

GSD STUDENT PUBLICATIONS: A HISTORY FROM THE ARCHIVES

by Inés Zalduendo

"We were born in the war." Such was the opening sentence of *FOCUS*, the student journal of the Architectural Association, in their very first issue in 1938. This sense of urgency may be what is shared among students determined to have a critical voice while at school, and thus document the hopes and anxieties of their own generation. In our network society, when information flows at electronic speed, it may be worth to slow down for a moment and reassess the importance of the written word, and in particular that of student publications. The purpose of this narrative is twofold: first, to capture the history of the Harvard Graduate School of Design student publications within the context of the School, both in terms of their general description and in relation to their affiliation to the GSD academic programs and people involved; and second, of their possible interpretation in terms of their thrust, purpose, and impact. History as such is a forward-looking activity and may start to fill the void of student publications in the historiography of design schools, a void that has seldom been looked into. No matter how ephemeral student publications may initially seem to some, they reflect on the intellectual and social life of students while at school. What moves them, as students, to start publications that document and communicate to others their experiences, hopes, and anxieties? How do they interpret the sense of urgency and purpose of their own generation? Student publications are a significant intellectual undertaking that students bring to their academic institutions, both by reflecting the landscape of inquiry within their schools and in relation to the disciplines they are deeply involving themselves with. Since its founding in 1936, students at the GSD have produced at least 17 different student publications. These GSD student publications have varied in frequency and in number of issues, from a single issue to over fifty issues; varied in content, from topical (related to the design disciplines and beyond) to accounts of daily student life; in format, from print journals (and/or online journals) to single page printouts; in process and intent, from playful and thoughtful to those embedded in modes of resistance. To better understand these student publications, each one is described here in terms of its basics (dates, frequency, number of issues), and analyzed in its own right in terms of purpose (in some cases made explicit in their own definition and editorial statements). Intentionally more descriptive than interpretive, this inventory of sorts may provide a foundation for a renewed critical view into student publications at GSD, and inspire future generations to discover, through their own GSD student publications, their potential contribution to the history of the School, to the disciplines they are immersing themselves in, and to society in general.

01 | ***TASK: A Magazine for the Younger Generation in Architecture.***

[Years: 1941-1945; 1948; Frequency: irregular; Number of issues: 7; Format: print journal].

TASK was published in Robinson Hall by students of the GSD, MIT and Smith College. It emerged out of a 1941 critique of architecture and the GSD by a group of architecture students (Bruno Zevi among them) entitled *An Opinion on Architecture* and was addressed to Dean Joseph Hudnut. They supported the changes brought about by Hudnut in 1936, and by Walter Gropius who joined the faculty in 1937, but still perceived their education to be *"unclear from a social point of view"* (too detached from the world), *"unclear from an aesthetic point of view"* (modern architecture had become nothing more than a style),

“inadequate from an engineering and construction point of view” (lack of relation between construction and design courses), *“insufficient from a professional point of view”* (no relation with building practice), and *“insufficient in terms of collaboration”* (with allied design disciplines). Calling for students from all departments to discuss their common problems and experiences, they asked for open juries, public lectures, and a student publication. With the opening sentence *“This magazine is to be the expression of students who realize that architects today are either unaware of the rapidly changing needs of society or are unable to answer them”* TASK went to print in the summer of 1941. The editorial statement reads: *“We believe that the architectural schools and the profession do not sufficiently reflect society’s needs; nor train the student and the young architect in the principle of collective work. That is why we are publishing this magazine.”* The first issue’s editors were Eunice Hall (Smith College), Warren H. Radford (GSD), Robert Hays Rosenberg (GSD), Richard W. Snibbe (GSD), Judith Turner (MIT), John B. Bayley (GSD), George Metzger (GSD). Six issues were published between 1941 and 1945; and a single post-war issue (number 7/8) was published in 1948.

The intellectual landscape within which the voices of this generation were forged are best expressed through their editorial statements: TASK 1 (Summer 1941): *“[for a] social usefulness of the architect’s education”*; TASK 2 (Fall 1941): *“our task is to prove that the architectural profession has a place in the war effort”*; TASK 3 (Fall 1942): *“in our own particular field the responsibility of creating a physical structure for a free world is very great”*; TASK 4 (1943): *“the necessity for survival through social participation is sensed by the profession”*; TASK 5 (Spring 1944): *“the awakening shock of a global war has made some thought about the future inevitable”*; TASK 6 (Winter 1944-1945): *“it is only when everyone throughout the country has a job, that past gains will be consolidated and progress made”*; and TASK 7/8 (1948): *“a forum such as TASK can help to formulate and express a higher standard of demand for homes, communities and architecture, and for the planning of cities.”* Writings by Edward Larrabee Barnes (on defense housing), Laszlo Moholy-Nagy (on industrial design), Walter Gropius (on education), Christopher Tunnard (on British planning), Hannes Meyer (on Soviet architecture), Catherine Bauer (on war housing), Mary Cooke (advances in housing), Martin Meyerson (reports from Chicago and New York), Harry Cobb (reconstruction in Poland), Jaqueline Tyrwhitt (reconstruction in Britain), Julian Huxley (on UNESCO), Joseph Hudnut (on genuine education), represented the research interests of students and faculty alike, and defined the international outlook, and sense of purpose and interdisciplinary collaboration, that has characterized the GSD ever since.

02 | Synthesis

[Years: 1957-1958; Frequency: Yearly; Number of Issues: 2; Format: Print journal].

Synthesis emerged during the years of Dean Josep Lluís Sert and after Jaqueline Tyrwhitt had joined the faculty of the GSD. They worked closely together to foster further collaboration among the three disciplines taught at the GSD (architecture, landscape architecture, and urban planning) and although it was only in 1959 that a full program in urban design was announced, courses in urban design were taught as early as 1955. It is clearly within this line of thought that *Synthesis* emerges. Published by students of Harvard GSD, the editorial statement of the first issue echoes this urgency of collaboration: *“The intent of Synthesis is to provide a platform for student views and work. The editorial policy has been to combine contributions from students and professionals from the many fields represented in the three departments of the GSD.”* The first issue, not surprisingly, was dedicated to the topic of urban design. It included the results of a survey on the definition of urban design. Responses included architects,

landscape architects, city planners and those from others in the fields of art, history, law, geography, government, administration, and economics. Among the diverse responses, Tyrwhitt ends her analysis with a definition that characterizes urban design as *"a magnificent 'rallying device' to delineate a field of mutual interest to members of all three design professions."* Other articles included *"The Collaboration Process"* (Richard Dober); *"The Urban Landscape"* (both by Garrett Eckbo and Hideo Sasaki); and *"Planning and Urban Design: Bridging the Gap"* (William Goodman). The opening editorial statement also indicated that *"This issue of Synthesis is a pilot project, and it is hoped that it will be received with enough enthusiasm to enable the journal to become a continuing expression of student opinion."* The pilot project soon fizzled. The editorial of issue number two reads: *"Starting with this issue the editorial emphasis of this magazine will be placed on student work that has been done outside the academic curriculum."* This last issue was heavily illustrated with drawings, space diagrams, sculpture, and graphic design by students.

03 | Connection: Visual Arts at Harvard

Years: 1963-1969; Frequency: relatively regularly, 2 to 4 issues per year: 1963 (2); 1964 (6); 1965 (4); 1966 (4); 1967 (4); 1968 (2); 1969 (2); Number of issues: 24; Format: mimeographed journal (No. 1-4); print journal (No. 5 onwards)].

Connection was issued by graduate students of the GSD, to provide a forum for individuals from the School of Design, the Department of Fine Arts, and the Visual Arts Center. The mimeographed first issue clearly states its intent: *"There are two broad objectives of Connection: to cut across barriers within the field of the visual arts, and to find out if the graduate student is, in fact, alive."* Charles Jencks was the editor of the first 11 issues, and the driving force behind an ambitious publishing schedule for this roaring 1960s journal: *"The objective of this fortnightly are: [...] stimulate involvement with issues of importance; break down the barriers between the schools and the departments; and provide a current review of visual arts activity in the Boston area."* Here collaboration extended beyond Robinson Hall to include the visual arts as a closely related field of inquiry to the design fields engaged with the physical environment. Soon after the Carpenter Center by Le Corbusier appeared on Quincy Street, and indeed an essay by Eduard Sekler about the building was included in issue 2. The journal made suggestions to improve the jury system, include courses in painting and sculpture, and was determined to have students experience the city by providing reviews of exhibitions, lectures, and events. Hideo Sasaki offers an outline for the program of landscape architecture, around five threads of instruction: design, construction, history and theory, planting, and drawing (their content and interrelationships represented in graphic form). The journal is intent on creating polemic, Jencks' editorials: *"Specialization and Dyspepsia"*, *"GSD Juries Judged"*, *"Vacuum at the Top"*, *"Exhortation to the Unreasonable Planner"*, and *"Polar Attitudes in Architecture."* *Connection* also became the venue to publish the Gropius Lectures. By the time the journal is relatively well-established it includes participation from outside the student body and sometimes outside Harvard, including Jerzy Soltan, Marcel Breuer, Naum Gabo, Denise Scott-Brown, Gordon Cullen, John Cage; and topical issues that include *Environmental Design Education*, *Architectural Theory and Criticism*, and *Urban Housing and High Density Living*. A special edition was edited by Alex Tzonis and put together *"by a group of friends"* with visual documentation of the riots and confrontations at Harvard between students and police. Tzonis words: *"It was only four years ago that one of the most prominent architectural historians declared (during a symposium at Yale dedicated to urban aesthetics) that ours were times of 'mild manifestoes' and that revolutions were over. Four years later, revolts and confrontations are a common phenomenon in both cities and universities."* The back cover shows the photograph of a student, in Marimekko pants, thrown to the

floor, surrounded and being dragged by police armed with batons. This was the last edition of *Connection*. April 1969.

04 | for'm

[Years: 1979-1982; Frequency: relatively regular, 1 to 2 issues per year; Number of issues: 5 (November 1979; April 1980; November 1980; April 1981; May 1982); Format: xeroxed leaflet (fold and clip)].

for'm appeared a full decade after the previous student journal. Its' name derived from the fact that it was published by the student forum, and it was in the form of a fold and clip leaflet. The first issue indicates that within the activities the student forum wants to promote is "*some sort of student publication*." Their first sentence reads: "*The for'm is a publication of the Architecture Students' Forum and is published monthly, if all goes well.*" This lack of conviction in its possibility of continuity may have hindered its viability from the very beginning. The editorial did not go beyond stating a broad intent and no clear definition as to content: "*The idea of a publication as a vehicle for student expression [...] will only succeed as such if enough people use the opportunity and write a letter, an article, or an editorial, draw a cartoon or whatever. The more variety that we get in the form of student contributions, the better.*" This statement contributed to, at its best the advantage of lightness, at its worst the disadvantage of lack of direction: there were results of surveys that included favorite architects (Louis Kahn, F. LL. Wright, I.M. Pei, Richard Meier, Palladio), least favorite architects (Philip Johnson, Peter Eisenman, Edward Durrell Stone, Robert Stern), turn-on words (anticipation, tension, contradiction), turn-off words (architectonic, construction, solution); and an equally arbitrary listing of concerns, professional goals, and lifetime goals. The imminent appointment of a new Dean does not seem to engender enthusiasm nor opposition, lectures are defined as "theirs" (the School's: Frank Gehry) and "ours" (the Forum's: Philip Johnson). Probably the most significant pieces are interviews carried out with John Hejduk, Jorge Silvetti, Harry Cobb; and the publication of competition results. Issue number 3 has a good editorial that discusses the importance of drawing in relation to architecture, as exhibited at the time at the Fogg in the exhibition *Autonomous Architecture* (sponsored by *The Harvard Architecture Review*). Nevertheless, apart from these few spaces of reflection and a couple of thoughtful writings, all five issues are rather unfocused, the only consistent feature: a final "coloring page."

05 | The Harvard Architecture Review

[Years: 1980-1998; Frequency: irregular [v.1 (1980), v.2 (1981), v.3 (1984), v.4 (1984), v.5 (1986), v.6 (1987), v.7 (1989), v.8 (1992), v.9 (1993), v.10 (1998)]; Number of issues: 10; Format: published print journal].

The Harvard Architecture Review was launched in 1980, a GSD student-initiated and student-run publication, it was published by MIT Press, and was open to the interests of its (changing) student editorial staff. Their first editorial states "*Let us say only this: we are concerned with the role of ideas in architecture, and with their relationship to the art of building.*" This journal was to bridge between image-based journals and the "*verbal enigma*" of others. With Dean Gerald McCue, and Harry Cobb as chair of architecture, it very much reflected the underpinnings of thoughtful practicing architects that understood (and believed) in design as research. The *Review* is a topical publication, and each number brought insight into a single issue or theme. 1: *Beyond the Modern Movement*; 2: *Urban Architecture*; 3: *Autonomous Architecture*; 4: *Monumentality and the City*; 5: *Precedent and Invention*; 6: *Patronage*; 7: *The Making of Architecture*; 8: *[In Between: To and From Architecture]*; 9: *Toward a Journal of Architectural Research*; 10: *Civitas. What is City?* Contributors are practicing architects or academics

with insight into the selected topic, and expressed in scholarly essays, rather than opinion pieces. Nevertheless, each issue included both a student authored editorial, and abstracts to each essay also written by the students. Contributors throughout the years included: Jorge Silvetti, Eduard Sekler, Denise Scott-Brown, Alex Tzonis, Fred Koetter, Stanley Tigerman, Stanford Anderson, Richard Meier, Peter Smithson, Christiane Collins, James Ackerman, Colin Rowe, Andrés Duany, Michael Hays, Manfredo Tafuri, Diane Ghirardo, George Baird, Rafael Moneo, Ann Bergren, Clive Dilnot, Wilfried Wang, Hashim Sarkis, Sheila Kennedy, Preston Scott Cohen, Linda Pollack, William Mitchell, and Steven Holl, among many others.

The first issue, *Beyond the Modern Movement*, analyzes changes in architecture in critical terms. The modern movement (understood as revolutionary), is contraposed to the post-modern movement (understood as evolutionary and predicated on the writings of Robert Venturi and Aldo Rossi). The editors reflect on the cultural trend that looked at past processes (and formal language) for direction towards the future; and delve into five topics: history, cultural allusionism, anti-utopianism, contextualism and formal concerns. The discussion of ideas in architecture was best translated in issue three, *Autonomous Architecture*, as it reflects on the interrelationship between theory and practice, and the discussion amongst neorealists (combining historical references with pop-culture) and neorationalists (advocating for a return to disciplinary independence). Autonomous architecture was about the essence of architecture; about form, not style; about type, not model; about syntax and language, not about semantics; and where the classic and the modern are part of an evolving process. Issue 5 *Precedent and Invention* reflected on the results of a sponsored competition for a Gate in a site (Harvard Yard and Quincy Street) with broad interpretations of context that encouraged participants to consider how these themes influence contemporary practice and their implications in terms of form and program. By the last issue, *What is City?*, Peter Rowe was Dean, and his interest on *civitas* as a category beyond public and private space had already been under study in his *Civic Realism* courses at the GSD, where building is not restricted to a negotiation or transaction between the state and civil society, but embodies notions of community building and approaches to city making. With this final issue of the *Review* the design disciplines reach beyond the physical, to embrace the social and political aspects of practice.

06 | re/alignment

[Years: 1992- 1994; Frequency: irregular; Number of issues: 3 issues (November 1992; May 1993; January 1994); Format: print journal].

re/alignment is the first journal published by students of the landscape architecture program at the GSD, and coalesces Heidi Hohmann, Jean Cavanaugh, and Barry Abrams as editors. Signaling to Virginia Woolf's "*communication is health*", the first editorial of *re/alignment* reads: "*re/alignment will try to shatter the enervating silence of the profession [...] landscape architecture needs a crucible for developing voices, a publication that fosters written exchange between members of our field and other design professions. To this end, re/alignment hopes to advance an eclectic discussion between practitioners, academics, and students. [...] we must re-examine our past and re-think our present.*" Opening half-mockingly with a call for a Pete Walker design-alike competition where one was to outdo André Le Nôtre: the lack of positive response may have presaged the end of this short-lived student journal. Of long-lasting value are interviews of Garret Eckbo (by Deborah Gerhard) and Dan Kiley (by Jane Amidon); and a re-design by Paula Meijerink of Franklin Park (the 19th century park by Frederick Law Olmsted) in response to the question what should the park of the 21st century be like? Like most student publications, enthusiasm ends as their editors' graduate. This is an unavoidable fact that is not always considered when the enthusiasm of a new beginning is envisioned, and the viability of such an

endeavor beyond graduation has not been folded into the thinking about the future sustainability of the publication.

07 | APPENDX: Culture/Theory/Praxis

[Years: 1993; 1994; 1996; 1999; Frequency: irregular; Number of issues: 4; Format: print journal].

Appendx was published by editors Darell W. Fields (Harvard PhD student), Kevin L. Fuller (designer), Milton S. F. Curry (Arizona State assistant professor), and sponsored institutionally by Arizona State University and the GSD. The journal opened as follows: “*When three black men congregate, it is usually assumed that they are about to sing, dance, shoot hoops, or start trouble [...] Regardless of the proliferation of such faulty images, we consciously embrace, for our use, one of these ideas: we are here to start “trouble.” The trouble is not defined by overt maliciousness, but merely by the thoughtful presentation of our ways of seeing.*” Recognizing that a diversity of positions and lived experiences at the intersections of race, class, ethnicity, and gender are not represented in the field, and not even considered for a rigorous critique of architecture they claim “*We, the editors, are not shouting to be included in the academy –indeed, we are already here. We are more interested in conveying, from our various positions, our insights and experiences from within the discipline in order that these essential positions not continue to be overlooked [...] We began looking for a space of resistance and rigorous critique of accepted canons from which new possibilities for the discipline could emerge. We found no such place, and began to make one from scratch. These circumstances make Apenndx not only possible, but necessary. [...] Needed is a journal that will provide a place to redefine scholarship as an inclusive, rather than exclusive, endeavor.*” As such, the journal is structured by categories that embrace worlds of knowledge, and change in order of appearance within each issue. Syntax is about practice; Verbatim is about theory; and both Precinct and Adjacency are about culture (Precinct as defining a well-defined familiar context for the editors, and Adjacency as a rather newly or un-explored context). Darell Field’s opening *Black Manifesto* (Precinct, issue 1) is seminal in defining the voice of *Appendx*, a cultural construction from where to further understand this first issue and those that follow. Equally significant is Cornell West’s writing *On Architecture* (Verbatim, issue 2) in terms of establishing a framework for the politics of difference and its implications in cultural practices. Under Syntax, closer to a disciplinary construct, are essays by Mark Donohue, Prescott-Scott Cohen, and George Legendre, all associated to the GSD? Adjacency seems to go farther afield with speculative writings on architecture and gender, as well as architecture and sexuality. Within a generous vision of inclusivity laid out by the editors in terms of adding a new voice to architectural discourse, the last piece of the last issue is a letter to the editors from Lucia Allais claiming alienation from the very language used in the editorials of the journal, particularly that of issue 3, clearly embedded in identity politics. How this is interpreted may be worth exploring for a future of more rather than less cultural and political transparency: a world that goes beyond diversity and inclusion, and strives towards (and indeed embraces) equality and belonging.

08 | isthmus

[Years: 1994; Frequency: none; Number of issues: 1; Format: print journal].

isthmus, the journal edited by Mark Strong, states that it was started and entirely run by students from GSD with the purpose “*to bring to sight written and visual projects undertaken by students that are not strictly architecture. Such work has not been exhibited, published, or viewed through traditional publications [...] isthmus can provide some food for discussion among students about design’s relation to culture and theory.*” In providing a forum to show “*that which is not shown*”, the first and only issue of *isthmus* includes from art installations and essays on the work of Robert Smithson, to well-documented histories of the published canon of modernism (*Can Our Cities Survive?* compared to *The Heart of the*

City), and discussions on colonialism and nationalism in India. Individually well selected essays, they do bring to the fore research that runs parallel to those habitually “shown.” However, as a compendium the editorial strategy is lost, be it by topical interest, commonalities, or even dialectical oppositions. As an editorial project it gathers publishable material, but as a collection of written and image-based essays, it is not clearly curated.

09 | Gamut

[Years: 1999; 2000-2001; Frequency: irregular; Number of issues: first iteration, 3 issues (February-March 1999; March-April 1999; Summer 1999); second iteration, 2 issues (Spring 2000; Spring 2001) – revised design; Format: Print, Fold, Clip. Revised design: print journal].

Gamut is a design student publication produced and managed by students at the GSD. It has two iterations: one, a black and white print, fold, and clip newsletter (Andrew Gutterman, editor); and the second, a printed square-format bi-color journal (Andrew Gutterman and Anand Krishnan, editors). If the first iteration (3 issues) compared the GSD to a prison where “*the life of a prisoner lacks two key ingredients: instant gratification, and contact with a larger reality,*” *Gamut* hopes to provide enjoyment to those who live within the GSD’s walls. The second iteration, a year later, starts on a more positive note: “*This first issue is about starting afresh; a new beginning*” and has short editorial or commentary articles manageable by students. The realities of process, such that leads to a printed product, necessarily begs the question of the ideal framework, or structure, for a self-sustaining student publication. The talent exists in the trays, no doubt; the difficulty is the availability of time from students. The relaunch of *Gamut* offers a possible model: a short three column editorial, each by one editor, thus offering a diversity of perspectives in each issue, and short single-page essays. Included are Wilfried Wang’s reminiscences on the origins of *9H*; Franziska Ullmann’s deliberations on the differences of educational frameworks in Europe and the US; and a discussion on the comparison between the Berlage and the GSD in terms of their public/private status and their ideology/market relation (and how teachers operate within this framework). The structure of this second iteration, opens with the three-tiered editorial, and follows with a known name and portrait in a section called the “*Mirror*” (Harry Cobb; John Andrews); a project coming from the “*Trays*”; and a refreshingly light section with portraits of students, faculty, and staff with one-sentence commentary in response to a simple question coming from the “*Donut*” (a playful approach to gathering content that will be picked up by later GSD student publications).

10 | Trays: a student journal of the GSD

[Years: 2008 (?); Frequency: unknown; Number of issues: unknown; Format: online journal]

Trays, edited by Quilian Riano, was an online journal that defined itself as: “*Trays, the new web-based GSD student journal is launching officially today. The name Trays better represents the intent, to fulfill the goals of communication and discourse that are embedded in the design of our building, Gund Hall, and its open tray system.*” Originally hosted by the GSD website, unfortunately there is no public trace left of the content of this journal less than 10 years after the fact. In this timeframe the School’s website was updated (a reasonable change to take into account when producing a web-based only journal). This highlights the generalized lack of understanding of the nature of digital content: when long-term access to digital content is expected, the need to establish how that will be effectively supported is mandatory.

11 | New Geographies

[Years: 2008-ongoing; Frequency: yearly; Number of Issues: 9 (to the date of this writing); Format: published journal].

New Geographies was founded and continues to be produced by GSD doctoral candidates, with support from the Aga Khan Program at the GSD (at the time directed by Hashim Sarkis), and additional grant funding sought after by the students themselves. *New Geographies* must also be understood within the context at the time of the newly appointed Dean Mohsen Mostafavi: in opening up the understanding and impact of design, he envisioned a series of platforms and labs for broader engagement and collaborative work among GSD students and faculty, where each platform had the opportunity and support to be shaped according to their specific interests and research needs. The opening issue of *New Geographies* states that the journal emerged out of the realization that in an era of increasing globalization there was “the need to create a platform for repositioning the agency of design within new scales of context.” With the advantage of considerable financial support and a well-framed intellectual project, the editors examine the emergence of the geographic as a paradigm that shifts and expands the agency of design. Following the model of *The Harvard Architecture Review*, each issue of the journal is topical and has rotating student editors. *0: Design, Agency, Territory* (Neyran Turan, presents the framework: changing scale, role of design, geography); *1: After Zero* (Stephen Ramos and Neyran Turan, explores new agendas and possibilities in relation to the specificity of “zero point” and looks into the design of cities from scratch and their emerging spatial conditions); *2: Landscapes of Energy* (Rania Ghosn, addresses the relation of space and energy across scales, technologies and actors in order to articulate design’s environmental agency); *3: Urbanisms of Color* (Gareth Doherty, investigates the often overlooked design possibilities of color at the scale of the city from a multi-disciplinary perspective); *4: Scales of the Earth* (Elhadi Jazairy, addresses the shifting understanding of the earth and territory from contemporary scales of vision and re-presentations made possible by satellite images and the view from above); *5: The Mediterranean* (Antonio Petrov, looks critically into “the Mediterranean” in terms of the cultural and political implications in the formation of regions); *6: Grounding Metabolism* (Daniel Ibañez and Nikos Katsikis, analyzes urban metabolism in order to understand the shaping of spatial strategies, particularly in relation to the planetary dimension of contemporary metabolic processes across scales); *7: Geographies of Information* (Ali Farad and Taraneh Meshkani, highlights the many frameworks that shape the spaces of information, networks, and communication in an era of data flow and digital information); *8: Island* (Daniel Daou and Pablo Pérez-Ramos, explores in the manner of an atlas the epistemology of “islandness” and the need to rearrange boundaries to reassess its relevance for design disciplines).

12 | Harvard Real Estate Review

[Years: 2010-ongoing; Frequency: Yearly, irregular. Fall 2010; 2012-2013; 2013-2014; 2015; Number of issues: 4 (as of the date of this writing); Format: online journal].

The Harvard Real Estate Review is a multi-disciplinary online student-run publication, for students and faculty from across Harvard to share perspectives, with a focus on real estate development, technology, and design. They state that: “As a publication, the HRRER has three main goals: first, to foster research based, academic communication between industry professionals and students of design, real estate, finance, and technology; second, to highlight existing academic initiatives, with an emphasis on generation new avenues for collaboration; and third, to provide cutting edge scholarship to industry professionals across the globe.” The first issue “Navigating Investments with Ethical Risk” explores the differences of approach and understanding to real estate across disciplines. Topics of following issues

include *"Megaprojects: Investment Strategies for a Catalytic Development"* explores the financial and political complexities related to the implementation of large undertakings, and their impact on the environment; and *"Innovation in Practice"* explores what innovation means in real estate and the conflict and/or value between innovation and real estate. By matching articles to opposing views by academics, or leading practitioners in some cases, the journal's interest is to foster further interdisciplinary dialogue, and perhaps bridge the gap between design and investment.

13 | Open Letters

[Years: 2013-ongoing; Frequency: biweekly; Number of Issues: 51 issues (as of the date of this writing); Format: print/fold broadsheet].

Open Letters is a student publication that was off to a good start when they defined the publication as *"a biweekly experiment that tests the epistolary form as a device for generating public conversations about architecture and design."* Its founding editor-in-chief, Chelsea Spencer, inspired by a letter from Mack Scogin to Benedetta Tagliabue published in the *Harvard Design Magazine* in 2012, decided to start what may have seemed a small project (explore the epistolary form), but with big ambitions (generate public conversation related to architecture, landscape architecture, urbanism, and design). New issues of the student run publication have been consistently released every other Friday during the academic year, has a model of rotating editors year to year, and has recently celebrated its' issue number 50 under the direction of LeeAnn Suen (content editor), Davis Owen (managing editor) and Ellen Epley (design editor). Other editors have included: Sarah Bolivar, Sarah Canepa, Azurra Cox, Justin Kollar, Miranda Mote, Lara Mehling, and Irene Chin. From within or outside GSD, *Open Letters* invites participation from all that *"may they be delighted, confused, or incensed."* And such has been the response: letters have been written by and to individual people (students, faculty and staff alike), to organizations and institutions, and to buildings, landscapes, or cities. Some letters have received responses within the epistolary framework itself, others have been commented and discussed in different circles. There have been love letters, anonymous letters, curriculum proposal letters, letters of admiration, letters of discontent, and there have been letters published from the archives: Le Corbusier to Josep Lluís Sert, Anni Albers to Ise Gropius, Gertrund Arndt to Walter Gropius. *Open Letters*, like *CIRCO* (the double page pamphlet started in 1993 by Luis Moreno Mansilla, Luis Rojo, and Emilio Tuñon and continues to be issued as a monthly pamphlet after 25 years), is the kind of publication that becomes significant in its aggregation. *Open Letters* reminds us of the envisioning of a content format that is challenging (request private letters addressed to a particular party, but written for public dissemination), but that at the same time has a production format with the ability to be accomplished within the limited time of students given their academic requirements (a clear submission print framework and accompanying online record). This writing project has effectively become part of GSD daily life, where many anxiously await the next letter every other Friday to show up at the donut in the lobby of the GSD to find out what is going on, or to find a space to breath amidst everything that is going on. As such, added to the breadth and depth of some of the writing, this publication effectively captures the atmosphere and pulse of current student and academic life at the GSD on a consistent biweekly basis, like no other student publications at GSD had ever achieved before. It is a student publication worth following closely.

14 | Very Vary Veri

[Years: 2014; 2015; 2017; Frequency: yearly; Number of issues: 3 issues (as of the date of this writing); Format: print journal].

Very Vary Veri is a student-edited journal based at the GSD that presents itself as an inter-disciplinary platform: *"Believing that insight into the nature of the contemporary built environment will come from critical inclusivity, VVV draws on the professional schools of Harvard University and its neighbors for diverse perspectives on design from law, finance, government, real estate, public health, education and beyond."* Each of the 3 issues published to date have had a different student editor: in the first issue, Simon Battisti calls for critically assessing moderation (the "fundamental") and its potential impact on the form of the built environment: *"In a big world of extremes, the moderate can be radical."* The issue explores praxis in Rio de Janeiro, formal excess and surface strategies, home economics, a bibliography on energy and environments, and other related topics such as the efficiency of office buildings. With a detailed layout of text, image and type, the journal is ambitious both from an editorial point of view and in terms of design. Etien Santiago's editorial in the second issue excavates the sources of GSD student publications and accurately assesses that *"these parallel though non-official accounts of the larger conditions in which the canons of design disciplines were created remain vital today."* His appeal to history calls on the activity of learning, and rather than a topical approach makes use of moments of thought to freeze them for a moment in our memories to provide a space for reassessment. Writers in this issue imagine walking with and writing to Charles Eliot, look into the design of a park, present a submission of students to a competition to reimagine an urban site, include excerpts of previous student publications, and looks into other spaces of learning: an intelligent critique of an exhibition, an interview with a conversation about exhibitions, and a written essay that further elaborates on a dissertation about conflict in the city. The third issue, aptly edited by Ali Karimi, brings to the fore the subject of exile, that characterizes much of the 20th century (and most people in Cambridge) and that for different reasons experience exile as a common condition. The first sentence: *"The history of the 20th century is one of exile"* is followed by an incisive contemporary analysis: *"As we confront a 21st century marked by refugee crises, changing national boundaries, and debates over immigration, it is time to reframe the discussion by approaching exile as the most important condition of the 20th century and a major one for the century to come."* Timely (particularly in this "post-truth era"), and followed by a selection of articles with insight into immigration and exile, and how the condition of *"intellectual relocation"* has at times impacted practices given the contexts of displacement is right-on. This issue of VVV moves the journal forward to another level of commitment to contemporary global, and local, issues.

15 | MASKS theJournal: Journal of Dissimulation in Art | Architecture | Design

[Years: 2016-ongoing (?); Frequency: yearly; Number of issues: 1 (as of the date of this writing); Format: online journal. Published on demand].

MASKS theJournal, with Clemens Finkelstein and Anthony Morey as founding editors, comes out of students in the MDes Studies program at GSD, specifically the History and Philosophy of Design concentration. *MASKS O : NIX*, positions the journal as being at the crossroads, at the point of nothingness, from where to define itself: *"MASKS accepts that the truest truths may be built on lies. Lies upon lies, lies and lies, laying upon each other to raise truth to untouchable heights."* In a parallel editorial, *"MASKS seeks to explore the aggregate of present, past, and future disciplinary structures in and between the fields of art, architecture, and design. We are not trying to reinvent what a journal is, but MASKS aims to display and extend the gestures of dissimulation that define our fields."* And so they do, and intelligently so, presenting an intentionally disparate and eclectic selection of contributions that demonstrate the breadth and depth of interests and inquiry of these students at the GSD. Global, exploratory, and outside the academy, the journal is *"—intentionally polarizing—to kick off a discussion and incite institutional exchange across the globe, diversifying academic exploration with practitioners' voices from all walks of life."* Essays take us from society and spectacle, to

paradox, nature and reason, as well as art as translation (rather than invention), the notion of becoming, tarántulas and tarantellas, the private lives of other people 24/7, the unfolding and collapsing of time, to memories, moments and history. Each essay pulls us in deeper to discover philosophies of life. This is a student publication that amazes because it is so outrageously inquisitive that it flies above the regular canons of academia where it dwells, yet so relentlessly obsessive that it edges on an almost strangely endearing form of *flânerie*. It is also exquisitely designed.

16 | Process: Journal of the GSD Design Research Forum

[Years: 2016-ongoing (?); Frequency: irregular (March 2016; April 2016); Number of issues: 2 (as of the date of this writing); Format: leaflet printed on newsprint)].

Process, is published by the GSD Design Research Forum, a GSD student group (spearheaded by students in the MDes Studies program). Intended as a biweekly publication, it has a playful production process explained as follows: *"The structure is [...] a paragraph situating a topic with respect to design-research will pose a question; [...] respondents will be invited to write a two-paragraph response, then pose a question for the next respondent to answer. (Like a game of telephone)."* The publication itself is clearly and simply defined as *"Process is a dialogue unfolding in real-time."* The questions and responses are extremely thoughtful; even when the format may seem initially ephemeral, the content is definitely not. Editors are Kate Cahill, Justin Henceroth, Carly James, and Jane Zhang. The topic of the first issue is *"fieldwork"* and how it is defined across disciplines in relation to research (*"site visits in architecture, ethnographic interview in anthropology, plot sampling in plant ecology"*) and they ask, in particular, in a data driven world, how does the notion of a geo-located field shift? The second issue of *Process* reflects on *"agency"* and the role of the design researcher in order to impact contexts and issues. With this issue it is reaffirming to see that the voices from the Risk and Resilience concentration are raised, as are those from Urbanism, Landscape and Ecology. The intended biweekly schedule seems difficult to accomplish (only two issues have been accomplished thus far), probably because of the collaborative *process* itself: collaboration takes time.

17 | OBLI\QUE

[Years: 2016-ongoing (?); Frequency: Single issue; Number of issues: 1; Format: online journal, published on demand].

OBLI/QUE is a student publication, edited by Natalia Escobar Castrillón, that gathered papers by students from the seminar "Discourses and Methods: Conservation, Destruction, and Curating Impermanence" co-taught by Prof. K. Michael Hays and the editor. As defined by her, *"OBLI/QUE is neither parallel nor perpendicular to a prior direction. It diverges from the normative and canon but does not necessarily oppose them. It is a third path [...] it is a slant that simultaneously discloses something of the world and conceals something in its distortion. Critical Conservation is this third path. An alternative angle that ultimately transforms the object of study and the nature of the questions."* Recalling the dialectic of the reconstruction of San Marco's Basilica bell tower in Venice at the beginning of the 20th century (as restoration or forgery), the journal centers on Cesare Brandi's position that after total destruction what needed to be reestablished was the *idea* of a bell tower (critical conservation is exemplified here as *"restoring the notion of conservation from a technical task to a philosophical question."*) What is sought in the first issue of the journal are contemporary frameworks of interpretation for the field of conservation based on a diversity of understandings of history, memory, identity, and disciplinary autonomy. Essays are gathered under the following classification: Allegorical History, Embodied Memory, Agonism of Identity, and Objects and Autonomy. Each topical section is

prefaced by an interpretive editorial statement, and the specific essays are cross-referenced to architects, objects, events, and theories represented. A hybrid between an envisioned student publication and an actual curation of content based on course development and course work, it remains to be seen how this framework may develop into a sustainable novel mode of content gathering for a student publication.

Afterword

Given the diversity of GSD student publications described here, how is one to interpret this landscape? I could narrow or broaden the definition of what is to be considered a student publication depending on intent. The publications included above, produced by students and intended to be periodical publications are radically diverse: with differences in process of production, in definition of content, and in format of final product. Rather than narrowing the discussion in terms of further comparing their nature and specificity, I want to broaden the focus here with a series of questions that (some tackled in *Open Issues*, a gathering organized by *Open Letters*) may open new ways of thinking about student publications, and relate them to the GSD. That is to say, how is one to reflect on student publications in a broader landscape? One line of thought could center on design education: What is specific to design education at the GSD that moves students to writing? What is it that moves students to commit to this endeavor outside of their GSD curriculum requirements? Does engaging in a writing (or drawing as writing) project enable students to engage in a conversation that is absent in the GSD curriculum? Do student publications allow for a more expedient response to a sense of urgency that is not, or cannot, be addressed within the academic work of the GSD? Another line of thought could center on their relative position as students: Do student publications provide a space that students can occupy with the advantage of both their affiliation to the GSD, while at the same time asserting their own autonomy as individuals or as a smaller community within the School? Does being within the GSD empower the creation and engagement with these platforms of intellectual production? In sum, how can GSD students communicate their own sense of urgency and purpose? The following corollary may give us some clues: In April 2017 *Open Letters* aimed high and organized a gathering of student editors at the GSD to celebrate their issue number 50, and discuss their own experiences in producing student publications: their process, their content, their format. It brought together student editors not only from within and outside the GSD, but indeed from within and outside the United States. The first ever such gathering. *Open Letters* idea of the gathering itself speaks about this generation's sense of connectedness and ease of reaching larger networks. It may indeed be the result of a generation that is global by the nature of having grown up in the network society (in the sense of Manuel Castells). Student publications are not irrelevant, they are meaningful in the life of design schools. Here students discover lifelong friends and colleagues, and their work in student publications inspire and engage them further in a lifetime of research, opinion, and criticality. The emerging voices here today, are the voices that will shape a better and more beautiful world tomorrow. It is always the younger generation that looks farther into the future: this one is born in the network society.

Cambridge, July 2019.