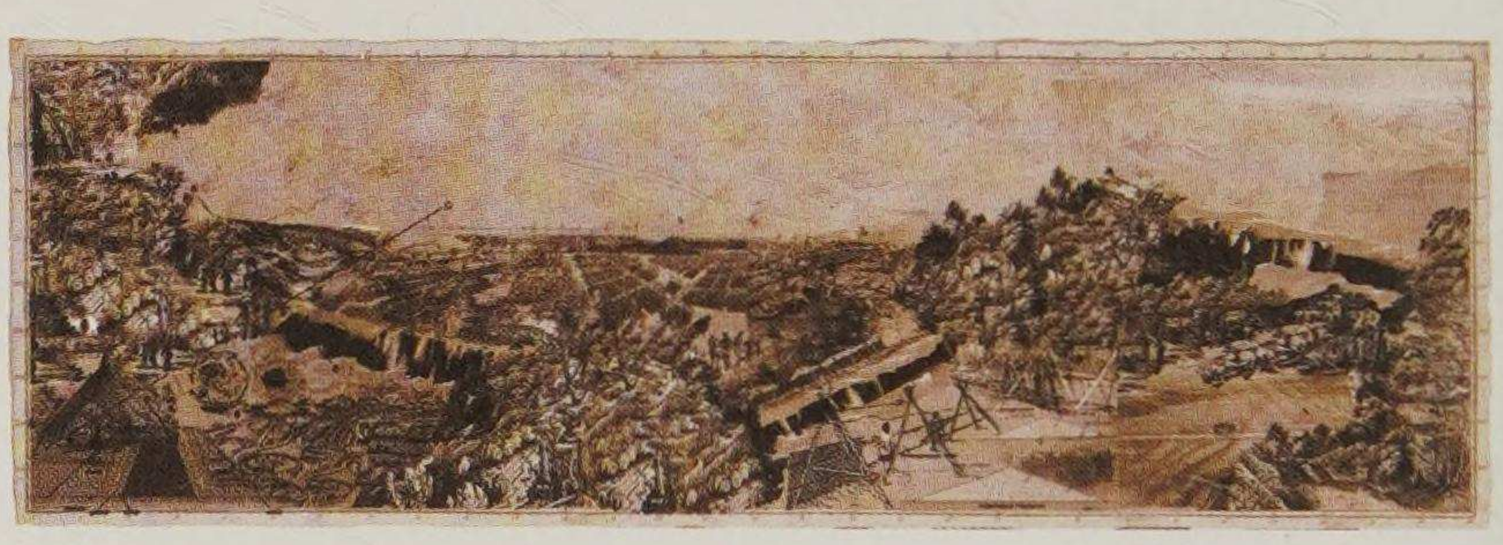


fig. 529

Nabil Haque 090,194,266 **Olly Hoy** 140,220 **Fuad Khazam** 150,258,282,304 340
agriculture 120,174,182,284 **indigenous** 006,064,098,100,228,232,246,324

INSTRUCTOR:
ANA MARÍA DURÁN CALISTO

4301 Global Artscapes: Project Miami

• **Sebastian Elverskog,**
Sangji Han, Jiaxing Yan
"Jungle Vertical"

Our site, Jungle Plaza in the Design District, situated next to the Design District of Miami, is currently used for a variety of events and installations usually sponsored by luxury retail brands.

The scheme for the site aims to create a symbiotic ecosystem of live-work-play programs that are strung together strategically via interstitial placement of vertical art and garden spaces. The proposal provides venues for showcasing art that are flexible, which complement existing spaces as well as provide more engaging public interfaces. A vertical progression of art spaces ranges from the podium terrarium, intermediate terrace garden, and a sky lobby, each providing lush indoor-outdoor landscaped spaces for the building occupants.

fig. 531



Sebastian Elverskog 160,258 **Sangji Han** 176 **development** 070,072,260,272,282,310

INSTRUCTOR:
ALESSANDRA CIANCHETTA

URBANISM AND LANDSCAPE I

DRAWING I

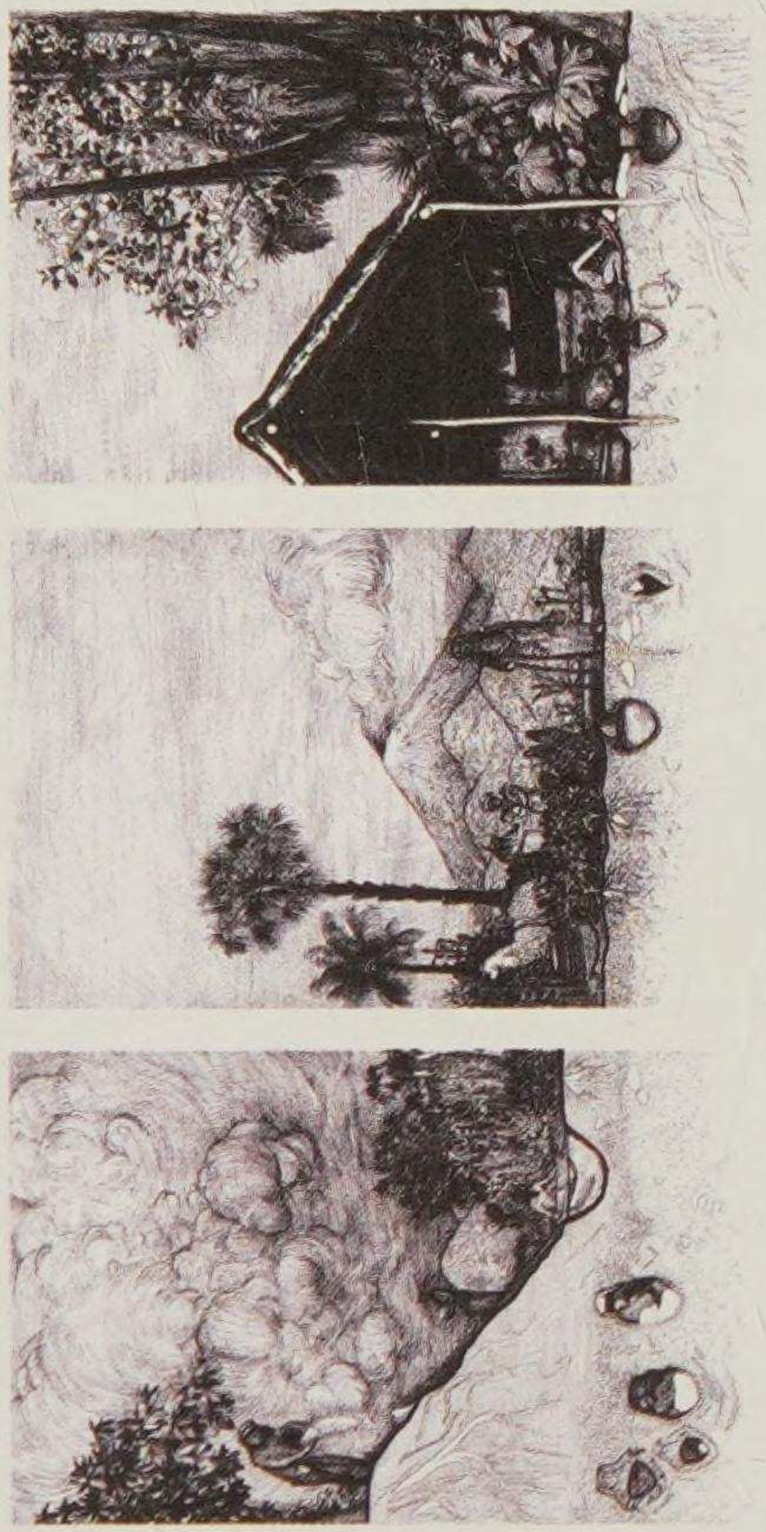


fig. 530

• **Fuad Khazam**
"Huapula Complex Timelines"

The Huapula site shows the timeline change of the site from a natural state to the time of its abandonment, shown from bottom to top the succession of different time frames and their peak appearance. The First level being its natural formation, second: Huapula occupation from 900 BC to 500 BC, Upano I from 500 BC to 65 BC, Upano II from 65 AD to 400 AD, Abandonment period from 400 AD to 700 AD, and lastly Huapula Occupation from 700 AD to 1200 AD. Through the different time periods density, mounts, and passages change reflecting each periods' density of population, trade routes, and agricultural activities.

fig. 529 S23_4298_HoyO_HaquenFinalDrawing-LlanosdeMoxos.png
fig. 530 S23_4298_KhazamF_TimelineandsectionaldrawingS.jpg

URBANISM AND LANDSCAPE I

PROPOSAL I

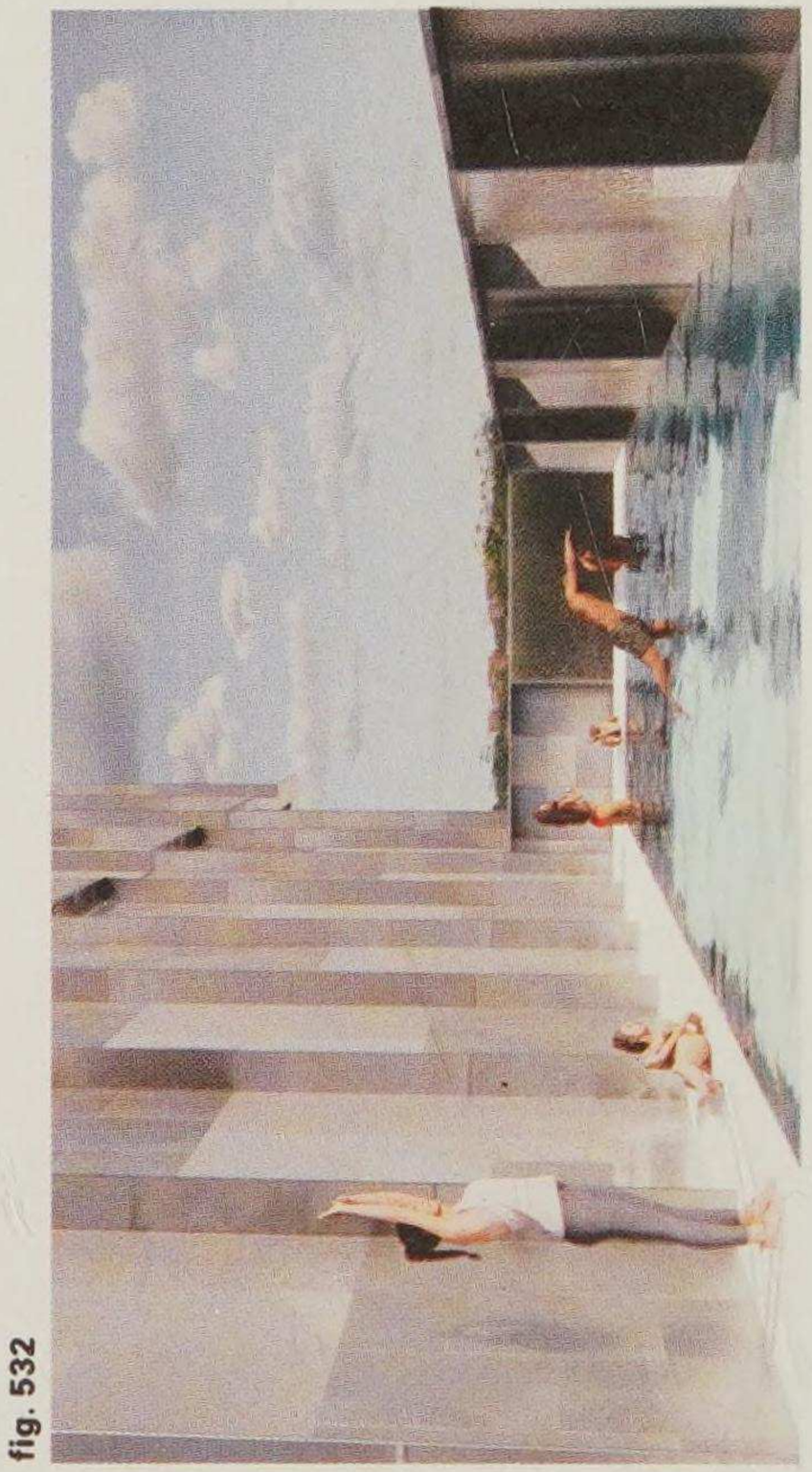


fig. 532

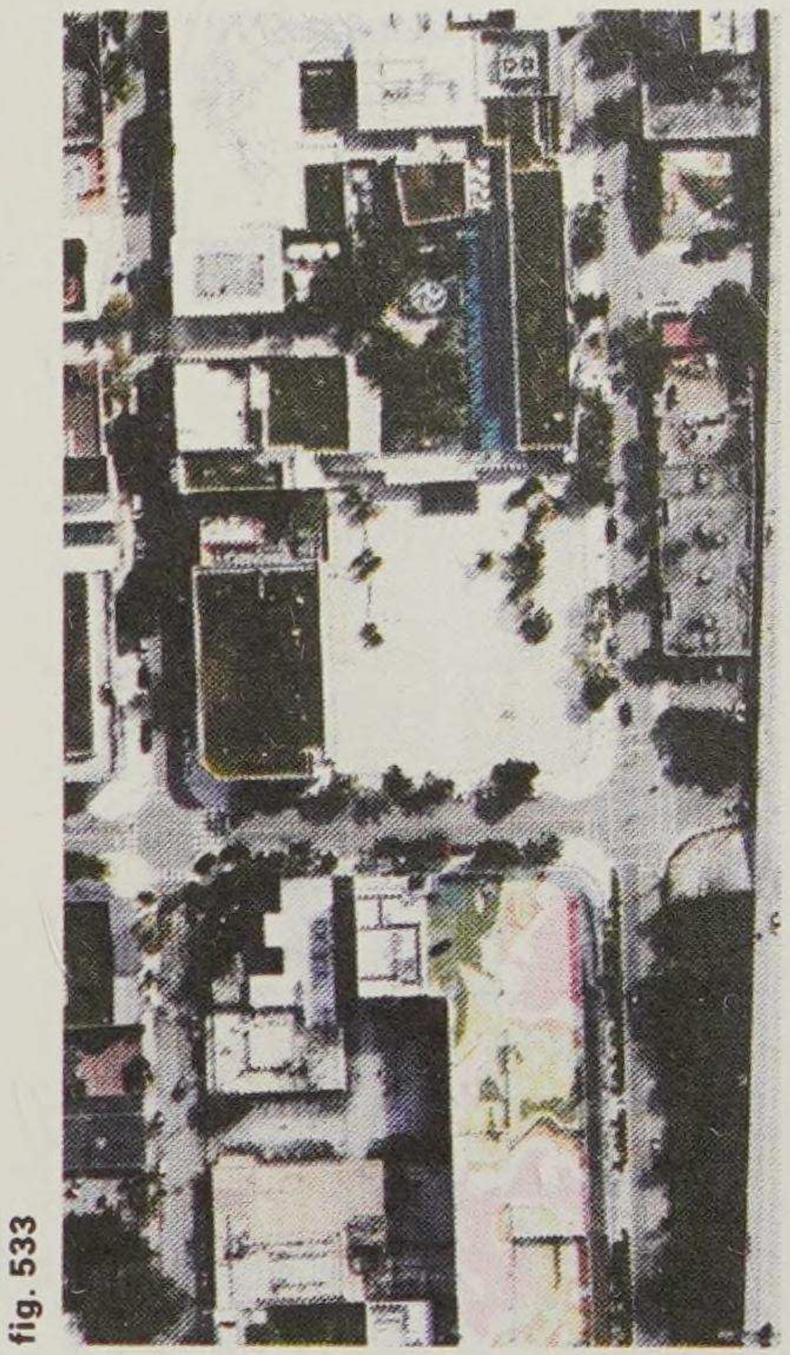


fig. 533

fig. 531 S23_4301_HansElyerskogsYanJungleVertical_Render00.png
fig. 532 S23_4301_HansElyerskogsYanJungleVertical_Render02.png
fig. 533 S23_4301_HansElyerskogsYanJungleVertical_Site.png

4303 (Im)material Artifacts

• **Bo Cai, Kai Wu**

"Air Architecture:
Seen from Unseen"

It was no longer after Yves Klein jumped from the top of the roof into the void, when he also dived into the exploration of architectural immateriality. All of the materials were moved into the ground, creating a controlled "void".

Inspired by his designs in air architecture, our project dives into a new translation between air and controlled air. Our device incorporates a CO2 sensor, an infrared sensor, an Arduino, and several mist diffusers and some fans. Once a person is present, the air they breathe out will be translated into different levels of scent and mist.



fig. 534

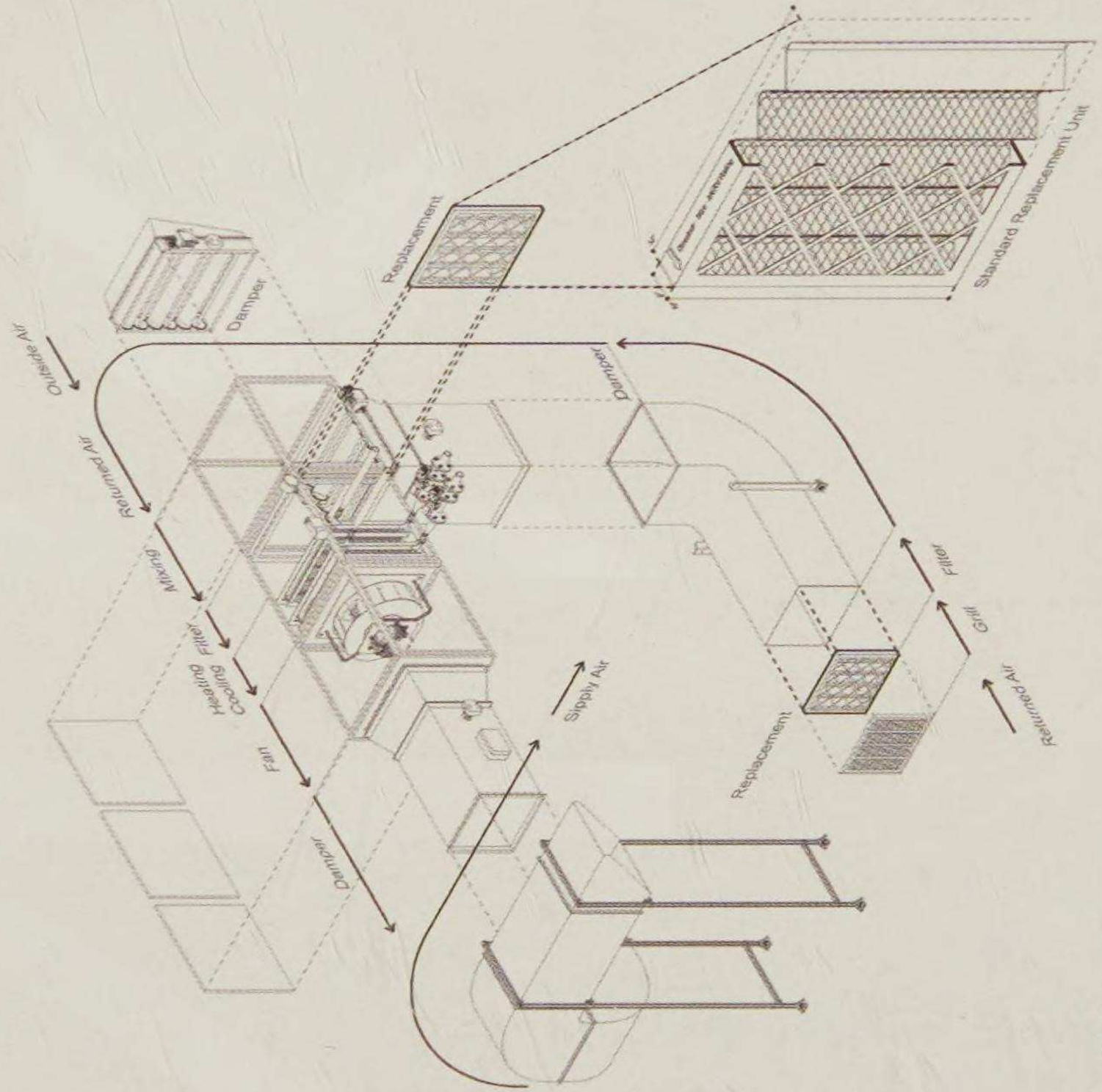


fig. 535

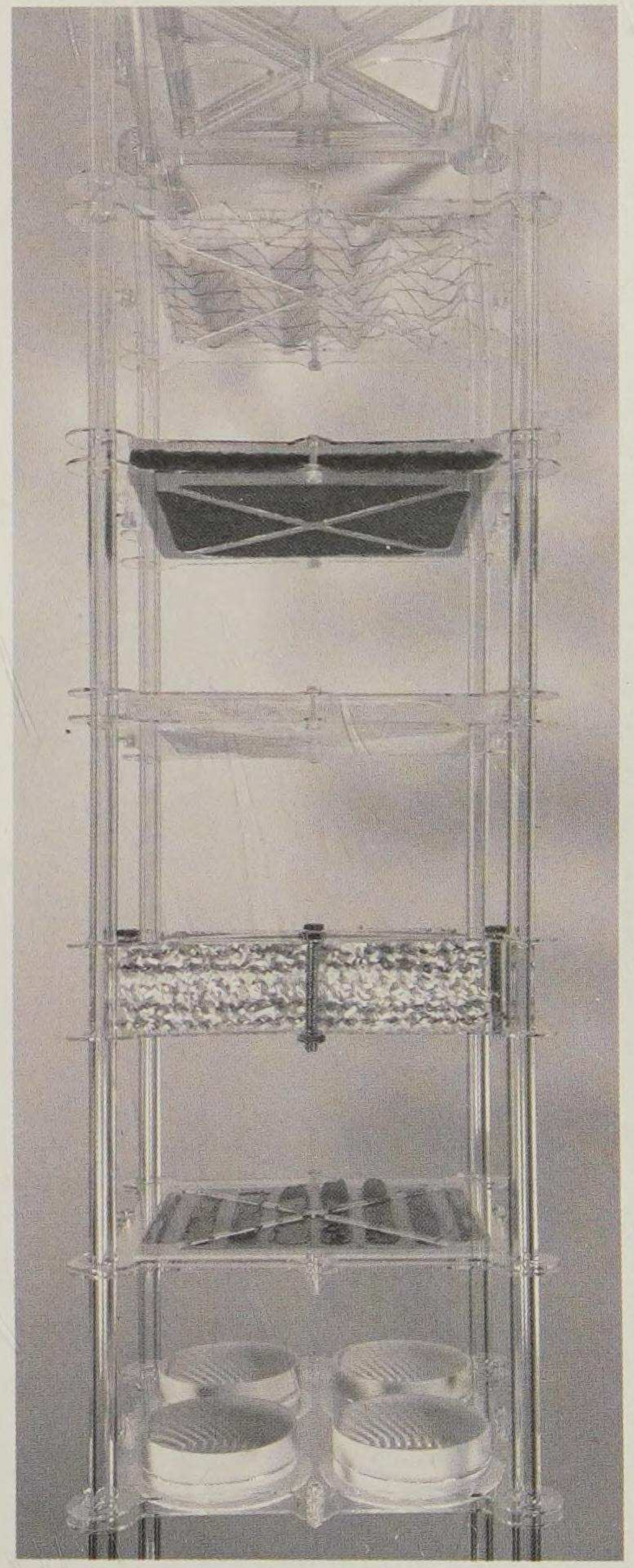


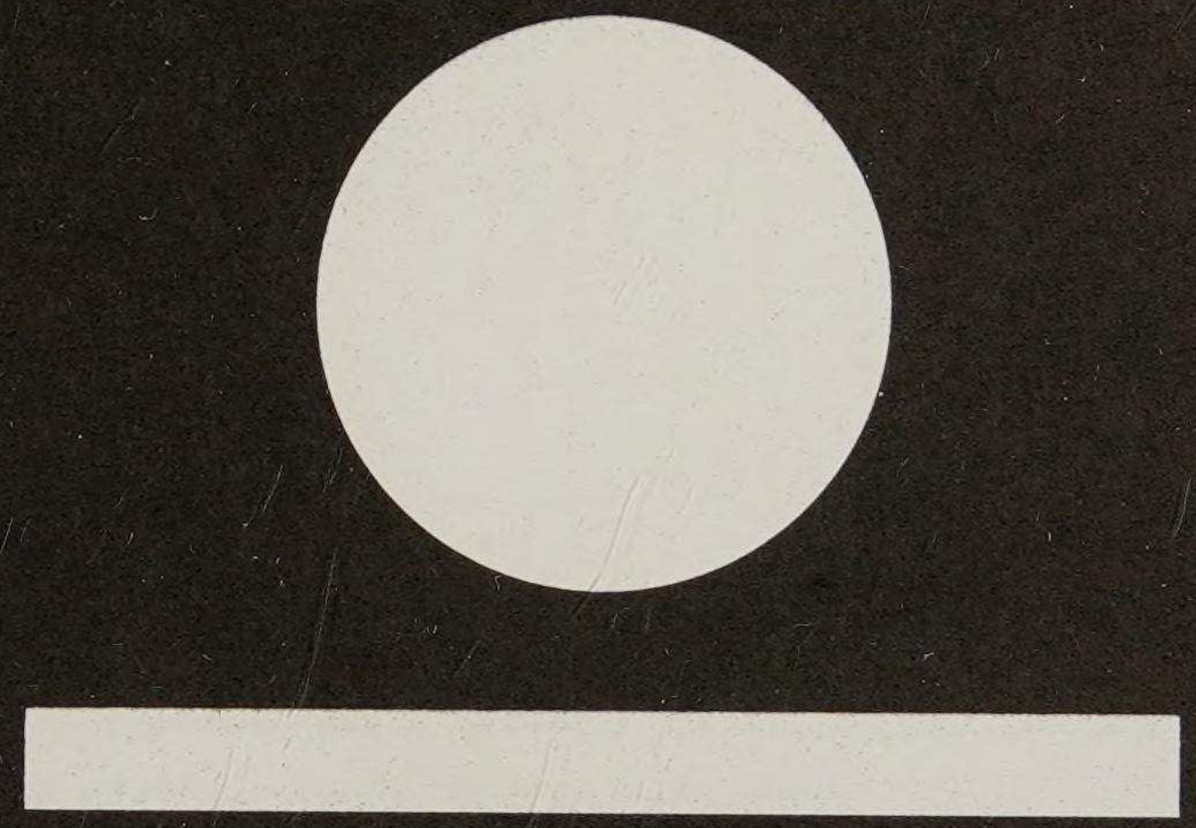
fig. 536

• Yong Choi
"Unveil"

Usually, mechanical systems are supposed to be hidden in the finishing of the buildings. Whenever we encounter the fact that there are an enormous number of machines behind the envelope, we realize that architecture is much more like a machine full of mechanical systems. I tried to unveil design articulations and compositions of air filtering systems in the building, throughout making artifacts. Each artifact highlights different types of filtering materials and demonstrates the air filtering process.

fig. 534 S23_4303_CaiB-Wuk_Concept.jpg
fig. 535 S23_4303_ChoiY_FilteringCirculationwithHVACSystem.jpg
fig. 536 S23_4303_ChoiY_Samplework.jpg

344



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Norma Barbacci 338	Critic
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Annie Barrett 114,116	Critic
Ann M. Beha 204,206	Robert A.M. Stern Visiting Professor
Patrick Bellew 082,084	William Henry Bishop Visiting Professor
Anibal Bellommio	Lecturer
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Stella Betts 172,174	Senior Critic
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Glenn Boornazian	Lecturer
Dorian Booth 046,048	Instructor
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Andy Bow 082,084	William Henry Bishop Visiting Professor
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Helen Evenden	Visiting Design Scholar
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Frank O. Gehry 066,068	Visiting Professor
Kevin Gray	Lecturer
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Steven Harris	Professor in the Practice
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Aaron Martin	Lecturer
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Alan Organschi	Senior Critic; Director of the Building Lab
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Miriam Peterson 138,140	Critic
Mauricio Pezo 192,194	Louis I. Kahn Visiting Professor
Laura Pirie	Lecturer
Alan Plattus 62,064,164,166,216, 232,282,334	Professor; Founding Director of the Urban Design Workshop
Alexander Purves	Professor Emeritus
Vyjayanthi Rao 274	Lecturer
Craig Razza	Lecturer
Kishwar Rizvi 326	Robert Lehman Professor in the History of Art and Architecture
Joseph B. Rose 286	Lecturer
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Surry Schlabs 094,096	Senior Lecturer
Brett Schneider 172,174	Critic
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Aniket Shahane 144,146,268	Senior Critic
Brigitte Shim 074,076	Norman R. Foster Visiting Professor
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Tiantian Xu 078,080	William B. and Charlotte Shepherd Davenport Visiting Professor
Julie Zink	Critic

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ARCHIVE

ARCHIVE

•ARCHIVE

•ARCHIVE

ARCHIVE

ABBREVIATIONS

COL Colloquia
EXH Exhibitions
LEC Lectures
NGE North Gallery Exhibitions
ORG Organizations
PUB Publications
STL Student Life
SYM Symposia

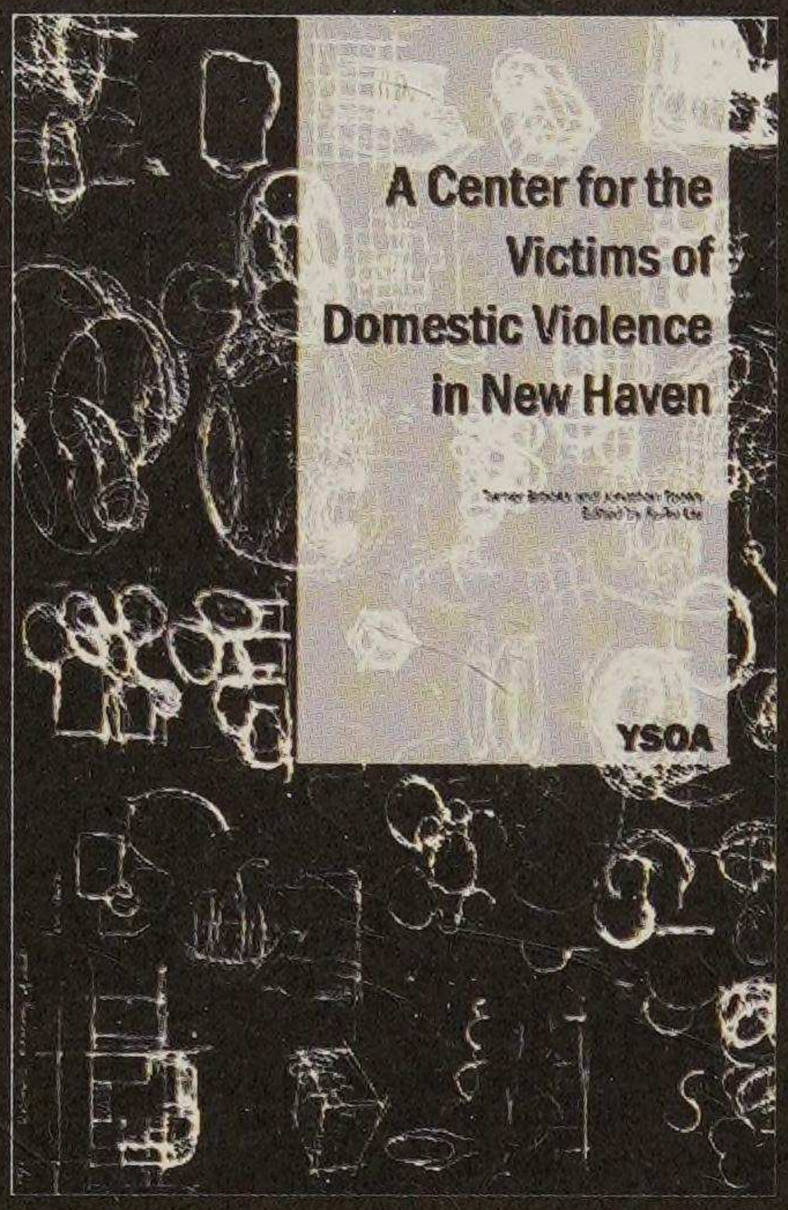
Event Type _ Date _ Event Name _ Image Number.jpg

STL_F22_EventsPoster.jpg



Graphic Designer: Laitsz Ho

PUB_060122_ACenterforVictimsofDomesticViolence.jpg



By: Turner Brooks, Jonathan Toews

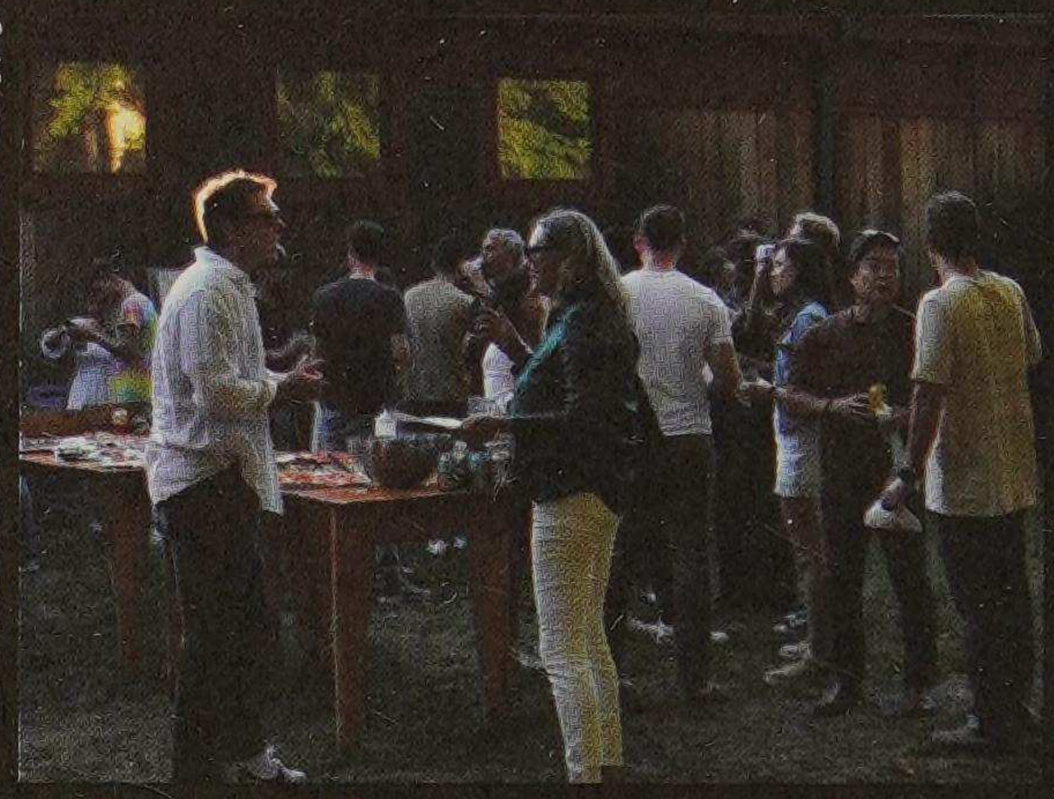
Editor: Ruike Lu

Design Concept: MGMT Design

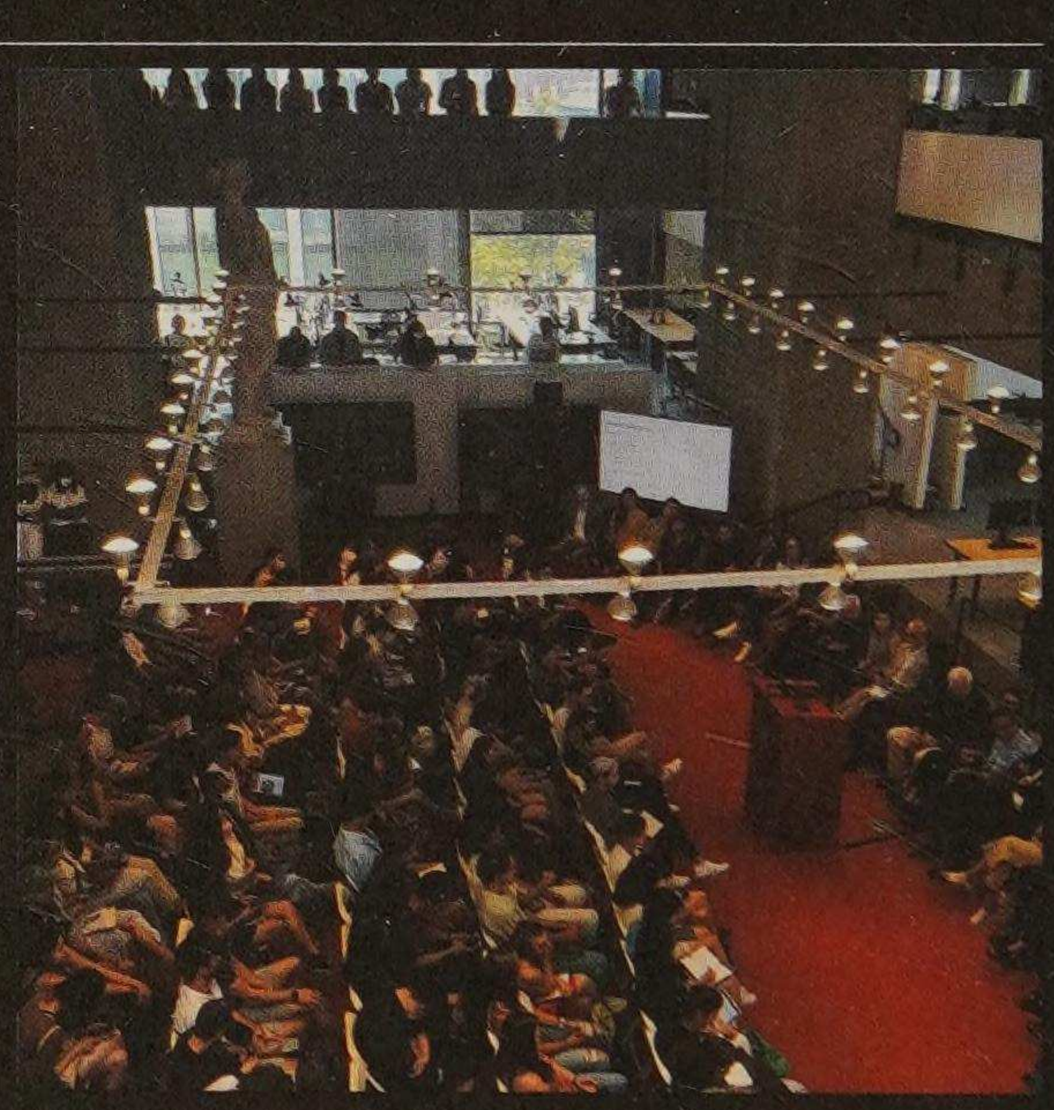
Distributor: Actar

A Center for Victims of Domestic Violence focuses on the concepts created in an advanced studio led by Turner Brooks ('65) and Jonathan Toews (BA '98, MArch '03). The work addressed how to design a Family Justice Center for New Haven. This relatively new institutional typology is designed to assist domestic violence victims on many social, emotional, and economic levels. It is an all-inclusive environment where the victim can seek help from a wide range of exports in different fields including law, physical and mental health, and life planning. The analyses and proposals demonstrate how emerging design can be integrated into a center to make a place of healing with acces to city services.

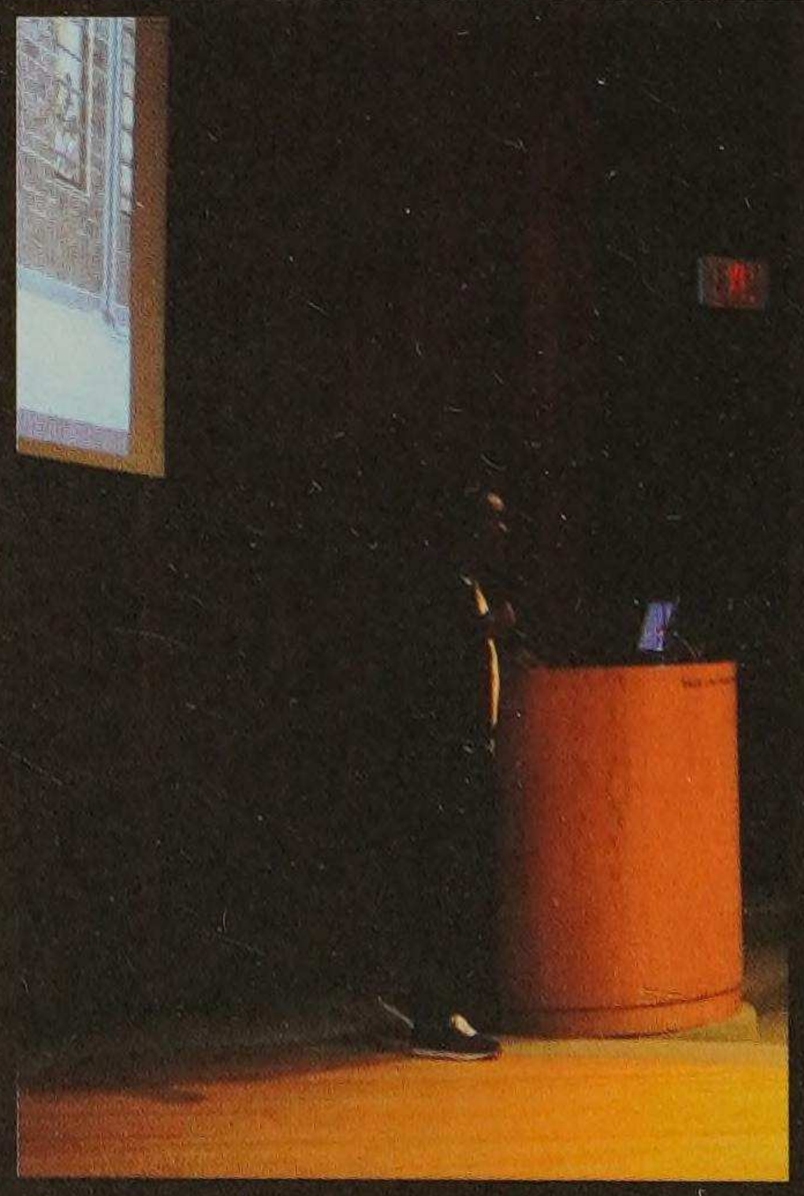
STL_082422_FirstYearPicnic.jpg



ORG_082522_AdvancedStudioLottery.jpg

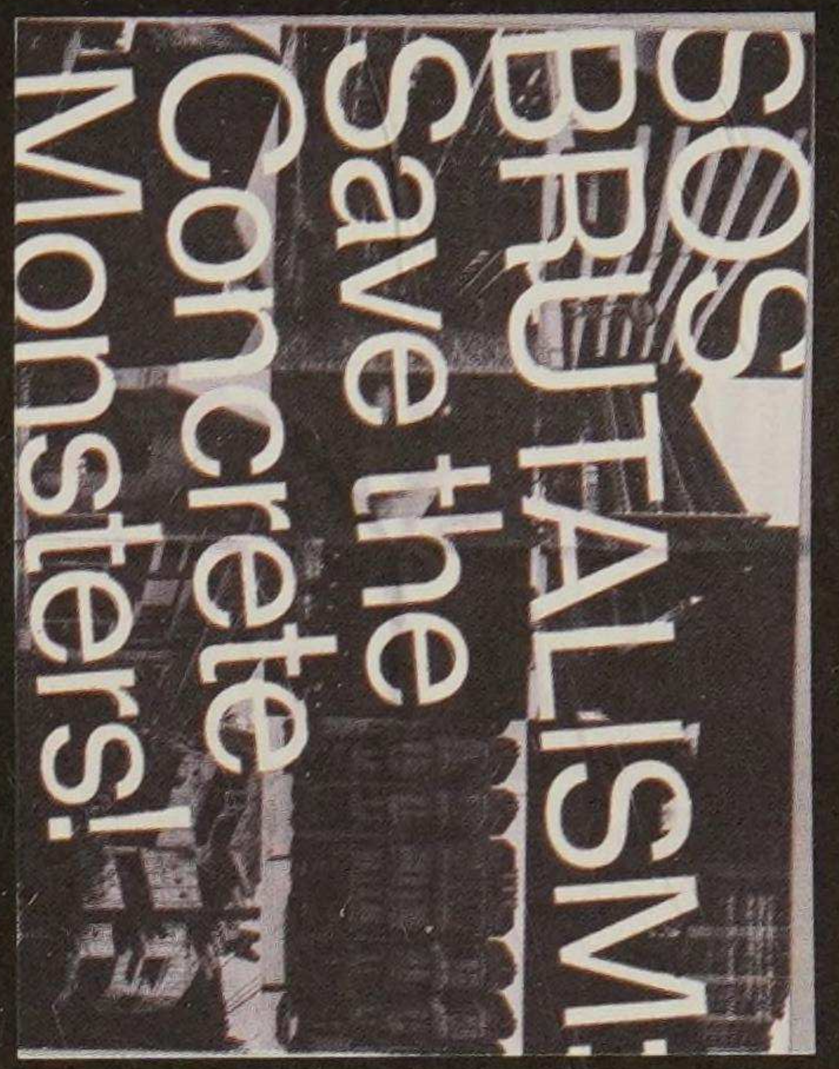


LEC_082522_RecentWork.jpg



Lecturer: Francis Kéré

EXH_082522_SOSBrutalism_SaveTheConcreteMonsters!.jpg



Collaborators: Deutsches Architekturmuseum, Wüstenrot Foundation

Organizers: DAM Exhibition Organization, Yale Exhibition Organization

In the Fall 2022 semester, the Yale School of Architecture Gallery will host a traveling exhibition that began at the DAM (German Architecture Museum) in Frankfurt am Main in 2017. The exhibition represents a selection from the first-ever global survey of the Brutalist architecture of the 1950s to the 1970s. The website sosbrutalism.com now covers over 2180 buildings. The exhibition is organized in 11 geographical regions and 7 thematic chapters, giving a sense of the breadth of Brutalism's global spread and nuanced depth in understanding some of the features, complexities, and critiques of the movement. In addition to these illustrated panels, the exhibition at the Yale School of Architecture includes several unusually large-scale models and a series of cast and 3D printed miniatures.

ORG_082622_6on7_1.jpg



ORG_082822_AllBall_1.jpg

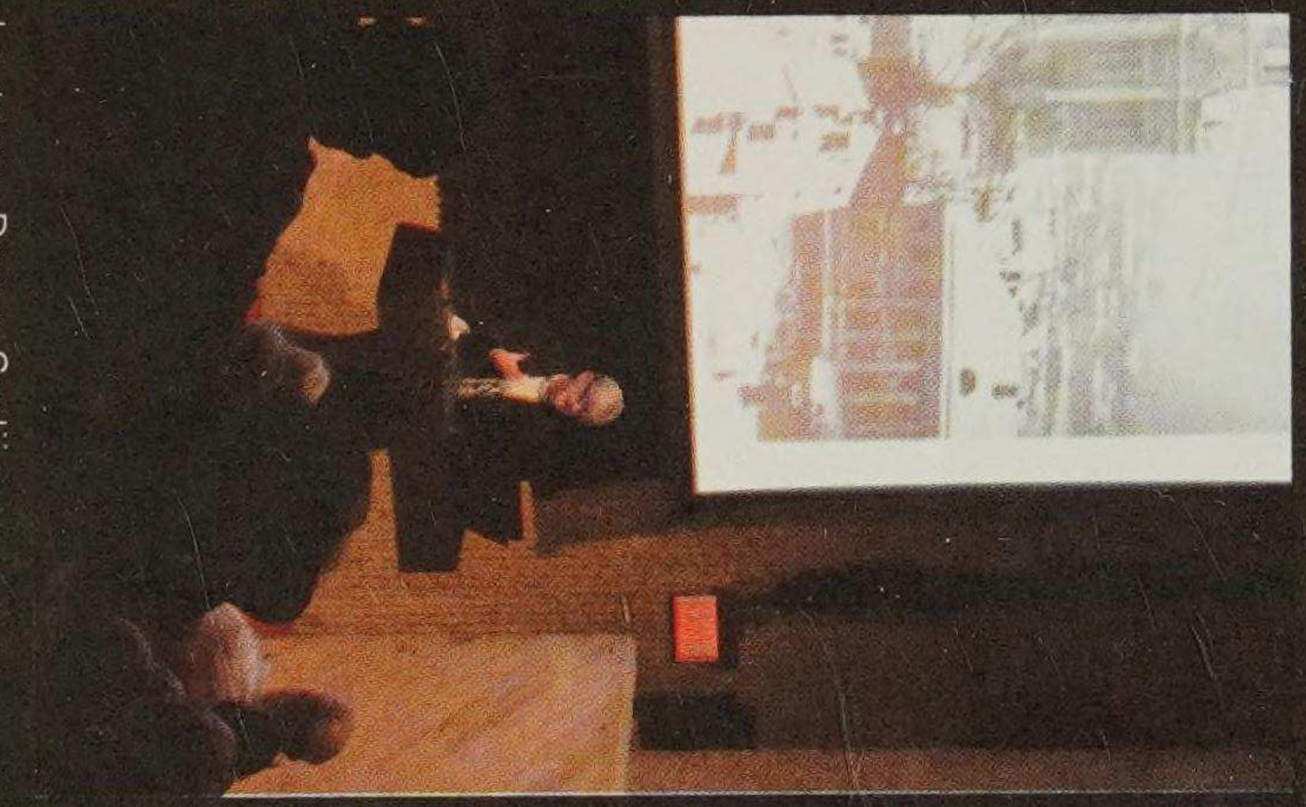


ORG_090222_6on7_2.jpg



Lecturer: Deyan Sudjic

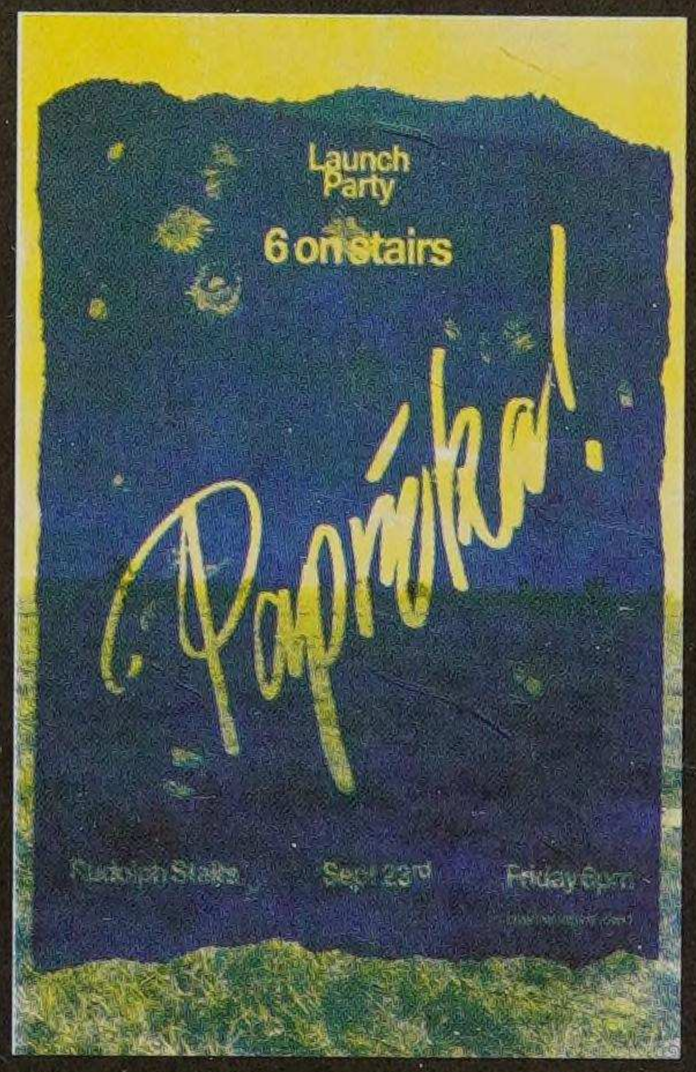
LEC_090122_DancingwithPower_TheArchitectsDilemma.jpg



STL_082822_LostandFound_1.jpg



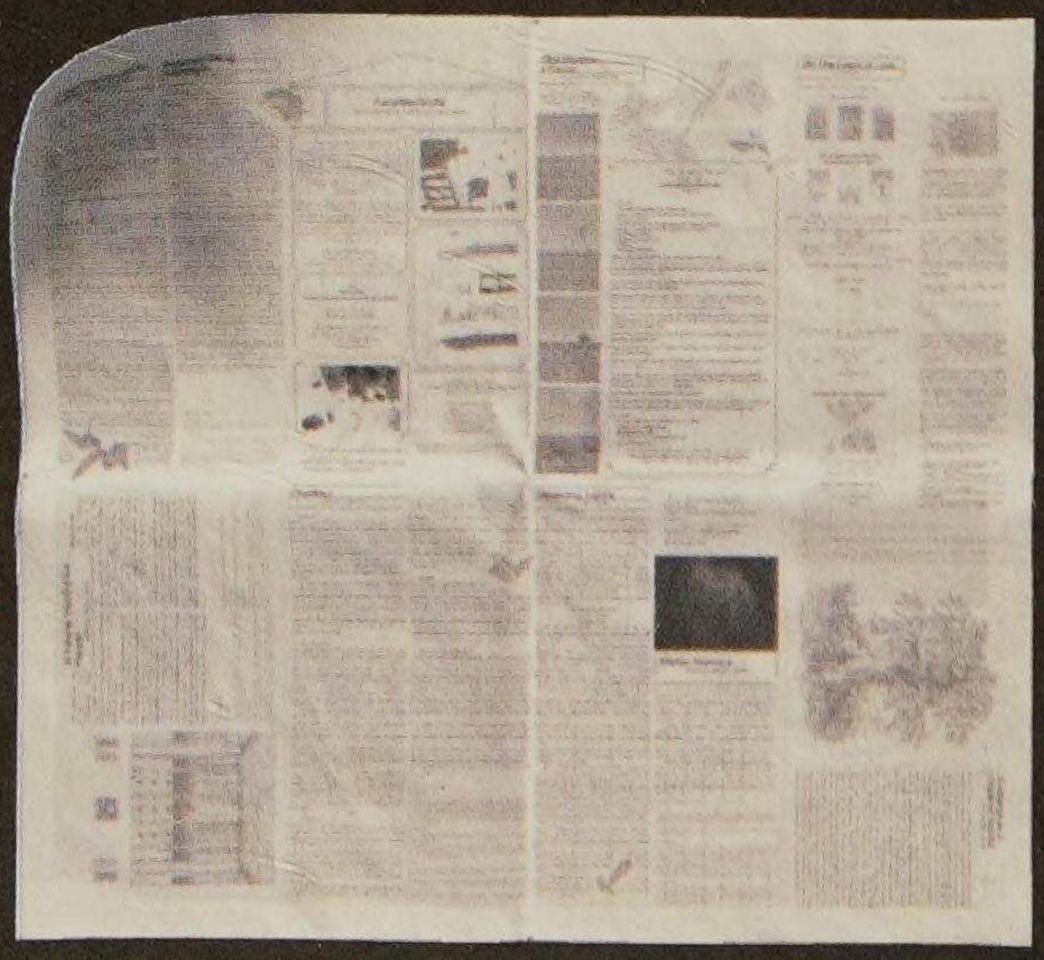
PUB_092322_Paprika!V8I1_Nostalgia_1.jpg



PUB_092322_Paprika!V8I1_Nostalgia_2.jpg



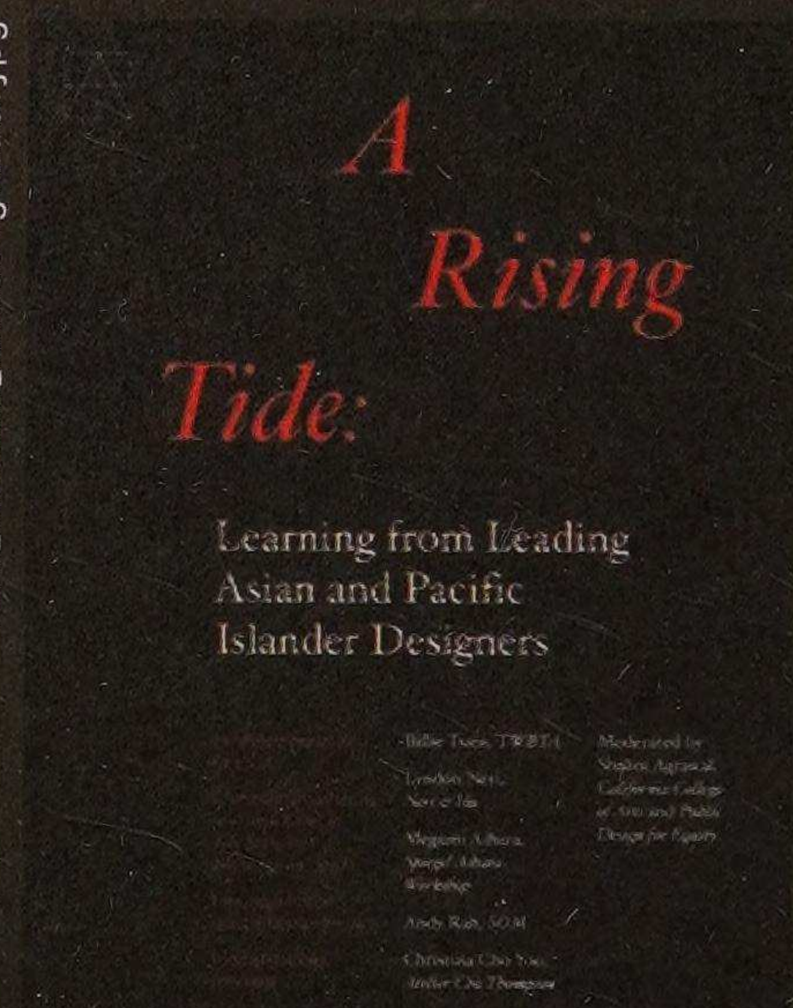
PUB_092322_Paprika!V8I1_Nostalgia_3.jpg



Issue Editors: Carlos Blanco (M.Arch '23), Aleksa Milojevic (M.Arch '23), Andrea Sanchez Moctezuma (M.Arch '23), Jahaan Scipio (M.Arch '23)

Graphic Designers: Samantha Callahan (MFA '23), Daedalus Li (MFA '24)

ORG_092322_ARisingTide.jpg



Speakers: Megumi Aihara, Lyndon Neri, Andy Rah, Billie Tsien, Christina Cho Yoo

ORG_092422_AllBall_2.jpg



ORG_092422_CelebrationofPaulBrouard.jpg

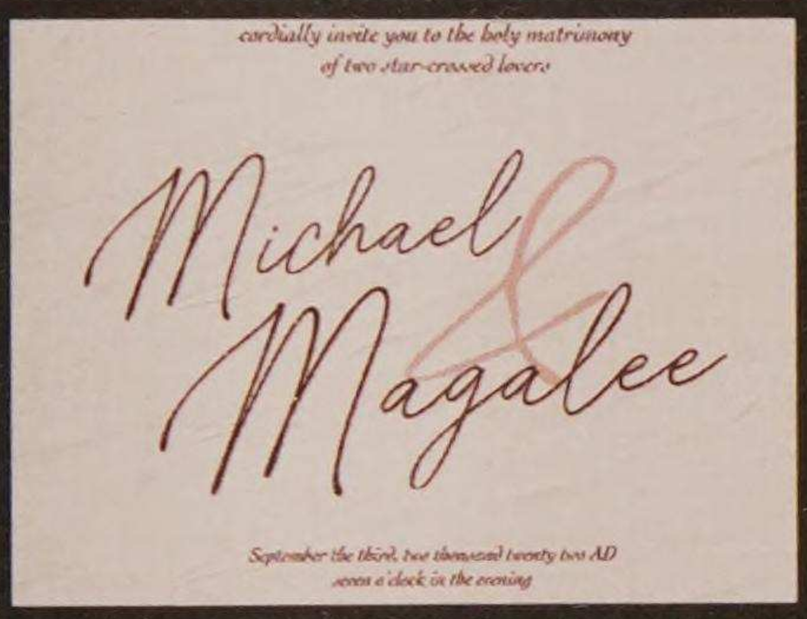


SYM_100222_JimVlockBuildingProject_Celebration.jpg

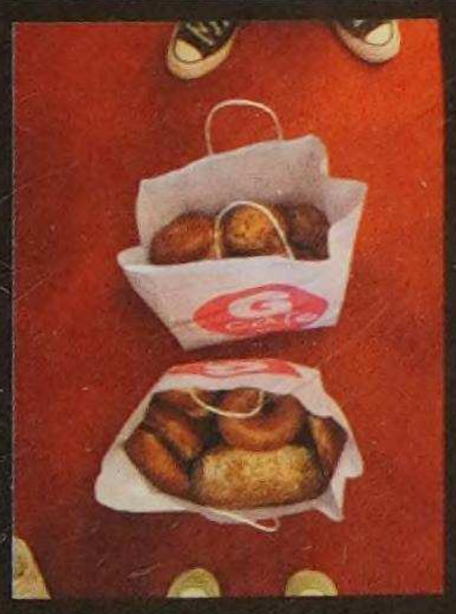
ORG_090322_LatinYSOA_SummerAsado.jpg



STL_090322_Michael&MagaleeWedding.jpg



STL_090422_BreadDrop_1.jpg



LEC_090822_Lightly_Casually.jpg



Lecturer: Rachaporn Choochuey

NGE_090922_?SideTheBox_1.jpg

[?] SIDE THE BOX

OPENS SEPTEMBER 9TH

FROM: The Box Team

SHIP TO: North Gallery
Yale School of Architecture
180 York Street
New Haven, CT 06511

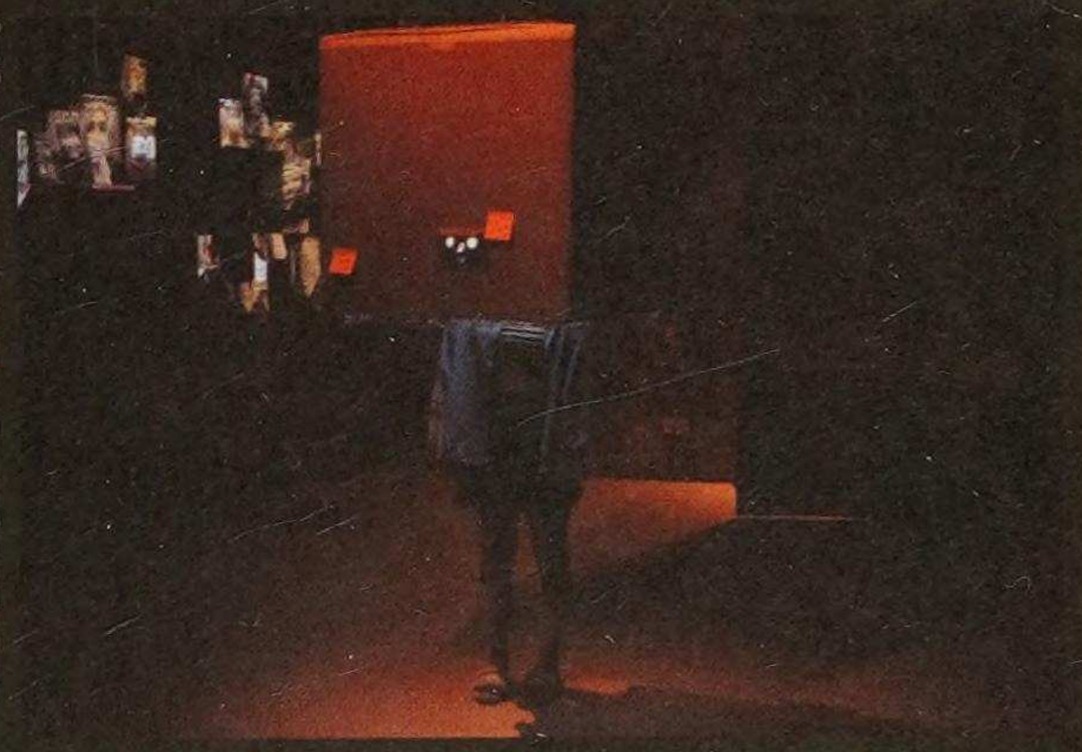
NEXT DAY AIR

TRACKING

TILL OCTOBER 1ST

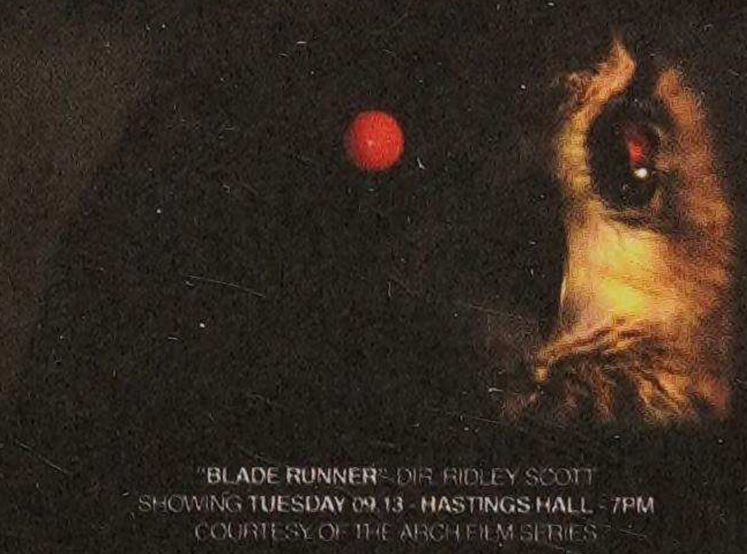
Curators: Youssef Denial (M.Arch '23), Chloe Hou (M.Arch '23), Shi Li (M.Arch '23), Kaifeng Wu (M.Arch '23), Junyan Hu (MFA, '24), Yunming Zhang (B.A in Comparative Literature, '23)

NGE_090922_?SideTheBox_2.jpg



In our daily lives, cardboard boxes only play a transitory role. We pay for the goods inside, while the shipping fee includes their journey to our front door. They are useful, but there are numerous reasons not to keep cardboard boxes: they lack sturdiness, are unlikely to be reused even when folded, obstruct our view of the coveted merchandise, while influencers create unboxing videos only to dispose of them in the end. They don't even fit into garbage chutes. While boxes appear to have less significance than their contents, sometimes their contents are discarded before the boxes themselves. However, boxes have their own unseen lives; what is inside and what is outside is always in dialogue. In this exhibition, an array of boxes make up the content. Cameras embedded in them and screens projecting on their brown surfaces provide views from the box's perspective, recognizing the simultaneous hesitation and urge to break into the box, but also out of it. Flattened boxes in the installation expose the blank spaces between the wish to open, to close, to see, and not to be seen, which can then be projected back onto the visitors themselves. Finally, exhibition visitors become the contents of the boxes and ultimately become boxes that, however transitorily, contain a small universe of their own.

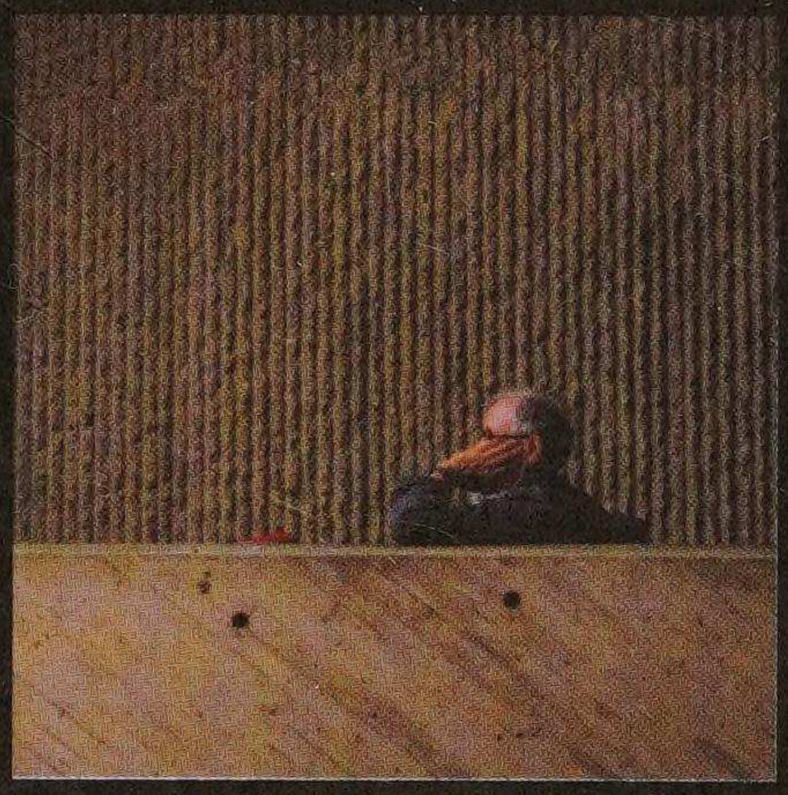
ORG_091322_YSOAFilmRevue_BladeRunner.jpg



ORG_092022_YSOAClubFest.jpg



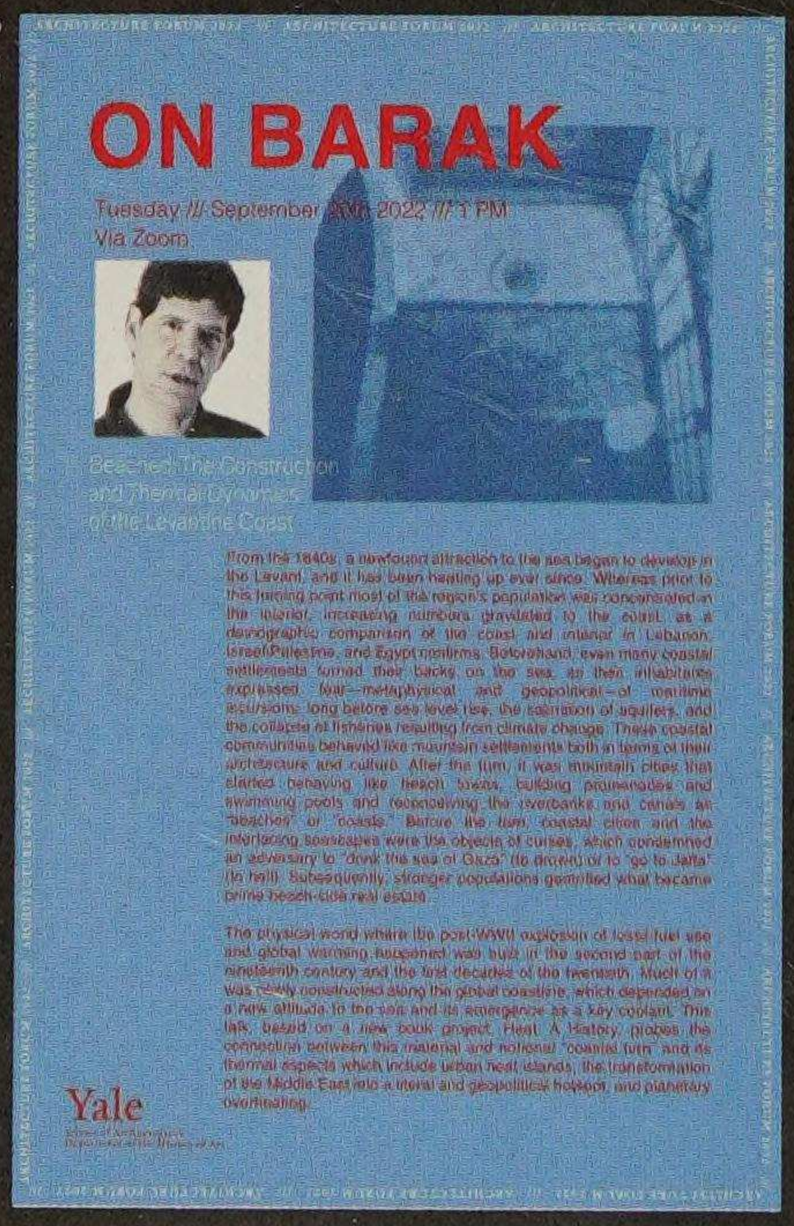
SYM_091522_PritzkerPrizeCeremony.jpg



STL_092122_GrilledCheeseLunch.jpg



YAF_092022_BeachedLevantineCoast.jpg



Speaker: On Barak

LEC_092222_ThePassageofTime.jpg



Lecturer: Brigitte Shim

PUB_100422_Retrospecta45_Launch_1.jpg



Editors: Annika Babra (M.Arch '24),
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Tarini Gandhi (M.Arch '24),
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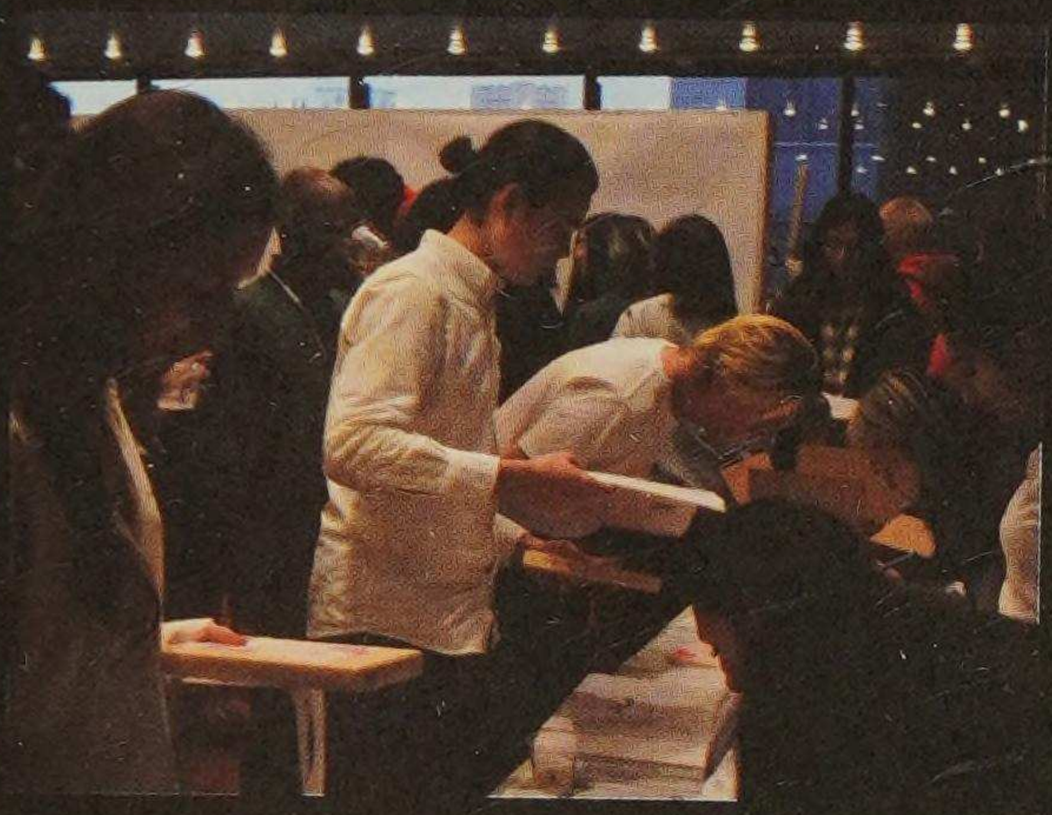
Graphic Designers: Filip Birkner (MFA '23),
Jisung Park (MFA '23)

PUB_100422_Retrospecta45_Launch_2.jpg



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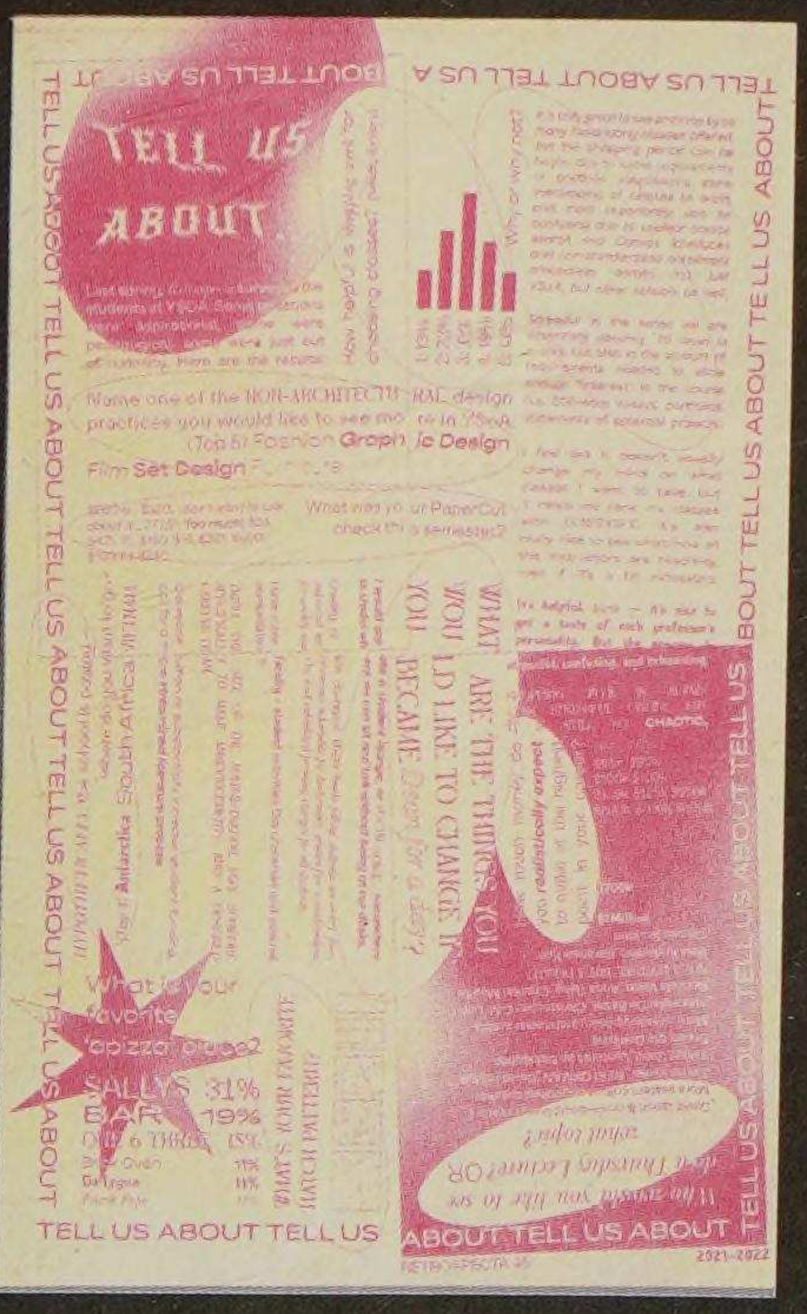
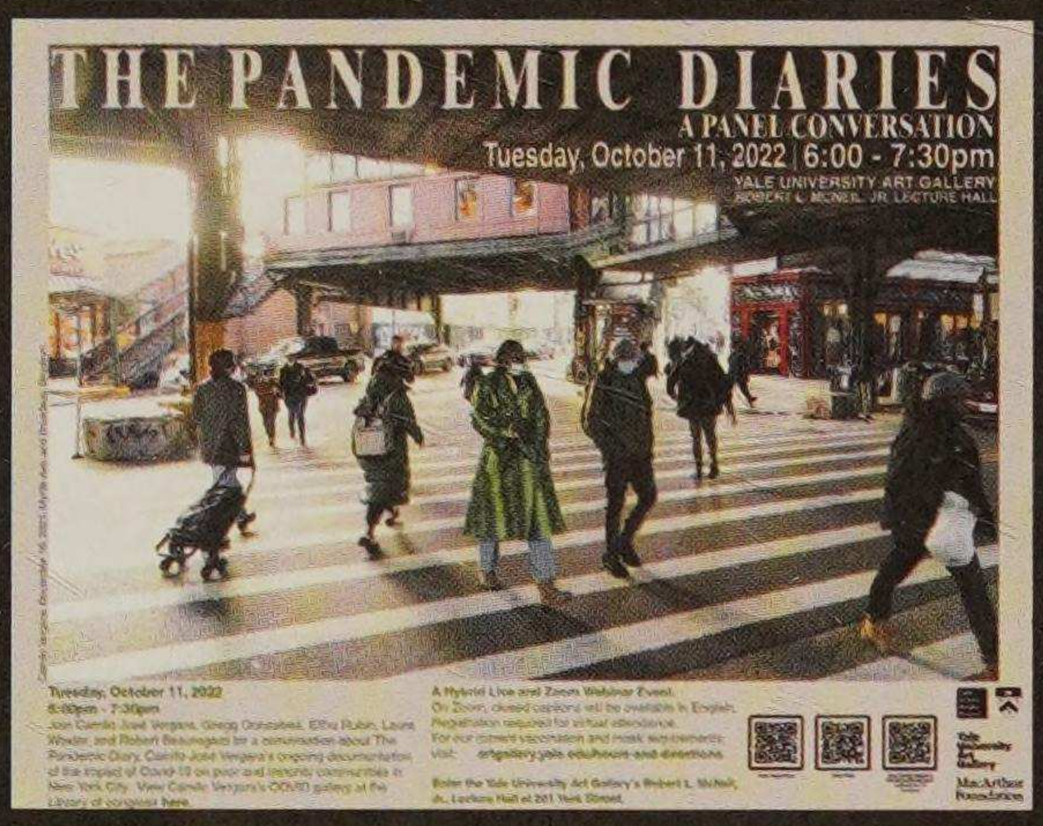

TELL US ABOUT
TELL US ABOUT TELL US ABOUT TELL US ABOUT

ORG_100722_6on7_3.jpg

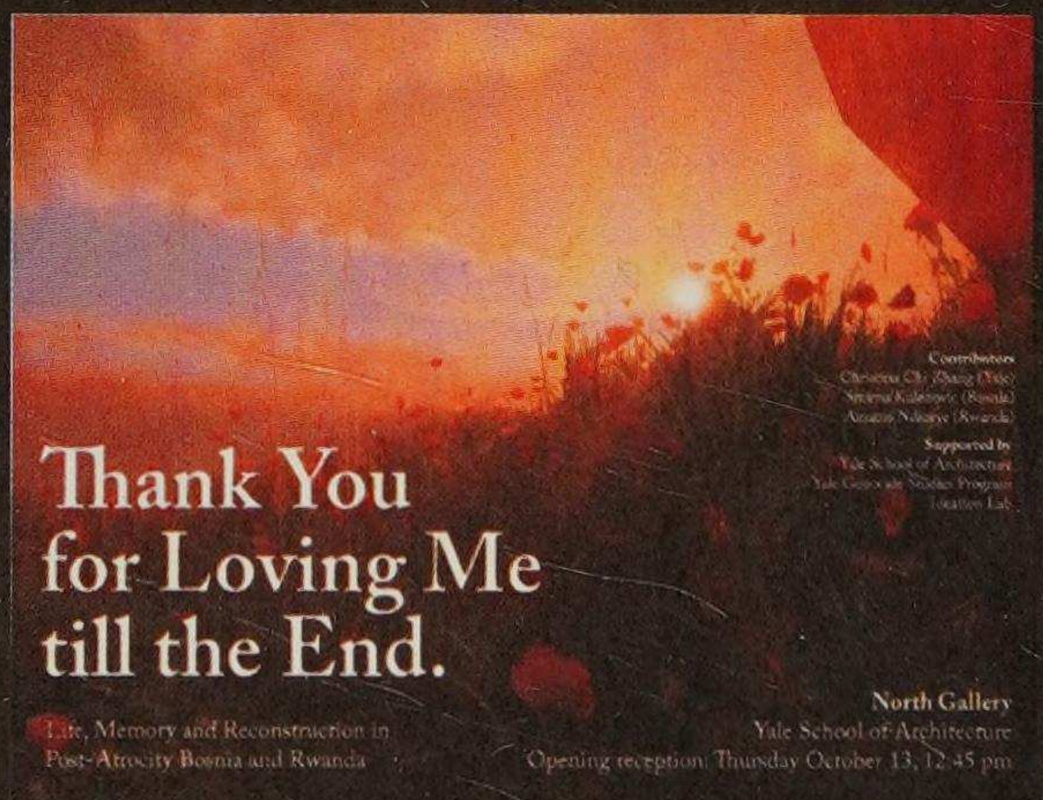


COL_101122_ThePandemicDairy.jpg



Speakers: Robert Beauregard, Gregg Gonsalves, Elihu Rubin, Camilo José Vergara, Laura Wexler

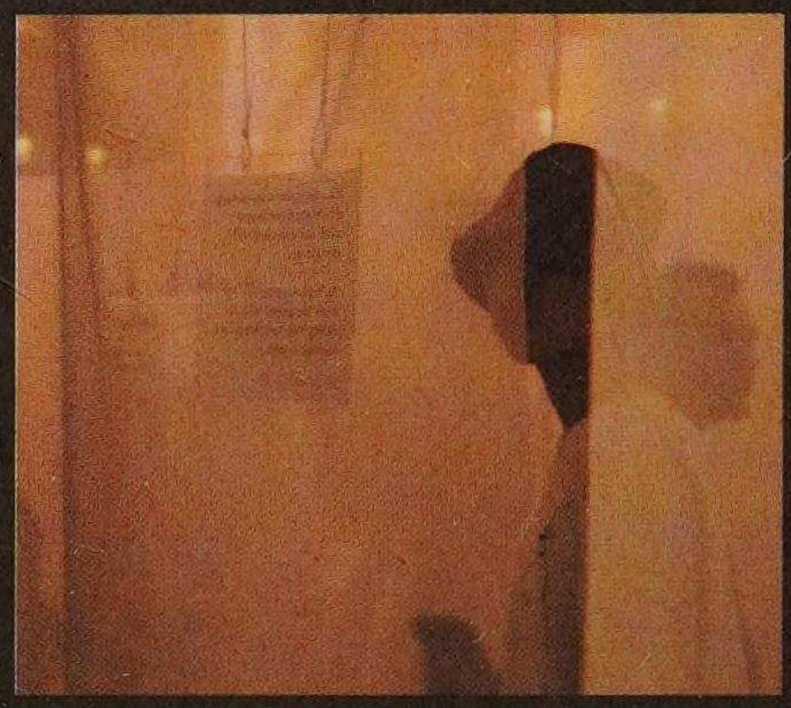
NGE_101322_ThankYouforLovingMetilltheEnd_1.jpg



Curators: Ariel Bintang (M.Arch '23),
Sangji Han (M.Arch '23),
Padraic Mittag-McNaught (M.Arch '25),
Ilha Niohuru (M.Arch '25),
Jany Xu (M.Arch '25),
Christina Zhang (M.Arch '23),
Jessica Zhou (M.Arch '23),
Smirna Kulenović, Amatus Ndizeye

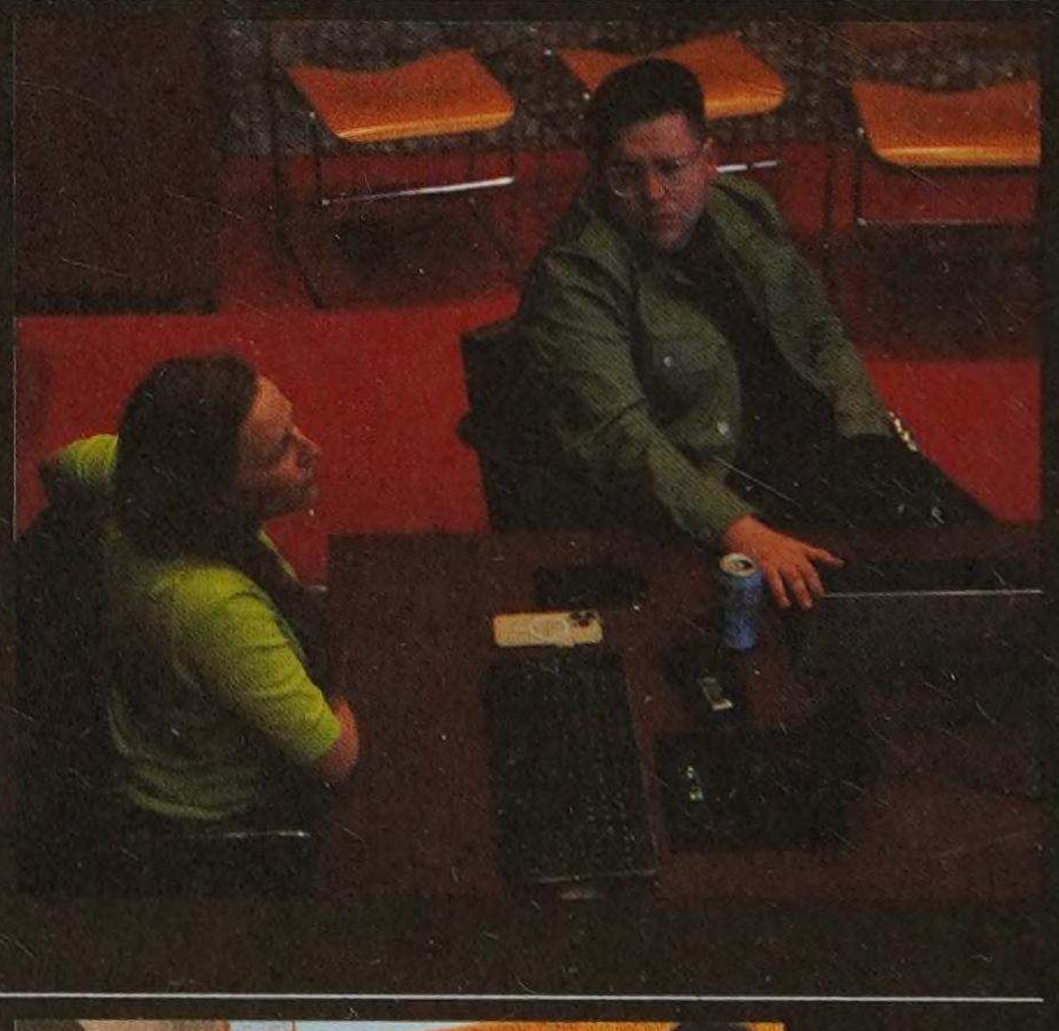
Living in a world with so much ongoing violence and destruction, we are inevitably entering a new round of discussion about post-war reconstruction. Five months ago, Norman Foster made a manifesto about rebuilding the city of Kharkiv in Ukraine. He is ready to assemble the best minds and make a "state-of-the-art city center." Meanwhile, Ghiath al-Jebawi, Syrian urbanist and architect, has been arguing that reconstruction needs to stem from small-scale, locally driven, context-sensitive interventions. Whichever side we take, are we, the future builders of post-atrocity cities, ready to engage with these socio-political issues?

NGE_101322_ThankYouforLovingMetilltheEnd_2.jpg



To engage with the future, we must be informed by the recent past. Located far apart from one another, in Africa and Europe, Rwanda and Bosnia witnessed some of the greatest human disasters in our contemporary era: 1994, the Genocide against the Tutsi in Rwanda; 1995, the Srebrenica Genocide in Bosnia. "Thank you for loving me till the end" takes us through the aftermath and recovery of Bosnia and Rwanda, with topics ranging from personal stories to official histories, from bullet holes in walls to large-scale urban transformations.

COL_101322_OutpostOffice_LunchTalk.jpg



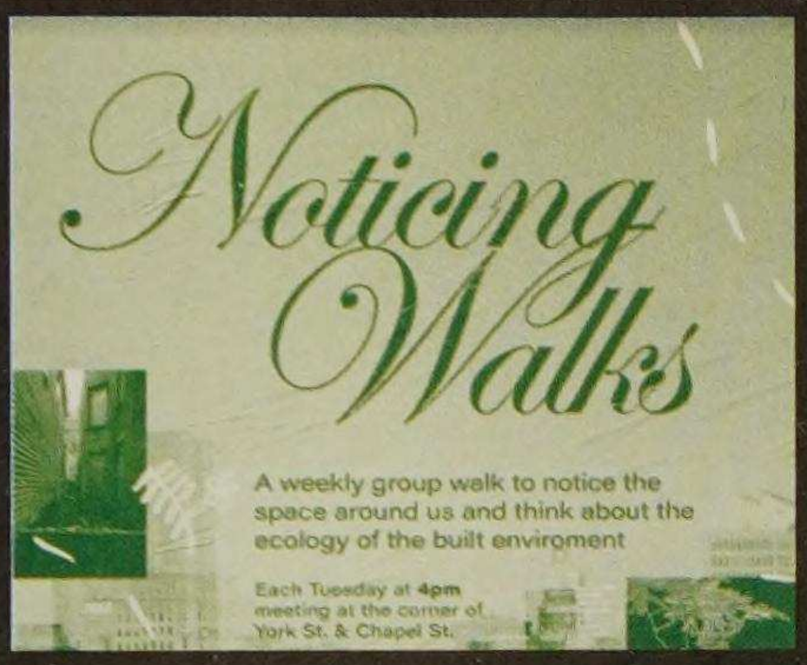
ORG_101422_6on7_4.jpg



STL_101522_BreadDrop_2.jpg



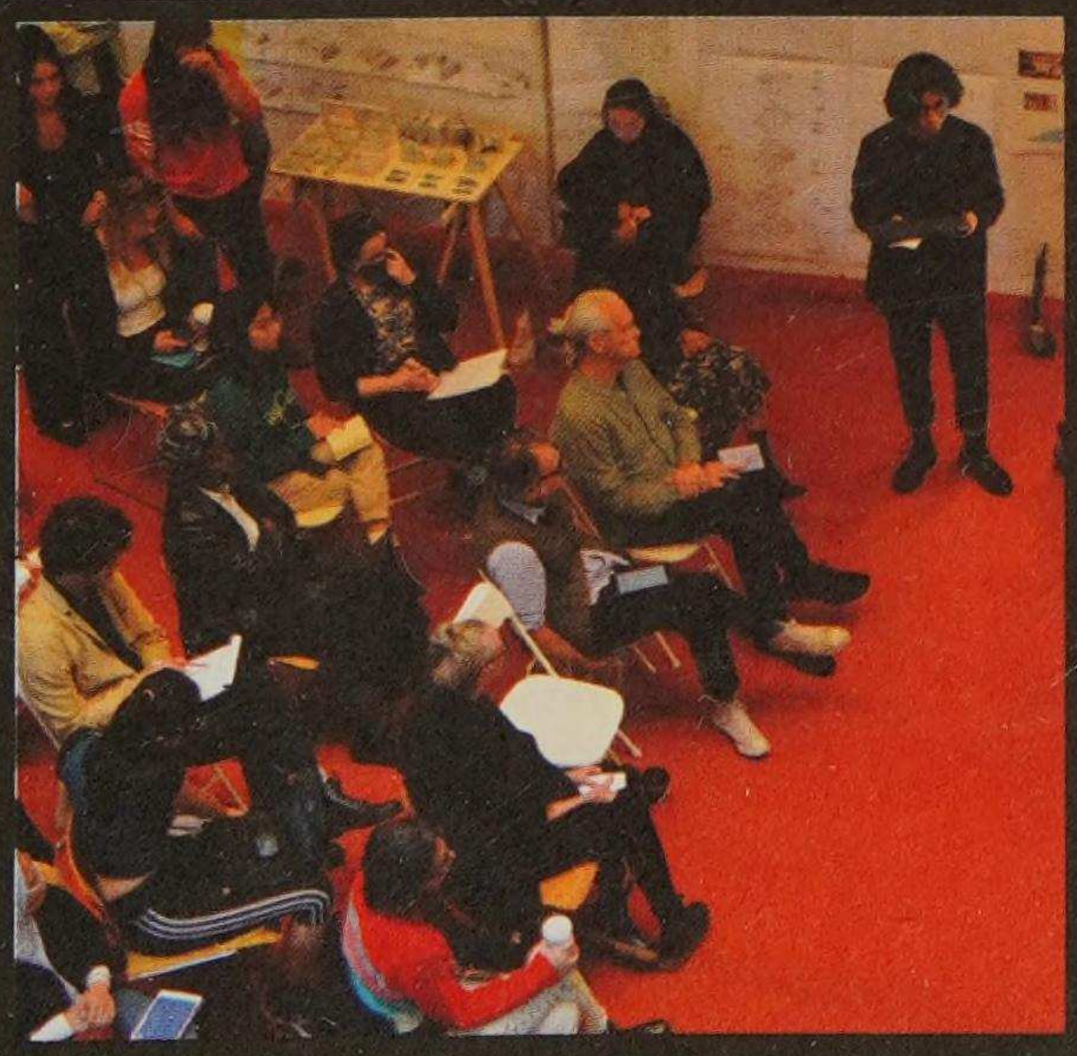
ORG_101822_NoticingWalks.jpg



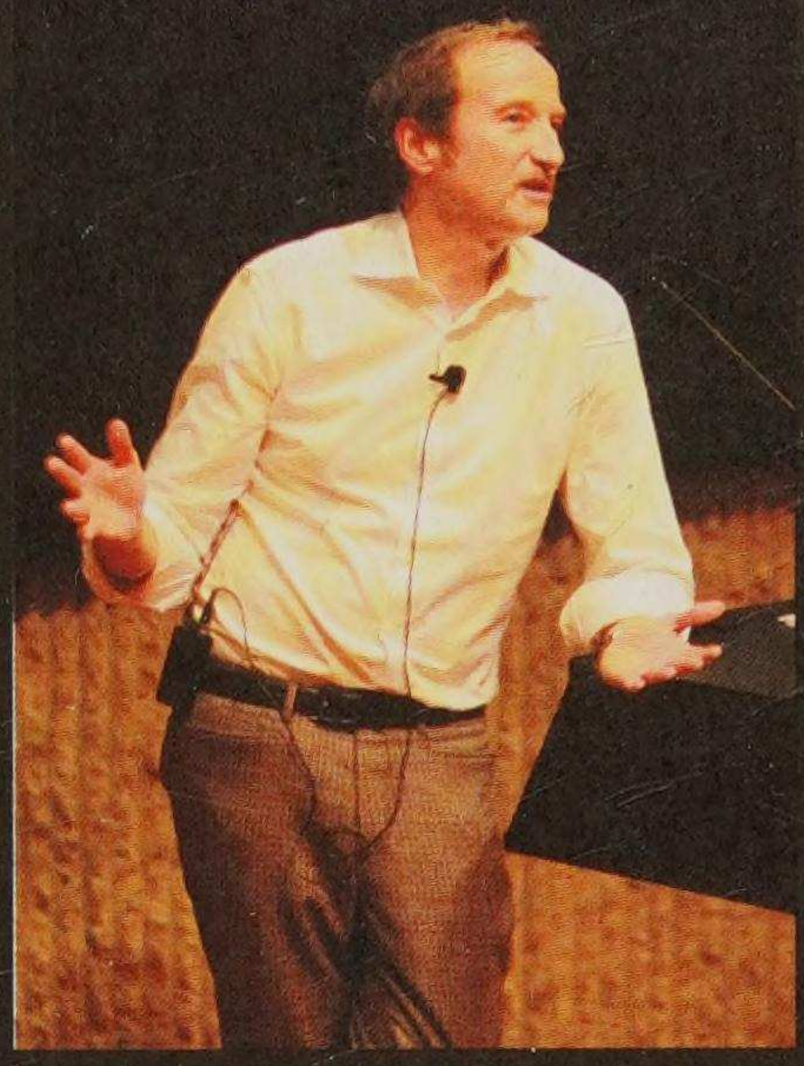
ORG_101822_NoticingWalks_Water.jpg



STL_102022_Midreview_1.jpg



LEC_102422_SOSBrutalism_ThoeryfortheMonsters.jpg

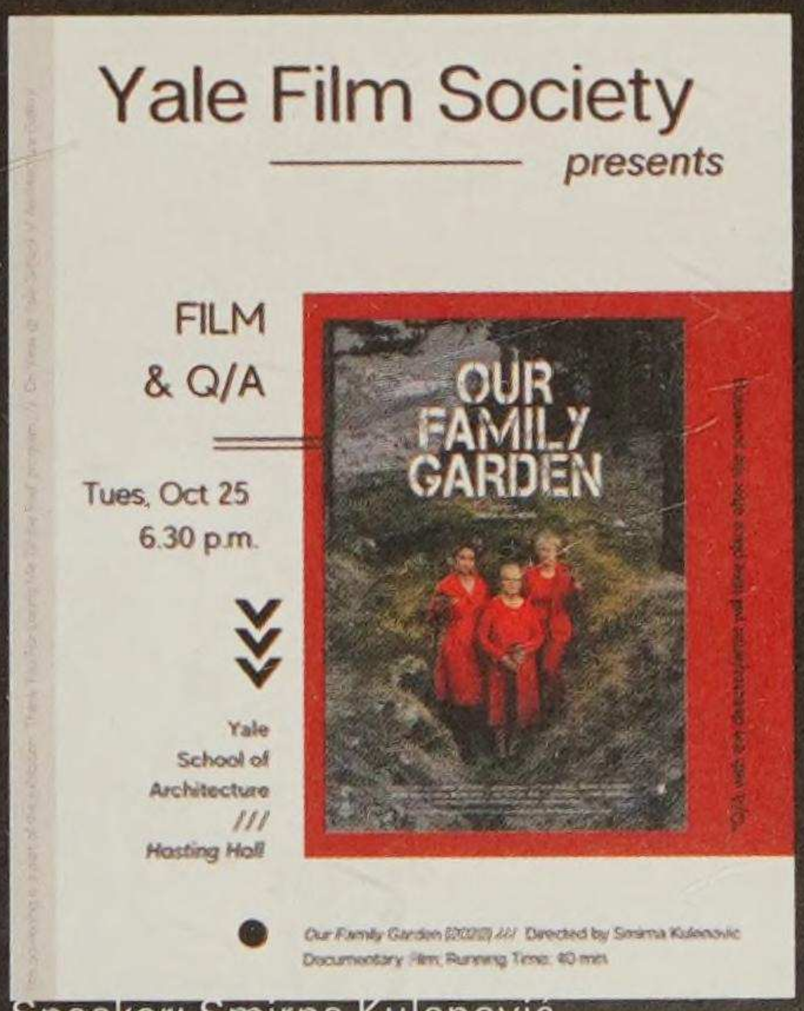


Lecturer: Oliver Elser

ORG_102522_NoticingWalks_Flora.jpg



NGE_102522_OurFamilyGarden.jpg



Speaker: Smirna Kulenović

COL_102522_ArchitectasDeveloper.jpg



LEC_102722_ToBuildForArt_1.jpg

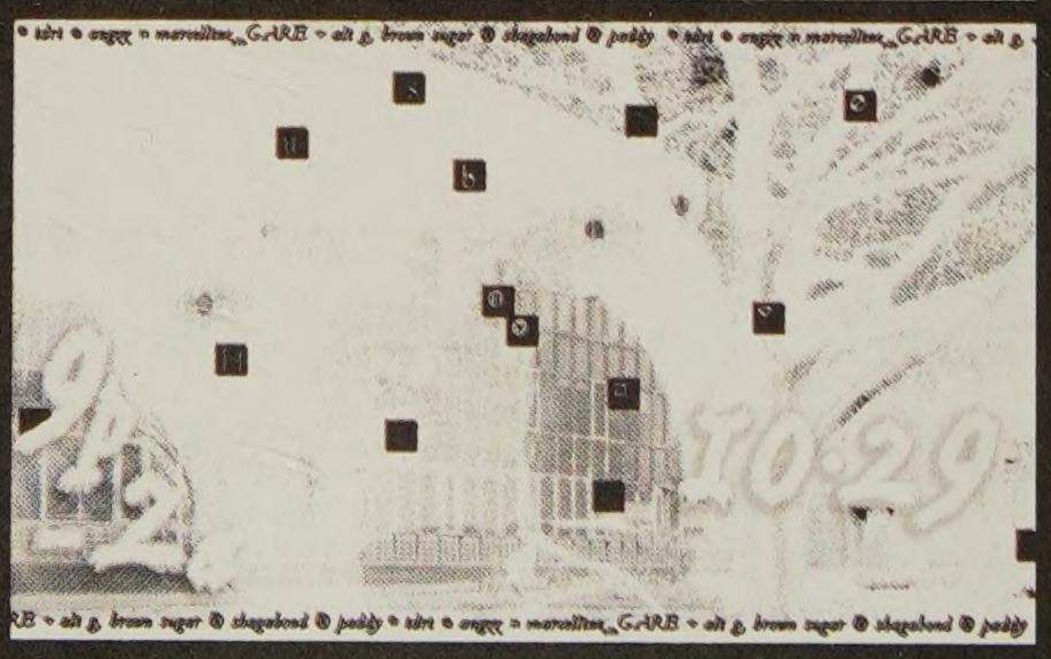


LEC_102722_ToBuildForArt_2.jpg

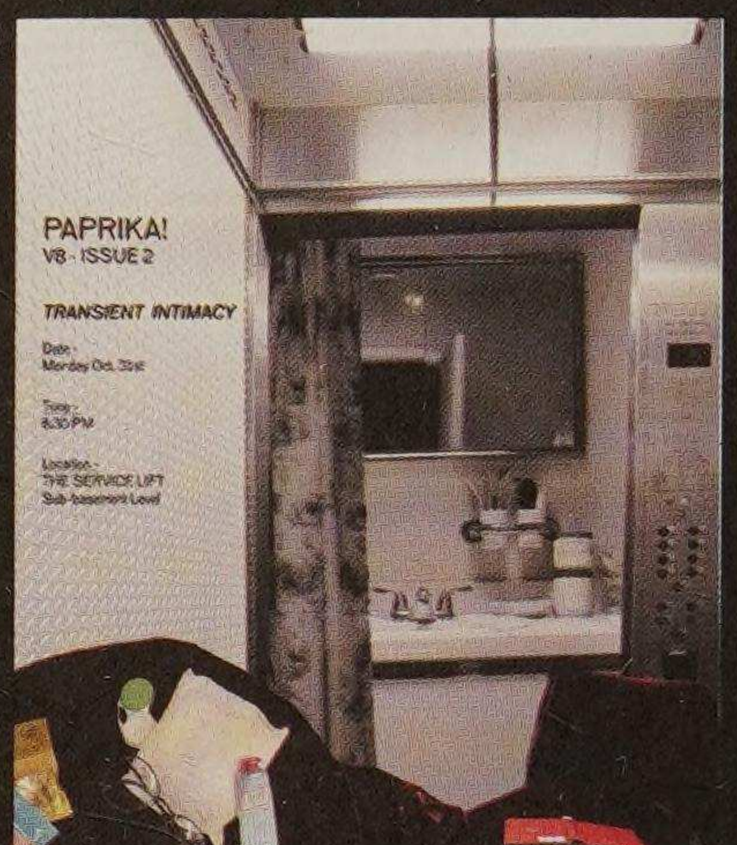


Speakers: Billie Tsien, Tod Williams, Peter Zumthor

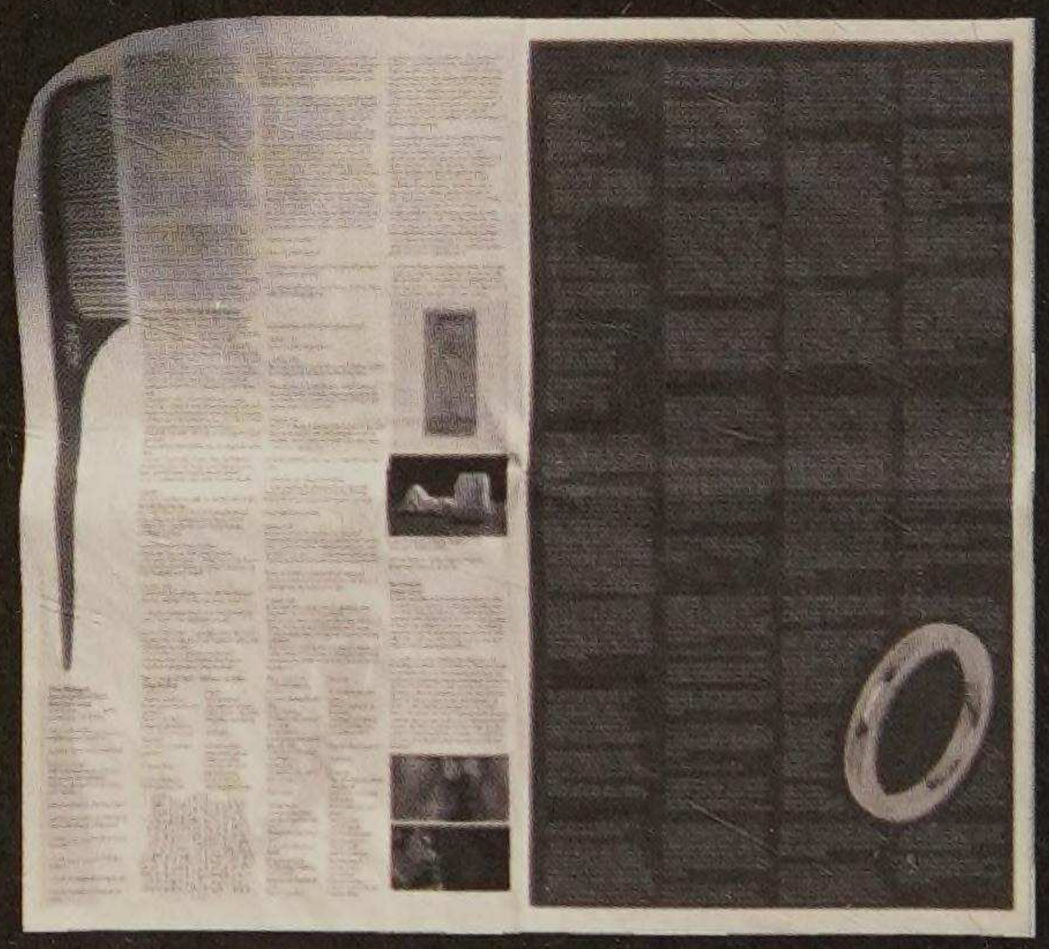
ORG_102922_YaleSculpture_HUSHEvent.jpg



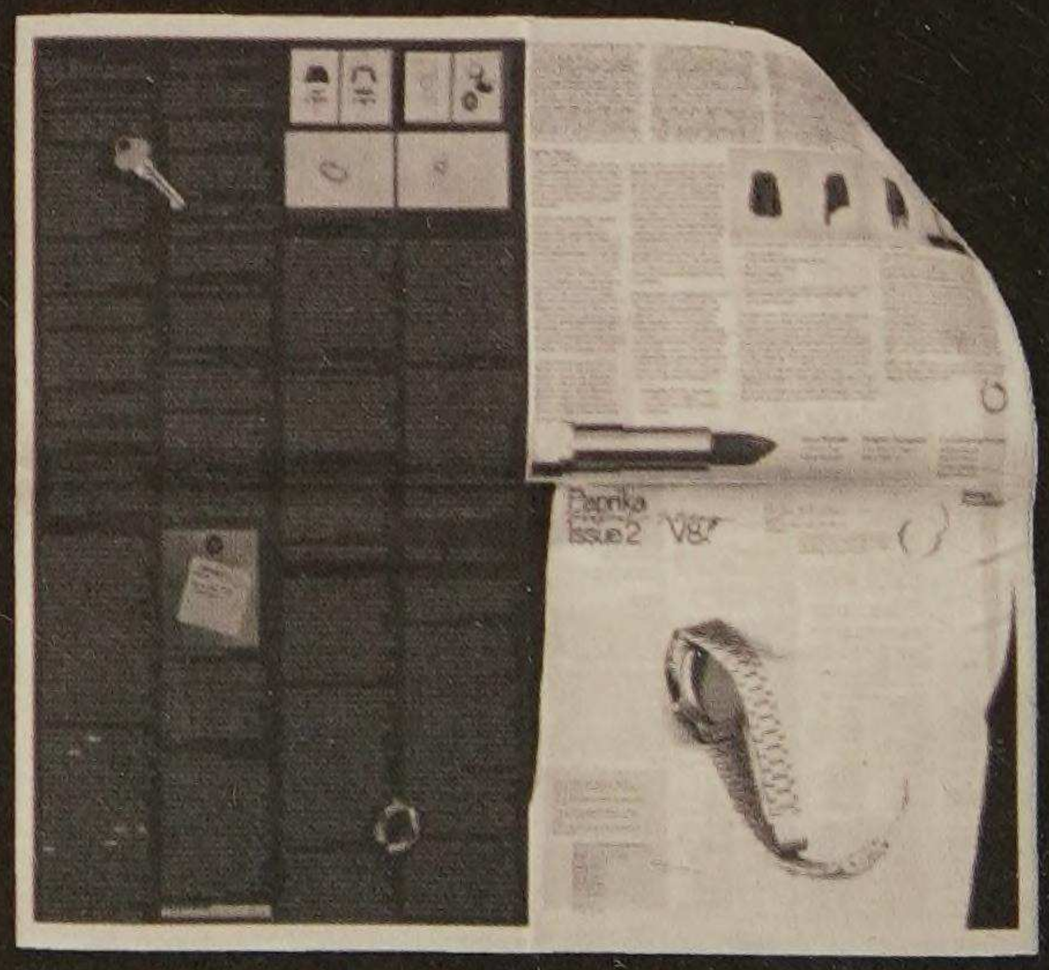
PUB_103122_Paprika!V8I2_Intimacy_1.jpg



PUB_103122_Paprika!V8I2_Intimacy_2.jpg



PUB_103122_Paprika!V8I2_Intimacy_3.jpg



Issue Editors: Andrew Clum (M.Arch '23), Reem Nassour (M.Arch '24)

Graphic Designers: June Lihua Yu (MFA '24), Ken Wenrui Zhao (MFA '24)

LEC_110322_RuralMoves.jpg



Lecturer: Xu Tiantian

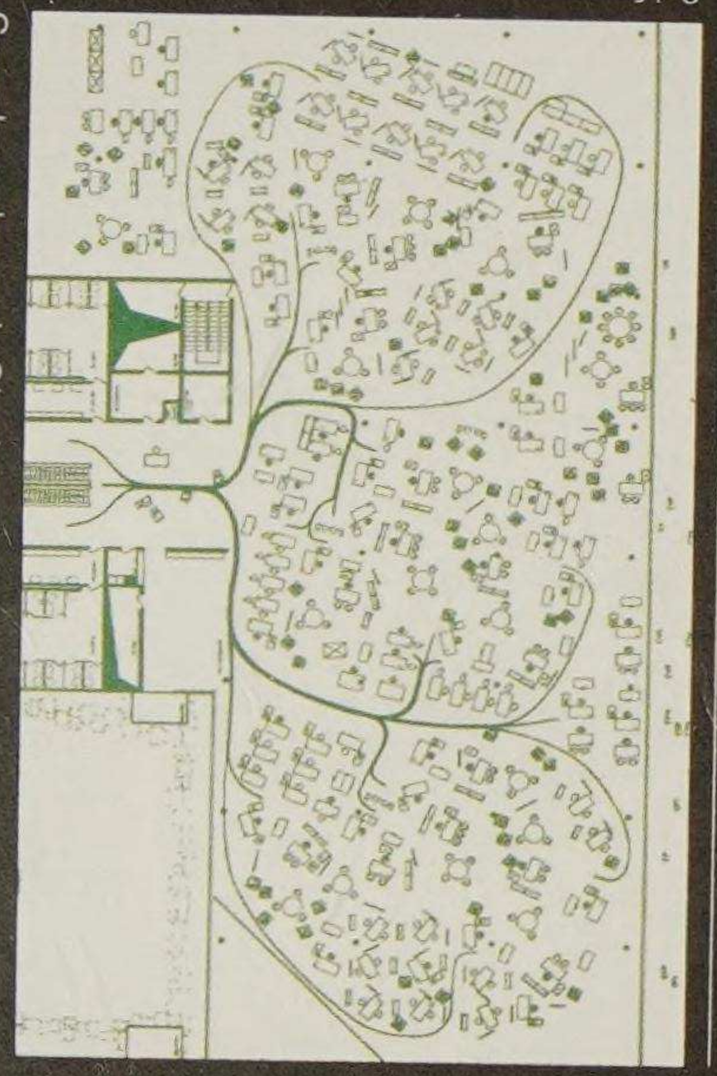
ORG_110122_NoticingWalks_Sound.jpg



STL_103122_SocksofYSOA.jpg



YAF_110722_TooMuchInformation.jpg



Speaker: Joseph Clarke

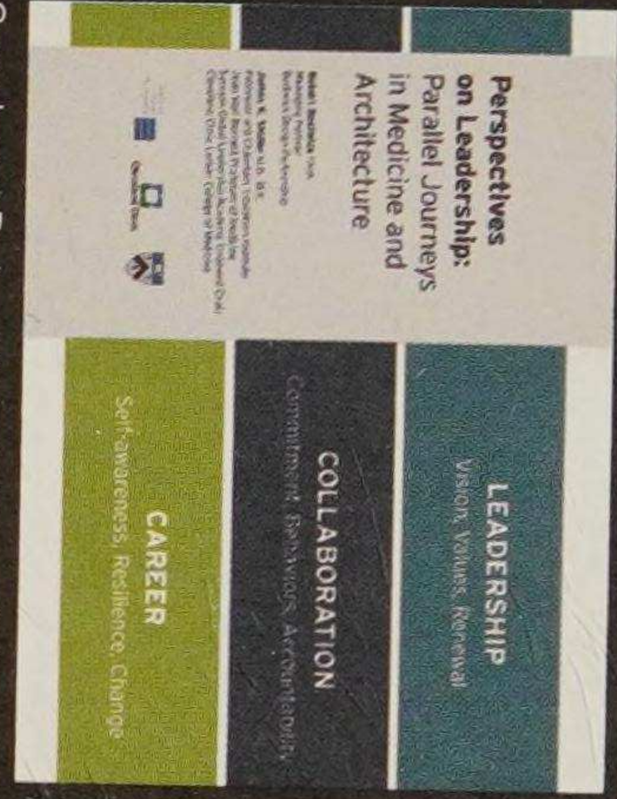
ORG_110522_YaleNOMAS_Potluck.jpg



ORG_110422_6on7_5.jpg



COL_110422_PerspectivesonLeadership.jpg



Speakers: Robert Lewis Bostwick, James K. Stoller

ORG_110822_NoticingWalks_Smell.jpg

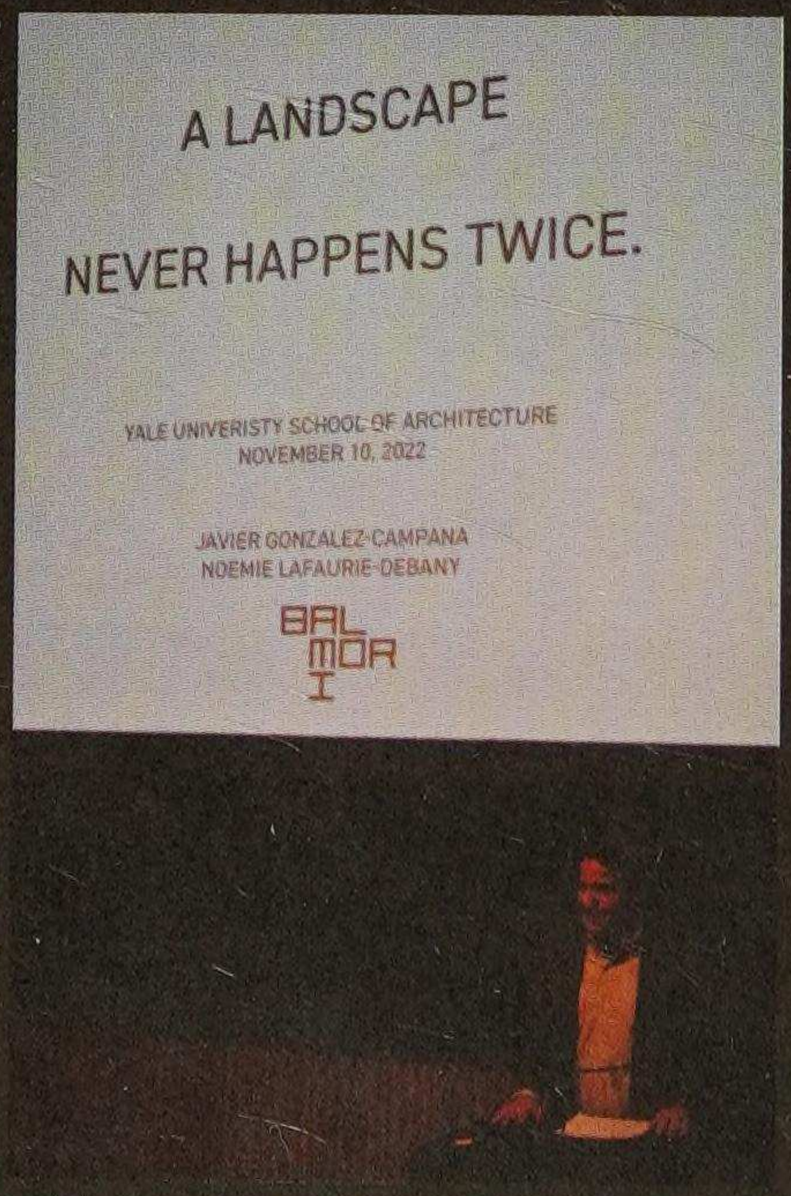


ORG_110822_PortfolioWorkshop.jpg



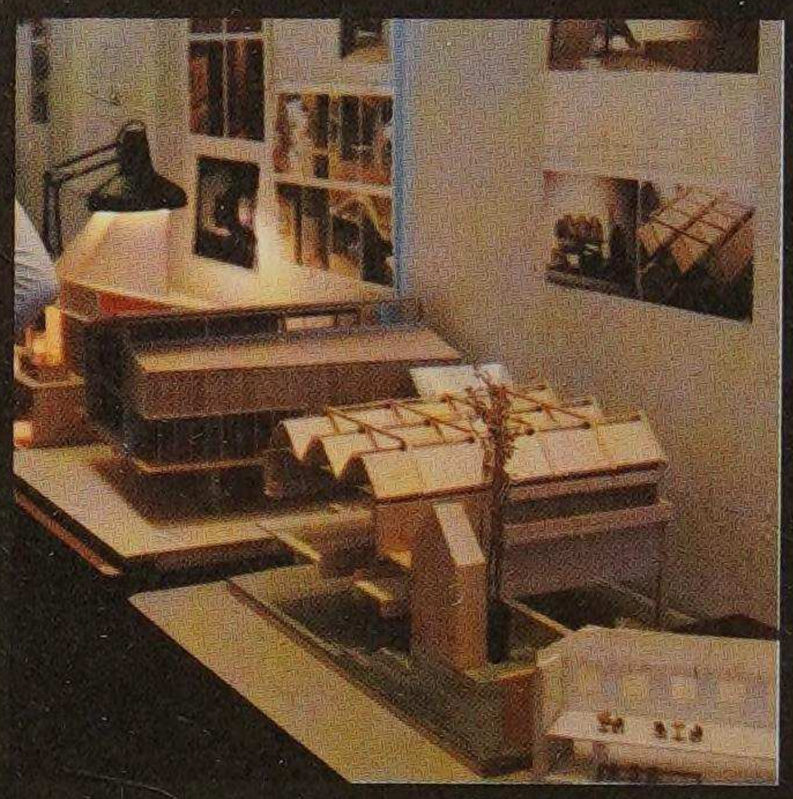
Speaker: Luke Bulman

LEC_111022_BalmoriAssociates_ALandscapeNeverHappensTwice.jpg



Lecturers: Javier González-Campaña,
Noémie Lafaurie Debany

STL_111022_ModelFair_1.jpg



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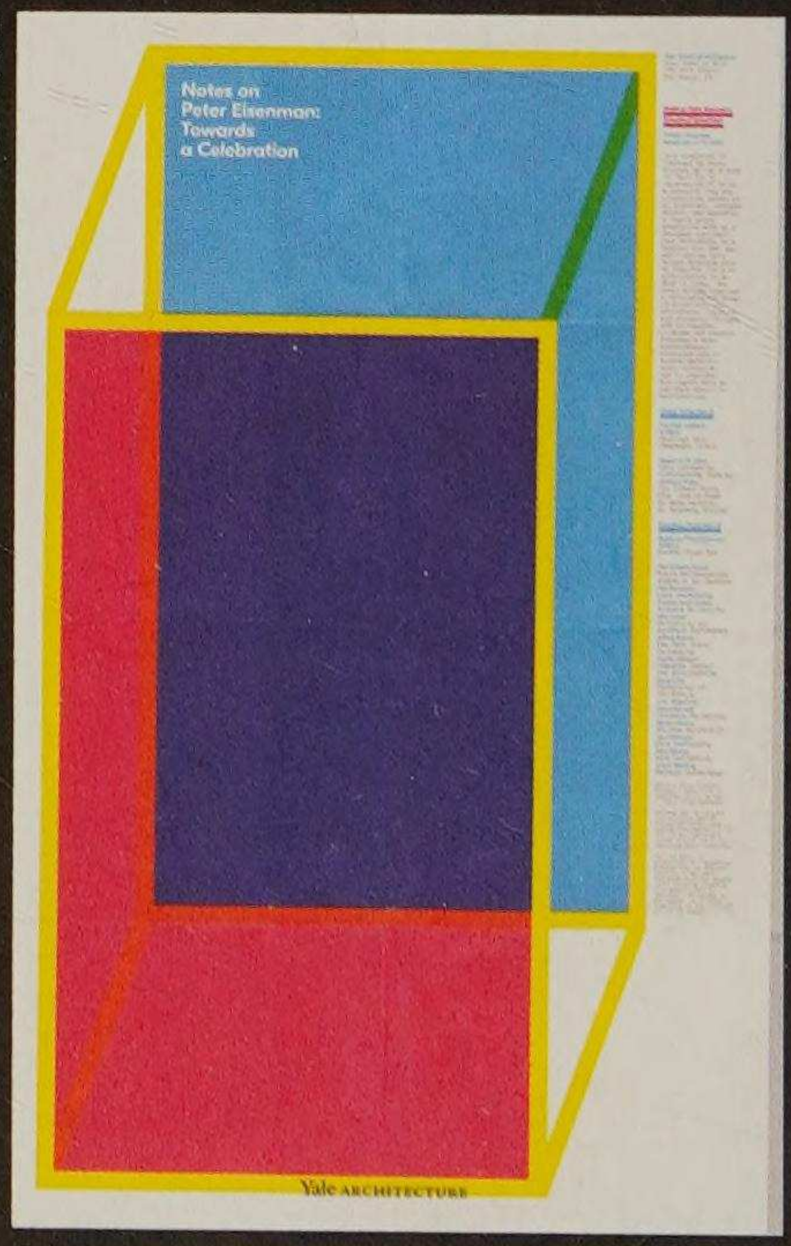
SYM_111222_NotesonPeterEisenman_TowardsaCelebration_1.jpg



Speakers: Peter Eisenman,
Preston Scott Cohen,
Wes Jones, Jeffrey Kipnis, Greg Lynn,
Mary McLeod, Rafael Moneo,
Joan Ockman, Robert A.M. Stern,
Anthony Vidler, Sarah Whiting

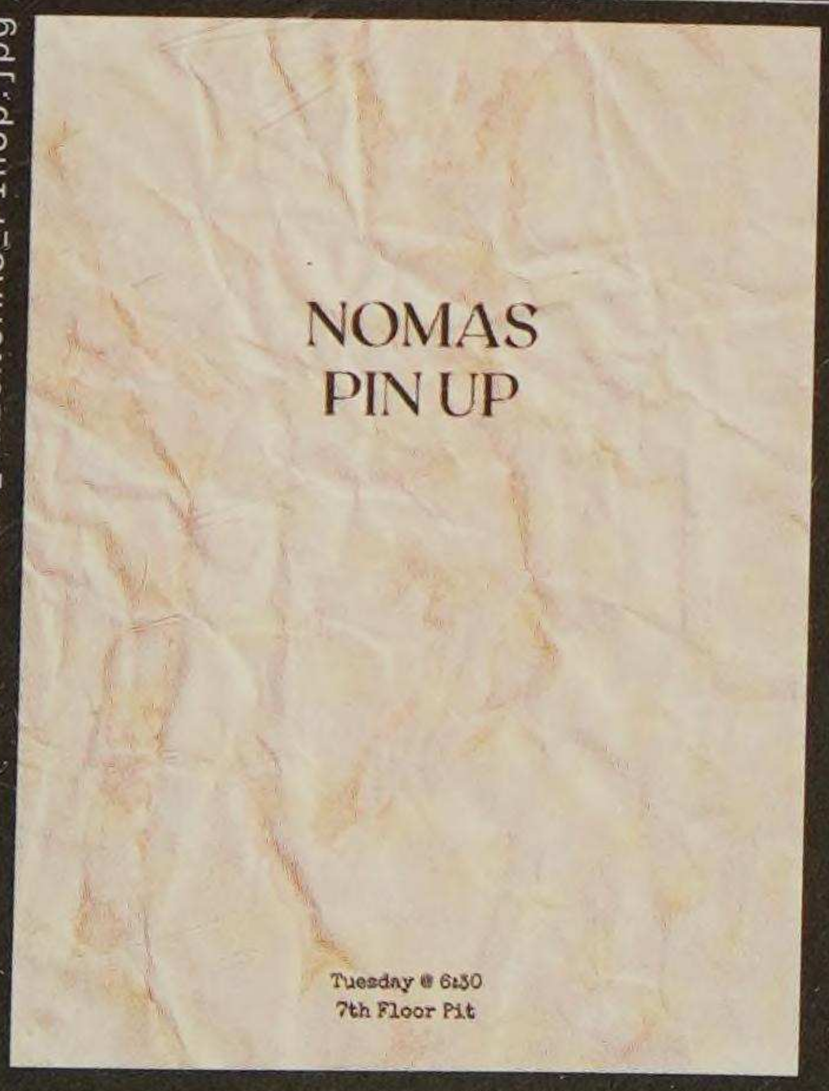
Graphic Designer: Laitsz Ho

SYM_111222_NotesonPeterEisenman_TowardsaCelebration_2.jpg



This symposium is convened by Surry Schlabs (BA '99, MArch '03, Ph.D '17) in celebration of Peter Eisenman's long and illustrious career as an architect, thinker, author, and educator, a figure whose innovative work as a designer and tireless dedication as a teacher over the past half-century have helped form—and ever re-form—the field of architecture as we know it today. The event brings together a distinguished group of architects and historians, teachers and students, friends and colleagues, to frame and explore Eisenman's many extraordinary contributions to modern architectural discourse, and to consider his legacy here at the Yale School of Architecture.

ORG_111522_YaleNOMAS_PinUp.jpg



LEC_111722_SharedSpaces.jpg

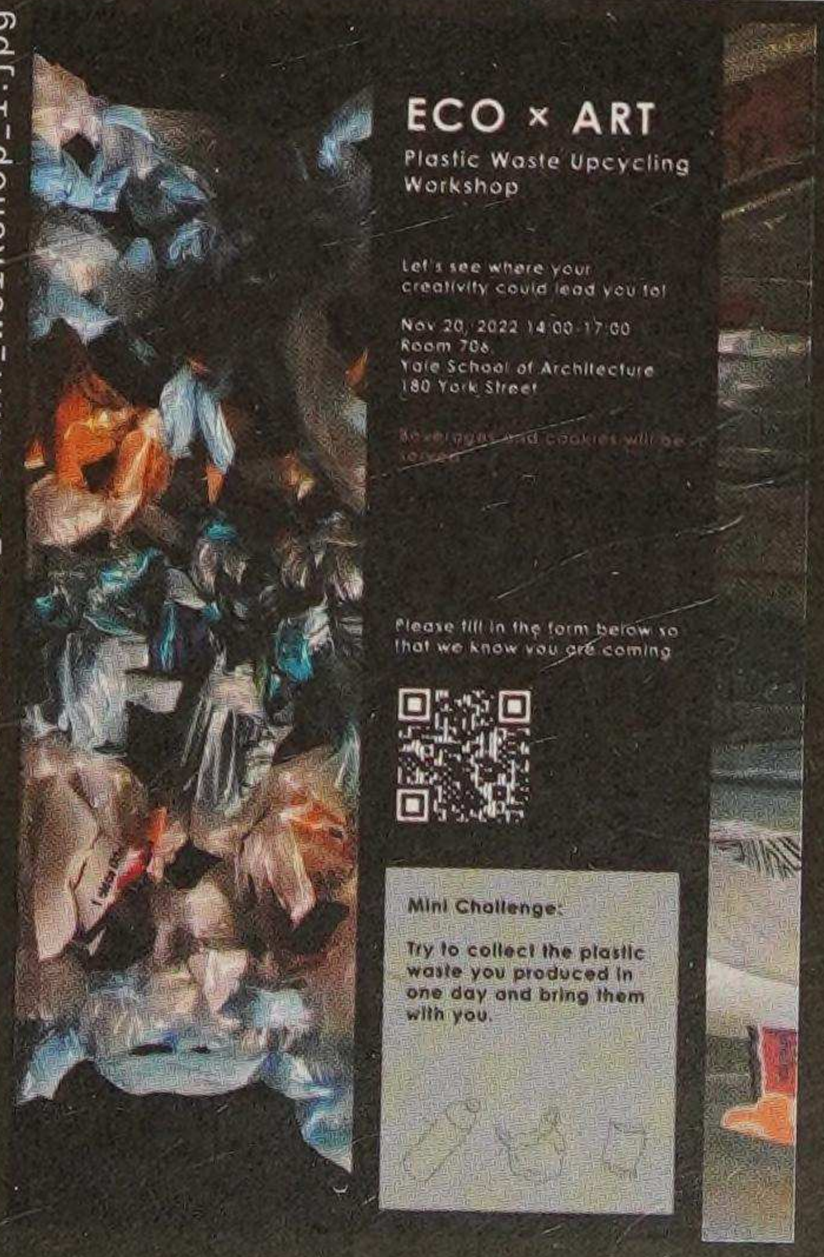


Lecturer: Claire Weisz

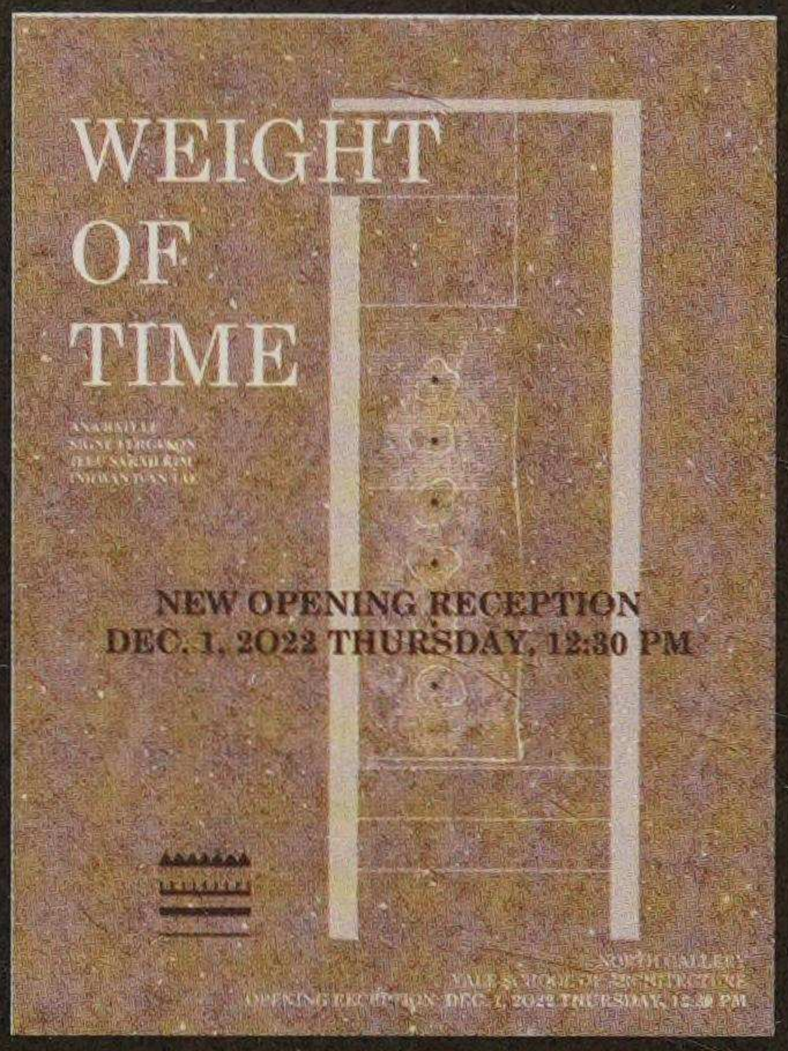
STL_111922_TheGame.jpg



ORG_112022_ECOXART_Workshop_1.jpg



NGE_120122_WeightofTime_1.jpg



Curators: Ana Batlle Cabral (M.Arch '23),
Signe Ferguson (M.Arch '23),
Jeeu Sarah Kim (M.Arch '23),
Ivan Tae (M.Arch '23)

NGE_120122_WeightofTime_2.jpg

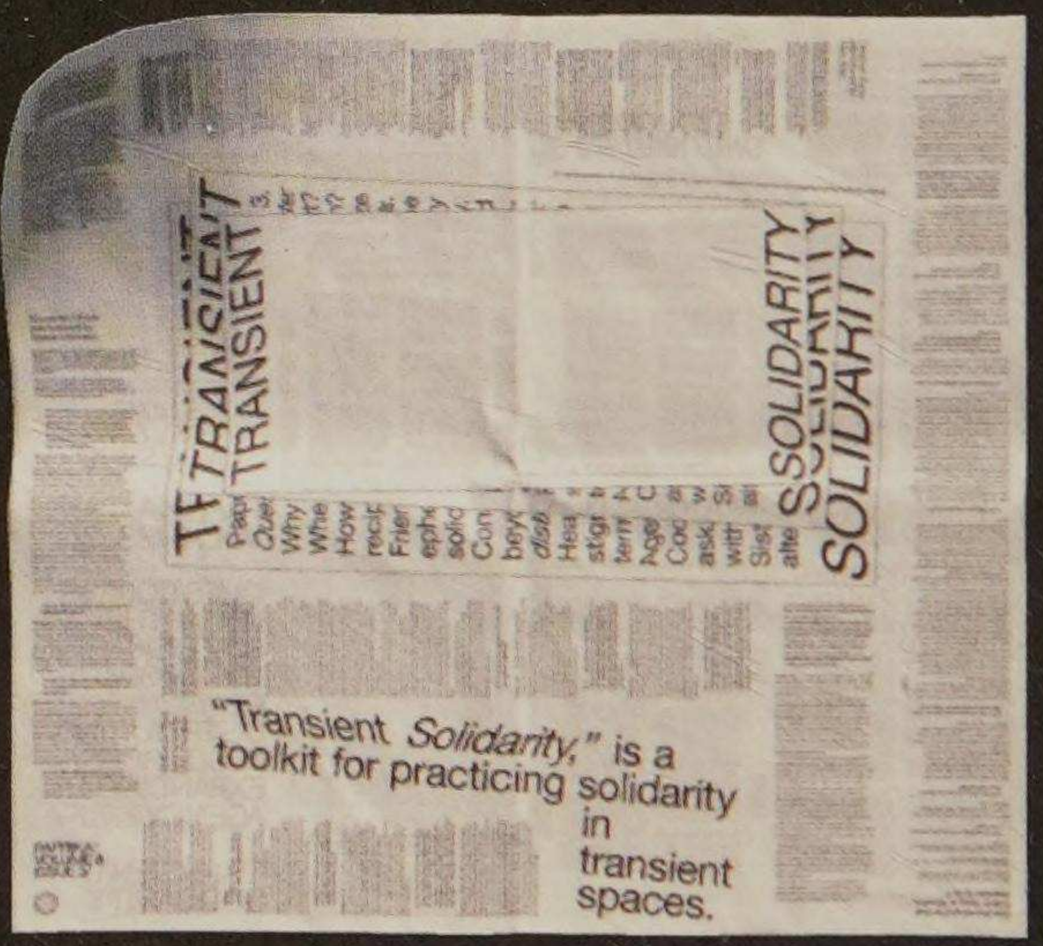


The weight of an object is the force acting on the object due to gravity. Heaviness. Waiting. Weight. Material shifts slowly, finding new states of being with every move. It's slow-fast. No. Fast-slow. It's definitely fast-slow. Sand is dexterous, but it becomes waste so easily. We see these piles only when we bury and uncover. Accumulation comes with hiding. We are saying goodbye. We are watching gravity draw a line. The found objects come from the Connecticut coast's sand. We bring into this institution a sample of matter: a small signal of life. A moment that can stir an emotion or memory. Welcome to the micro-climate: a NON-SITE. We will puncture, rake, and wait. Remark on the line that is drawn from a million points. Observe the log book as we record the memories of sand in this gallery across scales, time, and medium. Curious agents can reassemble the mounds, or simply watch the pouring happen. Sound will be quiet and focused on the softness of small particles hitting each other in space. As a material of memory, sand generates the feeling of continuous space, surface, or wave. Your presence in inhabiting the space is left as a physical mark in the gallery, alongside previous bodies' traces. Through time, the subtle flux of space leads to a time-based sensory relationship to the body's understanding of space. We imagine this as a step towards more intimacy, exploration, and play.

PUB_120222_Paprika!V8I3_Solidarity_1.jpg



PUB_120222_Paprika!V8I3_Solidarity_2.jpg



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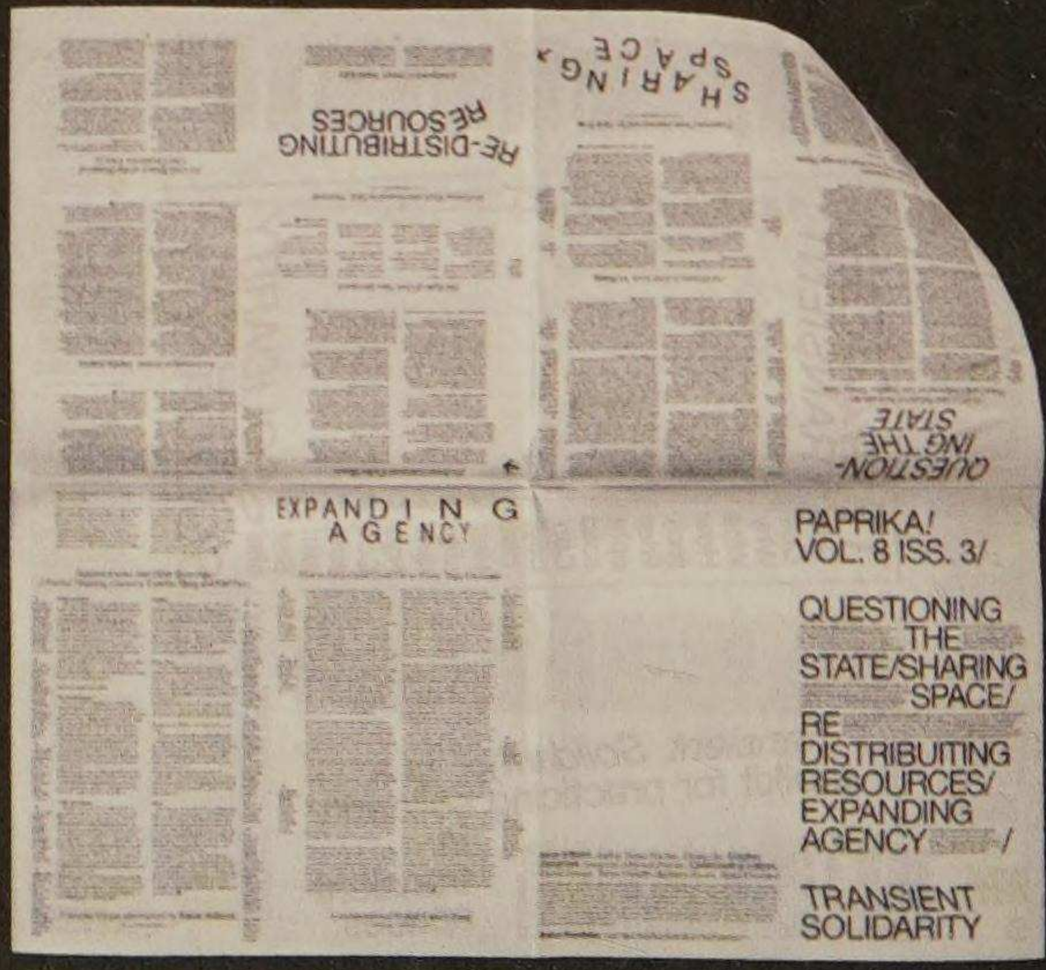
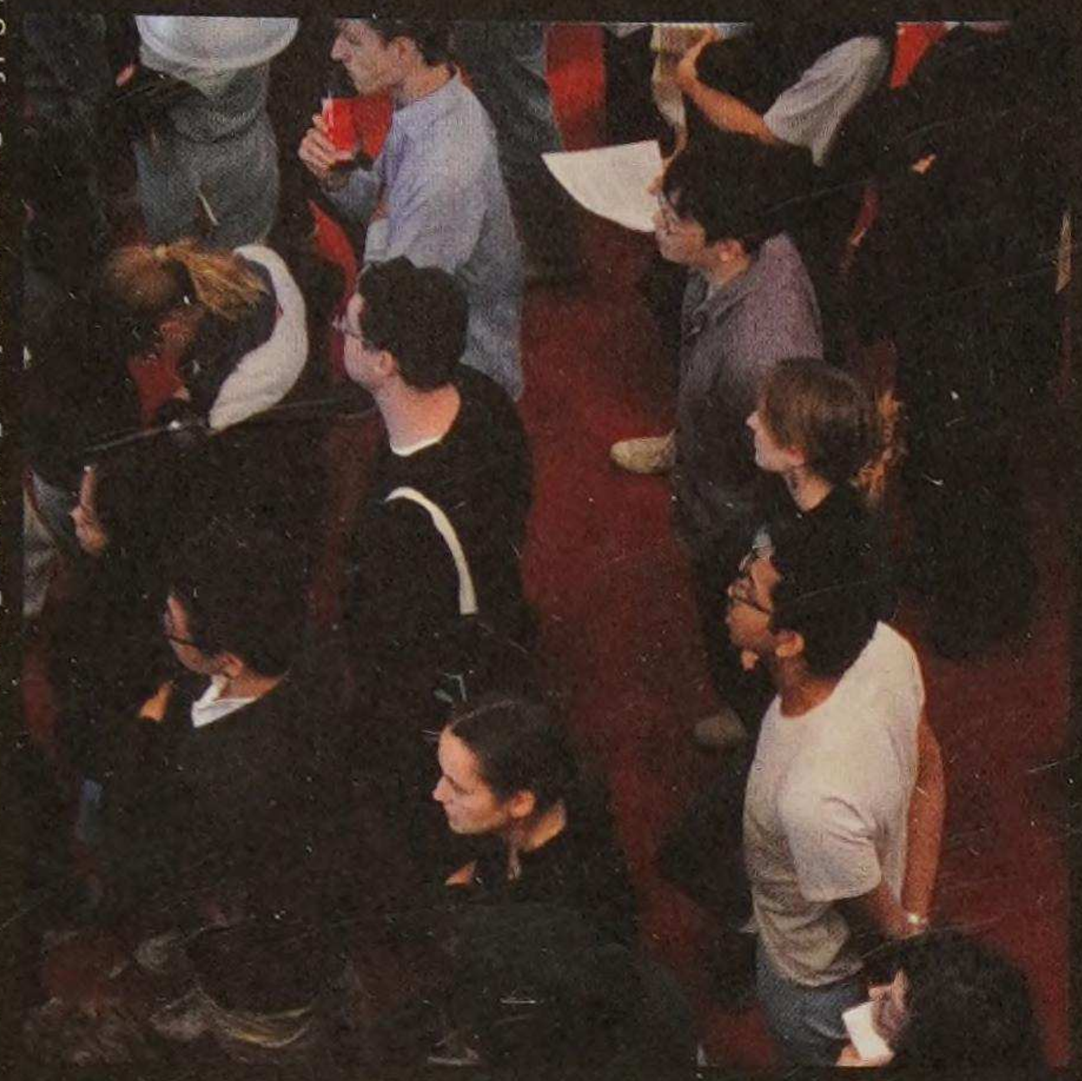


Issue Editors: Chong Gu (M.Arch '23),
Audrey Fischer

Graphic Designers: Xinyi Liu (MFA '24),
Orlando Porras (MFA '24)

STL_120522_FinalReview_1.jpg



STL_121422_UrbanResearch_RoundRobin.jpg

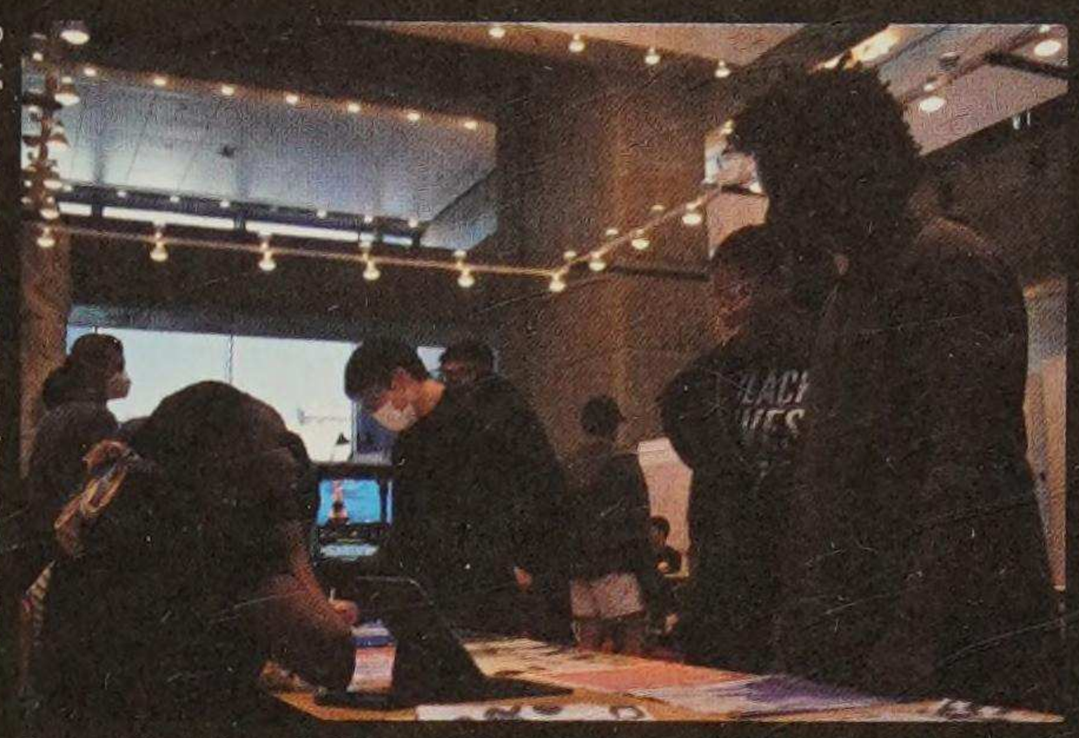


ORG_121522_YSOABadminton_Fall.jpg



Champions: Tong (Tom) Hsu (M.Arch '24), Kevin Yang (M.Arch '24)

PUB_F22_Paprika!V8_Staff.jpg



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Publishers: Sebastian Elverskog (M.Arch '24), Christy Ho (M.Arch '25), Harry Hooper (M.Arch '23)

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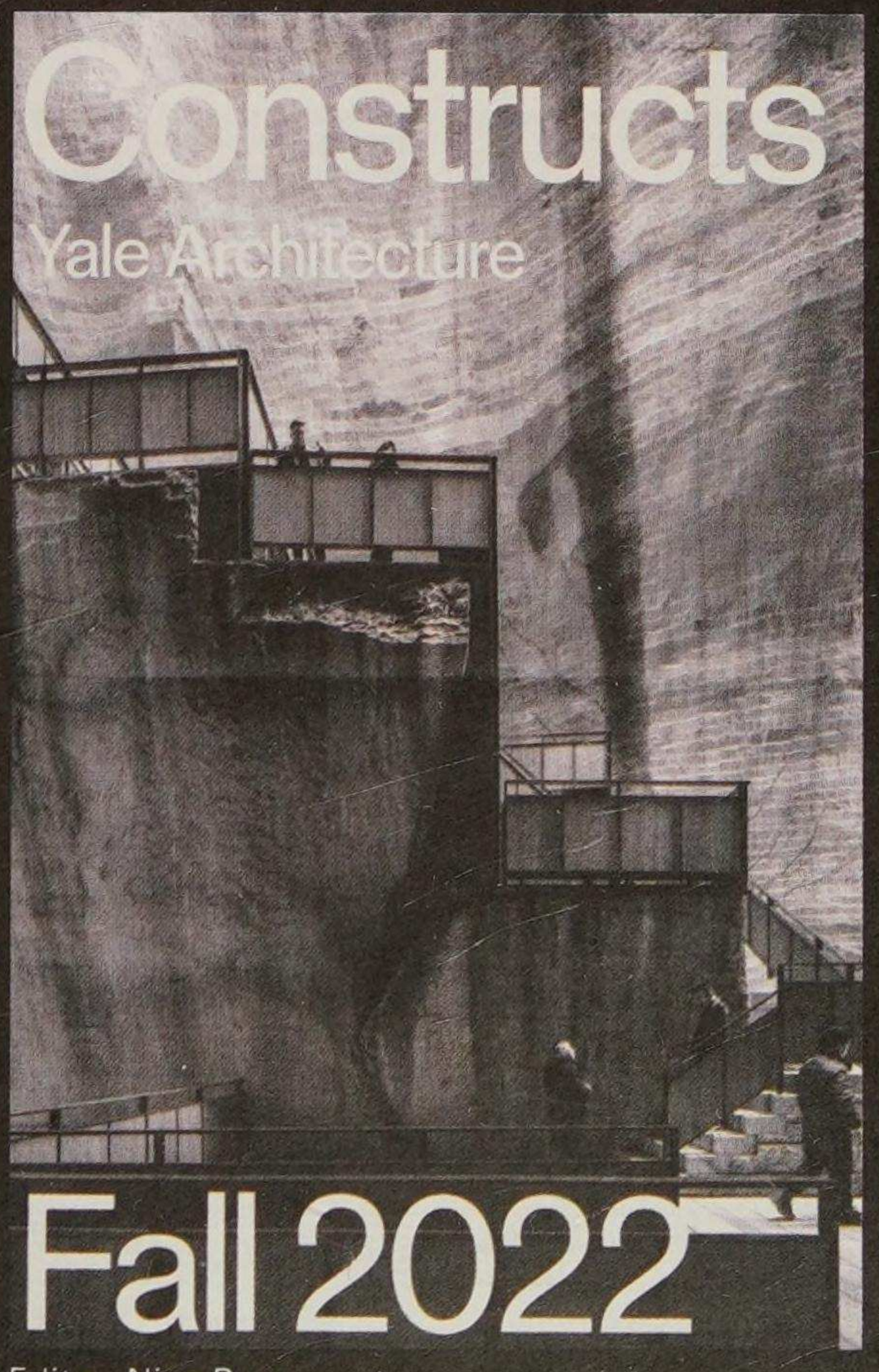
Columnist: Livy Li (M.Arch '25)

Photographers: Jiahui (Cindy) Duan (M.Arch '24), Brandon Lim (M.Arch '24)

Event Coordinators: Avleigh Du (M.Arch '23), Signe Ferguson (M.Arch '23), Peter Martinka (M.Arch '25), Joey Reich (M.Arch '23)

PUB_F22_Constructs.jpg



Editor: Nina Rappaport

Copy Editor: Cathryn Drake

Graphic Design: Manual Miranda Practice

Editorial Assistants: Annika Babra (M.Arch '24), Julie Chan (M.Arch '24), Jerry Chow (M.Arch '23)

STL_S23_EventsPoster.jpg

Yale School of Architecture
Paul Rudolph Hall
180 York Street
New Haven, CT

Spring 2023

Yale School of Architecture

Lectures

All lectures take place at 6:30pm in Hastings Hall, basement level of Paul Rudolph Hall, unless otherwise noted.

Thursday, January 12
Mabel Wilson
"Can we forget?: A Memorial to Enslaved Laborers"

Friday, January 13
Ken Tadashi Oshima, Momoyo Kaijima, and Sunil Bald
"Found in Translation"
Saith Conference Room (Third Floor)

Thursday, January 19
David Rockwell and Deborah Berke
"Dancing About Architecture: A Common Conversation with Deborah Berke and David Rockwell"
Commons, Yale Schwarzman Center, 168 Grove Street

Thursday, January 26
Gordon M. Smith Lecture
Ann Beha
"Straight Up, with a Twist: Clarity, Intention, Delivery"

Monday, January 30
Opening reception for the exhibition *François Dallegret: Beyond the Bubble 2023*
Yale Architecture Gallery

Thursday, February 2
Carrie Norman and Thomas Kelley
"Being particular"

Thursday, February 23
Nontsikelelo Mutiti

Thursday, March 30
Sara Caples and Everardo Jefferson
"Erasing Invisibility"

Thursday, April 6
David W. Roth and Robert H. Symonds Memorial Lecture
Kathryn Yusoff
"Broken Earth & Built Earths: Architectures at an Inhuman Impasse"

Thursday, April 13
Myriam Bellezoog Memorial Lecture
Ross Exo Adams
"Colonial Remnants of the Urban Present"

Thursday, April 20
Timothy Egan Lenahan Memorial Lecture
Christine Ten Eyck
"The Memory of Water"

Saturday, April 22
A Celebration of Turner Brooks

Monday, April 24
Shigeru Ban
"Balancing Architectural Works and Social Contributions"
Co-sponsored by the Yale MacMillan Center Program on Refugees and the Yale MacMillan Center Council on East Asian Studies

The School of Architecture Spring Lecture Series is supported in part by the Myriam Bellezoog Memorial Fund, the Timothy Egan Lenahan Memorial Fund, the David W. Roth and Robert H. Symonds Memorial Lecture Fund, and the Gordon M. Smith Lectureship in Practice Architecture.

Symposium

Denise Scott Brown: A Symposium
Hastings Hall
Wednesday, February 8
1pm

In 1972, Denise Scott Brown and Robert Venturi, together with Steve Izenour, published their treatise *Learning from Las Vegas*. This canonical text explores architectural communication in a new kind of automobile-oriented urban landscape. Its interdisciplinary methods helped change architecture and studio teaching in fundamental ways.

Fifty years after the publication of *Learning from Las Vegas*, Denise Scott Brown: A Symposium presents new scholarship related to the groundbreaking studio methods, developed by Scott Brown during her teaching career in the early 1960s. Three panels, building on chapters in the recently published anthology *Denise Scott Brown In Other Eyes: Portraits of an Architect* (2022), edited by Frida Grahn, offer new perspectives on Scott Brown's intellectual formation, her research on determinants of urban form, her concern for social factors, and her advocacy for minimal design interventions in lieu of large-scale urban renewal. It highlights Scott Brown's conceptual contributions, her distinct voice, and her incisive impact on architectural education and design.

Speakers include *Denise Costanzo, Lee Ann Custer, Valéry Didelon, Frida Grahn, Izzy Kornbluth, Sylvia Lavin, Craig Lee, Mary McLeod, Sarah Moses, Joan Ockman, Elihu Rubin, Suzy Sitkiabs, Denise Scott Brown, and Katherine Smith*

Denise Scott Brown: A Symposium is supported in part by the J. Irwin Miller Endowment.

Exhibitions

Architecture Gallery
Second floor
Monday through Friday
9am-5pm
Saturday
10am-5pm

François Dallegret: Beyond the Bubble 2023
January 12–May 22

This exhibition, organized by Justin Beal with Kara Hamilton, showcases the work of the Montreal-based architect, artist, and designer François Dallegret. Born in Morocco in 1937, Dallegret received his architectural training at the École des Beaux-Arts in Paris before settling in Montreal, by way of New York in 1964. The following year, invited by Arc in America to collaborate with Reyner Banham on the publication of his seminal essay 'A Home Is Not a House,' Dallegret produced a series of meticulous illustrations that launched his international reputation. His first architectural commission, Le Drug, a pharmacy-cum-discothèque in downtown Montreal, established him as a central figure of the Canadian architectural avant-garde of the 1960s and 1970s. In 1968 Dallegret told *Time* magazine that "New York may be where the action is, but in Montreal you can be a pioneer" and that is exactly what he did, forging an enigmatic practice that collapses the boundaries between design and life, body and technology, persona and product.

François Dallegret: Beyond the Bubble 2023 draws from sixty years of drawings, objects, films, and ephemera, including the original prototype for Dallegret's Fubulo, an "automobile immobile" made from aluminum air duct tubing and exhibited for the first time as it originally appeared at the Saidye Bronfman Center in Montreal in 1968. This exhibition builds on the 2011 exhibition GOO & CO: Beyond the Bubble curated by Alessandra Ponte, Laurent Stalder, and Thomas Weaver, that originated at the Architectural Association in London and travelled to ETH Zurich and École des Beaux-Arts in Paris.

The Yale School of Architecture's exhibition program is supported in part by the Robert A.M. Stern Fund, the Richard Cahlin Dean's Resource Fund, the Blakin Family Dean's Discretionary Fund in Architecture, the Fred Koetter Exhibitions Fund, the Kibel Foundation Fund, and the James Wilder Green Dean's Resource Fund.

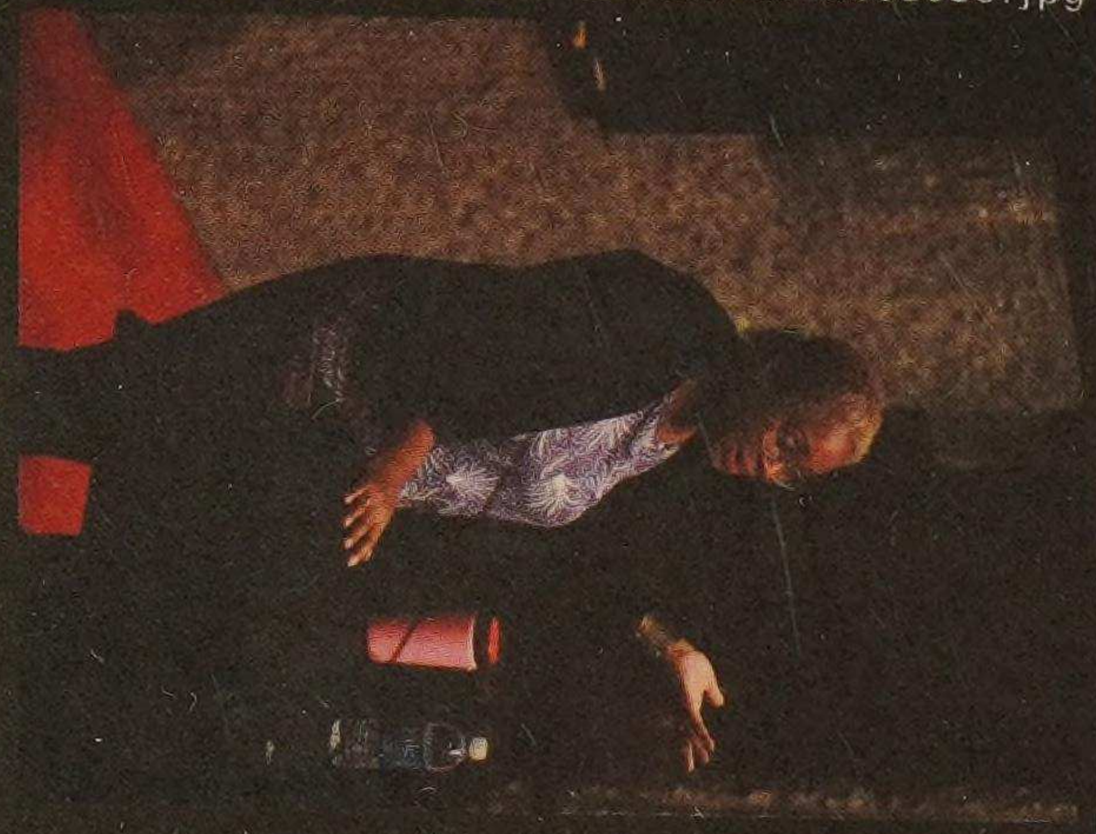
Lectures
Jan 12
Mabel Wilson
Jan 13
Ken Tadashi Oshima
Momoyo Kaijima
Sunil Bald
Jan 19
David Rockwell
Deborah Berke
Jan 26
Ann Beha
Feb 2
Carrie Norman
Thomas Kelley
Feb 23
Nontsikelelo Mutiti
Mar 30
Sara Caples
Everardo Jefferson
Apr 6
Kathryn Yusoff
Apr 13
Ross Exo Adams
Apr 20
Christine Ten Eyck
Apr 24
Shigeru Ban

Exhibition
Jan 12—May 22
François Dallegret: Beyond the Bubble 2023

Yale ARCHITECTURE

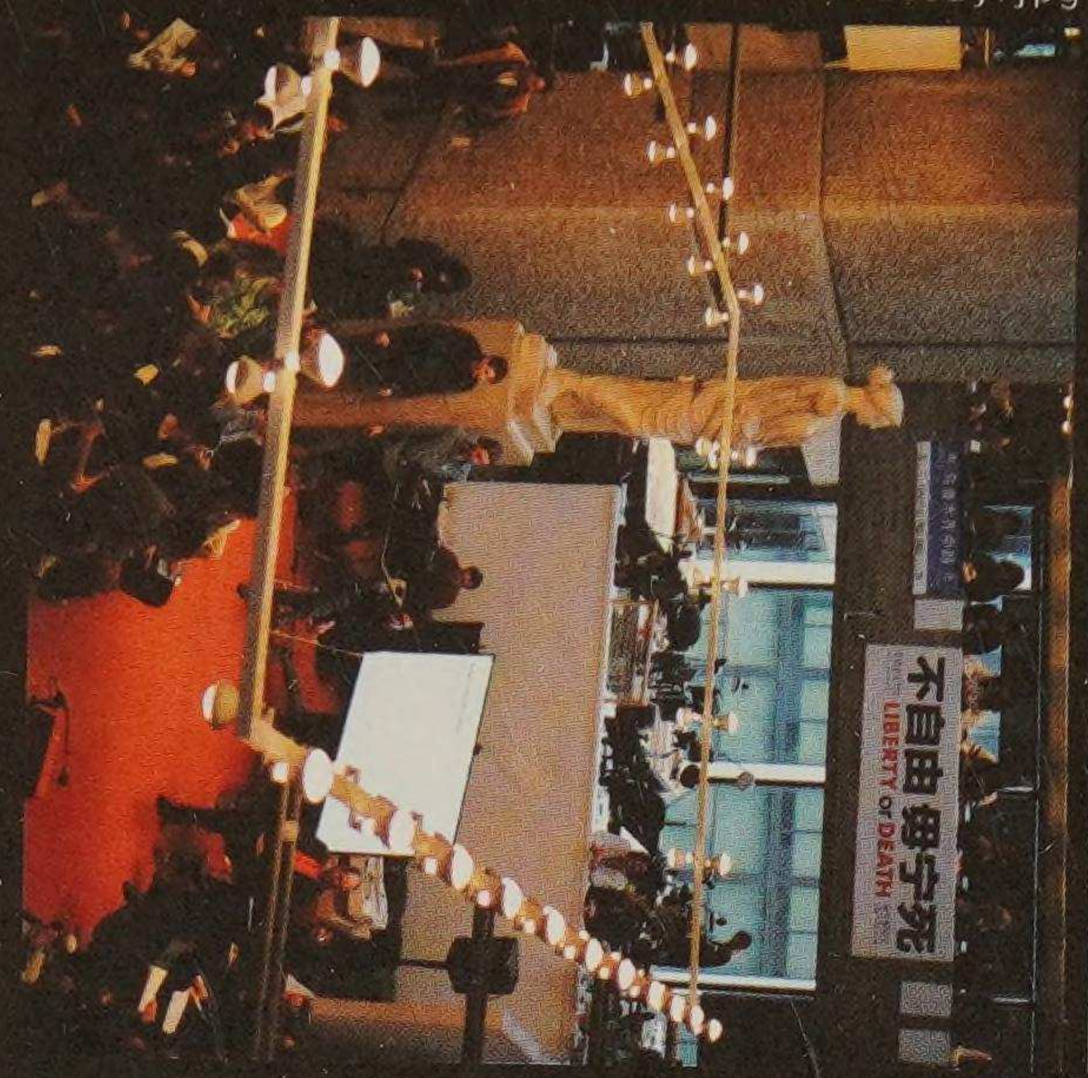
Graphic Designer: Laitsz Ho

LEC_011223_CanWeForget?_AMemorialtoEnslavedLaborers.jpg



Lecturer: Mabel Wilson

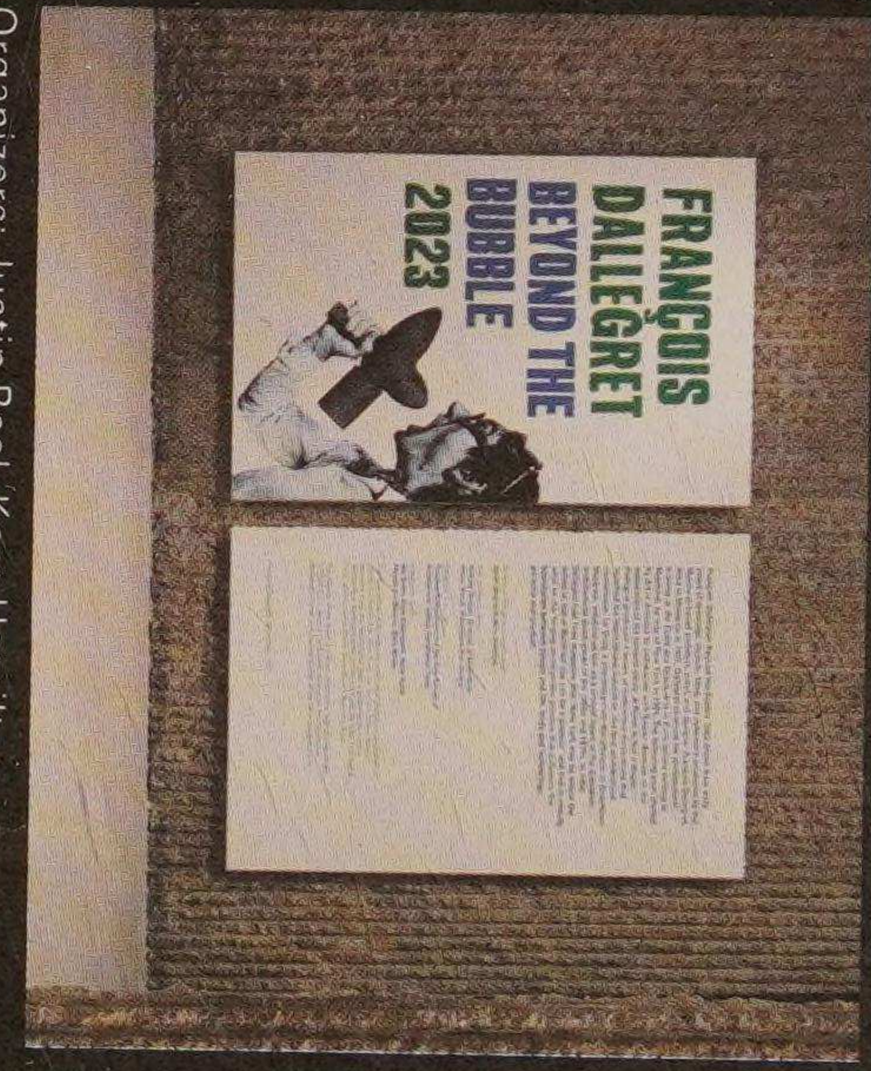
STL_011223_AdvancedStudioLottery.jpg



STL_010823_YSOAMemes.jpg



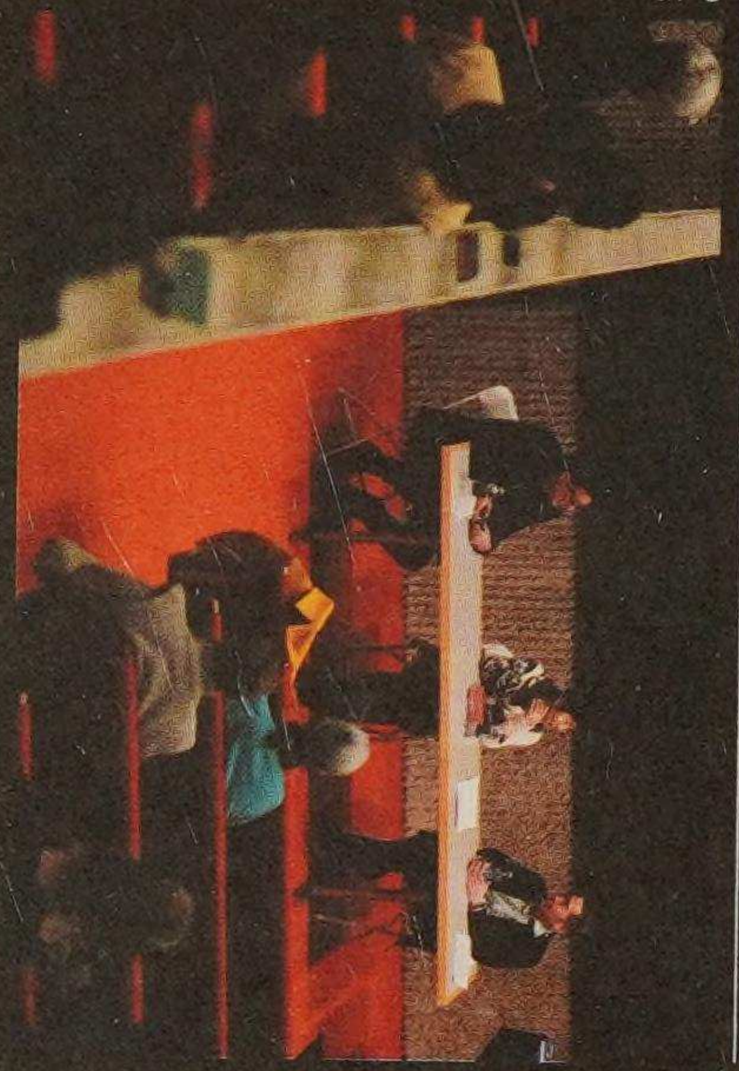
EXH_011223_FrançoisDallegret_BeyondtheBubble2023.jpg



Organizers: Justin Beal, Kara Hamilton

Montreal-based architect, artist, and designer François Dallegret was born in Morocco in 1937, receiving his architectural training at the École des Beaux-Arts in Paris before settling in Montreal, by way of New York in 1964. François Dallegret: Beyond the Bubble 2023 draws from sixty years of drawings, objects, films, and ephemera, including the original prototype for Dallegret's Tubula, an "automobile immobile" made from aluminum air duct tubing and exhibited for the first time as it originally appeared at the Saidye Bronfman Center in Montreal in 1968. This exhibition builds on the 2011 exhibition GOD & CO: Beyond the Bubble curated by Alessandra Ponte, Laurent Stalder, and Thomas Weaver, that originated at the Architectural Association in London and traveled to ETH Zurich and École des Beaux-Arts in Paris.

LEC_011323_FoundinTranslation.jpg



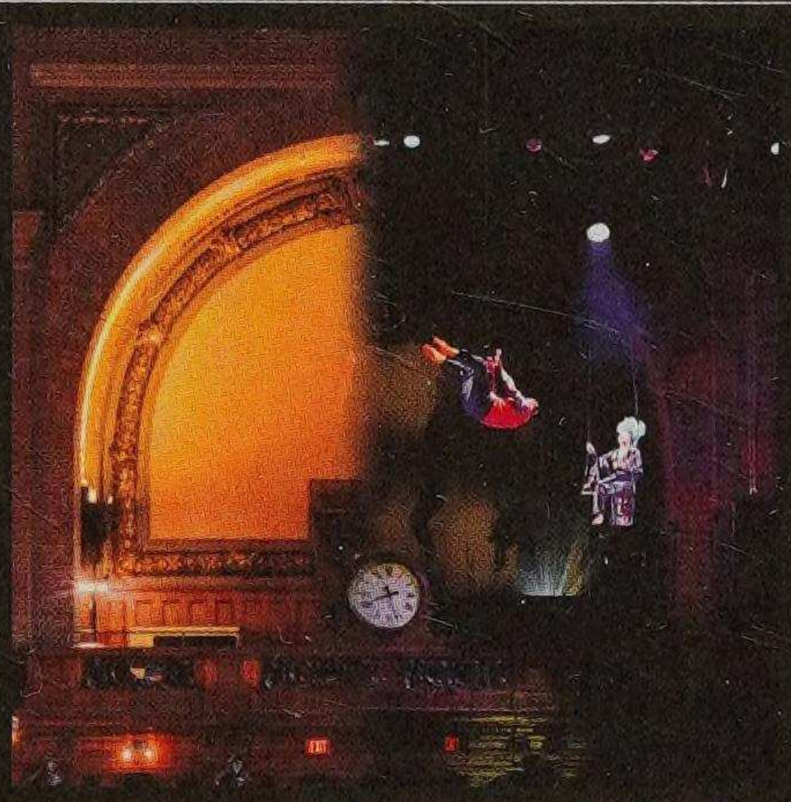
Lecturers: Ken Tadashi Oshima

Speakers: Sunil Bald, Momoyo Kaijima

ORG_011423_AllBall_3.jpg



LEC_011623_DavidRockwell_DeborahBerke.jpg

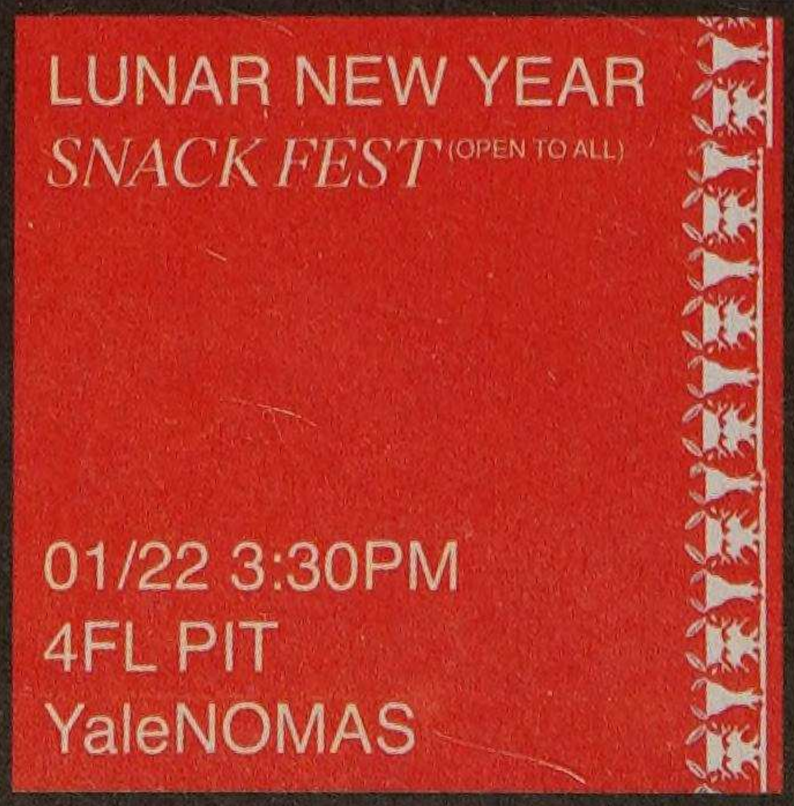


Lecturers: Deborah Berke, David Rockwell

STL_011623_LostandFound_2.jpg



ORG_012223_LunarNewYearSnackFest.jpg



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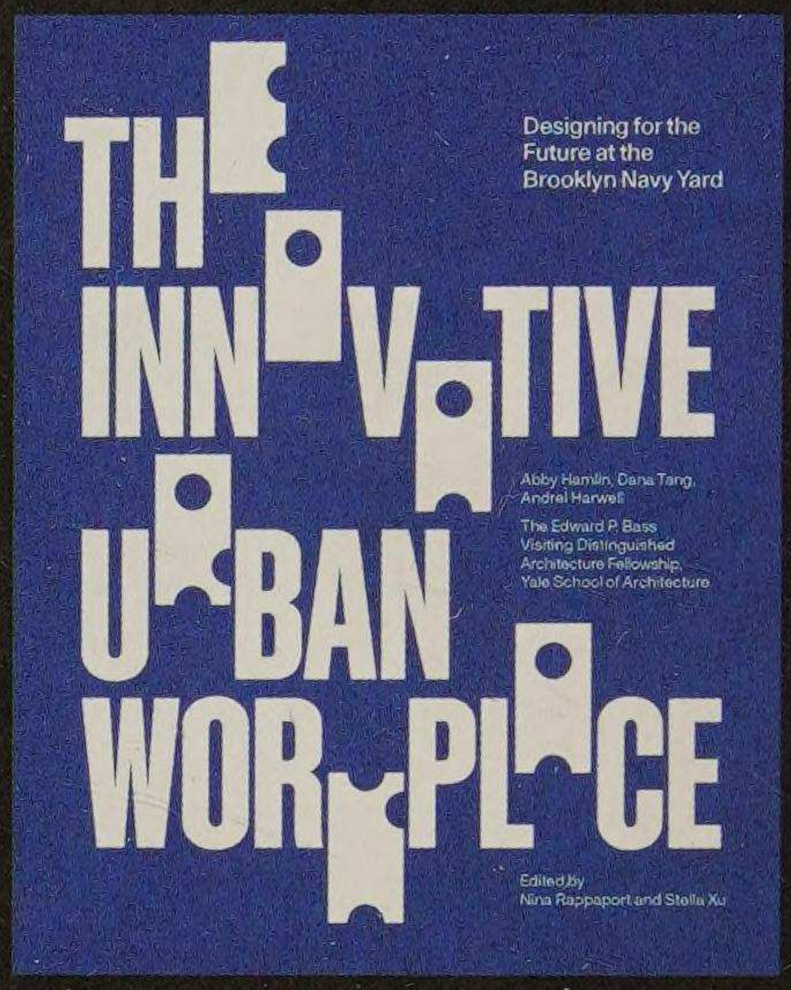


Author: Abby Hamlin, the Edward P. Bass Visiting Distinguished Architecture Professor with Dana Tang and Andrei Harwell

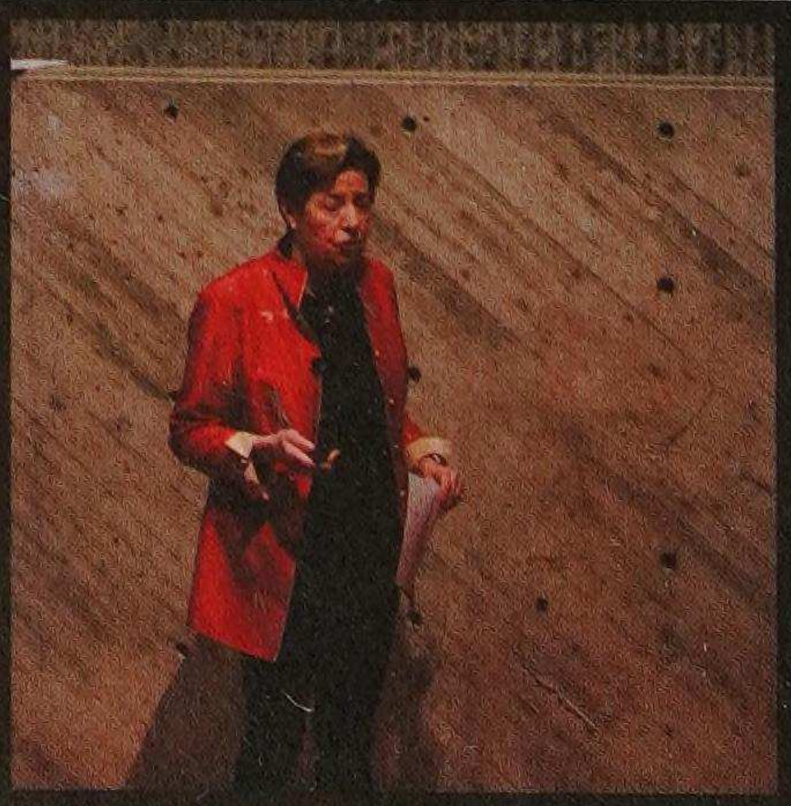
Editors: Nina Rappaport, Stella Yu

Graphic Design: Manuel Miranda Practice

Distributor: Actar

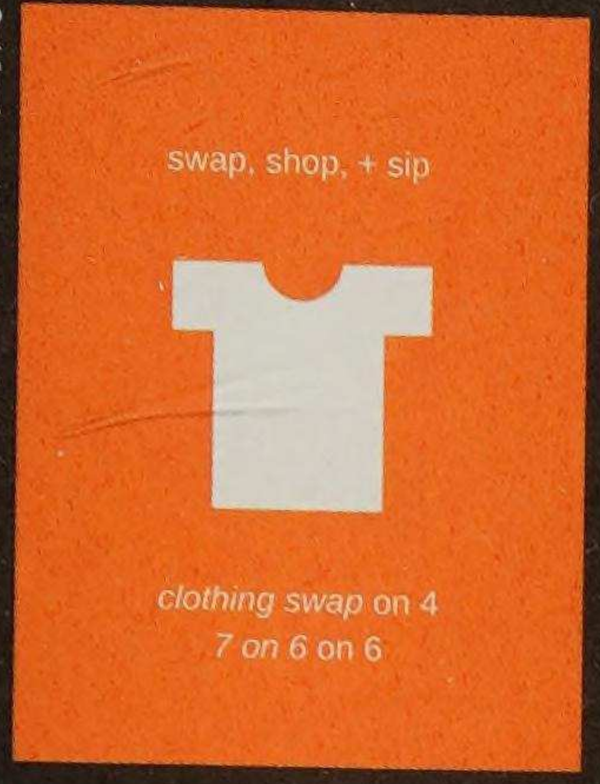
Montreal-based architect, artist, and designer François Dallegret was born in Morocco in 1937, receiving his architectural training at the École des Beaux-Arts in Paris before settling in Montreal, by way of New York in 1964. François Dallegret: Beyond the Bubble 2023 draws from sixty years of drawings, objects, films, and ephemera, including the original prototype for Dallegret's Tubula, an "automobile immobile" made from aluminum air duct tubing and exhibited for the first time as it originally appeared at the Saidye Bronfman Center in Montreal in 1968. This exhibition builds on the 2011 exhibition GOD & CO: Beyond the Bubble curated by Alessandra Ponte, Laurent Stalder, and Thomas Weaver, that originated at the Architectural Association in London and traveled to ETH Zurich and École des Beaux-Arts in Paris.

LEC_012623_StraightUpwithaTwist.jpg



Lecturer: Ann Beha

STL_012723_SwapShopSip.jpg



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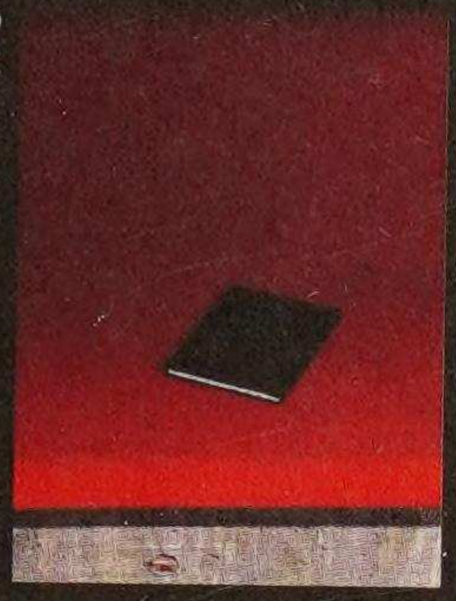

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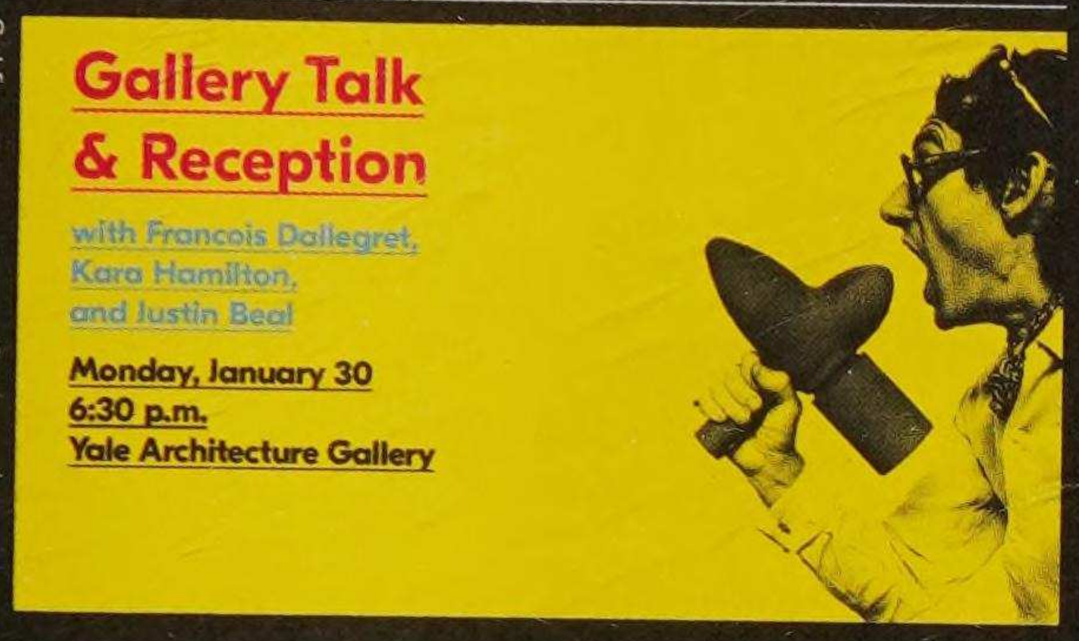

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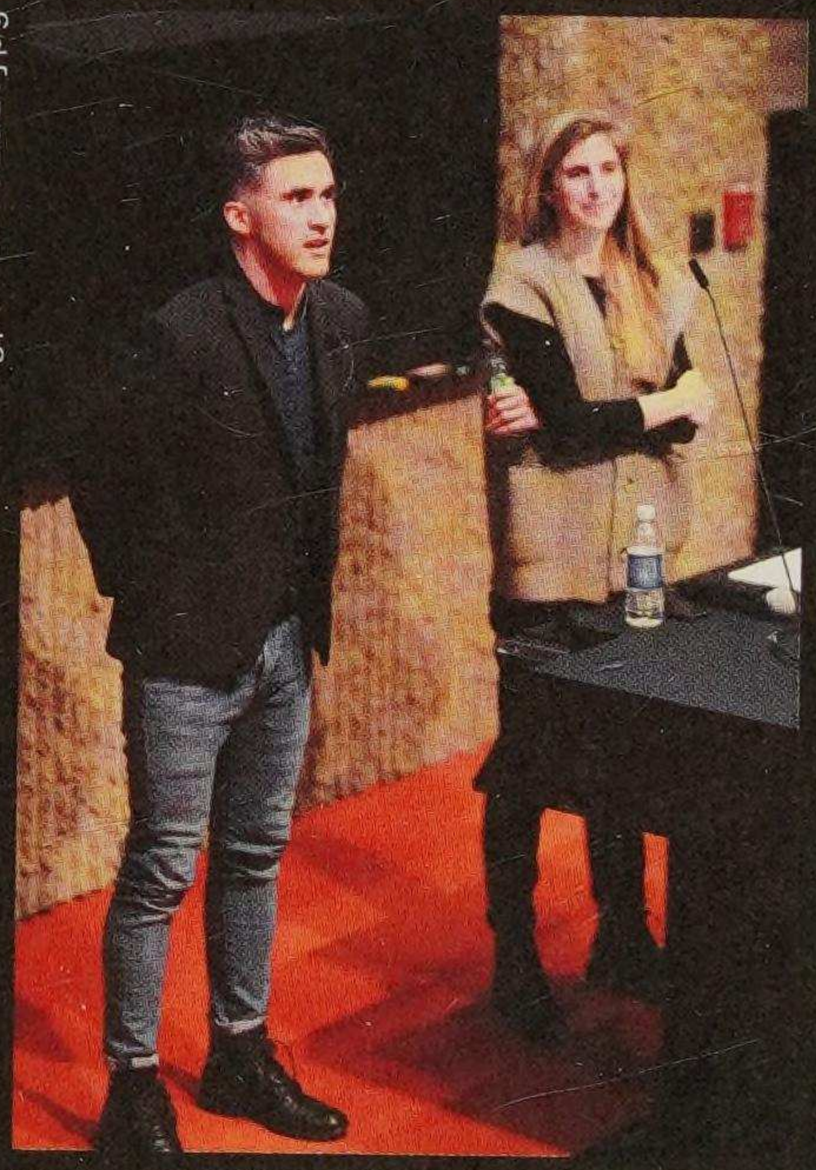
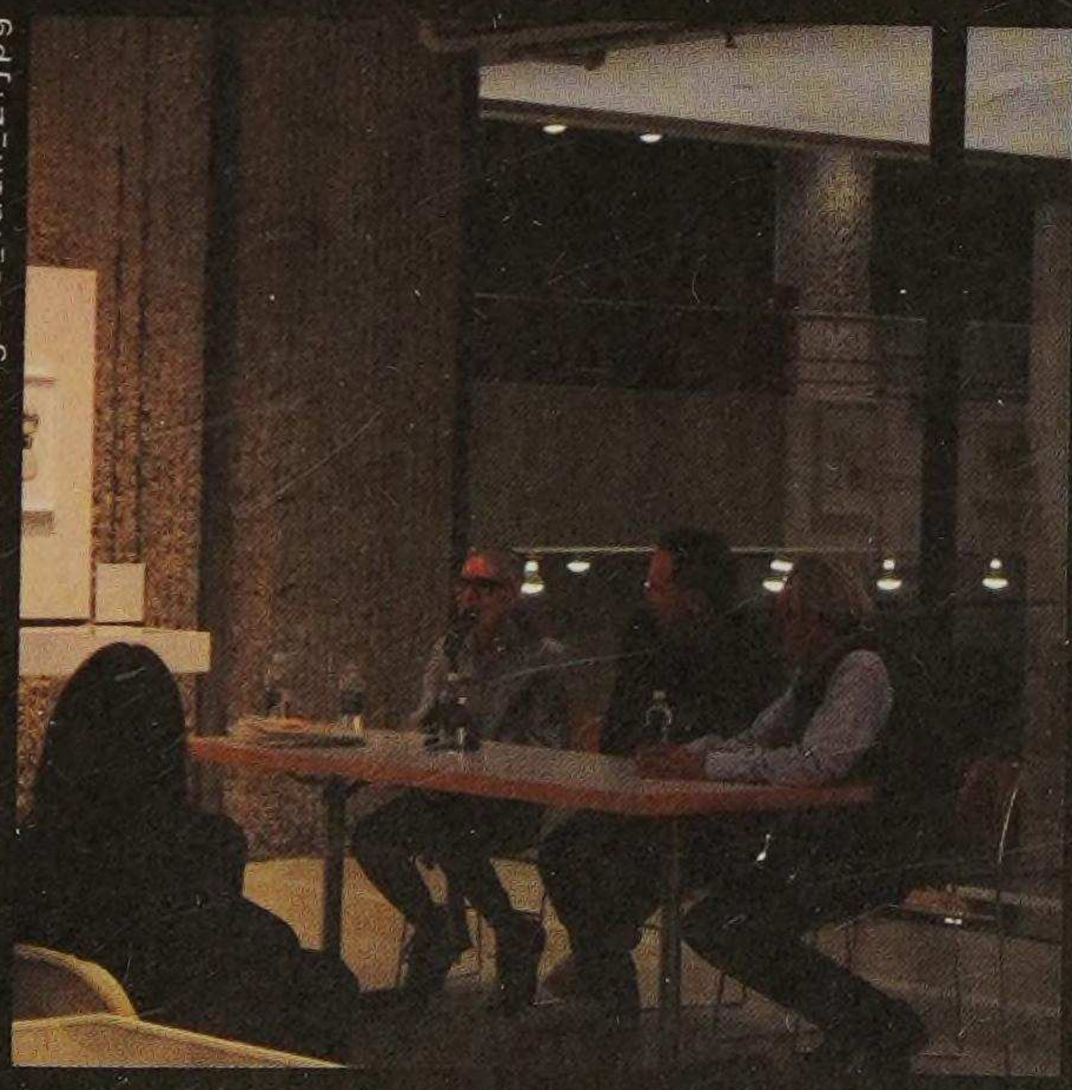


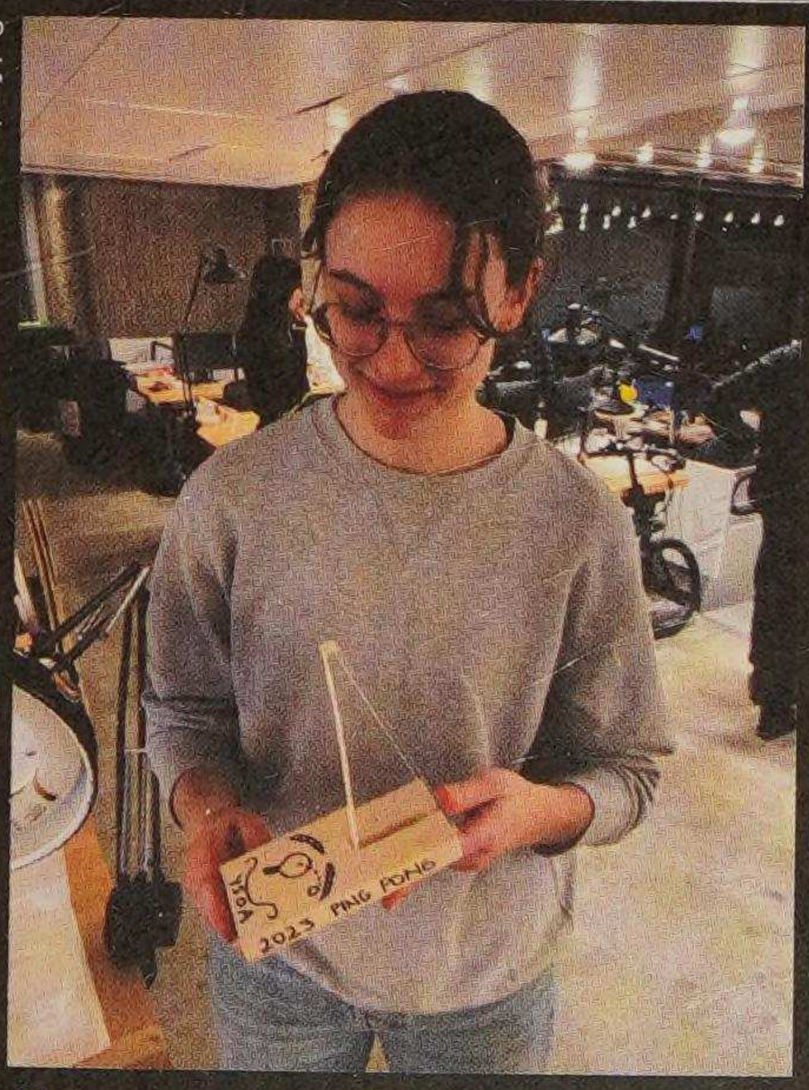
Lecturers: Thomas Kelley, Carrie Norman

EXH_013023_FrancoisDallegret_Talk_2.jpg



Speakers: François Dallegret, Justin Beal,
Kara Hamilton

ORG_020323_YSOAPingPong_Championship.jpg



Champion: Maria Teleman (M.Arch '25)

NGE_020323_TravelingCircusTent.jpg



Curator: Devin Jernigan (PhD Candidate)

This exhibition presents the historical context and production process of a concessions tent from 1920. It also shows a recreation tent that was made using this research. Recreating a circus tent from before World War II poses significant challenges. Many of the methods originally employed in making the tent have already been lost or are currently at risk of being lost. Moreover, the production machines required for this process have been decommissioned or repurposed. Instead of being recorded in books and journals, crucial details such as rules of thumb, material specifications, and various production techniques were traditionally passed down orally from generation to generation. To fill in the gaps of the production process, interviews with a retired tentmaker, an obscure reference book, historical photos, and architectural "reverse engineering" were utilized.

The tent-making process used here involved a combination of machine and handwork. Large-scale sewing was done on machines, while hand cutting and detailing of the material were essential to ensure fabric optimization and proper alignment of stripes. Each seam required a small amount of fabric for a strong connection, and the seams along the ridges had pockets for additional support ropes. The historical tent's design was modified to fit the exhibition space and budget. It originally measured approximately 10x15 feet and had an additional support rope on the longer sides. The exhibition tent is now 10x10 feet, eliminating the need for the extra rope.

STL_020423_LaBeanale.jpg



SYM_020823_DeniseScottBrown_ASymposium_1.jpg



1978 ©Lynn Gilbert

SYM_020823_DeniseScottBrown_ASymposium_2.jpg

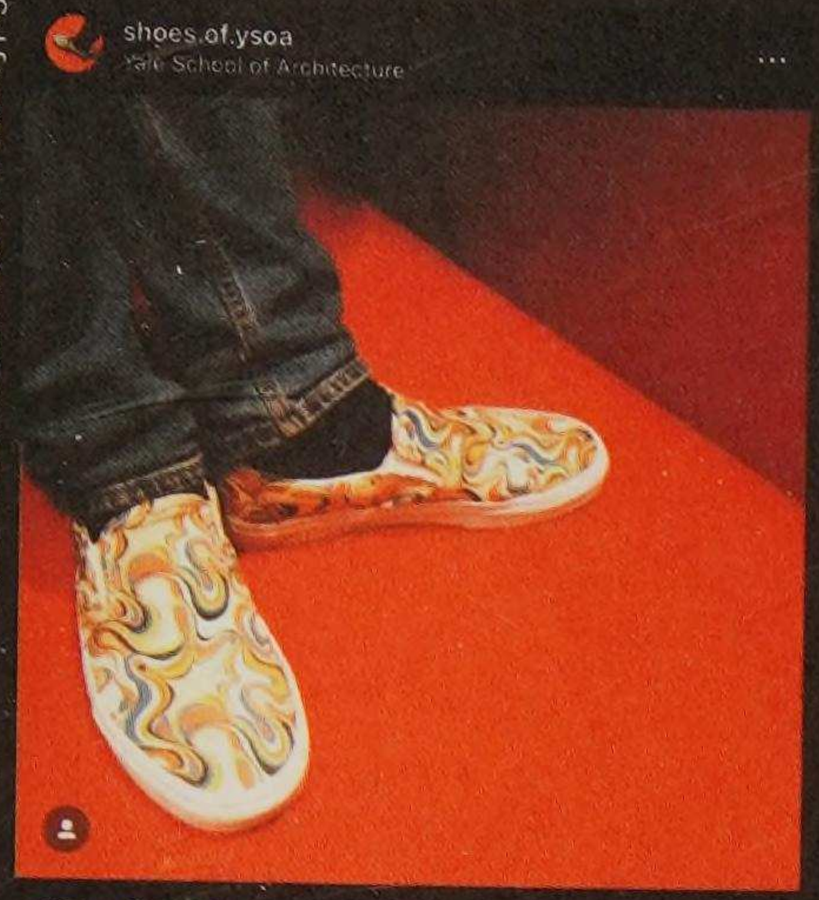


Speakers: Denise Scott Brown, Deborah Berke, Denise Costanzo, Lee Ann Custer, Valéry Didelon, Frida Grahn, Sylvia Lavin, Mary McLeod, Sarah Moses, Joan Ockman, Katherine Smith

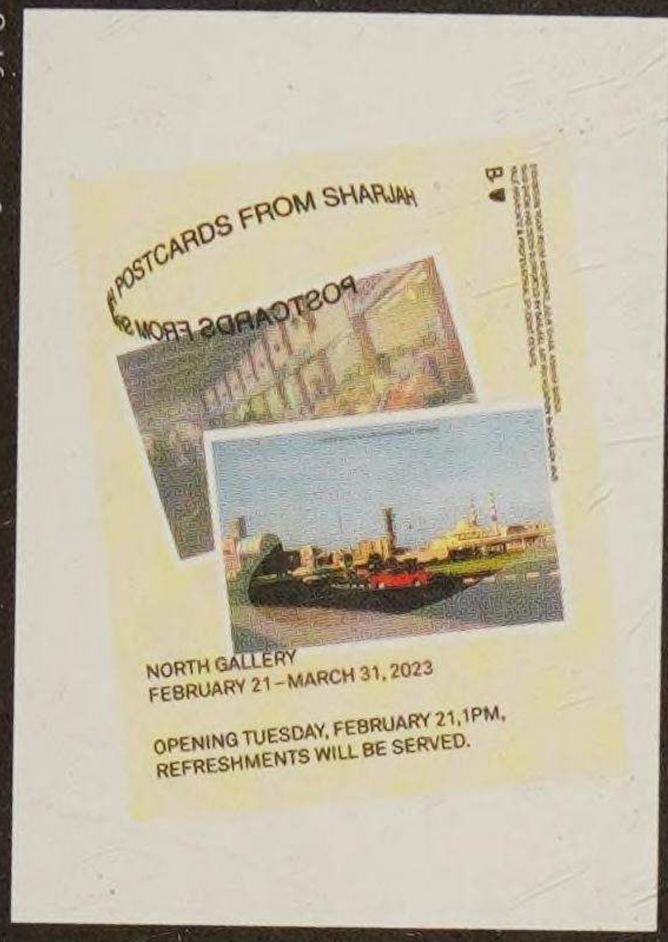
Moderators: Izzy Kornblatt (PhD Candidate), Elihu Rubin, Surry Schlabs

Fifty years after the publication of Learning from Las Vegas, Denise Scott Brown: A Symposium, convened by Frida Grahn, presents new scholarship related to the groundbreaking studio methods, developed by Scott Brown during her teaching career in the early 1960s. Three panels, building on chapters in the recently published anthology Denise Scott Brown In Other Eyes: Portraits of an Architect (2022), edited by Grahn, offer new perspectives on Scott Brown's intellectual formation, her research on determinants of urban form, her concern for social factors, and her advocacy for minimal design interventions in lieu of large-scale urban renewal. It highlights Scott Brown's conceptual contributions, her distinct voice, and her incisive impact on architectural education and design.

STL_021023_ShoesofYSOA.jpg



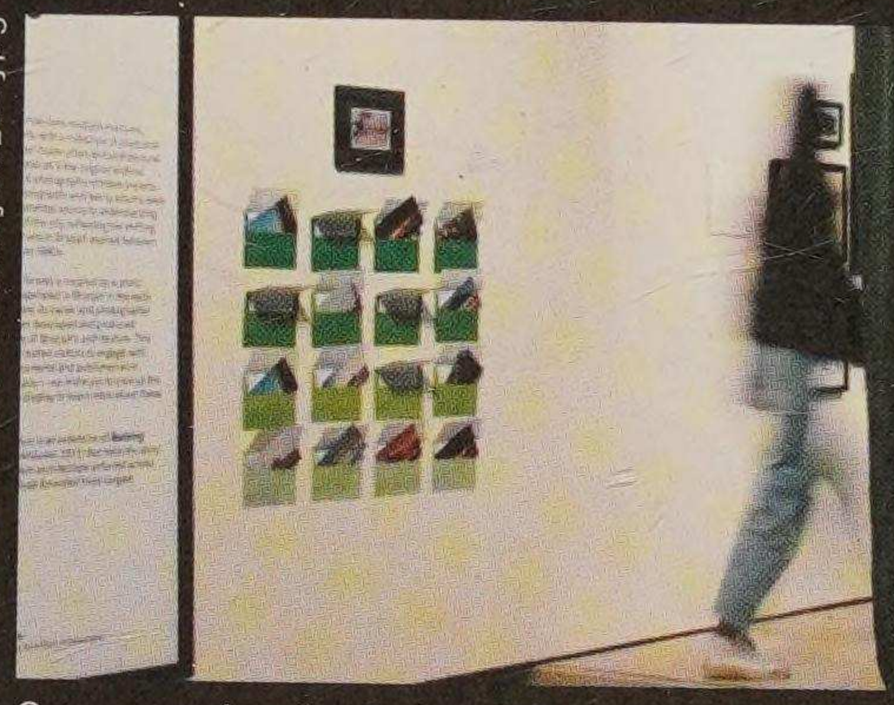
NGE_022123_PostcardsofSharjah_1.jpg



ORG_021123_A11Ball_4.jpg



NGE_022123_PostcardsofSharjah_2.jpg



Curators: Annika Babra (M.Arch '24),
Julie Chan (M.Arch '24),
Reem Khorshid (M.Arch '24)

Postcards from Sharjah captures moments from Sharjah's oil boom; documenting the city's architectural optimism through the stories of those who built it. It offers an expanded view into moments of Sharjah's modernization and considers how the built environment extended into the broader cultural fabric of the emirate. Modern architecture of Sharjah threaded its way through printed journals and educational initiatives, was braided into moments of artistic expression, and into domestic objects and items of quotidian use.

The exhibition shows how mass-printed media and personal photographs may offer a unique interpretation of a city, and also prove to be a valuable documentation tool as the city grows and changes. It also considers how the city was read and navigated by its inhabitants, displaying examples from personal accounts, playful retrospective interpretations, and contemporaneous creative responses to urban change. Turning to both historical facts and imagination, the show will call attention to specific moments of the city's past and present, and invite viewers to explore key junctures in the development of Sharjah's built environment.

ORG_021423_YSOAFilmRevue_ChickenRun.jpg



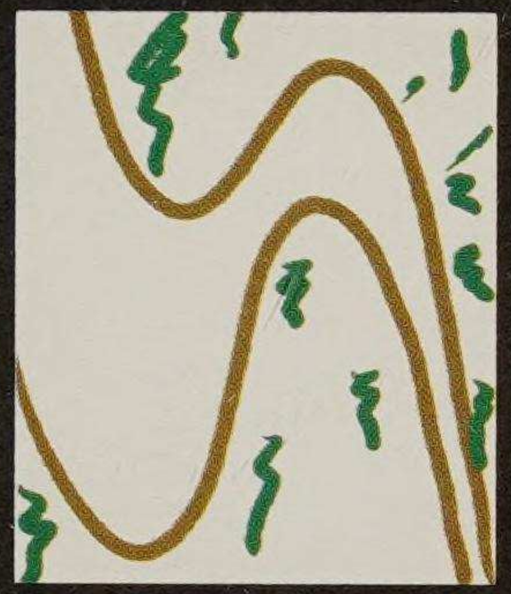
STL_021923_YSOAVolleyball.jpg



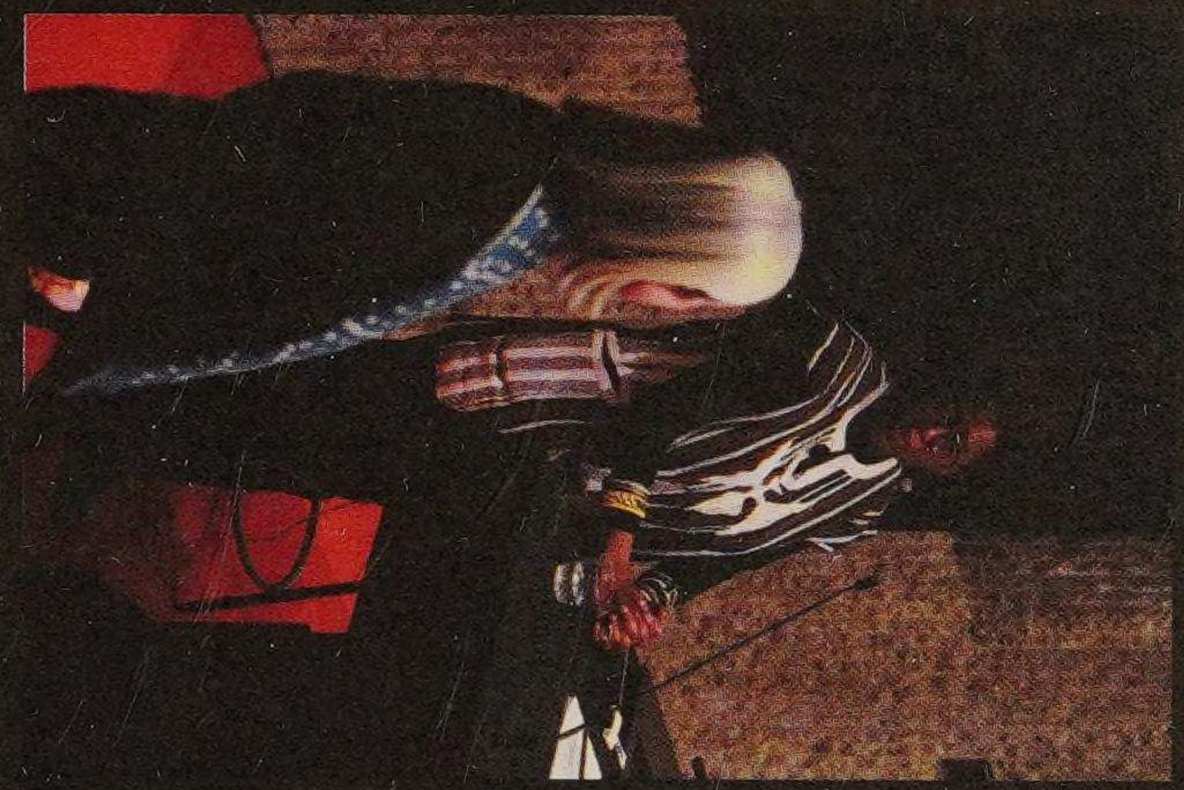
STL_022423_Midreviews_JimVlockBuildingProject.jpg



ORG_022423_NoticingWalks_Ground.jpg

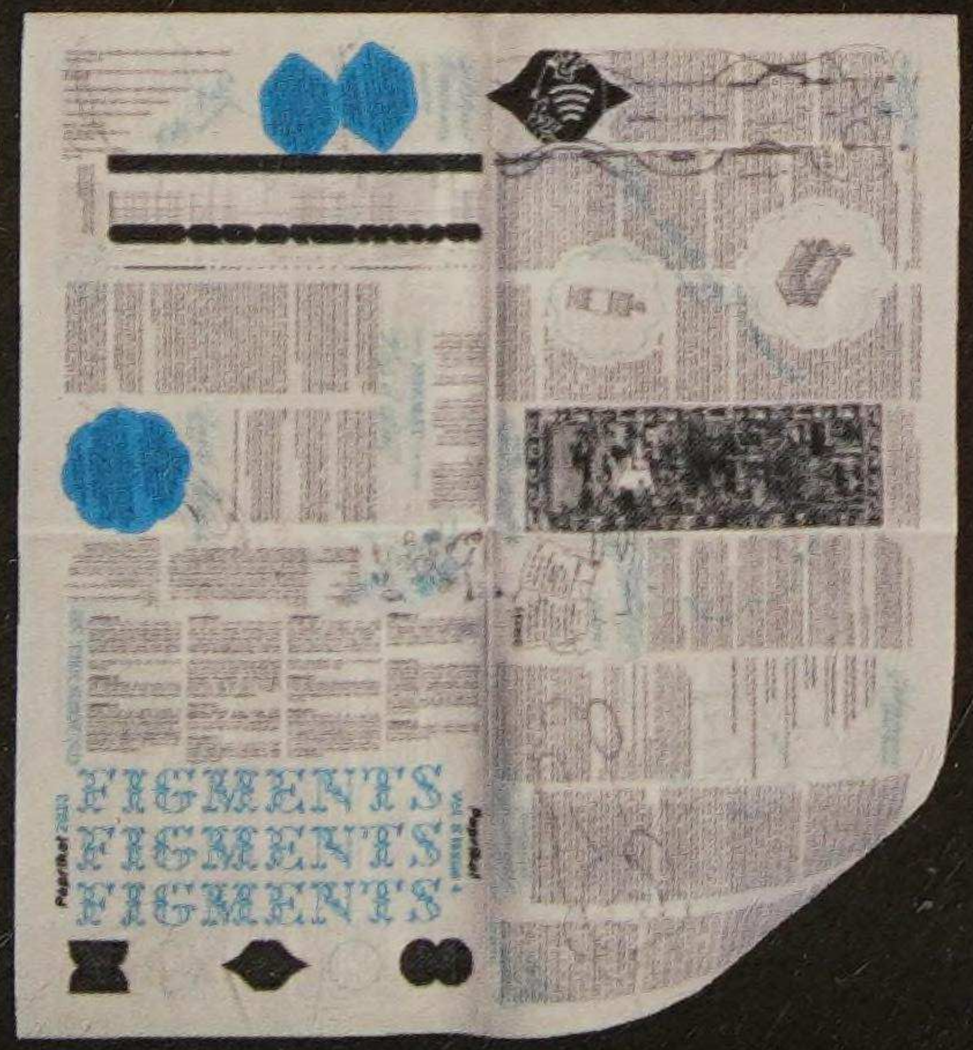


LEC_022323_NontsikeleloMutiti.jpg



Lecturer: Nontsikelelo Mutiti

PUB_022423_Paprika!V8I4_Figments_3.jpg



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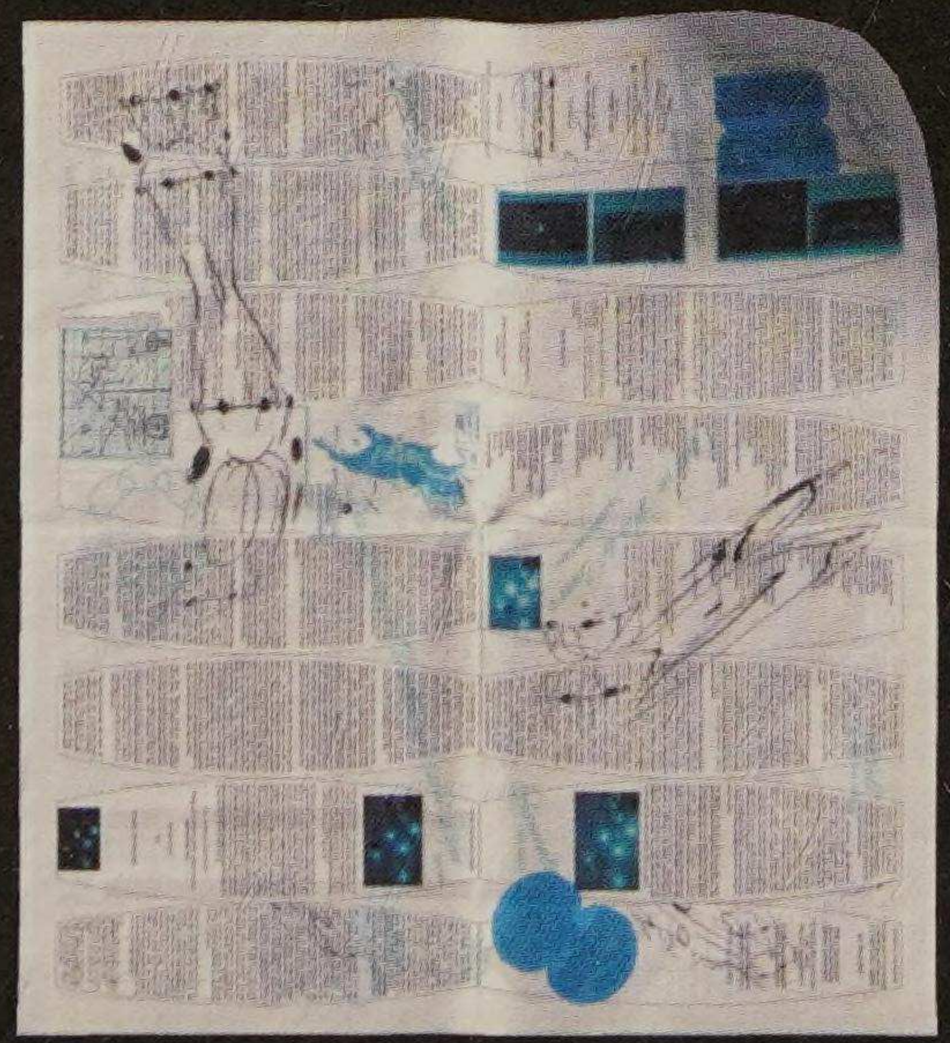


PUB_022423_Paprika!V8I4_Figments_1.jpg



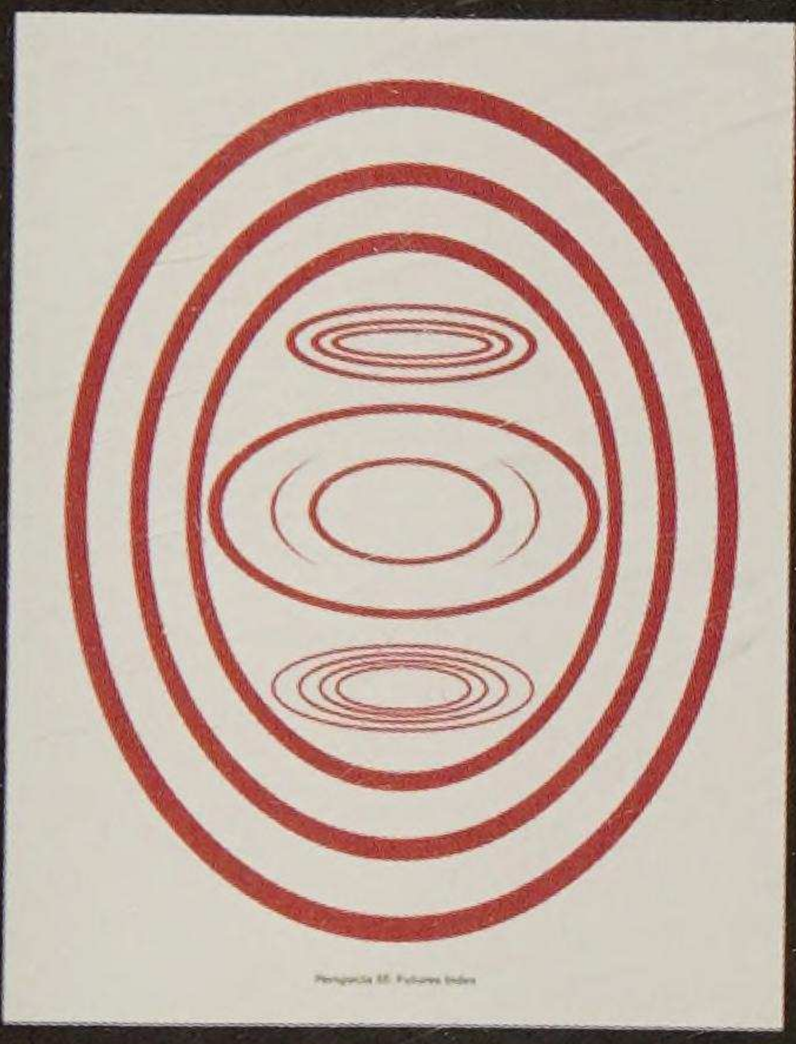
Issue Editors: Nicholas Arvantitis (M.Arch '25), Sabrah Islam (M.Arch '25), Sarah Kim (M.Arch '23), Max Stern (M.Arch '25)

Graphic Designers: Saskia Globig (MFA '25), David Jon Walker (MFA '23)

PUB_022423_Paprika!V8I4_Figments_4.jpg



PUB_022823_PerpsectaS5_FuturesIndex.jpg



Authors: Lani Barry, Jeffrey Liu, Nicholas Miller, Matthew Wagstaffe, Ethan Zisson

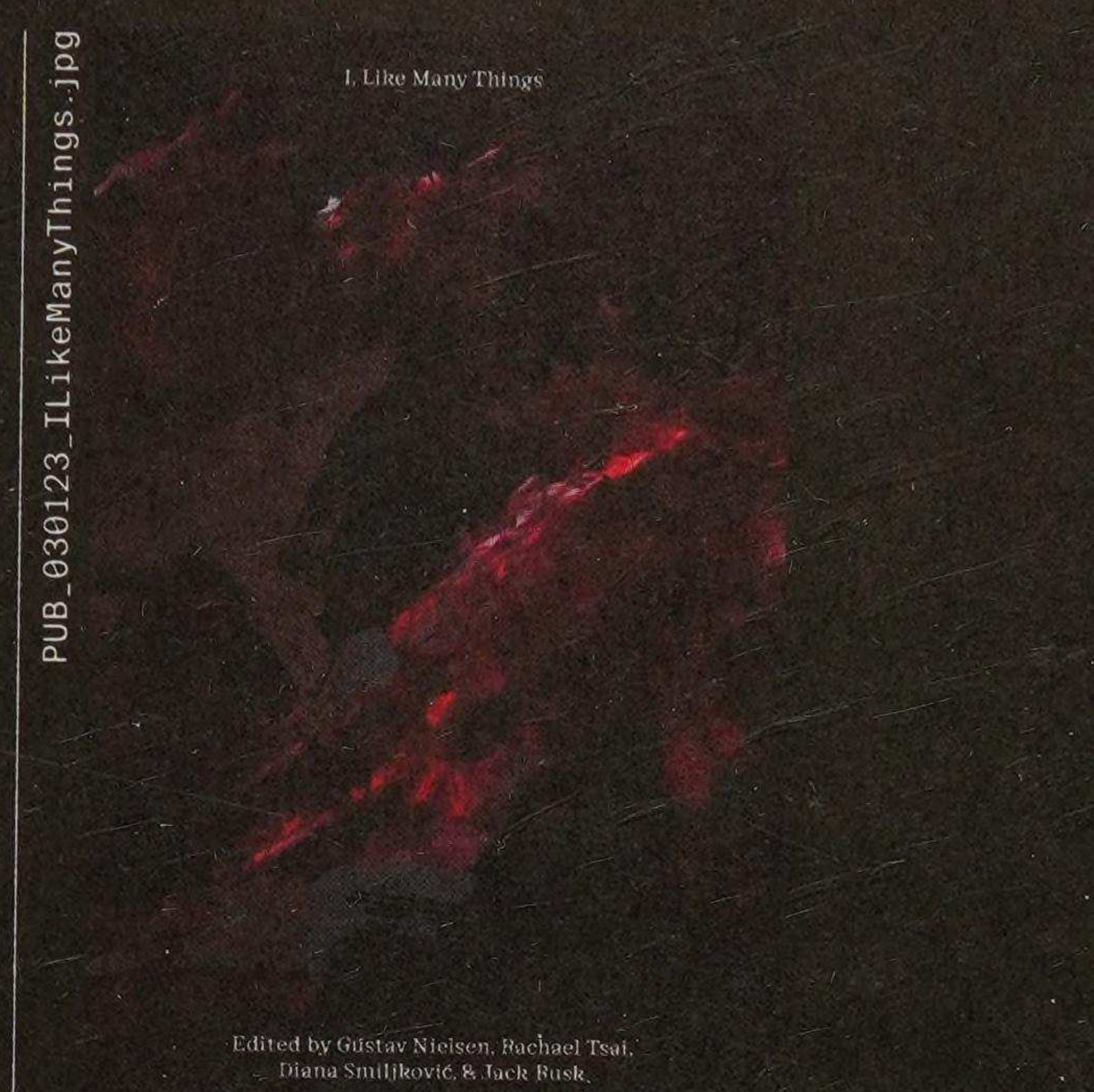
Graphic Designers: Kyla Arsadjaja, Julia Schäfer

Contributors: Ross Exo Adams, Zeynep Çelik Alexander, Adam Bobbette, Stephen Collier, Savannah Cox, William Deringer, Daniela Fabricius, Gökçe Günel, Orit Halpern, Jack Hanly, Justin Joque, Davy Knittle, Andrew Lakoff, Amelyn Ng, Peter Polack, Matthew Soules, Lindsay Thomas, Gary Zhexi Zhang

Publisher: The MIT Press

A collection that explores how architecture ought to negotiate the future, when the future is anything but certain. Architecture is fundamentally a practice of predicting the future. In designing spaces that will endure for decades, architects must reconcile their visions of future living with predicted economic, political, and environmental futures. Thus, whereas utopian architects of the past each sought to impose a singular future through visionary architectural form, architects of today must reconcile between the multiple futures projected by hired specialists, live modeling software, climate change prognoses, and financial markets. Perspecta 55 aims to undertake this much-needed analysis of contrasting techniques of prediction, investigating architecture's relationship to these conflicting visions of the future.

PUB_030123_ILikeManyThings.jpg



Editors: Gustav Nielsen, Jack Rusk, Diana Smiljković, Rachael Tsai

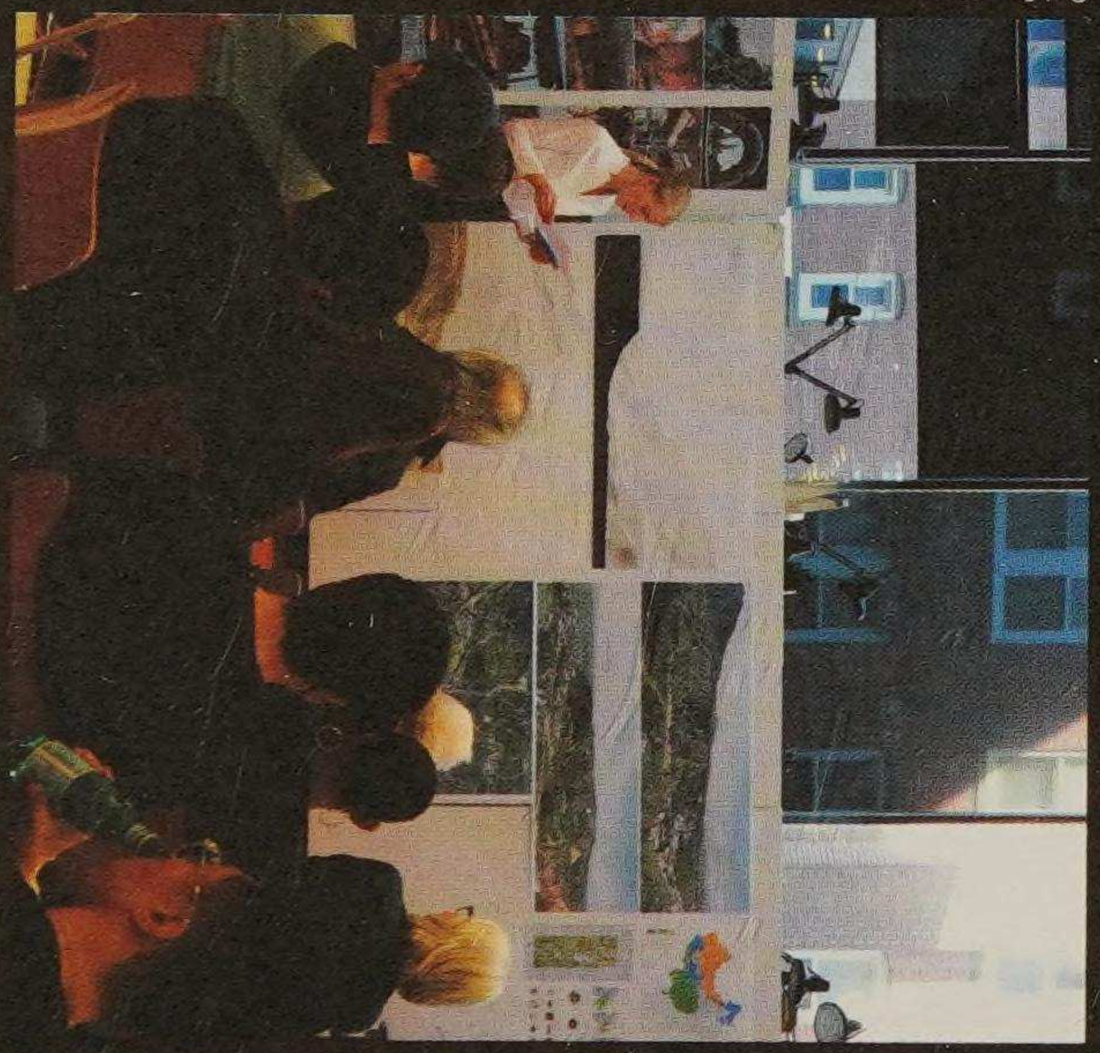
Designers: Luiza Dale, Nick Masserelli

I, Like Many Things is a story of contemporary life and architecture that begins with everyday domestic practices and the notion of "home" as a literal (and literary) space—a space which simultaneously structures and is structured by our relationship to each other and the world. To tell this story, twenty-six authors from far-flung fields and geographies collectively narrate four fluid chapters of a thick history of the present.

Across four chapters and three visual catalogs, I, Like Many Things presents anecdotal stories, fictions, academic research, poetry, and visual essays. One chapter explores nascent and invasive virtual worlds. Another hones in on ongoing ecological collapse and climate disaster. A third chapter finds ground in social movements and political organizing, while a fourth ponders selfhood, imagination, and the possibilities of "off-time." As timely distractions between chapters, catalogs present past inquiries by us and open call participants.

I, Like Many Things is for those to whom the pandemic was an exercise in spatial design. Those who consider themselves architects or designers, and those who do not. Those of us who engage with, push back on, and negotiate the spaces we inhabit, consciously or unaware, expanding our collective field of action. I, Like Many Things insists on the critical interdependencies of all social, political, and environmental struggles, and attempts to maneuver ambiguities, complexities, imaginaries, and chaos as stepping-stones toward more integrative and sensitive spatial practices. It can be read as an unreliable guide to alternative ways in many directions.

STL_030923_Midreview_2.jpg



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ORG_030123_ECOXART_Workshop_2.jpg



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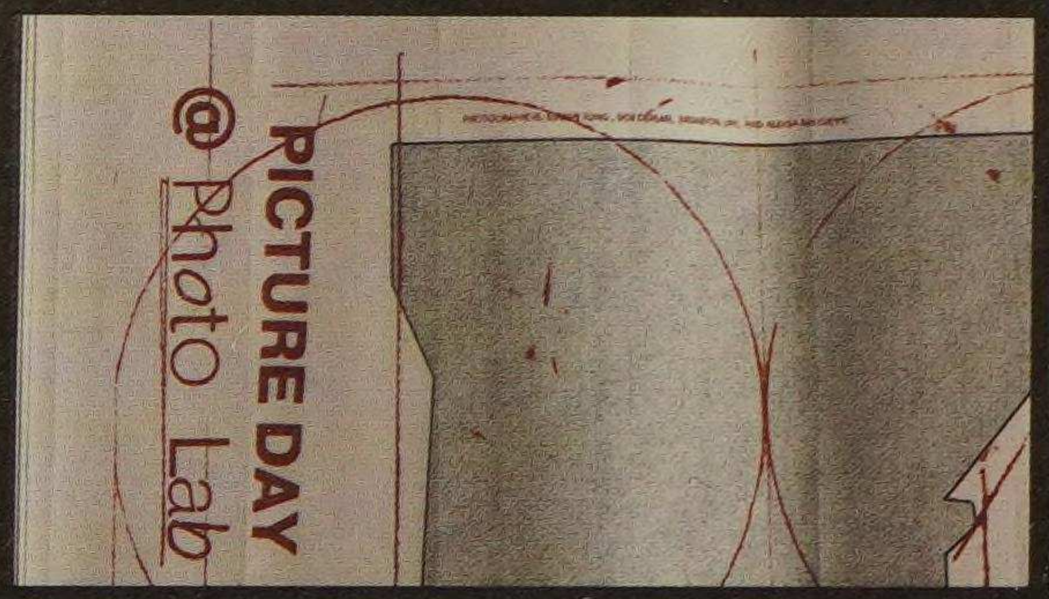

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STL_032623_BreadDrop_5.jpg



STL_031223_BreadDrop_4.jpg



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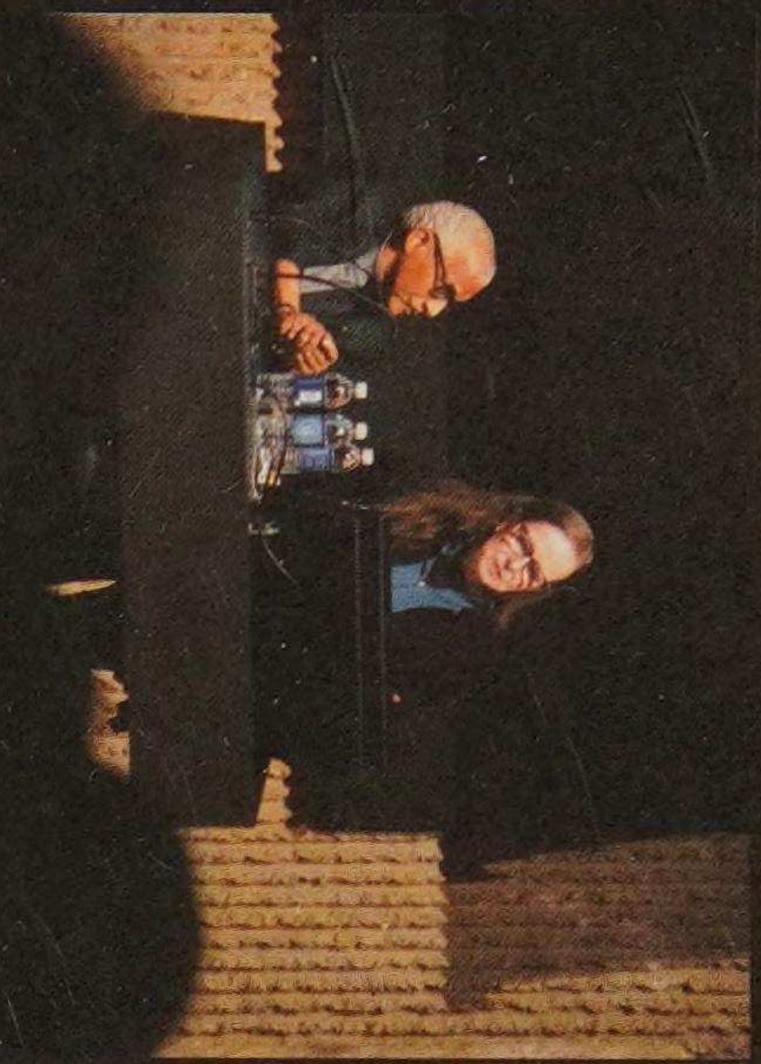

Lecturers: Sara Caples, Everardo Jefferson

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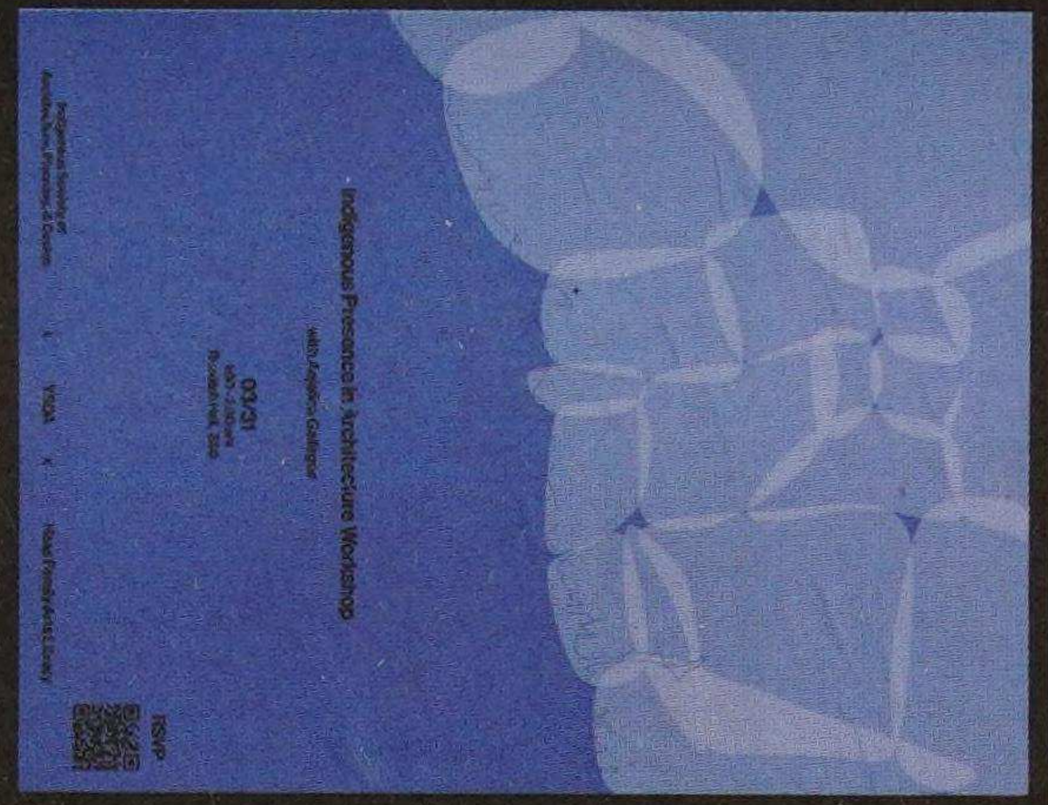
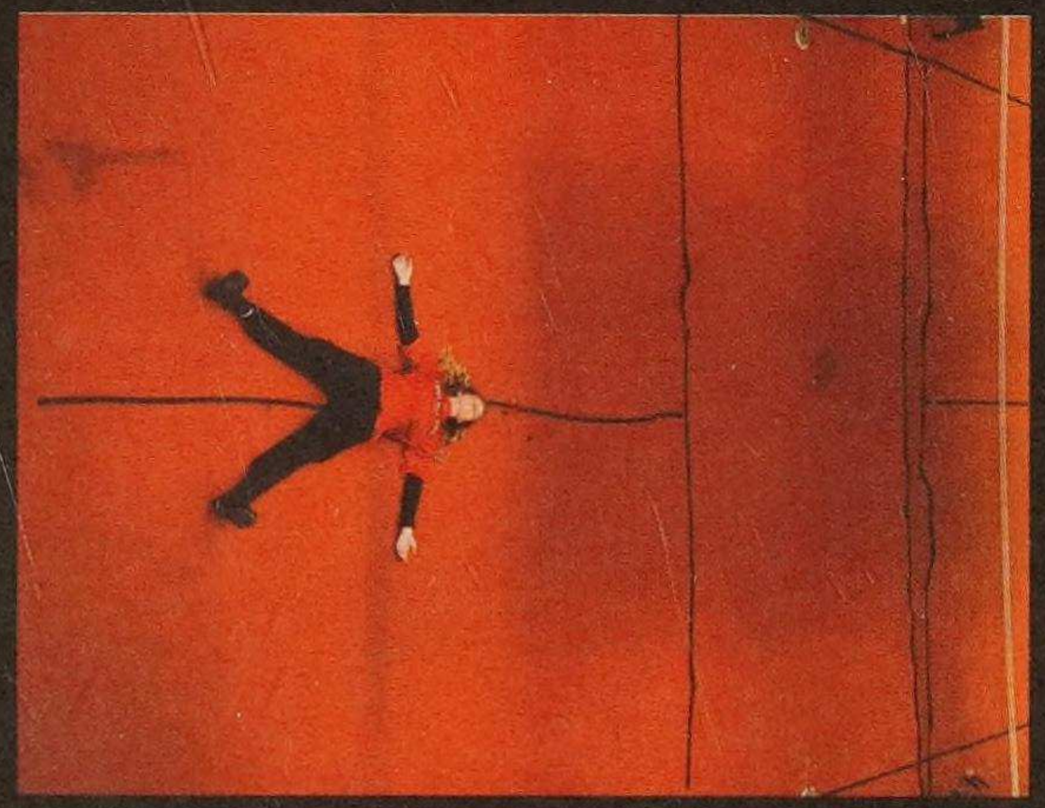


Speaker: Anjelica Gallegos (M.Arch '21)

ORG_040123_ECOXART_Workshop_3.jpg



ORG_040323_AllBall_Jersey_2.jpg



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ORG_040123_AllBall_5.jpg



STL_040523_LostandFound_4.jpg



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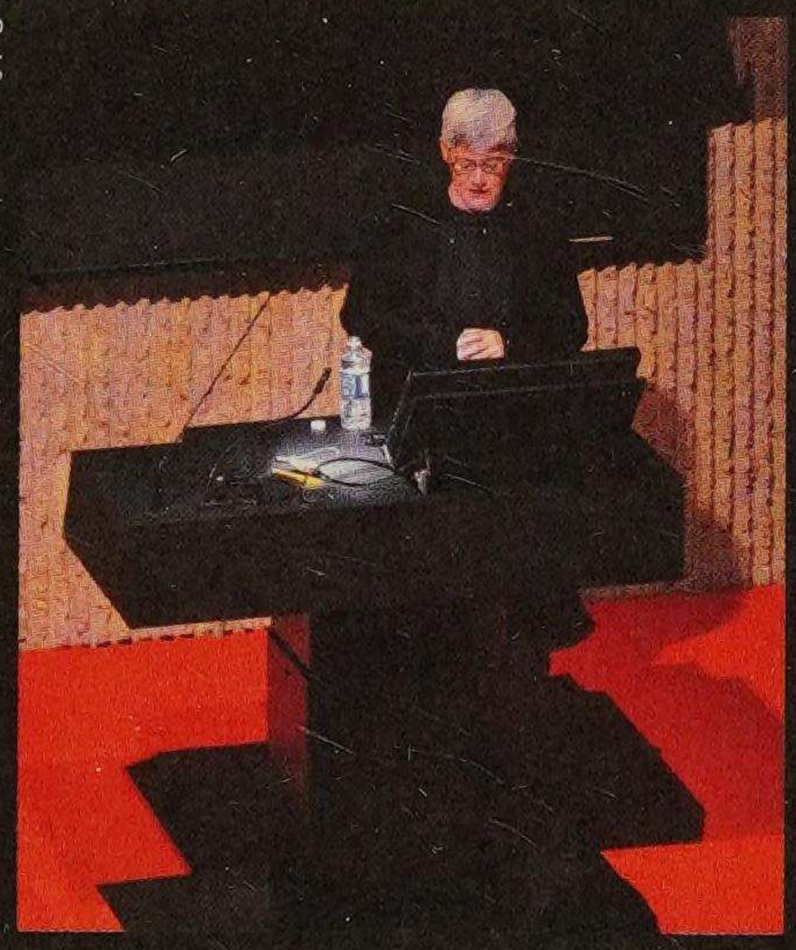

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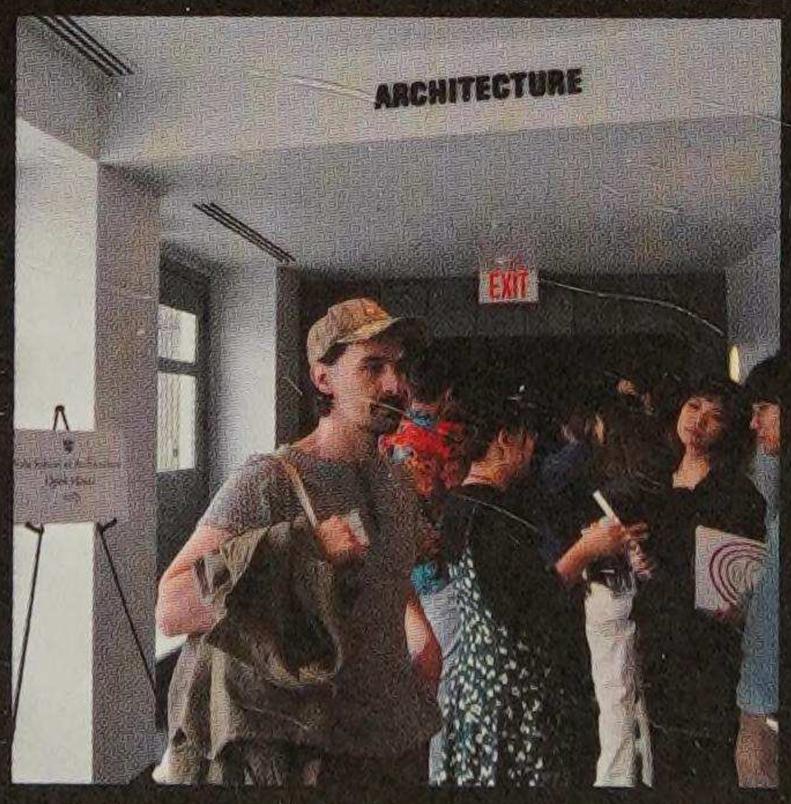
Lecturer: Kathryn Yusoff

STL_040623_OpenHouse_1.jpg



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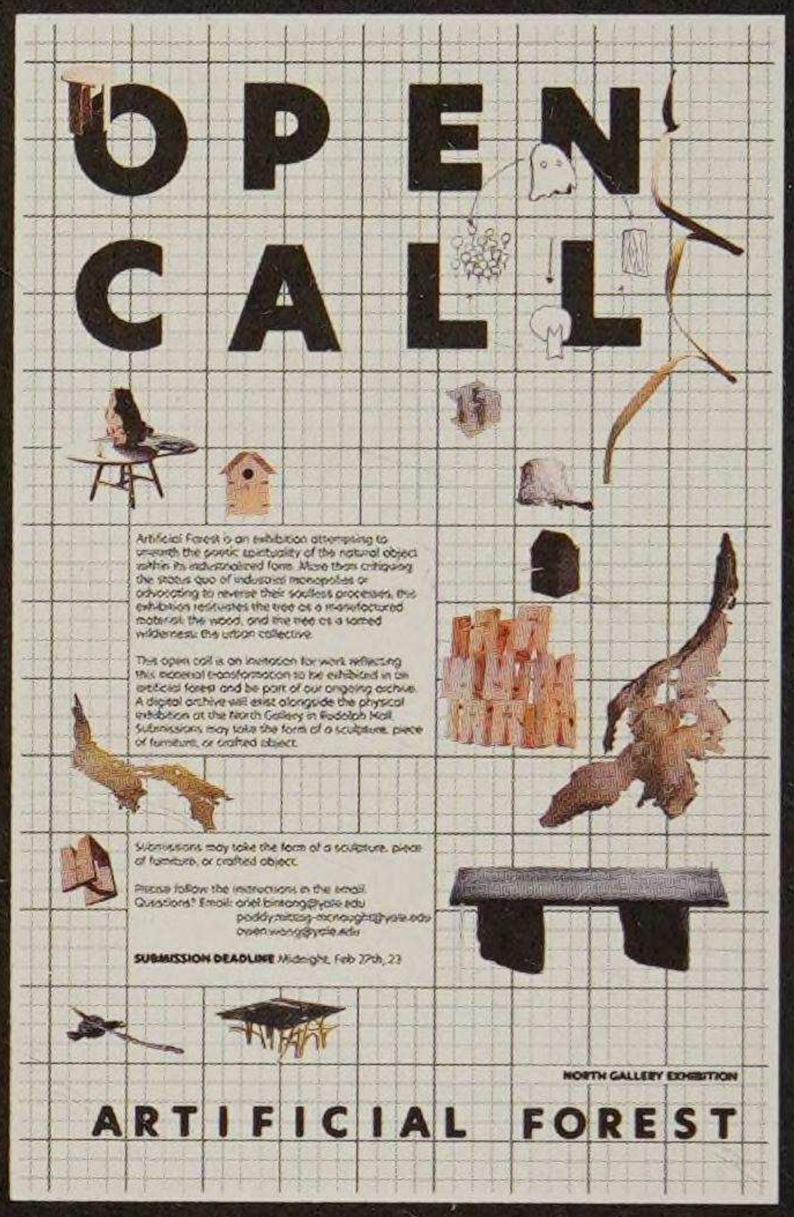
NGE_040623_ArtificialForest_1.jpg



Curators: Ariel Bintang (M.Arch '23), Padraic Mittag-McNaught (M.Arch '25), Owen Wang (M.Arch '25), Yueting Val Zhao

NGE_040623_ArtificialForest_2.jpg



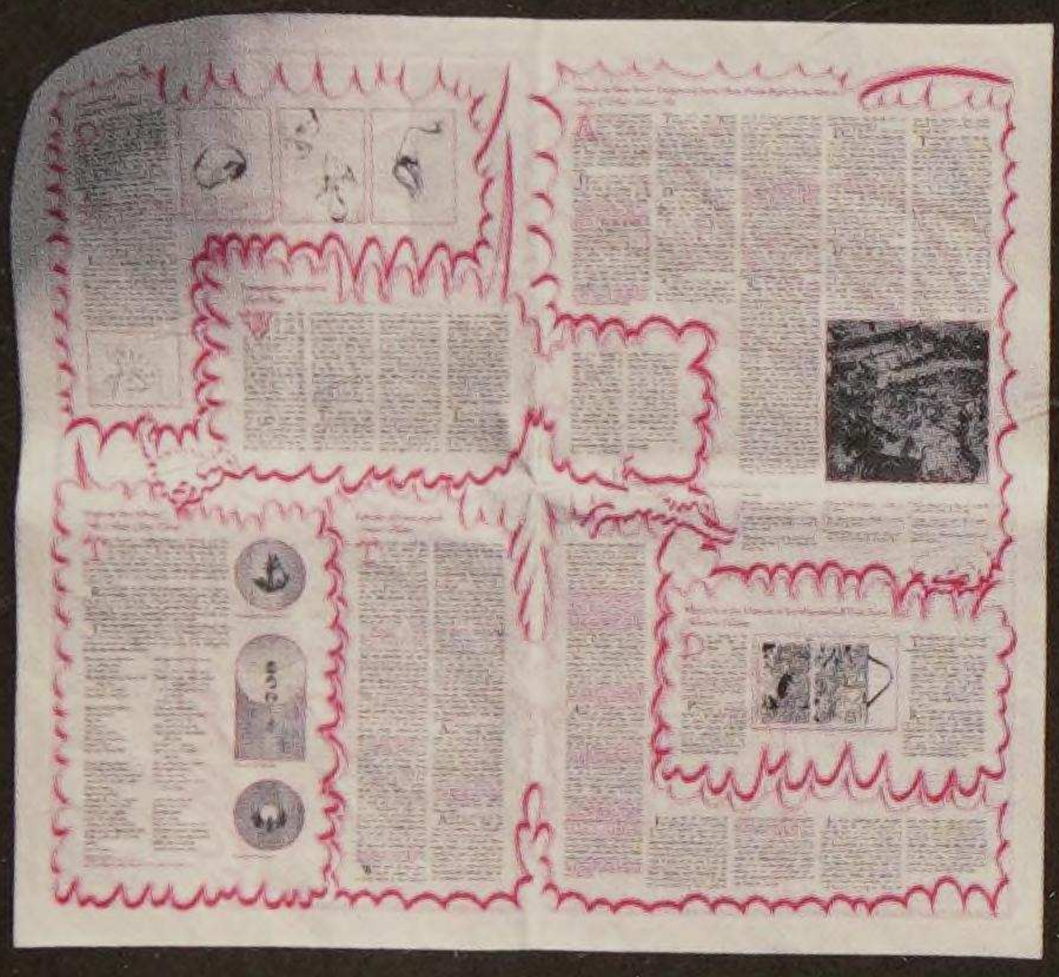
The Artificial Forest is an exhibition that aims to explore the spiritual essence of natural objects within their industrialized forms. It focuses specifically on trees and wood, which are our most familiar industrial resources and materials.

The exhibition shows furniture and sculptures that recontextualize both the manufactured material, wood, and the tamed wilderness represented by trees, creating an artificial forest. The artists infuse their exhibits with emotion and labor to highlight the unique identity of their crafted objects. Rather than merely critiquing industrial monopolies or advocating for a reversal of processes, the Artificial Forest exhibition reflects the contemporary reality of wood and seeks to find ways to celebrate it. Each piece is displayed within a gridded forest made of 2×4 lumber.

PUB_040723_Paprika!V8I5_Fables_1.jpg



PUB_040723_Paprika!V8I5_Fables_2.jpg



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Issue Editors: Nicole De Araujo (M.Arch '24),
Helena Maurer (M.Arch '24),
Emma Sherefkin (M.Arch '24)

Graphic Designers: Darnell Henderson (MFA '24),
Siri Lee (MFA '24)

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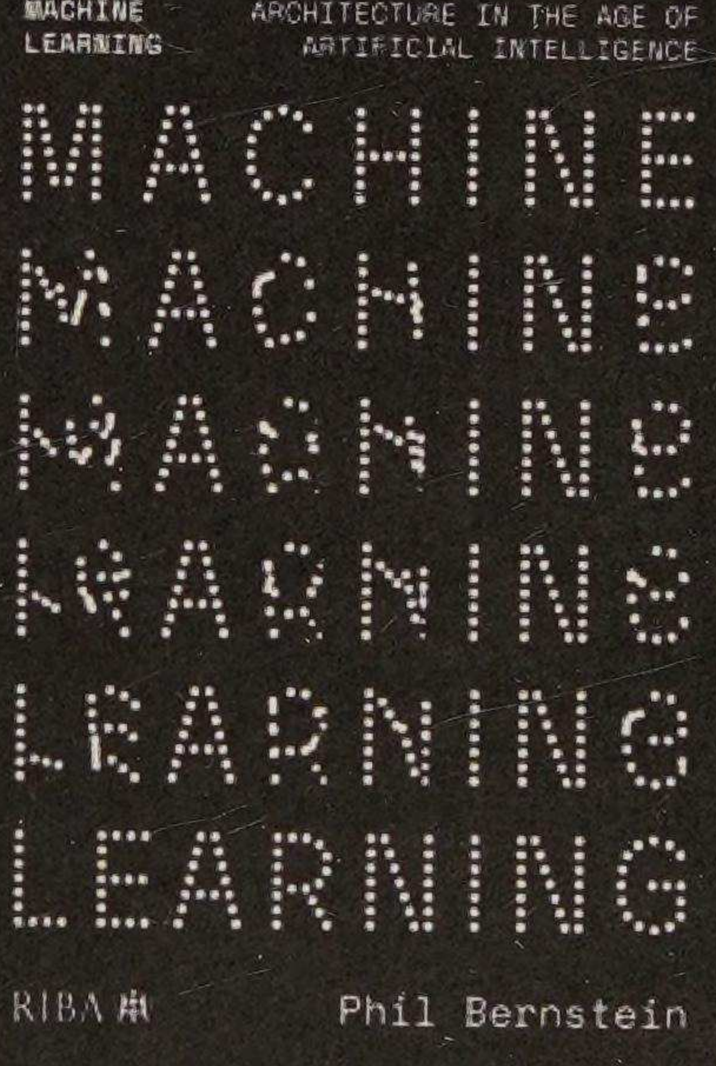
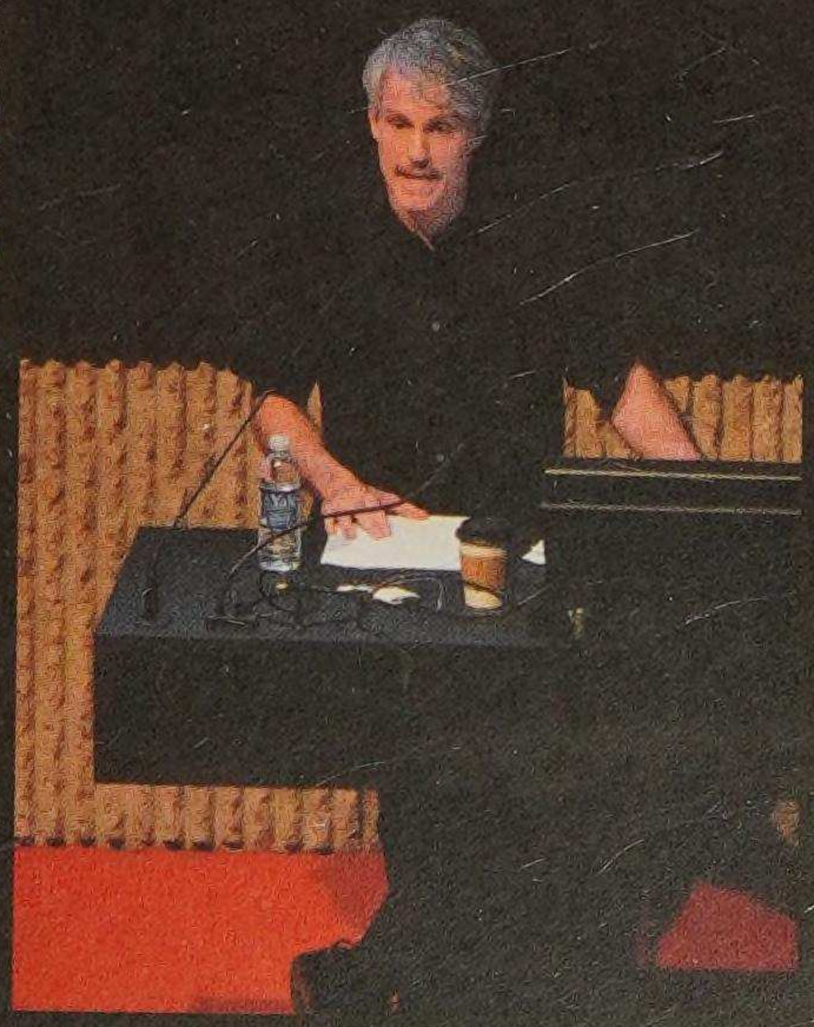
PUB_041023_MachineLearning.jpg

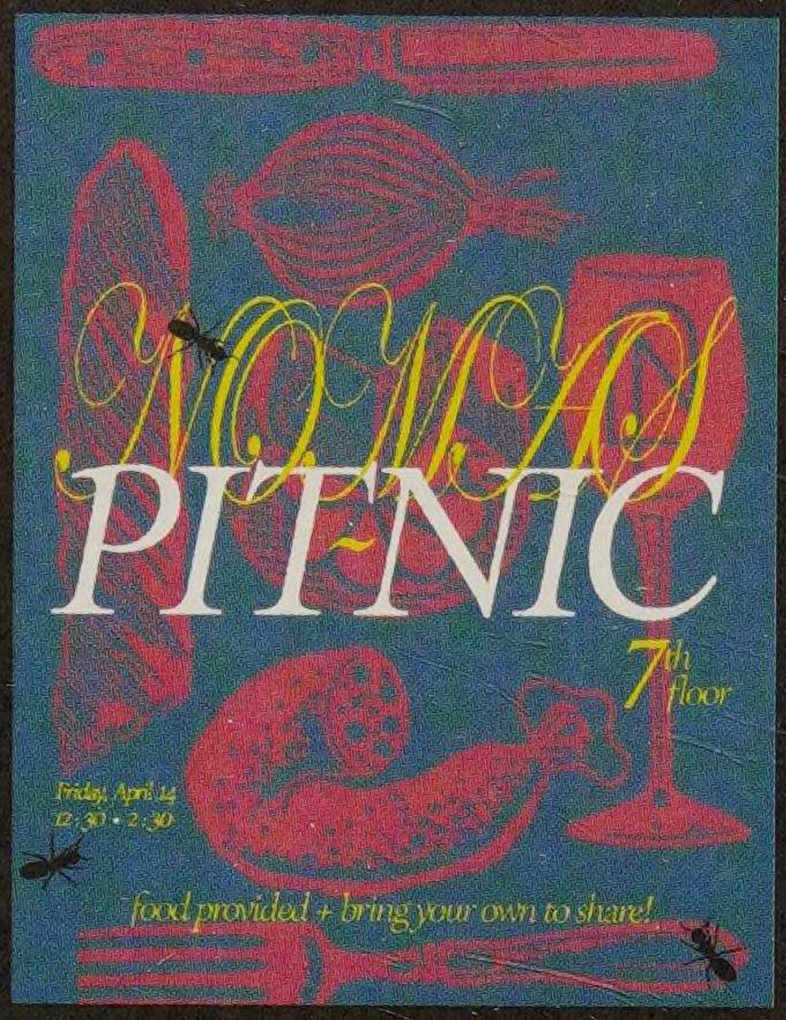


LEC_041323_ColonialRemnantsoftheUrbanPresent.jpg



Lecturer: Ross Exo Adams

ORG_041423_YaleNOMAS_Pitnic.jpg



STL_041423_LostandFound_18.jpg



YAF_041723_Paris_1848-1871.jpg

ARCHITECTURE FORUM



Professor Esther da Costa Meyer

Paris, 1848-1871:
Urbanism, Empire, and Coloniality

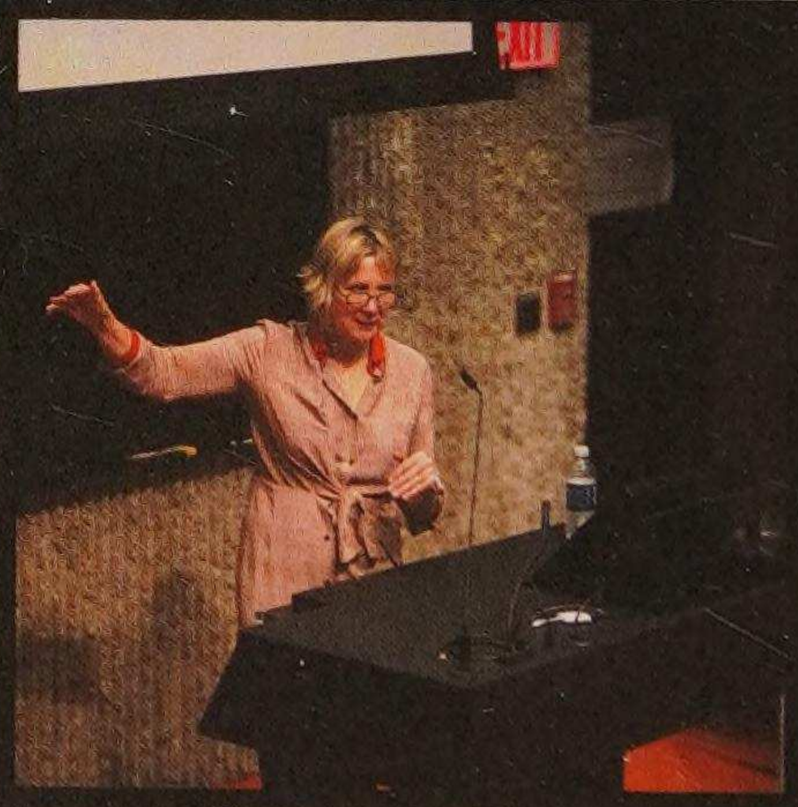
Monday April 17th at 6:30 PM
Via Zoom

Speaker: Esther da Costa Meyer

STL_041823_FinalReviews_JimVlockBuildingProject.jpg



LEC_042023_TheMemoryofWater.jpg



Lecturer: Christine Ten Eyck

ORG_042023_YaleNOMAS_Diversity&Representation.jpg

Diversity &
Representation
Within Architecture
as Academia & Industry

A conversation with
Dr. Mabel Wilson,
Eero Saarinen Visiting Professor at the Yale of Architecture
& Rajas Karnik,
Former President of Build Out Alliance and Architect at Gensler NY

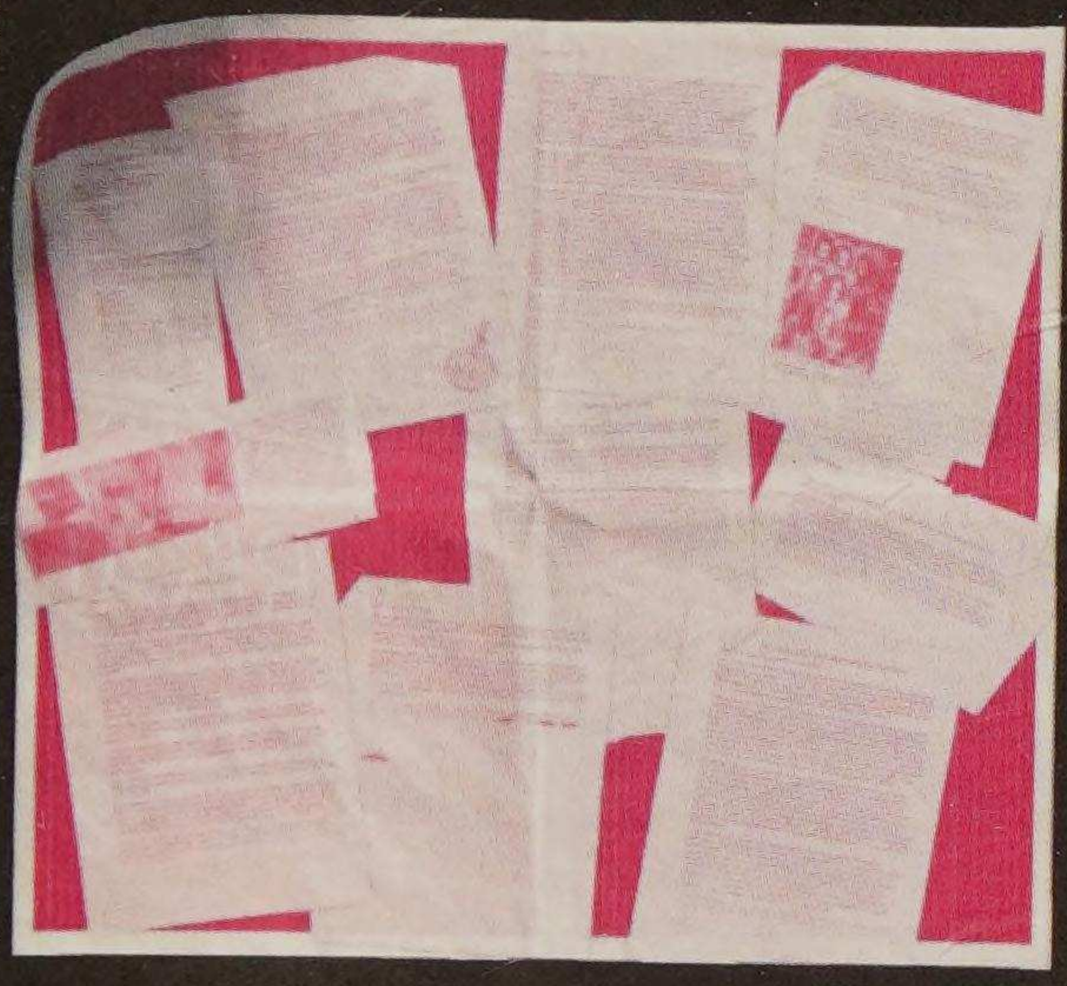
Thursday, April 20th
1 PM
Rudolph 706

NOMAS

Open Call

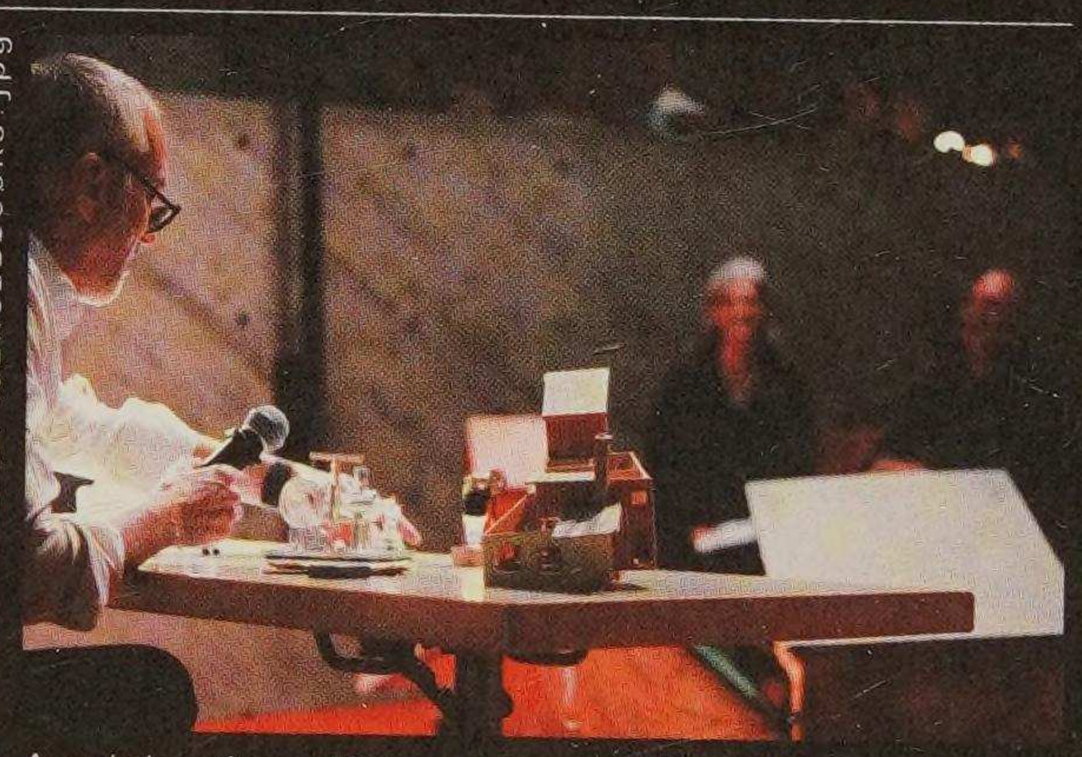
Issue 06 Volume 03

FAREWELLS









A celebration of Turner Brooks (BA '65, M.Arch '70) on the occasion of 40 years of teaching at Yale



Issue Editors: Kurt Huckleberry (M.Arch '25), Calvin Liang (M.Arch '23), Peter Martinka (M.Arch '25)

Graphic Designers: Kaming Lee (MFA '24), Neeta Patel (MFA '24)

PUB_042123_Paprika!V8I6_Farewells_1.jpg
PUB_042123_Paprika!V8I6_Farewells_2.jpg
PUB_042123_Paprika!V8I6_Farewells_3.jpg
PUB_042123_Paprika!V8I6_Farewells_4.jpg
SYM_042223_ACelebrationofTurnerBrooks.jpg
ORG_042223_AllBall_6.jpg

STL_050423_FinalReviews_2.jpg



LEC_042423_ArchitecturalWorksandSocialContributions.jpg

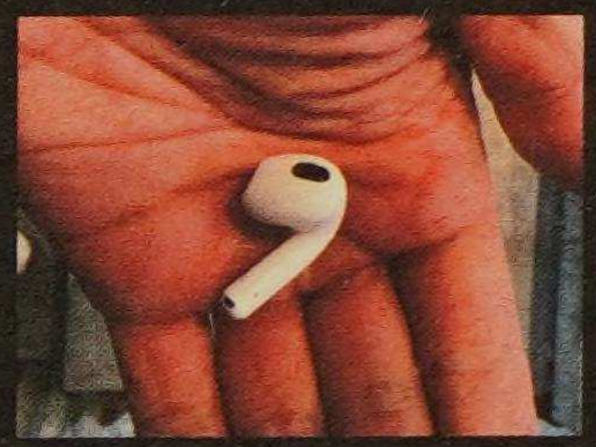
Lecturer: Shigeru Ban



STL_042323_PizzaParty.jpg



STL_050923_LostandFound_6.jpg



STL_050823_FinalReview_MArchIIThesis.jpg



STL_050523_6on7_6.jpg



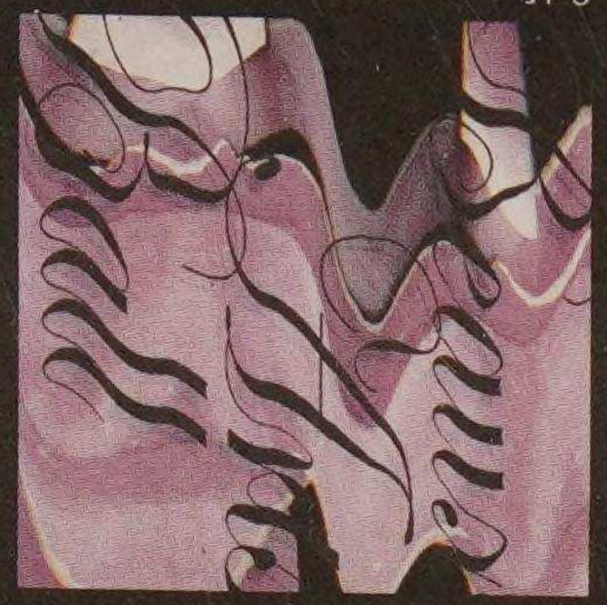
STL_050423_FinalReviews_3.jpg



STL_051523_R46Team_1.jpg



STL_051323_BeauxArtsBall.jpg



STL_051123_IndependentStudyReception.jpg



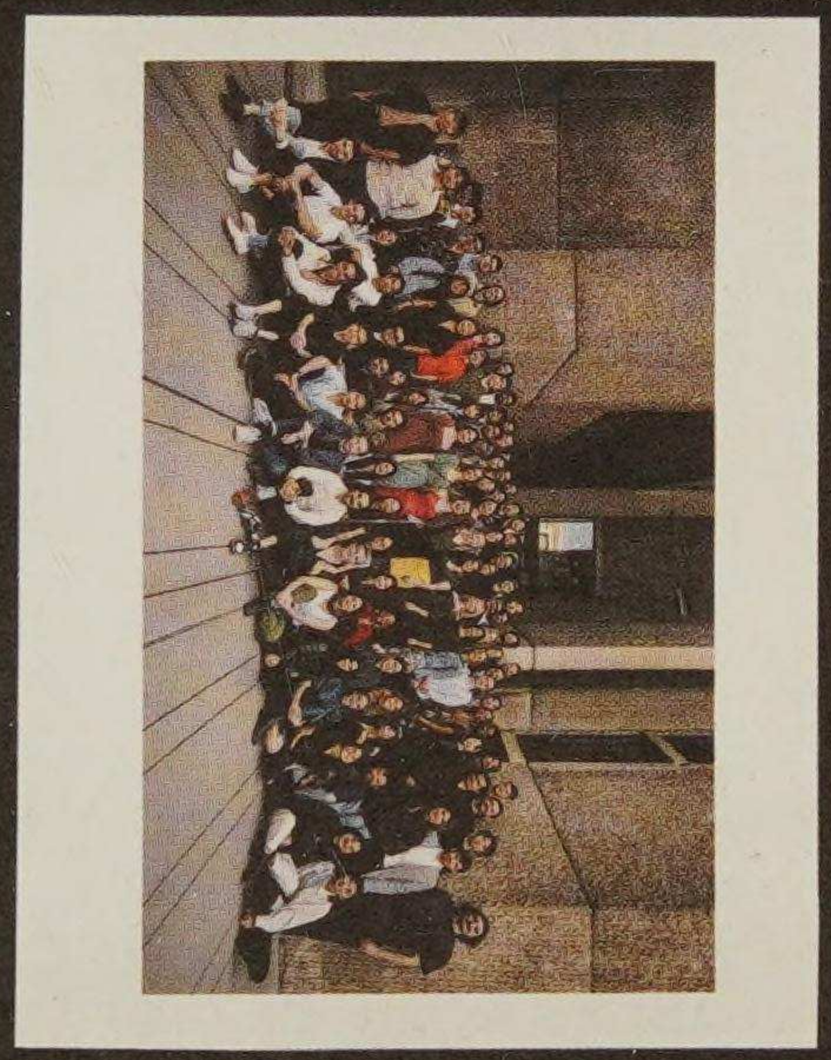
STL_051123_FinalReviews_TheChair.jpg



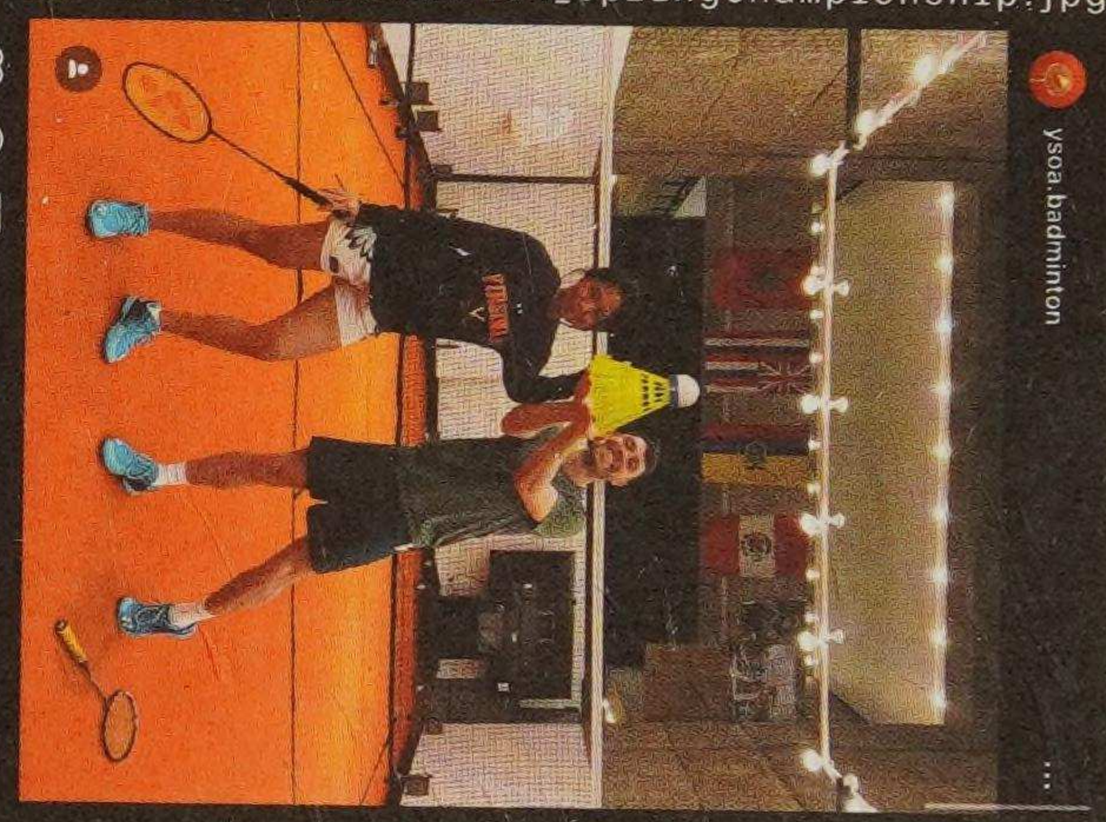
STL_052123_TheFirstYearPicnic.jpg



STL_051923_YSOAClassof23Picture.jpg



ORG_051623_YSOABadminton_SpringChampionship.jpg



STL_052223_YSOACommencement_2.jpg



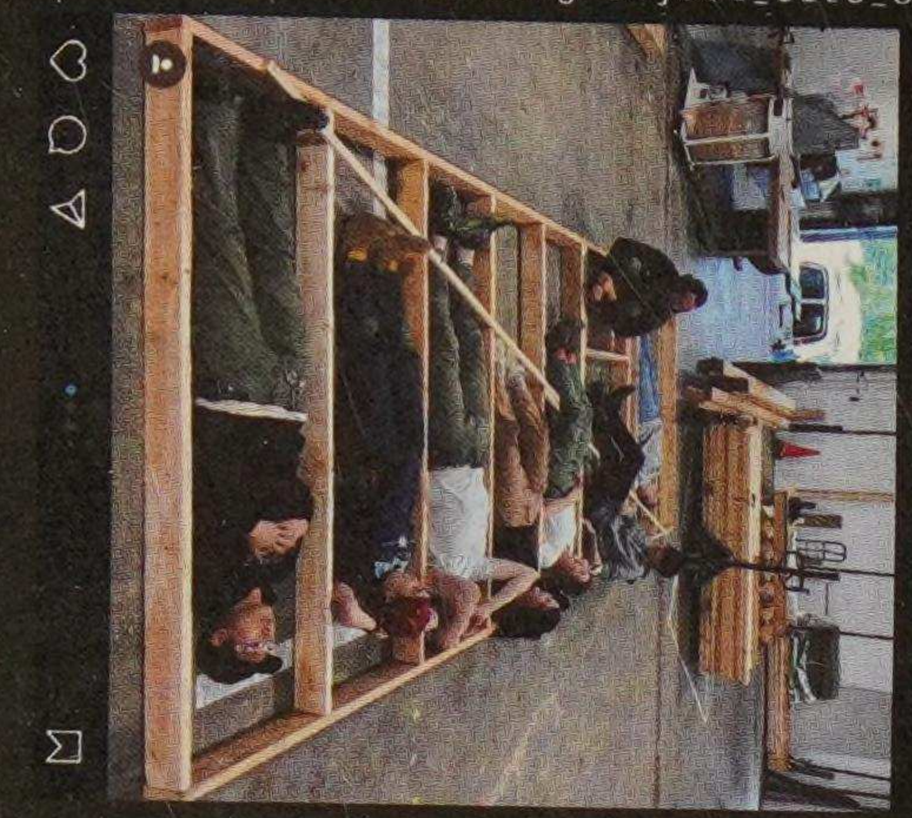
STL_052223_YSOACommencement_1.jpg

Commencement

School of Architecture

Yale University
Monday May 22 2023

STL_060523_JimVlockBuildingProject_Site_3.jpg



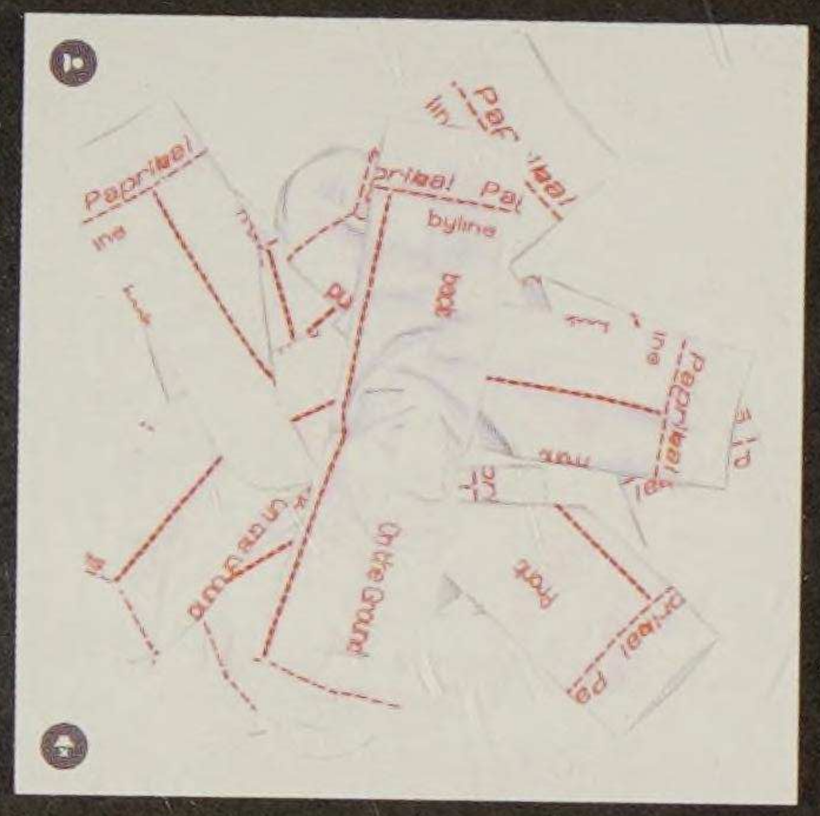
STL_052323_SummerPrograms_London.jpg



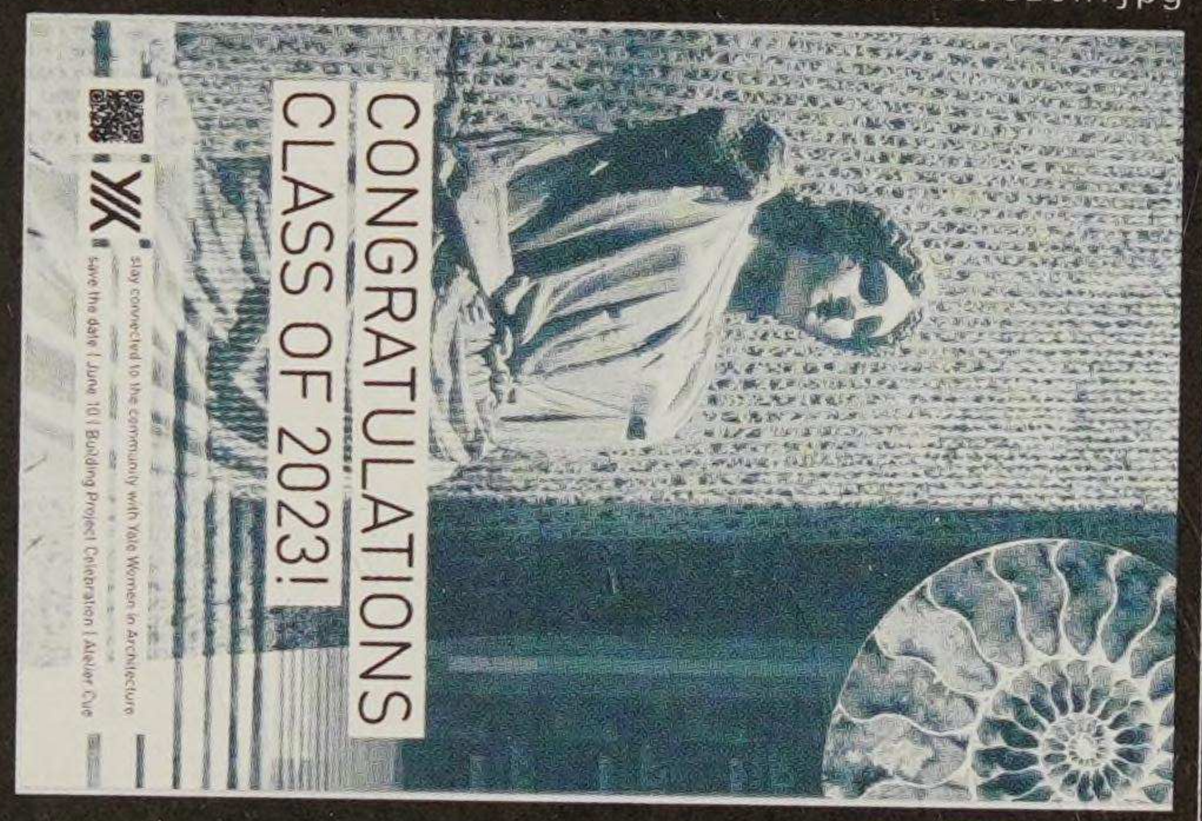
STL_052323_SummerPrograms_Civita.jpg



STL_S23_Paprika!V8_Socks.jpg



ORG_061023_WomeninArchitectrue_BPCelebration.jpg



STL_060623_R46Team_4.jpg



S23_Paprika!V8_Staff.jpg



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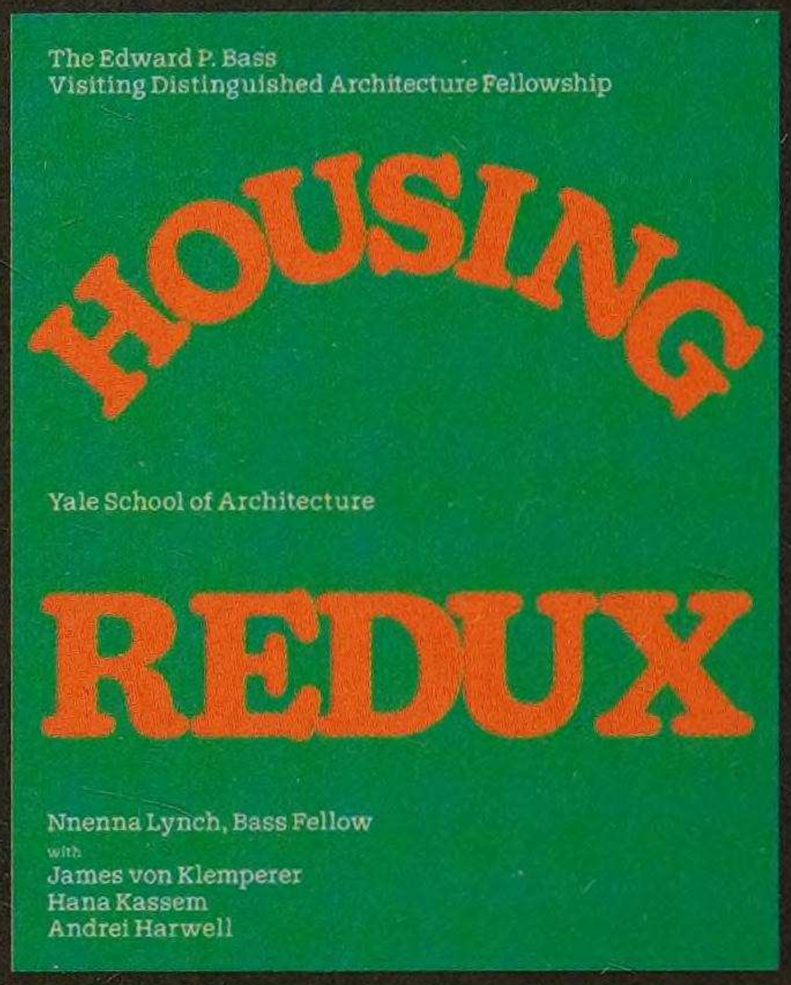
PUB_S23_HousingRedux.jpg



Authors: Edward P. Bass Distinguished Visiting Architecture Fellow Nnenna Lynch, with James von Klemperer, Hana Kassan, and Andrei Harwell

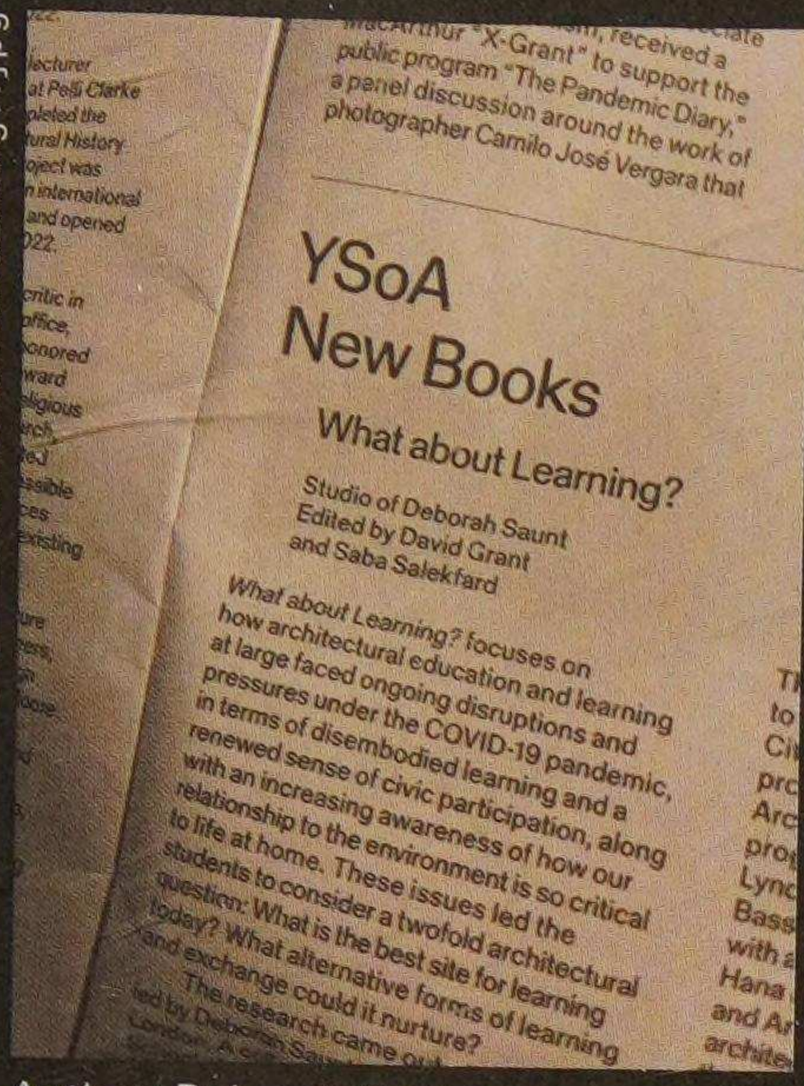
Editors: Nina Rappaport, Saba Salekfard

Graphic Design: Manuel Miranda Practice

Distributor: Actar

The book Housing Redux focuses on ways to reinvent public housing in New York City through a series of design projects produced in an advanced studio that integrates form with social programs for the residents. Nnenna Lynch, housing developer and Edward P. Bass Distinguished Visiting Professor with architects Jamie von Klemperer and Hana Kassem, of Kohn Pederson Fox, and Andrei Harwell, senior critic in architecture, led the studio, focusing on the redesign of the New York City Housing Authority's Washington Houses, in East Harlem. Investigating the relationship between housing, equity, health, and community, the students developed comprehensive frameworks for the apartment buildings, comprised of three connected superblocks equivalent to seven city blocks. The concepts focused on restitching the project into the city street grid by adding new built fabric that would allow the Modernist towers-in-the park to connect with public streets. Some found ways to keep the superblock with interventions to support the community at different scales and family structures. Urban farms and community facilities as well as recreation spaces were included as a way to reorient public housing with a range of interventions for care, health, and equity. The book is designed by Manuel Miranda and distributed by Actar.

Pub_S23_WhataboutLearning?.jpg



YSoA
New Books

What about Learning?

Studio of Deborah Saunt
Edited by David Grant
and Saba Salekfard

What about Learning? focuses on how architectural education and learning at large faced ongoing disruptions and pressures under the COVID-19 pandemic, in terms of disembodied learning and a renewed sense of civic participation, along with an increasing awareness of how our relationship to the environment is so critical to life at home. These issues led the students to consider a twofold architectural question: What is the best site for learning today? What alternative forms of learning and exchange could it nurture?

The research came out of a studio led by Deborah Saunt, of DSDHA, based in London with Timothy Newton and Jane Wong. A collective analysis of the Yale School of Architecture's changing conditions, from its physical site to a virtual presence and networks, in parallel with research into alternative learning models such as University of the Underground and the London School of Architecture, served as the basis for critique and the making and unmaking of a curriculum in the students' studio projects. The design projects drew from lockdown and the need for different spatial potentials for learning in sites of personal significance. Talks from a symposium with guests invited from different fields—from activism and planning to pedagogy, triggering a cross-disciplinary exchange about learning and the built environment—are also included.

Author: Deborah Saunt,
Saarinen Visiting Professor

Editors: David Grant and Saba Salekfard

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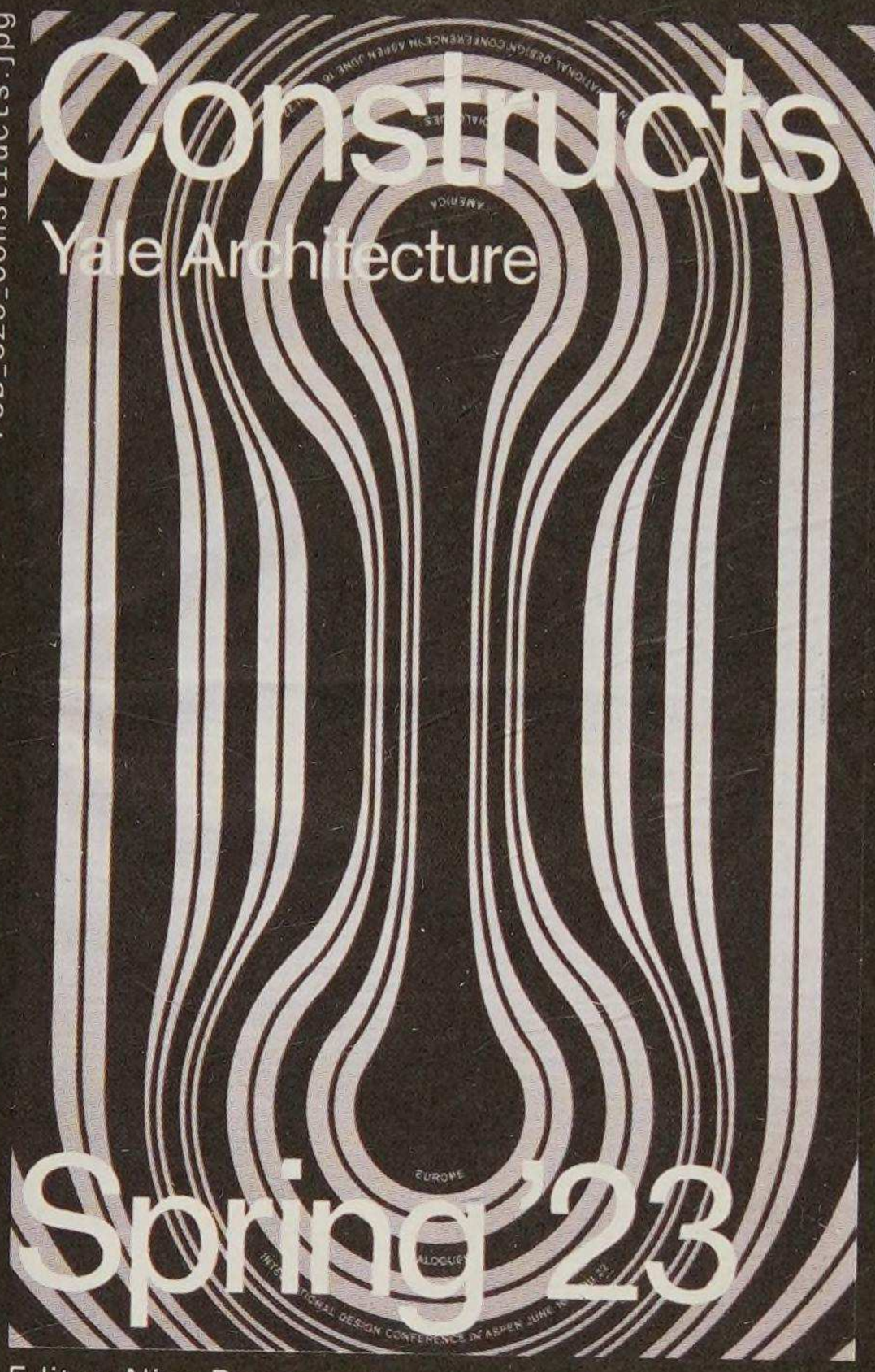
PUB_S23_Constructs.jpg



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ARCHIVE_ALL


Architecture
Fall22
Yale




Michael Maltzan


SUMMER ADAD
2021

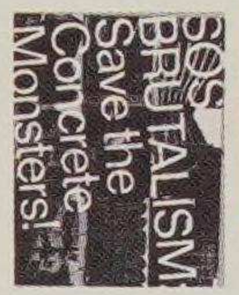


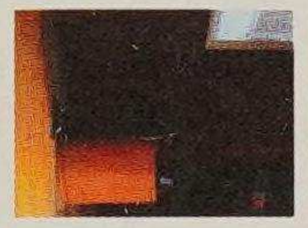









SOS
BRUTALISM
Save the
Concrete
Monsters!








A Center for the
Study of
Democratic Violence
in New Haven



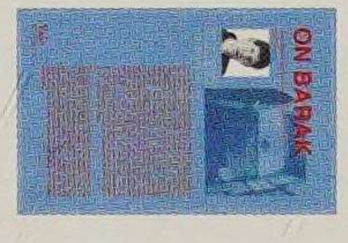









GLUE FEST!
The Architecture Lobby
Disability in Design (EDD)
Practice
NOMAS
Latin YSOA
YSOA Pattern
Queens Academy
Queens Academy for Architecture
and Interdi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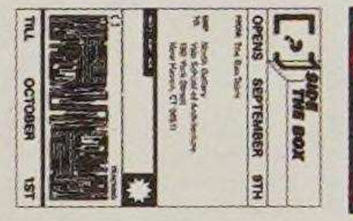
HARRISON FORD
EARLY REMINDER




OPENS SEPTEMBER 8TH
TILL OCTOBER 1ST



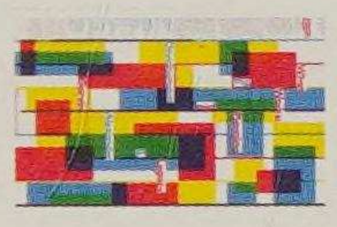




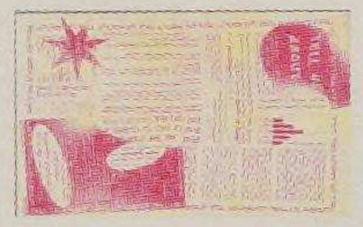

Thank You
For Loving Me
Till the End


THE FANDEMIC DIARIES








WELL
ABOUT













Yale Film Society
FILM
& Q&A

NOMAS
Potluck

A LANDSCAPE
NEVER HAPPENS TWICE.

SOLIDARITY
SOLIDARITY

PAPRIKA VS D
TRANSIENT
SOLIDARITY
LAUNCH
PARTY
MIRROR-
MANCE BY
ISSEI HERR
& ANTOWIUS
BUI

WEIGHT
OF
TIME

NOMAS
PKUP

Constructs
Fall 2022

RETHINK OPEN FALL 2022
Thursday, 7 PM
Final


Spring
2023
Yale
School
of
Architecture










Open Call


Independent Study
Reception










6pm Do-Long!
April
Fables
7th Launch Party



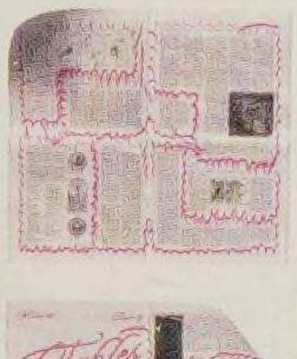

Beanale
Art
Ball


Figments
Fables
Farewells
04
05
06





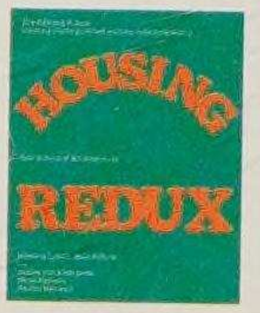

PICTURE DAY
@ Photo Lab


Fables


PAPRIKA!





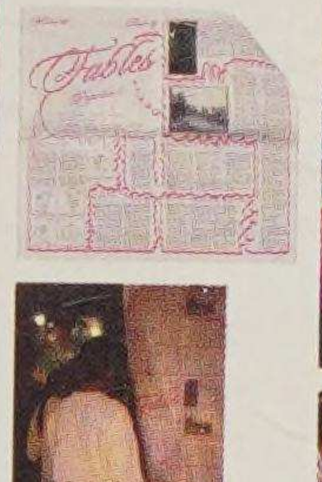

HOUSING
REDUX







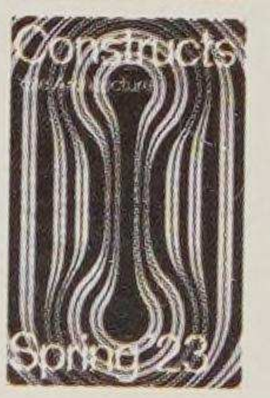




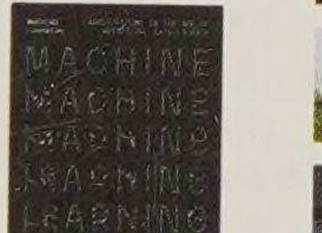


YBOA
New Books




Constructs
Spring 23




MACHINE
MACHINE
MACHINE
MACHINE
LEARNING
LEARNING









la Beanale

FACULTY AWARD

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Bryan Fuermann

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Kyle Coxe
Ivan Tae

Gertraud A. Wood Traveling Fellowship, awarded 2022
Tiana Kimball

George Nelson Scholarship, awarded 2022
Sosa Erhabor
Josh Greene

David M. Schwarz /
Architectural Services Good Times Award
Sally Chen

Credits_

STUDENT MEDALS AND PRIZES

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Chi Zhang

Alpha Rho Chi Medal
Noah Sannes

William Edward Parsons Memorial Medal
Charis Armstrong

The H.I. Feldman Prize
Sally Chen (awarded 2022)
Jia Ying Guan and Reem Nassour '24

The H.I. Feldman nominees and semester(s) of nomination
Ana Batlle Cabral, Spring 2023
Ariel Bintang, Fall 2022
Sally Chen, Fall 2021, Spring 2022
Kyle Coxe, Fall 2022, Spring 2023
Qianxun Ding, Spring 2022
Sosa Erhabor, Spring 2023
Signe Ferguson, Fall 2022
Maya Gamble, Spring 2023
Sam Golini, Spring 2023
Chong Gu, Fall 2021, Fall 2022
Jia Ying Guan, Fall 2021
Sewon Roy Kim, Fall 2021
Seung Hyun Kim, Spring 2023
Louis Koushouris, Fall 2022
Tiana Kimball, Spring 2023
Zishi Li, Spring 2023
Calvin Liang, Fall 2022
Raúl Martínez Martínez, Fall 2021
Aleksa Milojevic, Fall 2022
Jun Nam, Spring 2022
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Andrea Sanchez Moctezuma, Fall 2022
Jahaan Scipio, Fall 2022
Wenzhu Shentu, Fall 2021
Ivan Tae, Spring 2022, Fall 2022
Matthew Wilde, Spring 2022
Anjiang Xu, Spring 2023
Tian Xu, Spring 2023
Nohar Zask-Agadi, Spring 2022
Chi Zhang, Fall 2022

Wendy Elizabeth Blanning Prize, awarded 2022
Ana Batlle Cabral

Sonia Albert Schimberg Prize,
Maya Gamble

Janet Cain Sielaff Alumni Award
Jahaan Scipio

Moulton Andrus Award
Josh Greene

The Drawing Prize
Sewon Roy Kim

Gene Lewis Book Prize
Andrea Sanchez Moctezuma

David Taylor Memorial Prize
Clare Fentress
George Papam

Beatrice Shin Reik Class of 1948 Memorial Prize
Sosa Erhabor
Josh Greene

Independent Design Research Award
Nohar Zask-Agadi

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1995
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Audrey Jo McGuire
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Ma Yansong

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Li-Yu Hsu
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2004
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Sandra Chee San Choy
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Gary Britt Eversole
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Janny Hyun-Jeung Kim
Helia Lee
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Anonymous
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Ralph Colt Bagley IV
Nora Ingrid Bergsten
Brent Allen Buck
Jennifer N. Carruthers
Yen-Rong Chen
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2011
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2012
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Mel
Mai
Clif
Her
Hal
Em
Kar
Dea
Pau
Lin
Bel

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Yoc
Cel
Eric
Jas
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Ror

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Tags: found on the right-hand side of each project spread, tags are terms which fall under broad categories. Studio projects are categorized by Type, Material, Element, Site, and Country. Research projects are categorized by Program, Medium, and Duration. Seminar projects are categorized by Study Area and Medium.

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