'The sectional diagram reveals the unseen in the thickness of the façade, and renders the façade according to its epochal profundity.' – Daniel A. Barber

Edge

On The Ground

Contributors
Kerry Garikes, Mengi Li (M.Arch I, '19), Caroline Acheatel, Christian Golden, Jacqueline Hall, David Langdon, Meghan Royster (M.Arch I, '18), Tim Altenhof, Zachariah Michielli, Surry Schlabs (PhD)

Open House
The Fall Open House created a flurry of activity on all floors of Rudolph. On the 2nd floor, joint degree students fielded questions about why they decided to stay another year, with most inquiries directed towards our MBA associates. On the 4th floor, the EISENMAN STUDIO presented; needless to say, they are still searching for lateness. Lunchtime lured a stream of current students up to the 7th floor, if not for the catered sandwiches, then also for the insight and extracurricular advice current students offered to prospective students.

The campus tour for prospective students, led this fall by Surry Schlabs (PhD), contextualized the style and character of Yale's modern campus in terms of its relationship to the growth and development of the university's host city, New Haven. It emphasizes both the evolution of Gothic revivalism in the United States and the long history of education in the arts at Yale. Tour highlights include a survey of the University arts district along Chapel Street, a jaunt through James Gamble Rogers's Branford and Saybrook colleges, and a visit to the Beinecke Rare Book and Manuscript Library. Kerry Garikes (M.Arch I, '19), who assisted on the tour, did a masterful job of working the crowd, though in general the aspiring Yalies came across as fairly quiet and reserved, if not altogether anxious, relative to previous groups. Something in the air? The Yale-brand bottled water? The state of international geopolitics? Whatever the reason, the stakes for this year's visitors felt especially high. One assumes the vibe on next spring's tour—for accepted students—will be considerably more relaxed. No pressure, right?

If you were lucky, your Open House day included free leftovers on the 7th floor. If you were even luckier, you were one of the representatives of Film Club, Paprika!, EiD, Outlines, *Retrospecta*, *Perspecta*, Christian Fellowship, Architecture Lobby, Badminton, or Soccer who enjoyed the Art History Department's massive and unused 7th floor terrace on an unseasonably warm November day.

Editors' Statement

Where boundaries and borders divide in hopes of peaceable separation, edges occupy the moment where things fall apart. As surface elements they are precipitous, as architectural enclosures cloistering, and as urban zones easily overlooked. To come face to face with the edge is to confront the limits of visibility and the outlines of public debate. This requires a dual and at first blush paradoxical practice: letting go of the edge's determinism while enfolding its contours. In doing so we might come closer to — become more intimate with — the dissonance of transitions and difference. Embodied in its extra-territoriality is what Saskia Sassen has called the "subterranean trends" of history, those systemic forces that begin to take shape only in the extremities where we shield ourselves from witness.[1] While the initial image association of an edge may be one of singularity or exclusion, the drawing of an edge also inherently implicates multiple territories. As Hana Grundler, drawing on Heidegger, writes, they are "…never a clear, definitive line of division where something ends but rather a hybrid place where something begins."[2]

As we celebrate the 50th anniversary of the Master of Environmental Design program with this weekend's symposium "Environment, Reconsidered," this issue draws its inspiration from our program's mandate to expand conceptions of what constitutes an environment per se. The articles enclosed suggest the terms through which we might remake disciplinary boundaries. Reframing architecture through the scale of the geological and the geographic, exploring the façade as media, and artistically intervening into hidden authoritarian activities, they generate new edges to define the terms of their engagement.

By shifting our models and metaphors of the edge, we propose to organize space, thought, and relationships along new routes. To redefine an edge is to call its contents into question, incorporating new strategies and discarding others. Focusing on the edge forces us to articulate a position, to define for ourselves or for others territories of encounter and operation.

Editors
Jack Hanly and Maia Simon, MED '19

11/1
A big group from YSoA, organized by Martin Man, Diego Arango, and Luke Studebaker (M.Arch I, '19), attended the March to End Homelessness. At the event, members of the New Haven community discussed a proposal to use vacant housing for the homeless, the increase in aggressive policing and criminalization of homelessness on the Green, Yale not paying taxes and supporting the city, the city's only shelter being infested with bedbugs, and the need to support homeless LGBTQ youth.

11/2
During their lecture, Amica Dall and Joe Halligan of the London-based art and architecture collective Assemble spoke of their practice relative to capital. Their lecture title, "For a Few More Dollars" set up expectations of a behind-the-scenes tell-all. Instead, the audience witnessed a reenactment of Terry Gilliam's *Brazil*, learning, as stated in Policy 2.8.5.5.74.4.8, that there is a difference in being ironically serious versus seriously ironic.

11/3
At Friday's second Brown Bag Lunch, hosted by Modern Architecture and Society + Formal Analysis, MARIO CARPO demonstrated how the Renaissance "cut 'n' paste" mentalities of the likes of Alberti reassured postmodern phenomenologists with a penchant for collage. Baffled by some of Alberti's own designs, Carpo sought encouragement from the audience. Attendees assiduously tried to make sense of a set of scrolls, mysteriously added to either side of Santa Maria Novella's façade.

Mark Oppenherimer of the Yale Journalism Initiative gave a fiery review of this semester's lineup of Paprika! Folds. The Good: Our homegrown publication is maturing! Issue Editors and contributors were praised for their curation of content, for including a range of voices, and for general writing prowess. The Bad: There's a startling lack of architecture, drawings, and reference to New Haven. The Ugly: The echo-chamber. "Why are you all so damn liberal? There's obviously no conservative right-wingers here. And that's f***ing boring!"

Perspecta 50 Urban Divides, launched in New York at the Van Alen Institute. Meanwhile, first years hosted 6/7: "Stranger Things", complete with subtle references to the show.

11/4
FCYSoA ended its record-setting season Saturday with a pair of well-fought playoff games, including a 2-0 win over the Engineers and a final 0-0, PK shootout loss to Flower Power. Goals were scored by Sam Zeif (M.Arch I, '18) and David Langdon (M.Arch I, '18), with PK goals also by Sam Zeif and Jonathan Molloy (M.Arch I, '18). It was the best finish yet for YSoA's intramural team: third place overall.

11/5
Dean Deborah Berke met with students Sunday night to share updates regarding the School's Strategic Plan. Among the various initiatives (including improved affordability, diversity, engagement with the broader community, increased collaboration between the professional schools, etc.), the largest point of contention among faculty, according to Dean Berke, is in how to define architecture.

11/5
The undergraduate JUNIOR STUDIO made their first collective site model! Unfortunately, it was mysteriously scaled at 1/19.5"=1'. Needless to say, they are currently making their second collective site model.
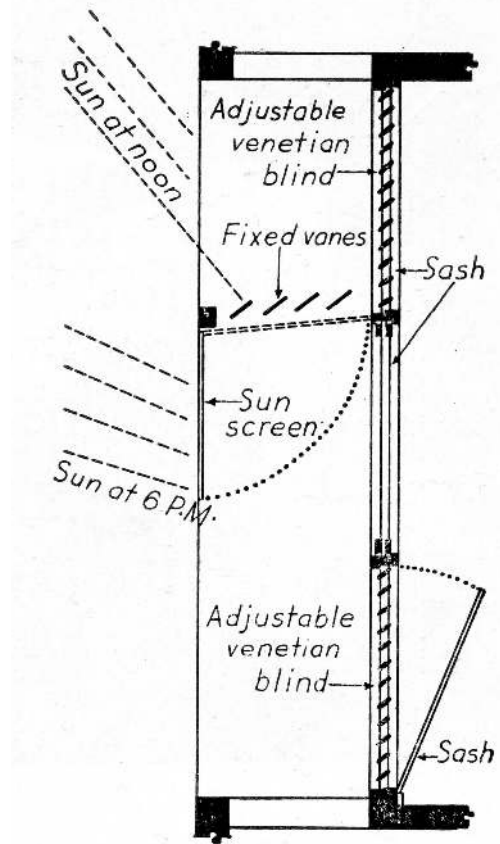
11/6
The Second Year daylighting assignment received a rain delay due to the (un) surprising lack of sun in Connecticut in November. On the brighter side, over in Studio Gage, the battle of how rocks emit light still ensues.
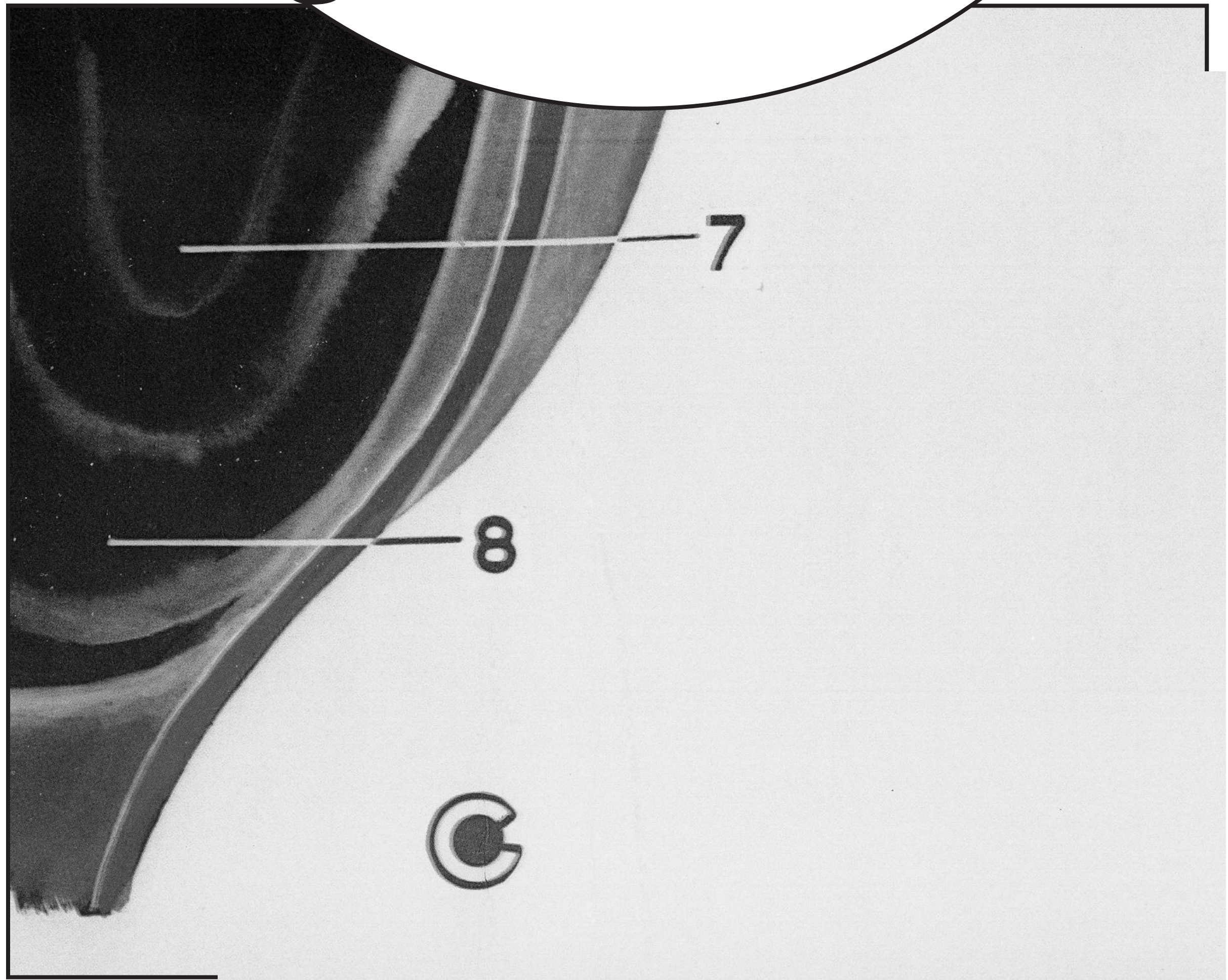
1 Sassen, Saskia. Expulsions: Brutality and Complexity in the Global Economy. Cambridge: Belknap Press, 2014.

2 Grundler, Hana, "Borderline Experiences: Ethics, Art, and Alterity" in Log, Vol. 40 (Spring/Summer 2017) 45.

Adjustable
venetian
blind

Fixed vanes
Sash
Sun screen
Sun at noon
Sun at 6 P.M.

Adjustable
venetian
blind
Sash

The Façade as Cultural Technique
Daniel A. Barber, MED '05

La façade n'est pas une surface,
mais un dispositif à profondeur.
— Josep Quetglas[1]

Before the widespread availability of air conditioning, the façade was the primary technology of climate control. The sectional drawing of the façade was essential to the early viability of Modernism. The images of these climatic Modernisms are technical in specific ways, in both content and form. Most are focused—either implicitly or explicitly—on the façade as the liminal condition of the built environment that both clarifies and operates the relationship between the thermal interior and the atmospheric system. These diagrams tend to focus on the specific technical condition that can best mediate between those two climates.

The sectional diagram reveals the unseen in the thickness of the façade, and renders the façade according to its epochal profundity. The section attempts, with increasing sophistication, to posit the façade as a defining aspect of a specific character of the built environment: for how it produced interior space, for how it expressed that production to a more general cultural field, and for how it generated—or accelerated the generation of—a specific relationship between social and biotic patterns, between the thermal regulation of the conditioned interior and the effects of emissions on the global climate.

The sectional diagram of the dynamically-shaded façade is an essential media of the 20th century. The façade section not only represents a given design proposal for a given site, it also operates in a generative fashion, both reflecting and producing ideas about the relationship between the interior and the exterior on cultural, conceptual, and material terms. It helps to reveal perspectives on the concept "nature" as they were constructed in a given time and place; and, reflexively, it reveals conceptions of the human in the priorities and aspirations for social transformation, which can be read through the façade and the conditions it invokes.

This inside/outside dynamic, mediated by the façade, has epochal consequences in the sense that it allows for an understanding of developments that shift our perception of the historical and contemporary relationship between humans and their environment, between economies and ecologies. Bernhard Siegert has traced the significance of this liminal condition—of the distinction between inside/outside; culture/nature—and its import to history: "Every culture starts with the introduction of distinctions, and techniques that process this distinction."[2] "Culture," that is, distinguishes itself from "nature" through media, understood as material and symbolic techniques that process, activate, and emphasize this distinction. The façade is one example of this conception of media, of what Siegert refers to as a cultural technique.

The building is an essential cultural index for these distinctions. As Siegert clarifies on these terms: "there is no such thing as the house, or the house as such, there are only historically and culturally contingent cultural techniques of shielding oneself and processing the distinction between inside and outside."[3] Whereas Siegert has, in this context, emphasized doors, gates, and other explicit openings, the same could also be said about the contingency of the façade. The concept and condition of the façade of climatic modernism is as a threshold that can be opened or closed, and often contains a range of intermediate states. As a dynamic register of the techno-social, architectural practices can be differentiated according to their approach to the façade. We can also map the historical vicissitudes of cultural approaches to climate by reading sections and other drawings. At stake is not simply the processing

of this distinction itself, but how it gains significance, how the symbolic is rendered material through approaches to the façade. A specific type of culture is both revealed and produced through the articulation, visualization, and eventual habitation of a specific thermal interior. The façade—especially as rendered in section—both distinguishes between the inside and outside, managing that divide, and also distinguishes one historical moment and set of cultural norms from another. Innovations in the façade are themselves screens for understanding cultural relationships to climate; as a result, façades are useful to exploring cultural norms as they relate to carbon emissions and the ways of life they have offered.

The façade is a palimpsest, a multi-layered (literally) site for analysis of the past, and the possible futures it contains. The perspective of cultural techniques allows for a view on the façade that recognizes its cultural expressivity—its elaboration, on architectural terms (either as project or built object) of a specific desired relationship between the inside and the outside. In brief, this set of desires transforms over the period of early Modernism from one of a dynamic, operable, carefully designed shading system for selectively conditioning the thermal interior, to the façade as a tightly sealed membrane between interior and exterior, containing a fossil-fueled mechanical system. The façade is both the medium of symbolic expression and the material condition by which humans have engaged with atmospheric systems, for better or worse.

This invocation of "the façade as media," or of "the shading device as cultural technique," is not simply to say that the façade mediates, expresses, or articulates the desires of the liminal condition between nature and culture, but also that the façade is epochal—a valuable object for historical analysis and an agent of change on the conditions of history, on the environmental conditions that allow for human life to persist, or not, on this planet.

Although it was largely done without awareness of these eventual consequences, symbolic and material investment in the sealed façade—as distinct from the porous, dynamic façade of climatic modernism—necessitated a fossil-fueled mechanical system. The sealed façade has contributed significantly to the erosion of climatic stability and, by all predictions, will continue to lead to atmospheric chaos, geographical displacement, and myriad forms of economic and political unrest, with increasing intensity. Architecture materially concentrates and symbolically represents the expression of collective desire on these terms, and thus becomes an essential site for the socio-political contestations to come, either rendering our desires meaningless, or infusing them with hope.

Interview with Trevor Paglen

Trevor Paglen eschews categorization. As an artist, photographer, and geographer, he has completed projects documenting clandestine military black sites, the CIA's extraordinary rendition programs, the NSA's undersea cable networks, and surveillance satellites circling the globe. For his most recent exhibition, A Study of Invisible Images, he developed artificial intelligence programs to produce a series of "computer visions"—images computers create for themselves when processing inputs. Jack Hanly (MED '19) spoke with Paglen at the Metro Pictures gallery in Manhattan earlier this semester.

Jack Hanly (JH): You coined the term "experimental geography" a number of years ago to describe your and others' related practices of empirical and aesthetic spatial investigations. Why do you choose to operate in the disciplinary boundaries between photography and geography?

Trevor Paglen (TP): The work I do comes out of sustained engagements with things in the world—lurking behind most of my projects is a pretty intense research practice. I always felt that if I was going to do research-based work, that the research should be as good as anyone's who is a specialist in whatever field I might be inspired by. Having a background as a geographer, in addition to art, helps me think about problems and formulate research questions in ways that I find to be more subtle than what I'd be able to do just using one methodology. It's just the weird little intellectual and critical toolkit I've developed for myself and which seems to work for me.

JH: Your work has spanned both academic and artistic realms, progressing, for example, from a taxonomic outlay of power networks towards a more direct intervention in their workings. Could you speak to this evolution in your work?

TP: For me, they're two sides of the same coin; the kinds of work that you're talking about like the Autonomy Cube—that work is really a piece of museum infrastructure.[4] It's thinking about what the politics of infrastructures are and what the politics of spaces are: literally, what are the ethical values built into the walls? With those kinds of works, I'm trying to imagine alternative logics. [T]here is a sort of critical component to them, but I don't think about them as critical works per se. They're more works that try to point out the ways in which their built environments always have ethical scripts built into them and trying to imagine what different kinds of scripts might look like.

JH: You often engage with extralegal zones, the edges of institutional space, and even atmospheric boundaries.[5] Have you always been drawn to this kind of liminality, and what is it that attracts you to such amorphous spaces?

TP: I think these kinds of spaces—the outward boundaries of legal and spatial infrastructures, whether those are prisons or satellites—are really helpful to understand how societies work and to help you de-familiarize yourself from what you think you know.

JH: How do you choose the specific technological devices through which you research each project? Does it begin with an interest in the medium, which draws you to certain sites or subjects, or does a question about the latter suggest the methods to explore and represent it?

TP: I work in a weird way: every project starts with a few questions and a few materials. It takes me years to develop new projects, and a huge amount of time is spent trying to understand what the material I'm looking at "wants" to be. In other words, often my task is to work through a lot of different technologies and materials and aesthetic and intellectual approaches to a given subject until I start finding little allegories or metonymic moments, which in turn become the basis for a body of work.

JH: What distinctions do you see between an aesthetic object and an informational object?

TP: I think these are very fluid categories. I'm interested in how they're strange and slippery, and how their meanings constantly change depending on who's looking at them or what historical moment they're being seen in. You can take a picture
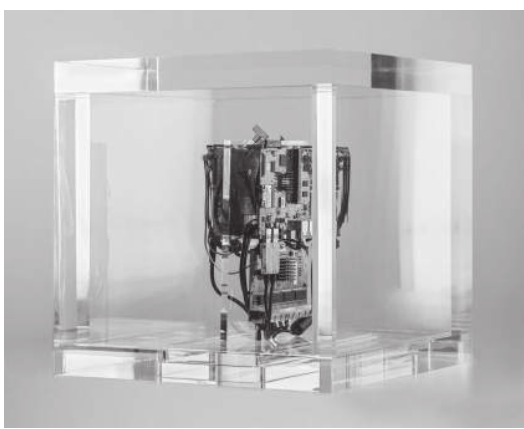
to make the video mean something else. That's the kind of thing that I think about.

JH: There's a growing recognition in the U.S. of the need for improved infrastructures, and a political willingness to do so. Do you see this as a positive trend, or are we on a path towards mass adoption of ever greater technologies of control?

TP: I've been looking at the growth of mass data-collection for many years—first doing work on parts of the Edward Snowden archive, and now doing work on artificial intelligence, computer vision, and the larger constellations of culture, economy and labor, policing, and militarism that these technologies lie at the intersections of. I have to say that I think there are consolidations of power in companies like Google, Facebook, and Amazon—the likes of which the world has never seen before. I'm really worried about the consequences of this.
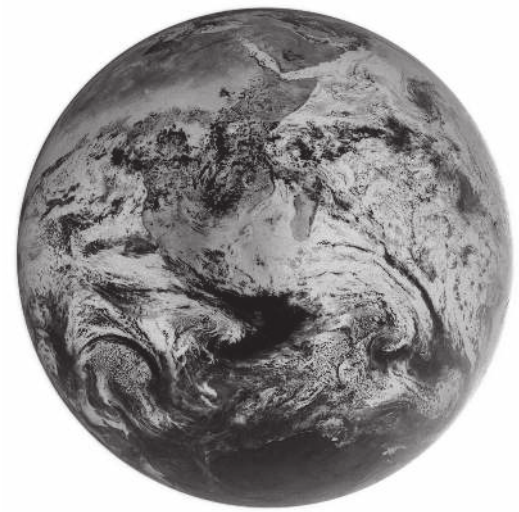
We Breathe Data
Jane Weng, MED '18

Talking about the weather ought to be easy. Good or bad, sunny or rainy, cold or hot, pleasant or awful. It is the kind of conversation that leaves little room for debate or argument. No wonder Oscar Wilde accuses conversation about the weather as being the last refuge of the unimaginative. Weather is the internal movement of the atmosphere, where all human beings are immersed. Confirming basic sensory experiences with each other through conversation about weather is a primary solidarity among all earthly beings.

On December 7, 1972, the crew of the Apollo 17 spacecraft took a photo of the Earth at a distance of about 29,000 kilometers from its surface, which is now well-known as the Blue Marble. The swirling clouds that wrap around the planet makes the image marble-like. Although caught in an instant by the camera, the clouds are constantly changing, building, and dispersing. They distribute both resources and disasters without any consideration of human needs. They are everywhere, yet belong nowhere. However, nation-states have never ceased in their attempts to own the weather because they know that when the weather is predicted or controlled, so is the future. To sustain a self-sufficient food supply as an independent political entity, between 1996 to 2006, China modified weather through cloud seeding 55,000 times nationwide, which increased rainfall by 490,000,000,000 cubic kilometers. As a supplemental source of irrigation, the artificial rainfall was used by the state to maintain its stability for years to come.

These seemingly intangible clouds are deeply connected with human culture both politically and biologically through the science of meteorology. For the past half millennium, one constant effort in meteorology has been to collect real-time weather data that feeds into a digital model of atmosphere at the global scale. Jorge Luis Borges's map in the short story "On Exactitude in Science" may be an apt metaphor for the digital atmospheric model. As opposed to being drawn on top of a piece of paper, the model is constructed in a virtual space, which doubles the universe in which we dwell. Atmosphere's ghost dwells in the virtual universe, where the weather is nothing more than a series of constantly updating formulas. However, like the Borgesian map, the exactitude of the atmospheric model is compromised by the geopolitics among nation-states, and also by its mathematical reductionism of the atmosphere itself.

The historian of technology Paul Edwards describes the simultaneous model of the atmosphere as a vast machine. Satellites and far-flung networks of sensors on land, at sea, in the stratosphere, and outer space feed real-time weather data through telecommunications and microwaves, to create the analogic double of the atmosphere, serving various ends. The digital model of atmosphere

has woven perfectly into the fabric of our lives. Weather forecasting, like breathing, is so mundane we tend to think its numerical description is imbedded in the phenomenon itself. Its modeling enables a hybridization of the nature-culture pole that Bruno Latour describes in We Have Never Been Modern. Perhaps, apart from the state sovereign and the mathematical reduction, there is yet another aspect of weather that warrants further exploration: that of ontology. We, as humans, are not just passive receivers of the weather. The heat island effect tells us that the human crowd affects the weather just like the lakes and the forests. We breathe, evaporate, absorb and generate heat. We are an important variable for the digital atmospheric model to factor in. Maybe it has become hard for us to comprehend what exactly we breathe: the air, to be sure, but also data.

Interview with Neyran Turan

Neyran Turan (MED '03), is an architect and the co-founder of NEMESTUDIO. Her work incorporates issues of form, representation, geography, and materiality, utilizing these frames to expand the architectural imagination. Maia Simon spoke with her via email.

Maia Simon (MS): In the article, "How do Geographic Objects Perform," you describe your exhibition, STRAIT, in which you represent the Bosphorus Strait as an architectural object that "renders the Bosphorus simultaneously more tangible and more abstract."[6] How does tying an experiential quality to data shift our use or interpretation of it?

Neyran Turan (NT): The STRAIT installation can be thought of as an inappropriately scaled (too big for the space it sits in) and purposefully abstracted physical architectural model of a geographic feature (it extrudes the shorelines of the Bosphorus Strait to the height of the ceiling without the articulation of its topography).[7] First, when the user confronts this artifact at the entrance of the gallery and decides to pass through it, the experience evokes the narrowness of the Bosphorus Strait. Second, since the installation reconstructs the crenelated shorelines of the Bosphorus with locally used crown moulding section profiles, which are commonly used as interior ceiling ornamentation in Istanbul, geographic information gets translated to the user through a familiar architectural detail. The experience of the narrow route and the familiar detail gives a particular reading of this geographic feature and creates wonder and curiosity. After engaging the installation object in experiential terms, the users are then presented with the geo-political framing of the Bosphorus Strait through a film, which tells the story of a fictional oil tanker that gets stuck in the Strait and presents the installation object itself as one of the characters in the film.

[The] Bosphorus Strait is one of the most important oil-shipping choke points in the world; yet, the daily passage of oil tankers through the middle of the city is paradoxically very much part of the Bosphorus
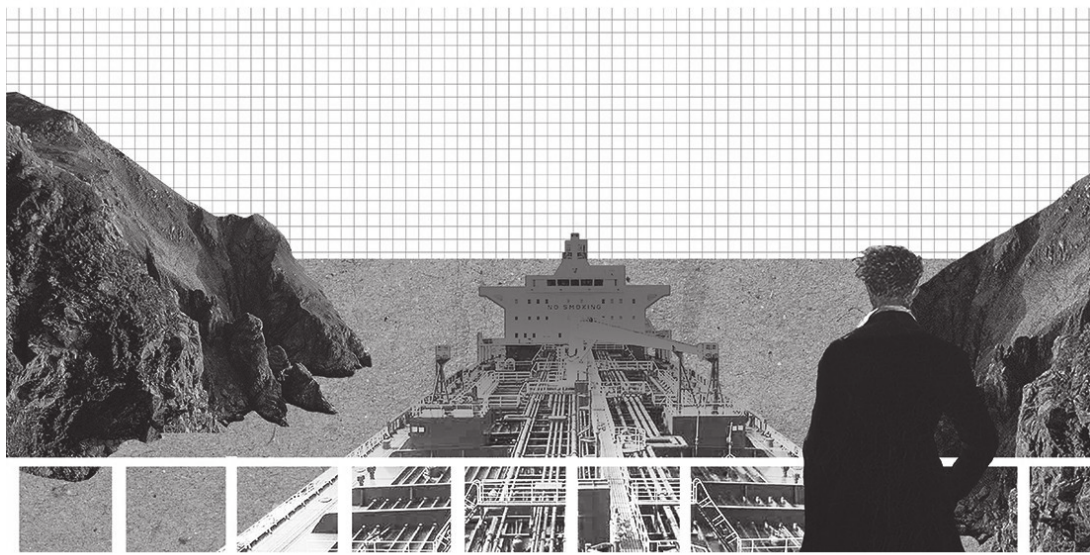
picturesque. In that sense, the film restages another familiar artifact (the oil tanker), this time through its very geo-political framing. [The film] situates the Strait as part of the larger territorial hinterland of global resource geography. Here, architecture works as a mediator to contest bodily experience with larger scales and frameworks of geography. Resource geographies are landscapes that lie outside of ecology's focus on the natural and wilderness landscapes, and urbanism's focus on the city, because of their invisibility. But, they play a central role in the production and conception of what

is known to us as the built environment. In that light, the STRAIT installation calls for an architectural
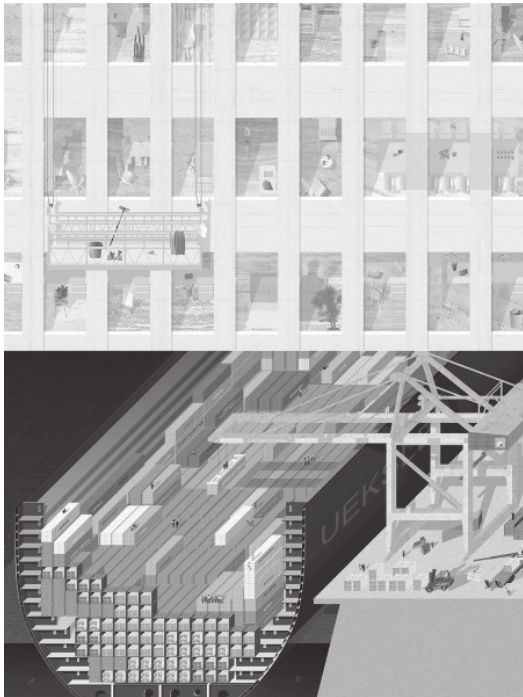
imagination that can stage these landscapes from a geographic point of view. It renders the geographic scale as a tangible entity through the limits and potentials of design thinking. In parallel, in an attempt to expand our disciplinary imaginary, the project uses familiar architectural strategies toward what is considered to be unfamiliar within a disciplinary setting and brings them into architectural consciousness.

MS: How do you operate between research and practice in your work?

NT: I am an architect by training and see myself both as a scholar and a practitioner of architecture. The nature of my work requires both of these sensibilities, not as diplomatic coexistence but as active critical examination. My work would lack important aspects if these two ways of working did not inform one another and were not in productive tension. My work focuses on alternative forms of environmental imagination within architecture and their capacity to trigger new aesthetic and political lines of inquiry within the design disciplines. These investigations require me to actively participate in the critical reflection and production regarding within this body of knowledge both by reading and writing about these ideas but also by proposing alternative design methodologies, techniques and ways of working.

MS: In several projects you have explored an interest in the effect of territorial scale objects on urban systems. How does this insertion of a legible object or frame restructure urban environments?

NT: My earlier projects and writings problematized the limited understanding of the horizontal surface in architectural urbanism. For instance, my short essay titled "Flat Primitive" and our speculative project TYPO both argued for an expanded politics and aesthetics of territory in architecture. Both the article and the TYPO project called for a particular aesthetic understanding of the horizontal that goes beyond the seamless ground of field conditions where everything is connected to one another via flows and networks.

The argument behind those early studies was that by making legible the limits of geography through form or representation, we can comprehend the political dimension of territories, not only as flows, networks and processes, but also as spaces with limits, frictions, and political ecologies.

MS: Your recent work examines the border between man-made systems and the geological and geographical through explorations of temporality; how does it expand the potentials of the architectural object to rethink it in terms of geological time and

geographic spatial impact?

NT: The idea of long-span (both temporal and spatial) has been an important framework for most of my recent work. Given our contemporary environmental, political and economic crises, architecture might seem to need the most impermanence almost at the risk of disappearing. However, instead of associating impermanence with temporality and permanence with solidity and inflexibility, I am interested in more expanded associations that come with the idea of temporality. Take a polystyrene coffee cup or a take-out box, for instance—whose usage time is perhaps the most ephemeral (less than an hour) but we also know that it will still be on the surface of the Earth after 500 years.

Accordingly, our artifacts, objects, and materials might need to be reimagined within longer span of time and larger span of Earth. I am interested in the relevance of these questions for architecture. In one of our very recent projects titled "Nine Islands: Matters Around Architecture," for instance, we examined the under-conceptualized long span of architectural materiality as something that starts from the extraction of a particular raw matter from a specific geographic location: to logistics, supply chains, construction, demolition, waste and decomposition by focusing on particular building materials. The more we are aware of the spatial (geographic) and deep (geologic) long span of architectural materiality, we will build more connections in understanding buildings as piles of matter and "stuff," which all circulate and construct before and around the building.

Second, for us, the phrase "matters around architecture" was interesting as it points to the kinds of ordinary activities that take place around the material practice of architecture. From regulations such as building codes, technical standards, specification requirements in relation to extraction, processing, construction, demolition, inspection, maintenance, and waste management of these materials, they all contribute to the technological, social and political ecology around architecture.

and whose meaning can only be determined in a present moment.

Her work is representative of a potential shift in architecture where the edge is simultaneously also a space. The edge transforms into a defining element, but also creates ambiguity and one that frames questions for the viewer, but also leaves room for multiple interpretations. More importantly, the edge of the building becomes an active role in the dialogue between users and space.

Memory, History, and Respect in Dixwell
Jack Hanly and Maia Simon, MED '19

On October 25th, at Philip Johnson's Glass House, architect (and our beloved dean) Deborah Berke spoke with artist Titus Kaphar about their ongoing collaboration that will result in an arts residency community in New Haven's Dixwell neighborhood. Dixwell was once home to a thriving arts scene that drew jazz musicians travelling the circuit between New York and Boston. Kaphar saw the project inheriting this artistic history and making it anew, while activating an entrepreneurial spirit emerging from art production. The building housing Kaphar's vision for an expanded artistic ecology will be designed by Berke's firm, Deborah Berke Partners. Kaphar is a graduate of the School of Art's MFA program. Like many other young artists, Kaphar moved to New York after receiving his degree; however, he eventually returned to New Haven. He and his partners developed the (tentatively titled) Postmasters project as a way of both providing support to emerging artists while also engaging with the surrounding city. Mentorship programs in art, curation, and fabrication will connect professionals, recent graduates, and high school students and open up opportunities in an industry most often inaccessible to the local community.

Postmasters is situated on a corner site once occupied by a factory that produced laboratory instruments. The in-progress building is composed of several existing structures as well as new construction. As an introduction to the eventual discussion of the project, Kaphar and Berke spoke about the engagement of their work with existing formal and architectural narratives. Berke took the audience through a series of adaptive reuse projects taken on by her firm. While she finds it semantically unsatisfactory, Berke believes adaptive reuse is, "environmentally the right thing." Environmental not just in the sense of embedded energy costs, but in its preservation of a sense of place through an existing structure and its imbrication in cultural memory. While discussing her transformation of a former women's prison in Manhattan, Berke characterized the main design problem as how to best address "memory, history, and respect." Working with existing buildings and their associated (positive and negative) memories necessitates a sensitivity to client and community. In the Postmasters space, the synthesis of new and old reflects Kaphar's desire for the organization to incubate a community of artists, while at the same time providing a multi-use neighborhood amenity space. These dual programs are complementary and interdependent, much like the architecture which relies neither on a tabula rasa nor pure historic form.

Architecture, Space and Logic
Dina Taha, MED '19

There is no intention here to descend into an intellectual fascination with madness, but rather to stress that madness articulates something that is often negated in order to preserve a fragile cultural or social order.
— Bernard Tschumi

Why must the edge of architecture be one that is rational? What is architecture beyond what we can understand? That which is illogical to us is not that which does not make sense; rather, it is what we cannot easily perceive. Designing through the lens of what we do not know might propel architecture into a more flexible realm, one where not everything is understood, nor needs to be understood. Architecture at the edge of logical formations and decisions should transcend into the realm of unknowing; one where we make room for something beyond what we can anticipate, and thus accommodate spaces of (knowing through) un-knowing and discovery. Rei Kawakubo's work addresses ambiguity by reconstructing the boundaries between fabric, bodies, and space. Kawakubo uses fashion as a tool to deform the body's silhouette into one which is uncertain relative to the space it inhabits. Distorting the silhouette blurs the relationship between body and space so that one is unable to determine where limbs end and space begins. This ambiguity is reinforced through the motions of its occupant; the edge of her silhouette constantly changes with every gesture through space. The viewer is unable to determine whether body and space are discrete elements or might form an "in-between space."

This is suggestive of an architecture generated reciprocally between body and space, where form is constantly refigured. They establish themselves as primary figures existing independently of meaning or function, and thus allowing to become the receptacle of diverse imaginations, ones that are unanticipated

1 Josep Quetglas, "Lotissement, Barcelona, 1931" document from the Le Corbusier archive. It translates as: "the façade is not a surface, but a profound device (a device with depth)."

2 Bernard Siegert, "Doors: On the Materiality of the Symbolic," in Grey Room 47 (Spring 2012): 6-23.

3 Bernard Siegert, Cultural Techniques: Grids, Filters, Doors and Other Articulations of the Real (New York: Fordham University Press, 2015): 2, 9; see also Mario Reinhold, "Unfolded, not Opened: On Bernhard Siegert's Cultural Techniques," in Grey Room no. 62 (Winter 2016).

4 Autonomy Cube is a 2014 sculpture of Wifi routers encased in Lucite that created an open relay for network for gallery visitors, allowing them to anonymize their Internet activities while simultaneously acting as an independent access node in the global Tor network.

5 You often engage with extralegal zones, the edges of institutional space, and even atmospheric boundaries.

6 Turan, Neyran, "How do Geographic Objects Perform," in ARPA Journal, Issue 03, July 3, 2015. http://www.arpajournal.net/how-do-geographic-objects-perform/

7 NEMESTUDIO, "Strait" 2015. http://nemestudio.com/projects/strait