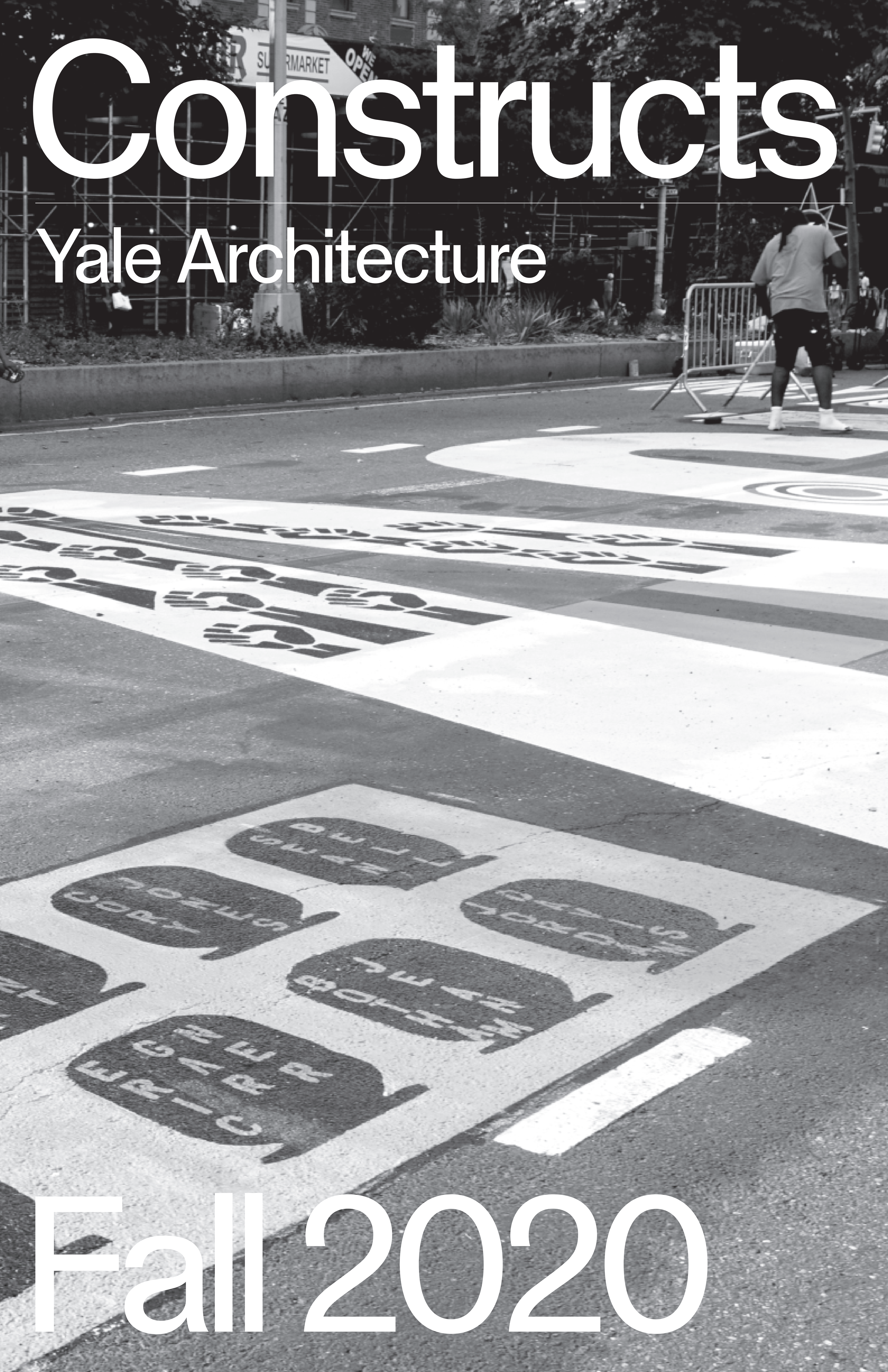
Constructs

Yale Architecture



Fall 2020

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Constructs
To form by putting together parts; build; frame; devise. A complex image or idea resulting from synthesis by the mind.

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Cover
Black Lives Matter mural on Adam Clayton Powell Jr. Boulevard curated by artist LeRone Wilson who painted the letters B and L. Other contributors included: Jason Wallace, Omo Misha, Guy Stanley Philoche, LesNY Felix, Thomas Heath, Dianne Smith, and Joyous Pierce. Photograph by Nina Rappaport, 2020

Fall 2020 Lectures

All lectures will be completely online for Fall 2020.

Please check www.architecture.yale.edu/calendar to view events and to register.

Thursday, August 27
6:30 p.m. EST

Dean Deborah Berke

Everyday 2020

Thursday, September 10
6:30 p.m. EST

Mindy Thompson Fullilove

The Social and Ecological Aspects of the Psychology of Place

Keynote Lecture for the J. Irwin Miller Symposium "Beyond the Visible: Space, Place, and Power in Mental Health"

Tuesday, September 15
1 p.m. EST

Kelechi Ubozoh, Christian Karlsson, and Jason Danziger

The Hospital Panel — Deconstructing "Otherness"

J. Irwin Miller Symposium "Beyond the Visible: Space, Place, and Power in Mental Health"

Thursday, September 17
6:30 p.m. EST

Alison Cunningham, Earle Chambers, and Sam Tsemberis

The Home Panel — After the Asylum: Housing and Mental Health

J. Irwin Miller Symposium "Beyond the Visible: Space, Place, and Power in Mental Health"

Tuesday, September 22
1 p.m. EST

Christopher Payne and Hannah Hull

Architectures of Mental Health

J. Irwin Miller Symposium "Beyond the Visible: Space, Place, and Power in Mental Health"

Thursday, September 24
6:30 p.m. EST

Bryan Lee, Molly Kaufman, and Nupur Chaudhury

The City Panel — Mental Health and the Right to the City

J. Irwin Miller Symposium "Beyond the Visible: Space, Place, and Power in Mental Health"

Thursday, October 1
1 p.m. EST

Rebecca Choi

Surveillance and Self-Determination: The Black Workshop

Thursday, October 8
6:30 p.m. EST

Jennifer Newsom and Tom Carruthers

Dream the Combine

Monday, October 19
6:30 p.m. EST

Stan Allen, Deborah Berke, Peter Eisenman, Elisa Iturbe, Nicolai Ouroussoff, and Sarah Whiting

Lateness Book Launch

Thursday, October 29
6:30 p.m. EST

Kate Wagner

Brendan Gill Lecture

Monday, November 2
6:30 p.m. EST

Tod Williams and Billie Tsien

Charles Gwathmey Professors in Practice

Thursday, November 5
6:30 p.m. EST

Abby Hamlin

Edward P. Bass Distinguished Visiting Architecture Fellow

Monday, November 9
1 p.m. EST

Deborah Saunt, DSDHA

Saarinen Visiting Professor

Thursday, November 12
6:30 p.m. EST

Walter Hood, Hood Design Studio

Spring '20 Diana Balmori Visiting Professor of Landscape Architecture

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Thursday, November 19
6:30 p.m. EST

Ronald Rael and Virginia San Fratello

Unbounded

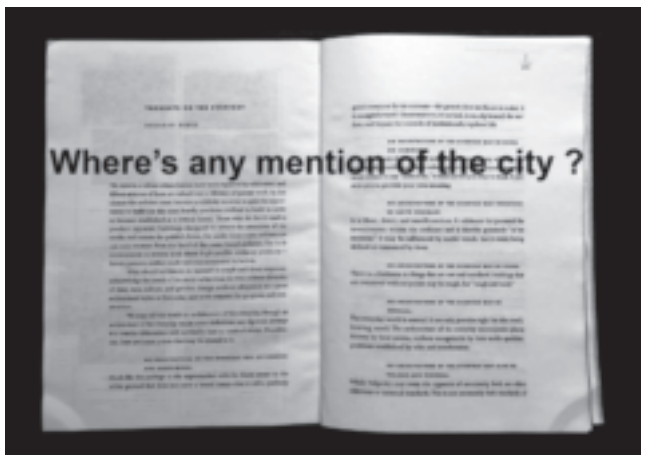
Myriam Bellazoug Memorial Lecture

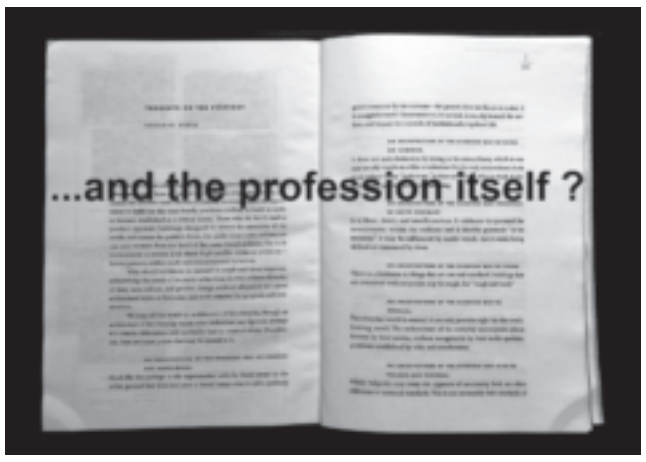
Monday, November 30
1 p.m. EST

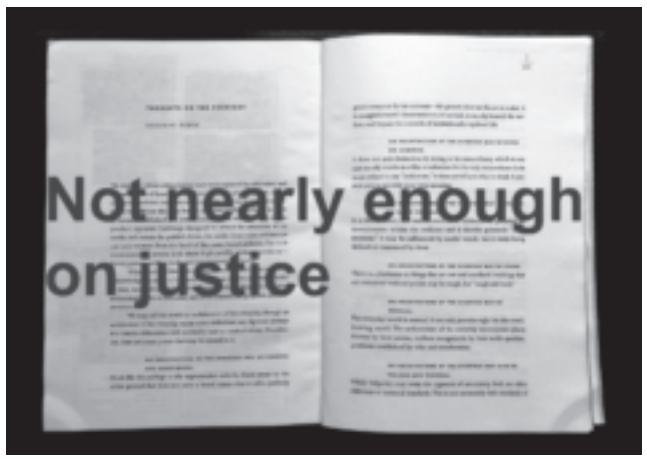
Luis Callejas and Charlotte Hansson

Louis I. Kahn Visiting Assistant Professors

Letter from Dean Deborah Berke







Pages of Deborah Berke's essay in *Architecture of the Everyday,* edited by Deborah Berke and Steven Harris (Princeton Architectural Press, 1997), with new graphics by Deborah Berke of superimposed questions asked in her lecture this fall focusing on issues of urbanism, social justice, equity in the profession, and a sustainable environment.

When I wrote at the start of Spring 2020 semester I could not have imagined the global and national events that would unfold shortly, and I'm not sure anyone could have predicted the extraordinary challenges the world has experienced since then. Typically I start my Fall letter with an enthusiastic description of how the previous academic year ended, with notes on final reviews, graduation, speakers, and the like.

There is positive news to report, such as the many wonderful community-based projects that evolved this summer and are reported here in *Constructs,* including a series of alternative "Building Projects" developed in addition to the 2020 Columbus House Building Project. In the alternative projects students paired with other New Haven nonprofit organizations to design storefronts, connective pathways, and murals throughout the city. Students in Alan Organschi's seminar are constructing a research station for the Peabody Museum, on Horse Island. MED students have created a Working Group on Anti-Racism to gather resources on the topic and organize future discussion events. Our students also came in first place in HUD's 2020 Innovation in Affordable Housing Student Design and Planning Competition.

I will begin this school year with more guarded optimism. After conducting classes remotely for the second half of Spring semester, Yale has reopened the campus. Many courses are still being delivered online since classroom capacity has been reduced dramatically. Not all faculty members are able to be present on campus, and not all students were able to get to New Haven. However 200-plus students are back at their studio desks in Rudolph Hall. In spite of the strict new occupancy requirements, the studio environment feels great! In the place of desk crits, we will have one-on-one critiques with participants masked and maintaining appropriate physical distance. I want to thank associate deans Phil Bernstein and Sunil Bald for their brilliant solution for desk assignment and studio times and creating spaces for pinups and crits. The problem was a four-story, three-dimensional chess game that took most of the summer to solve.

This semester's advanced studios are being taught by Bass Visiting Fellow Abby Hamlin and visiting professor Dana Tang; Bishop Visiting Professors Andy Groarke and Kevin Carmody; Davenport Visiting Professor Marc Tsurumaki; Foster Visiting Professor Hitoshi Abe; Gwathmey Visiting Professors Tod Williams and Billie Tsien; Kahn Assistant Visiting Professors Luis Callejas and Charlotte Hansson; and Saarinen Visiting Professor Deborah Saunt; along with faculty members Professors Keller Easterling, Peter Eisenman, and critic in architecture Elisa Iturbe.

There will be no exhibitions this semester. Instead we have outfitted the gallery as a large technology-enabled classroom hosting up to eighteen students who will work virtually with other classmates on Zoom. The room has worktables large enough to enable social distancing, along with multiple screens, cameras, and microphones to support simultaneous "in-person" and remote learning. It is not quite a NASA command center, but it is an impressive installation of coordinated technology.

Among the many changes, I decided to start our lecture series differently this semester. Typically we gather for the first lecture on the evening of the advanced studio lottery, and the speaker is the Edward P. Bass Visiting Fellow. Hastings Hall is packed, and the mood is festive — the day has been one of excitement and anticipation as classmates reconnect and incoming students are welcomed to the community. Although new students still joined returning students in Rudolph Hall, there will be no lectures in Hastings Hall this year.

Working under these unique circumstances has been necessary, but it is even more important to acknowledge the multiple crises and day-to-day challenges and difficulties that confront us all — and the fact that the impact has not been fairly or equitably shared. My opening lecture addressed this issue as it relates to architecture and the built environment. In 1997 Steven Harris and I edited the book *Architecture of the Everyday,* published by Princeton Architectural Press. I wrote a very brief essay, a sort of manifesto, titled "Thoughts on the Everyday." Organized as a list, it made some claims and propositions that seemed strident at the time. I felt it would be helpful and healthy to reassess the piece in the framework of the present.

What I discovered was that, although some of it was no longer relevant, I had written a directive for architects that feels more timely than ever now: "Acknowledge the needs of the many rather than the few; address diversity of class, race, culture, and gender; design without allegiance to a priori architectural styles and formulas and with concern for program and construction." What I had not paid nearly enough attention to was the climate crisis, the urban crisis, and the lack of diversity in the profession of architecture and all the other disciplines related to the built environment, from engineering to construction.

I also had not focused on social justice as it relates to topics such as planning, zoning, building systems, and access in the built environment. Today I would move away from the term *everyday* and argue for what I would like to call *an architecture of the greater good.* Architecture must be great in terms of aesthetics, design, and construction but must also care for the people who inhabit it as well as the environment they live in.

I want to thank you all for your generous support of the school — our students and faculty — during these difficult times. Please join us for Zoom lectures and other events in the coming year (see the school's website for the updated program), and do stay in touch.

Best, Deborah

See the full talk at www.architecture.yale.edu/calendar

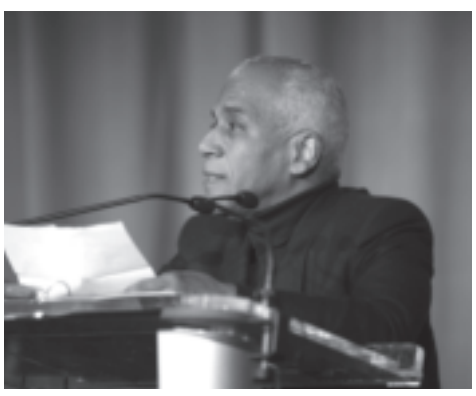
Black Alumni from the Scho Architecture Discuss Equity, and the Architecture Profes

Tavia Nyong'o You were all at Yale with different deans and represent three different eras of the school. In August 2020 we are going on two months of national protests around racial justice and widespread calls for reform across corporate America, institutions of higher education, and the field of architecture. What is your perspective as architects on these demands? What is the particular relationship between architecture and the Black Lives Matter movement in terms of grappling with the history and ongoing influence of white supremacy in the United States?

Tavia Nyong'o, Moderator

Jerome Haferd Architecture is difficult to define in many ways, but I would say it is proximate to and obviously has to deal with issues of the built environment. Because it deals with bodies and space, especially issues like property ownership, emplacement, and control, architecture is very much implicated in parts of those conversations, but we are not good at talking about the entanglements. The conversation about architecture becomes very focused on its capacity as a service profession in terms of aesthetics and form in a more conventional sense. What's emerging in recent conversations and unrest has to do with a substrate that architecture deals with, which is the land and the movement of bodies in that space.

Jennifer Newsom The ways in which "architecture," as a profession and a discipline, differentiates itself from "building" is through a narrow definition that doesn't aim to take a lot of other things into its awareness. At school I was conscious of those limitations and the ways architecture reified itself through a myopic lens. Much of my own practice has been an act of refusing to operate inside these boundaries or trying to widen, reconfigure, and reimagine them. The ways in which we talk about aesthetics, out of the Enlightenment era, is a very limited perspective coming from a white dominant position. When we talk about how architecture perpetuates a white supremacist model, it's about shaking it to its very core. That kind of reckoning presents a real existential crisis for a lot of people.



Everardo Jefferson

Jonathan Jones When it comes to issues such as the murders of George Floyd and Ahmaud Arbery, architecture is a reflection of power. Architecture deals a lot with power, from builders who did everything, to a division of labor into those who execute and those who just think. There has to be a concerted effort to recognize that there is a default — in teaching and curriculums and buildings — that is white and favors the group in power, and we need to look at other models. In the past, cultural buildings, including Brooklyn Academy of Music, communicated those messages just in how they were built — often classical styles, a base with steps. When a neighborhood includes people of color it communicates something different, something that says, "This is not a place for you," and these residents never go inside to the theaters because of the message communicated implicitly through the architecture. We need to push back and take down a lot of those defaults and tendencies in buildings and architectural training and employment. Architects are often not in positions of power because projects are already framed in certain ways by the time they get to the architect's office. But if architects are in a position of power to frame the issues and the project in the beginning, then maybe we will end up with a different fabric.

Jerome Haferd

Michael Marshall Sometimes it's outside of the hands of architects or designers. But we can stimulate policies; we can try to support and elect officials that are going to do the right thing by society. We architects see things in a holistic way. That is how we can support change: by being the thinkers and the dreamers, and saying there's a better way of doing things. But then being able to show how affordable housing can mix with and gauge the system is what some developers want.

Amina Blacksher As educators we have a huge responsibility. In any graduate program you're given, as an example through precedents either explicitly or implicitly, the definition of architecture. Then you find that, implicitly, you actually have a master's in European architecture. Outside of the United States and Europe there's another way of approaching architecture. For example, I did a residency in Brazil, and I always thought of drawing as the best way to convey design intent. But master builders don't work that way: they are more like dancers executing the form while they are dancing. In our current compartmentalization of the discipline, the architect would be the choreographer and the builder would be the dancer. Architects have become just the thinkers. The definition is myopic. When the tables start to turn and there's diversity and inclusion within the field, the definition has to change because the people who are designing will not necessarily be designing a Cartesian box or may not fit into a narrow or exclusionary definition of architecture as previously described. It goes back to a colonial model and a hierarchy. To put this in the context of the murder of George Floyd, the difference for me is that people have been aware of but haven't been moved to acknowledge the injustices or the definitions that favor the status quo. Everyone has a body so everyone has a way to enter into the hierarchy. Everyone is implicated in dismantling the psychology of race as a construct.

Jennifer Newsom

Francesca Carney I am newer to the working world and have been introduced to a certain way of thinking about how the built environment is set to look. I like the notion of being in a position of influence to frame our built environment. After RFPs are given and reviewed, you often realize the intent is superficial and may not benefit the greater good. As architects we are supposed to have the health, safety, and welfare of our communities in mind. Hopefully things will change now, but the conversation on diversification in education has not really happened.

Everardo Jefferson The field of architecture is reluctant to admit its complicity with racism because it usually does not have to deal with it. I worked for seven years at the Yale Construction Management Department, where I had a wonderful boss who said, "Do you know about the sleeping-dog theory? Our field is a dog that has to do a job. And you kick the dog and you have to push it until it gets up and does some task, and then it goes back to sleep." This is what happens in architecture: it awakens to some crisis, it does just enough to address it, and then it goes back to sleep. That is my experience as a Yale graduate. It went to sleep, and now it's awakened again. We have to keep kicking the dog before it goes back to sleep again. I agree with what Jerome is saying about ownership; we have to present ideas that work for our communities because it's not just for ourselves.

Jerome Haferd We also need to address some of the issues Everardo is bringing up as an evolution of language and consciousness. It's the turning of the gaze to something like Whiteness, for example, that I haven't seen before. The evolution of understanding and of integrating — especially for non-POC people — the decolonization of our practices, our institutions, and aesthetics is to the immense benefit of all. "We are *all* raced and within that system [racism], bereft," as Toni Morrison so eloquently stated. I think people are really starting to get that notion, and if enough of us do the work then we're onto something.

Jennifer Newsom This pattern has repeated so many times at Yale and elsewhere. Every 15 to 20 years the Yale School of Architecture has this conversation with itself and tries to reckon with these issues, and then amnesia takes hold and a deep slumber comes over it. Perhaps focusing the gaze on Whiteness and white supremacy, rather than discussing racism as something that only happens to people of color, is the pivot we all need for our collective liberation. The question really is, "What will be the lasting change — how will things be done differently this time?" Otherwise we will be having the exact same conversation in 2035.

Tavia Nyong'o Could you reflect upon what the current moment means for your field? This is not the first time architecture has been called upon to promote social justice through the built environment. What lessons can we learn from the successes and the failures of past efforts?

John Reddick I'm a beneficiary of the postwar civil-rights era. Veterans like my father accessed the G.I. Bill for education and housing based on sacrifices that were shared equally by the Bushes and Kennedys, who lost a son in a war. I'm not saying that everything of the period was hunky-dory and equal, but it allowed a generation of working-class whites to go to Yale as well. Sure, there were brand names in my class at Yale, but there were also ethnic whites who had excelled in public schools just as I did. Many were second-generation students whose families had accessed college through the G.I. Bill. So there was a sense of uplift in the

Michael Marshall

ol of Social Justice, sion

This summer Nina Rappaport, publications director, convened an online roundtable discussion over two days with nine Yale School of Architecture Black alumni of different generations based in different cities. In the framework of the pandemic, protests, and quest for equity, they shared their experiences and knowledge as they explored and debated anti-racist architectural education and the various forms of practice with which they have engaged. The discourse was rich with personal stories from Yale, suggestions for academic reforms, and visions for the future. Yale professor of African-American Studies Tavia Nyong'o moderated the discussion, which was condensed and edited for *Constructs*.

Jonathan Jones

mix for all of us; there was more equality in how all of us got to Yale back then. I feel that the country has really stepped away from this in terms of providing a more equal playing field socially and economically. How do you create a dialogue that allows everybody to move forward together on an equal plane? The Ralph Ellison Memorial project, in Riverside Park, gave me the opportunity to incorporate the political, community, and artistic aspects, and so on. Our culture portrays all people as created equal. It's our pursuit of happiness. It's about inclusion. But I think our challenge is how to bring our voices together and accentuate the best of what we're doing.

Michael Marshall My perspective is more as a practitioner. Knowing that African-American architects understand the nuances of African-American culture and the neighborhoods where we work makes it easier to move certain initiatives forward. The local government and the practitioner have to buy into the policy — especially African-American architects, who may not have had the same opportunities as their contemporaries, not only because of race but also lack of access to decision makers in certain clubs and associations. So that is the lens I'm looking through, and the opportunity is to correct some of those exclusions over time and prepare the next generation. I think this generation coming up has the chutzpah. We just have to push the door open so they can step in and present themselves.

Clifton Fordham It's important to note that it's been more than 50 years since the Civil Rights Act. My undergraduate teachers came up through that era and were hired in pretty significant numbers. The National Organization of Minority Architects (NOMA) was born out of that in the early 1970s. In the 50 years that followed through today, with the neoliberal attitude of privatizing, we're not necessarily better off. Recent protests have really underscored that, and we're struggling for answers as to why we can't get better representation in institutions and academia, particularly at higher levels. It's heartening that there has been a greater response than I would ever have imagined coming out of these unfortunate events. People with power, including corporations and institutions, are at least saying that these things should be better. We can't let this opportunity pass us by.

John Reddick I'm encouraged on one level, but I also see a lot of gestures as mere window dressing. Firms just giving workers off for Juneteenth won't advance a genuine dialogue within the profession. People have told me as a racial-bonding story, "I came to the Apollo Theater in the 1960s. I was scared, but I came to see James Brown, and my parents didn't like it." I mean, one thing more than 40 years ago! Well, for African Americans, navigating outside of our comfort zone is something we have to do every day.

Michael Marshall We haven't been able to advance because of racism and the fact that the profession is so competitive in general. Sometimes it's a zero-sum game to get a project, and it has nothing to do with race, and sometimes they use the veil of race to exclude us. A lot of this comes down to economics. Institutions and companies need to see diversity as an investment and to monetize it. For example, firms could be rated for their diversity initiatives the way Moody's or Standard & Poor's accord value. Architects and developers/owners could use those points to win commissions or get regulatory relief. I am looking into models such as LEED to develop ratings for equity and employment in architecture firms. There is a big opportunity now, and we have to step up to the plate and deliver.

Amina Blacksher

Clifton Fordham Unfortunately the door could close as people go back to complacency; there's a comfort level that I think John is referring to. People start to rationalize the way things are and come up with excuses. As long as you keep the conversation going there will be some practical initiatives like Michael's to put a mirror up to the field and say, "This is not okay." We have to make some effort.

Michael Marshall It's a matter of sharing — and a bottom line.

Clifton Fordham Sharing, exactly. Not everything we do is about dollars; it is often about prestige or pleasure. We have the capacity as a field to exert ourselves in ways that aren't necessarily going to reflect on the bottom line. Are we conscious enough to be aware of how we do that? We can make that extra effort and support people through mentoring.

Michael Marshall I have faith that the younger generation doesn't want to kick this racial can down the road anymore; they don't want to inherit it. The only president a number of these kids out there protesting knew before Trump was a Black guy. We have to remind them what it was like before and not to become complacent. I remember some African-American architects I worked for in D.C. in the 1970s talking about projects they had done. One architect said to the other, "Was that before or after the match?" They were referring to the 1968 riots. We are going to have a George Floyd inflection point in terms of before and after. The younger generation is ready to go. I'm optimistic about it.

John Reddick

Clifton Fordham I'm encouraged about members of the younger generations I meet through my teaching, and I think the future is going to be better. As a country we are engaged in a struggle to shed racially based bitterness and nostalgia for times that do not reflect our better selves. Americans are paying a significant cost for unresolved equity issues in terms of health, education, and housing needs that are undersupported because the beneficiaries are considered others.

Tavia Nyong'o Francesca and Jennifer, how did your historical research change how you see your educational experience at Yale? And Jennifer, what were the key aspirations of the "Black Boxes" symposium in terms of students today?

Francesca Carney

Jennifer Newsom I planned the symposium "Black Boxes: Enigmas of Space and Race," in January 2004, because of the frustrations I had as a student. I had experiences early on in my graduate education that made it clear to me that — even though I was present, I was in the room, and I aspired to be an architect — I was somehow invisible. I was trying to come to terms with what that meant, this crisis of self, of how to exist in this place when it doesn't even see me, or the legacies of people who look like me. It came from a very personal place. I was not trying to arrive at any sort of conclusion about what Black architecture is, but instead explore the question of its existence through history, theory, and application.

Francesca Carney My research "The Black Architect at Yale" was also a personal journey. Yale was definitely the whitest environment I had ever been in. I felt isolated, so in my last semester I researched the history of Black students in the department. It seemed to me that there was, on average, one per year. I conducted interviews with previous alumni and faculty, which was really rewarding. I discovered the history of the Black architect at the Yale School of Architecture, basically a body that I didn't know existed. That history really needs to be embedded in the education of the students so that it won't be forgotten and can be shared beyond those walls.

Amina Blacksher I think the articles in the July/August 2020 issue of *Yale Alumni Magazine* got it right: "As a national community, we are engaging in the periodic ritual of being surprised by the deadly force of racism when it has been with us all along." It is not just in architecture but it is pervasive; like the air, it is everywhere. But perhaps one thing that could be productive is an earnest effort to attack and dismantle the assumptions in your own industry. The officers who killed George Floyd, one in particular, displayed confidence in a system that would protect his actions and continue a tradition of no accountability. The men that killed Ahmaud Arbery, as Jonathan Jones said, felt they had all the power. We have to change the tide toward a standard of accountability. Things that were acceptable in society 30 years ago aren't acceptable now, so if we can adjust the needle on what's acceptable it will permeate into universities and other institutions.

Jerome Haferd First, I wanted to reiterate both of the points Amina raised and point out the wariness everyone here has about even participating in a conversation like this: Who is the audience and what is this conversation really about? I have to give it the leap of faith that James Baldwin describes: that there's goodwill on behalf of the white community to make meaningful change, and that these gestures aren't being used to absolve them so that we can all move on, now that "we've done our bit on race." I also have my doubts that meaningful change will come, but it's important to move the needle of the dialogue, language, and consciousness.

Amina Blacksher It will continue to be a burden, and a tiresome and exhausting struggle, and a full-time job, as long as it's shouldered only by the people who are suffering from it. It's not asking for a favor, or for accommodation. It's you locating your knee and figuring out whose neck it's on and how to get it off. It's decentering whiteness as the assumption.

Clifton Fordam

Tavia Nyong'o You all seem to agree that the field of architecture is behind in terms of the decolonization of its curriculum to be more anti-racist. As a number of you pointed out, the current movement is a multiracial effort focused on social justice and community involvement rather than prestige and dollar signs. Can you envision architecture playing a role? Given its deep Eurocentric roots and relationship to wealth, what might an anti-racist education in architecture look like?

Clifton Fordham In my new book *Constructing Building Enclosures,* I argue that we can address technical or complicated performance issues of building enclosures while still attending to the art of architecture — a central concern, particularly in academia. There is a corollary that we can start to engage concrete social, economic, and political issues without undermining the artistic side of what we do. There is a potential for much more engagement between the academy and communities beyond the social boundaries. At the same time we have to mind what expressions we are contributing to. What are the gestures? The loosening of the debate is something to look forward to. We can handle a lot more in that sense than we think we can as educators and practitioners.

Jennifer Newsom Other creative disciplines — music, literature, and visual arts — have already had the type of reckoning that architecture needs to have happen. Our discipline is just very slow to change because ultimately it is a manifestation of power. The people who hire architects are those who have capital and property and all of the things that marshal forces behind the incredible amount of effort it takes to make a building or a piece of civic infrastructure — the things that transform our built environment in such profound and generationally lasting ways. It operates at a scale of production that is very different than an artist painting in a studio.

Jonathan Jones Architecture has the greatest barriers to actually doing the work. In order to build the building, even if it's a house, the client has to have a lot of money as well as the knowledge and cultural awareness to hire an architect.

John Reddick When I entered the discipline of architecture it was often described as a "gentleman's profession," and we are still in search of the gentrified benefactor. The moneyed class still decides what's built, what will confer prestige, and what's going to give them a dollar return. We are still forced to wedge ourselves in somehow.

Jennifer Newsom But architects define their role and whether they cater to the one percent. I think all of us on this call have, in varying ways in our practices, looked outside of that model. At a certain point it becomes a conscious choice to take on different types of work or engage with different constellations of people.

Jerome Haferd We can continue to ask: What are the practices, even what is architecture, and this realization of the self that begins to unravel all of those things? Tavia, you're asking about what does an anti-racist design pedagogy look like. It looks like what Amina is talking about: how African dance has to do with improvisation, a kind of creation that is simultaneous with conception. But before we even get to clients, money, and assumptions about what pertains to our concerns as architects, it's really about how we think. We're dealing with a profound crisis of imagination as a discipline on behalf of ourselves as citizens of the so-called United States. We don't even encourage the imagining of another way of being that is not colonized. For example, I now give my students mostly North American indigenous precedents. A subtle move like that immediately gets you into a completely different discourse about how we inhabit space and the land, how we produce so-called architecture, and how we relate to the environment and even time or permanence.

Everardo Jefferson What does an anti-racist architectural education look like? I'm an image person, and one of the images I want to see would be a diverse school with tenured Black professors who have been there for 30 years.

Jennifer Newsom There have never been any Black tenure-track or tenured professors at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.

Everardo Jefferson The other image is that the students bring a broad scope of interests and connect each other to new ways of thinking. It would be a diverse faculty and a diverse student body — so not just two Black students, or four. In New York City they finally came up with a percentage: 38 percent of construction teams have to be owned by minorities and/or women. They just made the number up, but the idea of diversity changes the whole dynamic. That is the image change I would like to see at Yale.

Jonathan Jones Black professors can teach more types of studios. If a student wants to, say, explore color in architecture through indigenous paintings or African masks and the professor isn't tuned into that, how much support for that exploration will be available for the student?

Everardo Jefferson I agree with you that exploration is way too limited in architecture school. But where I disagree is that we also need to learn from a whole range of interests, such as Chinese and Japanese architecture and from other cultures whose work is beautiful. When I went to see the Hagia Sophia I was just blown away at how beautiful it was.

Jennifer Newsom In my experience at YSoA, Western European architecture was often held up as the pinnacle, and there was little room for other ways of thinking about aesthetics. The Barcelona Pavilion is amazing, but I feel like we will continue to perpetuate our own irrelevance and demise as a profession if we don't allow people to bring to the task their own subjectivities and different ways of creating architecture. It is going to be on those folks who are in the room and the gatekeepers of educational pedagogy to step up and explore other ways of knowing.

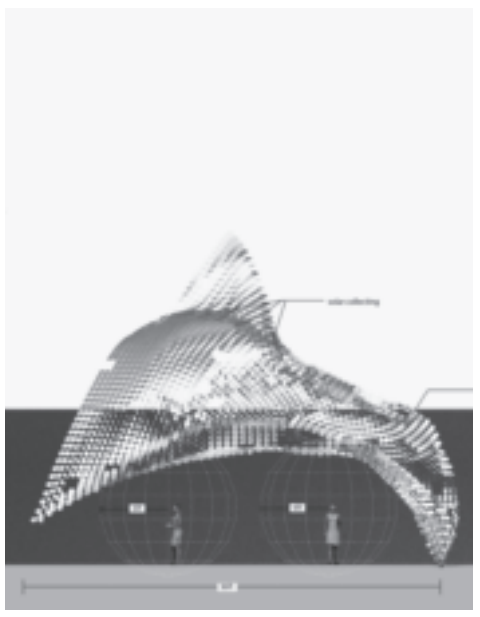
Jerome Haferd I think there's an even bigger risk with not having a rigorous understanding of some histories — say Modernism in its entirety — which can happen easily in terms of the way the narrative is spun around different so-called "styles" of architecture. We have a different attitude, but we need to understand the substrate of domination and colonial power that undergirds a lot of what we appreciate and what we do.

Amina Blacksher It is not just changing who is in the room visually because that system can operate even if there are only one or two Black faculty members. What we are teaching has such a compounding impact. History has to decenter whiteness and call it European history. If you talk about African or Black history, you have to put a qualifier in front of it, and that is another way of othering. But who is it that is marginalizing? It is a white-centered perspective that declares, "Oh here's something other that has to be included." This conscious decentering is essential because even a diverse faculty might advance an entrenched European colonial model.

Michael Marshall It comes down just to education in general. I think if we had a more informed and educated base of citizenry in the United States, we would not be in the place we are now, at least politically.

John Reddick I agree. I'm thinking about my generation, the postwar cohort, and public education. James Baldwin and Richard Avedon went to public school together. Today's separation between different groups around where kids are sent to school means that that sort of diverse engagement is slipping away from us. America's urban public schools should be a leading conduit to college and a democratic facilitator of student diversity in institutions of higher education like Yale.

Dream the Combine, installation *Hide & Seek,* at MoMA PS1, Young Architects Program, summer 2018



ATELIER OFFICE project, SPARKLE for the Miami Design District competition entry, 2020

Michael Marshall Design, University of District of Columbia Student Center, photograph by Sam Kittner, 2018

Clifton Fordham Architects have carved out a comfortable place that works pretty well in the field, but not for those who can't pay the price of admission. The safe place is not really where we want to be. It is time to get out of the comfort zone and think about what else can be included in the academic discourse. Then it will carry over into the profession. Recently the AIA has made some statements, but it has been pretty unvocal overall with respect to what it has to contribute to the political discourse. That shouldn't be the case; this is a time to tell, inform, and educate as a field. It is about how far the education goes, who it serves, and how rarefied it is.

John Reddick I'm working on a book about Harlem's Black and Jewish music culture after the 1890s Columbian Exposition, and how a lot of the Black players had influence on all of the music from the beginning of the twentieth century. The Jewish author and composers of the 1936 film *Show Boat,* America's first book musical in 1927, used a "passing" fair-complexioned African-American character as a stand-in for Jewish areas of outsiderness, prejudice, and discomfort. America tends to push away from the things that are painful in its history. I think all humans do. We often don't talk about the things that affect us the most.

Clifton Fordham In terms of education, I showed some of my undergraduate students part of the Ken Burns jazz series, which was earth-shattering for those who hadn't known about that history. The documentary shows how blues, classical music, and African rhythms fused together to form jazz and then evolved into popular music. This music is uniquely American, and I think there's a parallel in architecture. I am making a big leap to suggest that what we are offering in our field in terms of design will require a willingness to merge different influences such as classical and European with indigenous and African traditions. Somehow jazz music, and to a greater extent pop, allowed the art form to evolve. A true evolution of architecture requires more people at the table. I like to use the word *gumbo* to describe what a future American architecture might look like.

Michael Marshall I also see using diversity and different viewpoints to attack certain issues as globally competitive, and it will make a difference as far as our profession is concerned. The things we were concerned with before COVID-19 — density and larger populations moving into urban centers — are going to remain on course. We better be ready with the right team of people — planners, architects, and designers — to step up to the plate and make it work because if the riots and protests are not figured out when 75 percent of the world's populations live in cities, it will be chaos. If you think about it, entertainment was a service. As African-American architects we haven't been able to provide that service to a level of unique expressions just yet. The next generations will have the luxury to see architecture as an art form at that level of expression.

John Reddick Look at how much the rhythms of twentieth-century art and architecture riff off of jazz. The rise of hip-hop is connected to the beat, the rhythms you lay on the verse, positive or negative, and the popularity of the beat carries our message over whatever cultural wall has been built.

Michael Marshall Several of us learned about this in Bob Thompson's Yale seminar "African Art in Motion." I think what Clifton is talking about is the practical side of making a living as an architect, but there is also the aesthetic aspect. One reason we all went into this field was for the love of the art. If we could bring skyscrapers and jazz together we might have something new and exciting.

John Reddick Bob Thompson and Vincent Scully were two of my favorite professors at Yale — two white guys who pushed beyond traditional "white comfort" zones. Scully was a working-class New Haven Irish Catholic who attended Yale on the G. I. Bill following his service in the Marine Corps. Rather than write about the derivative Newport palaces, he focused on the overlooked American Shingle style. Thompson studied the Yoruba culture; he was even anointed as a tribal priest. He entered as a total outsider, demonstrating his genius by brilliantly bridging a range of cultures with empathy and passion.

Tavia Nyong'o We have talked a lot about architecture as an art form and as a gumbo combining a diversity of influences, as well as how the ongoing pandemic will restructure education and society. Where do you see the future of architecture in this context? Are you optimistic, or pessimistic, about its capacity to change? I'm also curious how you think architectural practice can engage more effectively with race, gender, and other social issues. In light of all of these dynamics, where might the younger generation, particularly graduates just entering the field, focus its energies in the next year or so?

John Reddick I would advise finding a passion within your practice; it all takes more time and energy than you will get dollars for anyway. Look too for that passion in serving the communities where you work; it will carry you a long way, through the good and the bad of your life experience. Harlem has offered that reward for me in many ways.

Michael Marshall At Yale I learned how to learn. While you're a student there you learn about the process of designing and shaping space. Don't go in thinking you're going to be spoon-fed Black and African history; you have to go out and get it. You go to Yale to learn how to research and execute buildings and cities, and the rest is up to you.

Clifton Fordham I think anybody will grow through that type of academic experience. The most important relationships I had were with other students, although I had some really special moments with faculty members. The extracurricular activities were important too. Education shouldn't be a luxury; people who have the desire to learn should have a reasonable chance of access.

Francesca Carney The discussion about how work is being presented in the setting of architecture school is really valuable. Students bring their own interests and have the potential to change the narrative. Architecture master's programs are not structured in ways that allow you to shape your own education. It's not really a conversation about what should be learned; it's just white history presented to you.

Jennifer Newsom I understood that friction while at Yale because I was always trying to resist it by planning the conference, doing an independent study, or meeting with professors outside of Yale who could speak to me in ways I wasn't finding in my day-to-day interactions within the school. The narrow viewpoint Francesca described is an incredible challenge. We all experienced it, and the current students likely still do.

Everardo Jefferson I'm curious: did any of you have a professor that touched your soul?

Jennifer Newsom I had great professors, but nobody talked to me about race and architecture or about the Black experience in architecture.

Amina Blacksher I had phenomenal professors. I would put them at the top three in the world. In the conversation about race and architecture the idea of positioning and seeing yourself is huge because it implies what you are capable of. If you do decide to go out on a limb and address something that might be non-Western, how is it going to be received? Are you compromising your education? What tools might you need to bolster your research? You're suddenly the expert on something that you're just trying to uncover. Your impetus and your sense of vigor to take charge in the field after you graduate is planted in your education. It is currently your responsibility as a student to bridge that gap between your nuanced experience and what may be offered as the standard so a professor can understand you.

Jerome Haferd In terms of what Everardo has asked, my Yale legacy is the rigor of critical thought, level of discourse, and so-called excellence — and a lot of it was trial by fire. I had professors that inspired me but, as Amina and Jennifer say, it requires a profound sense of self. The challenge, at least for me personally, was coming up through a primarily white world. It was only a few years ago that I finally began to have a sense of where I fit, and I think we lose a lot of people along the way in that process. That's where a multiplicity of perspectives is essential; it is a moral imperative in terms of education because we're all limited to our lived experience. The stakes are just too high. We are losing so many people who are afraid to even walk into the A&A Building, and it shouldn't be that way.

Everardo Jefferson The people who work in my office and went to Harvard or Yale often have been profoundly damaged by the stress. Trying to rebuild your spirit is very difficult; you need that energy coming out of school to deal with the office environment.

Jerome Haferd All my friends of color, even in the Yale program, left architecture. Some people quit for perfectly valid reasons, but I think others leave the field because the task of looking out at a landscape where they don't see themselves or their work is just too monumental.

Everardo Jefferson That's really sad to me because Yale should be rigorous and intense but also safe. You should be able to get out of school with a larger picture of yourself. If that's not happening then it's a big issue.

Amina Blacksher On the curriculum issue, Dr. Robin D'Angelo, who wrote the book *White Fragility,* is a great reference and gave a must-see lecture on the book that is available on YouTube. The recent article "Don't Rely on Black Faculty to Do the Antiracist Work," by Shenique S. Thomas-Davis (InsideHigherEd.com), shares excellent recommendations for allies and articulates how the participation of Black people is *not necessary* in order for white people to reduce their unconscious racism.

Jennifer Newsom I appreciate the idea of thinking about the spiritual nourishment of each student as a whole person. We're all educators here, as well as practicing architects, and school shouldn't be an endurance course that you have to get through. It should be a place of nourishment and excitement as well as rigor and stress and all the growth that comes from that — but it shouldn't challenge the foundation of who you are as a person, or your right to be there.

Amina Blacksher The audience for these discussions cannot be the people who already know. It is like the United Daughters of the Confederacy, a well-organized group of white women who scrubbed out histories from the nationally standardized textbooks, the effects of which are still felt in curriculums today. It's not accidental that we don't find ourselves in history books; it's too much for Black faculty to take on or for Black students to engage in their own investigations. It has to be a more comprehensive reckoning of those who at this late hour still exercise the role of "gatekeeper," the people who in the current imbalance or hierarchy say, "This is architecture, this is who is human, this is who counts." A changing of the guard — of the people defining these boundaries determining where or whether boundaries are expressed, the people who assume that decisive power — has to reflect all of us.

Caples Jefferson Architects, Weeksville Heritage Center, Brooklyn, New York, 2014

Brandt : Haferd architects, Side by Side housing, Zero Threshold Competition, Cleveland, Ohio, 2019–ongoing

Mitchell Giurgola Architects, Brooklyn Academy of Music, Strong Theater, Brooklyn, New York, photograph by Albert Vecerka/ Esto, 2019

Participant Bios

Tavia Nyong'o, Moderator (Yale PhD '03) is chair and professor of Theater and Performance Studies and professor of American Studies and African American Studies at Yale, focusing on critical race theory and Black aesthetics. His book *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (University of Minnesota Press, 2009) won the Errol Hill Award. His second book, *Afro-Fabulations: The Queer Drama of Black Life* (New York University Press, 2019) won the Barnard Hewitt Award for Outstanding Research in Theatre History. He coedits the Sexual Cultures book series at New York University Press and is a long-standing member of the Social Text Collective.

Amina Blacksher (MArch '10) is a founding principal of Atelier Office, which was established earlier this year as a merger of Atelier Amina and A(n) Office. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YSoA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness force, mass, momentum, and energy to articulate scenario-based form.

Francesca Carney (MArch '17) is a project designer at IBI Group, a global architecture, planning, engineering, and technology firm in Los Angeles. She is currently working on two Wellness Centers on LAUSD campuses which will provide health, mental health, and dental facilities to students and their families. While at YSoA she was a teaching assistant for graduate seminar courses.

Clifton Fordham (MArch '98) is the founding principal of Clifton Fordham Architect, in Philadelphia. He is an assistant professor at Temple University and previously taught at Howard University, in Washington, D.C. He edited the book *Constructing Building Enclosures: Architectural History, Technology, and Poetics in the Postwar Era* (Routledge, 2020). His primary research area is integrated building design, enclosures, and details.

Jerome Haferd (MArch '10) is an architect and educator based in Harlem, New York. He is cofounder of the practice BRANDT : HAFERD. His work focuses on architecture's dialogue between contemporary phenomena and nonhegemonic histories as well as users and spaces. His practice won the first Folly competition, organized by the Architectural League of New York in 2012, was awarded the grand prize for the 2019 Zero Threshold competition for multi-abled housing, and received the 2020 AIA New Practices New York award. Haferd is an adjunct professor at Columbia GSAPP, Barnard and Columbia Architecture, and New York's Spitzer School of Architecture at City College.

Everardo Jefferson (MArch '73) is principal and founder of Caples Jefferson Architects. For over 30 years the firm has kept its commitment to performing at least 50 percent of its work in communities that are underserved by the design professions. The practice has been awarded and featured in journals and exhibitions nationally and internationally. Its work is notable for formal inventions that engage the sensory and emotional responses of people from a broad range of backgrounds. In 2015 Jefferson was the Louis I. Kahn Visiting Assistant Professor at Yale.

Jonathan Jones (MArch '96), who also has a degree in real estate development from NYU, has been the Director of Capital Projects for the Brooklyn Academy of Music since 2010, managing and developing all aspects of design and construction projects throughout the BAM campus. The renovation and partial new construction of the BAM Harvey Theater to become BAM Strong was recently completed.

Michael Marshall (MArch '84) is the design director and founding principal of Michael Marshall Design, in Washington D.C. He has been recognized with international, national, and local design excellence awards and featured on a variety of local and national media. The firm's work includes public and charter school projects, higher education, mixed-use developments, cultural institutions, and sports facilities, including the Entertainment and Sports arena (housing the NBA training facility for the Washington Wizards and home court for the WNBA Champion Mystics) and the D.C. United soccer stadium.

Jennifer Newsom, (Yale College '01, MArch '05) is a founding principal of the Minneapolis-based architecture firm Dream the Combine. Her collaborative practice creates site-specific installations exploring metaphor, imaginary environments, and perceptual uncertainties that cast doubt on our known understanding of the world. The firm won the 2018 Young Architects Program pavilion at MoMA PS1 and the 2020–21 J. Irwin and Xenia S. Miller Prize. She is an assistant professor at the University of Minnesota and previously taught at YSoA.

John T. Reddick (MArch '75) is an architectural preservationist and historian. A Harlem resident, he is a Columbia University Community Scholar, researching a book on Harlem's Black and Jewish Music Culture. He has worked at the office of Venturi Scott Brown, as president of the Cityscape Institute, at the Central Park Conservancy, and on public art and open-space projects commemorating African-American figures on sites throughout Harlem. Governor Cuomo's LGBT Memorial Commission selected him to direct the process for choosing the artist for a new monument in Hudson River Park. Reddick was a curator and discussion leader of the Cooper-Hewitt Design Center's ten-part Harlem Focus Series. His love of architecture and African-American culture and history is conveyed through tours and articles for the Studio Museum in Harlem, the Museum of Modern Art, and the New-York Historical Society, among other institutions.

Kevin Carmody and Andy Groarke

Kevin Carmody and Andy Groarke, partners in Carmody Groarke, based in London, are the Bishop Visiting Professors teaching an advanced studio in the Fall semester.

Carmody Groarke, Studio East Dining, Stratford, East London, England
photograph by Christian Richters & Luke Hayes, 2010

Nina Rappaport While you were working for David Chipperfield and entering competitions on the side, how did you know you were ready to start out on your own?

Andy Groarke We had an incredible apprenticeship of sorts at David Chipperfield's studio, and we were lucky enough to work with artist Antony Gormley on his studio. In a sense, it was a double apprenticeship with David as our architectural master and Antony as a client. We were taught the craft of designing buildings in a very privileged way. Kevin and I were the two project architects on the studio building, and we struck up a friendship and decided that it was worth trying some competitions together. We did two competitions in quick succession in the United States — the Chicago Burnham Prize, in 2004, and the Coney Island Parachute Pavilion, in 2005. When we were selected as winners of the Parachute Pavilion, we sped over to New York to accept our prize — and started negotiations with the Economic Development Corporation. Unfortunately after Bloomberg was elected they made different plans, but the win gave us the confidence to make a go of starting a practice. We think competitions are important because they allow you to quickly align your principles with your process and clients.

NR While working in David's studio, did you develop a preservation philosophy that focused on maintaining the palimpsest of a building and keeping as much as possible while inserting new elements? What do you change in a renovation for a historic building, even when it is not listed? How do you approach the mix of new with old to restore the patina of the original building?

AG Part of it goes back to the city in which we work — London. It's a mercantile, creative city. It's an urbanistic amalgamation of one settlement and another. There is not a sort of grand plan, so there is an incredible fondness and tolerance for the urban tissue of a place and how one organization meets another, sort of grafting its character onto another and metamorphosing. We are not approaching the city or its architecture from one didactic linear value system or another; rather, we see its condition as a sedimentary accumulation of culture. In a sense we're like forensic detectives at the beginning of a design process trying to find the common denominators of the problem — which gives rise to organizational ideas, spatial concepts, and materials.

NR How is that similar to peeling away layers of history? What are you revealing with a contemporary outlook or practice, for example, in the 7 July Memorial in Hyde Park?

Kevin Carmody When we were designing the memorial for the July 7 bombings, we were interested how people related to the public space of Hyde Park and how the place had evolved. Historically Hyde Park was a hunting ground, not a designed landscape. The paths that criss-cross the park are formalizations of people's daily lives. These paths cross civil-war defenses and eventually terminate in gates in the perimeter fence. When coming to terms with the dense and multilayered history of a site like this we try to act, as Andy has said, like detectives to balance equally the modern history of the city with all of the layers back to antiquity, and even geological histories. The project tries to knit into this history by extending a path to the new memorial. At the same time, the project looks toward generations to come, speculating how the memorial can maintain meaning through form and material. The project is a field of abstract figures in sand-cast stainless steel — one element representing the lives of the 52 victims. It is a space defined, but not enclosed, without many of the primary tenets of architecture, such as shelter and comfort. After all, the memorial's only responsibility is to stop people from forgetting the event, or in a sense to "resist amnesia."

NR One of the themes in your work is the idea of rooms with views. It is not just a window looking out but a threshold for a view, as in the Windermere Jetty Museum, the Filling Station becoming the Maggie Center, and Studio East. Often you cantilever the building into the landscape and focus on how the boundary frames the view: Is the edge to hold the building, frame the view, or enter into the view?

KC We talk about architecture oscillating between foreground and background in terms of one's experience of a place. Our museum in Windermere attempts to connect people to boats and boats to water and the landscape beyond in a direct and unmediated way. Experienced from water or land, the cluster of architectural forms frames the views, provides direction, and connects people to boats and water in the park landscape. From within the buildings and around the perimeter of roof overhangs, the building drops away, becoming a frame, shelter, or boundary for experiences that connect back to the landscape so that you can't imagine the landscape without the building or the building without the landscape.

AG What we've learned is that a successful piece of architecture can amplify, or intensify, being in the here and now. Our responsibility is to consider the occupant, the person who will experience the building, in a consideration of both place and purpose. Making those conditions of place more apparent — whether in the way a building faces a view, light comes into the building, or the haptic experience of a building — is a reconciliation. At the same time it's an experience of architecture itself.

NR Like competitions, pavilions are wonderful testing grounds for young firms to test materials. How have you built on your experience with pavilions to make these larger projects using the same qualities to create the visceral experiences that you seek?

AG Pavilions really are like 1:1 scale models for us. We build them speedily; bureaucracy does not weigh us down in the same way it does with a normal building. A pavilion is not subject to so much weathering, use, and misuse. The word *pavilion* etymologically comes from *papillon*, French for butterfly — a beautiful metaphor for a lightweight, ethereal thing that doesn't carry much burden. The butterfly has a very short life span. The 8,000-square-foot Studio East Pavilion was built in a very raw, unselfconcious way in only ten weeks. We accepted the compromise of not building with paint-perfect precision. We worked with builders' scaffolding boards that formed the lining to the dining room. That taught us a hierarchy that you need to set for yourself as an architect, where you can take on the value-judgment system and decide what is important to a project and what can fall away into the big vacuum of making a building. Can you still remain close to an architectural idea? Those early projects gave us speedy lessons about advocacy to persuade people to build a building. It's hard enough getting a commission, let alone convincing the client to follow through.

KC What pavilions allow us to do is compress architectural processes together to a point where you have a direct relationship between designing, thinking, and making.

AG Our early work with contemporary artists, who have an immediate engagement with the substance of their art, linked us to craft. In contrast, architecture school places a distance between ideas and realization; the translation of drawings to buildings becomes an increasingly abstract process. As our buildings get larger we have to find techniques and materials that compel you to experience them more directly.

NR You combine materials with interesting spatial configurations that contribute to the visceral experience, as in the underground swimming pool with the two pavilion houses linked by a tunnel. How have you developed diverse spatial experiences in your work?

AG After a long design process, Antony Gormley realized that the unit of space in which he wanted to think, make work, and exhibit is all related to the reciprocity between the body and space. The experience of space was fundamental to the studio building. Since then we have seen rooms as building blocks to concepts because they are the beginning of the primal functions of architecture: shelter and a place to meet. If we place the occupant at the center of those building blocks, then it goes down to how we design the door handle or whether we put a mirror beside a sink so the light falls on it the right way. It comes down to a fundamental point: how the occupants relate to their environment and to one another, whether the project is an artist's studio or an underground swimming pool.

NR Recently you have been lucky to team up with architects in different European cities as a way to do larger-scale projects on historic sites. I'm curious how you negotiate the design of a project such as the Ghent Design Museum with other architects.

AG For Ghent we teamed up with TRANS Architectuur / Stedenbouw and have developed a symbiotic relationship with the firm. Therein lies an important method of working as well. Because we work with very large architectural models, we take cardboard models over on the Eurostar to review and synthesize different points of view and coauthor, or even "de-author," the design process. So the model is the work of many, not just the voice of a few.

NR What is the design strategy in that project as related to the museum's brief?

AG The original brief was to take a plot that the museum had never been able to afford to complete on the edge of a quadrangle garden square and build a stand-alone structure with a door into the edge of the existing museum. We thought the question could be rephrased, not only in the physical aspect but also the mission statement: How can the design museum be more like-minded with its broader constituency? We thought that opening up this building was the most critical thing: softening the front-door thresholds and allowing visitors chance encounters with as many spaces as possible. It is an attempt to dissolve the traditional museum environment of one room after the other to create a much more fluid integration of spaces, collections, and the city itself.

NR With the renovation of the Hill House, by Charles Rennie Mackintosh, you also created a new kind of experience for a historical site with a "house in a box." How does this relate to the layering of history yet create something new for visitors?

AG This temporary installation focuses attention on the fragility of an architectural masterpiece. We have created an enclosure from this very unusual material — the biggest piece of stainless-steel chain mail ever made, so that wind comes through but rain does not. The deep interest in technology is foregrounded as an artistic expression of a material and environmental solution, not technology for technology's sake.

KC The Hill House becomes the artifact in this temporary museum, focusing a visitor's experience on the qualities of architecture. In a way we want to heighten that experience and people's interest in important architectural and cultural heritage through the process of conservation.

AG We have abstracted the experience of Mackintosh's Modernist masterpiece as if a large doll's house, turning the architectural subject into an architectural object. It's like the objective way a surgeon triages a patient.

NR What are you teaching for the Yale studio this fall, and how will you manage it remotely? I know when you taught at the University of Stuttgart you did a lot of model making with the students. Will you still be able to do that this semester?

KC We are continuing our interest in the inextricable relationship of architecture to time: how buildings may make sense of one's time and place as well as how they may be understood by future generations. The project will be a technological distribution center for a fictitious brief based on the British Library's national archive. While the project will be ingrained in the distribution functions that cities rely on to survive, it will also speculate on the long-term future of such architecture.

AG We always make the teaching as physical and as analogue as we possibly can. Today that presents challenges, but not insurmountable ones. We are teaching students to make models and to have a meditative pace of thinking and creating. In looking at a distribution center they will put a twist on the belief that architecture and building are merely led by subsistence and slavish to the market economy. What if we think of buildings that have projected life spans over very long periods of time? So we want students to place themselves in the here and now but also fast-forward hundreds of years into the future while simultaneously looking back millions of years into the past to think of these physical manifestations of lived time.

Deborah Saunt

Deborah Saunt, founder of London-based DSDHA, is the Saarinen Visiting Professor at Yale this Fall semester. She will give a lecture on November 9th.

DSDHA, West End Public Realm proposal, London, © DSDHA

DSDHA, Alex Monroe Studio, London, photograph by © Dennis Gilbert.

DSDHA, Christ's College exterior, photograph by © Helene Binet

DSDHA, St Anne's SureStart Centre, photograph by © Edmund Sumner

Nina Rappaport How did you come to work for Colin St John (Sandy) Wilson on the decades-long British Library project and then for MJ Long, as she was starting her own practice?

Deborah Saunt When I finished my postgraduate degree at Cambridge, there was a tradition of Sandy hiring a few graduates, so I started to work on the British Library, which had been conceived before I was. It was one of the few major public buildings being constructed at the time, and there I discovered this amazing person called MJ, who was instrumental in the library's design. Many of us want to correct the history books to refer to it as Sandy Wilson and MJ Long's collaboration. She was working at a time when the boys got the recognition. I was MJ's first hire when she started her practice and was traveling to Yale regularly to teach. I enjoyed that culture of a practice spanning between academia and professional projects; I just assumed that is what all architects did, and I followed in her footsteps.

NR How did you decide to start your own studio with your life partner, David Hills?

DS David and I studied at Cambridge and worked with MJ and Sandy at different times, so we shared that lineage. In between I worked with Tony Fretton, who talked about politics, poetry, society, and public life as well as building. This experience helped me determine where I wanted the practice to go, and David shared these aims. While I was a student I produced my own projects, which made me understand that the preoccupations you have in your earliest period will probably remain abiding themes: the architecture you choose to engage with is an amplification of your understanding of your own place in the world.

NR You were lucky to have women as mentors: how did that affect the way you see yourself as an entrepreneur and practitioner?

DS I had always worked with female architects; I had a mother who worked and a grandmother who built, so I never thought of it as anything other than a calling. The gender issue didn't really surface until I got into the workplace and was disappointed to find that architecture was, and still is, very pale and male. I have manifested my interest in addressing diversity by helping to establish a prize in the name of Jane Drew, now run by the *Architecture Review,* and later cofounding the London School of Architecture, which aims to redress underrepresentation in architectural design and city making.

NR With its focus on working almost solely on London, DSDHA has gained a deep understanding of the city. How have your projects been guided by the context of the periphery and the shape of London's streets and open spaces? In turn, how do your buildings and urban projects influence the context as a give-and-take between building and urban environment?

DS That is a really good question. Initially our projects were very disparate and spread across the country, and only later became increasingly urban and focused on complex settings. Early on we were fortunate enough to win competitions for education buildings, which over five years led us from kindergartens to a Cambridge University building — all pavilions. For my PhD in practice a few years ago at RMIT, I analyzed how pavilions in remote areas and dense urban buildings are based on similar design principles, addressing relationships between site, context, and people. This has influenced the way we describe our role as spatial strategists and not just architects or urban designers, with a more nuanced understanding of physical networks based on dedicated research. We deploy the same methodology, analysis, and grounded research irrespective of physical context, whether looking at a nursery school on the outskirts of a poorer area in the North of England or a project in London's Mayfair district. We look at the site, environment, histories, sociopolitical and economic conditions, and then we make our proposition.

NR Scale plays an important part in your practice, from the smaller scale of a house, studio, or school to larger spatial strategies at the infrastructural scale of sidewalks, transit, and public spaces. How do these all come together for you now as urban designers?

DS We have a studio motto: The city is our client. We include people who are part of a larger constituency and put their needs in that context. We predicate all of our projects on the notion of exchange to make sure that everybody benefits from development. Through research we uncover hidden needs, and we use our projects as leverage to make improvements and as an opportunity to address environmental issues. Another motto is: If you draw it, it can happen. So we draw the greening of streets, the closure of roads, new bridges and infrastructure, and we believe in the agency of architects as a way to push an urban design agenda.

NR In which public projects did you engage the community with that kind of agency, and what was your method of outreach to the residents?

DS One method is to hold "100 conversations" with passersby near the site before starting a project. It is a huge investment, but it is an effective way to uncover the unwritten brief of an area and critically challenge our own preconceptions. We won a competition to relocate the school of Christ's College on a very large site and noticed that somebody had snipped through the fence along a playing field to make a short cut. We realized that there was a large social housing development nearby and the only route to amenities from there was through the school grounds. Through our agency as architects we won approval to put a road through the site and constituted the school around it to assist the flow of people. It was amazing to see this happen, and they even put a cycle route through it to integrate the whole district. Breaching the boundaries as we made this new public building enabled more public amenities.

NR That certainly illustrates the impact of a single building on its broader context. How did the Tottenham Court Road project address the local community's needs and gain traction as a larger economic project?

DS We won the competition to do a one-mile-long project that would radically transform Camden's West End, an area that was underperforming economically, socially, and environmentally. Our proposal was to string five amazing public spaces through the city and to detune many roads. We discovered, through the 100 conversations, that a major hospital on the site wasn't mentioned in the formal brief, and we identified a constituency of health-care workers and patients who had not been heard. As a result we closed more roads than anticipated and created some healthy streets and back routes for doctors, nurses, patients, families, and visitors to leave the confines of the big hospital machine and get outside, which now is more important than ever. We also discovered that there were huge universities cheek by jowl with big business, but there was very little conversation between the different institutions. So we mapped all of the educational institutions in central London and showed it to the businesses, and there was a palpable intake of breath. We said, "Do you realize you have the equivalent of Oxford and Cambridge on your doorstep?" That was the beginning of what is now called the Knowledge Quarter, a knowledge-based economic zone where universities, the British Library, and innovation-focused businesses all form a branded cluster.

NR After many months of living with the social world at a physical distance, what have you been thinking about in terms of the impact of COVID-19 on the city and the role of architects in the "new normal"?

DS We hope all architects can be embedded in their local communities. We do a lot of pro bono work through our studio's Spatial Intelligence Group. We have been working with the local authority on initiatives for low-traffic neighborhoods to encourage cycling and walking in young, diverse communities that are typically absent in formal consultations. We held a summer program for teenagers to design interventions using Minecraft as a drawing tool. Our team works with these teens to build timber projects, providing them with design and engineering skills that will allow them to shape their own environments.

NR The breadth of work in your studio is so wide, with new projects at the high end of the spectrum in terms of visibility and cost, such as Piccadilly for the Crown Estate, alongside local projects. How do you manage to go back and forth between clients with different economic levels and strategies?

DS We are kind of Robin Hood architects, alternating between not only different scales but also economic extremes. We work in the wealthy city center and on the periphery, where we are codesigning the Modernist housing Tustin Estate, in South London, as an urban revitalization project. Other architects entered the competition with finished designs; we went in with just an open ear to listen to the residents and learn how we could design with them.

NR What are you focusing on in your Yale studio this fall? How are you approaching teaching in the time of COVID-19?

DS We are very interested in the condition of dispersed learning in public and in public space. We are looking at how learning has taken place in the past and the form it might take in the future, addressing particularly what is happening now in terms of architecture and the environment. We will use spatial strategies to look at the networks between us and the new civic movement that uses the street and its publicness as a site of protest and information exchange.

We are starting with Rudolph Hall in terms of how it functions as a hub for networks between the personal, the urban, and the virtual. The studio is running in parallel with DSDHA's ongoing project for the British Library's public realm in terms of the role of public space, access to knowledge, and architecture. We have come back to Sandy and MJ as we open up that building for locals, passersby, and other diverse constituents of public spaces.

Luis Callejas and Charlotte Hansson

Luis Callejas and Charlotte Hansson, partners in the practice at LCLA, are teaching as the Louis I. Kahn Assistant Visiting Professors this fall. They will give a lecture on November 30th.

Nina Rappaport How did you meet and begin your practice together after having already done independent work?

Luis Callejas I was moving between Medellín and Boston, and we met in Oslo when I was there for a lecture.

Charlotte Hansson We started working together when I moved to Boston. Our first project was an invitation to participate in an exhibition for the Neutra VDL Studio and Residence, in Los Angeles.

LC It was incredible because we didn't actually know each other for that long. While living and working in that house we got to know each other and decided to continue working together.

CH It was a site-specific project engaging with the house in terms of experiments that Neutra did in order to bring the landscape in. Previously, the house had been undergoing a refurbishment. We discovered that the curtains were missing, so the exhibition became an opportunity to design and use the curtains as a medium to show the project in a new way.

NR Charlotte, with both an art and architecture background, how have you been merging the practices of garment construction and building, first in your own projects and then as you started to collaborate with Luis?

CH It was more important in the beginning of our collaboration that I brought different knowledge that could be used in a new way. The textile concepts we produced for the Neutra house and our installation at the first Chicago Biennale cannot be associated with fashion; it is architecture.

NR How would you define the way you work together on a project?

CH We work very much on the same things, going back and forth. It's not so divided.

NR Luis, in many of your projects with your original architecture partners, from the Heathrow Airport competition to river infrastructure projects in Medellín and Kiev, you address the interrelationship between the built and natural environments. Would you call yourself a landscape urbanist, or do you work across disciplines between landscape, architecture, and urbanism in a way that cannot be affixed to any category?

LC I trained as an architect in Colombia, and the separation between landscape and architecture is not as important there as it is in North America, where landscape design is a much more autonomous discipline. Coincidentally I started to practice right when landscape urbanism started to emerge as a discourse in North America. Charles Waldheim noticed our practice after I gave a lecture at GSD in 2009, and he invited me to Harvard, where I taught for five years. This was a time when my generation was deeply interested in urbanism, and it coincided with a wave of progressive urban projects in Medellín.

In Latin America we perceived landscape urbanism with both distance and affinity, even though we didn't identify our work that way. We were architects working with the medium of landscape, equally interested in buildings and plant life. Later our work was recognized as a Latin ripple of this discourse. One of the synergies with landscape urbanism is that we worked on urban projects, such as the Aquatic Center in Medellín, that had a clear urban impact in a tough, dense area. We were architects that used landscape media — vegetation and landforms — to deal with the problem of urban integration in a tough site. I have to admit that I do call myself a landscape architect sometimes. But in general our approach is project focused rather than linked to any disciplinary affiliation. We do projects and research, and the output is often recognized as landscape. Labels vary depending on the country you are working in.

NR How do Colombia's intense natural landscape and ecologies, as well as the built environment of Latin America, inspire you?

LC The cycle of life in the tropics is not really interrupted by winter: everything changes at constant speed, and architecture cannot really contain this force. It seems to me that vegetation and architecture are on more equal terms in the tropics. Most of these landscapes are not natural; they are products of urbanization or extraction as human interactions clash with the seemingly wild. Traditions are also important; architects like Luis Barragán, Lina Bo Bardi, and Rogelio Salmona were interested in landscape beyond just using it as inspiration — they knew how to tend their own gardens and had profound botanical knowledge. I have been deeply interested in modern Latin architects who had serious botanic literacy. This is also what happened with landscape architecture, which is a discipline that evolved in South America without the heavy weight of the dominant traditions (English and French), meaning that abstraction and environmentalism somehow have always coexisted. *Form* never became a dirty word when the ecological movements came.

NR You have designed and imagined so many projects around water, both practical and imaginary, from islands and rivers to canals and pools. What draws you to water? Is it the potential for infrastructure and engineering controls, or the duality of serenity and power, even danger?

LC We do love water. One of the reasons is that the city where I'm from is about 400 kilometers from the sea — in the middle of the Andes. It is a fascination with the ocean that we didn't have. I have discovered that water can be used to produce space as much as walls and columns. Water can be both space and material. After the Aquatic Center, we started to enter as many competitions as possible that involved water as a way to do research on it without having to be affiliated with a university.

NR How do you engage the community when you design a public project such as the Aquatic Center in Medellin?

LC From the beginning we proposed a horizontal landscape because we considered the public realm more than a building as object. It was evident that the city needed not only a space for training and professional swimming competitions but also an aquatic park for the community. This was our gift to the community, and frankly it was very easy to promote it. The hardest thing was to convince the mayor that he wouldn't have a freestanding iconic building. We had to convince him that a landscape could be iconic while serving more people than just professional athletes.

NR How have you been able to convince other clients to do something beyond what they imagined, such as design using landscape and water for incremental public spaces in Kiev?

LC In Kiev we showed the client, in this case the city, that a hard-core infrastructural master plan was not actually needed. We used the project to demonstrate that the river, with 37 islands, is already a perfect structure from which to start thinking how to link opposite sides of the Dnieper River. In smaller projects, like the houses we are finishing now in Medellín, we convinced the client that he didn't need to live so large and that smaller fragmented pavilions would allow us to design a large landscape. It is a project that could have been one 300-square-meter house and instead became three pavilions of 70 square meters each arrayed on a beautiful slope. Obviously we liberated resources for the design of the garden by doing this.

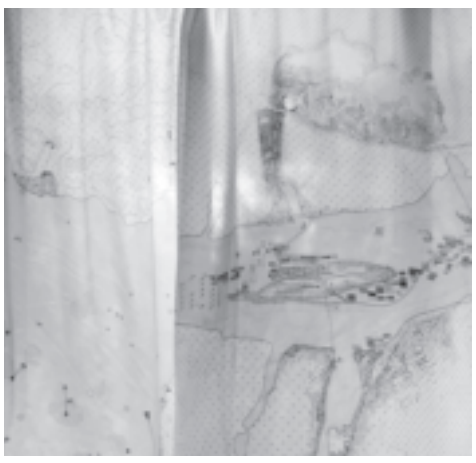
NR How has the coronavirus impacted your practice? How are you seeing life changing in Norway the past few months?

CH Some of our projects have been delayed, such as exhibitions and a few buildings. But since we are a small firm, work hasn't changed so much. One current project that is restarting is the design of urban space around the former U.S. Embassy in Oslo, a triangular building designed by Eero Saarinen that we won the competition for recently with Lund Hagem and Atelier Oslo. It was sold to a private owner a couple of years ago, after the embassy moved.

LCLA, Aquatic Center, photograph by Luis Callejas, 2012

LCLA, Kyiv Winter Beach master plan, Kiev, rendering, 2017

LCLA, Casa Larga, el Retiro, Colombia, 2019



LCLA, Wet Horizons, VDL Neutra House installation, Los Angeles, 2014

LC Now we can tell you only that the security fence will be removed and there will be public space, considering how the embassy was originally designed more like a cultural center. The building by Saarinen is a jewel, so we feel a big responsibility to build a new landscape while engaging with the restored Modernist facade.

CH Coronavirus has also affected, in an interesting way, the houses that Luis mentioned we designed in Medellín. Situated in the landscape, each of the pavilions inhabits the terrain differently. The landscape has been important as a building material, so we designed gardens to take on a larger role than originally expected by the client.

LC There was a fortunate accident. The gardens for this project were nearly finished when suddenly the very intense lockdown started in Colombia. This meant they could not be maintained, and they went wild so that what emerged was a strange mix of a formal manicured garden and a very wild landscape. It is what happens when you abandon a garden for a few months in the tropics — even wild orchids appeared.

NR What are you offering your students as the studio subject at Yale?

CH We are working with the forest north of Oslo as a cultural landscape. It is often described as pristine nature, but Norway's forests are actually managed spaces. It's some of the most regulated forestland in Europe and is meticulously documented tree by tree. We are using tools from these regulations to create new spaces.

NR How have you consciously organized the studio to evolve online? Do you have methods that you think will continue to enhance teaching and inspire student investigations?

LC While it is tough, the travel restrictions allow us to test something that we might have done anyway. Studio site visits have become sources of late means of verification rather than early inspiration. At the beginning of my practice we traveled very little; in fact it all started back in 2007 with a competition for Venice, a city that I only visited later. Projects became a way to travel, and the idea of designing as a way to travel has been very important in our work. We want to introduce students to advanced modeling techniques, from remote sensing to more traditional physical models, but also to narrative and literature as a way to create mental models of a site that have potential to be more powerful than the real site. There is a kind of taboo, especially in landscape, about designing a site without visiting it. We believe that when you trust a model you can be inspired by that abstraction. We want to teach students how to read a site you cannot visit and to construct creative mental and physical models when it is not possible to travel.

Abby Hamlin and Dana Tang

Abby Hamlin, of Hamlin Ventures, is the Edward P. Bass Distinguished Visiting Architecture Fellow for Fall semester and is teaching a studio with Dana Tang ('95), of Gluckman Tang Architects. Hamlin will give a lecture on November 5th.

Nina Rappaport How did your paths cross in New York and how did you decide to teach a studio together at Yale?

Abby Hamlin Our paths crossed in part through Dana's partner, Richard Gluckman, whom I have known for many years because we were both on the board of the Van Alen Institute. He told me that he asked Dana Tang, who he described as "a fantastic architect" to become a partner a few years ago. Deborah Berke suggested that Dana teach with me.

NR How did you decide you wanted to be a real estate developer after studying urban planning at Princeton, and how did development become your passion in a circuitous way?

AH My first career was as a professional modern dancer, which continues to inform my work as a developer. I have an acute understanding of how our bodies respond to space and how the built environment affects our mood. When I stopped dancing, I was drawn to architecture. But I learned that architects don't really make all the design decisions; developers do. So I decided to become a developer and use development as a way to create spaces that enhance people's lives. Urban planning was just an intermediate step for me to get into development.

NR Dana, you too had a circuitous route to a career in architecture. First you taught Chinese and literature at Colorado College, and much later you studied architecture. What inspired you to leave teaching and Chinese studies to make this abrupt career change?

Dana Tang On the one hand it was a very circuitous route, but on the other hand the writing was on the wall. When I was a child I built elaborate villages in the woods, and then as a junior in high school I interned for Prentice & Chan. Lo-Yi Chan advised that I attend a liberal arts college rather than study architecture as an undergraduate. I went even further and pursued a master's degree in Chinese studies. While I was teaching at Colorado College I felt a calling to build things and make space. As an older student at Yale I could bring a broad perspective to my studies in architecture. Ten years later I helped to build our firm's portfolio of work in China, which includes three major museums — so things came full circle.

NR In terms of launching your practice, Abby, you worked for some New York mega developers. How did you know you were ready to be an entrepreneur and start your own firm at a time when there were only a handful of women developers?

AH Yes, sadly there were only a handful of women when I founded Hamlin Ventures 23 years ago, and it is still the same. Now there are more women coming through the pipeline as real estate executives. I had a desire to be my own boss and decide what projects to work on. But I needed three things to attract lenders and partners: knowledge, capital, and a reputation. I had a really wonderful mentor at Swig Weiler & Arnow, a commercial real estate company that built, owned, and managed office buildings including the Grace Building, in Manhattan, and the Fairmont Hotels. After I became president of that company, I was tasked with selling its entire portfolio. One could say that I was selling myself out of a job, but I saw it as the opportunity I was looking for to strike out on my own. I feel incredibly lucky that I had a vision early on and was able to see it through.

NR Dana, how did you first team up with Richard Gluckman and later become a partner in the practice with him as a male-female partnership that is not a romantic partnership as well — which is a little unusual?

DT Oh that is interesting; I've never thought of that. I first met Richard when he was a critic at Yale and then I had a summer job at Fox & Fowle, where we worked with him on some projects in China. After graduating from Yale I applied to work with him, and I never left. From the beginning I took on a leadership role both on projects and within the office. Richard and I are each other's best critics. We're very complementary. As a female partner there are unique challenges, including the balance of being a mother and a business owner.

Hamlin Ventures with Common Ground Community, and the Actors' Fund, The Schermerhorn, designed by Polshek Partnership (now Ennead), photograph by © David Sundberg/Esto, 2010

Gluckman Tang Architects, Korman Center, Drexel University, photograph by Bruce Damonte, 2019

Gluckman Tang Architects, Zhejiang University Museum of Art and Archaeology (ZUMAA), Hangzhou, China, photograph by Terence Zhang, 2018

AH You're so right, because part of it was timing: waiting until I felt comfortable with where things were in my home life before becoming an entrepreneur.

NR The role of gender is also interesting in terms of its impact on cities. There is a community project in Vienna for a woman's initiated housing and neighborhood development where the female gender plays a role in the location of different activities. Do you see cities being built differently from a woman's perspective, whether in terms of design or ownership structure?

DT I think as women we tend to be less egocentric, so the need to make a singular mark is less of an inclination for many of us. I don't think about making a singular object or a big sculptural element that demands attention — I think about the experience of the built environment. For me the individual credit is not as important as everyone working collaboratively as a team to create the best project.

AH Women developers, like myself, have to operate in a predominantly male real estate system that values money, power, and ego over other objectives. That said, I have found a way to prioritize my goals of creative expression, civic engagement, and design quality so long as my projects earn the same returns as those of any other developer. But it's not automatically gender based. I believe that confident and creative leadership of cities, based on an understanding that all development is a public act, can make a real difference.

NR Dana, what would you say was your most successful collaboration with a developer, especially in a project where many of the parameters were already established? Where did you find a collaboration that worked especially well for you from the start of the project?

DT While much of our work is for institutions, we have had a few collaborations with developers, including the hospitality group for whom we designed the Mii amo Spa, in Sedona, Arizona, and we recently completed the Trail House at Enchantment Resort. Hospitality developers are thinking about the guest and the bottom line. Great architecture provides an elevated guest experience by definition, so we really all want the same thing. For Mii amo Spa, we had a heated debate about why the main circulation space had to be 12 feet wide. We dug in our heels, and now there is a 12-foot-high by 12-foot-wide skylighted spine that elevates the feeling of being in the building — and defines the guest experience. The client gained an appreciation of architecture as a way of thinking about spaces as places and not just as program elements related to revenue, and that informs our work together.

NR How do you relate to the urban context in your projects in terms of community engagement as both outreach and feedback, as well as the physical conditions of the site?

AH I can't develop anything without being inspired by the context. Even when the context is awful, if I am inspired, I can see its potential. A good example of this is the Hoyt Schermerhorn project, which at first glance was a barren parking lot sitting over the subway across from the criminal courts in Downtown Brooklyn. Other developers considered this site "unbuildable." I saw it as an opportunity to create a new city block, which is exactly what I did by developing a series of projects including townhouses, supportive housing, a theater and ballet school. It is now a vibrant cultural hub and mixed-income residential community, anchored by the award-winning 14 Townhouse and Schermerhorn projects.

NR Dana, is there a project that you feel really represents the way you engage context, site, and community?

DT Since we don't pick the site, understanding the context is a critical part of our design process. There were two academic projects in the office at the same time that had very different contexts. The Korman Center at Drexel University, in Philadelphia, involved a renovation and addition to what was a 1950s library with an opaque brick face at the heart of the campus. Our approach was to open the building, layering the facade from the landscape to the front porch and the atrium. We transformed the sense of place for the community, which was the university. The other project is the Zhejiang University Museum of Art and Archaeology in China, the first building designed for a new campus in what had been agricultural fields. We had to anticipate the future development of a park and other campus buildings. Our design weaves the landscape between bars of the building, responding to the original landscape and the future built context.

NR Abby, what have been your most engaging or satisfying projects for nonprofit organizations, and why do you work with them?

AH I've always sought meaning in my work. It's not that I consider real estate development lacking in meaning, but it is a for-profit endeavor, so I enjoy supplementing that effort by consulting with or serving on the boards of nonprofit organizations. The two areas of nonprofit work that I'm currently focused on are the arts and affordable housing. I've enjoyed working on many projects in these sectors over the years, but I feel particularly proud of the Schermerhorn with its 217 units of supportive housing and a community theater in the base.

NR Dana, you are really known for your museum clients. What is the best method or most interesting project that you have worked on with a board of directors among these clients, and how do you navigate the art world?

DT It is a real privilege to have museums and art institutions as our bread and butter, and we can avoid agonizing over whether we are doing this just for money or for a greater purpose. We have had the opportunity to design many first museum buildings for institutions, such as the Georgia O'Keeffe Museum, in Santa Fe, New Mexico, in 1997. For the past nine years we have been working with the museum on a new building. Our work goes beyond the design of a building, and we have the ability to better any project with broader interdisciplinary thinking. We try to bring that kind of thinking to every project by asking ourselves what can we do to make a project better in a holistic sense. If you go in a straight line you get one answer, but if you take the time to zigzag around something, you can often find other benefits.

AH That is exactly the approach I look for in architects — a meandering thinking that takes us to new places. Richard, Dana, and I are definitely going to do projects together!

NR How are you organizing your studio at Yale for a waterfront site that is part of the vital, sustainable, and successful public-private organization of the Brooklyn Navy Yard? And why did you select that particular site?

AH The Brooklyn Navy Yard is another nonprofit board that I am involved with. Its mission is quality job creation. The site we selected is at the edge of the Yard, so it challenges the students to address issues of the urban context both on the water and inland in the community.

DT The students will respond to the mission of the Brooklyn Navy Yard by creating industrial jobs and will learn what goes into a feasible economic project. More importantly, they will contemplate issues of the urban and waterfront context to create a project that benefits the city and the neighborhood.

Teaching and Learning in the

Professors

Students at midterm review in Tatiana Bilbao's Advanced Studio, March 2020

Anthony Acciavatti

Daniel Rose (1951)
Visiting Assistant Professor

During the second half of the 2020 Spring semester, the methods and mediums of teaching seminars and studios shifted dramatically. Yet what struck me most about this relational shift, from physical to virtual, was that the fundamental questions remained the same: How can we imagine a future better than the past? Better in what way and for whom? And better how? These essential issues are equally humbling whether engaged in a classroom or over televisual platforms like Zoom, a fact that made our collective endeavor all the more pressing.

In both an undergraduate history seminar and a graduate design studio we collectively adopted new ways of showing approval, such as the thumbs-up icon, and muted our microphones when not speaking while witnessing how much everyone struggled with sketching on Zoom. Despite these new forms of etiquette and conventions of drawing, we continued to read and interpret texts about the lived experiences of those no longer with us and to project future scenarios of urbanism and urbanity through drawing and modeling. Finding meaningful new relationships with the past in order to reorient our view of the present continued to guide all of our work. If we are fortunate it will continue to do so.

Tatiana Bilbao

Saarinen Visiting Professor
Spring 2020

The worldwide crisis we are living through today has stirred an awakening to the extreme inequalities that plague every country, not just the United States and not just in racial terms. COVID-19 has exposed the serious threats to society and the environment posed by the global system in which we currently exist.

My personal awakening was most potent on March 8, 2020, when I was invited to give a lecture for International Women's Day in Oaxaca. On that day thousands of Mexican women flooded the streets dressed in purple, and from above it looked like the streets had become rivers flooded with jacaranda blossoms. These women were protesting the immense inequalities they face in their country and the lack of institutional assistance to alleviate the discrimination they experience, particularly those most disadvantaged.

While I try to reflect on social issues in both my life and my work, at that moment I became aware of my own guilt. It was an opportunity to contemplate the ways my own practice has contributed to perpetuating discrimination. This was a critical first step for me, to acknowledge my own conscious and unconscious participation in patriarchal systems. I realized that I needed to change to begin to address prejudice. It is not something that exists elsewhere: Discrimination is a systemic societal problem.

At that moment I decided to commit to maintaining an awareness of the discrimination around me, and to protest. This is just the beginning. People everywhere are rising up to speak out against discrimination, sexism, capitalism, and racism. Beyond being an architect, I will dedicate myself to becoming a more empathetic human being and take responsibility for representing the interests of the "other" and the disenfranchised. These principles have become a pillar supporting the foundation of my work. Discrimination, like environmental awareness, is not a trend that comes and goes with media coverage; it is an issue that needs to be incorporated in every project and pursuit to create a more equitable future.

In terms of teaching, we had just left midterms with a very motivated studio that had worked on a physical model that fed the studio work as both research and representational tool. We had a cohesive group, and all of a sudden it became totally fragmented. The frustration was enormous and the motivation went to zero.

The social interaction required to produce architecture is basic, but physical production is a very important component. I believe online teaching could be a great resource to complement some aspects of school life, especially for those of us who live far away, but I don't believe it can be a substitute for physical presence.

It is difficult to teach how to compose a space without being able to leave one. It is especially difficult for those who are not skilled in the digital realm to express things. The positive aspect is that I have become "closer" to the students and able to speak more about other aspects that affect their performance. This crisis has exposed the existing differences between people, especially the challenges for those who do not have adequate places to live or a stable Internet connection.

Turner Brooks (BA '65, MArch '70)

Professor (adjunct)

I was both frustrated and amazed at the good results of distance teaching. Jonathan Toews (BA '98, MArch '03)and I believe in physical models and hand drawings, and we were pushing those means of representation. After the coronavirus struck we had to accept mostly computer-generated material. A huge factor in the success of the studio is that we started off working with the students in real space. If we had started and finished the class with Zoom the process would have been much harder. It was so important that by the time we were working online we had established a relationship with each student. I suspect that those relationships would be quite different if they had started virtually. Under the circumstances the students developed some great work during the Zooming stage, yet I am not sure the results would have been as good if the process had started without the physical representations.

Miriam Peterson ('09)

Critic in architecture

The online teaching format employed during the second half of the semester put intense pressure on methods of communicating architectural ideas. Virtual desk crits facilitated, perhaps counterintuitively, the production of multiple iterations of draft documents: 3-D sketches, drawings, and occasionally models (though final models were an unfortunate casualty of online learning across the board) that were crudely but effectively marked up using online annotation tools. As the digital screen became our only medium for communication, the final review format shifted to the presentation of an 11-by-17-inch book that employed text and images to present a design proposal from research through concept to a final design proposal. Despite all of the challenges, this new format, thrust upon us by necessity, taught a valuable lesson in the importance of clarity, sequence, and narrative in conveying an architectural idea successfully. The final review for Core 2 was in some ways more akin to the presentations we make regularly in architectural practice within the studio, to clients, and to a complex network of stakeholders. I believe that this experience will hold lifelong value for the students. It makes me wonder whether we should take a closer look at our typical review process for fresh alternative approaches.

Aniket Shahane ('06)

Critic in architecture

Notes to Self on Teaching Studio during a Worldwide Pandemic:

1. We should stop thinking of this as a temporary situation: If we pretend this is the new normal, how would we change the way we teach? What would we do to keep school rich and exciting?

2. The advantages of remote teaching (no commute, ability to invite critics from afar, ease of "sitting in" on discussions)

YSoA Produces Face Shields

In March 2020 a task force led by Joe Zinter, director of the Yale Center for Engineering Innovation and Design, and the Coalition for Health Innovation in Medical Emergencies (CHIME) sought resources at Yale for projects related to COVID-19. Dean Deborah Berke and associate dean Phil Bernstein signed YSoA up to collaborate on this effort. We began participating in Zoom calls and exchanging e-mails to determine how our fabrication team and resources could contribute.

The first project that came our way was to address a local shortage of protective face shields. We teamed up with Joel Greenwood and his associates at the local makerspace, MakeHaven. We used clear Mylar sheets and rolls that students normally use for printing to make new face shields. Trevor Williams, from YSoA Advanced Technology, and Nathan Burnell, from the YSoA Fabrication Shop, used laser cutters to produce the patterns. Meanwhile Greenwood and the team at MakeHaven cut a number of Mylar sheets and assembled the shields using elastic, foam, and staplers. We delivered hundreds of face shields to local medical professionals.

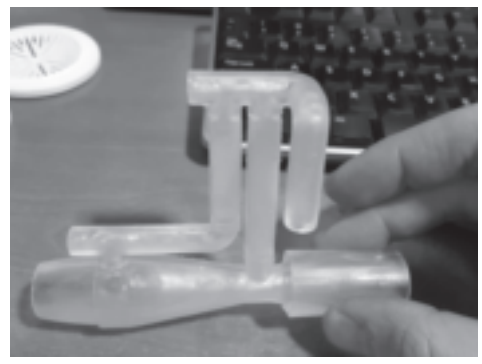
Next we were requested to produce design prototypes for COVID-19 test swabs in anticipation of shortages and the ramping up of testing. CHIME sent us a 3-D model file for this object. Once again Williams and Burnell answered the call by printing several prototypes on the school's 3-D printers. They used the prototypes to test different methods of wrapping rayon on them for use in the field. Ultimately we provided prototypes of the swabs from a Formlabs Form 3 printer (Burnell) and an AnyCubic Photon printer (Williams).

CHIME then asked us to print a 3-D prototype of ventilator multiplexer that would be tested in case of shortages. We made the multiplexer to allow for one ventilator to assist multiple people. Williams provided design analysis on the model in terms of how it would fare in our 3-D printers and details about its dimensional accuracy. He then optimized the 3-D design file for our printers and produced copies for members of the CHIME team.

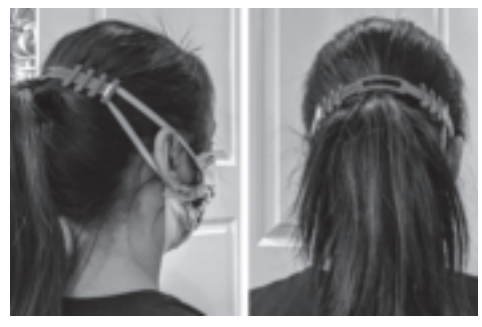
Recently a member of Yale New Haven Hospital reached out to us with a design for a face-mask tension band to prototype and test with hospital staff. His band design connected both ends of a face mask behind your head instead of wrapping it around your ears. Using one of these tension bands reduces the pressure that masks put on your face and head, especially during prolonged use. Williams 3-D printed several of these bands and delivered them to hospital staff and Yale Environmental Health and Safety for review. On recent trips back to Rudolph Hall I tested one of these tension bands and found them much more comfortable than the standard designs.

We are happy to have made a small contribution to the larger effort during this unprecedented situation. It was truly inspiring to see people from so many disciplines and departments come together for a common goal. We look forward to continuing our collaborations with Yale colleagues and the local community.

— Vincent Guerrero, Director of advanced technology at YSoA



YSoA fabrication shop with CHIME, 3-D prototype of ventilator multiplexer, 2020



YSoA fabrication shop with CHIME, facemask tension band, 2020

Time of COVID-19

We asked some students and faculty how they were coping, creating, living, and learning in the time of COVID-19.

Students at final reviews on line in Tatiana Bilbao's Advanced Studio, May 2020

are easily beat by a five-minute conversation with a student in person. So it's important that the conversation stays rich regardless of medium: videoconference, e-mail, group texts, social media, and other online platforms — whatever works.

3. Online communication tools like Zoom, Miro, and Slack are only as good as your screen and Internet connection — assuming you have these tools. It might actually be worth experimenting with snail mail.

4. It's tiring to look at a computer screen while staying focused and inspired for four hours straight. This may require leveraging various communication tools (see number 2) to break up teaching across different time frames and not be limited by the "official" schedule.

5. David Byrne writes about working backward and creating work that fits the venue available. Online reviews can't replicate reviews in the pit, but we can change working methods and even the formats of materials produced to suit the "venue" in which they are presented. Making videos and short films that are a pleasure to watch along with websites and interactive media projects as a way to both develop and present work might facilitate different kinds of review conversations.

Students

Lily Agutu ('22)

At first there were a lot of negatives to moving online, especially in terms of technical troubleshooting: my laptop running out of space and not being able to run programs, and the remote desktop connection constantly dropping. I also lost my campus job. Working digitally stymied my ideas, which flowed like molasses. On the positive side, student projects were given more attention at reviews: In a real room there are always distractions, but through a screen the focus is intimate. I was able to see a lot of projects from different years. At the end I was really inspired by my classmates, who were doing their best to finish up against whatever difficulties were working against them. But I do hope this never happens again.

It was hard limiting my contact with people, and I don't think I came to terms with how I was actually coping until later. The first three weeks after classes resumed were a fog. Some people started working "together" remotely on Zoom, and that collective connection really helped me. Reaching out is weird; everyone's supposedly at home "doing nothing," but you still don't want to bother anyone. Sometimes you just want a conversation with random musings, and it's difficult to reach out to someone without a concrete reason. This experience will certainly change architecture and urbanism hand in hand with people's patterns and habits. I anticipate that design on a micro level (industrial and so on) will change in a major way.

Martin Carrillo Bueno ('21)

The pandemic caught me visiting my family in Quito for spring break. One day I was watching a soccer game at the stadium with my friends and the next the government rapidly decided to close all borders; nobody could enter or leave. I had not been able to spend more than one month at a time at my parents' home since I decided to fly out of the nest to start school in a small liberal arts college in Vermont seven years ago. The house dynamics had been frozen in time: dictatorial father, rebel brother, pampered sister, conciliatory mother.

My reality was suddenly fractured in two; one existed in the virtual space of Zoom and the other in Ecuador. Both existed in a toddler stage, and I felt like the overwhelmed babysitter trying to keep everyone on their feet. Given my personality, I took it as a challenge. My well-being and the evolution of my Yale education were at stake, while the outside world was in increasing turmoil. My frustration was twofold: between my parent's misconception of who I have become and an educational format I had not signed up for. While my classmates and I were learning to communicate over Zoom, my family and I had to learn how to relate in person after seven years in different countries. My virtual and real lives were both full of glitches and frozen images, while I spent hours on end sitting in front of a screen trying to coordinate thoughts, meetings, and consensus.

The invisible menace embodied by the virus made everything more challenging; it made us all feel alienated even in our own homes. After six months of confinement, mask wearing, and continual disinfecting we are entering another chapter in this new reality where the old systems — be it in school or our family structures — have been turned upside down and transformed into a new normal.

Mary Carole Overholt (MED '21)

It is true that there is no substitute for in-person learning, but remote learning provided some unexpectedly positive outcomes. I found that my thirst for community led me to spend more time connecting with peers, teachers, and interlocutors to hear about their work. I see the same thing happening for my colleagues; separation has reinforced how important community and communication are to creative work. I am more thankful than ever for my peers and their support.

I think COVID-19 has made us reconsider how our work can, and must, jump scales. Stuck in the microcosm of our homes, we have been utterly inundated with grim statistics of global proportions. As designers and thinkers we often see our work develop incrementally from concept and prototype to realization. We test our ideas at a variety of scales, from the individual to the small group and the crowd. While sheltering in place we have been faced with the challenge of moving design propositions from the microscopic to the macroscopic scale in a single move. In many ways the space and time for incremental solutions seems to have passed. The labor of global collective care has never been more urgently needed, and yet the pathways to achieving it remain largely unexplored and underappreciated. Developing methodologies for jumping scales in design praxis, finding creative modes of expressing care, and recognizing the labor of care that so many have selflessly provided are all the more central practices in making meaning and community during the pandemic.

Nicole Ratajczak ('21)

After the abrupt jump from a relatively normal life to one in lockdown, I found the adjustment to virtual learning slow and painful. For the remainder of the spring semester I felt creatively blocked in studio and found it difficult to remain focused on schoolwork. It took a while to get back into a productive rhythm. Although I am more of an introvert, being isolated from my cohort made me realize how important Rudolph Hall and studio culture are to my education. During the self-isolation period in March and April I took up running in an effort to get out of the apartment and spend more time outdoors. This lifestyle change has made a huge difference; the exercise has kept me active and the endorphins have helped me stay positive.

Prior to COVID-19, my plan for the summer was to find a job at a real estate development firm to gain experience in a related field, but when the pandemic worsened this option flew out the window along with any internships. I rely on employment both during the school year and summer breaks to support myself so this was hard to accept. Thankfully the Canadian Emergency Relief Benefit and the Dean's Scholarship have helped me return to school for my final year. I am very grateful to the school for providing students with additional support during this difficult time.

Ultimately I think this moment will help me and my generation build resilience. The disruption has not been easy but it has helped me reconnect with family, friends, and the things that bring me inspiration as a designer.

Scott Simpson ('21)

Given the swift deterioration in circumstances around the pandemic, I was generally impressed with the transition to remote coursework after spring break. I was fortunate to be working on a team that kept me motivated in the fourth-semester core urbanism studio, and in a studio section full of colleagues who were committed to making the best out of a bad situation. We all participated as fully as our technological setups would allow, and many of us used the opportunity to reframe our projects, invest time in learning new software skills, and present design proposals that harnessed the unique characteristics of a Zoom review that might not be as well received in a traditional jury scenario.

The biggest disappointments were the closed fabrication facilities and inability to use advanced technologies. As a second-year student coming out of a core studio where the daylighting model played a prominent role, I was just beginning to understand the power of physical modeling in the development and articulation of architectural ideas and my own personal design methodology. The inability to explore making by hand at a certain scale is a disappointment in the context of Yale's design studios.

Like many, I'm very curious how the current situation will affect architecture and urbanism. I personally believe strongly in density and in cities as cultural agglomerations. In a perfect world we would observe and build on the positive elements of present "adaptive" urbanism — more public green areas, more space for pedestrians and bikes, limited cars, adjustments to ground-level retail spaces for drop-off/pick-up/exchange functions — and capitalize on them in future development and construction.

Maya Sorabjee ('20)

Like many others in quarantine, I found myself in a cycle of sourdough production that is now almost running itself: the mere presence of the starter prompts successive rounds of baking, and each loaf is polished off in about six hours by my three hungry housemates. What has become even more interesting to me is the discarded starter that piles up in the fridge and has been used to make an array of things besides the boule. I see it as a gift that keeps on giving, a perfect match for the residual creative energy that, without access to the Rudolph Hall fab labs, is fermenting inside me. I suppose that, now that I have graduated, the kitchen will become my workshop: a parallel home for both methodical and improvisational ways of making. The kitchen demands that your attention be placed wholly on the present, lest you burn something, spill something, or chop off a finger (still, I've done all of these things in the past month). At a time when my thoughts are split between lamenting about a past cut short and worrying about a future entirely uncertain and likely bleak, it is a refuge: a place where my mind is calmed, my idle hands are busied, and my anxiousness is temporarily dissipated by the glutenous perfume of fresh bread.

Seth Thompson ('20)

Online classes were a mixed bag. Seminar-style classes worked well enough, given that they mostly involved the discussion of readings. A machining class that I had signed up for was canceled outright. Studio classes, including an advanced studio and a film photography class I took through the art school, were almost impossible to conduct effectively. At best they were exercises in reinventing the curriculum around new, often digital, media. Despite the heroic efforts of my critics and professors, the inherent limitations of online classes made me feel as though I were taking an online workshop rather than attending graduate school.

I took advantage of the situation by exploring new mediums for architectural expression, including photography, 3-D rendering, and narrative film. I felt liberated by not having to produce a traditional final project and found quarantine to be conducive to a particular kind of insular creativity. Yet I miss the stimulation of constant exposure to new ideas coming from the outside, including inspiration from my peers. I incurred extra costs purchasing Rhino and other software because I couldn't use the school's software effectively over the VPN. The main concern is whether or not remote learning merits the high price of tuition.

One thing that seems imminent is the development of better remote working tools. A few companies have started to explore video conferencing screens the size of an entire room, but we have a long way to go before the tools are affordable and as natural and casual as in-person communication.

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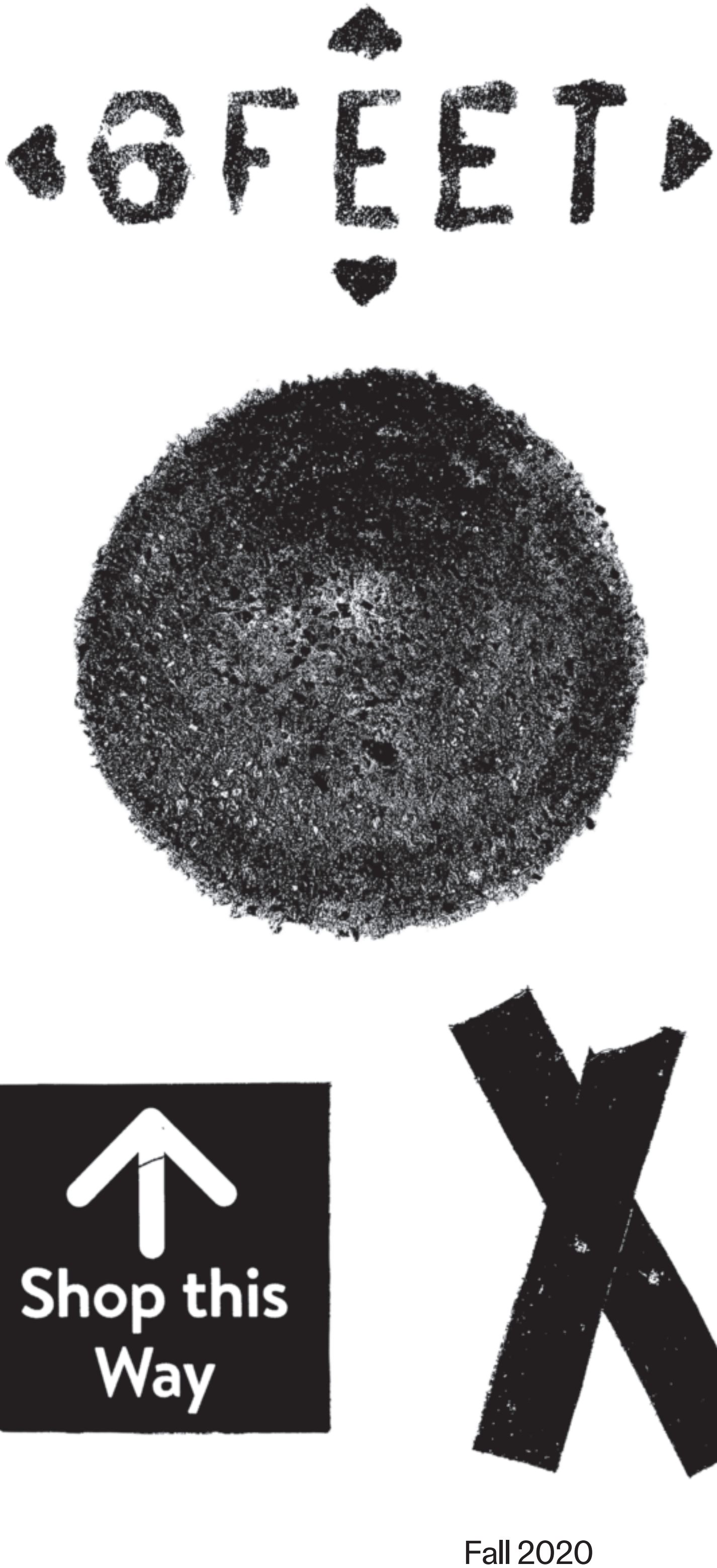
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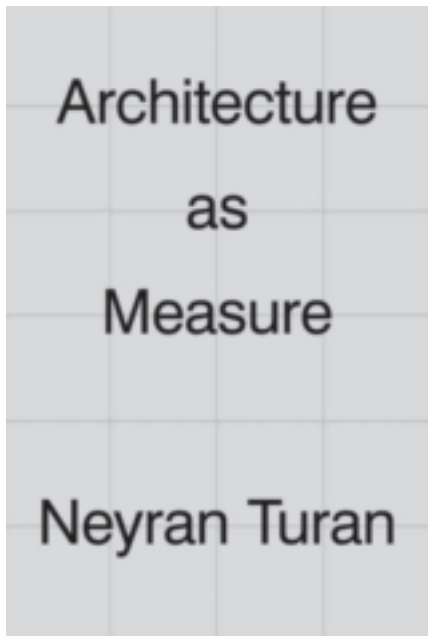
Book Reviews

Architecture as Measure



By Neyran Turan
Actar, 2020, 300 pp.

Although the publication of *Architecture as Measure*, by Neyran Turan (MED ’03), narrowly preceded the onset of the present global pandemic, the book sheds light on humanity’s struggle to comprehend circumstances of such immense scale. Consider the now ubiquitous rendering of a playfully tentacled coronavirus particle, more like a plush toy than a dire threat to humanity. Distinct from the abundant data charts and infographics, this visualization of microscopic matter intended to represent something infinitely vast signals a complication similar to that of climate change, which Turan describes as “the predicament of making visible its invisibilities” (p. 13). The extreme and unfamiliar magnitudes of these phenomena are too slow or too fast and / or too massive or too minute for us to grasp without representational invention.

Architecture as Measure reimagines human activity (such as culture, politics, production, and architecture) in the context of climate change through a series of essays paired with stunning visual projects from Turan’s practice, NEMESTUDIO. The ambition is a new planetary imaginary that exceeds the anthropocentric scale of the “global” and reveals the inherent links between architecture and the Anthropocene, the present geologic age in which human activity is the dominant influence. In Turan’s view, as humans we struggle to understand the world both as distinct from ourselves (existing before and after us) and as a product of our behavior (how our actions have shaped and continue to affect the planet). The depletion of nonrenewable resources, melting of icebergs, and rising seas are measurable consequences of these realities, yet they escape the conventional scale and framework of our daily lives.

The book situates architectural production in the context of climate change by conceptualizing the environment (both human-produced and naturally occurring) as simultaneously quotidian (unremarkable and known) and unfamiliar (vast and abstract). Turan’s essays pose questions about relevant problems such as resource extraction and excess waste. Several begin with a historical event in which products of human construction are confronted with their material limits, environmental consequences, and existential uncertainties, such as the 1994 collision of an oil tanker and cargo ship in the Bosphorus and the ambition of an aerospace institute in Chengdu to launch an artificial moon into outer space in 2020. The featured projects, including her architectural fictions like *Museum of Lost Volumes* and *Middle Earth* and built installations such as *Strait* and *Nine Islands*, pose alternate narratives in which original and imagined histories are productively collapsed. The compilation is a testament to Turan’s skill at weaving together moments in time, relevant artistic techniques, methodologies of image construction, and scientific facts as contemporaneous and complementary elements of speculative architectural futures.

For the reader, the book creates an experience akin to wandering through a museum; many of the projects are exhibitions, or installations, or reference forms of museum display. Each employs a distinct representational medium borrowed from antiquity (drawing, model, theater, diorama, cabinet of curiosities) to depict an artfully constructed narrative in which the imaginary becomes a lens for the real. Quoting historian Mary Poovey, in the chapter “Planetary Theater,” Turan notes that such modes of representation inform what we know about the world through comprehensible interpretations (p. 183). Experimental modes of representation offer frontiers for our imagination to understand planetary phenomena like geological processes and climate change — forms of knowledge that enable us to more ambitiously interpret and speculate about our environment both with and without ourselves in it.

Turan notes that the discipline of architecture emphasizes visual communication. It is also dependent on the earth’s raw geologic substance for a significant proportion of building material and thus self-consciously invested in the pursuit of solutions to environmental problems of construction. As Turan argues, the necessity for architecture to respond meaningfully to climate change goes beyond representation and technological problem solving and demands new forms of critical practice (content) and aesthetics (appearance). “Climate change requires architecture to be even more architectural by expounding its specific role in the world” (p. 27).

What follows is an ambitiously innovative, thoroughly researched, and beautifully rendered body of work that inverts architecture’s relationship to the planet, shaking it free of the disciplinary conventions that limit the scope of its practice. In an era of increasing estrangement between the individual and the collective, human society and the planet, *Architecture as Measure* pushes readers (specifically architects) to expand their imaginations to embrace radical reconfigurations of human construction and planetary transformation as a means to circumvent the limits of our conventional knowledge. Like a theatrical performance, the book leaves its audience inspired with the open conclusion “What kinds of architectural stories will future archaeologies of our techno-fossils tell?” (p. 204).

— Lindsay Harkema

Harkema is a NYC-based architect, educator, and founder of the collaborative design practice WIP, focusing on the public realm.

Louis Kahn: A Life in Architecture

By Carter Wiseman
University of Virginia Press, 2020, 160 pp.

Despite copious amounts of scholarly writing and several exhibitions on the subject, the architecture of Louis Kahn has maintained an air of mystery. For most, his name evokes a series of seven or eight photogenic masterpieces — which appeared at mid-century seemingly out of nowhere to challenge the architectural context of their time, improbably bridging Modernism and post-Modernism, reintroducing symmetry, monumentality, and an almost haptic treatment of materials. His spectacular interiors often emerged behind surprisingly unspectacular, even unsightly, facades. Kahn’s scandalous personal life and inscrutable pronouncements added to a sense of otherness.

At first sight Carter Wiseman’s (Yale College ’68) new book, *Louis Kahn: A Life in Architecture*, might appear merely a slimmer and younger sibling to his magisterial biography of 2007, *Louis Kahn: Beyond Time and Style*. It is indeed less than half as long and more sparsely illustrated, with 34 black-and-white images throughout the text and 16 color plates at the end (compared to 117 images in the earlier volume). As its succinct format places more emphasis on the text, however, it also reflects the shifted interests and perspectives of its author and adds much new archival material and context. The backbone still consists of a series of Kahn’s most impactful public buildings, from the Trenton Bathhouse and the Yale Art Gallery to the Richards Medical Research Building, the Salk Institute, the buildings in Ahmadabad and Dhaka, the Philips Exeter Academy Library, and the Yale Center for British Art. Much space in Wiseman’s new book is devoted to the context of Kahn’s work: the Great Depression, McCarthyism, and the changing architectural tides. The timeless clarity of Kahn’s bold geometric forms provided irreverent provocations to the dominant stylistic doctrines of the time — transparent Miesian minimalism and heavy Corbusian brutalism.

Wiseman stresses the importance of Kahn’s “transformative” time at Yale, where he taught from 1947 to ’57. He had arrived largely by accident, after Oscar Niemeyer, a Brazilian communist, was denied a visa, and Kahn was hired instead, presumably for his knowledge of social housing. He had not yet found his creative direction, and the impact of his experience at Yale happened on many levels. The spatial variety and human scale of James Gamble Rogers’s campus buildings played as much a role as the strong architecture faculty, notably George Howe and Paul Rudolph, and visiting professors such as Philip Johnson, Wallace Harrison, Eero Saarinen, and Buckminster Fuller. According to Wiseman, there was also much cross-fertilization with colleagues in other departments, such as artist Willem de Kooning, philosophy professor Paul Weiss, and German avant-garde composer Paul Hindemith. Many of these convivial connections played out at Sullivan’s Bar and the Waldorf Cafeteria, on Chapel Street.

Yale also provided Kahn with his first major commission and helped to publicize his work. There were numerous articles in *Perspecta*, and Vincent Scully wrote the first book on Kahn, in 1962 — greatly helped by the young graduate student Robert A. M. Stern. Kahn’s son Nathaniel (Yale College ’85) would bring his father’s work and complex personal life to a broader audience with his Oscar-nominated 2003 documentary *My Architect*. And of course there are Wiseman’s two volumes. Kahn’s stay at the American Academy in Rome, in 1950–51, fueled his quest for architectural essentials.

The perfect coda to Kahn’s life — and to Wiseman’s book — is the Franklin D. Roosevelt Four Freedoms Park, on the southern tip of Roosevelt Island, in New York City. Kahn gratefully remembered FDR’s New Deal initiatives, which had provided him with several public-housing commissions in the 1930s and ’40s. Kahn was thrilled when he won the memorial design in 1973, and when he died, a year later, it had progressed to detailed drawings. Initially abandoned, the project was revived 40 years later and became as much a memorial to the architect as to Roosevelt. Its spatial sequence leads us first to Roosevelt’s portrait and then culminates in “the room,” formed by granite blocks open to the sky and to the East River, with the UN to the right and the top of One World Trade Center in the distance — the purest and most contextual piece of architecture Kahn ever conceived.

Wiseman has taught generations of Yale students how to understand and write about architecture, and he authored the practical guide *Writing Architecture*, in 2014. Here he presents an exemplary architectural biography with a succinct, empathetic approach that is neither tempted by hagiographic embellishments nor distracted by its subject’s convoluted personal life and woolly statements. Mindful of the complexities of architectural production, Wiseman notes the important role of Kahn’s collaborators, of time and financial pressures, and of coincidences, inconsistencies, and occasional failures, all of which in no way diminish the enormous success of the architect’s achievements. By demystifying Kahn’s work, this clear-eyed and elegantly written volume makes it more accessible than ever.

— Dietrich Neumann

Neumann is professor of the History of Modern Architecture and Urbanism and director of the John Nicholas Brown Center for Public Humanities and Cultural Heritage at Brown University.

Building a New Arcadia

By Miró Rivera Architects
University of Texas Press, 2020, 448 pp.

For the past two decades, the architecture of Miró Rivera has been distinguished by the unfaltering incremental refinement of its practice, founded by Spaniard Juan Miró ('84) and Miguel Rivera, born in Puerto Rico. After studying architecture in Madrid and San Juan, respectively, the partners completed graduate studies at Yale and Columbia. They met while practicing with Charles Gwathmey ('62), and in 2000 they established the practice in Austin, Texas. This monograph is as exquisitely composed and presented as the work it documents: it is an oeuvre that never fails to surprise and satisfy in its intelligence, inventiveness, and regional sensitivity.

In his insightful introduction, architecture critic Michael Sorkin writes that Miró Rivera's wide range of projects exhibit genuine "Austin-nesses" — essences of the Lone Star State's capital region that include, as he describes it, "barbecue and Shiner beer, bats and Austin City Limits" — the vibe of a city that is at once relaxed, compound, and exceptional. Although Sorkin doesn't use the term, he alludes to the fact that Miró Rivera's architecture appears to exude an affinity with *critical regionalism*, as articulated by Kenneth Frampton. Another inspiration is Austin's texture as a "landscape city," a flora-inspired urbanism elaborated in an essay by Miró.

Sorkin characterizes Miró and Rivera as "monks and cowboys" because of their ability to draw together a variety of influences into a specific design that hammers down a sense of place like a tent stake on the range. Such attributes abound throughout Miró Rivera's work, for example, in the firm's design for the Chinmaya Mission (which won an award for New Religious Architecture from *Faith & Form* magazine in 2016). This refuge for Austin's Hindu community vibrates with Eastern and Western resonances. The architecture is a distillation of Hindu architectural traditions along with Texan hip-roofed agriculture buildings and rustic stone construction. The mission's architectural heart — a central courtyard around which buildings are carefully placed and aligned — is defined by sculptural limestone sentinels (slightly taller than a monk and tinted in a light rust that echoes the traditional saffron-colored robes), which appear to watch over the community and its place. It is a wonderful example of how Miró Rivera brings together a host of influences and references: traditional construction, regional architecture, enduring materials, devotional attire, and the expansive blue of the Texas sky.

Some of the most engaging examples of the firm's work presented in this sumptuous monograph are the small projects with big ideas: for example, a San Antonio bus stop that appears on the brink of taking flight. Its protective inverted-gable roof spreads wide with wings, sheltering bus patrons like a hovering guardian angel. A restroom on an Austin hiking trail is contained within a gradually constricting coil of 49 Cor-Ten steel panels that appear as a modern-day unraveling Stonehenge, the apex of which is a cylindrical volume with a mysteriously levitating steel disk overhead. A footbridge connects the main house of a large residential project in Austin with a guesthouse over a shallow inlet. Leaping and arcing over the water, the bridge's slender steel structure is camouflaged in an array of vertical rebar, resembling a reed-covered duck blind or serpent.

In the book's cleverly titled Afterword, "Future Foreword," architectural critic and author Nina Rappaport describes these diminutive opuses as forays of experimentation that continuously expand the designers' "orientation and Weltanschauung." These elements are fascinating not only for their modest size but also for their inherently dual nature: bus stop or angel? comfort station or tiny temple? footbridge or swamp creature? Miró Rivera demonstrates that even a modest building can dream big and spin fantastic tales.

Along with these modest projects, the book includes commercial, institutional, and residential designs executed for the particular exigencies and characters of their sites, many of them in and around Austin. The houses in particular seem to stress life on the horizontal plane, reminding inhabitants of the vast spaces that distinguish this part of the country. One exception graces the book's cover: the Vertical House, in Dallas, a "machine for living in a garden." A series of floating floors interspersed by glass planes highlight the verdant surroundings beyond. The house speaks with the lilt of Gwathmey Siegel.

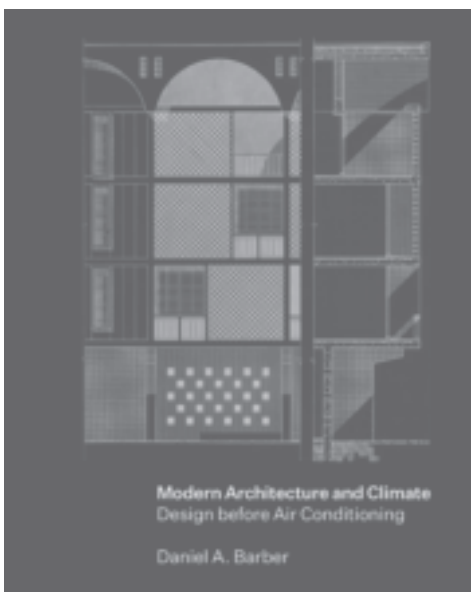
Along with the contributions by Sorkin and Rappaport, the book includes an essay on Miró Rivera's work and its contributions to the architecture scene by Juan Luis de las Rivas Sanz, architecture professor at the Universidad de Valladolid in Spain, and an interview with Miró and Rivera by architecture scholar and critic Carlos Jiménez. The book is bracketed by dreamlike pinhole-camera portrayals of Miró Rivera's architecture by Sebastian Schutyser. Paraphrasing Sorkin, this book presents us with an architecture that knows where it is and whose lives it enlarges.

— Michael J. Crosbie

Crosbie is Professor of architecture at University of Hartford.

Book Announcements

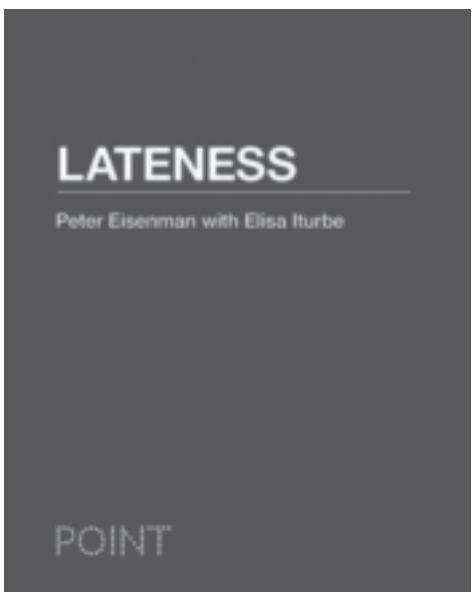
Daniel Barber



Modern Architecture and Climate
Princeton University Press, 2020, 336 pp.

In *Modern Architecture and Climate* Daniel Barber (MED '06) explores how leading architects of the twentieth century incorporated climate-mediating strategies into their designs, and shows how regional approaches to climate adaptability were essential to the development of modern architecture. Focusing on the period surrounding World War II — before fossil-fuel powered air-conditioning became widely available — Barber brings to light a vibrant and dynamic architectural discussion involving design, materials, and shading systems as means of interior climate control. Projects presented include those by Richard Neutra, Le Corbusier, Lúcio Costa, Mies van der Rohe, and Skidmore, Owings & Merrill, as well as those by climate-focused architects such as MMM Roberto, Olgyay and Olgyay, and Cliff May. Referencing the works of James Marston Fitch, Elizabeth Gordon, among others, Barber demonstrates how architects images and diagrams produced conceptualized climate knowledge, alongside the work of meteorologists, physicists, engineers, and social scientists.

Peter Eisenman



Lateness
Princeton University Press, 2020, 120 pp.

Conceptions of modernity in architecture are often expressed in the idea of the zeitgeist, or "spirit of the age," an attitude toward architectural form that is embedded in a belief in progressive time. Professor Peter Eisenman, with Elisa Iturbe (BA '08, MEM '15, MArch '15), in *Lateness* investigate how architecture can work against these linear currents in startling and compelling ways, proposes a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be "of the times" — lateness. Focusing on three architects who exhibited the qualities of lateness in their designs: Adolf Loos, Aldo Rossi, and John Hejduk — Eisenman draws on the critical theory of Theodor Adorno and his study of Beethoven's final works. The comparisons show how the architecture of these canonical figures was temporally out of sync with conventions and expectations, and how lateness can serve as a form of release from the restraints of the moment.

Spring 2020 Events

Frei Otto at Yale

The exhibition *Models, Media, and Methods: Frei Otto's Architectural Research,* curated by Georg Vrachliotis of Karlsruhe Institute of Technology, was on display beginning on February 2 but had to close because of the coronavirus. The show displays archival materials from German architect Frei Otto (1925–2015) on the sixtieth anniversary of his guest professorship at the Yale School of Architecture. Unfortunately, because of the school closing, few people were able to see the exhibition.

Here we are featuring excerpts from Vrachliotis's essay "Models, Media, and Methods: Frei Otto's Architectural Research," which was published in the exhibition catalog.

Dr. Otto's presence on the campus was a very important moment in the history of the school, and his contribution was extremely valuable. He is not only considered one of the finest of teachers but his knowledge of his broad field of specialization is perhaps unmatched by anyone in the Western World . . . His series of books which contains ideas and the results of his research are unique documents and unmatched so far as I know for their thoroughness and their originality. . . .

With these lines begins a letter, dated August 16, 1963, written by Gibson A. Danes, then dean of the School of Art and Architecture at Yale University. In 1960 Otto was invited to New Haven as a visiting professor and apparently made a very good impression on students and colleagues. Together with King-lui Wu, a long-time professor at the school, he taught the course "Structures: Traditional and Lightweight," an unusual topic for the time. At the beginning of the 1960s, lightweight construction was an innovative and interdisciplinary branch of research, but it still occupied a rather marginal position within architecture. Even on the Yale campus, when Otto was discussing floating tents and light membrane architecture of filigree models made of soap bubbles with the students on the top floor of the Yale Art Gallery, something almost contradictory was being created on the opposite street corner. The new building for the School of Art & Architecture, designed by Paul Rudolph, was monumental poetry in its brutalist concrete aesthetic. . . .

For Otto, knowledge production meant both its creation and circulation. Science, to him, was not a cult of genius but communication, cooperation, and discourse. This is particularly evident in the nine *EL Bulletins,* which he published at his Institute for Development of Lightweight Construction in Berlin between 1958 and 1963. . . .

Otto's intellectual image as a research architect arose from the interplay of two important leitmotifs: The consistent documentation of his experiments and findings as well as the search for publicity. His publications would become one of the most innovative, long-lived, and remarkable publication projects of twentieth-century architectural history, *Thinking by Modeling.* When Otto came to Yale, he was still at the beginning of his career, but he already had some practical experience as an architect. In the 1950s he had begun to address issues of social and ecological housing with designs for smaller residential buildings. However, these designs were usurped by his innovative and systematic research into lightweight construction. . . .

In 1964 Otto was appointed to an institution founded in his behalf: the Institute for Lightweight Structures at the University of Stuttgart. Here, in collaboration with architects, engineers, biologists, physicists, and artists, he quickly forged a world-class hub of interdisciplinary research. It was in this period too that he won the competition for the design of the German Pavilion at EXPO 67, in Montreal. Together with architect Rolf Gutbrod, Otto conceived an open exhibition landscape, composed of spacious visitor terraces beneath a seemingly free-floating yet meticulously structured tent-like roof. . . .

Otto thus understood models as cultural indicators. In their theoretical potential and cultural significance, they go beyond the purely physical haptics of the individual object and can become a symbolic zero point of an architecture freed from constraints. It may sound paradoxical, but much of the epistemic potential of these models lies in the many small inaccuracies and resistances of the material. The productivity and usefulness of these experiments is based on the fact that they do not exclude the dysfunctional but allow failure to become an integral aspect of their function. . . .

The experimental dimension of Otto's work is difficult to demonstrate in the built objects. Rather it is expressed in the technical processes, the media, and social practices. . . .

Otto's design originality is an originality of processes. Even in the late 1950s he had discovered that very thin and relatively stable membranes can be formed from distilled water with a few drops of dish-washing liquid. . . .

Otto's architectural research was remarkable as a social innovation. He continually succeeded in questioning and overcoming the traditional claim to autonomy of architecture. For instead of just focusing on design, he was also interested in artistically elaborating on the material dimension of architecture. For him, materiality was not something that had to be forced, for better or worse, into an already established form, but rather something that could serve as a starting point for the design process itself. What at first sounds like an academic gimmick turns out, on closer inspection, to be an elegant attack on nothing less than the historically established hegemony of geometry. Otto was therefore not only concerned with rebuilding architecture, but also rethinking architecture. If one wants to tell the history of architecture, traditionally understood as the history of building and style, also as a cultural history of experiments and research (i.e. of the models, media, and methods of design), then Frei Otto's architectural research is a substantial starting point. . . .

— George Vrachliotis, curator

Models, Media, and Methods: Frei Otto's Architectural Research, curated by Georg Vrachliotis, on display at Yale's Architecture Gallery, photographs by Richard House, 2020

Image Architecture Place

The traveling exhibition *Swissness Applied* —curated by Nicole McIntosh, designed by Architecture Office, and organized by Angela Lufkin ('21) and David Turturo (PhD '21) — was on display in Yale's North Gallery from January 9 to February 15, 2020. To conclude the show, the organizers raised additional funds from the Consulate General of Switzerland in New York, the European Studies Council, and Texas A&M University for a panel discussion in Hastings Hall. One of the final School of Architecture events preceding the COVID-19 shutdown, "Image Architecture Place" considered the pressing resurgence of images and imaging in current discourse.

The popularity of recent related seminars and publications — such as the books *Possible Mediums* and *Signal. Image. Architecture.* — indicate that image architecture is a movement to be reckoned with. A group of eight designers and critics was invited to challenge its momentum in an examination of whether the dialectic of image and place corresponds to deliberations on form and politics. With Turturo as moderator, the participants were asked: "Does place liquidate the seductive allure of the image?" Their answer was a resounding "No."

Maya Alam, of University of Pennsylvania, considered the roguish, insidious, and disobedient agency of image projects; Brennan Buck, of Yale, analyzed the phenomenal (transparent) potency of place-based image distortions; Erin Besler, of Princeton, provoked the subversions of image circulation on language, media, data, and associations; Cynthia Davidson, editor of *Log,* discussed the ineluctable nature of image as sign; Nicole McIntosh, of Texas A&M, scrutinized the deception of the frame in our image searches; Philipp Schaerer, of EPFL, evoked the weightlessness of images; Nikole Bouchard, of Yale, traced the transformation of architectural *spolia* into anachronistic and uncanny afterlives; and Jonathan Louie, of Texas A&M, discussed the dislocation of color and the strangeness of optical memory.

In the gallery talk "Applying Swissness" earlier that day, professor Kurt Forster suggested that the unexpected combinations in the new work cannot be traced to any one place or time but "have lots of different potentials, full of little sparks that propose many possibilities." Similarly "Image Architecture Place" raised more questions than it answered, outlining vibrant new avenues for inquiry. Following the evening panel discussion, Yale students mingled with other participants at a lively gallery reception that exceeded capacity and continued outside Rudolph Hall.

Image Architecture Place discussion at Yale

Fall 2020 Activities

Beyond the Visible: Space, Place, and Power in Mental Health

The Inaugural Yale Mental Health Symposium
J. Irwin Miller Symposium
September 10–24, 2020

The goal of this year's J. Irwin Miller Symposium at the Yale School of Architecture is to make designers and practitioners aware of their capacity to improve access to and perceptions of mental health. During September, the symposium convened a series of virtual discussions with the objective of finding ways to increase access to and destigmatize perceptions of mental health care in the built environment.

The global pandemic has amplified personal, social, and economic impacts of mental illness and highlighted the need to consider the relationship of racial and economic inequality to mental health. The systemic violence inflicted on BIPOC communities was brought to light during the global anti-racism protests sparked by the killing of George Floyd, along with the urgency of the collective need to change the systems that inflict racial trauma. In engaging an interdisciplinary team to examine these themes, we might begin to understand how we can gain the agency to influence practices surrounding the field of mental health. Design practitioners in particular have a responsibility to reevaluate existing forms of community and care in the physical environment.

The symposium explores issues of mental health at three scales: hospital, home, and city. Mindy Thompson Fullilove, MD, professor of urban policy and health at The New School in New York, kicked off the symposium with the keynote lecture "The Social and Ecological Aspects of the Psychology of Place."

In the first panel, "Hospital: Deconstructing 'Otherness,'" Kelechi Ubozoh, Christian Karlsson, and Jason Danziger discussed how progressive models of inpatient care can disrupt harmful perceptions of mental illness and improve the experience of clients inhabiting these architectures. The second panel, "The Home After the Asylum: Housing and Mental Health,"

Jason Danziger with PSYCH.RAUM, The Soteria Berlin at the Psychiatric University Clinic Charité of St. Hedwig Hospital (Berlin-Mitte), 2013

considered new perspectives on the home and community-based mental health care, including how to ensure that good housing is available for people facing mental illness. Alison Cunningham, Earle Chambers, and Sam Tsemberis participated in the discussion.

In "Architectures of Mental Health," photographer Christopher Payne and Hannah Hull focused on reimagining positive physical spaces where patients can experience mental distress and access care through art and play both inside and outside of psychiatric institutions. The last panel, "The City: Mental Health and the Right to the City," explored how issues such as the criminalization of poverty, inadequate infrastructure, and a dearth of transportation options intertwine urban space and mental health. Bryan Lee, Molly Kaufman, and Nupur Chaudhury will address the entrenched systems that contribute to unequal access and mental illness within communities.

This symposium is part of a long-term initiative that builds on the work of last year's Yale Mental Health Colloquium and was organized by recent YSoA alumni Kate Altmann ('19), Jackson Lindsay ('21), Araceli Lopez ('21), Mariana Riobom ('19), Jen Shin (YSE and MArch '20), and Gus Steyer (Yale College '13, YSE '20)

See www.theyalementalhealthsymposium.com

MED Working Group for Anti-Racism

Our institutions are receiving yet another unearned privilege — the right to be shaken. Students of the Master of Environmental Design (MED) program are joining forces with activists, educators, and students from beyond the academy to continue an evolving set of conversations about the destructive whiteness of our institutional and professional practices. We want to begin the difficult work of "unlearning whiteness" and developing alternative models of spatial practice together, no matter how daunting an undertaking it may be. To bracket these vital conversations within a brief event series would not only be deeply insufficient but risk further inscribing an extractive practice that lacks an institutional reciprocity of the labor offered by visiting speakers and activists. Instead, through a Fall 2020 series of speakers and workshops, we are launching a working group to incubate and sustain collaborative, coeducational practices that center anti-racist spatial principles.

This past summer the MED Working Group for Anti-Racism compiled a preliminary, and necessarily incomplete, subset of resources including the "SPACE/RACE" reading list and an archive of Yale courses relating to racial justice to be offered during the 2020–21 academic year. Both are put forth only as entry points to a constellation of evidence, action, and support. Our website, linked on the MED homepage within the School of Architecture's portal, will also host updates about MED-sponsored events during the academic year. Many of these will be crafted in collaboration with allied organizations and friends of YSoA.

The event roster consists of both public events that will be broadcast over Zoom and private forums for YSoA students and faculty. Public offerings will be structured around a variety of themes, including land, food, pedagogy, migration and borders, labor, policy, futures, and fictions — each inextricable from a broader conversation around race and space. This semester our events will address the thematic areas of policing, archive, and commons, and will feature guests such as Philip V. McHarris, Jaime Amparo Alves, Arissa Hall, the Black Students for Disarmament at Yale, Cierra Chenier, Mel Isidor, Amrita Raja, Dan Taeyoung, and Lauren Hudson.

This is an evolving list of events; for updated information on dates, times, and guests please visit our website: www.architecture.yale.edu/academics/programs/3-m-e-d. For inquiries contact us at ysoa.med@gmail.com.

Learning from Sweden: Yale Urban Design Research at the House of Sweden

Learning from Sweden on display at the House of Sweden, Washington, D.C., 2020

Following a multiyear academic engagement with Gothenburg, Sweden, students and faculty displayed their urban research and design proposals in the exhibition *Learning from Sweden*, at the House of Sweden, in Washington, D.C., from February 1 to 23, 2020. An opening was hosted by Henric Johnson, Swedish Science and Innovation Counselor, and featured lectures by Professor Alan Plattus and Carl Mossfeldt (Yale World Fellow 2011). Work was exhibited in the lower galleries of the Swedish Embassy's cultural facility on printed panels and in a projected video from two graduate summer research programs and a fall 2019 advanced design studio taught by Plattus and senior critic Andrei Harwell. Yale Urban Design Workshop (YUDW) research and design proposals for the Swedish research consortium Fusion Point ranged from detailed analysis and description of Gothenburg's distinctive urban form and architectural typologies to proposals that address some of the most urgent issues reshaping contemporary cities. These include climate change and resilience, the food production and supply chain, mobility, public health, adaptation to post- or neo-industrial economies, and social-equity issues such as access to housing, jobs, recreation, and education. Forty-five students contributed to the exhibit through their participation in the courses and research project. The exhibit was curated by Serena Ching ('20).

Students in the two Gothenburg summer courses, taught in collaboration with the Department of Architecture and Civil Engineering at Chalmers Technological University, engaged in close readings of characteristic neighborhoods with the aim of producing a detailed description of the urban fabric and developing deep knowledge of the city's structure and how it relates to social, ecological, and economic systems. One seminar focused on areas of urban expansion from historical periods of growth, while another focused on the city's knowledge-creation areas.

Also on display in the exhibition were elements of the *Urban Atlas of Gothenburg*, a document that will be expanded in future seminars to serve as a model for a wider study of northern European cities undergoing parallel transitions from maritime and industrial economies to contemporary knowledge production and culture. This atlas can also serve as a reference for city agencies charged with guiding redevelopment of the riverfront, including Lindholmen, a former shipyard in downtown Gothenburg.

Plattus and Harwell's student projects, displayed on the walls of the House of Sweden's lower galleries and illustrated through drawings, renderings, diagrams, and video, focused on Lindholmen as a central node within larger design proposals including multiple sites, critically understood as components of the larger urban region, as well as European and global networks, with ideas for ocean farming, affordable housing, and new community services.

The fourth component of the show, *DesignCase Lindholmen: From Science Park to Science City*, was a study undertaken by the YUDW for the industrial-academic research group Fusion Point to model best practices in the development of design concepts and processes for sustainable, resilient, and inclusive urban design. The next phase of Lindholmen's redevelopment is a case study focusing on South Lindholmen, proposing an urban strategy that addresses scales ranging from the building to public open space and infrastructure, and the entire River City development zone to the city and region.

The YSoA tradition of learning from less-studied aspects and sites in the built environment goes back to the famous 1972 design studio "Learning from Las Vegas," conducted by Robert Venturi, Denise Scott-Brown, and Steven Izenour. Like that studio, the Gothenburg study represents an ongoing commitment to developing innovative pedagogical approaches that produce new design knowledge and expertise focusing on the specificity of local place and culture, and then applying that knowledge on the global scale. The openness and generosity of Sweden and its commitment to developing sustainable, equitable, and livable cities has made this work productive.

— Andrei Harwell, senior critic

Jordan River Peace Park Restarts

Aerial view of the Jordan Peace Park, 2019

In July and August 2020, the Yale Urban Design Workshop (YUDW), working with the NGO EcoPeace Middle East, restarted work on the design of the Jordan River Peace Park, developing a virtual version of Jisr el-Majami/Old Gesher. A historic crossing point of the river between modern-day Israel and Jordan, where bridges originally built by the Romans, Ottomans, and British Mandate signify a region once more connected, it forms the southern entry to the park.

The original Jordan River Peace Park concept was developed in 2008, when the YUDW and YSoA faculty including Jim Axley, Diana Balmori, Andrei Harwell ('06), Alan Plattus, and Hilary Sample, along with graduate students Lasha Brown ('08), Gabbi Ho ('08), and Ben Smoot ('08), spent two weeks on-site in Israel and Jordan with architects, planners, and students from Israel, Jordan, and Palestine. Organized with EcoPeace (then known as Friends of the Earth Middle East), a regional NGO focused on peace building around environmental issues such as the health of the Jordan River, the charrette produced concrete plans for the park that were presented in Amman and Jerusalem and later received international press coverage. Two Yale College filmmakers, Sofy Solomon (BA '09) and Reid Wittman (BA '09), made a documentary film about the project (see https://vimeo.com/7106523). In 2014 Plattus and Harwell returned to the region to coordinate a second charrette, focused on the Old Gesher area.

While the future of the park is unknown, the virtual version will be used as a place to host events and meetings between young Palestinians, Israelis, and Jordanians. Since COVID-19 has rendered the usual physical sites for these meetings unavailable, all EcoPeace programming will be held virtually in the near future. EcoPeace will also make the virtual peace park available to Yale faculty and students for meetings. This year Plattus and Harwell, along with recent graduates Camille Chabrol and Thomas Mahon, coordinated a design team with faculty and students from Bezalel Academy of Arts and Design, Palestinian architects, and other Israeli and Jordanian professionals and stakeholders. The project is a pilot for a more ambitious effort to create a virtual version of the entire Jordan River Valley.

Spring 2020 Lectures

The Spring lecture series was expanded and contracted as events moved online, with a few additional lectures taking place.

Cazú Zegers

Mondo Nostro: The 21st Century Urgency

Saarinen Visiting Professor
January 9

Cazú Zegers, from Santiago, Chile, inaugurated the Spring lecture series with a discussion of various residential and hospitality projects as well as a description of her extensive experience in land-use planning, outdoor programming, and natural landscape conservation.

Zegers foregrounded the South American cultural attitude toward the landscape: "The territory is to America what the monument is to Europe." She described her architectural design as a combination of gesture, figure, and form. She characterized it as "little movements" operating within a paradigm that rebalances feminine and indigenous communities within the cultural process and expresses built structures as a system of relations in space that combine material and immaterial forms. Her projects often feature high-tech concepts realized through low-tech building processes, with an emphasis on structural expression and handcrafted textural elements.

"We face the urgency of reconnecting in order to open new, more sustainable ways of living. In a postindustrial era our development cannot be based on extractive models but rather collaborative and circular ones. The role of architecture today is to open these new narratives about territory that will allow us to build healthy cities, balancing life in a post-technological world."

Margie Ruddick

Landscape/Architecture: Bridging the Divide between Landscape and Culture

Timothy Egan Lenahan Memorial Lecture
January 16

Margie Ruddick, a landscape architect based in New York City who focuses on *real* landscapes, highlighted the fruitful results of a collaborative design process between architects and landscape architects. She spoke at length about restoring natural systems through her work, along with the transformation of natural forest growth and storm patterns in the face of man-made climate change. Presenting a selection of private design projects that accompanied residential structures, as well as larger public projects in the United States and abroad, Ruddick expressed the importance of scale in landscape design, where plantings help blend human-scaled elements such as paving and furniture with larger pieces of infrastructure or buildings. She also emphasized the power of procession, noting that landscape design cannot be conveyed in drawing but rather through experience.

"What happens in our work with architects is that we can test the tension between wildness — not just of nature but of all systems — and order. ... Landscape is the medium of design for the social, cultural, and ecological life of the city. I thought the real operative word here was life. What we do is bring a level of aliveness to the environment; that is something we have to know how to manage. It's not just that you set these systems going; it's a real discipline."

Jonathan Jones

NYC Cultural Institutional Group: One Journey Toward an Alternative Architectural Practice

January 23

Jonathan Jones, a 1996 graduate from YSoA, spoke about his role as director of Capital Projects at the Brooklyn Academy of Music (BAM) and the unconventional career path that led him to the position. After working in a traditional architectural practice, Jones transitioned into real estate development before taking architectural consultancy and construction management positions following the economic downturn of 2008. In articulating his work at BAM he identified the myriad parties — public, private, economic, social, and cultural — that must synthesize and collaborate to produce contemporary institutional buildings.

One of the core abilities of an architect is to be able to synthesize ... there are many variables ... You have to take all of those and distill them down into something that is manageable and beautiful.

"I'll give you a sense of the kind of work that we do and connect that to the idea of doing architecture with a capital A. BAM — or any cultural group — is a good place for anybody who might aspire to do what I'm doing because they're going to look for the highest level of work. They're going to want architecture with a capital A. They're obviously not going to put on this kind of work in a crummy building. An organization like that is going to appreciate the thoughtfulness and experience of an architect that has very good design training."

"One of the core abilities of an architect is to be able to synthesize. So with all of the stakeholders, including the board of directors and the city's Economic Development Corporation, there are many variables. You have to take all of those and distill them down into something that is manageable and beautiful — or that will produce something beautiful in the end that we also can afford. There has to be a real understanding of the big picture. If I want to do *this,* what else does that touch? An architectural education is perfect for that because it is one of the core things that we are able to do."

Anya Sirota

Urban Outliers

January 30

Architect, designer, and educator Anya Sirota presented excerpts from academic research, installations, and urban proposals. She is a founding principal of the multidisciplinary studio Akoaki, based in Detroit, and associate professor and associate dean at the Taubman College of Architecture and Urban Planning, at the University of Michigan.

At Akoaki, design projects are approached with "equal measures of optimism and naiveté." Sirota described a frequent strategy of deployable elements to construct utopian spaces, often with a vastly expanded definition of site that integrates the cultural and historical context of people and personas to inform the formal, functional, typological, and superficial qualities of built projects. Selected projects underscore the basic idea that architecture can have a unique capacity to visualize ideas and institutions, fictional or otherwise, and actively acknowledge a further capacity for future appropriation within shifting contexts.

"The outlier ... allows us to question normative expectations and presumptions about what architecture can do. In urban environments, we counter austerity with pageantry."

"We are always looking for opportunities in our work to take scenarios that seem not to have immediate value, or an image of immediate value, and to augment the possibility of that value being reassessed, reappropriated, and disseminated in an alternative fashion."

Anupama Kundoo Building Knowledge: Building Community

Davenport Visiting Professor
February 6

Anupama Kundoo began her practice after leaving the College of Architecture at the University of Mumbai in 1989. Shortly after, she built herself a home in rural India, a round-wood timber and coconut-rope structure that cost about $100. Central to her thinking at the time was skepticism that Eurocentric urban references were relevant to a country with a much larger population and radically different patterns of growth. Ultimately Kundoo has been guided by a preoccupation with the dilemma of how to employ small actions to reverse troubling emerging trends. Her practice is informed by migration and displacement, as well as resistance to consumption patterns imposed by developed countries.

"I landed in a context in Bombay where we didn't know what the future looked like and everything that was being produced seemed not to be relevant to me personally, with my naive but idealistic perspective. I felt I needed to proactively pursue knowledge about buildings to produce a relevant architecture for the future, but as a professor I am more interested in the building of knowledge." Kundoo's practice responds to the emergent ubiquity of imported building materials in India, which, she argues, ignores context, displaces local knowledge and craft, and manifests social segregation through urban form. Her designs empower their contexts by using traditional methods innovatively to offer a more sustainable alternative, negotiating structure and economy through design.

Kundoo pushes this agenda through radical experimentation, conducting research that is often supported by exhibition grants. Examples of elements of her architecture that transcend the vernacular include rammed-earth dwellings that are kiln-fired from within and the use of recycled material in a structure so that the building counters patterns of extraction and consumption. "The battle is between ignorance and knowledge, and the most alive part of life is at the root tips, where you're pushing the envelope and getting into new ground. ... I see the trunk as the profession of architecture, where we as architects have the capacity to synthesize seemingly disconnected things ... to bring various aspects of life together, and the branches are just the different expressions. Often people write about our fruits, but I wanted to reveal the roots."

Lizabeth Cohen

Saving America's Cities: Ed Logue and the Struggle to Renew Urban America in the Suburban Age

George Morris Woodruff Class of 1857 Memorial Lecture in Architecture
February 20

Lizabeth Cohen, the Howard Mumford Jones Professor of American Studies at Harvard and a Harvard University Distinguished Service Professor in the Department of History, discussed her new book about Ed Logue, a Yale alumnus and city planner who dedicated his life to the revitalization of urban communities in the postwar era. Described by Cohen as "most comfortable being a rebel in the belly of the establishment beast," Logue made his way into "the bastions of power and then he fought hard to improve what he judged to be their damaging weaknesses."

Minimally I think we can learn from this history that planning for a neighborhood or the city as a whole really does take putting everybody at the table, whether it's public officials, planners, architects, private investors, and of course, community residents.

Cohen told the story of how, as an undergraduate, Logue supported himself by working in the cafeteria and helped start Yale's first union in the early 1940s. After attending Yale Law School on the G.I. Bill, he was an assistant to the ambassador in India, where he worked on several infrastructural development projects. Upon returning to New Haven, he worked with Mayor Richard Lee at a time when local companies and white middle-class residents fled to the suburbs. New Haven became a "lab of urban renewal," with more federal

funding per capita than any other city, but many of these early projects were misguided attempts to keep middle-class citizens in the city at the expense of a growing working population. Logue later moved to Boston, where he led the initiative to redesign Boston City Hall, and was invited by Governor Rockefeller to lead the New York Urban Development Corporation (UDC). Although the UDC was given immense metropolitan control, its projects, most notably the Roosevelt Island redevelopment, were ultimately unrealized. After the agency was dissolved among criticism and debts, Logue worked at the South Bronx Development Organization to redevelop a neighborhood that was ultimately deemed a success.

Cohen notes that Logue consistently promoted socially integrated communities but frequently lacked the tools to do so. She argues that we continue to struggle with this. "Minimally I think we can learn from this history that planning for a neighborhood or the city as a whole really does take putting everybody at the table, whether it's public officials, planners, architects, private investors, and of course, community residents."

Wendy Hui Kyong Chun Facing Re-Cognition: Algorithms and the New Politics of Recognition

Symonds Memorial Lecture
February 24

Wendy Hui Kyong Chun lectured about the relationship between past data and future prediction in contemporary algorithmic coding and machine learning. Chun, who has a background in systems design engineering and English literature, is presently the Research Chair in New Media at Simon Frasier University, in Burnaby, British Columbia, Canada.

Chun's wide-ranging lecture touched on the structural legacies of segregation, eugenics, and multiculturalism through proxies, latent factors, principal components, and network neighborhoods. Her research exposes the history and impact of machine learning as well as how ignoring differences often amplifies discrimination.

"If the world seems so closed now, it's because these methods were designed to predict a future based on the past. In this world there is no nurture, only nature. Intelligence cannot be learned; it can only be bred. In this world the body is recognized only to the extent that it repeats the past within certain standard deviations. In this present the future can be calculated but it can't differ radically from the past. So it's absolutely perverse that a system that refused to believe in learning now grounds *machine* learning. It's also perverse that a system based on discrimination has become the basis for recognitions, and we have to remember that before there was pattern recognition, there was pattern discrimination."

Stefan Gruber

Commoning the City: Notes from Assembling an Atlas

April 2

Stefan Gruber, associate professor at Carnegie Mellon, gave an online lecture hosted by Advanced Studio professors—Anupama Kundoo, Tatiana Bilbao, and Pier Vittorio Aureli. He highlighted his research and exhibitions on the idea of the "commons." Gruber's exhibition *An Atlas of Commoning* brought together grassroots initiatives in which people pool resources to assert ownership of the city "in response to the growing realization that neither the state nor the market, at least in their prevalent neoliberal manifestations, support the even distribution of access to resources. While

Who owns the city, who produces the city, and who benefits from it?

the commons is moving to the center of debates about more just cities, architects and planners are slow in joining this vibrant and urgent conversation. Architecture's dependence on large investments makes it naturally complicit with prevailing powers. I would argue that contemporary architecture is increasingly reduced to a commodity in a generic urban development ... or instead to signature icons competing for symbolic capital in the global attention economy."

Gruber explained that the exhibition featured various examples of a proposed third element to the dichotomy of public and private: the commons, which operates as a "social system of stewardship of shared resources (material or immaterial, depletable or replenishable)." By considering tensions between ownership and access, production and reproduction, and right versus solidarity, Gruber investigates the ability to define the commons as well as the commons' ability to provide equity and access without sacrifice in urban environments. "Commoning" can range vastly from public intervention to protest and advocacy and to architecture hosting new models of communal living. Essential to empowering citizens through the commons is to ask, "Who owns the city, who produces the city, and who benefits from it?"

Norma Barbacci

Earthen Architecture: Valorization and Underestimation

Robert A. M. Stern Visiting Professor
April 13

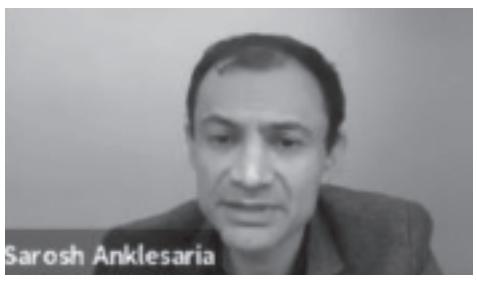
Following Spring recess and the closure of the university campus due to COVID-19, Norma Barbacci inaugurated YSoA's virtual lecture series. She explored the history, strengths, weaknesses, and opportunities presented by natural structures around the globe. A preservation architect with more than thirty years of experience, Barbacci has worked as an associate at Beyer Blinder Belle and as a program director at the World Monuments Fund specializing in Latin America.

Barbacci argues for a reconsideration of earthen architecture as a socially and environmentally conscious form of construction. In dry climates where buildings are not subject to water damage and erosion, these structures often contribute to community building and cultural traditions. As an adaptable material that incorporates local variations based on available primary and waste resources, earth is sustainable because it limits the transfer of materials through global supply-chain networks.

Barbacci notes that, despite the fact that roughly one-third of the world's present-day population lives within earthen structures, there is significant resistance to its contemporary development because of legislative approaches, social attitudes about self-perception and technological development, and the lack of a culture of maintenance in contemporary society.

"Natural processes dictate that perishable construction materials such as earth, wood, and paint be consumed by the sun, rain, bacteria, and insects, or violently decimated by earthquakes, hurricanes, and torrential rains. In other words, conservation goes against the dynamics of nature itself. To these natural threats we must add anthropogenic elements such as war, development pressure, architectural fashion, and ignorance. Construction methods considered traditional, such as earthen architecture, were the results of centuries of trial and error in the use of combinations of materials and construction methods. Architecture converted into heritage remains architecture. Therefore the construction logic mentioned above remains an important factor."

Sarosh Anklesaria



Tactics for an Architecture of Agency

April 17

A lecture by Sarosh Anklesaria, who taught an Advanced Studio with Anupama Kundoo and cofounded Anthill Design, a collaborative architecture practice based in India, introduced the schism between interior and exterior elements of the architectural discipline. On the disciplinary interior, he notes, we have formalism, syntax, autonomy, and tectonic language; on the exterior, architecture engages with environmentalism, ecology, politics, and social reform. He argued that architects must deploy tools on either side of this schism to produce architecture of agency. Exploring his work through the themes of subtraction, movement, ornament, food, and temporality, Anklesaria showed how moves within the architectural interior often had direct influence on the exterior and vice versa. An early project Anklesaria designed for a meditation and community space in India employed cheap labor to maximize a feeling of expansiveness in a small footprint, but he was faced with external challenges to construction such as children playing on the scaffolding and temporary shelters on the site.

"I argue that agencies have a core and exigent value within the discipline. Today it is architecture's own transformative capacity to enact, effect, and inspire change. Exploring agency through a twofold aspect, the first directly acknowledges the claim that aesthetics are fundamental and revolutionary considering an agency embedded within architecture's own disciplinary aesthetics, its formal tectonic and spatial qualities. The second is a more expanded notion of agency, one that considers social, ecological, and political actors. Only recently has agency in architecture been theorized in this sense, as a form of knowledge and action. In the face of all-pervasive ecological and political crises, agency rescues architecture from its own inwardness and obsolescence through means, methods, manifestos, devices, sites, and forms that embrace an architecture of radical engagement. This destabilizes traditional binaries between autonomy and engagement, building and city, private and public, author and agent, project and practice, the cannon and its alternative. ... I want to underscore the importance of no more schisms, none of these kinds of false binaries. I would like to be as much a formalist as an activist, and I refuse to have to make a choice between these things."

Stella Betts

Thirteen Ways

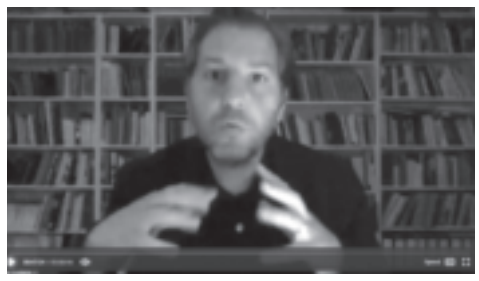
Louis I. Kahn
Visiting Assistant Professor
April 21

Stella Betts's online lecture, "Thirteen Ways," was a reference to the 1917 poem *Thirteen Ways of Looking at a Blackbird*, by Wallace Stevens, which inspires her and her partner, David Leven ('90), to consider the multiplicity of ways of seeing the same thing. Betts offered thirteen examples of the work of LEVENBETTS: three libraries, three educational spaces, one urban building, three installations/furniture designs, and three houses. Leven and Betts both have backgrounds in fine arts and often reference paintings, poetry, and sculpture in their work. The conference room in their Manhattan office is converted into an art gallery four times a year to show the work of other designers, engineers, and artists.

Betts began with a reflection on the state of the world in the time of COVID-19. "I think we need to fight for our cities. I'm afraid that the reaction to this crisis will be another urban blight that we have seen in the past, and then somehow the idea of density and cities will be regarded as a bad thing and everyone will flee for the suburbs or the digitally connected countryside. We need to think differently or cities will need to change in ways that protect, care for, and provide for their inhabitants. I don't have the answers, but I have some ideas."

LEVENBETTS "seeks to consider alternative ways to approach very familiar problems and to remember that there really are no givens." Each of the libraries Betts presented address daylighting conditions and respond to their Brooklyn neighborhood contexts to offer spaces of public engagement in different ways. Presented beside one another in plan, the libraries are distinct but essentially the same, Betts explained. Structure is bound seamlessly with light and text to create pauses within an interactive network of programs. She showed a building under construction in Harlem, where the firm has proposed an adjacent garden passageway to connect 125th and 126th Streets. Betts emphasized that the work establishes a clear language of materiality and architectural moves through rigorous model making and testing of concepts at different scales throughout the design process.

Georg Vrachliotis



Models, Media, and Methods: Frei Otto's Architectural Research

April 26

Georg Vrachliotis delivered a virtual lecture to complement the Spring 2020 exhibition *Models, Media, and Methods.* He is a professor of architectural theory and director of the architecture collection at the Karlsruhe Institute of Technology, where he also held the position of dean from 2016 until last year.

Through his presentation Vrachliotis touched on Frei Otto's experience as a visiting professor at the Yale School of Architecture, in the early 1960s, where he introduced a generation of students to his experimental typology of tents and lightweight constructions, an innovative and interdisciplinary endeavor for the time. Vrachliotis traced the development of Otto's unique oeuvre as a specific critique of classical Modernism, which emphasized abstract white surfaces and the authority of prismatic geometries, in addition to situating his research as a political position of the young German Republic in opposition to the aesthetics of the German Reich.

"Frei Otto shook the traditional idea of architectural models like no other architect in the twentieth century. Belonging equally to the experimental spheres of art and science, his filigree models appear like spatial installations with which he attempts to make the invisible measurable and the visible calculable. There is an epistemological dimension to his models."

"The reformation of the history of the architectural model is up for debate. Frei Otto's interplays of models, media, and methods function as experimental arrangements and process models of the environment generated by certain knowledge technologies. All the poetic fragility tells a story of so-called 'operative aesthetics' that oscillates between the precision of scientific instruments and the imagination of artistic artifacts. Otto was therefore concerned not only with rebuilding but with rethinking architecture."

Spring 2020 Advanced Studios

Classes moved online after spring break in the wake of COVID-19, and although desk crits and discussions were less spontaneous, and there was no model making in the shop, students were productive and focused while using new digital media. In the final review participants engaged with intensity via the screen as everyone "zoomed" in and out.

Pier Vittorio Aureli and Emily Abruzzo

Pier Vittorio Aureli and Emily Abruzzo led a studio called "Kitchen Sink Realism," the third in a series looking at the Roman Agro — the easternmost edge of Rome — and the informal settlements that have developed there over the past several decades outside of formal planning, regulations, and infrastructural support. The students visited the city of Rome and its outlying areas over travel week.

Beginning with a study of several settlements and their structures, resources (or lack thereof), and challenges (from low density to environmental issues), each project focuses on one specific area and its inhabitants' unique needs. Revisiting and challenging the notion of privatized "property," the projects emphasized collectivizing care through a series of phased interventions.

Simple design actions included removing fences, providing benches and lighting along new public routes, building generic structures for activities such as agricultural processing or taking meals together, and providing specific structures for shared laundry, childcare, eldercare, and cooking facilities. In these ways these projects seek to support inhabitants of the Agro by providing a framework of modest self-build concepts that altogether aim to reduce the burden of reproductive labor, commuting, and maintenance while providing a structure for socialization and family.

Norma Barbacci and Sunil Bald

Norma Barbacci, the Robert A. M. Stern Visiting Professor of Classical Architecture, and Sunil Bald, an associate dean, explored with their students the relationship between cultural heritage and the richness of contemporary urban life through imagining the restoration and future of Ladeira da Misericórdia, a steep street that connects the upper and lower areas of the historic center of Salvador, Brazil. A UNESCO World Heritage site, it includes Baroque architectural fabric, open areas, and deteriorated works by architect Lina Bo Bardi, who spent many years working in the city.

The studio kicked off with an exercise that explored the Japanese method of *kintsugi*, used to repair pottery with lacquer dusted with silver or gold, as an analogue for the creative and transformative potential of engaging historic fragments. The students then produced a comprehensive survey of existing site conditions. During travel week they visited São Paulo and the site to undertake a rigorous examination of the area and gained inspiration from seeing Bo Bardi's seminal works in the region, informed by a variety of urban and cultural contexts. In Salvador the students presented their initial concepts and analysis to local authorities, professionals working on the project today, and prominent figures from the cultural and architectural communities.

The students worked with the site's complex historical layers to rehabilitate the existing buildings and propose a new architectural intervention that integrates urban dwelling and programs supporting cultural production and social empowerment. The concepts of historic preservation, conservation, and sustainability were foundational to these proposals. In their final projects the students proposed a range of new architectural interventions to support programs such as food markets, capoeira and theater stages, urban *quilombos* (former slave communities), museums and antimuseums, ceramic studios, urban plazas, and a homeless shelter and rehabilitation center. All of the proposals engaged Bahia's rich sociocultural context while exploring Bo Bardi's belief that art can give agency to the multicultural population that inhabits the historic city.

Stella Betts

Stella Betts, Louis I. Kahn Visiting Assistant Professor, organized a studio that investigated the politics of space through the lens of the free library in a design for the Queens Public Library, in Jamaica, Queens, New York. It began with the students' examination of free civic space. The study aimed to go beyond the simple distinction between public and private to include a deeper awareness of embedded hierarchies and visibility, as well as formal and informal definitions of space. Where are these public spaces located? Who are they serving? How are these spaces designed to be welcoming and hospitable as a means to promote inclusion, equity, diversity, and accessibility?

The goal of the studio was not to become experts (necessarily) on the history and politics of civic space, but rather to recognize that "as architects" we are responsible for the politics inherent in the spaces we create. How a building is organized, positioned, designed, and structured has the power to promote changes to social culture, challenge norms and conventions, and invite a more open democratic civic space. The students focused specifically on the architecture of the free library as part of a larger campaign for public education and access to information and as an urban public building housing a collection of free books and varied public programs. The studio team traveled to New York and Paris, visiting many public libraries, both historic and recent, as well as the central Book Operations — the book-sorting facility for BPL and NYPL in Queens.

The students proposed a wide range of library buildings with an emphasis on an expanded idea of site and civic space that included additional free public amenities, a bus depot, landscape and outdoor programs, and integration of the existing market infrastructure within the larger library site.

Tatiana Bilbao and Andrei Harwell

Tatiana Bilbao, Norman R. Foster Visiting Professor, and Andrei Harwell ('06), critic in architecture, asked their students to explore the concept of the commons as a tool to transform new housing typologies. In the studio, commons were defined as shared, sustained resources supported and improved on by participants who also contribute to its maintenance. Within housing the concept of "commoning" creates an arena for collective living that can transform domestic labor but depends on social contracts and the flexibility to evolve with shifting needs.

The studio site was within a four-block area of Santa Maria la Ribera, Mexico City, which is considered as a network of building-, block-, and neighborhood-scaled commons. During the first part of the semester, students developed collective research on the history and conditions of the site, global precedents that involve some level of commoning, and the *vecindad*, a nineteenth-century housing typology with a communal patio. Students then sketched ten ideas for commoning, which they categorized according to similarities. They continued by developing programs supported by critical arguments.

Students traveled to Mexico City for a week to visit the site in Santa Maria la Ribera, where they spoke with residents, documented the *vecindades*, attended a weekly dance festival in the neighborhood square, and ate in local restaurants. They also visited significant housing and other projects by Mexican architects, including Luis Barragán, Mario Pani, and Alberto Kalach. They visited historic Teotihuacan and an organic farm in Xochimilco. Before departing the students received feedback from local architects on their preliminary ideas.

For midterm the students built a 1:100 model; however, were not able to use the physical model after the school closed due to COVID-19, preparing instead a large drawing of the neighborhood that showed all of the projects. The students' projects were diverse. Some focused on facilities for sharing resources such as tools or places where water could be collected, shared, and celebrated. Others focused on the sharing of intangible heritage in a neighborhood archive, a space for music performances, and a moving community theater with a permanent home base that incorporates the *vecindad* patios as performance spaces. Some programs proposed environmental projects such as landscapes that improve the soil and educate the community about environmental issues or neighborhood transformation around rooftop gardens. One student shifted domestic labor through a communal tortilleria and *salsaria*. Finally, some students reimagined domestic space so that it publicly celebrates bathing and laundering, is reimagined around scales of time, or is on display in a midblock public realm.

For the final review the students integrated their projects and methods into an hour-long film, which the jurors watched in the morning and then discussed online in the afternoon. All the material from the studio was available on the website www.smlr.studio.

Turner Brooks and Jonathan Toews

Turner Brooks (BA '65, MArch '70), professor adjunct, and Jonathan Toews (BA '98, MArch '03), visiting professor, focused the semester on a Center for Victims of Domestic Violence, in New Haven. The city is dedicated to building a new facility in the downtown area to house a Family Justice Center for victims of domestic violence near the courthouse as an integral part of the city. The studio began with presentations by Julie Johnson, a former police captain who has made it her mission to express the urgency for the implementation of a hub for victims of domestic violence that includes a diverse support structure — from medical and psychological to legal offices — in a "one-stop shopping" model.

As an introduction to the project, students toured the new temporary facility in New Haven and met with Paola Serrecchia, director of city planning Aicha Woods ('97), and other agency representatives, including local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery, along with survivors of domestic violence. This dialogue was maintained throughout the development of the student projects.

The students took inspiration from a studio trip to the Netherlands, where they met with progressive directors of domestic-violence support organizations and a recently completed center in Almere. They also visited significant architectural projects that focused on "body and space," including Aldo van Eyck's Mother's House, the Orphanage, and the Pastoor Van Ars Church; housing projects designed by Herman Hertzberger; and the human-scaled Amsterdam School communities.

The studio emphasized the choreography of body and space as one proceeds inside from the street and through the various elements of the program. The first challenge was to design a sequential liminal experience from street to interior, especially important to a population under stress. Some were presented very forthrightly as new institutions holding onto an important corner site between Orange and Chapel Streets. Others inhabited a more tucked away site where the new building in-filled an alley site between Chapel and Courthouse Plaza or emerged from the alley/parking lot site off Court Street. While the focus was on the calibration of interior spaces, a meaningful visual urban presence was also considered essential for this new institution in the city.

Walter Hood and Andrew Benner

Walter Hood, the inaugural Diana Balmori Visiting Professor of Landscape Architecture, with Andrew Benner ('06), critic in architecture, began their studio by questioning why it is so difficult to imagine hopeful new futures for African-American communities in the United States. They pursued the debate by engaging in an act of "cultural dreaming" and architectural speculation for a site both spatial and temporal. In 1989 the Loma Prieta earthquake hit the Bay Area, destroying key infrastructure including the Cypress Viaduct, in West Oakland. Within the framework of a legacy of urban renewal that reinforced a history of redlining and further isolated the predominantly African-American community, this catastrophic event presented the possibility of a different future. The students engaged this lost opportunity to cultivate parallel imaginary futures of what might have been.

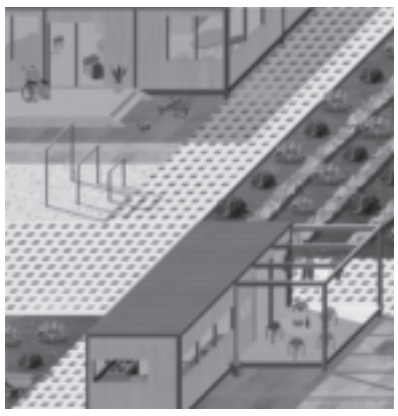
The students traveled to Johannesburg, South Africa, to gain inspiration and gather information through the study of architecture, art, and urbanism projects from the same period (the end of Apartheid, in 1990, to the present) demonstrating how a communal imaginary might conceive of Black futures that could be incorporated into the design concepts.

Representation techniques varied in the students' development of innovative community programs: by using a phone app that guides one through the community of programmers and gamers in West Oakland who are determining how Black bodies are represented in e-sports and video games, redirecting public funds for former Oakland sports teams; by using film to illustrate ways of reconfiguring the local Victorian housing stock to suit current residents better and foster more communal and interconnected lives; or via a graphic novel that imagined a new neighborhood landscape capping a cryogenic facility that allows residents to move in and out of activity in a radical version of a shared economy. One student proposed converting a decommissioned military base into wetlands for West Oakland children to learn ecology; another dreamed of a factory producing microfinanced housing alterations that could serve as entrepreneurial engines.

This process and the discussions it yielded revealed that in times of crisis, when all probable futures are called into question, possibilities that seemed merely plausible are suddenly attainable, even for those who are different and less fortunate. As the semester unfolded, and the pandemic worsened, the students' speculations on alternate pasts, presents, and futures gained an eerie urgency.

Houben, Kalisvaart, Mackenzie, and Knight

Francine Houben, Bishop Visiting Professor, Isaäc Kalisvaart, Visiting Scholar, and Ruth Mackenzie, Visiting Artist and Director of Théâtre du Chatelet in Paris, with critic in architecture George Knight ('95) and visiting professor Erik Go asked students to ponder how the traditional opera house might be transformed to enable an expansion of the art form and overcome the debilitating perception of exclusivity among potential patrons who might otherwise not pay attention to the art form. Opera is an art form in flux. In a recent North American survey a representative market sample was asked, "What is culture?" Opera was ranked at the end of a long list of cultural expressions, including

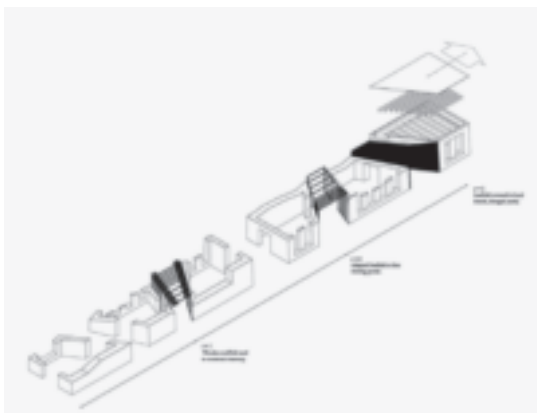


Serena Ching ('20), **Kay Yang** ('20)

Pier Vittorio Aureli, Charles Gwathmey Professor in Practice with Emily Abruzzo, critic in architecture

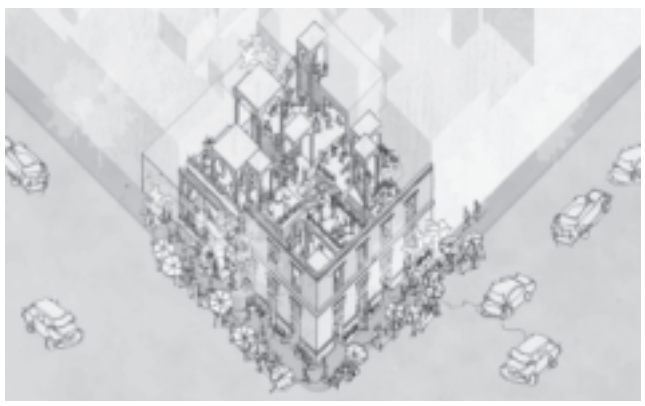
Maya Sorabjee ('20)

Norma Barbacci, Robert A.M. Stern Visiting Professor of Classical Architecture with associate dean Sunil Bald, Bishop Visiting Professor



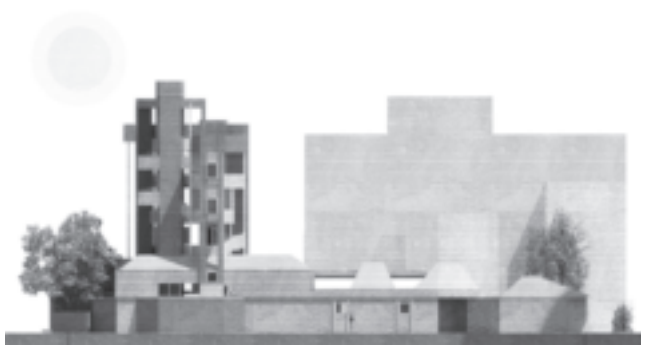
Rachel LeFevre ('20)

Cazú Zegers, Eero Saarinen Visiting Professor, with Kyle Dugdale, critic in architecture



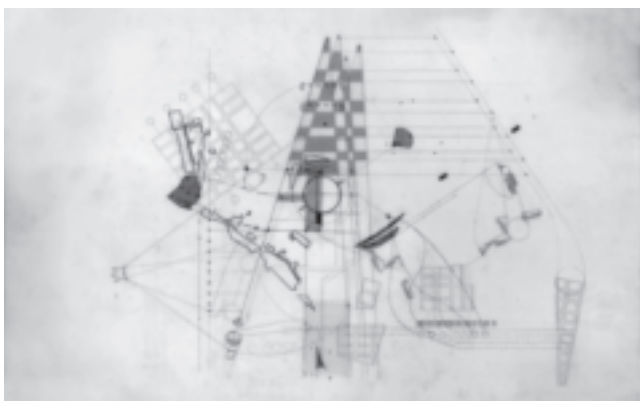
Dierdre Plaus ('20)

Tatiana Bilbao, Norman R. Foster Visiting Professor, with Andrei Harwell senior critic in architecture



Rhea Schmid ('20)

Turner Brooks, Bishop Visiting Professor and professor adjunct, with Jonathan Toews, Visiting Professor



Matthew Liu ('20)

Walter Hood, Diana Balmori Visiting Professor of Landscape Architecture, with Andrew Benner, critic in architecture

Liwei Wang (MArch '20, MBA '20)

Francine Houben, William Henry Bishop Visiting Professor, Isaäc Kalisvaart, visiting scholar, and Ruth Mackenzie, visiting artist, with George Knight, critic in architecture

Camille Chabrol ('20), **Thomas Mahon** ('20), and **Alexandra Pineda** ('20)

Anupama Kundoo, Davenport Visiting Professor, with Sarosh Anklesariam, critic in architecture

Jen Shin (MArch '20, MEM '20)

Stella Betts, Louis I. Kahn Visiting Assistant Professor

restaurants, film, theater, and popular music. And yet an amalgamation of diverse artistic disciplines — instrumental and vocal music, storytelling, dance, costume design, theater technology, experimental visual effects, and opera (or "works") — is being radically reconsidered by a new generation of artists, performers, and presenters who recognize its promise and appeal to wider audiences.

The studio faculty team assigned two project sites for an approximately 300-seat opera house in Paris's historically underserved Seine-Saint-Denis neighborhood, the epicenter of the 2024 Olympic Games and Cultural Olympiad. The building would support both conventional and experimental opera performances; prioritize the patron's experience over that of the artist; rely on lean contemporary theater production to avoid the costly construction of fly towers, scene shops, and administrative spaces; animate the urban cultural context; embody principles of sustainability; and most importantly, be fully demountable to be reerected on different sites in Paris and other parts of the world.

On opening day the studio faculty convened the symposium "The Opera House of the Future," with staff and students from Yale's Center for Collaborative Arts and Media, the schools of Drama and Music, and leading thinkers in performance and presentation discussing how architecture might better serve contemporary opera programs and patrons. Following a period of student-led research on topics such as the history of opera, projection and lighting, acoustics, seating, temporary construction techniques, mobility, and the cultural demography of Paris, the studio team traveled to Paris to attend a performance at the Théâtre du Chatelet, visit the two proposed project sites in Seine-Saint-Denis, meet with local community and artistic leaders and those tasked with assuring the positive, enduring legacy of the Paris Olympics. The studio team traveled on to Dutch cities to visit projects, study emerging building technology, and present nascent schemes to architects, theater planners, and industrial designers working in contemporary opera. At midsemester the students converted their representation techniques to suit remote communication media.

The student projects demonstrated a range of solutions to the artistic, cultural, and technological challenges, including innovative venue formats with fully transformable stage and seating arrangements, retractable exterior envelopes, origami-like folded roofs, and an assemblage of microscale program units. Structural schemes included off-the-shelf scaffolding systems, crane-supported roofs, tensile tenting, barge-supported platforms, custom-adapted shipping containers, prefabricated agricultural buildings, and inflatable vaults. Thematic priorities incorporated inverting opera's colonial history, attracting Paris's diverse communities of patrons, incorporating food and beverage into the experience of opera, generating sustained value, enabling virtual and augmented reality in a given performance, and reckoning with our fears.

The ten designs for performance spaces, encapsulated in short videos created during quarantine, were performances in themselves. The student projects are on display in Paris with the ambition that one or more of them might be realized as part of the Cultural Olympiad.

Anupama Kundoo and Sarosh Anklesaria

Anupama Kundoo, Davenport Visiting Professor, and Sarosh Anklesaria led a studio on cohousing prototypes in the high-density urban contexts of South India. In recent years "commoning" has emerged as a transformative social paradigm across cultures, disciplines, and geographies since it allows for new forms of collective living, empowering local communities, and offering resource stewardship, in sharp contrast to capital-driven market models.

The studio site was in Auroville, a "city-in-the-making" in South India, founded in 1968 as a model city for the future and a radical experiment in urbanism, where land remains a nonownable resource belonging to the "commons." The students considered the immense pressure on resources in heavily populated developing economies like India and studied new urban models that synthesize human and ecological sustenance for the design of architectures of coliving for self-reliant urban communities. The students traveled to Copenhagen, a major center of cohousing, to study various models of collective living. Alongside new ideas of mobility, circular economy, and green infrastructure, nonownership of land allows the development of collective living models around intentional communities unencumbered by restrictive plot definitions.

The student projects demonstrated a broad range of speculative architectures including a food commons that organized housing across varying scales of food production, storage, and consumption; a material collective that proposed a cyclical and incremental strategy for experimental timber construction; a structure for synanthropes that extended the idea of coliving to foraging animals, birds, and various pollinators; a wellness community engaging the senses through various modes of hybrid programming; a contested commons produced through the negotiation of domestic and movable wardrobe units; and cohospitality as a means of critiquing the conventional typologies of hotels through inventive and mobile programs.

Cazú Zegers and Kyle Dugdale

Cazú Zegers, Saarinen Visiting Professsor, with Kyle Dugdale (PhD '15), critic in architecture, tasked their students with designing a Women's Museum for the Twenty-First Century on a steeply sloped site in the Metropolitan Park of Santiago, Chile. The first challenge was to define the nature and program of such an institution — it was clear that this would be no conventional museum. Following a visit to Santiago the students proposed a wide range of responses, all of them engaging deeply with the site and its topographical and social conditions. Many of the programs also reacted to the complexities of Chile's current political situation. They ranged from projects that incorporated the course of the irrigation canal that winds its way along the upper edge of the site and schemes drawing attention to opportunities inherent in the site's acoustic properties to proposals that drew on the historical origins of the *mouseion* as both a place of learning and a site dedicated to the Muses, as well as those responding in palpable ways to Chile's indigenous heritage or the physical experience of the terrain.

Travel week was structured in part around engagement with Zegers's Andes Workshop: a series of exchanges between architects, naturalists, and artists from different disciplines — photography, printmaking, choreography, sculpture, and narrative. These experiences influenced the students' projects in ways that were more often implicit than explicit, expanding the potential of legitimate approaches to the work.

On a larger scale, the studio's stated intention was for students to travel to the far end of the Americas and look back at their own context with greater clarity. The irony of the onset of a global pandemic halfway through the semester was not lost on the studio; and in certain ways it rendered the students' ultimate responses all the more poignant in spite of the inevitable constraints.

Faculty News

Emily Abruzzo, critic, and her New York firm, Abruzzo Bodziak Architects (ABA), are participating in the Van Alen Institute initiative "Neighborhoods Now," which connects New York neighborhoods adversely affected by the COVID-19 pandemic to architectural design services.

Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor in Urban Studies, exhibited his design work in curator Paola Antonelli's exhibition *Broken Nature: Design Takes on Human Survival,* at the XXII Triennale di Milano and the Seoul Architecture Biennial last fall. He gave lectures at the School of Planning and Architecture, Bhopal, in Madhya Pradesh, India; the Bio-Integrated Design Lab, at University College London; Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum, in Mumbai; the Indian Statistical Institute, in Calcutta; and New York University, as well as in the Environmental Humanities Workshop at Yale. This spring Acciavatti was awarded a grant from Yale's Griswold Faculty Research Fund for work on an upcoming book and exhibition.

Annie Barrett (BA '01), critic, and her practice, BAS, was selected by the Brooklyn Public Library to design prototype guidelines to transform the system's 59 branches into more welcoming, engaging, and empowering spaces for the neighborhoods they serve.

Anibal Bellomio, lecturer, in association with Pelli Clark Pelli, where he is a senior associate, completed design development for the Tucumán Government Office Campus in former dean César Pelli's hometown of San Miguel de Tucumán, Argentina. Located on a 42.5-acre suburban site, the new 830,000-square-foot headquarters will host offices for 4,400 employees in addition to an auditorium, cafeteria, commercial spaces, and parking.

Deborah Berke, dean and professor, lectured at the Museum of Fine Arts, Houston in February. Following stay-at-home guidelines, she conducted a "virtual walking tour" of the East River Esplanade and nearby parks with *New York Times* architecture critic Michael Kimmelman. She commented on how COVID-19 will reshape architecture and urban design in the *New Yorker*, and she documented her time in quarantine for *Architectural Digest*. The *Washington Post* interviewed Berke about the defensive security measures set up around the White House during the Black Lives Matter protests. She wrote a piece advocating for innovative adaptive reuse for *Domus* (May 2020), guest edited by David Chipperfield. Her firm, Deborah Berke Partners, received an Honor Award from AIA New York, for the Richardson Olmsted Campus, and a design award from NYCxDesign, for 40 East End Avenue. The firm also launched a rug collection with Warp & Weft, which was featured in *AD Pro* and *AN Interior*.

Phil Bernstein (BA '79, MArch '83), associate dean and professor adjunct, published the article "The Distractions of Disruptions: Technical Supply in the Era of Social Demand," in the latest edition of *Architectural Design*, describing student work in his class "Exploring New Value Propositions of Design Practice." This past spring he presented talks on barriers to innovation at the AIA Project Delivery Knowledge Community symposium and the Global Design Alliance, based on his recent article "Ten Thoughts on the Future of Practice," in *Architectural Record*.

Stella Betts, critic and partner at LEVENBETTS with David Leven ('91), recently completed two houses in Columbia County, New York. Under construction are a 300,000-square-foot Life Sciences Building in Harlem and an 8,000-square-foot branch library in East Flatbush, Brooklyn. In the spring LEVENBETTS was commissioned its fifth New York public library project, for the Queens Public Library. The firm is also working on the Gateways to Chinatown public project, in New York, as well as a piece for the Crystal Bridges Museum of American Art, in Bentonville, Arkansas. The firm was recently awarded an AIA Honor Award and an Architizer A+ Honor Award for its installation *Zoid* at Art Omi, in Ghent, New York.

Peter de Bretteville (BA '64, MArch '68), critic, and his firm, Peter de Bretteville Architect, continue work on the Field House at Derby High School, in Connecticut. The office is also designing a tropical residence in Hawaii, featuring a series of five greenhouse-like rooms shielded from the sun by concrete walls and a steel trellis.

Turner Brooks (BA '65, MArch '70), professor adjunct, and his firm, Turner Brooks Architect, are currently working on the design for a palliative-care facility in Monticello, New York. Other recent work includes a 450-square-foot mobile house and the rehabilitation of an old farm creamery into a guesthouse.

Kyle Dugdale (PhD '15), critic, lectured at the Morningside Institute and participated in a colloquium at the Rivendell Center for Theology and the Arts. He wrote about the misery of airport chapels in *Sacred Architecture* and on the contemporary politics of classicism, for the *New York Review of Architecture*. Dugdale contributed an essay to *Bibliography Among the Disciplines: Pedagogy with Textual Artifacts*, coordinated by the Rare Book School (2020). He was invited to participate as a research scholar in a semester-long workshop on Religion and the Built Environment at the Center of Theological Inquiry, in Princeton, New Jersey, and joined the faculty initiative as a collaborating member. In March Dugdale received a Rosenkranz Award for Pedagogical Advancement from Yale's Poorvu Center for "Modeling the History of Architecture."

Ana Maria Duran Calisto, critic, was invited to participate as keynote speaker and juror in the upcoming XIV Bolivian Architecture Biennial. She joined the Science Panel for the Amazon (SPA), convened by professors Jeffrey Sachs, Carlos Nobre, and Andrea Encalada in response to the Leticia Pact for the Amazon (2019). She is a contributing author in a report to be published next year by the Sustainable Development Solutions Network, a Global Initiative for the United Nations. Her design firm, Estudio A0, with partner Jaskran Kalirai, was selected for the fourth volume of *WWArquitectura* (Línea Editorial & Lexus Editores, 2020), devoted to thirty prominent architecture firms in Latin America.

Keller Easterling, professor, wrote a piece for Quartz, "New Normal_No Normal," and gave talks on line this summer for the University of the Republic, Uruguay, RadicalxChange Conference, Jeu de Paume Online Conference and the 100 Day Studio.

Martin Finio, senior critic, and his firm, Christoff:Finio Architecture (C:FA), had a house design featured in *The Plan* magazine, in August. The firm's renovation of the Bennington College Commons building appeared in *Metropolis*, *ArchDaily*, and *Architect's Newspaper* and was featured as U.S. Building of the Week in the June issue of *World Architect*. It will also be published in *Domus* and *The Plan* later this year. Finio will present research findings by Hatfield Group Engineering, where he is a partner, on low-carbon structural systems at the CTBUH conference in Singapore with partner Erleen Hatfield in October.

Mark Foster Gage ('01), associate professor and partner of Mark Foster Gage Architects, in New York, recently became a contributor for CNN reporting on issues related to architecture and design. His firm completed Virtual Reality World, the largest virtual-reality entertainment center in the Western hemisphere; a private library on the site of a twelfth-century Templar Chapel in Shropshire, England; designs for the Museum of Lady Gaga, in Las Vegas; and production of a limited-edition series of giant amphoras for Art Basel. In the spring Gage published four articles: "East of Reality: Architecture and the War on Knowledge," in *PLAT*; "The Style of Our Discontent," in *Oz*; "Towards a Design Unknown," in *BIFT* (China); and "The Graphics of Wrath: Koolhaas and the Harvesting of Rural Data," in the *New York Review of Architecture*. He lectured at University of Miami, University of Mississippi, John Soane Foundation, California Polytechnic, and Beijing Institute of Fashion Technology — the latter two virtually. His work was shown at the National Museum of Art, in Tokyo, Japan, as part of the exhibition *Impossible Architectures*, which traveled to the Museum of Modern Art in Saitama, the Niigata Art Museum, and the Hiroshima Museum of Contemporary Art. A new Mandarin monograph on the work of Mark Foster Gage Architects is being published by the Tongji University Press (2021).

Alexander Garvin (BA '62, MArch '67), professor adjunct, gave the talk "Planning the Public Realm" at the Philadelphia Athenaeum last winter. His essay "Financing the Restoration and Repair of NYCHA Property" was published in the *Gotham Gazette* in December.

Erleen Hatfield, lecturer, of the Hatfield Group, in New York, was a panelist at the Zak World of Facades North America conference, where she discussed "The Green New Deal in New York." In April she participated in the *Architect's Newspaper* "Trading Notes" series, discussing "Construction in the Age of COVID-19." She and Martin Finio will present the paper "Towards a Structural Approach to Sustainability" at the Council on Tall Buildings and Urban Habitat (CTBUH) conference in Singapore this fall.

Elisa Iturbe (BA '08, MEM '15, MArch '15), critic, coauthored the book *Lateness* with Peter Eisenman (Princeton University Press, 2020). The book proposes a perspective on form and time in architecture that circumvents temporal constraints on style requiring it to be "of the times."

Nicholas McDermott ('08), critic in architecture, and his firm, Future Expansion (FE), are participating in the Urban Design Forum and the Van Alen Institute initiative "Neighborhoods Now." The firm is partnering with the Northwest Bronx Community and Clergy Coalition and a team of designers to address immediate and long-term issues related to the coronavirus pandemic in Kingsbridge, Bronx, New York. McDermott and his FE cofounder, Deirdre McDermott, were awarded a 2020 residency at the Marble House Project, in Dorset, Vermont. The fellowship will support an ongoing project mapping and speculating on the built, economic, and natural features of conserved landscapes in agricultural and postagricultural regions.

Mary McLeod, Fall 2019 Vincent Scully Visiting Professor of Architectural History, published several articles this past year, including two on Robert Venturi and Denise Scott Brown, "Venturi's Acknowledgments: The Complexities of Influence," in *Complexity and Contradiction at 50*, edited by Martino Stierli and David B. Brownlee; and "Wrestling with Meaning in Architecture: Learning from Las Vegas," in *Eyes That Saw*, edited by Stanislaus von Moos and Martino Stierli (Yale School of Architecture and Scheidegger & Spiess). She also contributed the article "Le Corbusier, planification et syndicalism régional," to *Le Corbusier 1930–2020: Polémics, mémoire et histoire*, edited by Rémi Baudouï with Arnaud Dercelles; and the short survey "The Rise and Fall and Rise Again of Feminist Architectural History," to *Women [Re]Build: Stories, Polemics, Futures*, edited by Franca Trubiano, Ramona Adlakha, and Ramune Bartuskaite. She continues to coedit the website *Pioneering Women of American Architecture*. This past spring McLeod was named a Fellow of the Society of Architectural Historians.

Alan Organschi ('88), senior critic, coauthored the paper "Buildings as a Global Carbon Sink," published in the journal *Nature Sustainability* (January 2020) based on a study with forest and climate scientists from the Potsdam Institute of Climate Impact Research, in Germany, and professor Thomas Graedel and Dr. Barbara Reck, of the Yale Center for Industrial Ecology. This past spring Organschi held the joint graduate research seminar "Regenerative Building" with David Skelly, Oastler Professor of Ecology and director of Yale's Peabody Museum of Natural History. Over the summer a team of recent YSoA graduates designed and constructed a Coastal Research Station on Horse Island, managed by the Peabody and the Yale Center for Biospheric Studies (see page 27). Organschi served as the Portman Prize Critic at the Georgia Institute of Technology for the second consecutive year. With his firm, Gray Organschi Architecture, and partner Elizabeth Gray (BA '82, MArch '87), he is completing innovative mass timber projects including a 70-unit affordable-housing project for the Beulah Land Development Company and a series of structures for the Hudson Highland Fjord Trail, in collaboration with SCAPE Landscape Architecture and Fast + Epp Engineers. Organschi's book *Carbon: A Field Manual for Building Designers*, coauthored with Matti Kuittinen, of Aalto University in Helsinki, and Andrew Ruff (MED '15), will be released by John Wiley & Sons in fall 2020.

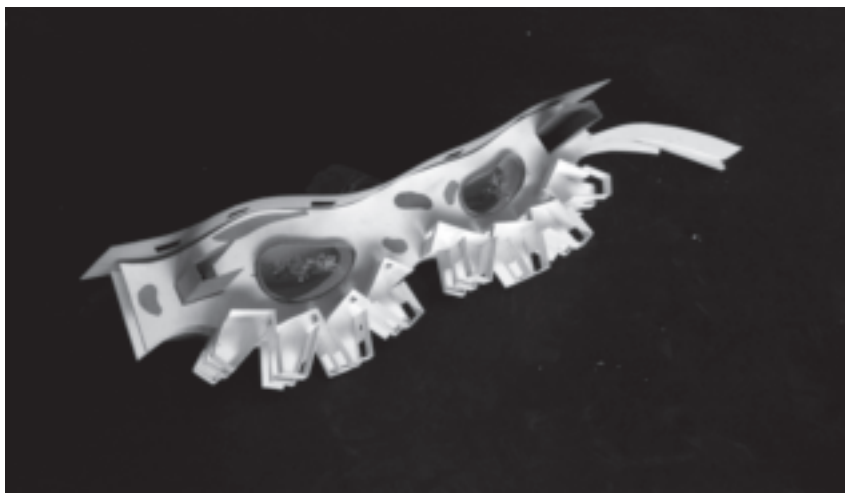
Eeva-Liisa Pelkonen (MED '94), assistant dean, was promoted to full professor this year. She participated in a panel discussion with architect Sir David Adjaye at the Judd Foundation, in association with the Finnish Cultural Institute of New York, on the shared sensibilities of the work of Donald Judd and Alvar Aalto. In March she attended the St. Petersburg Cultural Festival, in Russia. Pelkonen joined the boards of the *Journal of Architectural Education* and the Finnish Cultural Institute.

Miriam Peterson ('09) and her partner, Nathan Rich ('08), were named 2020 Emerging Voices by the Architectural League of New York. In place of their scheduled lecture, they published a short film as part of the series "Emerging Voices Reports" in June that tells a story about the importance of the New York City Public Housing Authority (NYCHA). NYCHA has been the focus of a six-year research project undertaken by Peterson Rich Office which was published as the 2019 Richard Kaplan Chairs for Urban Design at the Regional Plan Association, with support from the J. M. Kaplan Fund. In addition, Peterson and Rich are working on two new adaptive-reuse projects, an artist studio in a former auto garage in the Hudson Valley and the conversion of a Catholic Church in Detroit into an art gallery and community center.

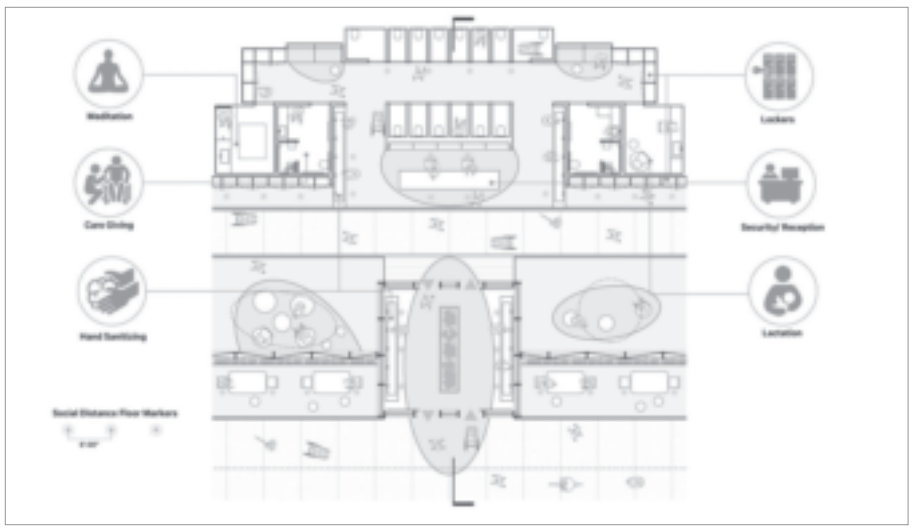
Nina Rappaport, publications director, coedited the book *Design of Urban Manufacturing* (Routledge, 2020). In early February she organized the symposium "Hybrid Factory/Hybrid City" with the Future Urban Legacy Lab of the Polytechnic University of Turin. She is an advisor to a fish-production facility in the Philippines that integrates environmental and social equity issues. Rappaport's essays have been published in the books *Miro/Rivera Architects: Building a New Arcadia* (University of Texas Press, 2020) and *Industrious City,* edited by Markus Schaeffer (Lars Muller, 2020). She was interviewed in the Italian journal *U3-UrbanisticaTre* about productive cities and COVID-19.

Elihu Rubin (Yale College '99), associate professor, was the 2020 recipient of the King-lui Wu Teaching Award at the Yale School of Architecture. He contributed the essay "The New Normal" to an online exhibition for the National Building Museum, featuring photographs of street life in New York during COVID-19 by Camilo José Vergara (see www.nbm.org/exhibition/the-new-normal).

Peter de Bretteville Architect, rendering of Tropical House, Hawaii, 2020



Turner Brooks Architect, study model for a Palliative Care Center in New York, 2020



Joel Sanders with MIX Design, COVID-19 floor plan of a case study for an institutional entry sequence, 2020

EstudioA0, competition proposal for Teleamazonas, 2020

Joel Sanders, adjunct professor, in association with his firm, Joel Sanders Architect (JSA), and MIXdesign, received a grant from the National Endowment for the Arts to support MIXmuseum research and programming in collaboration with the Architectural League of New York. In January Sanders lectured at the Center for Curatorial Research on "MIXmuseum: Inclusive Design" and participated in panel discussions at the AIA Chicago, on "Gender Neutral Design: Restrooms and Beyond," and at the CUNY Graduate Center, on "Expanding the Notions of Queer Space: Histories, Theories, and Practices." In March the *Architectural Review* published a special issue on "Gender and Architecture," in which Sanders was interviewed and featured in an essay describing his contribution to queer architectural theory since the publication of *STUD,* in 1996. In June Sanders and MIXdesign were featured in the *New York Times Magazine* article "How Architecture Could Help Us Adapt to the Pandemic," by Kim Tingley.

Aniket Shahane ('05), critic, participated in the Yale student exhibition *In Memoriam*, in the North Gallery at YSoA, for which architects were invited to design how they would choose to be remembered after their death. The work of Shahane's Brooklyn-based practice, Office of Architecture (OA), was included in two books: *Living Small within City Limits* (Taunton Press) and *The Home Upgrade: New Homes in Remodeled Buildings* (Gestalten Berlin). OA is one of several architecture offices participating in "Neighborhoods Now," an initiative assisting local businesses in vulnerable New York neighborhoods with design services as they reopen in the wake of COVID-19.

Robert A. M. Stern ('65), former dean and J. M. Hoppin Professor of Architecture, was keynote speaker at the Society for College and University Planning Mid-Atlantic Regional Conference. In this virtual event Stern and Carla Yanni, an art history professor at Rutgers University, discussed campus planning and architecture. With his professional partners at RAMSA, Paul Whalen and Daniel Lobitz, Stern was a panelist on a Corcoran Sunshine "CS Live" event, discussing the firm's approach to multifamily residential buildings, including 30 Park Place, 20 East End Avenue, and 70 Vestry Street, in New York. His firm's Courier Square was honored with a Whitelaw Founders Award from the Historic Charleston Foundation. The firm opened the James J. McCann Recreation Center, at Marist University, in Poughkeepsie, New York, and announced new commissions including the John D. and Alexandra C. Nichols Center for Theater and Dance, at the Loomis Chaffee School, in Windsor, Connecticut, and two buildings at the Ohio State University Arts District: the Timashev Family Music Building and a new Theater Department building are under construction.

Carter Wiseman (BA '68), lecturer, released a new book *Louis Kahn: A Life in Architecture* (University of Virginia Press, October 2020; see page 16). Wiseman's first book on Kahn, *Beyond Time and Style* (W. W. Norton, 2007), was a general survey of the architect's life and work. This new volume concentrates on Kahn's lifelong commitment to improving the human condition through architecture.

YSoA Books

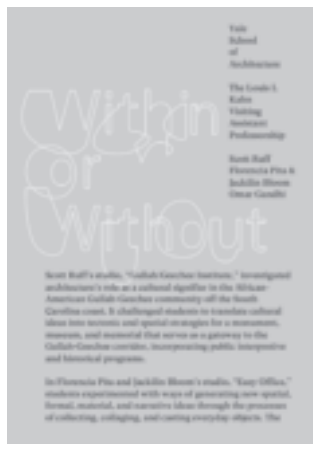
Eyes That Saw

The book *Eyes That Saw* — edited by Stanislaus von Moos, former Vincent Scully Visiting Professor of Architectural History, and Martino Stierli, Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art — features a collection of scholarly essays based on the conference held at Yale celebrating the fortieth anniversary of the 1968 epochal Las Vegas Studio, led by Robert Venturi, Denise Scott Brown, and Steven Izenour. Three Yale studios brought students out into the world to both analyze and design projects and, in so doing, transformed architectural education. The book includes essays by Stan Allen, Eve Blau, Beatriz Colomina, Elizabeth Diller, Peter Fischli, Dan Graham, Neil Levine, David M. Schwarz, Katherine Smith, Martino Stierli, Karin Theunissen, Stanislaus von Moos, and Robert Venturi and Denise Scott Brown, with a preface by Robert A. M. Stern. The book was designed by Bruno Margreth, managed by Nina Rappaport, and is copublished by Yale School of Architecture and Scheidegger & Spiess.

Nature as Ornament

Nature as Ornament celebrates Kent Bloomer's indispensable intellectual and pedagogical contribution to the Yale School of Architecture and the profession of architecture over the last fifty years. Bloomer's dedication to the design and thinking of ornament in architecture has influenced collaborators and students in a broad range of fields, among them architects, historians, musicians, artists, philosophers, and biologists. Many have contributed to this collection of essays, including Thomas Beeby, Turner Brooks, Edward Casey, Douglas Cooper, Mari Hvattum, Guru Dev Kaur Khalsa, Emer O'Daly, Richard Prum, Willie Ruff, Stacey Sloboda, and Michael Young all exploring the diverse meaning of ornament in contemporary discourses. The book is divided into three sections — History, Cosmos, and Legacies — and includes a portfolio of Bloomer's works. The text poses critical questions in order to reorient the discourse of ornament from a contentious vestige of modernity toward its active relationship to architecture, landscape, urbanism and the sense of place in a world. What links ornament to the broader human sciences and the natural world? What are ornament's theoretical stakes in the intellectual and material history of our own discipline? What is ornament's place in the pedagogy of architectural education, as well as its methods and practices?

The book is edited by Gary He (PhD '20) and Sunil Bald, associate dean and assistant professor (adjunct), with an afterword by Dean Deborah Berke. It was managed by Nina Rappaport, designed by Office of Luke Bulman and distributed by Yale University Press.



Within or Without

The book *Within or Without* reveals how the work of three Louis I. Kahn Visiting Assistant Professor studios at Yale engaged with conventions of architectural and cultural production at the boundaries of our discipline. It highlights the methods of making and enclosing space developed by students of Jackilin Hah Bloom and Florencia Pita, Omar Gandhi, and Scott Ruff. In Pita and Bloom's studio, "Easy Office," students experimented with ways of generating new spatial, formal, material, and narrative ideas through the processes of collecting, collaging, and casting everyday objects. Students in Gandhi's studio, "Where the Wild Things Are," designed a campus of creatures for Rabbit Snare Gorge, on the north coast of Cape Breton Island. Ruff's studio, "Gullah/Geechee Institute," investigated architecture's role as a cultural signifier in the African-American Gullah-Geechee community off the South Carolina coast. Distributed by Actar, the book was designed by MGMT.design and edited by Benjamin Olson ('19) and Nina Rappaport.

Alumni News

Alumni News reports on recent projects by graduates of the school. If you are an alumnus, please send your current news to:

Constructs, Yale School of Architecture
180 York Street, New Haven, CT 06511

By email: constructs@yale.edu

1960s

Norman Foster ('62) and his firm, Foster + Partners, obtained CE certification for the laser-cut face shields they have been producing to protect health workers from exposure to coronavirus. The office also launched *+PLUS*, a journal offering in-depth insight into its projects, philosophy, people, and process. The firm's awards in 2020 include the European Product Design Awards for Top Design Winner in Media and Home Electronics/TV, Video, and Audio Equipment; Top Design Winner in Design for Society/Eco-Sustainable Design; and Winner in Home Interior Products/Interior Furniture.

Richard Rogers ('62) has retired from his firm Rogers Stirk Harbour + Partners, which he founded in 1977 as Richard Rogers + Partners. He received the AIA's Gold Medal last year.

Susan Green ('69) died on May 28, 2020. She ran her own practice in New York City and, for most of her career, she designed residences primarily in upstate New York that combined a modern aesthetic with traditional vernacular farmhouse elements.

1970s

Patricia Patkau ('78) and John Patkau, partners of Patkau Architects, in Vancouver, British Columbia, were recognized with numerous awards for design excellence the past two years. In 2019 awards included the Wood Design Award of Merit, for the Capilano Library; Canadian Wood Council Design Award; AIBC Innovation Award; Faith & Form New Facilities Award; and AZ Award of Merit for Architecture, for the project Temple of Light; Canadian Architect Award of Excellence, for the Academic Wood Tower, University of Toronto; Canadian Architect Award of Merit, for the Thunder Bay Art Gallery; and Lieutenant Governor of British Columbia Medal in Architecture, for the Polygon Gallery. In 2020 they received the Prairie Wood Design Award of Excellence in Institutional Wood Design.

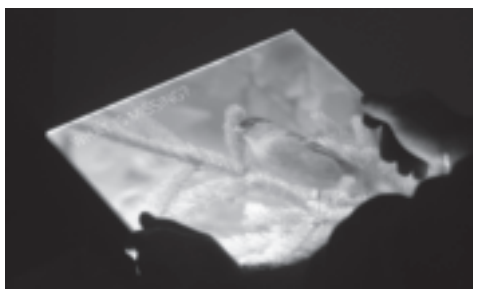
Bialosky Cleveland, Edgewater Beach House for Cleveland Metro Parks, 2017

Jack Bialosky ('79), senior principal and founder of Bialosky Cleveland, received the Gold Medal AIA Ohio Honor Award, the highest distinction the organization can bestow on a member. His recent projects include the redesign of Cuyahoga Community College Metro Campus Center, the Cleveland Public Library Facilities Master Plan, and the Cleveland Public Library Martin Luther King Jr. Branch.

1980s

Aaron Betksy (BA '79, MArch '83) was appointed director of Virginia Tech School of Architecture and Design in June, after serving for five years as dean of Taliesin West (now the Frank Lloyd Wright School of Architecture), in Arizona.

Patricia MacDougal ('83) has been working for AYESA, an engineering company in Seville, Spain, since 2007. Her specialty is transport infrastructure, specifically metros/subway stations both elevated and underground, in Lima, Riyadh, Panama, and Delhi.



Maya Lin, *What is Missing?* web-based memorial, 2020

Maya Lin (BA '81, MArch '86) initiated the web-based multimedia memorial *What Is Missing?* as a tribute to decreasing biodiversity. Her firm has designed the renovation of the Smith College Library along with an addition that will be completed in fall 2020.

Raymund Ryan ('87), curator of the Heinz Architectural Center, at the Carnegie Museum of Art, led virtual tours of Pittsburgh's architectural treasures in summer 2020.

Bryan Bell ('88), founder of the non-profit organization Design Corps — through which he focuses on Public Interest Design projects, holds conferences, and publishes resources — recently developed an evaluation system, in a triple bottom line called the Social/Economic/Environmental Design (SEED) Evaluator that led to organizing the SEED Network, which now has over 3,500 members. His most recent books include *Public Interest Design Education Guidebook* (Routledge 2015) and next year *All-Inclusive Engagement in Architecture: Towards the Future of Social Change*, co-edited with Farhana Ferdous, will be published, also with Routledge. He is also associate professor at North Carolina State.

1990s

Robin Elmslie Osler ('90) closed her office in New York to become the Interiors Studio Director at FXCollaborative in April 2019. She continues to teach design studios at City College of New York.

Specht Architects, Preston Hollow Residence, Dallas, Texas, 2020

Scott Specht ('93), principal of Specht Architects, had the Preston Hollow Residence, in Dallas, Texas, published in *Wall Street Journal* and *Architectural Record* in April 2020. The project was also awarded the Record Houses 2020 Award.

Carl Fredrik Svenstedt ('93) is founding partner of Carl Fredrik Svenstedt Architecte, in Paris, France. The practice was awarded 2019 Firm of the Year for Sustainable Architecture by the Architecture Master Prize. Its project Delas Freres Winery, in Tain l'Hermitage, Rhone Valley, was featured in *Architectural Record* (January 2020) and won the French Grand Prix for Innovation in Natural Stone Construction in 2019.

Jasmit Rangr (BA '93, MArch '97) is founder of studio RANGR. The firm's House in Beverly Hills was featured in the *New York Times* (March 2019). Rangr has been teaching architectural design at the University of California, Berkeley since last year.

Alexander Levi ('96) and Amanda Schachter are cofounders and principals of SLO Architecture, in New York. They published the piece "A post-COVID commuting vision: Let's have some bike and scooter highways for speedy trips from A to B," in the *New York Daily News* (May 2020), as well as "There's a Difference between Tactical and Shortsighted," in the *Urban Omnibus* series "Dispatches" (July 2020). This year the firm was commissioned by A New View Camden to realize the project *Turntable,* a large-scale architecture installation in Cooper's Poynt Park, on the Delaware River in Camden, New Jersey.

Colin Brice ('99), cofounder of architecture studio Mapos, was featured in the *New York Times* article "A New Style of Country House Takes Root" (August 16, 2020). The article discussed the firm's first project, South Hill, a sustainable development completed with its sister company, Topos Development.

2000s

Grace Ong Yan ('00) is assistant professor at Thomas Jefferson University, in Philadelphia. She coedited the book *Architect: The Pritzker Prize Laureates in Their Own Words* (Blackdog & Leventhal, 2010 and 2018). Her essay "The PSFS Building: Modern Architecture by a Corporate Client" was published in *Companions to the History of Architecture: Twentieth-Century Architecture*, vol. 4 (Wiley-Blackwell, 2017). "Wrapping Aluminum at the Reynolds Metals Company: From Cold War Consumerism to the Age of Sustainability" appeared in the journal *Design and Culture* (November 2012). Her forthcoming book, *Building Brands: Corporations and Modern Architecture*, published by Lund Humphries, explores the role of branding in the design of mid-twentieth-century corporate Modernism and is based on her doctoral dissertation, completed at the University of Pennsylvania.

Rashid Saxton ('03) recently completed a residential project in Tulum, Mexico, that incorporates an artist residency program. Situated just outside of the town center, the complex comprises four one-bedroom apartments in two buildings on either side of a communal pool. The property has a perimeter party wall that is common to the region, which serves as a backdrop for creative works and a support structure for vegetation. Last year Saxon worked with Triton Construction on Essex Crossing Site 1, which includes the International Center of Photography's new home and residences.

Abigail Coover Hume ('06) and **Nathan Hume** ('06), of Overlay Office, were featured in the AIA New York article "Small Firms Band Together to Make a Big Impact" (June 2020) since they have joined more than 28 other firms in the formation of the Design Advocates group.

Mark Guberman ('08) has been working at Foster + Partners since 2008. He is currently working on the Samba Headquarters, in Riyadh, Saudi Arabia, set for completion in 2021.

Beom Jun Kim ('09), founder of W.AK Studio, teaches architectural design and augmented and virtual reality at Spitzer School of Architecture, Barnard College, and Yale. He published the article "Cannabis Virtualis," in *CLOG x Cannabis (2020)*, illustrated with images of his studio's project for a Cannabis Dispensary, in Los Angeles.

2010s

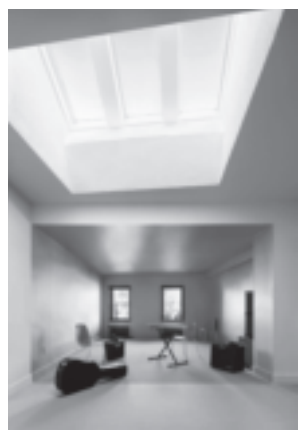
CollectiveProject, Lake House, Hyderabad, India, 2019

Cyrus Patell ('10) and **Eliza Higgins** ('10), cofounders of Bangalore design studio CollectiveProject, completed a weekend home, the Lake House, in Hyderabad, India, in 2019. The project was published widely, in *Archdaily Español* (January 2020), *Architectural Digest India* (November 2019), *Gessato* (November 2019), *Archdaily* (October 2019), and *Dezeen* (August 2019), among others. It was also listed in the "Best 10 Houses of 2019" in *Domus* (December 2019). The firm was also featured in *Archdaily's* "36 Architecture Firms from the Global South You Should Know" (November 2019).

Brian Butterfield ('11) started as director of the Museums Workshop at wHY Architecture, focusing on museum and cultural building design, after five years as senior design manager for Exhibitions and Capital Projects at the Metropolitan Museum of Art.

David Yang ('11) is cofounder and chief creative officer at Pursuit, a social-impact organization that offers training and career support for the tech industry in Long Island City, Queens. Pursuit was featured on CNBC (June 2019) and in the *New York Times* (March 2019) as a success story in training low-income community residents, called Fellows, for future jobs. During the COVID-19 pandemic the agency created an Emergency Relief Fund for Fellows in Hardship.

Christos Bolos ('12) is a designer with Marmol Radziner, in Los Angeles. He worked on the design of the U.S. headquarters for Italian eyewear company Luxottica, in New York City's Garment District, in 2020.



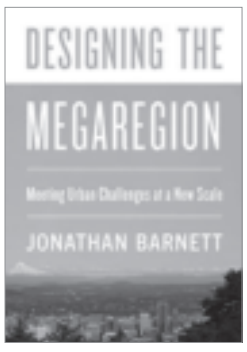
FORMA, Yale's WYBC Radio Station Office, Yale University, 2020

Miroslava Brooks ('12) and **Daniel Markiewicz** ('11), founding partners of FORMA, completed the renovation of Yale's WYBC Radio Station Office this year. It was published in *DesignBoom* (March 2020) and *Dezeen* (April 2020).

Brittany Utting ('14) and **Daniel Jacobs** ('14), founders of the research and design collaborative HOME-OFFICE, had their project *Re-Tagging* featured in the exhibition *Fulfilled,* at the Banvard Gallery, Knowlton School of Architecture, Ohio State University, in February 2020.

Karolina Czeczek ('15) is principal at Only If —, an architecture and urbanism practice based in New York. The work of her studio was featured in *Architecture Magazine*'s "Next Progressives" (October 2019) and *Domus*'s "50 Best Architecture Firms of 2020" (March 2020).

Alumni Books



Megaregions

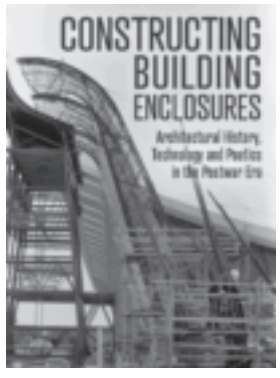
Jonathan Barnett (BA ’58, MArch ’63) published the book *Designing the Megaregion: Meeting Urban Challenges at a New Scale* (Island Press, 2020). He presents key design and development initiatives to help reduce the pressure these systems place on natural resources, transportation, and housing equity. Barnett shows how we can initiate incremental design using both private investment and existing administrative structures to make megaregions more sustainable, functional, and equitable.

Cuban Artists and Architects

Victor Deupi (’89) recently published *Emilio Sanchez in New York and Latin America* (Routledge, 2020). The book focuses on the life and artistic activities of Cuban-American artist Emilio Sanchez (1921–1999) in the 1940s and ’50s. More specifically it examines Sanchez within the wider context of mid-century Cuban artists and cross-cultural exchange between New York, Cuba, and the Caribbean. Deupi reflects on why Sanchez chose to be a mobile observer of the American and Caribbean vernacular at a time when such an approach seemed at odds with the mainstream avant-garde. Sanchez attended Yale University for one year in 1940 and then transferred to the University of Virginia, followed by the Art Students League of New York. Deupi is writing a related book, *Cuban Modernism: Mid-Century Architecture 1940–1970*, with Jean-Francois Lejeune, to be published by Birkhäuser later this year. The authors received a grant from the Graham Foundation to research the work and significance of Modernist Cuban architects.

Building Enclosures

Clifton Fordham (’96) recently published *Constructing Building Enclosures: Architectural History, Technology, and Poetics in the Postwar Era* (Routledge, 2020). Thirteen essays by interdisciplinary scholars analyze building technology within a design framework and investigate tensions that arose between the disciplines of architecture and engineering in the modern era. In two sections, the writers challenge notions of boundaries between architecture, engineering, and construction in projects of postwar Modernism, including Louis Kahn’s Weiss House, Minoru Yamasaki’s Science Center, and Sigurd Lewerentz’s *Chapel of Hope*.



Alternative Building Projects 2020

With the onset of COVID-19, this year’s Building Project was adjusted to accomplish a two-unit house in Newhallville for the nonprofit organization Columbus House with the assistance of additional internships in the community. As usual during the Spring semester, the first-year students designed and developed full working drawings. While the pandemic prevented the students from constructing the house, four recent graduates and Building Project alumni nearly completed the building this summer under the guidance of coordinators Adam Hopfner and Alex Kruhly (’17). The conceptual proposal, titled “Shared Individuality,” emphasized the house’s relation to the scale of the flag lot site and its role in the greater community. The one-story building features an exposed wooden roof with skylights illuminating private spaces nestled at the core and large windows allowing light to pass through living areas.

Students, unable to work on the Building Project physically because of the pandemic, proposed alternative internships to meet the urgent needs of marginalized communities in New Haven that have been affected disproportionately by COVID-19 under the shadow of a troubling history of systemic racism and police violence. Thirty-three students worked on nine different socially engaged projects in Newhallville and greater New Haven. Two students worked with New Haven Department of City Planning to restore access to the Mill River. Two others renovated a small building in Goffe St. Park used by Ice the Beef, a community organization that works to break the cycle of youth gun violence through the arts. Another couple of students collaborated with the municipality to paint Black Lives Matter murals in Newhallville and downtown. Three students worked with small businesses on reopening strategies and sidewalk seating arrangements. Five students designed a 1,600-square-foot storefront and educational space for Mae Flower Shop, in Newhallville. Two students worked with the Wilson Branch of the New Haven Free Public Library to create a physically distanced accessible outdoor space to host programming and distribute resources. One student conducted zoning research with a New Haven city planner. Seven others worked with Integrated Refugee & Immigrant Services (IRIS) to remodel its office space and deliver a GIS interface to visualize available local resources for its clients. The final seven students worked with the Center for Collaborative Arts & Media (CCAM) to design a space for sharing stories and bridging familial connections during the pandemic in The Towers, a New Haven retirement community; planning educational outreach for the Yale Art Museum and Center for British Art; and a city monument to the victims of COVID-19.

—Sam Golini (’22)

Zhanna Kitbalyan measuring sidewalk space for restaurant re-opening strategies. New Haven, photograph by Iris You, 2020

Peabody Museum Project

This past summer and fall, a group of architecture and environmental management alumni—Clara Domage (’20), Katie Lau (’20), Max Ouellette-Howitz (’20), Christine Pan (’20), Jen Shin (MArch and MEM ’20), Gus Steyer (Yale College ’13 and MEM ’20)—and current students started construction on a 750-square-foot coastal research station for the Peabody Museum of Natural History on Horse Island, the largest in the Thimble archipelago off the coast of Branford, Connecticut. Developed through the newly established YSoA Regenerative Building Lab, led by faculty member Alan Organschi (’86), the building is the culmination of a two-stage curricular sequence that examines the conceptual framework and practice of regenerative building. Although the project has experienced delays due to the global pandemic, construction will be completed by the end of October.

The design of the building, a simple linear pavilion that opens onto a generous outdoor learning space with sweeping views of the Long Island Sound, was developed by recent alumni Domage, Ouellette-Howitz and Shin with current students early this summer entirely over Zoom meetings. The design is simple: an efficient service area will contain a small kitchen, a composting toilet, an outdoor shower, and sleeping bunks for two fellows. A large room will house classes, research activities, lectures, and other events. Large barnacle skylights bring in natural light while optimizing for photovoltaic solar gain and wind flow. The structure is completely off-grid, enhancing the landscape of Horse Island while maximizing repurposed, reused, and site-generated materials studied in the regenerative-building frameworks seminar in spring 2020. The design-build team joined forces with the Forest School to harvest the overstocked sassafras trees on site for columns. Hemlock from Yale Myers Forest will be used for cladding material. Following circular economy and materials principles, CLT panel stock from the Yale Building Project and used tempered glass and exhibition panels from museum storage will all be recycled into the building.

The Peabody Museum’s coastal research station will serve as an important learning facility for years to come. Classes, lectures, coastal research, and visiting fellows will contribute to the evolving story of humans on Horse Island.

—Jen Shin (MArch and MEM ’20)

Construction progress of the coastal research station for the Peabody Museum of Natural History on Horse Island, Branford, Connecticut, summer 2020

Yale Women in Architecture

To kick off 2020, members from YSoA’s largest alumni group, Yale Women in Architecture (YWA), met at the architectural office of Perla Delson (’92) and Jeff Sherman (’92), in DUMBO, New York. At the meeting Jennifer Sage (’84) and Nicole Emmons (Yale College ’98) joined Andrea Mason (’94) and Celia Imrey (’93) as cochairs and sprung into action, hosting seven online events with another five this fall.

YWA events are primarily panel discussions focusing on topics germane to the practice of architecture. From “Family + Practice” to “Alternate Careers to Architecture” and “Disrupting Past Normalities: Yale’s Equality in Design,” the online conversations could include alumni and students from far-flung geographies, an unexpected benefit of measures taken during the COVID-19 pandemic. While more difficult to nurture at a distance, YWA’s mentorship program led to many new associations and connections, which continue to grow as we all become more adept at remote communication.

The group’s events are open to all. Please visit the new website (yalewomeninarchitecture.org), Facebook, and Instagram for more information.

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Acknowledge the needs of the many rather than the few; address diversity of class, race, culture, and gender; design without allegiance to a priori architectural styles and formulas, and with concern for program and construction.

— “Everyday 2020” lecture by Deborah Berke, August 27, 2020

Memorial for George Floyd, East 38th Street and Chicago Avenue, Minneapolis, photograph by Norah Shapiro, 2020