

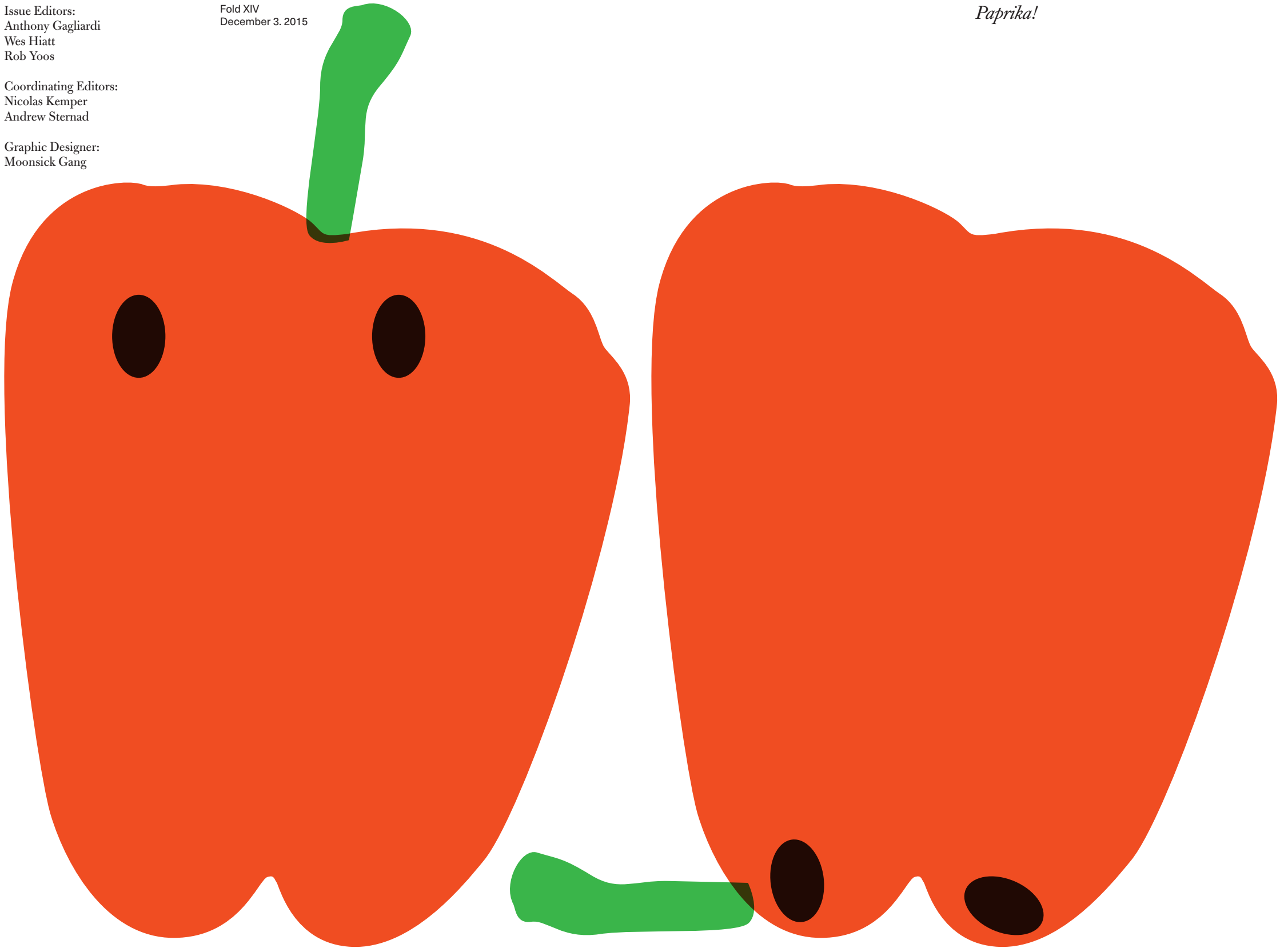
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Fold XIV  
December 3, 2015

Coordinating Editors:  
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Paprika!



Paprika!

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### On the Ground

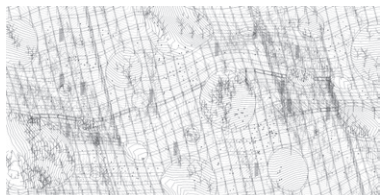
We have new coordinating editors! MAGGIE TSANG (M.Arch'17) and TESS MCNAMARA (M.Arch & M.E.M.'18) will, as of January, be responsible for the good standing and health of *Paprika!*

11. 30. 2015

"It is always good to be at the Yale School of Architecture, where I always know the podium will be my size," said PRESIDENT PETER SALOVEY as he introduced Dean in waiting DEBORAH BERKE Monday afternoon. He emphasized that there will be new deans across the university next year, including at the schools of Art, Forestry, and Public Health. We are publishing Deborah Berke's comments in full on the front page here.

12. 1. 2015

XIAO WU (MBA & M.Arch'17) and XINYI WANG (M.Arch'16) won first prize in the Shelter International Design Competition in Tokyo with an entry which proposed to sever finally ego from architecture by proposing a floating, lattice-work which flows with the topography and leaves the ground for the trees.



In the last installment of the History of Art's Modernist Forum, ORIT HALPERN, Assistant Professor of History at the New School for Social Research, juxtaposed the 1980's research of MIT's Architecture Machine Group and NICHOLAS NEGROPONTE with the recent work of artist HARUN FAROCKI, arguing that machine learning and "Demos" were emblematic of the push to further integrate technology and computers deeper into our lives as part of a cybernetic feedback loop. Now, this push for the penetration of technology is sold as the requisite antidote to future crises or apocalypse. She posited that in architecture the language of "sustainability" has transitioned to "resilience" marking a broad acceptance of a status quo of crisis, inequality, and the imaginary of imminent disaster as a pretext for an optimistic notion of "design opportunity."

### Pedagogy and Place

Opening 12. 3. 2015

To honor the centennial of the Yale School of Architecture, Pedagogy and Place is a two-part exhibition examining the relationship between architecture education and the buildings that house architecture programs. The central installation presents a spiraling timeline that traces the development of Yale's own pedagogy along with the structures in which it evolved, while an auxiliary installation examining over 30 architecture schools around the world provides historic context and further illuminates the relationship between pedagogy and place. Taken together, the schools documented in this exhibition offer a lens through which one can begin to appreciate the dynamic and didactic spaces that have helped shape student thought and, thereby, have influenced the evolution of architecture.

(un)disciplined speaker series presents: COLOR PRACTICE with MUNRO GALLOWAY (artist and lecturer at the Yale School of Art) Monday, December 7, 6:30 pm, 4th floor pit

Contributors: Dante Furioso, Samantha Jaff, Nicolas Kemper, Andrew Sternad, Maggie Tsang

### Speech by Dean Designate Deborah Berke:

11. 30. 2015 YSoA

In the tradition of Yale, thank you President Salovey, thank you Dean Stern. In the spirit of Yale, thank you Peter, thank you Bob. Thank you everyone. This is an exciting day for me, and I am honored to be here to meet with you all.

I'll be taking over as Dean in July, not that long before many of you return for classes. I will be getting a place in New Haven, and look forward to seeing you at Booktraders or Blue State for coffee, and in this building as we all settle in.

To my teaching colleagues who are here today, thank you for making the time to come. I value your commitment to the school, and look forward to working with you in an open, collaborative, and supportive environment. **I am interested in all that you do, all that you bring to Yale, and in all that Yale can do for you.** To the staff and the students I say the same.

I have started my research and my listening tour, which is less about touring and much more about listening. I look forward to conversations with all of you.

I intend to build on the School's history of excellence. **We are a small architecture school with a global reach—the world comes to Yale and our graduates engage with the global issues of today in many of the world's most interesting and important places.** It's a school where students have access to great architects and thinkers in an intimate setting. This will not change.

Among the leading architecture schools, Yale is rightly known for its pluralism—as a place where new ideas are allowed to challenge existing orthodoxies, and lessons from the past might be given renewed relevance in a changing world. This tradition makes a Yale architectural education unique.

But what does pluralism in architecture mean in the 21st century? Most simply, I would say that pluralism is not about styles. The modern versus postmodern versus parametric debates are important debates, and many of them originated or gathered steam here. That's a testament to the school's importance and influence, but these are the debates of decades past. For me, 21st century pluralism is not about making arguments for one aesthetic or another.

Pluralism today involves a broader engagement of architecture with other cultural, social, and scientific disciplines. Here at Yale that means engaging the intellectual depth and richness, cross and multi-disciplinary opportunities, and endless collaborative potential of Yale's broad and varied people, programs and resources.

**Architects have special skills, and architectural education happens in a specialized culture, with a language and sensibility all its own, but architecture does not exist in a vacuum.** The discipline and the profession are strengthened through broader engagement with the world, not threatened by it. This increased contact with the university at large is something I discussed with President Salovey and the Provost during the interview process and I consider it a mandate of my Deanship.

In addition to expanding who we study with, collaborate with, and talk to within Yale, 21st century pluralism involves an expanded understanding of the issues and forces that shape architecture and that architecture shapes in turn. The full depth of an architectural education of course includes its history, theory and the teaching of design. However, it also includes land use and landscape; urban design and equity in our age of rapid urbanization, sustainable design and resiliency in our age of climate change, and digital technology and building technology in our age of staggeringly rapid advances. The list also includes the arts, the humanities and sciences and is longer than time today allows; but architecture is inextricably linked to all of these fields and practices. It's what makes architecture so exciting and so important. We need to engage all of this in our work here on York Street.

Pluralism also means inclusion and respect of differences. For me, that means something very basic. **Architecture as a profession needs to look more like the world at large.** Why? Well, to quote Canadian Prime Minister Justin Trudeau when asked about the diversity of his cabinet "because it is 2015". It's time.

We will build a more inclusive culture, where people of all racial, ethnic, and socioeconomic backgrounds and genders can be successful, and go on to have an impact on architecture, the profession and on the built environment. Diversifying the school is another mandate and mission of my time as Dean.

**Equity and access are priorities for Yale, but they are also an urgent issue within architecture.** The profession's diversity problems are well-documented, but I do not believe they are intractable. Confronting these issues head-on, we will also make architecture more relevant to the culture at large.

**We here at Yale are good, and if it were not for my own discomfort with bragging I would say we are great,**

architects and we educate our students to be great, and good, architects. That will not change, but its definition will be expanded.

This is the task and the profound privilege of being a part of the next century of the Yale School of Architecture. I love this place and I am beyond excited about what we are going to do together.

### Editorial

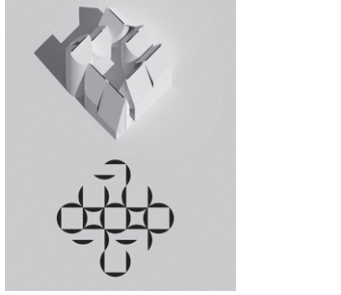
*This, Paprika's fourteenth issue – what we the editors have more or less lovingly been referring to as the Formalist Fold – is interested expressly in architectural form and its discipline. By architectural form, we mean representations and manifestations of, as well as criticism on, the stuff of buildings. By discipline, we mean those useful limits through which we can make and judge our own forms, explicitly architectural, which we claim must all prescribe to generative principles set into place by a canon.*

*This fold, titled Form and Discipline, seeks to understand how the various students and faculty of this school consider architecture in these terms. We see this issue as a call to reunite, rather than to dismiss, architectural form making with current affairs as an effective way of expressing, if not also shaping, social and political relationships. We believe architectural form has value in the world, and that this value can and must work with other fields as an equal. We argue for architecture's agency and continued relevance as a discipline.*



Support *Paprika!* We receive no funding from the school of architecture. As such, over the next two weeks, we are raising \$15,000 to fund another year of *Paprika!* Find us on kickstarter to support the project. We also thank GPSS and the Yale University Art Gallery for their ongoing support.

The views expressed in *Paprika!* do not represent those of the Yale School of Architecture. Please send all comments and corrections to [paprika.ysoa@gmail.com](mailto:paprika.ysoa@gmail.com).



Luke Anderson March'16

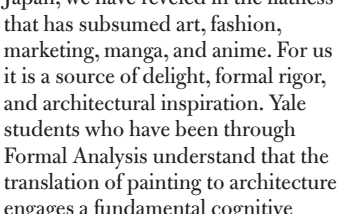
Through a series of early formal exercises, I began to develop a nine-square grid. I'm now using this as a strategy to organize different scales of information and experience within the observatory. It has been looking at a number of Kahn's projects, specifically his Trenton Bath House. It happens to have an implied nine-square in plan and I am drawn to its unrelenting simplicity. Single elements play multiple roles in the composition of the building, and it is through this economy of form that I find his work so influential. In many of his projects, the form is a seemingly unquestioned condition of the building – as if it is a “necessary” precondition to the experience. In my own project, I've been thinking about this formal simplicity. The eight spaces around an open courtyard are variations of the same tectonic system. The height and orientation of each is determined by the use and experience within. Curved walls turn into the building and slip underneath the pitched roof planes, creating openings for light and circulation. By eliminating typical windows or doors, the boundary between interior and exterior can be defined through the simplicity of solid, opaque, walls and roofs.



Peak House

An illusive approach to form

The form of most of the buildings I design would seem to emerge from an entanglement of site and program – or a friction between the two. Hovering over this entanglement or friction, floating in my head, is an endless stream of memories of extraordinarily original and brilliant neobauhaus buildings experienced along some back road or other. These no doubt merge with distant images, memories of spaces, mostly from childhood, that were cozy and which I loved to occupy, and within which I felt a sense of peace. Those images conflate with the wonderfully malleable “shingle style” that I came to love, subtly and willfully, elastically, expanding and contracting to make spatial relationships and journeys relating to use and view. The shingle style sensibility floats into the Italian Baroque and especially Borromini where this elasticity is pushed to an ecstatic bodily level, inhaling and exhaling to make forms alternately concave and convex.



Mizuta Museum of Art, Studio SUiMO

Women in Rain Storm, Mizuta Collection

Sunil Bald

In the years we have spent working in Japan, we have revealed in the flatness that has subsided art, fashion, marketing, manga, and anime. For us it is a source of delight, formal rigor, and architectural inspiration. Yale students who have been through Formal Analysis understand that the translation of painting to architecture engages a fundamental cognitive process of reading depth in flatness. Though challenged by the digital model's illusory and mobile three-dimensionality, we find the translation of flatness' ambiguity to be a productive generative process. The Mizuta Museum of Art was designed to house a collection of Ukiyo-e, the traditional Japanese woodcuts that take flatness to an extreme. However, flatness is achieved through a meticulously layered process of multiple runs, one for each color in the image. Furthermore, this elemental use of line and solid color is able to read depth and even atmosphere. We became especially infatuated with an image of three geshis in the rain where the force of downpour is palpable. Inhabiting that space, that atmosphere, that mood, extracting the layers of ink, the print, process and content. This led to a project with layered concrete facades where one inhabits the space between aperture and the light cast through it.

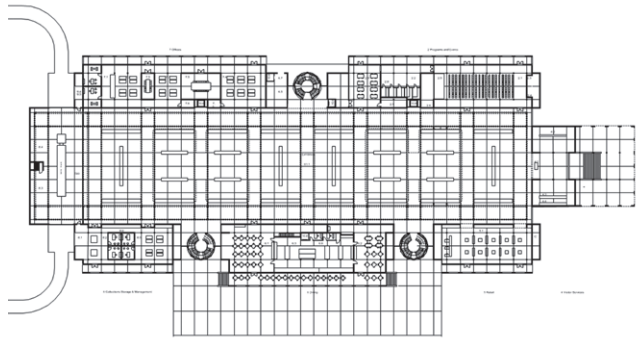


Ethan Fischer March'17

At the Republican Presidential debate on November 10th, 2015, Marco Rubio stated, “I don't know why we've stigmatized vocational training. Welders make more money than philosophers.”

The site for the second year studio project, which calls for the design of the Michael Graves College of Design at Kean University, is located across a four-lane roadway from the university's main campus and adjacent to an enormous defunct pharmaceutical plant. Aerial views reveal simple rectangular volumes stretching perpendicularly from the road and connected by networks of parallel overhead utility pipes. The volumes communicate linear movement and standardization. On the other side, a traditional campus: evenly distributed buildings of eclectic architectural styles surrounded by green spaces and connected by walking paths.

Sean Keller, in an essay on Peter Eisenman's early work, notes “architectural is, in fact, defined by the contradictions and tensions between the pragmatic and the conceptual, between the actual and the autonomous.” The welder's task is to join pieces of metal with straight, regular lines of fill. There is a new technique, known as wave welding, which is gaining popularity – it allows the welder's hand to meander back and forth, yet still travel in a straight line.



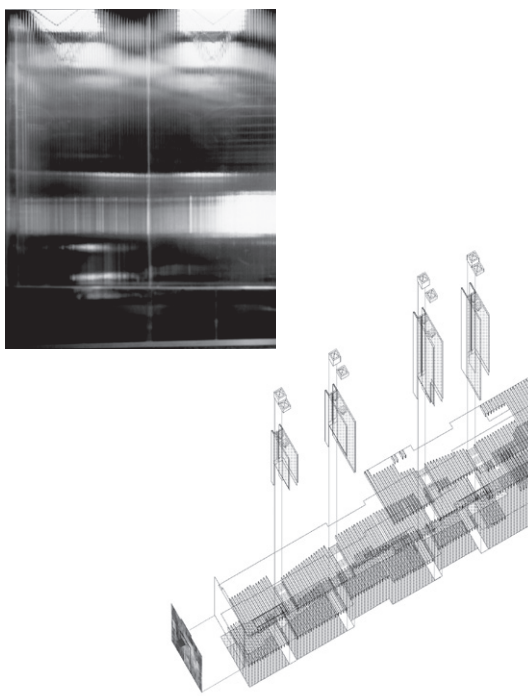
Peter de Bretteville Critic

The complex form of a complete design is the result of the interplay between the original organizing strategy and the discipline or the order, which presumably has a rational or identifiable basis, with the full array of considerations that have a meaningful design. Profoundly complex buildings are so because of the competing and often contradictory tasks and goals which are a part of every project. The simultaneous resolution of contradictions within a single work is a characteristic and exceptional aspect of architecture. Unfortunately much contemporary work lacks this complexity because it has as its

primary message the signature of the architect, the brand.

So what is the notion of order and what are the competing elements that influence it causing a morphing into something ever more complex? A design is initiated by the study of a range of strategies that explore the possible arrangement and adjacencies of all of the elements of the program which must be examined for their capacity to resolve contradictory simultaneities and perhaps their ability to respond to those in a vivid and expressive manner. Kahn's Unitarian Church in Rochester is an illustration of exactly this process. The indeterminacy of the perimeter

of that building is found internally in Schrader Wood's Berlin Free University, where the four parallel paths are contrasted with the irregular pattern of cross paths and spaces that are the result of academic department requirements. The building is repetitive and orderly while also being random and indeterminate. General order and legibility and particular by their idiosyncrasies. The complexity is directly related to programs and renders the building legible. The plan for Frankfurt explores similar strategies.



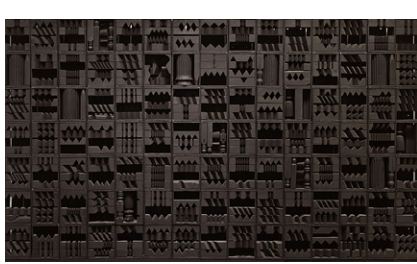
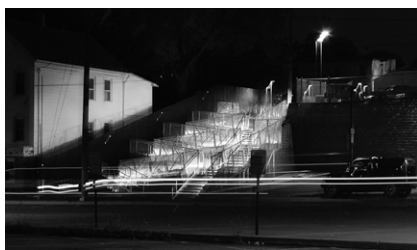
Sara Caples & Everardo Jefferson

We frequently work in circumstances-filled-out zoning envelopes, gut rehabs-where the boxlike form is already imposed. Yet the discipline of architecture still gives us a rich set of tools to create places that are unique to their situation. At the landlocked site of Heritage Health & Housing, we used light to convert the former social club and garage into a social services agency. We introduced 4 shafts of light that penetrate all the levels of the building to allow all workers here to feel the passage of each day.

We looked at perceptual phenomena to help inform our decisions about the degree of transparency and the sourcing of the light-spots of square skylights, not the floodlighting of long troughs-so that the occupants perceive the changing angles of light reflected off the translucent dividers as the sun moves in the sky above.

Peggy Deamer professor

An understanding of architectural form is essential to the discipline. It is a language, and we need to speak it correctly. Even as styles change and our formal preferences shift, one can, I think, still find the same concern for essential formal conditions that make a successful building – conditions related to datums, proportions, solid and void, heavy and light, repetition, balance, symmetry, elongation, compression... These are all things that I learned from Peter Eisenman and my time at Cooper Union. That education has been invaluable. Where Peter (and other formalists) and I would disagree is how we put that language to use. It is, for me, a means to an end – a socially/culturally relevant end. For Peter, it is an end in itself.



Trattie Davies Critic

We have enough work built to be both ashamed and proud. I am 43 but think I am 22. The gap between idea and form is clear.

Where do things exist? On the one hand, at this mid-life crisis, I sit in a world where the physical and virtual are nearly interchangeable. One thing stands for another, presence and absence occur simultaneously. We are somewhere, nowhere and everywhere. We are rarely here. On the other hand, I make places.

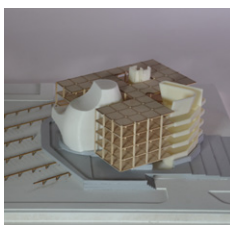
In our office we have been looking at Louise Nevelson and the plaster detail on the fireplace at Villa Mairea. How can mass be fuzzy? Why is it beautiful? Why do we care? The fluidity, inconsequential voyeurism and carelessness that pervade every aspect of our working lives lead us to believe that right now it is the rarest, radical and most lovely expression to be defiantly present.



James Kehl March'16

Since midterm, the Caples-Jefferson studio has thought about different architectural strategies that could help create a memorable identity for our building—or what we call a “mark”—on our site in Central Harlem, which is directly across from the Apollo Theater. I learned about the architect Ralph Rapson and his Guthrie Theater project—a now demolished cultural treasure in Minneapolis. This theater had a layered facade comprised of a curtain wall behind an externalized grid of architecturally-scaled frames. These frames, transitioning from thin lines to solid slabs at cornice-height, created a powerful sense of drama and captured snapshots of activity inside the theater.

My own facade design has a similar ambition—to display activity and performance (of tenants and musicians) to the life on the street. Yet, a criticism my project received at mid-term from some critics was that the 80' high street-wall of my building looked too transparent—even flimsy. The framing strategy of the Guthrie seems like a promising precedent as I continue to think about ways to strengthen my concept, and “mark” this important place in Harlem.



Dan Marty March'17

This project is a study of in-between space and nesting. In this architectural school, three tectonically unique objects are nested within a spatial matrix. The presence of these architectural bodies creates a series of different in-between spaces. O.M. Ungers' Deutsches Architekturmuseum has been a source of inspiration for this study. While the project is a renovation of a previous building, the architect nests two tectonically different structures within the building, allowing the overall composition oscillate between spaces that are light, heavy, and voids.

What I have attempted to emulate from Ungers' museum is the way he uses these two objects to influence the character of the surrounding spaces. While my project frames this in-between space as a kind of generic space that the objects imprint themselves onto, he uses the two structures to change the character of the existing building, and uses a rationalizing grid to bring the two disparate spaces into the same language. Ultimately what the architect does so successfully is the way the grid interlaces with both objects – allowing the rationality of the grid to seem somewhat soft and flexible. The dialectic these nested objects exhibit of simultaneously responding to the rationality of the grid and impressing different attributes upon it are elements I have tried to bring into my own project.



Dima Srouji & Sarah Kaspar March'16

Instead of looking to architecture as precedent for our project in Peter Eisenman's studio, we are drawing upon the principles of Alberti's text Della Pittura (1435) as manifest in Sandro Botticelli's painting Castello Annunziata (1489). In adding onto Palazzo Rucellai, we are preserving the only existing Albertian structure - the facade - allowing for the formal composition of the diptych to be designed both as a new elevation adjacent to the existing facade as well as in the depth behind the facades.

With this tabula rasa, both adjacent to and behind Palazzo Rucellai, a framework based on the precepts of Della Pittura and their manifestation in the Annunziata allows for a choreography of forms that define our diptych composition. Like the gridded floor tiles of the Annunziata, based on Alberti's introduction of perspective, two superimposed grids derived from Alberti's original facade dictate the volumes that will become the three dimensional forms of our diptych. Oscillating between the rational and the pictorial, contextual forces shear the volume to establish a void at the hinge. From this hinge framework, additional contextual forces from the triangular piazza at Rucellai signal entry along the diagonal and carve away at the mass beyond. This conversation between existing and new, solid and void, ideal and destabilized, draws upon the call and response of the Annunziata, establishing forms in dialogue and poised for tension, yet separated by the activated void of the hinge.



The Mastheads, Tessa Kelly and Chris Parkison

“We must add to our heritage or lose it.” –David Lowenthal, Fabricating Heritage

Aboard the Pequod, the whaling ship in Moby Dick in which Ishmael sails, crew members take shifts climbing up high into the masthead, looking out for whales. From that new vantage point, they see the world around them from a different perspective, elevated far off the ship's deck. Ishmael describes the masthead—a space large enough for only one person at a time—as an opportunity to look inwardly at contemplating the vast sea that surrounds.

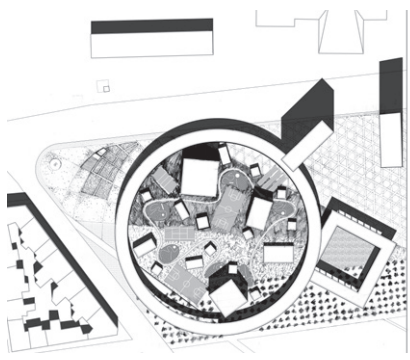
The Mastheads is a project that proposes this dual condition—individual introspection from a specific vantage point and connection to a large-scale urban network—as a method to preserve the history of a mid-19th century

literary community in Pittsfield, MA. In the absence of original architectural remnants of this history, which includes Melville, Hawthorne, Longfellow, Thoreau, and Oliver Wendell Holmes, The Mastheads proposes five new writing studios in the city to house a residency program and create physical markers in the landscape, preserving a history of writing about place through the production of new content and knowledge.

The Tower of Leonforte, designed by Machado Silvetti in 1983, seeks to solidify a narrative of the city's history through selective framing of sites that represent local historical figures and events. Within a confined space, one climbs a spiral stair to sequentially view these vignettes, an experience that effectively compresses the urban scale to the scale of the

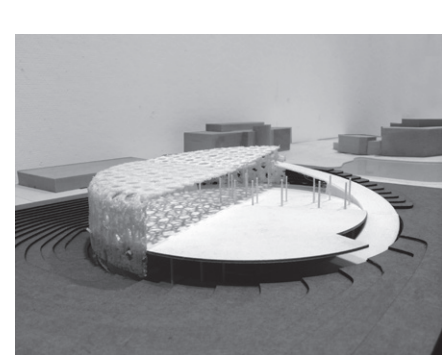
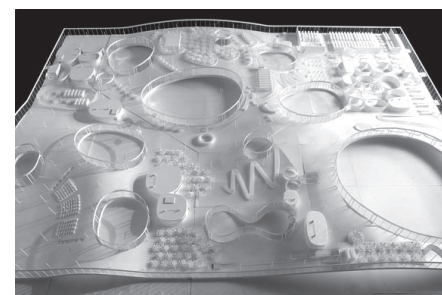
Tessa Kelly Critic

human body. Both projects approach preservation at an urban scale as an assemblage of fragments, in which disembodied pieces of architecture ask us to continually reassemble a story in our own minds.

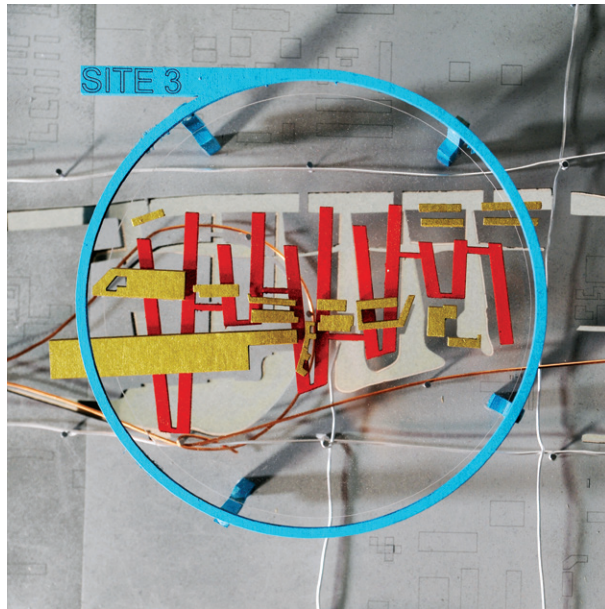


Charles Kane March'16

Explicitly, this is a school building sited in Thessaloniki that is part of a larger masterplan undertaken with the entire Zenghelis studio. Implicitly, this project focuses on the relationships and complexity generated through overlapping typologies. My aim is to resolve the conflict created by the intersection of the various objects within the project. Furthermore, I am studying the relationship between the autonomous court spaces and the larger context. Though I have looked at a number of references throughout the semester, Jim Stirling's 1975 Nordrhein-Westfalen Museum proposal for Dusseldorf remains a key precedent because of his mastery of composition and complex circulation in his designs. The interaction of discrete objects within Stirling's proposal remains useful in the development of my project as a high watermark toward which to reach. As my project evolves, it is important to return to this reference as reminder of the apparent simplicity achieved through this complex arrangement of objects, spaces, and paths.

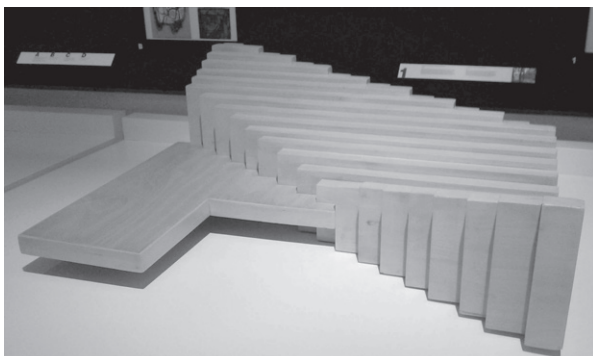


Apoorva Khanolkar & Isaac Southard March'17



A number of “water towns” along the riverfront are linked not by a single spatial narrative, but by the instrumentalization of water as a productive landscape across varying degrees of rehabilitation and food production. Within the framework of a global metropolis, the project balances the scope for new resource-efficient lifestyles with the realities of urban growth. At the scale of the individual, the project becomes an exercise in programming the irreducible unit of development not as a backdrop but as an active frame for functional waterscapes.

Water is then the backbone of a new kind of fabric-making that promotes quality urbanism, ecological restoration, economic sustenance and social integration without resorting to the nostalgia of the hutongs. It breaks free of its current shackles in becoming both an amenity and a resource for a new and responsible Beijing.



Eeva-Liisa Pelkonen professor

On Architectural Morphology

Henri Focillon and his student George Kubler, two famed 20th century art historians interpreted the galaxy of human artifacts as an internally driven morphology, produced by a set of dynamic variables and indeterminacies that drive art from within and without. Their thinking helped to radicalize the way we now think about works of art – no longer in isolation – but rather as pieces in longer procedural chains involving similar forms and problems mediated through space and time.

I first encountered the idea of morphology while working with the late architect Reima Pietila in the mid-1980s, who used the word to refer both to qualities of things as well as to human activity of composing as well as forms. He often started a design project by multiplying and combining a singular formal to the point that it opened up to multitude of iterations and meanings.

His breakthrough project, the Finnish Pavilion for the 1957 Brussels World's Fair is a testament how a simple modular system, when combined with an intuitive play, can gain formal and spatial complexity. All in all, Pietila was convinced that architecture does not belong to “exact essences” like mathematics, but in what Edmund Husserl called “morphological essences” that is, phenomena too complex to reduce to a mathematical formula – think of a shoreline opposed to a geometric figure. Such architecture cannot be approached by reason alone, but calls one to respond with wonder and awe as one is confronted with a transfinite rather than finite dimension of reality. Here a single piece of architecture is thought of as simply a moment in the endless becoming of form; a humble and beautiful thought.

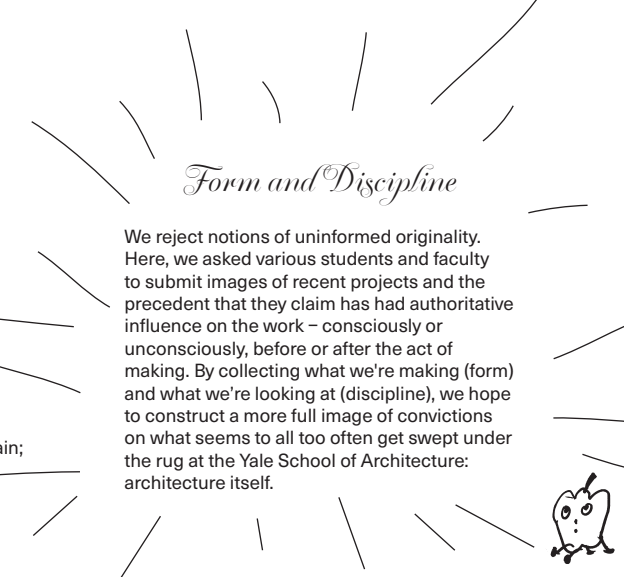


Alan Plattus

Form & Precedent: Greater Dwight Development Corporation Daycare and Office Building

Over the two years of designing the GDDC Building on Edgewood Avenue in New Haven, I'm not sure that we ever actually looked at the elevation of Le Corbusier's Maison Cook of 1926, or the massing of his Maison La Roche-Jeanerret of 1923, but there is little doubt that their form and language is deeply embedded in the final, built version of the project. No doubt the basic structure of those canonical Le Corbusier projects had been just as deeply inscribed on my personal mind drive, along with most of the first volume of the Oeuvre complete, since architecture school. And after all, the creative dialectic of form and precedent is quite possibly not only more open, but also more profound, when one is “remembering” an image, almost unconsciously. Indeed, the GDDC project went through so many versions and transformations of site, program, part, and development – not to mention value-engineering – including several schemes that were virtually two buildings, acknowledging the memory of two older houses that had been on the site, that the emergence of the final scheme

and its relationship to the Corbusian precedents, was more a matter of coalescence and convergence, than self-conscious derivation. In fact, the two buildings are more or less still present in the final scheme, which is only contingently bound together by the horizontal red clagboards which also acknowledge, abstractly, the residential architecture of the neighborhood, while revealing the syntactical modernism of the basic building envelope and plan. I suppose this is an argument for learning the buildings and places you love so thoroughly that you never have to look at them literally, since they are always already there.



Form and Discipline

We reject notions of uninformed originality. Here, we asked various students and faculty to submit images of recent projects and the precedent that they claim has had authoritative influence on the work – consciously or unconsciously, before or after the act of making. By collecting what we're making (form) and what we're looking at (discipline), we hope to construct a more full image of convictions on what seems to us all too often get swept under the rug at the Yale School of Architecture: architecture itself.

“What has been is what will be again, what has been done is what will be done again; there is nothing new under the sun.” — Ecclesiastes 1:9-10



## Palladio Virtuel

Authors: Peter Eisenman with Matt Roman  
Publisher: Yale University Press (December 2015)

### Preface

This book is a critical work by an architect, not a historian or a critic. Its approach is little interested in the accepted narrative or recorded historical facts about Andrea Palladio. Nor is this book concerned with the current architectural fashions of big data, crowdsourcing, or parametrics. Rather, through what can be called close reading of architectural traces, the book uncovers certain similarities between architecture in our time and the time of Palladio by focusing on a moment of architectural shifts, from 1520 to 1575 in Northern Italy.

Walter Benjamin argued that in order to understand any form of paradigm shift, it is necessary, in a sense, to reawaken history. This is what this book attempts to do—to awaken a historical period that shares certain conditions with the present. Many philosophers define their work through a discursive relation to a historical figure: for example, Jacques Derrida in relation to Maurice Merleau-Ponty, Gilles Deleuze to Kant, Spinoza, Bergson, and others. Although not as a philosopher, it is in that tradition that I write about Palladio, in order to elaborate my own approach to architecture.

The argument being made in this book begins with Alberti's implication of homogeneous space in his *De Re Aedificatoria* (On the Art of Building, 1452), which originated the discourse about space and how to conceptualize it. And after Bramante, much of what is known as architectural mannerism—which historians date to Bramante's successors, including Palladio—is in fact a questioning of Albertian spatial principles. However, it is only when Palladio's work is examined that new strains of this questioning arise, an important aspect of which is the shift from the Albertian idea of homogeneous space to what might be called, in Palladio's work, heterogeneous space, and thus from Cartesian geometry to topology. This phenomenon takes several distinct forms. For example, the articulated architectural elements—portico, transition space, and central space, which are given letter (A, B, or C) and color (white, gray, or black) notations in the following analysis—become dislocated from their supposed normative location as well as their meaning and become noniconic spatial inscriptions. These inscriptions often produce conditions where two or more notations become overlaid in a single space. The resultant space no longer has a simple or singular conceptual valence, as in homogeneous space, but rather takes on indeterminate characteristics. These characteristics are not necessarily "visible" in any one space, but their indeterminate qualities can be revealed through a close reading of the relationships among these notations. Nonetheless, the overlay of these notations causes the space to be "different" or "other" in its effect on both reading and experience. This difference—the evident conceptual transformation from homogeneous to heterogeneous space—is variously referred to in this book as the dissipation or disaggregation of supposed "ideal" toward "virtual" spatial conditions, as well as the movement from a geometric analysis to a topological one.

No longer either one condition or another—for example, dense or sparse space, but rather "both/and"—the proposed topological relationships between the ideal and the virtual are critical to the notations and analyses developed in this book. For example, the architectural ideal refers to an organization of form—nine-squares or biaxial symmetry. The virtual refers to architectural relationships that are implied by a condition of presence but that exist beyond the literal or the ideal. This could be considered a first definition of the virtual. By identifying moments of tension between ideal and virtual conditions in Palladio's work, the analysis uncovers—or invents—the underlying architectural strategies, inscriptions, and notations in the works.

If the normative describes those conditions that are external to the discipline of architecture—cultural or social norms that found their way into ideas of proportion, scale, symmetry, etc.—this book proposes a slightly different concept, called here the "ideal," which describes those conditions that are internal to or that define the discipline. In any discussion about seeing in architecture, for example, there is a relationship of what can be seen to what cannot; there is a literal physicality of presence but also a condition of that which is not present but can be implied as other or excessive to that which is literally present. A niche, for example, has a literal presence in relation to the surface of a wall. But it could also be "seen" or read as the imprint or inscription of an absent positive element—a column, pier, or another wall perhaps. So a niche, or another element, could be simultaneously literally present and imply something other. As noted earlier, these implied conditions beyond the literal can be called the virtual, hence the title of this book, Palladio Virtuel. In one sense, the normative is itself a "virtual" condition in that it never really exists but is only a hypothetical "ideal" condition that erases difference (in other words, it homogenizes). In another sense, the virtual is an excessive condition in that it is "too large" or "too small" to conform to a normative standard. Thus, the virtual is both an excessive and a normative condition, because it too can be considered only a hypothetical version of something. This could be said to be a second condition of the virtual. This contradiction is important to the analyses presented in this book, seen in the movement of Palladio's work both toward and away from an ideal type, in this case, the villa.

Learning from Bramante, Palladio continues to place the Albertian notion of presence and homogeneous space in question, and, as this book contends, he is the first architect to work with the possibility of the inscription of a spatial syntax and the corresponding denial of overt symbols. In Palladio, for the first time, there exists what will later be called by Le Corbusier a promenade architecturale, for example, where space is understood not merely from a frontalized picture plane, as suggested by architectural historian James Ackerman, or through an understood set of proportional geometric relationships in space, but rather as unfolding in different ways through space, in en suite progressions without corridors, servant or served spaces. Instead there emerges a new typology: a villa plan in which the abstract geometry of the nine-square diagram gradually dissipates, replaced by a sense of topological relationships; it loses its volumetric discreteness, revealing spaces that are superposed over one another or transposed from some unstable base condition, which is no longer Platonic and ideal, but rather involves a series of potentially disarticulated and disaggregated relations of some presumed normative state.

It could be argued that Palladio's consciousness of a spatial syntax is made evident in his *I Quattro Libri dell'Architettura* (The Four Books of Architecture), published in 1570, ten years before his death. In *I Quattro Libri*, Palladio redrew his buildings not as they had actually been built, but as he wanted them to be known. The reality of Palladio's work therefore exists between the drawings and the buildings themselves, as a virtual Palladio; this is a third condition of the virtual. Bertotti Scamozzi, Heinrich Wölfflin, Paul Frankl, Wittkower, Rowe, and Ackerman are some of the many architects and historians who, since the seventeenth century, have both drawn from and literally redrawn Palladio's own redrawings. The substance of fact, one could say, is a very elusive one. Most of Palladio's buildings have been changed or refurbished, and some have been destroyed. Many previous interpretations are based on Scamozzi's drawings, which have little to do with Palladio's intentions in the Four Books. Had Palladio not written and drawn the

Four Books as a theoretical treatise following Vitruvius and Alberti, it is possible that very few architects would have studied so keenly or gone to see his buildings, as opposed to the many other country villas constructed at the time.

It is clear that this book is also engaged in an act of revision. Working from readings of English versions of the primary sources, this revision is therefore not a revision of the primary sources themselves as much as it is a revision of secondary material. Thus, the reading of Palladio that follows is not exactly a revision of Palladio, but a revision of nineteenth- and twentieth-century readings of his work through the lens of an Anglo/American theoretical context as it evolved out of a German art historical tradition in the late nineteenth and early twentieth centuries. Two questions must be asked about the work that follows: why Palladio today, and why this particular method of analysis?

To attempt to answer these questions, this work considers history as a template for the possible multiple interpretations and transformations of any project that are reflections of a dynamic culture. In the past, Palladio's work has been seen as a master example of critical introspection in the first wave of modernity, a moment in history that once had a poignancy and a clarity necessary to illuminate contemporary architecture. But in the rush to embrace new technologies beginning in the late twentieth century, ideas changed radically, and the potential in the transformation of historical precedent was almost forgotten.

The late nineteenth century "Kunstgeschichte" idea of Palladio as a model of Renaissance reason, proportion, and mathematics became part of the detritus of such rapid technological growth. Overlooked in most previous readings of Palladio were the nuances and inconsistencies that appear in Palladio's own drawings, which have been passed over as unimportant to the prevailing interpretation. Beginning from the idea that what Palladio drew might be necessary to explore, not because of its inconsistencies but rather as evidence of an alternative model, might help resuscitate Palladio as well as the historical project. This new work exposes Palladio to a completely different interpretation than what has been previously available in an Anglo/American context. The interpretation in this book eschews and denies previous claims of an ideal and static geometry in Palladio's villas. Instead, it develops a sequential tripartite typology, which traces the breakdown of unitary villa volumes into a series of partial villa elements and their important positioning in the landscape by comparing the possibility of two states: first, the relationship in space of potentially ideal organizations; and second, the possibility of virtual topological conditions that arise out of the subtleties of a close reading of each villa. It is this close reading that in turn animates the discussion of each villa, producing a new theoretical trajectory from a previously thought static geometric volume to a dynamic topology of partial figures. The analysis presented here does not go against or refute technology; on the contrary, it shows that technology itself is grounded in history, made more pliable and dynamic by close reading. This work attempts to redirect attention away from the formal components of an architecture typically conceived in static geometric terms toward a supple topology similar to the output of today's digital algorithms. By casting Palladio in this light, this reading introduces a critical complexity of heterogeneous, as opposed to homogenous, space-making, which breaks the bounds of the centuries-old humanist and enlightenment project. The results are a series of processes engendered by intrinsic, rather than extrinsic, movement, which reanimates the idea of close reading of history, now as a dynamic process. It is the critical reassessment of a formal logic, rather than the static formal project itself, that can become a necessary part of our culture of architecture today.

Peter Eisenman



## Reflections on "A City of 7 Billion"

Mark Hanin  
J.D'17

The world population will near 10 billion by 2050, according to the United Nations. Deep-sea mining operations scour the Pacific Ocean for magnesium, cobalt, and zinc. Over two million wells have been fracked in the United States since the 1950s. And China is pursuing the most aggressive forced urbanization program in history, transporting 250 million rural residents into cookie-cutter apartment blocks. The myriad ways we alter our environment below and above ground to spur development—and what it means for the future of the city—were themes at the heart of the City of 7 Billion exhibition.

The exhibition raised provocative questions and adopted a wide-ranging, interdisciplinary approach. But by relying heavily on abstraction, it did not connect with visitors as well as it could on an emotional level. In the Figures & Ground model, for example, translucent slender rods symbolizing population densities cascaded across a vast supercontinent. While the model was intended to "privilege[] people, rather than land," it eschewed almost all particularity and left an overly-cerebral impression.

The exhibition's themes could have come across more forcefully by integrating stories of real communities living with the dark sides of urbanization and ever-expanding quest for resources. The curators might have shown the shantytowns of Bogota, Colombia, profled a rural family resettled to Liaocheng, China, or documented fracking wastewater storage tanks dotting American towns. Such stories would have complemented the exhibits while making the stakes more concrete and immediate.

Reflecting on the fate of specific communities might have raised questions about the exhibition's arguments. The curators challenged views that put "cities at the center of urbanization," and they aimed to redefine the 'city.' "The world is now within the city" whose horizon "transcends air, lands, water, and even space." While they identified a real phenomenon, the curators misdescribed the solution. If Bridgeport, Connecticut, runs in part on Indonesian coal (as it does), do Indonesian mines become part of Bridgeport in anything but a metaphorical sense? If Canadian tar sands fuel development in the American West, does it follow that cities are no longer at the "center of urbanization"? The right lesson is that cities are not self-sustaining. Linking the geography of consumption with the geography of extraction was a provocative move. It highlighted development's hidden costs in lives, treasure, and ecological health. And it urged us to be more responsible stewards. But it does not follow that we must dramatically change our conception of a 'city.'

There are, to be sure, conceptual questions about the 'city' with urgent political resonance. At what point do tens of thousands of hastily constructed apartment blocks for re-settled Chinese workers become a city? When, if ever, do sprawling refugee camps turn into cities? Can 'green' cities be described as more ethical than other cities? The exhibition did not address these questions.

While history is a powerful tool to study evolving conceptions of the city, the exhibition underutilized the historian's craft. It could have brought to life historical developments of real cities by including maps and plans of industrializing zones around the globe. Or it could have compared the fates of two different cities: one whose economy was transformed by extractive industry and

another whose growth was fueled materially and financially by resources from afar.

Some displays suggested links to architectural history that deserved greater attention. Consider the Sphere of the Unknown—an intricate, upside-down globe representing aspirations and limits of human knowledge. The Sphere, along with the spherography display, could have been put in fruitful conversation with French rationalist architects like Ledoux and Bouleee. The curators and rationalists share a fascination with geometric forms and universalizing tendencies. But their worldviews fundamentally differ. Exploring these contrasts would have helped to locate the curators' views within the tradition of architectural theorizing and to clarify contemporary intellectual currents.

Although they rejected rationalism, the curators did not embrace the radical critique of antarchitecture or figures like George Bataille and Gordon Matta-Clark. The exhibition challenged and subverted. It did not shock. Perhaps the human and ecological problems we face are too serious for mere deconstruction and art for art's sake. What, then, is the right architectural response to the exhibition's themes?

I will sketch two extremes. The first approach celebrates pragmatic, optimistic architecture. It harnesses technology to produce a light carbon footprint and resource conservation exemplified by firms like Perkins+Will and Behnisch Architekten. A very different approach spurns technocratic self-confidence. It instead shocks with unsettling imagery signaling the destructive effects of overconsumption and hints at future calamities. Lebbeus Woods's sketches contain elements of such an architectural vision. Interestingly, the curators echoed Woods's motifs by referring to "vast underground metropolises" and "subterranean petrochemical storage caverns." If Green Architecture creates sustainable designs that help ease our social consciences, the Woodsian approach turns architecture into a vivid public testament of our shortcomings.

Faced with a choice between such extremes, we return to a question at the core of architectural theory: should architecture shelter us from the world, offering a temporary but psychologically attractive reprieve from existential fears so that we can live 'normal' lives? Or, as the curators intimated, is such a vision of architecture inadequate—even untenable—given today's realities?

The exhibition did not explore these architectural paradigms. Yet much can be said on this score. A Woodsian vision is so relentlessly bound up with critique that it paralyzes rather than charts a way forward. In contrast, the optimism of the Green Building movement may be too sanguine; it studiously avoids conflict and closes its eyes to distress and rupture. The goal for architects, then, may be to carve out a middle path that makes room for daring Woodsian elements when designing sustainable and livable cities.



What is formalism to you?

"Formalism is something incredibly dry and rigid, like a dinner party where everyone is trying to impress one another." — Anon

"Formalism relies on the interaction, distortion, or relationship of compositional elements (lines, shapes, typologies) to gain meaning." — Charles Kane

Is form important? Why or why not?

"As architects we must always take care of form. It's not a question of importance, but a necessity." — Daniel Glick-Unterman

"Yes. Architecture is a language, and form is the lexicon." — Bob Blabla

"Probably not. Form doesn't say whether a space works or not." — Maddy Sembler

Should graphic representation of form be honest?

"I think you should be asking what honesty is in the first place." — Anon.

"Anything said to be 'honest' in architectural form or representation is inherently an overdetermined statement. It cannot — it always has disparity." — Anna Melayan

Who do you think of when you think of formalism?

"Peter Eisenman and his Eisenbros, but that's not what it should be." — Bob Blabla

"Formalism suggests an avoidance of the conceptual and the social. It makes me think of an apolitical and apolitical approach to architecture." — Dante Furioso

Is form a requisite to architecture? Yes or No?

"Is a serving dish requisite to eating food?" — Sam King

## Thanksgiving Thoughts on Buildings

Amanda Iglesias

MArch'18

### National Gallery of Art

*Thank you for your quiet. For the hush and shadow of entrance, the District dissolving behind. Here is the familiar thicket of columns, darkly-marbled, glassine. And the dome, the cream white crescent ahead. I watch it flower, unfolding with each step forward. It is a crisply coffered thing, heavy and very hollow. The high, dim sunbeams sift into the central oculus. They suspend for some seconds, then silently dissolve. Muted echoes mingle here—the child chatter, fountain splatter, shuffles and clusters of crowds. I am glad for this moment, before this rotunda breaks, bisects. Before the crowds circle, disperse. The sculpture halls will give way to galleries, and the galleries will reveal new universes. The low, dusky Monet room will wait. And the miniature Dutch still-life too, the one with the perfect tiger-striped orchid. Until then, I'm glad for this time and for this place to sit still, thankfully, in situ.*

Garrett Hardee

MArch'17

*John Moss and his brother Thomas were in their house "twirling a Owl Head pistol like the cowboys did." When they kept dropping the pistol and denting the floor, their father took the pistol away and hid it. Thomas asked, "John, what are we going to do now?" John said, "We're going to play with wood." Decades later, Mr. Moss is still playing with wood on the same farm that he grew up on in Sardis, Alabama. As he says, "I don't work, I play." This master craftsman has handcrafted furniture that now sits in homes across the country and in Europe. Colonel J. Floydridge Underwood went to work for Mr. Moss when he was home during the summers, and Mr. Moss allowed him to keep working since he "put things back where he found them." Now Col. Underwood is retiring from the Air Force next month and is moving back to Sardis (a town of approximately 1500 near Selma), to work with Mr. Moss. Mr. Moss's operation has grown from one small room to over ten buildings on the property, containing everything from a pre-Civil War band saw to automatic lathes to a complete metalworking shop to his own inventions. I loved growing up in that part of Alabama, and it was heartening to see someone who lives where he has always wanted to and loves what he does.*

Aymar Mariño Maza

MArch'17

*The monuments of D.C. are really good at acting alive. History is chiseled into stone and scattered across a manicured green like a well-designed propaganda poster. Walking alongside the Vietnam Memorial, press your hand against the wall and feel the artificial heat come off the black reflective stone. At the National Portrait Gallery, look into the eyes of America's best. They still breathe through their frames for you. Suffer up the steps to Lincoln and you'll think you understand what it took to build the country at your back. Stand on the hill with him and you might catch yourself thinking he's still watching over us. Visit the White House, but don't speak too loudly. Don't stand too close, either. Don't worry, the layers of fences will help with that. Walk past federal buildings and let their neoclassical falsehood belittle you. There's nothing behind those walls for you. For you, there are only the ruins of the national mall; "embalmed bodies" of this fine nation. Stone statues that seem real enough to make you forget you're in a country's cemetery.*

