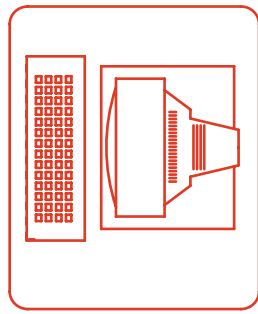
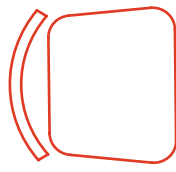


11/05/15

P E R C E P

P A P R I K A !



F O L D X I I

- T I O N S

EDITORS' NOTE

This week's issue of Paprika! approaches the field of architecture 'from the outside in,' as an attempt to gauge perceptions and ideas about the architect from the perspective of the wider professional landscape. Submissions from colleagues in the fields of law, fine art, medicine, and beyond not only reveal how design thinking informs their own professional practice, but also provide insight into how to make architecture more accessible to those outside our discipline. In short, this issue of Paprika! hopes to act as a bridge--a first step towards establishing a forum for a more active dialogue with those outside Rudolph Hall with the goal of ultimately creating a more critical, impactful, and relevant design profession. !

ON THE GROUND:

10/18

'It's the Temple of Karnak!' exclaimed **TURNER BROOKS** ('65, M.Arch '70) after seeing the impressive field of columns supporting an abandoned grain elevator in Red Hook, Brooklyn. Sitting in the middle of the senior undergraduate studio's next project site, the grain elevator is neighbored by the SS Loujaine, a bus depot, and an original Ellis Island Ferry.

10/21-28

ERIC PETERSON (MED '14) and lecturer **MARTA CALDEIRA** partook in the Wohnungsfrage Academy ('The Housing Question') at Haus der Kulturen der Welt in Berlin. The Academy, coinciding with an exhibit, explored the infrastructures -- from global finance to design typologies -- behind the global 'housing system.' The weeklong event featured a particularly heated where attendees debated whether architects' proposals to address the refugee housing crisis were legitimate or merely self-serving. Workshop convener and Palestinian architect **SANDI HILAL** argued architects must take an ethical position: 'There is no such thing as neutrality; neutrality is complicity.'

10/15

'Ultimately, architects give form,' conceded **MICHAEL MANFREDI** in reply to a question about the intense practical justifications for the forms he presented

in a lecture with **MARION WEISS** (M.Arch '84), his wife and partner, both Eero Saarinen Visiting Professors this semester. Earlier, of their Novartis campus, 'Peter Eisenman hates this elevation, so we thought we would share it.'

10/24

A Facebook bout unfolded between architect **PATRIK SCHUMACHER**, the Dutch critic **WOUTER VANSTIPHOUT**, and countryman **BART LOOTSMA**, who alleged that parametricism 'is annoying so many people that they start to step out from all possible technological innovations in architecture and urbanism.' S. replied, 'Bart, that's absurd... We want the same in the end: understand how architecture can make a progressive difference.'

10/25

Ink and Vellum, the undergraduate architecture major's very own society, met in the Jonathan Edwards dining hall after a two year hiatus. No skulls or bones secrecy here: the group is planning an exhibition of undergraduate work for November 12th and field trips to New Canaan and New York.

10/26

A large poster in the 4th floor student group Equality in Design pointed out only 34% of the jurors in 2014's fall midterms were women. The tally for Fall 2015 so far? 26%: 24 women of 93 jurors. For advanced studios the number dropped to just 8 of 41.

10/26

KEVIN REPP, curator of modern books and manuscripts at the Beinecke Library, and the Postwar Culture Working Group hosted New York-based artist **NICOLAS GUAGNINI** to lead a discussion of the art historical and political lineage of the Situationists -- who resisted institutionalization -- in connection to Beinecke's controversial acquisitions of Situationists' archives. Guagnini posited that Situationists probed non-Western culture for answers, but the onus is now on contemporary artists to cross cultures without reinforcing colonialism.

10/26

DEAN ROBERT A.M. STERN (M.Arch '65) walked the fifth floor, the first time he had been observed on that floor in the past three years. Asked about the breach of habit, he replied that he used to walk the studios all the time in the pre-digital era, but now it is too boring: 'You can't see what people are doing.'

10/29

At the mention of Durand's *Recueil et parallèle* at the **DEMETRI PORPHYRIOS** advanced studio review, juror and local architect **PATRICK PINNELL** (M.Arch '74) mentioned he had checked the work out in 1972. The last date and name on the call card? 1953, L. KAHN.

10/30

ELIA ZENGHELIS, at the end of his advanced studio's mid review, thanked the critics for giving his students 'such a beating.' **DEMETRI PORPHYRIOS**, one of those critics, replied, 'It was not a beating, it was a handshake. Just a very firm one.'

10/30

At the **CAPLES JEFFERSON** studio mid-review, critic **ANDREI HARWELL** (M.Arch '06) opined that the ground floor program of one student's affordable housing project looked rather 'bougie.' Dean **ROBERT A.M. STERN** replied, 'Bougie? What is that?' Harwell: 'Like, bourgeois.' Stern, ironically: 'So, you mean the way normal people live?'

10/30

A cocktail bar encircled a giant model of the new 57th street pyramidal apartment building, one of many dramatically presented projects at the **BJARKE INGELS** Group (BIG) office halloween party, advertised as lasting 10pm-4am. SHoP settled for a happy hour.

10/30

In Chicago, The Architecture Lobby created (re)Working Architecture, an exhibition concurrent but unaffiliated with the Chicago Biennial. The exhibition invited architects to act out scenes based on the Lobby's 10 point manifesto in order to present the absurdities of architectural labor (for example, learning during a job interview that the internship you're seeking is unpaid). Event coordinators included **KEEFER DUNN** (IIT), **MANUEL SHVARTZBERG** (GSAPP), **QUILIAN RIANO** (DSGN AGNC), and **ELAINA BERKOWITZ** (M.Arch '17). The three day event culminated with a Halloween party.

10/31

The First Years visited Bushwick, New York to see the site of their last project of the term: a library on a triangular site. One student, reacting to an extremely chic warehouse-turned-hipster-coffee-shop: 'I feel like we're not hip enough to be gentrifying this neighborhood.' A hipster with

stylish haircut sitting outside: 'That's how I feel all the time, man!'

10/31

After an e-mail from Associate Dean **JOHN JACOBSON** prohibited a YSOA halloween party in Rudolph Hall, said party did not happen, and **JOHN KLEINSCHMIDT** (M.Arch '16) and **CHARLES KANE** (M.Arch '16) did not come to it dressed as a bifurcated

diptych based on **PIERO DELLA FRANCESCA**'s (M.Arch 1462) painting Duke and Duchess of Urbino.

11/2

'When modern architecture can do that, then you don't need post-modernism,' prodded Dean Stern's former classmate **M.J. LONG** (M.Arch '64) to some applause while discussing the visceral qualities of **ALVARO AALTO**'s Villa Mairea in her talk 'Anatomy of a Shed.'

Contributors: Eric Peterson (MED '14), Nicolas Kemper, John Kleinschmidt, and Andrew Sternad (M.Arch '16), Elaina Berkowitz, Jacqueline Hall, and Georgia Kennedy (M.Arch '17), Misha Semenov (M.Arch '18), Tim Altenhof (PhD), Edward Wang (BA '16) and David Kemper (BA '13).

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.

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THE ARCHITECTURE OF MEDICAL-LEGAL PARTNERSHIPS MARK HANIN (JD '16)

Every Friday I help provide legal aid to veterans struggling with mental illness, homelessness, and poverty. The Connecticut Veterans Legal Center (CVLC) in West Haven, where I volunteer, shares a large partitioned space with a VA outpatient clinic. The medical-legal partnership between CVLC and VA embodies an integrated model of care: veterans will heal faster and remain healthier if their legal issues are quickly resolved and lawyers and clinicians can coordinate effectively. This therapeutic role for law does not resonate in the popular imagination.

There, law commands, prohibits, shames, and punishes; it rarely rehabilitates. The coercive image of law has its architectural embodiment in a courtroom, where a judge examines evidence and imposes sanctions for violating legal rules. A blind-folded lady justice looks on with sword and scale, weighing the equities and punishing wrongdoers, often through imprisonment. This trial-oriented, punitive iconography is reinforced in leading treatises on law and architecture that focus on courtroom and courthouse design.

But law is about much more than orders, sanctions, and courts. Delivering legal aid through the medical-legal partnership highlights two other ideas about law. First, law not only constrains but also empowers. We help veterans exercise valuable rights to claim VA healthcare benefits, receive disability insurance, and apply to upgrade an army discharge status. Second, law can be flexible and humane if approached in the right way. Today, the vast majority of civil cases do not result in trials. The life of the law is in paper filings, negotiations, and settlements. When we help veterans navigate coercive aspects of law - threatened evictions, child support duties, outstanding tax bills - our goal is to compromise and stay out of court.

If timely resolution of legal problems improves veterans' health, can architecture represent this therapeutic vision of law? The CVLC-VA center offers useful clues. The center is housed in a stately converted textile mill built at the turn of the twentieth century on a prominent street corner. At the time, Connecticut was a leader in manufacturing elastic web for suspenders, corsets, and other consumer goods. The American Mills Web Shop complex fuses a single-story 1.5 acre weaving room finished in 1903 with a two-and-a-half story administrative wing completed in 1914. The mill's architect is unknown. But its layout is innovative. Emphasizing functionality and simplicity, the design uses extra-large windows and skylights to reduce artificial lighting, make room for bigger looms, and minimize structural subdivisions. The exterior, completed in red-brick Italianate style, is elegant and reserved. A corbelled cornice spans much of the building, accentuating the arched windows. The external façade lacks almost any other ornamentation, creating a spare, disciplined look fit for a business in a competitive but prominent industry.

Located on the mill's second floor - where fabric was treated in the initial step of the manufacturing process - the center pulses with energy. Opening up from a foyer illuminated by an oversized skylight, a vaulting great room serves as the center's architectural and spiritual core. On weekday mornings veterans gather there to mingle, pass the time, and share stories about service, illness, and the road ahead. The room is dominated by long maple-colored tables with maroon leather-backed chairs. Along the perimeter there is homey bric-a-brac: a dusty electric piano, partly wilted plants, metal bookcase, a whiteboard with the day's lunch menu.

This versatile great room is not lavish, but it is inviting. Sunlight streams from handsome windows topped with arched lintels and set off by exposed white-washed bricks. Slender wooden posts with iron caps rise from floor to ceiling along the tables, breaking up the room and shrewdly carving out intimate spaces for conversation. A maroon ventilation pipe crisscrosses the space above, adding visual zest and gravitational force to balance the verticality of the room.



Today at the center law weaves its way into veterans' lives through a zigzagging referral system: from the VA system to CVLC and back. Last Friday, I met with a homeless veteran who had to vacate his apartment due to fire and later lost his wife. After discussing his legal challenges we referred him to a VA social worker down the hall, just past the VA homeless services desk where he was initially seen.

The center's spatial arrangements echo this fluid path of referrals. The hallways are narrow and packed. When rounding a corner, you unexpectedly bump into familiar veterans and diverse colleagues - lawyers, nurses, social workers, doctors, staff. There are no formal gatekeepers to the law, unlike at courthouses or law firms. A veteran with a medical appointment next door might simply drop by to see a lawyer.

Lawyers share workspaces, constantly adapting. I meet with clients in a small nurse's office flanked by medical equipment. If all the private rooms are occupied, lawyers discreetly see clients at the communal tables in the great room. Our 'offices,' without trappings or status, show law at its best - responsive and common sensical. An ethos of mutual reliance and urgency links lawyers and veterans at the center. Its architecture opens up a window to new dreams and possibilities. In particular, the legal staff hopes to extend the benefits of the medical-legal partnership concept to virtual architecture: electronic medical records should include a summary of a veteran's legal situation so that clinicians are aware of legal problems and can offer appropriate medical support and referrals. Here, law is no longer siloed; it is placed at the service of veterans' well-being, becoming a part of medical care functionally and visually.

The center offers a number of lessons for medical-legal partnership architecture. It succeeds in cultivating a sense of community through mixed-use spaces that foster informal exchanges and group activities. Drawing on this model, architects should include multi-function spaces that help veterans form personal bonds and nudge clinicians and lawyers to interact. At the same time, architects should steer clear of unlivable perfection. Designs that are too sleek and refined - far from ordinary life - will backfire by causing veterans to feel ill at ease.

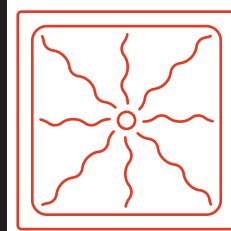
Unlivable perfection also risks marginalizing memory and the passage of time. On this score, the center has room to improve. Dated photographs line the hallways and an underwhelming display case in the foyer showcases mismatched memorabilia, including plastic soldiers, dusty medals, and model cars. Based on my observations, few people pause to look at the photographs or display case. New projects should find creative ways of linking memories of service to present difficulties and hope for the future without nostalgia or grandiosity. These challenges are considerable. But they are worth taking up given the pressing needs of many American veterans.

Mark Hanin is a second-year JD Candidate at Yale Law School. I

SURVEY: WHAT DO YOU THINK ABOUT ARCHITECTS?

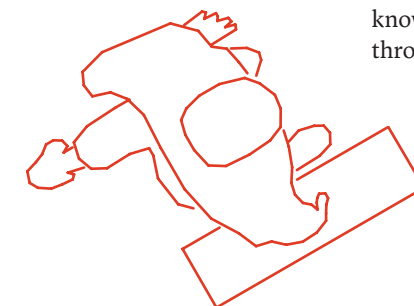
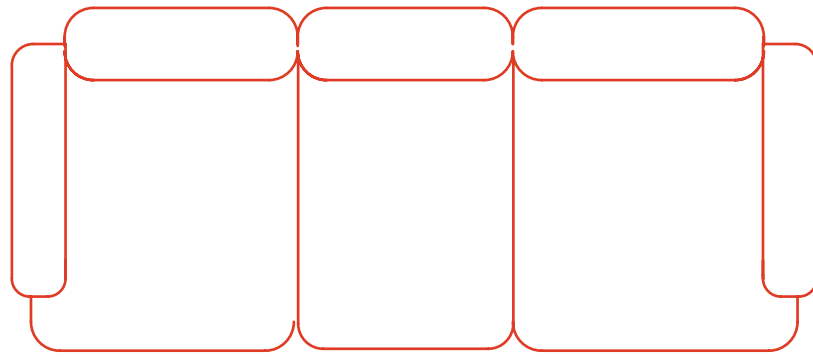
The answers to this week's survey questions come from a not-so-rigorous online poll titled *What do you know about Architects?*, sent out to students in Yale's graduate schools of business, law, forestry, medicine, and art. Over twenty students responded, and offer an interesting, although admittedly limited snapshot of perceptions beyond Rudolph Hall. I

BUYING IN CARL CORNILSEN (SOM/M.ARCH '15) & NICOLAS KEMPER (M.ARCH '16)



ANNOUNCING: (UN)DISCIPLINED

At Yale School of Architecture, discourse is soliloquy. **(un)disciplined** is an independent student forum that defies the school's status quo by encouraging cross-disciplinary dialogues. Venturing into unfamiliar territory makes our discipline stronger and creates new possibilities for practice, research, and engagement with the wider world. Our speaker series convenes students and scholars from related academic fields to talk about 'architecture' broadly defined. When we reach outside our own domain, we become better, more informed architects. To submit speaker suggestions, please email us at ysoa.undisciplined@gmail.com!



While most architecture students at Yale are notorious for spending most of their graduate lives within the walls of Rudolph Hall, today a record number are pursuing a more interdisciplinary and individualized education by joining the joint architecture degree programs offered by the School of Management and the School of Forestry. Within YSOA, joint degree students now make up 17% of the first year class - more than double from 5 years ago.

The increase in joint degrees in the School of Management is particularly pronounced. In the YSOA, this fall there are fifteen students taking SOM courses, up from only two in fall of 2010. While not historically common, this year three students from the current graduating architecture class (of 62 total) are pursuing the joint MBA/M.Arch - up from two students per class in the two years prior ('14 & '15), and one student per class in the two years before that ('12 & '13). Why?

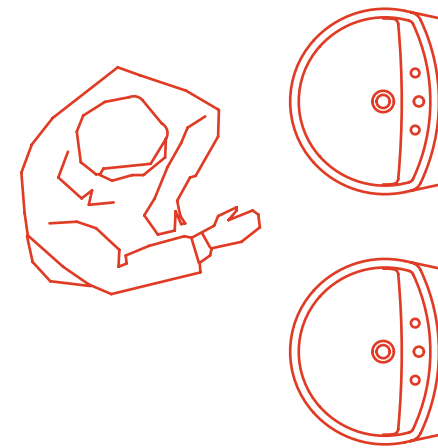
In part, there is increased interest campus-wide in the SOM, driven in part by efforts to improve its program that are manifest in its new \$250 million Norman Foster (M.Arch '63) building and ascent in the business school rankings. Thus the number of joint degree applicants to the SOM is increasing across all graduate programs: a recent article in the Yale Daily News points out that since 2010 the number of joint degree applicants to SOM already enrolled in another Yale program increased from 34 to 51 students. The paper went on to note that 'the biggest increase has come in the number of non-SOM students enrolled in SOM courses - while there were 503 in the 2010-11 year, there are now 1,029.'

But there is also a possibility that the YSOA is no longer providing what architecture students want from their profession. In an e-mail, Phil Bernstein, the coordinator of the YSOA's joint degree program, pointed out that, in the past, students 'did the dual degree when they had essentially decided that a career on the owner/client side - mostly in real estate - was preferable to architecture per se. The M.Arch side of the equation was to provide some design street cred. Very few joint degree folks ultimately practiced architecture, seeing much greener pastures elsewhere.' Today, 'one might suppose this is the reason for surging interest in getting an MBA or taking courses at SOM (I took two during my single Yale M.Arch), given crushing student debt these days, however the current zeitgeist - entrepreneurship, making a new thing, creating a killer business, making something radically new and getting rich while doing it - can be seen in architecture students also, and for some that

itch is not scratched by architecture alone.' Bernstein concluded that 'few of the dual degree candidates I know think that the MBA is just to augment the business skills necessary to start or run an architectural practice. People are looking for something different and they're not finding it in the hermetic confines of studio culture. So off to SOM they go.'

Yet as the demand increases, so does the difficulty of joining the joint degree program: many who applied last year did not get in. Should we bring more of the pedagogy from the business school into studio? Already there are seminars taught in an entrepreneurial spirit, such as Bernstein's own Alternative Values seminar, and Keller Easterling's entrepreneurship class. Rhetoric specialists coach first year students on their BP presentations. And at every opportunity Bernstein - who teaches a few mandatory lectures for first year M.Arch students and the mandatory professional practice class for third years - suggests much of the studio-centric pedagogy is not equipping students with the skills they will need to practice. As he often quips, no money, no practice.

From the School of Management's very explicit and savvy emphasis on job-finding, to their empowerment of student groups, to their data driven, cutting-edge pedagogical practices and engagement with the outside world, it seems like there might be some lessons to be learned. This publication has already come out in favor of adopting SOM's mandatory class-free lunch period. But the increase could also be indicative of an emphasis on professionalism in our generation - or at least at our school - an emphasis which we cannot embrace uncritically. I



I earned my undergraduate degree in Melbourne, Australia under the supervision of one distinguished alumnus of Yale School of Architecture, very little known outside our remote Island colony, who works and teaches the life lived through architecture, framed by experiences of his training in New Haven. He said architecture is like rowing or dancing. Good training is not particularly intended to be sensorial, satiating, appealing. The training leads us to strength, and the aim is toward something like a muscle memory of the dancer, where a lifetime of repetitive acts breaks through the physical constraints of the human's own mental or corporeal physique, to generate a greater thing - the coherent art of when everything comes together with the music and choreography of the piece.

Having read Misha Semenov's review of the Chicago Biennale (Paprika! Fold X, 10/15/15) which, in a wonderfully surrealist pairing, uses our own YSOA Professor Peter Eisenman as the great antagonist for the delights found at the exhibition, I thought it potentially opportune to describe the existence of a different experience. While Chicago proves to Semenov that the challenge clearly encountered by him in Peter's class can ultimately be dismissed, as he doubtless would have liked, Semenov cannot yet see that this challenge is the precise point.

In Australia, Peter's practice erupted onto a largely Anglo-Saxon community as the post-war condition challenged the national identity. Greeting an influx of traumatized post-war refugees from across the world, Australians faced a new augmentation and amalgam of the once mainly British language, culture, lifestyle, manners. Our community of people, who had only just given up their British passports in favor of Australian ones, newly realized the absurdity of eating roast beef and potatoes for dinner in the 35 Celcius (95 degree Fahrenheit) heat. The question of what type of architecture they should make became fraught and problematic, a source of great doubt. Our primary source of authority - once British Architecture journals - was now undermined, and incapable of expressing the new sense of place and new questions of local as it became separated from colonial. The baby-boomer generation of architects thus found a deeply propelling self-empowerment in the absolutely radical re-reading proposed by Eisenman's ideas of deconstruction. The idea of 'the copy as a new original' empowered its own minia-ture renaissance in Australian architectural culture, where formerly modernist ideologies and forms had been unthinkingly preached and replicated despite having only ever been seen through magazines. Maybe an architecture which is about challenging the very notion of knowledge itself, was never likely to resonate through college town USA

ON DANCING AND ROWING: REPRISE ON PETER EISENMAN CHARLOTTE ALGIE (M.ARCH '16)

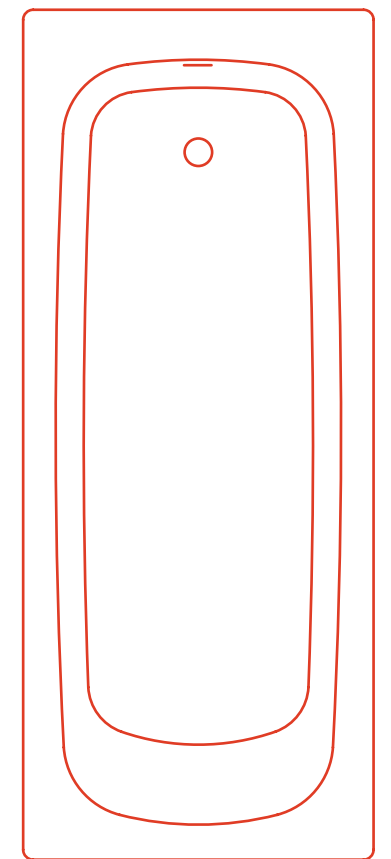
The term social is frequently used, by Semenov, to contrast the objective of the Biennale with so labelled Eisenmanian approaches. The Melbourne experience clearly refutes this. A so-called Eisenman era in Australia coincides with broad awakening from a latent status-quo of imposed authorities of knowledge. Without doubt, the late 20th Century period of architectural thinking, set out and debated by figures including Eisenman, empowered newly liberated colonial (architectural) cultures in critical doubt globally, providing guidance to their search for re-structure long before Facebook united the Middle East. On the other hand, many *social/environmental* claims are not what they seem. Semenov seems to favor a definition of *social* which he wants imposed on both Peter and a globe, other worlds like Australia and further afield - possibly to Africa for instance, where I travelled this summer on a KPFF Travelling Fellowship. Through Central Africa, an imposed *social* world defined by aesthetics and phenomena is rife with problems. *Social* outsiders are held as thrill-seeking and self-serving, another brand of foreign NGO zeal. The latter could describe Joseph Grima himself, who has a track record of arguing the social brand indiscriminately and internationally, as curator and editor, a Biennale expert flitting between global metropolises, previously the Biennale interieur Belgium and Istanbul Biennale. Subsequent to those curatorial positions also, Grima was editor of prominent Italian publication Domus, from 2010 until 2013. In this capacity, he frequently articulated an idea of *social* in exclusion to, or distinction from, traditional architectural endeavors. The latter point, that is the separation of any social claim from the purpose and authority of architectural form would be a point that, in all likelihood Peter Eisenman, and certainly myself as a Melbournian trained in a modern day colonial world imbued with his thinking, would refute vigorously.

Today Peter Eisenman's IBA social housing project of 1981-85 is a happily occupied dwelling block teeming with small families securely sustained in respectful and engaging private existences. A contemporary walk past the project sees Turkish children playing soccer, sheltered in the small nooks of the 'Eisenmanian' deconstructed cubes, functional in their social role as small safe and supervised spaces. Mothers with prams can enter safely into the glass gridded mezzanine and up the lifts to their homes. A supermarket is on the neighboring corner. The cold continental wind is broken down by the distorted grid extruded in moments of soffit and shelter. Whether this is a social place, or not, is left by Eisenman for you to decide, indeterminate as always.

Finally, my own inclination would have been to resist any kind of generosity to Semenov, in explaining, as I have done, the

qualities and merits of other global experiences. This resistance would never have been shared by Peter Eisenman's own pedagogy. Moreover, the strange and undisciplined juxtapositions in Semenov's piece would, in all likelihood, be the right kind of mix to start with for Peter. But it remains the case, that both Chicago and Peter, the former a flash in the pan event and the latter a lifetime of practice and pedagogy, are only obliquely related at all.

Myself, I will always think of architecture like rowing and dancing, as I was taught in Melbourne, Australia, where architecture is only equivalent to all those early mornings on the river, counting strokes and moving up and down. I



IN OTHER WORDS:

Do you know how someone becomes an architect? Are there parallels with your profession?

'I know that becoming an architect is way harder than becoming a lawyer. Really long nights in the studio, and the licensing exam is intense.'

'Sure. You have professional qualifications and practical experience, and you're regulated, in part, by your own professional associations. I think.'

What do you know about the School of Architecture at Yale?

'Not much - I know that it exists.'

'I heard that the students there are nicer than law students.'

'I believe Joshua Prince Ramus used to go there, and he's one of my favorite American architects. It's a great school.'

In your field, do you ever interact with architects? Could you imagine some value in collaborating with one?

'I never really interact with architects. I think it would be interesting to talk to more architects, but I'm not sure what type of collaboration would be possible.'

'Maybe in the fair housing or real estate context? I feel like there's a lot of space in both careers to explore social justice issues and really make a difference in people's lives.'



Drawing by Azza About Alam

HEALING BY DESIGN: MEDICINE AND BIOPHILIA NICHOLAS LEE (MD '17)

When one thinks of the word 'hospital,' images of sterility, cleanliness, and a functional efficiency spring to mind. Words such as 'happy' or 'bright' are conspicuously missing. Contemporary hospital design is focused almost entirely on treating bodily ailments without concurrently improving the mental well-being of the patients, which is a key factor in our health. While hospitals were not designed to engender the personal well-being need for complete care, we, as physicians and architects, can change that. We can design and create a built environment that engenders health in addition to treating and preventing illness. We can use the walls and windows to reinfuse life into the building and into the patients. There are ways we can work together to revitalize the sick.

Even in my first year of medical school, I have witnessed the power of design in the medical field. In a multi-patient room, where darkness pervaded and privacy consisted of a simple beige curtain, I wondered where the patient was. As my eyes scanned the room, I saw a man in a hospital gown sitting in the corner of the room in front of a window—the light streaming in, illuminating his face. As we approached, I felt a pang of disappointment for breaking this man out of his reverie; I had never seen a patient this relaxed before. In his mind, he had escaped the four walls of his room, releasing any tension that remained in his body. What can we, in the professions of medicine and architecture, do to facilitate these fleeting, transcendent, and spiritual moments?

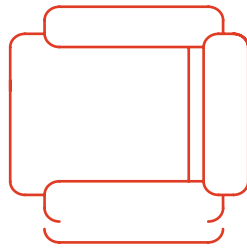
Recently, the power of nature and socialization have emerged as key factors in mental health and happiness. When individuals or patients are exposed to a forest or immersed in a loving community, their mental equilibrium improves dramatically. While we cannot drive all of our patients to a forest, we can build a hospital in a garden, bringing nature to the bedside along with the benefits of modern medical technology. In Singapore, Khoo Teck Puat Hospital (KTPH) has begun to achieve what physicians and architects should strive for—a hospital in which individuals want to stay for treatment. As one enters the hospital, it is reminiscent of a garden, abundant with trees, flowers, benches, and tables. Community members

stroll through the hospital, and visitors can be found studying and reading.

Within the hospital, the rooms are daylight. The sun is redirected to the ceiling as it enters, illuminating the room but reducing glare. On the exterior, the windows are cradled by trellises. If a patient or family member needs a breath of fresh air, there is vegetation on nearly every surface of the building, from flowers to edible vegetables and spices used in the kitchens. The gardens, located throughout the hospital, are designed for different types of patients such as geriatric or those with dementia. Additionally, all the gardens hold a variety of spaces: open ones for strolling, large enclosed spaces for families, and enclaves for a solitary, secluded moments away from the bustle of the hospital.

Using KTPH as inspiration, physicians and architects can work together to design a hospital befitting our communities. Through collaborations between our two disciplines, I can envision how I might be able to practice medicine in the future, using the opportunities provided by thoughtful design in order to help heal the community around me.

Nicholas Lee is a first year MD Candidate at the Yale School of Medicine. !



A VIEW OF RUDOLPH HALL FROM THE PAUL RAND CENTER FOR GRAPHIC DESIGN ERIK FREER (MFA '17)



From my perspective, I see architecture and graphic design in the same field. I feel graphic design is deeply intertwined with architecture, embedded within the many smaller divisions of the larger profession, some still forming as new technologies present themselves and others, relics of the oldest remnants of human necessity.

Outside of my personal perspective, although purveyors of both skill sets have the capacity to connect with one another, there exists a certain distance between practitioners within these two design distinctions.

Designer and typographer Erik Spiekermann writes in a 2014 article in Design Observer that some 'architects treat type as a redundant tool and graphic designers as inconsequential.' This gulf between professions prevents important lessons both have to teach from being learned. Nevertheless, I find hope in convergence, leading me to the experiential. As environmental graphic systems, exhibition design, wayfinding and signage make their way more and more into buildings, a budding meeting of the minds in the digital age blurs the boundaries of our professions.

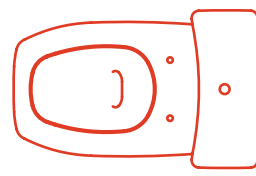
Before the time of computers, the human hand linked both industries in a more easily defined manner. Frank Lloyd Wright made such an impact with the lettering on his drawings that its style became the rationalization for his building's graphic identities. Spiekermann elaborates: 'Architects used to need to know about type, of course. Lettering on blueprints, being an integral part of the drawing, had to be legible while conveying a sense of style.' As we shift away from the human hand and move toward software and the screen, the link between our work, and how we communicate it has shifted to large firms such as SOM creating their own in-house branding and graphics teams where graphic designers and architects work together.

Today collaborative practices like Common Room, a studio, imprint and exhibition space based in New York, Brussels, and Zurich, involve a group of architects, an architectural researcher and a graphic designer. This pluralistic practice promotes a dialogue and collaboration that presents exciting work, bridging the gap between the graphic and architectural, made possible through advancements in printing, fabrication and computer technology to create successful projects like the New Art Dealers Alliance spatial identity and art fair layout.

Together, a communicative team of graphic designers and architects can be a powerful combination, imbuing building projects with new and distinctive perspective in scale and materiality. The design of the Office for Metropolitan Architecture's McCormick Tribune Campus Center at the Illinois Institute of Technology in collaboration with 2x4 creates an intervention of a vibrant 'graphic vocabulary' within Mies Van Der Rohe's original master-plan. Inspired by the playful architectural ornamentation here on the Yale campus, 2x4 and OMA employ an icon set as an ironic take on the "'modern" student,' one, 'engaged in a number of activities, both licit and illicit.' The icons live at many scales, ranging from one-inch pixels that create super graphic portraits of the IIT university founders and Mies himself, to large fifteen-foot-tall figures, standing at the programmatically complex center's entrance. The use of graphics in tandem with the articulate but innovate architectural re-envisioning within the overall plan creates a dynamic sense of coherence, instilling a new energy in the original campus.

In buildings, the implementation of graphic design can allow architecture to incorporate cost effective solutions in spatial hierarchies and visual character. With more emphasis on orientation and distinctiveness than ever, today, through increased access to fast and inexpensive technology, already, the graphic vernacular has quickly found itself more and more prominent within the architectural discourse. Through an improved understanding of the importance and usefulness of graphic design, along with a furthering communication around site and scale, I feel we will be able to see more growth, variation, and successful design overall. As a designer, I anticipate a career of collaboration and plurality with architecture and look forward to further blurring the lines between the professions.

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EXPERIMENTAL DESIGN LAUREL LORENZ

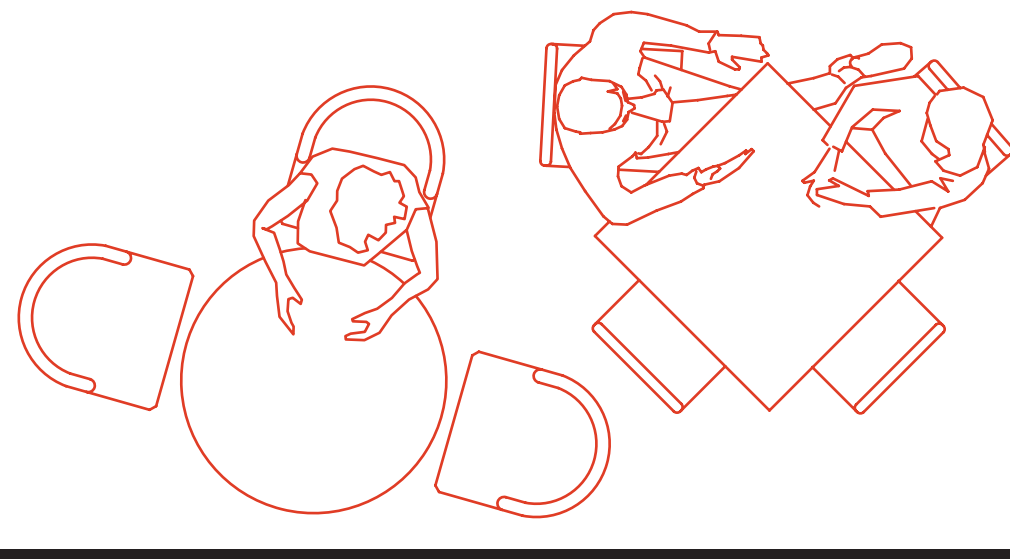
Obsessive. It's a quality shared among architects and scientists. While architects obsess over their building material, building design and whether their design will influence society, scientists obsess over their experimental design, experimental results, and whether their results will influence society. These obsessions drive both architects and scientists to spend long evenings in their studios and laboratories. However, the way that architects and scientists view their workspace differs enormously.

While an architect is most concerned with design elements such as material use and privacy gradients, scientists are most concerned about a space's usability. As a scientist, I've never heard my colleagues comment about the direction of grain in a wooden door or the procession of space from exterior to interior. Instead, we evaluate a building on the amount of space for experiments, the amount of space for storage, and ... the color of the room. Even though we are generally unaware of the design elements surrounding us, aspects of a building such as the separation between semi-private and public spaces can certainly hinder or enhance our productivity.

When I worked in Milwaukee, Wisconsin, my laboratory space was designed to facilitate discussion by using an open-plan concept. Without walls, theoretically, scientists would freely discuss new ideas. Unfortunately, the lack of walls also led to no respite from seeing or hearing my neighbors. As I worked at my computer, I was forced to passively engage with the person sitting across from me. My productivity was also hindered by frequent disruptions caused by the incessant talk-show radio and bosses yelling at their subordinates.



Khoo Teck Puat Hospital (KTPH). Image: World Architecture News.



My current laboratory space at the Yale Stem Cell Center in the Amistad Building also employs an open-laboratory concept. Crucially, however, the laboratories also contain a few discrete walls that gradually mediate the privacy between desks, research benches, and the hallway. At Amistad, we can easily walk between laboratories and are rarely disturbed by the behaviors of others. The privacy gradient at Amistad is productive because it facilitates frequent scientific discourse as colleagues see each other at shared equipment, in the common hallway, and in the common break-room. Clearly, the design of workspaces affects productivity.

I know that architects are often frustrated when they design for scientific

clients, because the scientists often do not passionately appreciate the spatial effect of a building's design. However, I imagine that scientists will be more likely to embrace the idea of a space when architects and scientists communicate about the function of a space. Scientists can learn from architects how to extend the use of their space, and architects can learn from scientists how the laboratory space needs to be maximized. When the well-designed laboratory is built, architects can obsess over its design elements, and scientists can obsess over the science.

Dr. Laurel Lorenz is a Postdoctoral Fellow in the department of Cell Biology at the Yale School of Medicine. !

