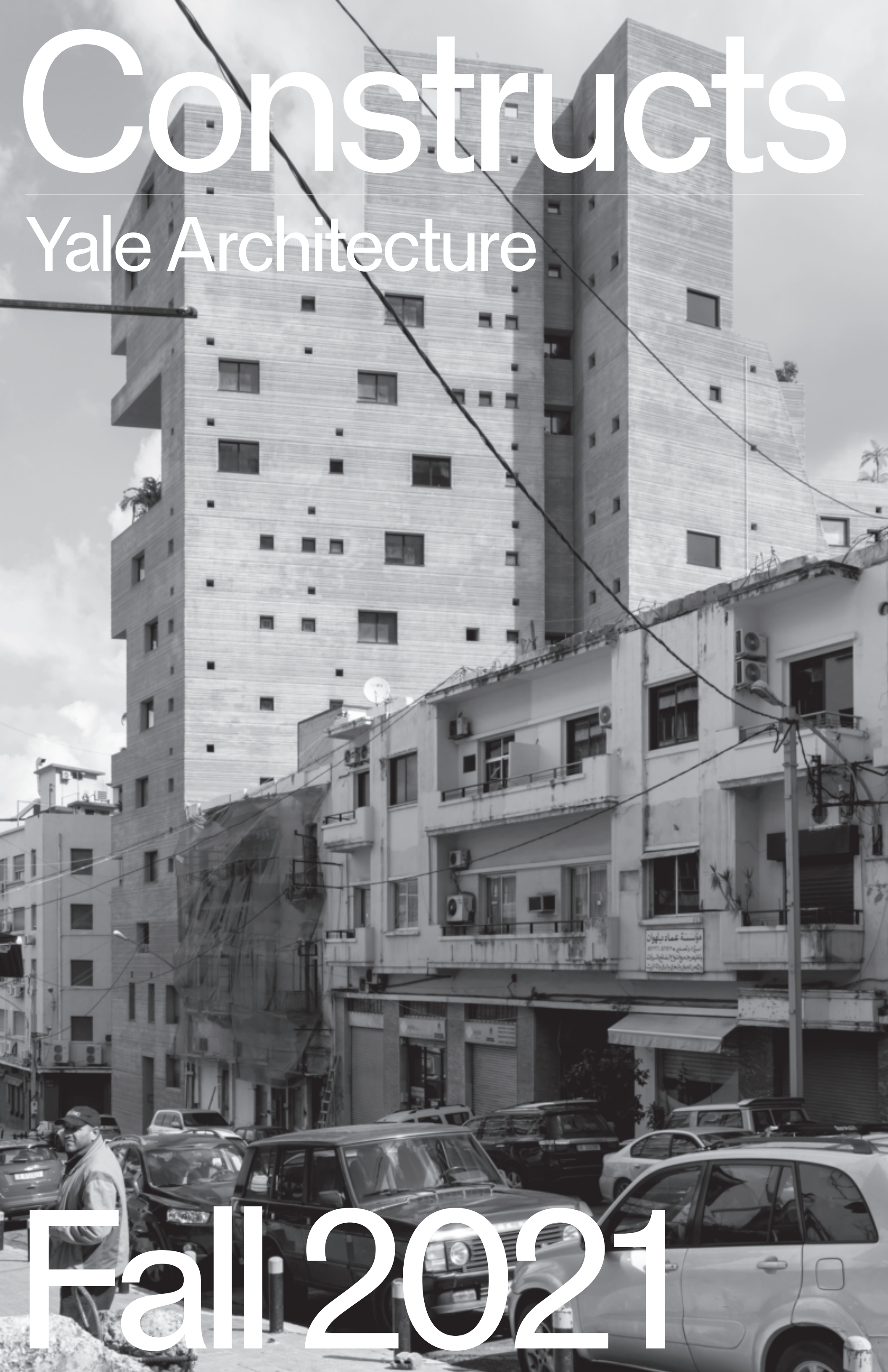
Constructs

Yale Architecture



Fall 2021

Table of Contents

Fall 2021 Events Calendar

In response to concern over the Delta variant of COVID-19, in-person lectures in Hastings Hall are limited to vaccinated Yale School of Architecture students, faculty, and staff. Livestream information will be posted online in advance of each event.

Lectures

Thursday, August 26
2 p.m. EDT

Lord Norman R. Foster

MArch '62

Thursday, August 26
6:30 p.m. EDT

Nnenna Lynch

Edward P. Bass Distinguished Visiting Architecture Fellow

Thursday, September 2
6:30 p.m. EDT

Caroline Bos

Norman R. Foster Visiting Professor

Thursday, September 9
6:30 p.m. EDT

Karen Seto

Frederick C. Hixon Professor of Geography and Urbanization Science

Thursday, September 23
6:30 p.m. EDT

Justin Beal

Thursday, October 7
6:30 p.m. EDT

Ife Vanable

KPF Visiting Scholar

Thursday, October 28
6:30 p.m. EDT

Jessica Varner

Curator of *Room(s): Yale School of Architecture Graduate Women Alums 1942–*

Monday, November 1
6:30 p.m. EDT

Heather Roberge

William B. and Charlotte Shepherd Davenport Visiting Professor

Thursday, November 4
6:30 p.m. EDT

Todd Saunders

Robert A.M. Stern Visiting Professor in Classical Architecture

Monday, November 8
6:30 p.m. EDT

Cruz García and Nathalie Frankowski

Myriam Bellazoug Memorial Lecture

Thursday, November 11
6:30 p.m. EDT

Elaine Scarry

Thursday, November 18
6:30 p.m. EDT

Abeer Seikaly

Louis I. Kahn Visiting Assistant Professor

Lecture Date
To Be Announced

Lina Ghotmeh

Louis I. Kahn Visiting Professor

Hastings Hall is equipped with assistive listening devices for guests using hearing aids that have a T coil.

Colophon

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

Volume 23, Number 1

Cover
Lina Ghotmeh, The Stone Garden, Beirut, photograph by Iwan Baan ©, 2019

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Constructs is published twice a year by the dean's office of the Yale School of Architecture.

We would like to acknowledge the support of the Thomas Rutherford Trowbridge Fund; the Paul Rudolph Publication Fund; the Dean Robert A. M. Stern Fund; the Robert A. M. Stern Family Foundation for Advancement of Architectural Culture Fund; and the Nitkin Family Dean's Discretionary Fund in Architecture.

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ISBN
978-1-7333908-4-2
Fall 2021
Cost $5.00

Exhibitions

Architecture Gallery

Room(s): Yale School of Architecture Graduate Women Alums 1942–

August 26 to December 10, 2021
Curated by Jessica Varner
(MArch '08, MED '14)

North Gallery Student Exhibitions

Speaking into Being: Beyond Asian Silence

Curated by Ariel Bintang, Ben Fann, Signe Ferguson, Chloe Hou, Gina Jiang, Faith Pang, Ethnie Xu

In-sync, De-sync, Re-sync

Curated by Timothy Wong, Joshua Tan, Sangji Han, Dominiq Oti

The World's Fair of 1893: The Columbian Exposition

Curated by Abraham Mora-Valle and Lilly Agutu

Letter from Dean Deborah Berke

Summer studio, photograph by Ethnie Xu ('23)

Warm greetings to you all after what I hope was a relaxing summer. I am thrilled to be writing you from the third floor of Rudolph Hall. Upstairs the studios are filled with students, a new exhibition has opened in the second-floor gallery, lectures have resumed in Hastings Hall, the shop in the sub-basement is fully active, and around us the campus is returning to normal. Although Yale was extremely fortunate to be "open" last year, and we are grateful to the deans of the Schools of Medicine, Nursing, and Public Health for their extraordinary leadership, it was in no way a typical bustling period. As the pandemic continues to present challenges this semester, we are pleased to be participating in an active campus and school.

The exhibition *Room*: *Yale School of Architecture Graduate Women Alums, 1942–* opened on August 26, one year later than planned. Curated by Jessica Varner (MArch '08, MED '14), it was originally conceived as part of the 50 Women at Yale 150 celebration of coeducation. Women graduates are represented, and Noel Phyllis Birkby (BArch 1966), Toni Nathaniel Harp (MED '77), and Constance Marguerite Adams (MArch '90) are highlighted. Please visit the show this fall along with our student-curated exhibitions in the North Gallery.

Our fall lecture series began on August 26 with a talk by Nnenna Lynch, Edward P. Bass Distinguished Visiting Architecture Fellow. Other speakers this semester include Justin Beal, Caroline Bos, Todd Saunders, Elaine Scarry, Abeer Seikaly, Ife Vanable, and Jessica Varner. At the conclusion of the lottery on the same day, Lord Norman Foster ('62) hosted a discussion with the entire student body. We are thrilled he has returned to the school this semester.

In addition to Nnenna Lynch, who is teaching with Jamie von Klemperer and Hana Kassim, other advanced studios for the semester are being led by Caroline Bos, of UN Studio as Norman R. Foster Visiting Professor; Martin Finio and Nico Kienzi, Saarinen Visiting Professors; Lina Ghotmeh, Louis I. Kahn Visiting Professor; Steven Harris and Gavin Hogben with Helen Evenden, as Professors in Practice; Alan Ricks, of MASSdesign, as Bishop Visiting Professor; Heather Roberge, as Davenport Visiting Professor; Todd Saunders, as Robert A.M. Stern Visiting Professor in Classical Architecture; Abeer Seikaly, as Louis I. Kahn Visiting Assistant Professor; and Tod Williams and Billie Tsien, as Charles Gwathmey Professors in Practice. While our visitors are from around the world, all travel for advanced studios this semester will be domestic due to the pandemic and the related difficulty of obtaining visas.

We are very pleased to celebrate the legacy of women at the school with the creation of three new endowed scholarship funds. The scholarships are to be awarded in the name of Sonia Albert Schimberg (MArch '50) with funds from her daughters Carla Cicero and Anne Weisberg, to Billie Tsien (BA '71), who was among the first female Yale College undergraduates to major in architecture. Claire Weisz ('89), of WXY Studio, created an additional fund. We also mark the first scholarship named for an African-American alumnus, Michael Marshall ('84), who supports the school's outreach efforts to draw a more diverse field of applicants. John Carrafiell (BA '87), cochair of our Dean's Council, is supporting these scholarships with a matching gift.

We enter the coming academic year in good spirits and remain grateful to all those who contributed their efforts to bolster us through last year's difficulties. Now that campus is open to visitors, please do come and see us in Rudolph Hall.

Best, Deborah

Caroline Bos

Caroline Bos is a founding partner of UNStudio, based in Amsterdam. She is the Norman R. Foster Visiting Professor at Yale in the Fall. She will give a lecture on September 2.

UNStudio, UNSense, rendering of master plan vision for Care Community, Bruzzano, Milan, 2021

UNStudio, Southbank, Melbourne Park, rendering by Norm Li, Melbourne, Australia, 2020

Nina Rappaport After training as an art historian, how did you decide to be part of an architecture studio, and what skills did you bring to UNStudio, the office you founded with Ben van Berkel? What would you say are your areas of specialization that are different from the traditional architect?

Caroline Bos It was organic. Ben and I had been writing together as students, and it sort of naturally continued into practice. My contribution in the first ten years or so was quite abstract and theoretical. This internalization of the position of cultural critic worked well at the time. But as we moved from the 1990s into the current century that sort of changed. Urbanization and the accompanying architectural growth were so massive. It was time to take other sensitivities on board. I felt increasingly dissatisfied with the instrument of critical reading. When I was already in my late forties, I decided to become an urban planner and designer and learn a more scientifically grounded analytical approach.

NR From the late 1990s — when you, Greg Lynn, Jesse Reiser, and others were leading the way in transforming and expanding architectural practice with new digital tools, parametric design, and holistic spatial concerns — what have you carried forward in terms of today's themes of integrating new design tools, sustainability, and smart cities?

CB That is an interesting question, and I feel it's just exactly the same — it was about innovating architecture itself. Those technologies were developing at that time and now there are new ones. We are always trying to explore the full potential for architecture. At UNStudio we were interested in the exchange between digital technologies and the pragmatics of practice and the building industry. Computer-steered laser cutting made the complex forms of the Erasmus Bridge possible, for instance. At the other end of the process, those technologies also change your thinking, of course. We and our whole group of friends that you just mentioned would always refer to Gilles Deleuze, as well as Michel Foucault, who was the one to point out that technology itself evolves from social changes before it becomes a technique.

NR Do you feel that you are continuing these same goals in your practice?

CB We are trying to keep a close fit between what is happening in the world and what we are making. We still want to transform architecture and be relevant to our time. With a larger studio, as maybe in the wider world, we find ourselves less agile than we would want to be in some ways; scaling up has both advantages and disadvantages. We are working on that, for instance, by opening more UNStudios in different locations around the world.

NR In 2000 you established guiding principles and concepts foundational for the practice. What were these ideas specifically?

CB After some experience as a practice we were ready to formulate foundational principles. In the book *Move* we name three vital ingredients: first, the imagination, the need to perpetually revitalize and rethink the profession; second, technology, understood in a broad way; and finally, effect, how what you make affects people. Within this theme there is a chapter called "After Image," which poses the gestaltian questions: What do you take with you? How does a spatial experience resonate? As an example, we mention the uplifting effect, which we applied in the Mercedes-Benz Museum to make it an optimistically charged experience for visitors.

NR What is the meaning of your concept of Deep Planning for urban design?

CB Deep Planning is very much about articulating specific points of interconnectedness between different strands and layers. Infrastructure, various programs, construction, and quality of experience are all joined up in an integral, holistic approach to cities. While we call it Deep Planning, in a way it is more a sectional approach. An example is Arnhem Central. The first part of the project realized was the four-floor deep underground parking garage, which we already knew would later be extended vertically in two towers. Normally you would have a whole variety of different-sized column grids all stacked up and meeting each other randomly, one for the parking bays, another for the foyers, then finally an office grid. But instead we fuse the parking bay columns in long V-shafts, which offer room for stairs and lighting and transform the grid dimensions slowly as we move toward the (multiple) ground plane level.

NR The CCA competition for mixed-use clusters on Manhattan's West Side might have been one of the first where you use the term, and of course Hudson Yards is the opposite of what you envisioned.

CB Yeah, some of the thinking in that competition, such as the time-based city (or Paris's 15-minute city), has now become common good. I am very proud that we not only recognized the most important urban issues and highlighted the necessity of an integral approach to mobility and programming but also found new animated diagrammatic expressions to convey those concepts. Unfortunately we were not able to actually finish the project in a convincing way and ended up with a great analysis but an incomplete design. Maybe I should not have said that, but I really want to bring it up as a cautionary tale of the kind of mistake we can all learn from.

NR What are some more recent projects where you are involved in the urban planning?

CB There is a huge diversity of work going on. The Urban Unit, which I instigated some five or six years ago, is doing cross-collaborations through the entire studio to work on resiliency and circulatory master plans all over the world. Another project that is close to my heart is Southbank, in Melbourne, a mixed-use project in the CBD that strives to open up the overly dense profile of that part of the city. It is integrally organized by one big detail, a green spine of vertically networked platforms, terraces, and verandas. This spine is actually a void, which comes out of splitting open what would otherwise be a huge, massive volume. The green aspect of it is related to the suggestion of letting the nearby Botanical Garden swing its way upward via those balconies, terraces, and so on all the way to the top. We are striving for that vertical core to be as natural as possible. From the beginning we worked with many experts on embedding and connecting the public and mixed-use elements of the proposal within the existing network of cultural and leisure functions.

NR How were you able to jump scales to these complex multistory mixed-use projects, and what is your concept for the vertical neighborhood you're creating?

CB Of course, there were many years leading up to that. In 2005 we were invited by the Netherlands Architecture Institute for an urban-regeneration brief that, like the Manhattan Hudson Yards, explored the integral development of urban densification and mobility. This time our proposal took the form of a social skyscraper. We have since built Raffles City, in Hangzhou. and other mixed-use projects, but as a typology it is still very much evolving. Now we face the incredibly urgent need to integrate solutions for climate change and energy transition into our models for future living. There is the fundamental need to revisit some of our earlier assumptions when it comes to mixed use. Lots of testing still needs to be done about neighborhoods in the sky. Some components are changing, like retail and offices. The whole concept of mixed use is far from stable and needs a lot of attention.

NR Your urban work has expanded to urban data analysis through a part of the firm called UNSense. What are the new tools you're using to analyze and predict urban issues, and what kinds of projects are you engaged with?

CB UNSense focuses on the connections between sensory technology and humans. In Amsterdam we have scan cars roaming the streets and checking for stray objects. At the level of the individual body, many people are already accustomed to monitoring their personal biometric data (diabetics, for example). How can such sensory operations be expanded for our benefit and become more interactive in conscious ways? GIS, data scraping, and the like are part of our tool set, but it is not only about data analysis. We always aim to add digital layers that help to improve people's lives, whether related to health, mobility, energy use, or other daily activities. Furthermore, and for me this is also incredibly exciting and promising, here lies a whole new way of increasing communication and interaction between stakeholders. A different, far richer, and denser relationship context emerges, not just the traditional client-designer brief-orientated setting but an expansive web of symbiotic exchanges.

NR Are you doing that through material sourcing and energy systems in your buildings? Can you investigate it theoretically as well?

CB To focus on the second part of your question, I'm still very interested in theory and am fascinated by ecological writers such as Suzanne Simard and Robin Wall Kimmerer. I am stunned at how they contradict the Darwinian model of evolution wholly through competition and conflict. What they show with their scientific research is that the whole depends on some very precise sets of interdependent relationships that we did not even know existed. I cannot help but relate these findings to cities, and I find a link between the two in complex adaptive systems theory. You mentioned Hudson Yards, and we can see it as an environment where a clear-cut win-or-lose battle has taken place and been settled once and for all. I would prefer to reenvision it as an ecology with difference and variation, some of it happening underground and some lying dormant, but still with the potential to contribute to the whole.

NR As a woman in a big practice for a long time, do you see a change in the way women are treated since you started?

CB Change has happened, but not enough. Equity, or the lack of it, affects many people in our field, and it is about much more than just man-woman. Architecture has a conservative element, and in my view many people are just not aware that they are biased and don't really accept difference. That said, keeping a positive and optimistic outlook is important.

NR Why do you like to teach, and what do you gain from it yourself?

CB That is the best question! Teaching (and certainly at Yale) is challenging, and I know I need that. I want to stay on my toes. Purely from a perspective of the most enjoyable way to spend my time, I just love the exchange of ideas, to be surrounded by creativity, and to be surprised.

NR What are you focusing on for your studio at Yale this fall?

CB We have talked about Hudson Yards, and the site we have settled on for the studio is actually right next to it. It is on 11th Avenue between 33rd and 34th Streets, a plot of land that sits at the intersection of transportation, commerce, tourism, and nature. So there is a lot going on that the students can respond to. Moreover, questions related to mixed use that we talked about earlier are sure to crop up. I am looking forward to the Fall semester immensely.

Todd Saunders

Todd Saunders is the Robert A. M. Stern Visiting Professor in Classical Architecture this Fall. He will deliver a lecture on November 4.

Saunders Architecture, Katahdin Woods and Waters National Monument Visitor Contact Station, MIR Visualization, Penobscot, Maine, 2021

Saunders Architecture, Fogo Island Shed, Newfoundland, Canada, photograph by Bent René Synnevåg, 2018

Nina Rappaport I love your story about your travels. How did you move from Newfoundland to Norway? I know it was a circuitous route via RISD and Berlin, a long story, but do tell us some of it.

Todd Saunders I grew up in Gander, Newfoundland, a town founded when the Royal Air Force drew a straight line for a route from London to New York and had to find a place to fill up for fuel. It doesn't sound too romantic, but Gander is actually a large airplane gas station. Then they decided to move the airline to Nova Scotia, where I had my last two years of high school. One of the biggest moments when I was in undergrad was getting a scholarship to RISD for an exchange semester, and the following summer I traveled and worked in Europe. While getting my master's at McGill I was the first Canadian to receive an AIA Travel Scholarship and two other fellowships, allowing me to travel for five weeks, and I managed to continue for five more months, with very little money, ending up in Moscow. I visited Bergen, where I live now and have spent half my life. The best flight back was either through Stockholm or Beijing, so I took the Trans-Siberian Railway to Beijing. Traveling was a way to try new things and face my fears. It's kind of like breaking barriers in your own head and building a base on which to make your own decisions.

NR In your work in Norway for 25 years, you have been hired for numerous projects in national parks and preserves that just lightly touch the earth. These environments are so magnificent that they overpower anything an architect can contribute. How have you designed with nature so as not to overwhelm it and make buildings that enhance without competing with the natural environment?

TS After trying various ad hoc projects for a few years, clients started noticing how our work respects nature. One of the first projects we did on our own was a little wood cabin that turned out to be a giant business card showing how we respected nature. Now we get called to produce designs for the most beautiful sites for clients whose values match ours. We are doing a project near the Banff National Park where we spent four hours with the client planning how to move a building just to save one tree; it was phenomenal. Now we are working with Elliotsville Foundation in consultation the U.S. National Park Service and the Wabanaki Tribal Advisory Board to design a Visitor Contact Station in Katahdin Woods and Waters National Monument, in Maine. Burt's Bees founder Roxanne Quimby donated 87,500 acres of monument land to the United States. The lands are within the traditional territory of the Penobscot Nation at a crossroads sacred to Wabanaki people who have been caretakers of this landscape for over 13,000 years.

NR I believe you took some risks in the design and construction of the Aurland Lookout project when you were just in your 30s. How did that get approved?

TS I remember one of the judges telling me that we were a wild card — and we won. We didn't have a clue how to build it, but the government appointed a fantastic team to help us. The risk and beauty of it was that we were always punching above our weight class.

NR What is your approach to the landscape in projects where the site has to be preserved?

TS Often we try to add something that the site is lacking. We might use the building as an apostrophe to accentuate the beauty of the landscape. Some people don't really appreciate nature until there's some kind of contrast or visual frame for a view.

NR How do you study a site's topography, ecology, and environment? Do you use consultants for surveying and geographical mapping?

TS We have a preparation phase "zero" in our design process called "common ground," where we try to align our values with the client's and study the site extremely well before we put pen to paper. We ask a lot of questions and work with clients who have owned the land for years or locals who know the land best. On Fogo Island, for example, it was the fishermen. For a project we are doing in the Atlas Mountains, in Morocco, I am leaning on the locals. We have a human-based approach; we listen to whomever knows the land best.

NR It is really interesting that your firm has grown up at a time when clients care about the environment and want to give back, so you are in synergy. How have you seen this change happening or contributed to it?

TS I'm reading Adam Grant's book *Give and Take,* which is quite a refreshing perspective compared to the typical reality of developers, profit, and gaming. Grant says that those type of people will eventually lose and the givers in society will rise to the top. One of our niches is projects with philanthropists who want to give back after reaching a point where they realize there are no pockets in coffins. Their hard work has paid off and they care about nature. We just finished several buildings that give back energy instead of using it, and that's what I'm more interested in now — buildings that give. That is the topic I'm going to explore for the rest of my career.

NR How did the nonprofit Fogo Island Inn commission come about, and how does it give back to the community through the work of local craftspeople?

TS Zita Cobb was traveling on a flight and saw two articles, one in the national newspaper and the other in the airline's magazine, about this architect from Newfoundland who lives in Norway, and it was me. She called me, and I could not believe her ambition because Newfoundland is extremely poor. I was paddling a kayak down the coast of Norway when I got the call, and the next day I called her back and we spoke for three hours. One of the goals was to put the island back on the map so it could compete in the tourism economy related to the art world. I had never built a hotel before, but Zita saw my internal drive. The hotel has been rated best hotel in Canada for four years and the third best in the world. Architecture should not have the mechanism where you have to design 50 schools before you produce a good one.

NR What inspired your design in terms of the local culture, and how did your own background come into it along with the site itself?

TS That's a great question because it was almost a nonthinking process where it was 100 percent intuition. Voltaire said, "Cultivate your garden," and that's what I'm trying to do. I've just finished an off-the-grid dining hall; I bought an old school that I'm turning into a foundation with my daughters.

NR For the inn, how did you manage the process of material selection and constructability in a place where there might not be experienced steel contractors or builders?

TS It was very interesting because there was an aesthetic that I call "ugly beauty" (a French expression, *beauté laide*). After traveling all my life I've acquired different definitions of beauty and practicality. Basically the architecture of Newfoundland was one of necessity, and they didn't have time to build houses. People weren't allowed to settle there permanently, so they had to be a bit amphibious and impermanent. There was a language behind that impermanent architecture that was quick, based on survival and not desire, and Norwegian coastal architecture is very similar. They have fantastic builders there because they were all boat builders. If you pit a house builder and boat builder against each other, the boat builder is going to win because if a boat sinks it is life threatening. We tested out wood construction in the first of four art studios to see if they could build it, and I got this amazing feeling. There was expert knowledge in the local building culture, and the carpenters led most of the construction process. We built four studios and the inn, and we recently finished the dining hall.

NR Will it keep expanding?

TS As the inn keeps making profits, it certainly can. The building was given to the community and is run by the Shorefast foundation, which will decide how to use it. They just restored a wooden boatbuilding center, and built a homemade ice cream shop, a furniture-building workshop, and a ceramics studio.

NR What recent commissions do you have in Norway?

TS We are doing a new project on an island, our first large project in that part of Norway. It's two hours from Bergen and is similar to Fogo Island. The last Norwegian whale hunter lives there, and he will perish before the whales are extinct. It's a community of 540 people on an island the same size as Central Park. We are helping the residents stay afloat economically and culturally. The building is a small hotel, and there will be a gin and whisky distillery and a series of music studios, workshops, and houses. The first project will be a public art initiative called "Nine Sisters," with nine park benches as sculptures representing the nine women investors.

NR How do you jump scales to larger urban projects and instill them with similar environmental awareness as special places in the landscape? Is there a way to bring local sensitivity to a city the way you do for a more rural setting?

TS Six years ago we did a project in Istanbul with eight well-known architects, which was my first taste of a scaled-up urban project. We put the user first. We always think of 8-year-olds and 80-year-olds simultaneously: What's in it for them? We designed a mixed-use project in Toronto combining a basketball court with a café, a climbing wall, community roof farm, and a kindergarten. With so many people wanting to use the space, there are many opportunities. We are also designing a small village, near the first new train station outside of Oslo, with 35 different buildings. We designed the public spaces before the buildings. My urbanism is going to be through both landscape architecture and architectural science.

NR The harder question: A few years ago you had a near-death experience in an avalanche. In your lectures afterward you addressed how you wanted a new focus in life. I'm just wondering if now again with COVID-19 you've changed your core values of architecture, and perhaps of life?

TS I am seeing a few things now. My relationship to time is different. I used to spend 120 days a year traveling, and now I've had more time to connect with people. Another thing I noticed is that location of our studio isn't so important. There are some great minds in the world that you can get access to. We were working on Zoom for five years, and one of my best employees lives in Seattle, so he comes in at 3 p.m. Norwegian time and works all evening. We can have a 16-hour workday. Also you can be on a Zoom call with a 21-year-old and an 83-year-old but you don't see the difference in their ages. So connections are increased and location is erased while time is more appreciated.

NR What is your studio subject at Yale this semester?

TS I will focus on architecture, art, and philanthropy in relationship to rural communities. The idea is how architecture can instigate change, how philanthropists make decisions based on their altruistic values and motivations, who they involve to get to the final product, and how that building can give back. Are the buildings you make givers or takers? When the students start thinking that way — asking what their building will be giving in 50 years — it will promote that mindset and the creation of a better world.

Lina Ghotmeh

Lina Ghotmeh is the Louis I. Kahn Visiting Professor at the school.

Lina Ghotmeh Architecture, Stone Garden, Beirut, Lebanon, photograph by © Iwan Baan 2019

Lina Ghotmeh Architecture, Museum of Revolution Dignity, Kiev, Ukraine, rendering, 2018

Nina Rappaport As a Lebanese architect practicing in Paris, what inspired you to move from Beirut and how did you start your career?

Lina Ghotmeh I was born in Beirut and moved to France in 2001, after graduating from the American University, to work with Atelier Jean Nouvel on a project in the Arab world followed by one in Beirut's city center, damaged in the war of 1998. Then I relocated to London for a year to work on a project that Jean Nouvel and Foster + Partners were leading together.

NR How did you find out about the Estonian National Museum competition, which served as a catalyst to begin your practice, as so often happens in Europe?

LG The project for a 34,000-square-meter museum in Estonia was announced on a website. For me, the competition was an invitation to define what a national museum means for a country that had survived the Soviet occupation. At that point Estonia was going through a transition, with a new generation in the government, new energy, and a new vision for the country. It was a great competition to address. I invited two colleagues—one from another office and one at Nouvel—to collaborate on the competition.

NR You changed the brief for that project quite a bit. How did you convince the client to expand the site, and how did you change the relationship to adjacent uses?

LG The site was one of the largest Soviet ex-military air bases, but the competition brief did not mention the airfield. We were surprised to discover this large runway in the background of a movie shot by helicopter around the competition site. It had an intriguing presence and defined the feeling within the whole site. The brief was also interesting because it portrayed an ethnographic approach for the museum. The building aimed to be a place for a continuous construction of identity that could foster cultural production. When we started to trace the map and research the history of Estonia it became evident that the building had to relate to its context and play an urban role. From that came the idea to extend the museum into the airfield ground, transforming the building into a form of land art. When we won the project the jury expected to have an Estonian team behind it.

NR How did the design inspire the later Kiev Museum of Revolution and Dignity, where you considered the relationship of the palimpsest of former habitation and infrastructure?

LG The Kiev Museum looked at how people appropriated the streets during the revolution and how the museum could be a continuation of the streetscape as a reflection on the revolution of dignity and change in Ukraine. The architecture of this project elevates different public platforms to the city's height. The building could disappear into open grounds for citizens to appropriate. As you say, the design is built by a process of tracing the existing. There is a sense of a humane architecture that opens the boundaries within the city.

NR What I find interesting, beyond tracing the ground, is that the facades of these two buildings do more than just wrap the space inside, they engage with the place and site. How do the facades of the recent National Dance Center of Tours embrace its site?

LG That is a beautiful question. The facade is seen as the skin of the building, an architectural element that gives architecture a persona. It has its own narration and becomes almost human in a certain way; you want to engage. It is not a neutral, nor does it have an austere presence. Materiality has an important role in creating this kind of human connection with the built. You want to touch and feel it because it is pronounced and draws an extension to the environment. Furthermore, the facade of the National Dance Center is structured around a big opening that creates an interface with the plaza to bring dance out into the city. The envelope is like a curtain of different thicknesses of bricks, inviting the body of architecture to dance in a similar way as the dancers.

NR Your sensibility for materials is contemporary but also very earthy and tactile, almost vernacular. Where does that come from and has it changed over time, especially more recently?

LG It was affirmed subconsciously over time and grew out of the place where I was born, Beirut. I had a strong relationship to the earth that was constantly uncovered in the city. Beirut is an open archaeological site, unveiled after every construction, destruction, war, or earthquake. In these digs we would discover Ottoman relics, Roman baths, artifacts, and beautiful traces of building's structures.

NR The field of archaeology has always influenced your projects. How did that focus change over time in relationship to your appreciation of sites, and how do you incorporate history into projects?

LG While digging for archaeology you can discover a whole buried city that has literally become part of the ground. What is magical is that you are like a detective trying to reconstruct a story that emerges from putting the bits of what you find together. I wondered how an architectural process is linked to the process of archaeology. I would start by looking at a site and search for different stories as a way to connect to the ground I was building on. A narrative grows from what you understand and connects to the place where it sits, so this is where the two fields meet, on a process level, a methodological level, and a material level.

NR How does this approach inform your Stone Garden building in Beirut? What was your relationship to the client, and how did it evolve over the decade of design and construction?

LG This project started with an encounter with Lebanese photographer Fouad Elkhoury, who had taken photos of Beirut during the war, along with Alberto Burri and Gabriele Basilico. Fouad had inherited the land from his father, who was a renowned Modernist architect. He asked me to design a building for a foundation dedicated to photography and an art platform for the Middle East. It would also serve as a housing tower for a creative community in Beirut.

NR The building design has gotten a lot of attention and is on display at the Venice Biennale in the form of a new model within a scenography. How did it coalesce your attitudes toward archaeology, the city, tactile materials, and vertical urban gardens?

LG The first approach was to think of how I could make a structure have a dialogue with the site and whether it should be a tower. I wanted it to have a strong relationship with its neighborhood and to challenge the Lebanese urban regulations that allow architects to build high into the sky and disassociate buildings from their contexts. So I decided to design a building that would embrace its site and connect to its adjacent buildings. From there the openings of the mass became crucial: How do I create a window? Openings have developed a strong meaning in Beirut, reminiscent of the bombshells that penetrated the buildings leaving skeletal ruins invaded by nature. The memory of such an event was productive of a new architectural language. Windows became bearers of life and nature in Stone Garden. With large gardens transforming architecture over the passing of time and seasons. As a result, the project is always evolving and filled with biodiversity. These openings also became tools for transforming the interior spaces; each apartment had a different plan.

NR How would you compare it to Stefano Boeri's Tower of Cedars, in Milan, in terms of the plant species, who maintains them, and the vertical landscape distribution throughout the building?

LG The difference is that Beirut enjoys a Mediterranean climate. In the city, you can see lots of buildings that are full of greenery because every inhabitant has his/her own nature heaven on the balcony. This is part of the cityscape. Nature exists in the interstices and seeps through the concrete masses. It is an organic nature, all alive. Stone Garden's plants grow in one-meter-thick planters with a central irrigation system next to the bay windows. A gardener comes every so often for maintenance, as with other local buildings.

NR How did the workers craft the plaster facade cladding that almost resembles a slender lined-ridge version of the thicker bush-hammered concrete of Rudolph Hall?

LG I wanted the building to feel like a vertical extension of the earth from which it emerges. We made material experiments in the studio and translated them to the scale of the building. The rendered material is a thicker plaster that is reinforced structurally with fiber additives and then hand-combed by artisans using a custom-made chisel I designed for the purpose. The combing started from the top and made its way down level by level.

NR And then your building survived the horrific blast from the port warehouse. How did it react to the explosion?

LG It was a crazy moment. Yet when I went to the site after the blast the event explained the narrative of this building. The event was terrible, but Stone Garden acted like a protective shield, unlike surrounding glass towers. Probably the building survived because it was also built in a resilient way informed by these events and echoing vernacular architecture.

NR So you found that the building is resistant to blasts, but it is also resilient sustainably. What is your approach to climate change as integrated into the construction rather than an afterthought?

LG Our approach is to go back to an intrinsic common sense and think about how can architecture be the most bioclimatic by listening to the climate and to the place where it will grow. It is important to link architecture not only to the environment but also to the qualities of the place, including its social structure. We are not afraid to seek beauty in architecture—ecology is a form of beauty and should have an emotional dimension. It feels like an ancestral way of making.

NR How have you incorporated these ideas into a current project?

LG The workshop project for Hermes in Normandy is a passive building labeled E4C2, which signifies using renewable green energy, and has a low carbon footprint. The building is constructed with handmade bricks manufactured close to the site by a local artisan using a vernacular approach. Yet the project is also highly technological; the number of bricks used was optimized with a fine structural design. All the mechanical systems are closely monitored and designed for efficiency. The calculation of the global carbon footprint was integrated into the architecture from the beginning, guiding the choice of every construction material.

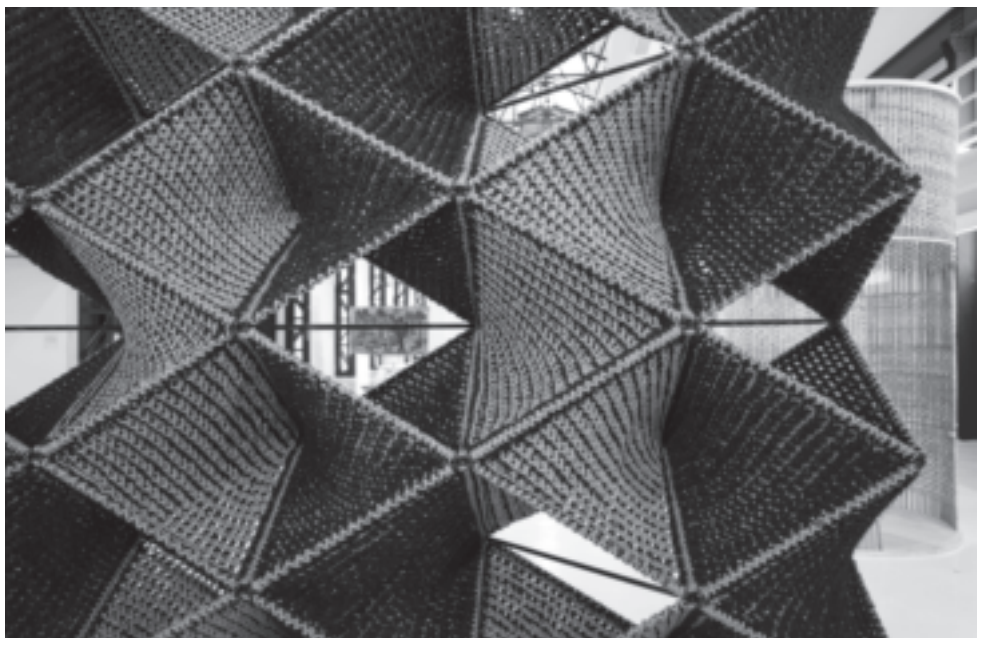
NR What is the topic for your Yale studio?

LG The starting point will be a reflection on post-traumatic landscapes and situating personal spaces echoing this question. It will be an opportunity to more closely understand these terrains as places of change and potentials for alternative ways of making our environment. We will be working both on macro and micro levels, from broad research to hands-on materials process.

Abeer Seikaly

Abeer Seikaly is the Louis I. Kahn Visiting Assistant Professor in the Fall.

Abeer Seikaly, Weaving a Home, rendering of tent in Desert Environment, Jordan, 2020



Abeer Seikaly, Meeting Points, a self-structuring tapestry with hexagonal units, creates a stable material system, photograph by © Abeer Seikaly, 2019

Nina Rappaport How did you decide, as a young Jordanian woman in 1997, to go to RISD to study design and architecture, and how did that step determine your future?

Abeer Seikaly I learned about RISD through my art teacher, Samia Zaru. I liked that it was a small school focused on art and offered an opportunity to navigate through different disciplines. In my home environment my mother and grandmother opened up different ways of seeing, but my first year in RISD was very challenging, and it shattered my ego. Then it slowly built me back up again, and it was one of the most transformative experiences of my life. It was a foundational journey for what I do today — how I work, the way I think, and where I am.

NR One of your early studies focuses on weaving, an indigenous craft that engages both materiality and form throughout history. It also echoes Gottfried Semper's theories of *Verkleidung,* or woven walls, and is now even being engaged in new digital technologies by architects. How have you incorporated Middle Eastern weaving traditions as structure into your contemporary "high-tech" project Weaving a Home?

AS I've been questioning this idea of low-tech versus high-tech. When we look at traditional work, we compare it to today's technology, but if you look at the root meaning of the word *technology,* it is art and making. The weaving of a basket 100 years ago was done in the technology of the times. Weaving makes crucial use, as an act, as a process, of your body and mind in a relationship that is the foundation of indigenous social practices and knowledge. What has changed are the tools enabling us to create new forms and meanings that reflect our needs and how we live today.

NR How have you focused on materials and your relationship to eye, hand, and object?

AS I am a tactile person and have always worked with model making, so my process is led very much by craft. That being said, this intersection between tradition and contemporary technology is reflected in what I do and how I work. The materials I work with channel different forms of making. I also am looking at unfolding in origami and *kirigami* and how we combine fabric and structure so they become one. It is like synthesizing traditional practices with models, systems, and structures that are adaptable and can perform different things. The meeting point between new and old is rooted in both the way I work and my personal background. My mom comes from a very traditional background and my dad from a very contemporary family, so the merging of those worlds has always interested me.

NR How does your fascination with mathematical systems and geometrical patterns reflect your use of structure and form in textiles? Parts of your dome-tent project remind me of Chuck Hoberman's expandable structural systems, yet his are rigid while yours are soft and woven.

AS My musical background has influenced my interest in clear structure and rhythm reflected in physical form. I see a whole but also the pieces that come together to make that whole. I am also interested in movement, flexibility, and transformation. Weaving is a way of thinking that has allowed me to express different geometries. I like sequences, repetition, and patterns, but I don't draw lines; my process always begins with a model. Model making has allowed me to understand objects, forms, and spaces in a three-dimensional way. I am very intrigued by notions of sacred geometry and how they manifest in different forms as metaphor.

NR How did you conceptualize your project Weaving a Home, based on your studio project at RISD? What was the process of turning it into a deployable structure with all of the necessities of home, and how did the project change over time?

AS At RISD I was interested in creating fabric architecture. We think about fabric and structure as being things that are disengaged, so I investigated how we can combine them into one. My project is rooted in this technical point. From a metaphorical point of view, I have been interested in the notion of home and shelter, of the womb and the mother, since day one. During spring term 2001, I took an advanced studio that was offered as part of a design competition, which asked us to examine and invent fabric architecture for the use of a disaster-relief shelter. I left that project alone for many years until I entered the competition for the international Lexus Design Award. The theme of movement resonated with me, so I linked the system I created at RISD with a meaningful crisis — the Syrian refugee crisis and the 60 million displaced people around the world — to provide a dignified shelter. I used the folding fabric I had designed at RISD for a tent, and it received an award. My intention was to weave a displaced community together as a home.

NR At this point you've made the prototypes, but have you found a place where they can actually be deployed by any of the agencies?

AS For about four years I worked on developing the structure with the engineering firm Atelier One. Through the process of building the tent I gained a deep insight into materials, processes, and the importance of collaborating with various communities to understand different social contexts and environments using local building technologies. I became more and more skeptical with imposing shelter on a community. I went to a Zaatari camp and spoke to a lot of NGOs, and I became discouraged about how the humanitarian organizations work with refugees.

NR How did you shift your direction and change the tent concept?

AS My research on Bedouin tent-making two years ago was a turning point. I decided that rather than make the project within a refugee context I would research cultural heritage on a deeper level to develop new processes for building a home. I began to work with communities to learn how to build using local materials and help people fabricate dignified shelters. Questions surfaced, such as: How can the design of a shelter create added value? How can architecture become a social technology and a cultural practice? But the main question that allowed me to answer all of these is a very simple one: What is the material of the tent made from? I didn't know at first, but now I can safely say I am interested in wool, in goat hair — a local building material that is also environmentally friendly.

NR When you talk about the idea of home are you more interested in a permanent structure or a Bedouin-style nomadic shelter? Are you considering how we build in cities or only how local nomads move from place to place?

AS This is a very good question, and two years ago I would have had a totally different answer before I worked on a film that juxtaposed the handmade home created by women versus men building with concrete. I now see a marriage between the Bedouin tent, the textile, and the concrete. Sometimes Bedouins are forced to move into villages and live in more permanent houses, but they're still attached to their roots and way of living in something that is flexible and movable. They might have a concrete block wall in the courtyard, but the roof is a tent. I too am interested in more flexible structures.

NR A project that I think continues your interest in connections to and with the community is Meeting Points. How was it both a tactile and physical project as well as a collaboration on a specific site?

AS When I started working on Bedouin tent-making craftsmanship and understanding the wool and goat hair used in making those homes, I made it my mission to develop a system using those materials. It is not the tent that is innovative in Weaving a Home; it is the material system that could become a tent or a canopy. Meeting Points was the process of creating a material system like the tent. The tapestry is inherently experimental. It does not provide a solution to a problem but rather poses questions on how and why it could be used in terms of its limitations and potentials. It's a structure that cherishes the symbiotic nature of our cultural heritage expressed through the gentle act of weaving, which brings together different elements to create a new cultural form.

NR Who worked on the project, and how did you get them involved?

AS Meeting Points was a collaboration between 58 members of Bedouin and rural communities, including 40 women, from various areas across Jordan. I would meet one person and go to an event, and the interest just spread as I got to know them. We began with clipping the goat hair, spinning the yarn, knitting, and putting the structure together. It showed that it is not what we design and build but how we choose to design and build with different people. My process is very methodical, and with women it's always a two-way relationship formed through conversation around what we are doing and building as well as who we are, what we do, how we live, and so on. I learn from them as much as they learn from me.

NR How did this project relate to your overall interest in home?

AS It continued my personal and collective mission to really understand what home is, what it means to dwell in the twenty-first century. It doesn't have to be a static answer; it's always evolving and can mean different things for different people, but that's what drives everything I do.

NR Have you been okay during the pandemic we are just emerging from?

AS Oh my, there was a period when it didn't really matter whether I worked or did not work. But then both I and my parents were affected by the virus, and I spent about two and a half months doing nothing other than taking care of them. During that period, I moved my studio to another location.

NR I'm sorry you and your family had the coronavirus but glad to hear that you could work. Teaching kept many people going, although it was difficult online. Why do you teach, and what is your Yale studio site and topic?

AS It is going to be very interesting to teach within the walls of an institution. I've always been rebellious and promoted new ways of teaching beyond university boundaries. Teaching provides me the opportunity to try to understand not only that way of thinking but also my process and how I'm communicating it to the students. I love teaching as a conversation that you form with students, each of whom has a unique way of looking at things.

Exhibitions

Spring and fall exhibitions in the architecture galleries.

Leslie Kanes Weisman, Marie Kennedy, and Phyllis Birkby putting pieces of the "Prix de Biddeford" into a paper bag from which each participant drew a piece to take home, Women's School of Planning and Architecture session (1975), Women's School of Planning and Architecture Records, Sophia Smith Collection, Smith College (Northampton, Massachusetts)

Toni Nathaniel Harp with young supporters during her 2019 New Haven Mayoral campaign, personal collection of Toni Nathaniel Harp

Fall 2021: *Room(s)*

Room(s): Yale School of Architecture Graduate Women Alums, 1942– will be on display from August 26 to December 10, 2021.

Constance Adams at NASA Flight Control Center at the Lyndon B. Johnson Space Center, Houston, Texas, undated (c. late-1990s), Papers of Constance M. Adams, Yale University Manuscripts and Archives

Room(s): Yale School of Architecture Graduate Women Alums, 1942– celebrates the complex history of the school's alumni. The exhibition is presented in collaboration with two events: the 50th anniversary of coeducation at Yale College, in 1969, and the 150th anniversary of the first women students at the university, in 1869. In 1916 Yale University founded the professional school of architecture. Nearly 30 years later, following a drop in enrollment after World War II in late 1941, the Yale University Architecture Department, under the leadership of Dean Everett V. Meeks, admitted women for the first time, in 1942.

Beginning with Elizabeth (Betsey) Mackay Ranney (*BArch '46), the first known woman to graduate from the Yale School of Architecture's professional program, the show highlights the work of more than 500 alumni over the school's almost 80-year coeducation history. Curated by Jessica Varner (MArch '08, MED '14), assisted by Mary Carole Overholt (MED '21) and Limy Fabiana Rocha (MArch '20), the collection recognizes the significant but often overlooked accomplishments of alumni culled from university archives, personal records, conversations, emails, and work acquired from graduates in an open call.

By establishing an institutional collection and archive, the exhibition asks, What happens when we make room? More than 700 pieces — from drawings of "The Boater," by Marion O'Brien Donovan (*BArch '58), to Harriet Cohen's (MCP '66) vinyl record *Mountain Moving Day* as a member of the New Haven Women's Liberation Rock Band — highlight work by Yale women graduates as students, architects, urban and landscape designers, academics, politicians, inventors, engineers, artists, developers, planners, lawyers, activists, and citizens. The show features three alumni — (Noel) Phyllis Birkby (*MArch '66), Toni Nathaniel Harp (MED '77), and Constance Marguerite Adams (MArch '90). Viewed collectively, the works speak to what it means to make room — to build, bear, create, care, learn, rest, redefine, witness, compromise, and thrive.

*The BArch degree was considered a professional degree during the first decades of the School of Architecture's coeducation.

Lucinda Cisler (BArch '64), National Organization of Women (NOW) Protest at Statue of Liberty (1970)

Spring 2021 Student Exhibits

HMWRK: ROOM

The exhibition *Room,* curated by Jack Rusk, Rachael Tsai, Gustav Kjær Vad Nielsen, and Diana Smiljković (all '22) with graphic design by Luiza Dale and Nick Massarelli (both MFA '21), was displayed in the YSoA North Gallery from February 12 to March 12, 2021. The installation was part of HMWRK, an ongoing research project generously supported by are.na.

The room is an environment of screens. The room performs. The room has a "back-of-house." The room is where work and family life converge. The room is a place for play and social interaction. A room of one's own is the room of all. The room is public and private. The room exists between architecture and furniture. The room is idiosyncratic. The room is real and virtual. The room is one and multiple. The room is defined by objects. The room has latent dispositions. The room is an abstraction.

Room catalogs the mutants, hybrids, and chimeras that have arisen in response to a new state of exception. This strange menagerie is depicted in plans submitted by students and practicing architects at Yale and beyond. These drawings show accidental assemblages of domestic and professional activity, of productive and reproductive labor, that go beyond contemporary speculations about the interrelationship between work and home. The exhibition argues that a critical collection of these new arrangements, made by necessity more than design, is a message from the future of architectural production. Learn more at www.hmwrk.work.

Reframing Brazil

Examining architecture as an entangled system, as form rather than meaningless discrete shapes, *Reframing Brazil* proposes a multiscale interdisciplinary discussion. In considering how the production of architecture is yoked to the commodification of human and nonhuman resources, it is imperative to unveil the power structures behind the process.

Reframing Brazil was the first research project undertaken by Brazilian architects and designers at the Yale School of Architecture. Led by Leonardo Serrano Fuchs ('20), it was part of the eponymous exhibition displayed at the Yale School of Architecture's North Gallery from March 20 to July 31, curated by Fuchs, Laura Pappalardo (MED '21), Nathalie Ventura (MArch PUC-RJ '21), curatorial assistant Luiza Serrano Fuchs (BArch PUC-RJ '23), and graphic designer Ana Lobo (MFA '21), along with institutional partners Yale School of Architecture, BRUMASTUDIO, and the Yale International Students & Alumni Association.

The exhibition was the first bilingual English-Portuguese show held at YSoA and encompassed a series of six large-scale 60-by-60-inch drawings that could be contemplated as both wholes and detailed parts by visitors navigating freely through a grid set in the gallery space. A video-collage included award-winning movies and short documentaries by independent Brazilian producers.

The exhibition offered an incomplete critical panorama of the logic of production and consumption that operates at local and global scales. The project proposes to visualize this underlying logic by returning to the origin of the material chain, rewinding its processes, and making visible its essential abstractions. This work contests the alienation of a building from its territories of neocolonial extraction, exposing the landscapes left behind.

A collaborative platform that discusses possibilities toward human emancipation beyond national identities or state borders, it is an unfinished process. Questions regarding the material nature of architecture are raised: How to represent the layers of extraction that underpin a built project? Who narrates the story and for whom? Beyond the material, drawings illustrate conditions in Brazil that, despite their ties to specific places, can also be found in other parts of the world.

The drawings project the subversion of universalizing settler societies by appropriating their ethos as a negative form. Films and projects discuss propositions from diverse authors; interviews bridge the discussion with the present, rehearsing potential forms of action. Through multiple subjects, the works illustrate phenomena and abstractions related to the meaning of building as the materialization of architectural form.

Sponsored by the Yale MacMillan Center, Yale School of Architecture Exhibitions Fund, and the TSAI Center for Innovative Thinking at Yale, the show also received support from Dean Deborah Berke, Assistant Dean Sunil Bald, Director of Exhibitions Andrew Benner, exhibition coordinator Alison Walsh, and visiting professor Esther da Costa Meyer. Assistance was also provided by Pedro Arantes, Carla Juaçaba, Alexander Kellner, Ligia V. Nobre, Marilene Ribeiro, Ana Carolina Tonetti, and Contracondutas/ Escola da Cidade. More news about the project can be found at reframingbrazil.com, which includes interviews with leading Brazilian architects, museum directors, cultural critics, and Yale faculty.

The Fabricated Landscape, installation, with MAIO's, "The Grand Interior," 2017, Carnegie Museum of Art, Gift of MAIO, photograph by Bryan Conley.

The Fabricated Landscape

Raymund Ryan ('87) is Curator-at-Large at the Heinz Architecture Center, Carnegie Museum of Art, in Pittsburgh. Nina Rappaport spoke with him about the current exhibition, *The Fabricated Landscape,* on view through January 17, 2022.

Nina Rappaport It must be wonderful to be back at the museum in person after the COVID-19 crisis. What was the planning trajectory for the show and how did it diverge?

Raymund Ryan It was supposed to open last year for three months, and then we quickly realized, partly because we are shipping material from around the world, that it had to be extended to a full year, so that's why it opened exactly a year later.

NR How did you choose the architects, and how does the title relate to the works exhibited? What is "fabricated" and what is "landscape"?

RR The theme was to show the work of international architects who are from the same generation, born after 1975. *The Fabricated Landscape* is the title because many of the practices are hybrids between architecture and landscape, such as Umwelt and LCLA whose principals taught at Yale last year. I often look at the work of young architects to detect the seeds for bigger, more complex projects. The "fabricated" part touches on the fact that architects build things, so it is the idea of tactility. The "landscape" is not in the sense of gardens; it's more about being conscious of the world we inhabit and thinking about the bigger environment. For example, SO-IL's museum at UC Davis, with the huge canopy roof that shelters both enclosed and open space, picks up on the vast agricultural fields surrounding the university.

NR How do you unite all of these interests under this umbrella?

RR One commonality of these practices is the interest in building things rather than just working with theory. We also wanted a good global spread, and there is an interesting dialogue in each case. Umwelt took my notion about big and small quite literally, so we ended up choosing smallish projects such as the pavilion Ambient 30–60, in the park of Santiago; a project called Seismic Domino, a somewhat larger building intended to be replicated in many places; and Cancha Deserta, a territorial project investigating the Atacama Desert.

NR The firms also engage their communities in different ways, so I wonder if that was another aspect in the selection process?

RR Yes, and I think that it's a theme younger architects engage. Anna Heringer's work in Bangladesh shows that, as well as the cathedral in Worms, Germany, where she's made a small altar, and the congregation makes this element a sacred space. Assemble is working on many projects around community engagement, such as the Granby Street projects and the Material Institute, in New Orleans, where the studio is designing not only the building but also the curriculum for a school of fashion and fabrics.

NR What do they share in their use of the computer and computer programs?

RR One thing that nearly all of these architects share, although they might see it in quite a different way, is that they are of a generation that has absorbed the computer and is no longer obsessing about it.

NR So it is really a tool that is not taken for granted but more naturally incorporated into the workflow.

RR It relates to design and also communication since the practices are often global.

NR How is the installation organized?

RR There are five galleries through which the pieces are deliberately dispersed, making the space a sort of landscape itself, rather than having an architect in each room. The visitors are encouraged to go from A to B to Z, be attracted to something, and go from there. At one end we have Frida Escobedo's mural of her project La Tallera Siqueiros, in Cuernavaca. At the other end is her wooden modular housing model in the north of Mexico, which we commissioned for the show. We already had three key objects in the collection: SO-IL's model of the UC Davis museum, Go Hasegawa's seven gold prints, and MAIO's Grand Interior model. We acquired a large print by Bas Princen of Bahrain's Center for Traditional Music by OFFICE; three large curtains from the CCA in Montreal also represent the project. We worked with Luisa Lambri to acquire twelve new prints of Hasegawa's marble chapel, in Guastalla, near Modena, Italy. It means that the exhibition lives on in the museum.

NR What do you hope the audience learns and appreciates from seeing these works?

RR As you know, the architecture galleries are located in an art museum, so people go there to see other things as well, and typically they aren't coming to see architecture. I hope people will find things that are visually interesting that lead them to explore architecture. I hope the show feels like a casbah or souk because it's filled with things to see that are often rather different. Architects will be stimulated by looking at projects with different materials and presentations, as food to nurture their own professional lives.

The Fabricated Landscape, installation, Carnegie Museum of Art, Pittsburgh, photograph by Bryan Conley

The Fabricated Landscape, installation, Carnegie Museum of Art, Pittsburgh, photograph by Bryan Conley

You know the line about how Vincent Scully's greatest gift was not so much training architects but cultivating clients for future architecture projects? I would love people to be seduced and challenged by projects that are not a thousand miles, in terms of scope and budget, from what they themselves might able to imagine, commission, and build.

Academic Initiatives

Renewed programs and activist practice begin the school year.

Max Wirsing, teaching fellow, showing how to make a biscuit joint for the Building Project 2021

On site construction for the Building Project at 324 West Division Street, New Haven, summer 2021. Photographs by Angela Lufkin ('21)

Building Project Deliberations

In an average year, we've been told, the Building Project typically begins with the frenetic pace of any architecture studio and sustains it until the last coat of paint has been applied. But in an exceptionally atypical pandemic year, when the usual rhythms have morphed into a series of rushed starts and stops, we've had the chance to speculate on what a more deliberate Building Project might look like.

In January the first-year class dove into the initial research phase: an attempt to understand New Haven's cultural history, the discriminatory housing market, the geology of the Hartford Basin, situational homelessness, Northeastern climate patterns, combined sewer systems. Stop; new teams; start again. In February we designed single-family homes for 324 West Division Street. Crash to a halt; get a full night's sleep; new teams; start again. In March and April we transformed the selected scheme into a set of material relationships. Full stop; do not pass go. In May and June we watched on Instagram as recent graduates and members of the Building Project teaching team began construction because university COVID-19 protocols wouldn't allow us to join the job site yet.

We invite this pause as a chance to both celebrate and critique the Building Project. Because if this isn't the year to embrace slowness, seek humility, and redefine the design question, then when?

In July we finally arrived (new teams) at a fully framed house and a dwindling to-do list. The bottlenecked materials market has hit the Building Project hard. Things we usually purchase have skyrocketed out of our price range, and few suppliers have extra stock to donate. Ingenuity has squeezed extra yield from our resources in hand: instead of buying formwork for the foundation, for instance, the crew temporarily wrapped our roof-beam LVLs in plastic. But we cannot think our way out of certain obstacles. As of this writing, in early August, it looks like we may not have exterior cladding or windows for months.

What to do then with fifty-some students for six weeks? Go slow. The impossibility of completing the house by fall is allowing time for one-on-one training, more task sharing, lots of questions, communal meals, and thoughtful work. We wonder if this pace will be perceived by our future homeowner — if the space will be experienced as handled and constructed with care. And we wonder too how our stop-and-go semester could have gone differently if the Building Project embraced slowness on a larger scale. Does pushing out another statement building, during a time of great social upheaval and expensive construction prices, grow the long-term prosperity of the community or our development as students? What if, recognizing the innovative and hands-on pedagogical spirit of the Building Project, we had collaborated with the hotels who temporarily housed the houseless throughout winter to conceive permanent residences, or with our client, Columbus House, to redesign its temporarily empty shelters? What would it look like to research and redefine equity and homeownership for Columbus House as it reaches the end of its contract with Yale? Could we work with other departments to establish participatory research methodologies, sustainability benchmarks, and frameworks to actively decolonize our work?

Eighteen months into the pandemic, the virus continues to force us to pause; we invite this pause as a chance to both celebrate and critique the Building Project. Because if this isn't the year to embrace slowness, seek humility, and redefine the design question, then when?

Clare Fentress, Josh Greene, and Zach Felder (all '23)

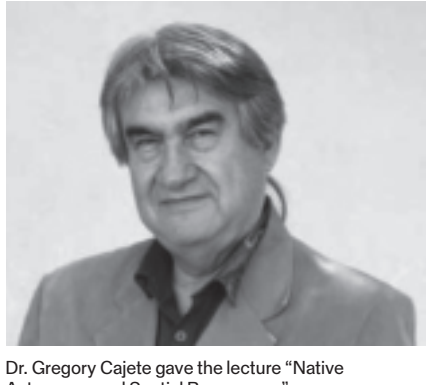
BIPOC in the Built Wikipedia Edit-a-thon supported by the Yale and MIT libraries.

MED Working Group for Anti-Racism

When the MED Working Group for Anti-Racism was launched last year, it joined forces with activists, educators, and students in and beyond the academy to further an evolving set of conversations about the destructive whiteness of our institutional and professional practices. In addition to exposing racism, the group worked to unveil the fallacy of white invisibility and neutrality.

Allied with other groups around Columbia University GSAPP's statement "Unlearning Whiteness," the MED group conducted a series of roundtable discussions, lectures, and participatory events. In Fall 2020 the Working Group addressed the thematic areas of policing, archives and the commons. Featured guests included Jaime Amparo Alves, Cierra Chenier, Arissa Hall, Lauren Hudson, Mel Isidor, Sunny Iyer, Philip V. McHarris, Amrita Raja, Dan Taeyoung, Rachel Valinsky, and Black Students for Disarmament at Yale (BSDY).

The group hosted two events focused on issues of race and space during Spring 2021. One was the BIPOC in the Built Wikipedia Edit-a-thon, a weeklong virtual event supported by the Yale and MIT libraries, which invited the public to participate in creating and/or editing Wikipedia pages for BIPOC individuals and collectives who have left a mark on the fields of art, art history, architecture, urban design, graphic design, activism, landscape architecture, urban planning, and dance. This matrix of online creative exchanges worked to correct the current underrepresentation of BIPOC practitioners on Wikipedia. The second event sought to support and elevate the work of the Yale School of Architecture's Indigenous Scholars of Architecture, Planning, and Design (ISAPD). Together ISAPD and the MED Working Group for Anti-Racism invited Dr. Gregory Cajete for the evening lecture series "Native Astronomy and Spatial Resonance." The educator's generous lecture and subsequent Q+A session brought concepts of Indigenous spatial practices, native science, and symbolism into dialogue with contemporary approaches to the built environment.

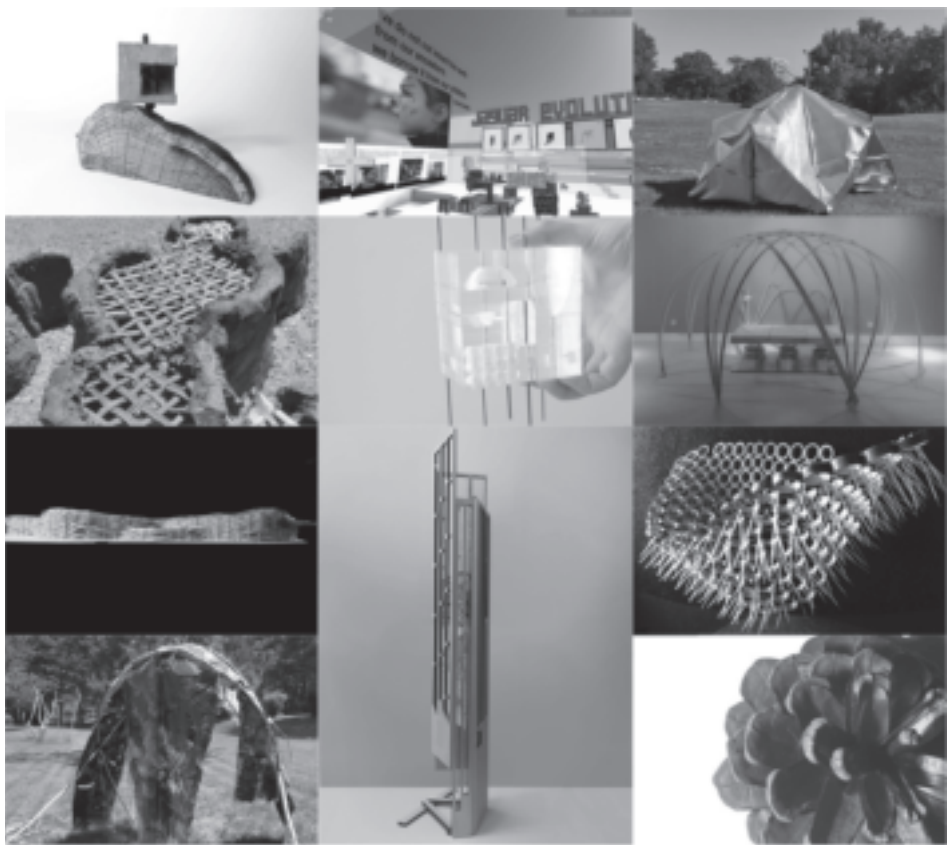


Dr. Gregory Cajete gave the lecture "Native Astronomy and Spatial Resonance."

This year the MED Working Group plans to expand ongoing conversations on racial justice and spatial practices by considering the global solidarity emerging from struggles linked to race, apartheid, occupation, and environmental collapse.

This year the MED Working Group plans to expand ongoing conversations on racial justice and spatial practices by considering the global solidarity emerging from struggles linked to race, apartheid, occupation, and environmental collapse. The aim is to revisit, reimagine, and renegotiate spatial practices from a place of resistance, collective healing, and justice. The MED Working Group will continue to collaborate with allied organizations and friends of YSoA and build upon resources for students, including an anti-racism reading list and an archive of 2021–22 Yale University courses focusing on racial justice.

For further information please visit www.architecture.yale.edu/academics/programs/3-m-e-d. For inquiries contact us at ysoa.med@gmail.com.



Collage of models submitted for a competition, from left to right: Angel Langumas, Violeta Ayala, Euna Song Elaine Forbush and Samantha Miller, Mo Wang, Ying Chang, Austyn Chesser, Sangeetha Othayoth, Anne Chen, Stone Bear Studio (Casey Figueroa), Louis Conway

Indigenous Scholars of Architecture, Planning, and Design

Yale's Indigenous Scholars of Architecture, Planning, and Design (ISAPD) is a student collective founded in September 2018 and was selected as the inaugural resident of the new Lab at New York's Center for Architecture this spring.

Summer Sutton (Lumbee; PhD '22), Anjelica S. Gallegos (Santa Ana Pueblo/ Jicarilla Apache; MArch I '21), and Charelle Brown (Kewa Pueblo; BA '20) founded ISAPD under the rare alignment of three Native American women pursuing degrees in architecture at the same school. After the inaugural meeting at the Yale Native American Cultural Center, the cofounders recognized the opportunity to address their academic interests in architectural Indigeneity and contribute to their tribal communities. Understanding the need for Indigenous knowledge, expertise, and presence in the curriculum, practice, and thought leadership of architecture, ISAPD has presented Indigenous architectural knowledge in a new light. The organization focuses on increasing the knowledge, consciousness, and appreciation of Indigenous architecture, planning, and design at the Yale School of Architecture and community at large.

Mainstream architecture can learn and advance from increasing Indigenous knowledge and presence through different experiences, design methods, elements, and solutions. Respect, restraint, reciprocity, long-term sustainability, the history of a place, and natural cycles are just a few of many overarching Indigenous thought principles that architecture can respond to. By securing and supporting Indigenous thinkers and practitioners such as Duane Blue Spruce, Tamara Eagle Bull, Greg Cajete, and Chris Cornelius to teach and highlight intersections between architecture and Indigenous people, ISAPD helps to solidify a reality informed by Indigenous knowledge. The student group has already initiated an inaugural tribal land acknowledgment for the Jim Vlock Building Project, curated the 2019 exhibition *Making Space for Resistance* at the North Gallery, proposed curriculum additions of relevant literary resources and case studies, generated a guide for Indigenous architecture sources, and increased Indigenous representation at the school. Dean Berke and the school community have encouraged the group to flourish by fostering an inclusive atmosphere, reciprocity, new ideas, and productive action.

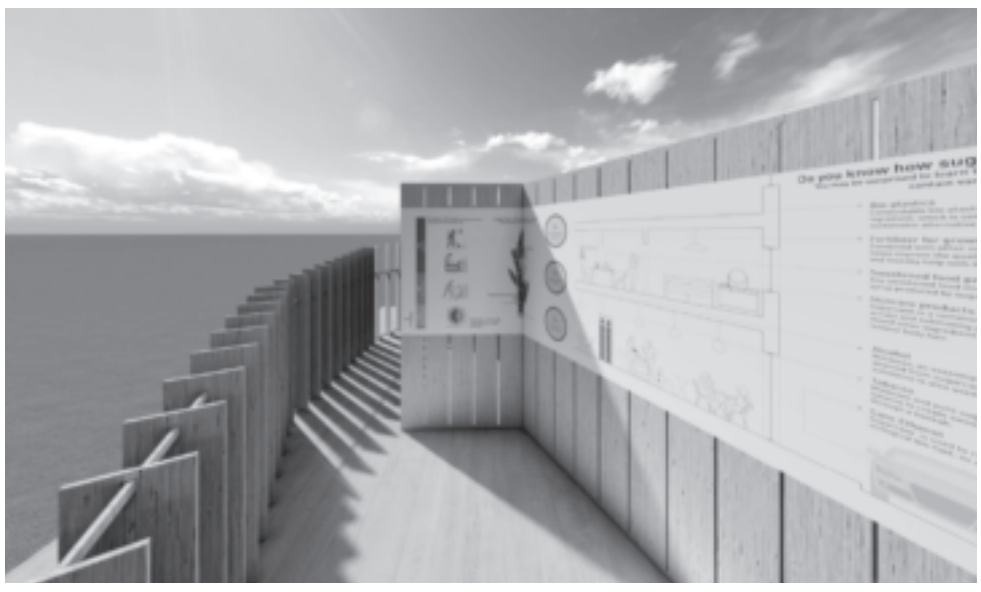
In May 2021 the collective was selected as inaugural resident of the new Lab at the Center for Architecture in New York City. The initiative aims to highlight the designs and ideas of diverse voices within architecture and design and to generate conversations from various perspectives with unique solutions and important questions. The residency program grants access to areas of the center's digital platforms — including social media, website, and email — to create compelling and provocative content highlighting underrepresented perspectives.

ISAPD launched its residency with a model-making competition around the overarching theme of "Indigenous Futurism," which envisions narratives and environments, built and natural, to realize architectural sovereignty guided by technology, alternative worlds, science fiction, and studies of temporality. Model designers were asked to imagine how their designs could meet the needs of a future lifestyle or create reciprocal connections between structures, the environment, and inhabitants, both human and nonhuman. The designs were required to be made with natural and handmade materials, with the option to include mechanically aided components. Speculative design projects within this theme allow Indigenous and architectural communities to think critically about tradition, revolution, and reconstructive practices in the built environments. The work will bring Indigenous architectural thought and practitioners to the forefront while providing a foundation for analysis of contemporary architectural issues unique to Indigenous communities.

Organized by subthemes such as natural resources and government policy, mapping, urbanism and community, and virtual and augmented reality, the group's work for the Lab will also include a series of newsletter articles, interviews, and conversational podcasts with practitioners from within and outside the field of architecture. Cochiti tribal leader Regis Pecos, who served as executive director of the New Mexico Office of Indian Affairs for 16 years, shared his perspective on historical architectural policy that has impacted the lifeways of pueblo communities. The group has introduced tribe and environment case studies showcasing Indigenous principles of materiality, construction, and temporality. In the "Natural Resources and Government Policy" section, for example, the Swinomish Climate Change Initiative showcases the increasing acknowledgment of Indigenous expertise in natural-resource management and climate-change solutions, modeling the potential benefits of incorporating Indigenous knowledge and collaboration in the built environment. A mapping project identifying and providing information about natural places and built projects involving Indigenous communities around Manhattan will be made available to navigate online. At the end of the residency, the work will be compiled in the form of a digital exhibition.

Respect, restraint, reciprocity, long-term sustainability, the history of a place, and natural cycles are just a few of many overarching Indigenous thought principles that architecture can respond to.

The Lab has provided a base for ISAPD to launch as a national student organization. An ISAPD Chapter Kit will be made available later as a framework for students of architecture, planning, and design to start their own ISAPD groups. The kit will offer bylaws, a base graphic identity, project examples, and access to a network of Indigenous practitioners. ISAPD has acted on its dream to generate accessibility to architecture schools and provide outreach to Indigenous peoples in the architecture, planning, and design fields. ISAPD has shaped a space for Indigenous, stimulating innovative solutions and built knowledge in its communities, which is vital to propelling all architecture into a sustainable future.



Natalie Broton ('21) and Janice Chu ('23) project in the inaugural seminar on slavery in the built environment for a mobile museum platform that highlights exploitation in particular supply chains — in this case, sugar.

The Building-Supply Chain Research Project

The School of Architecture, in collaboration with Yale's Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition (GLC), recently received a significant grant from the Stavros Niarchos Foundation to study the challenges of forced labor in the building-supply chain with a focus on the role of architects in eliminating slavery from construction and materials manufacturing. The proposal was based on an innovative seminar taught in 2020 by associate dean and professor (adjunct) Phil Bernstein (BA '79, MArch '83) and retired ambassador Luis C. deBaca, who led the Obama administration's fight against human trafficking and serves as Senior Fellow in the Gilder Lehrman Center (GLC) for the Study of Slavery, Resistance, and Abolition, at Yale's MacMillan Center.

The inaugural course examined the historical legacy of slavery in the built environment, efforts to fight enslavement in industries such as farming and manufacturing, and the dynamics of the building-industry supply chain that can be influenced by architects. Students from the School of Architecture, Yale Law School, and Yale College proposed projects designed to illuminate the crisis of forced labor in building, empower construction laborers on-site, and circumvent the abusive financial controls imposed by labor brokers who arrange worker engagements.

The project will consider questions of memory, memorialization, history, design agency, construction labor and materials, and procurement in the service of a slave-free built environment.

In Fall 2021 Bernstein and deBaca will be expanding on their initiative to support interdisciplinary efforts on campus that attack issues of social justice. The plan includes a sequence of Fall seminars, the first called "Slavery, Its Legacies, and the Built Environment," that will research historical, legal, zoning, policy, and technical questions about slavery in the building-supply chain, followed in the Spring by an advanced design studio. Bernstein and deBaca will work closely with David Blight, Sterling Professor of History, a leading scholar of enslavement and the Civil War who leads the GLC.

The interdisciplinary course will provide a platform for interinstitutional innovation. DeBaca, recently named a professor in practice at the University of Michigan Law School, will teach the seminar with Bernstein through hybrid online methods, as practiced during the COVID-19 pandemic. The class will be taught simultaneously at Yale and Michigan with students in architecture, law, history, anthropology, and economics. The large conference room at Yale's Rudolph Hall is equipped with multiple cameras, a large projector, and integrated audio.

In Spring 2022 Rodney Leon ('95), who designed the Ark of Return at UN Plaza and the African Burial Ground at Federal Plaza in New York, will teach an accompanying advanced design studio. He will lead the students to design a memorial to enslaved people on a site along the banks of the Potomac River, in Washington, D.C., where slaving ships crossing the Atlantic once docked. The project will consider questions of memory, memorialization, history, design agency, construction labor and materials, and procurement in the service of a slave-free built environment.

The program is part of efforts by Deans Deborah Berke and Heather Gerken, of Yale Law School, to create opportunities for future architects and attorneys to collaborate on issues of social equity in an applied research setting.

Phil Bernstein (BA '79, MArch '83) is associate dean and professor adjunct. He is author of *Architecture Design Data: Practice Competency in the Era of Computation* (Birkhauser, 2018).

Luis C. DeBaca, Senior Fellow in the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, at Yale's MacMillan Center.

Urbanism Post COVID-19

Nina Rappaport gathered Yale urbanism faculty — lecturer Marta Caldiera, senior critic in architecture Andrei Harwell, professor Alan Plattus, and associate professor Elihu Rubin — in a discussion about the impact of COVID-19 on cities and proposed ways forward.

Sidewalk sales during the pandemic, New York, photograph by Camilo José Vergara, 2020

Play streets closed to traffic, New York, photograph by Nina Rappaport, 2020

We knew from the beginning that employees in some jobs were more vulnerable than others — in the service sectors especially. Those who could were able to work from home and density seemed like a liability. A number of commentators picked up on this anti-urban strand and speculated that COVID-19 would make cities less relevant. That is wrong.

— Elihu Rubin

A significant consequence of remote work was the boom of the wireless economy in most cities. While apparently virtual, the wireless economy manifested physically in urban areas through new forms of delivery services with battalions of workers.

— Marta Caldiera

Nina Rappaport We have referred to past epidemics such as polio, malaria, cholera, and SARS as a way to understand the COVID-19 pandemic in a historical perspective. But do you think that this situation has had a more negative impact on our urban environments? How do you compare it to historical disasters related to both health and the environment?

Alan Plattus It's worth comparing what's going on now not only with past pandemics but also with disasters of various kinds such as 9/11, Katrina in 2005, Sandy in 2012, and Maria in 2017. Also with earlier pandemics like the Black Death in the fourteenth century, which saw between 30 and 60 percent of a highly urbanized European population die, many cities took between 80 and 150 years to to get back to their previous levels of population and economic productivity. What all of these events have in common is that they lay bare and exacerbate radical inequalities. The five of us are sitting comfortably in our apartments having been vaccinated and largely protected by institutions, privilege, and spatial amenities while a mile or two away are neighborhoods that have experienced very different impacts and outcomes from this pandemic and a host of other stresses.

Parks became dining rooms during the pandemic, New York, photograph by Nina Rappaport, 2020

Elihu Rubin The blanket lockdowns immediately made urban differences more stark and painful, whether for access to jobs, health care, or other resources. Some were able to reflect on the "Great Empty" as a sublime ghost town, but there were those who continued to navigate the city every day to perform essential work like delivering food and goods to those of us who had the privilege of sheltering comfortably in place. We knew from the beginning that employees in some jobs were more vulnerable than others — in the service sectors especially. Those who could were able to work from home and density seemed like a liability. A number of commentators picked up on this anti-urban strand and speculated that COVID-19 would make cities less relevant. That is wrong. Now is the time to resist those anti-urban leanings and to double down on our investments in the city, not only to address inequality but also to promote long-term sustainability.

Andrei Harwell In addition to these natural and health disasters, we should also add the financial disasters during the last 75 years. In 1977 New York was a much worse place than it is today or was in the 1990s after the recession. The South Bronx was basically on fire; landlords were burning down buildings to recoup costs. There was also an uneven effect on different populations at that time.

AP Throughout the twentieth century wars and terrorism have been used as arguments in support of deconcentrating urban populations that, depending on how cynical you are and I'm pretty cynical, were also a smokescreen for other interests and agendas. The current predictions of another "end of urbanism" have been a persistent theme usually deployed in relation to quite specific markets for real estate, technologies, surveillance and security systems and by those who, as Naomi Klein has pointed out, would monetize disaster.

NR How has systemic racism been exacerbated during the pandemic in terms of the built environment?

ER It has been striking to see how the residential security maps created in the 1930s by the Home Owners Loan Corporation — the "Redlining" maps that reinforced and perpetuated racism and exclusion in the housing market — have come into the public discussion, appearing on the front pages of the *New York Times,* for example. We finally have a president who will speak openly about institutionalized racism. The convergence of COVID-19 and the public confrontation with police brutality has made it all too clear that patterns of inequality have multiple and connected impacts, from housing to the criminal justice system and public health.

NR On the topic of returning to work, I've been having conversations with business executives and white-collar workers who prefer WFH about how we are seeing the decline of downtowns. In Lower Manhattan they had already started to convert offices to residential buildings to make a 24/7 district. What do you see as the broader economic ramifications, not just for office workers but also for small businesses such as street vendors and barber shops? Do you think offices will come back or will they be hybridized?

AH If you look at second- and third-tier cities you find a process of transformation has been going on for the last 35 or 40 years. Those downtowns emptied out a long time ago as the structure of work shifted and downtowns created loft-style living above offices and retail. I wonder if the big cities just have to catch up with the rest of the country. On the other hand, I hear all kinds of interesting things about people in the food industry who are now are becoming entrepreneurs. There is definitely, among certain classes, an eruption of entrepreneurial labor, which is exciting.

Marta Caldiera In contrast to previous pandemics, most white-collar workers have continued to work remotely during COVID confinement. A significant consequence of remote work was the boom of the wireless economy in most cities. While apparently virtual, the wireless economy manifested physically in urban areas through new forms of delivery services with battalions of workers. These services will probably continue even if remote workers return to downtowns and office buildings. These new masses of delivery workers have transformed the urban landscape, congregating mostly in city intersections as they wait for new pickup orders, turning them into strange public lounges. Their strong presence makes visible the precarious nature of their work in the urban space. Rethinking public spaces for urban well-being in post-COVID cities will require a consideration of not only local residents but also how to accommodate the public presence of this growing group of precarious workers.

NR Elihu, what do you see happening with office space such as the Prudential Center, whose history you studied so closely in Boston? Are you seeing new ways of occupying these spaces in hybrid ways?

ER It has never been more important to recognize that buildings need to be flexible and to adjust to different uses. They should not be over-determined by the plan or the infrastructural core. As Andrei mentioned, lofts have been used for literally anything and everything. The new towers going up in Austin and Miami, for example, and even right here in New Haven, indicate the popularity of amenity-laden urban living; but we run the risk of overbuilding in some cases and these structures need to accommodate different future uses. In San Francisco they are taking hotels that have been decimated by COVID-19 and appropriating them for affordable housing, even homeless shelters.

AP Bigger isn't necessarily better, it's sometimes downright stupid. When Andrei and I taught the Bass Fellowship on baseball stadiums with Janet Marie Smith three years ago, we saw that the practice in the 1960s and 70s was to build huge stadiums. Even many minor league ballparks were overbuilt. Many of those have been downsized or rebuilt at reduced capacities. So imagine that some 70-story buildings will be abandoned from the 30th floor up, disassembled and recycled, or adapted for vertical farming and other uses. The late nineteenth and early twentieth-century metropolis of mostly midrise, highly flexible buildings is looking better all the time, while supertalls look increasingly risky in many respects.

NR This year the idea of the 15-minute city, which was promoted by Clarence Perry in the late 1920s with the Neighborhood Unit and in Garden Cities, was a focus in terms of providing amenities, jobs, and schools close by so that we didn't have to travel. But people such as Edward Glaeser think that the 15-minute unit increases homogeneity, limits opportunities for the poor, and doesn't provide random encounters among diverse populations. What do you think should characterize a neighborhood?

I think the question of what designers can do is interesting, but you also need structural change, not just generosity. I don't think we want to rely on philanthropy to handle the world's problems; it's not a substitute for democracy and robust public investments.

— Elihu Rubin

Emergency conditions during lockdown forced municipalities to adopt radical measures and evinced the need for city-scale approaches.

— Marta Caldiera

AP It's not all or nothing. Many people of means choose to live in walkable historic neighborhoods at least part of the time, and I've argued that one signifier of a successful, privileged lifestyle is belonging to multiple desirable places and institutions. The problem is not neighborhood-based planning, but access to mobility and resources. It is matter of an abundance of choices for some and no choice at all for others. Glaeser is barking up the wrong tree on this. People want to live, and should be able to live, in a walkable neighborhood with good access to the common goods that are shared at a larger scale, like schools, libraries, theaters, parks, beaches, and hospitals. You don't need all of those in every neighborhood.

AH Clarence Perry's diagram doesn't imagine a series of walled enclaves where you stay only within your little box; there are arterial roads that suggest the nature of work is that people leave and go somewhere else. Retail is clustered in the corners because it's shared between different neighborhood units. There is always the idea of people moving between different places. Different resources can be provided in different urban densities and scales. Imagine if every neighborhood had to have a Yale University or a Metropolitan Museum of Art — it doesn't make any sense. COVID-19 has reinforced the fact that certain resources need to be provided at the neighborhood scale in the inner city, such as access to food and education.

MC Revisiting in this context the idea of the 15-minute city or neighborhood unit, with a strong sense of locality, has both potential and limits. If used as a metric to identify and respond to service deserts — such as lack of health and daycare facilities and food sources — the "15-minute area" could help level the uneven access to vital living conditions in today's cities. However, due to its scale the 15-minute city fails to address the often extreme socioeconomic inequalities between neighborhoods, which have only deepened in COVID-19 confinement. This contrast is especially visible in terms of housing access in large cities. Emergency conditions during lockdown forced municipalities to adopt radical measures and evinced the need for city-scale approaches. In New York, for instance, the city used empty hotels to shelter the homeless. The city of Lisbon subsidized rent for low-income families and incentivized the occupation of empty local rental units in the center. These measures temporarily reversed the demographic effects of speculative uses in urban centers. More importantly, they also demonstrated the power of municipal interventions and alternative protocols to restructure access to the city. In a post-COVID-19 scenario, the question becomes how political activism may build upon emergency protocols to pressure the city for long-term solutions and more equitable housing.

ER There is a lot to recommend in the 15-minute city as a utopian garden city concept; but the answer is not to abandon our current sprawling suburbs for something entirely new. We should improve existing suburban and rural areas that can be densified with more services and opportunities, along with better access to jobs, health care, food, culture, and public amenities.

NR The need for increased equity in terms of public and green space has been a dominant theme in the COVID-19 crisis because those of us who can choose to live near parks. We pay for that privilege, while others have no access to urban parks. How do you think open space is going to be emphasized going forward, and what is your experience with this issue?

AH Neighborhoods like Dwight in New Haven already have the lowest proportion of open space to residents of anywhere in the city. It also has the highest heat-island effect, the highest asthma rates of almost any neighborhood in the country, and a high incidence of diabetes in children due to lack of places for kids to play. Much of this has to do with low-income family structures and the lack of mobility. It is also difficult to build new parks the way they tend to be delivered in cities like New York, where you have neoliberal models such as Domino Park and the spectacular Little Island, with private donors. We have to get away from thinking of parks as single-use infrastructure and think of them as serving multiple functions. In Bridgeport, the Urban Design Workshop works with Rebuild by Design and DRC to build infrastructure that processes stormwater with a wall that keeps the sea out. We have managed to turn both into open-space resources with social facilities such as community gathering spaces. They are building a stormwater barrier with a new elevated park on top, which connects the university campus to a historically African-American community.

ER In some ways COVID-19 hastened a rediscovery of the outdoors and showed that "Parks and Rec" is not a sitcom topic but a vital aspect of social welfare. The creative adaptations of the sidewalk as a way of occupying open space, usually for restaurants and cafés, was a private way to appropriate public space with public consent. It will be interesting to debate the ongoing role of indoor-outdoor settings on the streetscape. In many places it's been extremely enriching and has served to calm traffic and provide more shade structures. We should focus on enriching the public realm at large beyond café culture.

NR Now there are efforts in different cities to keep some of those semipublic spaces. Do you think it's public enough since you still have to pay to go to restaurants?

ER They are not public enough, and they do not take the place of consistent investments in basic urban park infrastructure, which in New York includes small neighborhood parks associated with schools and public housing that are vital parts of everyday life.

AP When I was a kid, we played baseball on the street in front of our house, and the cars drove slowly so we could clear out of the way when necessary and then resume. The critical thing is not a specific use but the realization that we've overdesigned for the wrong single use, namely vehicular traffic.

AH The restaurants test people's tolerance for losing bits of street. As a model you might imagine taking away large amounts of street to produce a new kind of linear park; a parking lane could become a public space. Dan Hill originated the idea of a two-minute city in Sweden, where projects are formed around new urban street furniture and parklet elements in parking lanes have functions determined by groups of constituents.

NR Another topic that has risen to the surface because of the health crisis is that everyone has been sharing and caring in a new collective type of empathy. Do you think designers can provide new kinds of caring environments such as commons, shared kitchens, elder care, youth programs, and so on? What other kinds of social activities can designers catalyze as we go forward after this crisis?

ER I think the question of what designers can do is interesting, but you also need structural change, not just generosity. I don't think we want to rely on philanthropy to handle the world's problems; it's not a substitute for democracy and robust public investments. I spent time during the pandemic walking the streets with Camilo José Vergara, who photographed small adaptations in poor neighborhoods and what they were selling, in a kind of urban eddy. It is an opportunity for designers to closely observe what's happening on the ground. Your point about creating opportunities to do public-interest design is so important. This is similar to our discussion about the regime of real estate developers; why should they be the ones to determine the future of our cities? We need an emboldened public realm to step up and to create opportunities for designers to do work in the public interest.

AP As painful as it was to teach online last year, it was also incredibly inspiring because I saw students get involved in movements for social, racial, and environmental justice — a spirit of not just empathy but activism that I haven't seen for a long time. But they will still graduate with crushing debt in a neoliberal economy that will offer them, as Elihu fears, limited choices. If ever there was a time for a program of national service, it's now.

ER There is something to the hackneyed idea that you shouldn't let a disaster go unexploited. We have been doing our best to adapt in a meaningful way, but we need to focus on equity in cities. One of the positive impacts of COVID-19 has been a critical reconsideration of urban improvement. We need to empower cities and regions to take better control of their destinies.

Parking area transformed into a play area for Parking Day 2020, photograph by Nina Rappaport

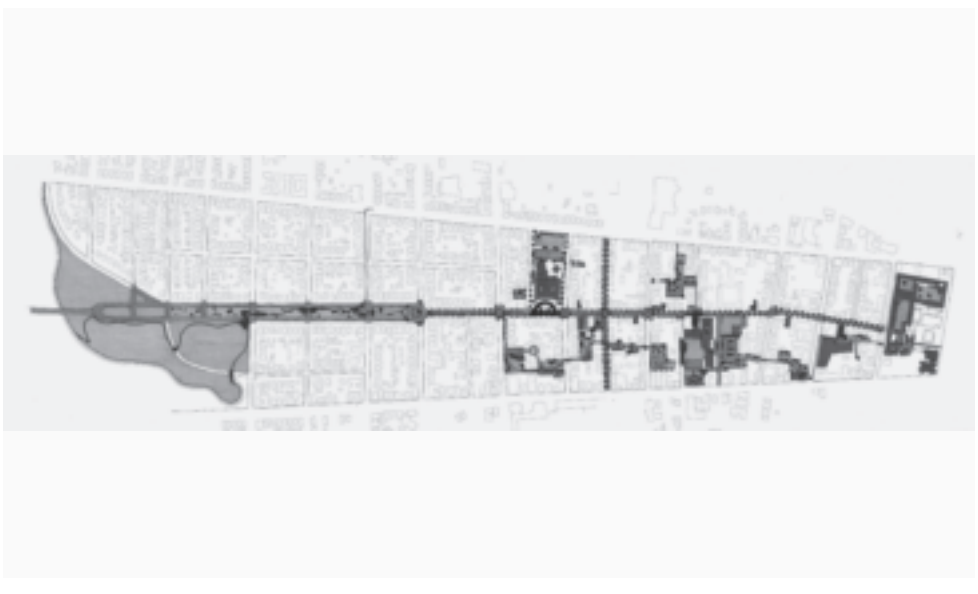
Bigger isn't necessarily better, it's sometimes downright stupid.

— Alan Plattus

We have to get away from thinking of parks as single-use infrastructure and think of them as serving multiple functions.

— Andrei Harwell

Yale Urban Design Workshop's Resilient Bridgeport project shows how infrastructure for managing stormwater is threaded into a dense low-income neighborhood and integrated with new public spaces. This approach reduces flood risks for South End residents and provides new opportunities for recreation, outdoor gathering, reduced heat-island effect, and improved ecosystem services.



The Yale Urban Design Workshop project for New Haven's Dwight neighborhood shows how collaborative approaches can create more equitable access to outdoor public spaces. The Dwight Neighborhood Plan diagram illustrates how connecting existing and new private and public landscapes in between buildings and in the middle of blocks can form networks and link residents to larger open spaces.

Room(s): of Architecture Women Alums

1946
Elizabeth Mackay Ranney, BArch

1948
Beatrice Reik, BArch

1949
Abigail (Corgill McCormick) Hamilton, BArch
Elvia Fernandez (Garwood), BArch

1950
Vera Margethe Roscher Lund (Vera Margrethe Henriksen), BArch
Sonia Jean Albert Schimberg, BArch

1951
Martha Cantwell Meeke, BArch

1954
Marjorie Anne Jacobs, BArch

1955
Estelle Hedda Thompson Margolis, BArch
Joan Wilson Carver, MArch
Patricia (Ann) Vestuti Tetrault, BArch
Sirkka F. E. Damora, BArch
Vica Schniewind Emery, BArch

1956
Ursula Berens, BArch
Leona Deborah (Annenberg) Nalle, MArch
Joan (Rita Lucien) Fulton, MCP

1958
Marion O'Brien Donovan, BArch

1959
Carolyn Hess Westerfield, MCP, BArch

1960
Ann Satterthwaite, MCP
Judith Chafee, MArch

1962
Eldred Ann (Oliver) Evans, MArch
MJ (Mary Jane) Long, MArch

1964
Etel Kramer, BArch
Lucinda Cisler, BArch
Elaine Day Latourelle, MArch
Constance Werner Ramirez, MCP
Elizabeth Barlow Rogers, MCP

1965
Cynthia Nance Peterson, MArch
Joan Stone, MUS

1966
(Noel) Phyllis Birkby, BArch
Gerlinde Leiding, MArch
Harriet Cohen, MCP
Ruth Galanter, MCP
Joan C. Countryman, MUS

1967
Dorothy Noyes Kane, MCP

1968
Leslie Leonara Armitage, BArch
Sheila Wacks Wellington, MUS, MPH

1969
Ann Susan Green, MArch, 1967 BArch
Susan S. Addiss, MUS, MPH
Lauren Booth Homer, MCP

1970
Ellen Robinson Leopold, MArch
Karen M. Votava, MCP
Judith L. Aroson, MCP, 1971 MFA
Margaret Grundstein, MCP

1971
Joy Wulke, MArch, 1974 MED
Mazie Cox, MArch
Gabriela Goldschmidt, MArch
Susan St. John, MArch
Terry Gips, MArch
Judith Wolin, MED
Virginia Carroll Glover, MED

1972
Lynn Bensel Hewitt, MArch
Ellen Huvelle, MCP
N. Jane Hurt, MED

1973
Judith Bing, MArch

1974
Barbara Worth Ratner, MArch
Elizabeth Plater-Zyberk, MArch
Hillary Ann Brown, MArch
Sara Elizabeth Caples, MArch
Hanna Ben-Joshua Shapira, MED
Louise Bosch Meusel, MED
Nasrine Nowshirvani Faghih, MED

1975
Martha Amanda Burns, MArch

1976
Ann Agranoff, MArch
Marianne Patricia McKenna, MArch
Stefani Danes, MArch

1977
Toni Nathaniel Harp, MED
Barbara Celina Flanagan, MArch
Louise Braverman, MArch
Margo Gonzalez Leach, MArch
Toni Nathaniel Harp, MED

1978
Julia Martha Ruch, MED
Jane Gianvito Mathews, MArch
Patricia Patkau, MArch
Kathleen Anne Dunne, MED

1979
Audrey A. Matlock, MArch
Ellen Beatrix Altman, MArch
Michele Faye Lewis, MArch

1980
Ann K. McCallum, MArch
Blair Southwood Cook, MArch
Deborah Helen Kohli, MArch
Julia Heminway Miner, MArch
Mariko Masuoka, MArch, 1978 BA

1981
Daniela Holt Voith, MArch
Jane E. Murphy, MArch
Susan Personette, MArch
Judith Wolin, MED
Pirkko-Liisa Louhenjoki-Schulman, MED
Sherry McKibben, MED

1982
Margot Alofsin, Arch II
Constance Spencer, MArch
Janet Roseff, MArch
Wendy Westfall, MArch
Renee Rousso, MED

1983
Carol Burns, MArch, 1979 BA
Elisabeth Martin, MArch
Erica Ling, MArch, 1979 BA
Toby Engelberg, MArch

1984
Elizabeth Burns Gamard, MArch
Jennifer Sage, MArch
Marion Weiss, MArch
Ruth Harris, MArch
Sarah Willmer, MArch
Sharon Matthews, MArch
Sherry Williamson, MArch
Terry Dwan, MArch

1985
Barbara Kretschmer Ball, MArch
Beth Rubenstein, MArch
Chariss McAfee, MArch
Christine Theodoropoulos, MArch
Kristin Hawkins, MArch
Lucile Irwin, MArch
Marjorie Rothberg, MArch
Olivia Emery, MArch
Rasa Bauza, MArch
Virginia (Ginger) Chapman, MArch

1986
Carey Feierabend, MArch
Julie Shurtz Muyldermans, MArch
Lise Anne Couture, MArch
Madeline Schwartzman, MArch
Maya Lin, MArch (DFAH, 1981 BA)

1987
Amy Reichert, MArch, 1981 BA
Andrea Swartz, MArch, 1983 BA
Jennifer Ellen Kish, MArch
Lisa Gray, MArch, 1981 BA
Madeleine Sanchez, MArch
Maki Kuwayama, MArch
Mary Burnham, MArch
Tracy Ann Revis, MArch
Gretchen Elizabeth Breese, MED

1988
Amelia Elise Floresta, MArch
Cary Suzanne Bernstein, MArch
Denise Louise Howell, MArch
Elaine René-Weissman, MArch
Laura Weiss, MArch II
Elizabeth Benson Swenson, MED
Jennifer Whitley Smith, MED

1989
Carol Jane Henderson, MArch, 1984 BA
Aari Blake Ludvigsen, MArch
Amy H. Lelyveld, MArch
Claire Weisz, MArch
Jennifer A. Huestis, MArch
Paloma Pajares Ayuela, MArch II
Susan Leslie Seastone, MArch
Debra Lynn Coleman, MED

1990
Elizabeth Ann Danze, MArch II
Betsy Carol West, MArch II
Constance Marguerite Adams, MArch
Lori Beth Arrasmith, MArch
Mary Cerrone, MArch
Patricia Louise Brett, MArch
Robin Elmslie Osler, MArch
Vicki Smith, MArch
Zazu Faure, MArch
Laura Beatriz Garofalo, MArch

1991
Amy Beierle Janof, MArch
Amy Landesberg, MArch
Carrie Burke, MArch
Erika Belsey, MArch
Heather Young, MArch
Julia Williams, MArch
Kathy Rott, MArch
Lisa Quatrale, MArch
Sharon Portnoy, MArch, 1986 BA
Susan Sutton, MArch, 1986 BA
Linda Stabler-Talty, MED

1992
Alisa Dworsky, MArch
Anne Corvi, MArch
Deborah Judelson, MArch
Laura Auerbach LaPierre, MArch
Roslyn Cole, MArch
Perla Delson, MArch
Shannon Sanders McDonald, MArch

1993
Bettina Stark, MArch
Celia Imrey, MArch
Christine Bruckner, MArch
Erica Moon, MArch, 1989 BA
I-Fei Chang, MArch, 1995 MED
Kia Pederson, MArch
Louise Harpman, MArch
Nora Demeter, MArch
Suzanne Zuniga, MArch
Yael Melamede, MArch, 1988 BA

1994
Andrea Mason, MArch
Anne Gatling Haynes, MArch
Deborah Park, MArch, MBA
Elizabeth Song Lockard, MArch
Regina Lyvesia Winters, MArch
Stephanie Sunah Kim, MArch
Tania Kim Min, MArch
Vrinda Khanna, MArch
Eeva-Liisa Pelkonen, MED

1995
Dana Elizabeth Tang, MArch
Dolly Hernandez, MArch
Kyra Clarkson, MArch

1996
Mai-Tse Wu, MArch, 1991 BA
Anne Nixon, MArch II
Ching-Hua Ho, MArch II
Leigh S. Sherwood, MArch II
Anna Helen Dyson, MArch
Courtney Miller Bellairs, MArch
Kumiko Inui, MArch
Nancy Nienberg, MArch
Rosemary Welle, MArch

1997
Aicha Schleicher Woods, MArch
Bertha A. Olmos, MArch
Catherine Margaret Truman, MArch
Iris Ellen Katz, MArch
Jennifer Lynn Smith, MArch
Leah Simone Hall, MArch
Leslie Ann Creane, MArch
Nalin Jitcharoongphorn, MArch
Rebecca Ann Bears, MArch
Stacie Wong, MArch

1998
Angela Wu, MArch II
Anne E. Leonhardt, MArch
Arianne Marie Groth, MArch
Belinda Young, MArch
Elizabeth Polk Rutherfurd, MArch
Emily Kovner Moss, MArch
Faith Rose, MArch
Gretchen Wagner, MArch
Hiroe Yoshida, MArch
Holly Deichmann Chacon, MArch
Jennifer Bloom Leone, MArch
Jennifer Taylor, MArch
Lana Berkovich, MArch
Linh Tran, MArch
Marjorie Dickstein, MArch

Yale School of Architecture Graduate Women Alums 1942—

Melissa DelVecchio, MArch
Mo Zell, MArch
Susanne Pollmann, MArch
Thalassa Curtis, MArch
Vivian Huang, MArch
Won Chang, MArch
Kate Nesbitt, MArch
Elspeth Cowell, MED

1999

Adrienne James, MArch
Celia Corkery Civello, MArch
Jae Cha, MArch
June Grant, MArch
Kara Bartelt, MArch
Katherine Cassidy, MArch
Kian Goh, MArch
Kimberly Brown, MArch
Melanie Kiihn, MArch
Rebecca Katkin, MArch
Yoonhee Cho, MArch
Jacqueline Ivy, MED

2000

Carmen Menocal, MArch
Clare Lyster, MArch
Dominique Davidson, MArch
Evanthia Dova, MArch II
Grace Ong-Yan, MArch
Jin Choi, MArch
Lesli Stringer, MArch
Meaghan Lloyd, MArch
Sonya Hals, MArch

2001

Julie Fisher, MArch
Mi Sun Lim, MArch
Siobhan A. Burke, MArch
Kay Edge, MED

2002

Cynthia Barton, MArch
Danelle Briscoe, MArch II
Dee Briggs, MArch
E. Piatt Wilson, MArch
Hannah Purdy, MArch
Jody McGuire, MArch
Sarah Strauss, MArch
Shirly Gilat Robins, MArch II
Tijana Vujosevic, MArch

2003

April Clark, MArch
Francine Hsu Davis, MArch
Giaa Park, MArch
Ioana Barac, MArch
Jesse Levin, MArch
Joyce Hsiang, MArch, 1999 BA
Li-Yu Hsu, MArch II
Rhiannon K. Price, MArch
Tracy Desrosiers Bromwich, MArch
Hope H. Svenson, MED
Neyran Turan, MED
Simone Brott, MED

2004

Katherine (Trattie) Davies, MArch, 1994 BA
Lara Apelian, MArch II
Cynthia Myntti, MArch
Erin Carraher, MArch II
Esin Yurkli, MArch II
Jessica Niles DeHoff, MArch
Kristen Ayers Johnson, MArch
Leejung Hong, MArch II
Maki Matsubayashi, MArch
Malaika Nicole Kim, MArch II
Na Wei, MArch
Sarah E. David, MArch
Teresa Jan, MArch
Li-Han Hong, MED
Valerie Anne Casey, MED

2005

Jennifer Newsom Carruthers, MArch, 2001 BA
J. Fiona Ragheb, MArch
Amanda Mary Loy, MArch
Ceren Bige Bingol, MArch, 2001 BA
Doreen Adengo, MArch
Jean Y. Pelle, MArch
Jiwon Yoo, MArch
Sal Wilson, MArch
Francesca Russello Ammon, MED, 2012 MED

2006

Abigail Coover, MArch
Dariel Cobb, MArch
Laura Ritchie Killam, MArch
Marina B. Dayton, MArch
Naomi Darling, MArch
Nicole Lambrou, MArch

Sara Elizabeth Rubenstein, MArch
Seher Rai Aziz, MArch
Frida Rosenberg, MED
Joy Ruth Knoblauch, MED
Sara Stevens, MED

2007

Adrienne E. Swiatocha, MArch
Ayumi Sugiyama, MArch
Clarisse Labro Davis, MArch
Elizabeth Morgan, MArch
Gabrielle Brainard, MArch, 2001 BA
Jean Hyojin Suh, MArch
Julia Jee Hee Suh, MArch
Katherine Corsico, MArch II
Soo-Hyun Kim, MArch II
Federica Vannucchi, MED

Molly W. Steenson, MED

2008

Alexandra Burr, MArch
Dana Getman, MArch II
Elizabeth L. McDonald, MArch
Erica R. Schroeder, MArch
Gemma Kim, MArch II
Hojin Nam, MArch
Jeong Yeon Ryoo, MArch
Kathryn Lee Fros, MArch
Minna Colakis, MArch
Elizabeth Bishop, MED
Jieun Cha, MED
Kathleen John-Alder, MED

2009

Amy Shu Chang, MArch II
Emily Arden Wells, MArch
Julianna von Zumbusch, MArch
Louise Levi, MArch, 2005 BA
Meghan Spigle Dowker, MArch
Miriam Peterson, MArch
Rebecca Beyer Winik, MArch
Rosa Weinberg, MArch
Seher Erdogan Ford, MArch, 2004 BA
Sohyun Sung, MArch
Olga Pantelidou, MED

2010

Amina Blacksher, MArch
Anja Turowski, MArch
Anne-Marie Armstrong, MArch
Aude Jomini, MArch
Carmel Greer, MArch
Courtney Crosson, MArch
Eliza Weyland Higgins, MArch II
Francesca Giulia Singer, MArch II
Helen Bechtel, MArch
Jacqui Hawkins, MArch
K. Brandt Knapp, MArch
Leyla Kori, MArch II
Meredith McDaniel, MArch
Meredith Sattler, MArch, MEM
Palmyra Geraki, MArch, 2006 BA
Rebecca Garnett, MArch
Tala Gharagozlou, MArch, 2006 BA
Terri Lee, MArch II
Ozlem Caglar Tombus, MED

2011

Alexandra Kiss, MArch II
Emma Jane Bloomfield, MArch
Kathryn Everett Baniewicz, MArch
Letícia Wouk Almino, MArch
Melissa Bauld Rome, MArch
Seo Young Shin, MArch
Taekyoung Lee, MArch

2012

Amy E. DeDonato, MArch
Christy Lauren Chapman, MArch
Danielle Duryea, MArch
Erin Colleen Dwyer, MArch II
Laura Clark Wagner, MArch
Miroslava Brooks, MArch
Oz Ozburn, MArch
Seema S. Kairam, MArch, 2007 BA

2013

Jacqueline Ho, MArch, MBA
Ashley M. Bigham, MArch II
Adrienne K. Brown, MArch
Amrita J. Raja, MArch
Antonia M. Devine, MArch
Brittany B. Hayes, MArch
Daisy Ames, MArch
Daria A. Solomon, MArch
Katharine Storr, MArch
Lexi Tsien-Shiang, MArch
Melissa H. Shin, MArch
Wanli Mo, MArch
Xristina Argyros, MArch
Saga Blane, MED

2014

Brittany L. Utting, MArch
Caroline M. VanAcker, MArch
Constance M. Vale, MArch
Eleanor Measham, MArch II
Katie Stranix, MArch
Ann M. Johnson de Rivera, MArch, MBA
Mary Burr, MArch
Violette de la Selle, MArch
Xiaodi Sun, MArch

2015

Haelee Jung, MArch
Hiba Bhatty, MArch
Julcsi Futo, MArch II
Kara Biczykowski, MArch
Karolina Czeczek, MArch II
Kate Lisi, MArch II
Maya Alexander, MArch
Sheena Zhang, MArch, MEM
Stephanie Jazmines, MArch

2016

Anne Ma, MArch
Apoorva Khanolkar, MArch
Caitlin Thissen, MArch
Charlotte Algie, MArch II
Clarissa Luwia, MArch
Daphne Binder, MArch II
Dima Srouji, MArch
Jeanette Penniman, MArch, 2012 BA
Jessica Angel, MArch
Jessica Elliott, MArch
Kristin Nothwehr, MArch, 2010 BA
Lila Jiang Chei, MArch
Lisa Albaugh, MArch
Meghan Lewis, MArch
Melody Song, MArch
Michelle Chen, MArch
Pearl Ting Ting Ho, MArch
Shayari de Silva, MArch, 2011 BA
Shuangjing Hu, MArch II
Sofia Anja Singler, MArch II
Xinyi Wang, MArch
Geneva Morris, MED
Preeti Talwai, MED

2017

Anna Nasonova, MArch, 2013 BA
Ava Amirahmadi, MArch
Casey Furman, MArch
Cecily Ng, MArch
Francesca Carney, MArch
Garrett Hardee, MArch
Gina Cannistra Zari, MArch II
Heather Bizon, MArch
Ilana Simhon, MArch
Jamie Edindjiklian, MArch II
Katherine Stege, MArch, MEM
Madison Sembler, MArch
Nasim Rowshanabadi, MArch
Shreya Shah, MArch II
Yazma Rajbhandary, MArch II
Daphne Agosin Orellana, MED

2018

Abena Bonna, MArch
Alexandra Karlsson-Napp, MArch
Alison Zuccaro, MArch
Amanda Iglesias, MArch
Azza Aboualam, MArch
Caitlin Baiada, MArch
Christine Tran, MArch II
Claire Haugh, MArch
Hyeree Kwak, MArch
Jeongyoong Isabelle Song, MArch
Julie Turgeon, MArch
Laura Quan, MArch
Margaret Marsh, MArch
Nadeen Safa, MArch II
Tara Suzanne Marchelewicz, MArch, MEM
Tess McNamara, MArch
Xiao Tan, MArch
Jia Weng, MED
Shuyi Yin, MED

2019

Lucia Venditti, MArch II
Melinda Marlén Agron, MArch II, MBA
Mariana Riobom Dos Santos, MArch II
Shamin Bhagwagar, MArch II
Tayyaba Anwar, MArch II
Abigail Li Smith, MArch
Erin Hyelin Kim, MArch
Gwyneth Bacon-Shone, MArch
Jennifer Lai, MArch

Kate Nicole Fisher, MArch
Katrina Xiaoyue Yin, MArch
Melissa Kendall Weigel, MArch
Mengi Li, MArch
Orli Hakanoglu, MArch
Pik-Tone Fung, MArch
Shiyu (Sissi) Guo, MArch
Vivian (Wei-Shih) Tsai, MArch
Dina Taha, MED
Jingqiu Zhang, MED
Maia Adele Simon, MED

2020

Anna Yu, MArch II
I-Ting Tsai, MArch II
Sarah Alajmi, MArch II
Taiming Chen, MArch II

Yuchen Gretchen Gao, MArch II
Alexandra Pineda Jongeward, MArch
Arghavan Taheri, MArch
Brenna Thompson, MArch
Camille Chabrol, MArch
Christine Pan, MArch
Clara Domange, MArch
Cristina Anastase, MArch
Deirdre Plaus, MArch
Emily Cass, MArch
Eunice Lee, MArch
Gioia Connell, MArch
Helen Farley, MArch
Jenna Ritz, MArch
Jewel Pei, MArch
Katharine Blackman, MArch
Katie Lau, MArch
Kay Yang, MArch
Kelley Johnson, MArch
Kelsey Rico, MArch
Laelia Vaulot, MArch
Limy Fabiana Rocha, MArch
Manasi Punde, MArch
Maya Sorabjee, MArch
Megan Tan, MArch

Michelle Badr, MArch
Miriam Dreiblatt, MArch
Phoebe Harris, MArch
Pianran Layla Ni, MArch
Rhea Schmid, MArch
Samantha Monge Kaser, MArch, MBA
Serena Ching, MArch
Xiaohui Wen, MArch
Holly Bushman, MED

Women graduates who submitted work for the exhibition *Room(s): Yale School of Architecture Graduate Women Alums 1942–* on display from August 26 to December 10, 2021 in the Architecture Gallery.

Year in column title refers to main architecture degree. Background photo: Leslie Kanes Weisman, Marie Kennedy, and Phyllis Birkby putting pieces of the "Prix de Biddeford" into a paper bag from which each participant drew a piece to take home, Women's School of Planning and Architecture session (1975), Women's School of Planning and Architecture Records, Sophia Smith Collection, Smith College (Northampton, Massachusetts)

Book Reviews

Site Matters

Strategies for Uncertainty through Planning and Design

Edited by Carol Burns and Andrea Kahn
Routledge, 2021
308 pp.

Site Matters: Strategies for Uncertainty through Planning and Design, edited by Carol Burns ('83) and Andrea Kahn, who taught in the Yale urban design studio for many years, is the second edition of collected essays on the subject of "Site." Published in 2005, the first edition, *Site Matters: Design Concepts, Histories, and Strategies,* was motivated by the lack of architectural site theorization "either in focused terms or, more generally, as a complex array of conditions and conditioning forces" and the need for an interdisciplinary approach to understand this vast ignored topic properly. The second edition pushes the same message with "growing attention to ... landscape as infrastructure ... the advent and impacts of big data, an escalating climate crisis, heightened awareness of the Anthropocene, and a concomitant reorientation away from viewing the Earth as an operational sphere of human thought and action."

The rationale for a new edition is beyond dispute. It isn't just that "site" remains undertheorized or that it requires more complex parameters of spatial and temporal thought. It is also the case that more transdisciplinary voices are entering the discourse: environmentalists, curators, developers, and entrepreneurs. The new edition addresses this in ten previously published pieces — some intact, others partially or completely modified — and introduces 16 new essays, nine of them short "afterwords," including two by Yale alumni Anne Gatling Haynes ('94) and Naomi Darling ('06). However, the success of these new essays in addressing the contemporary expansion of site purview is not clear. For better or worse, Kahn and Burns have chosen new texts (not counting the "afterword" essays) that are relatively short practice-based case studies. Esin Komez Daglioglu writes about Venturi, Scott Brown's role in an iconographic (and not merely physical) context; curator Denise Markonish interviews Sarah Oppenheimer about her sculpture; Lisa Diedrich discusses the IBA Ruhr Valley infrastructural redevelopment; Jane Wolff offers a portfolio of her own work; and Thaisa Way presents the work of her lab Urban@UW. Of the new contributions only Simon Dixon, in a short essay on geomorphology, and Dirk Sijmons, in an analysis of the four positions embedded in the Anthropocene discourse, veer toward thematically based theory. (The latter essay is so remarkable that it alone justifies a second edition.) One could rationalize this editorial predilection in a number of ways. In a time of crisis like the present, architects need clear and direct examples of new modes of practice. Activism trumps theory. Long essays preclude a multiplicity of voices at a time when inclusivity is at a premium, the essay form needs to open up, and a contemporary volume should be rhizomatic.

Nevertheless, the essays by the original authors, modified or reprinted, are the most engaging. They benefit from the new ecological and infrastructural framing and seem extremely fresh. Robin Dripps's reprinted essay, "Groundwork," an examination of the unfortunate "back-grounding" of the (physical) ground in architectural design, is newly resonant in light of our current recognition of the earth's failing health. Kristina Hill's updated essay, "Shifting Sites: Everything Is Different Now," puts her description of sites as flashpoints depicting shifting ideas about biophysical processes into a current, can't wait, crisis context. Carol Burns's essay, "Adaptive Systems: Environment, Site, and Building," updates her original analysis of architects' environmentally integrative platforms with new processes that allow for, indeed insist on, systems thinking. "Defining Urban Sites: Toward Ecotone-Thinking for an Urbanizing World" is a revision of Andrea Kahn's essay on the necessity of seeing the urban site as unbounded that emphasizes the eco-political nature of transitional spaces. Most interesting of all is the positioning of two original essays at the beginning and end of the new edition. The opening essay, Harvey M. Jacobs's "Claiming the Site: Ever Evolving Social-Legal Conceptions of Ownership and Property," explores the complex and deeply political implications of understanding sites in terms of deeded private ownership. In the final essay, "From Gerrymandering to Co-Mandering: Redrawing the Lines," Peter Marcuse (JD Yale Law School '52) describes the need to rethink voting-block boundaries democratically. In the introductory essay Kahn writes: "That the site as political construct did not appear on the original DTOC matrix ... suggests a striking omission. This volume aims to address that oversight." These two essays do the job nobly and were just waiting to be seen in a contemporary and politically-charged light.

Architects need texts like this to make us aware of the issues we blithely ignore in our everyday practice. The point isn't just that landscape and site organization can no longer be separated from architecture: we need to read our sites as the intersection of bad past acts and future restitution.

— Peggy Deamer

Deamer is professor emeritus, and author of *Architecture and Labor.*

Making Houston Modern

The Life and Architecture of Howard Barnstone

Edited by Barrie Scardino Bradley, Stephen Fox, and Michelangelo Sabatino
University of Texas Press, 2020
400 pp.

Making Houston Modern is an engaging and highly readable monograph about Howard Barnstone (1923–1987; Yale School of Architecture '48), an architect and educator who helped define Houston's culture, growth, and prosperity in the wake of World War II yet is not widely known. As a practitioner, academic, and author, he was a complex individual who strived to create architecture that was rooted in yet transcended his milieu. The book is organized in three sections focusing on his contributions to architecture, relationships with clients, and personal life. Extensive documentary information and insightful analysis situate Barnstone within the web of relationships and context in which he lived and worked.

In the introduction, "Why Howard Barnstone Why," Fox and Sabatino portray a life of tension between seemingly incongruent qualities. Barnstone was an award-winning, widely published architect who was not proficient at drawing. Like his friend Philip Johnson, he choreographed his design process through draftspeople. While many of his projects were in the idiom of Miesian Modernism, his diverse, inventive body of work transcended any particular style. Barnstone detested regionalism as provincial, yet he was a preservationist and wrote the acclaimed book *The Galveston That Was*, about the city's historic architecture, with photographs by Henri Cartier-Bresson and Ezra Stoller.

Transplanted from the East Coast, he was a politically liberal Jew who sought to create (and belong to) a particular kind of patrician elitism in Houston. Following his divorce after 14 years of marriage to Gertrude Levy, with whom he had three children, Barnstone was a closeted homosexual in the final years of his life. He suffered from bipolar disorder, requiring hospitalization on several occasions, and committed suicide at 64. The foreword by Carlos Jimenez, an interview with Barnstone's business partner, Eugene Aubry, and a chapter written by Barnstone's nephew and his wife, Robert Barnstone and Deborah Ascher Barnstone, both architects, provide firsthand recollections conveying his dynamic personality. Through these perspectives I came to understand that Barnstone sought to achieve something ephemeral and elusive.

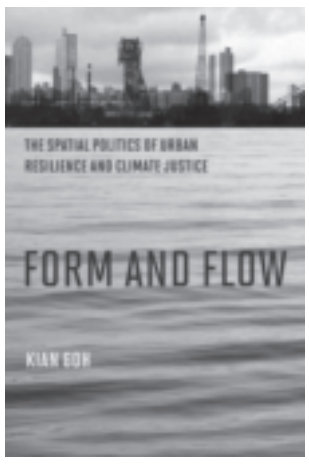
The concluding chapter, "Magical Modernism," explains the stakes for Barnstone. As the editors write, "The most profound way that Barnstone and his cohorts sought to forge the consensus on their practices and legitimize their claims to cultural authority and leadership was by constructing sensations of 'magic'." Barnstone used the word *magic* to invoke architecture's potential to generate intensely ethereal experiences. He described the sensation of being in a Miesian space, for example, as the "divine float." (What a beautiful expression!) Beyond shaping immediate perception, Barnstone's aspiration to conjure deeper revelations — unanticipated, perspective-altering experiences that elevate the spirit — was perhaps the ultimate objective of his brilliant, restless humanity.

The Rothko Chapel is on the cover of *Making Houston Modern*, although Barnstone eschewed personal credit for the design. In fact, I had not known of him before our firm, Architecture Research Office, began work on the chapel's renovation and expansion in 2016. The book describes how, through patrons John and Dominique de Menil and at the request of Mark Rothko, Barnstone and Aubry completed the project after Johnson withdrew from the commission. They worked closely with Rothko and the Menils to resolve numerous architectural issues and create the singular, deeply moving interior space and exterior plaza. Barnstone's suggestion to paint the surrounding 1920s bungalows owned by the Menils gray with white trim was important to the experience of the chapel and the nearby Menil Collection, constructed years later. We learn that he was inspired by an exhibition on grisaille painting organized by the Menils at the Rice University Gallery. Actualizing an unusual institutional ambition grounded in dialogue with the residential context, the paint scheme embodies the intertwined themes of spirituality and social justice at the heart of the Rothko Chapel's mission. This simple, decisive intervention — a coating just a few millimeters thick — made the residential neighborhood a place that embodies reciprocal relationships between the sacred and the everyday, the individual and the collective. For those who experience the neighborhood, the effect is both modest and incomparable. Who but Barnstone could have conceived this transformational concept? Magic indeed!

— Adam Yarinsky

Yarinsky is principal of Architecture Research Office and worked on the renovation and expansion of the Rothko Chapel at the De Menil Collection in Houston, in 2019.

Form and Flow



By Kian Goh
MIT Press, 2021
298 pp.

In the struggle for global climate justice, the coastline is a critical battlefield. What the coalfields of Appalachia and the Shanxi province in China are to questions of carbon mitigation and energy transition, the coast is to climate adaptation and the next great migration — one that's already well underway. It is a terrain of struggle against water and physical planetary forces, against global capitalism and revanchist urban redevelopment, and against a future already being prefigured by the imagery and ideology of elite techno-utopian visions for the future. It is there, along the coast, in this critical battlefield, that an efflorescence of competing proposals for how to adapt our cities to or build resilience against rising seas are animating local, regional, and international climate politics in nearly every city with a salt-sprayed, low-lying waterfront.

In the book *Form and Flow,* Kian Goh ('00) does more than expertly analyze the post-disaster redevelopment machinations of New York after Sandy, Jakarta after the 2013 flood, and Rotterdam since water-engineering expertise became the country's primary export — though the book certainly does that. It also occupies an interstitial space informed by yet clearly distinct from a more ethnographic or storytelling mode of analysis and relevant to but clearly skeptical of the technocratic interests that treat the built environment of coastal cities as a simple risk-management equation. The text pulls the disparate threads of an emergent field together in a book that can help all of us — scholars, activists, and practitioners alike — make sense of the forces competing for the power to remake our coastal cities as seas rise and the coastline creeps inland.

Form and Flow is organized around a critical question for urban and climate-justice scholars and activists: In the face of climate change and uneven social and spatial urban development, how are contesting visions of urban futures produced and how do they attain power? In New York and Jakarta the plans, counterplans, and conceptual framework at the core of the book are indebted to Naomi Klein's *The Shock Doctrine* as well as the "crisis-driven urbanization" of Kevin Fox Gotham and Miriam Greenberg's *Crisis Cities.* Their prescient analysis of the ways in which plans produced during periods of relative normalcy — often derided at the time as impractical but suddenly inevitable during moments of profound crisis — are woven throughout the various views from above and below that Goh provides throughout the book. Through Rotterdam, Goh renders the oft amorphous hub of what I call the "climate-resilience industrial complex" — the private consulting firms, state instruments, technocratic experts, and global financiers driving much of the mainstream climate-adaptation work underway across the world — into a legible network of actors and institutions. Beyond the place-based analyses of Jakarta and New York, it is Goh's elucidation of the Netherlands' bid to dominate the world's coastal-engineering market that provides a glimpse of the scale, scope, and pace of transformation already underway in coastal cities. In this sense Goh's book makes a major contribution by moving within and between a series of highly varied geographies and sociopolitical contexts and, more crucially, binding together so many facets of the struggle for climate justice and machinations of the climate-resilience industrial complex.

In the essay "Flows in Formation," a precursor to the book published in *Urban Studies,* Goh focuses squarely on the rise and global export of Dutch water-engineering expertise. Here and in the book, Goh argues convincingly that one must view Jakarta, New York, Rotterdam, and much of the rest of the coastal urban world as "knitted together in time and space by historical colonial relationships, present-day diplomatic and economic missions, a set of overlapping actors and institutions, global flows of capital, and environmental and climatic shifts that are globally constituted but with disparate local impacts." Design and planning need more grounded theory, empirical fieldwork, and critical reappraisals of the professions like Goh's *Form and Flow.*

For much of the last half-century design scholars have been preoccupied with insular debates regarding disciplinary identity and the often elitist concerns of capital "A" architecture and landscape architecture. Driven by a cadre of post-critical theorists, much of this scholarship only engages with political economies on nihilistic terms — acknowledging the ways in which markets and flows of capital shape practice while treating the concomitant financialization of the built environment as a permission structure to set aside questions of politics and justice as things beyond the brief for designers in favor of experimentations with form, aesthetic, and technological solutionism. In their estimation, if those forces are outside the control of designers, then they are also beyond the realm of things designers should consider. That discourse has long dismissed questions of material redistribution and broader political and economic forces — things that are ultimately far more consequential to the theory and practice of design than the formal gesture of yet another sea wall, and that Goh expertly delivers in this book.

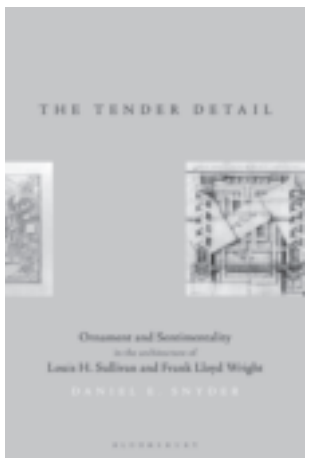
In doing so, this book joins a burgeoning wave of urban and climate-justice scholarship that employs forms of political economic analysis similar to that of the post-critical theorists but argues for a more radical and utopian reimagining of what design should become. As this field of study continues to develop, Goh's analysis of the various flows in formation is already an incisive, prescient contribution — one that will only grow more important as the effects of climate change worsen.

— Billy Fleming

Fleming is director of the Ian McHarg Center for Urbanism and Ecology at University of Pennsylvania.

The Tender Detail

Ornament and Sentimentality in the Architecture of Louis H. Sullivan and Frank Lloyd Wright



By Daniel Snyder
Bloomsbury, 2020
304 pp.

I was skeptical of Daniel Snyder's selection of the word *sentimentality* in reference to ornament before I read *The Tender Detail.* How could a Victorian term be relevant in light of the catastrophic banishment of ornament in the late twentieth century and its absence today? Our etymological dictionaries, including the OED, do not even distinguish between the terms *ornament* and *decoration,* which is necessary to discussing the problem of ornament in the first place. Is this strictly a history of a bygone era?

Not at all. Snyder (MED '14) takes a giant step in confronting the problematics of ornament today by writing a book about how Louis Sullivan and Frank Lloyd Wright navigated those waters in the eye of a storm bent on mechanizing architecture. By visiting the buildings, words, and conversations of the two most brilliant minds that shaped and revolutionized modern architecture in the twentieth century, he has given us a fascinating record of, indeed a meditation on, our struggle today.

Snyder reports that in the 1890s sentimentality was "eponymous with unmanly" and thus "a weakness that is both more common (even natural) ... in women than in men." Snyder points out that Sullivan's most important writings valorized sentimentality, which he "placed at the source of life." Sullivan said early on that "ornament is an arrangement of vital energy organized sympathetically," or emotionally. In his final and most important book, *A System of Structural Ornament* (1924), Sullivan speaks about ornament as the germ seed and the will to power.

Wright took an alternate path. In his design of Midway Gardens there would not be "eroticism or sentimentality." There was to be "permanent structure." For Wright *sentimental* was empty of meaning and ornament was kitsch. "Wright repressed those tender emotions with an assertive masculinity ... and cursed the objects of his scorn with the word 'sentimentality'."

However he never completely eliminated figures of ornament from his work, such as the foliated piers under the eaves of Unity Temple or the frenzied interior/exterior canopies of the Imperial Hotel, in Tokyo. In the Unity Temple he replaced ornament with the powerful manipulation and dissection of a cube; in Tokyo he treated ornament as a theatrical event rather than a sympathetic detail.

Wright went on to champion the idea of "pure form" that was to be expressed in the domineering structure of a building. He stripped any expressions of emotion from the content of what he called "integral ornament" in favor of expressing processes of construction. Although he respected the idealized lotus leaf found in figures of ornament from ancient Egypt and Greece, he preferred their stems, which meant discarding sentimental details. With integral ornamentation he could achieve "organic architecture." Wright's interest in ornament of any kind waned from 1925 to his death. Any "ornamentation that remained ... was simply derivative of his early work." He now wanted to "repress, indeed attack" sentimentality altogether.

But Sullivan, a brilliant engineer, did not repress expressions of rational form. Besides having invented the skyscraper, he foregrounded icons of three-dimensional geometry in his commitment to the cubic envelope or profile of modern buildings, onto which he added a counterpoint of sentimental foliations. How better can we express the process of life and death? At the end of his life Sullivan scripted the *System of Ornament,* with its adulation of the germ seed, which starts with elements of pure geometry (triangle, square, pentagon) and then transforms emotionally into the splendor of a blossom.

Snyder makes clear that Wright never ceased to respect and befriend his former teacher, Sullivan, whom he declared to be "the most sentimental he ever knew." Their disagreement, however, also never ceased. Both architects ultimately considered themselves failures. Today their arguments sound quaint, in light of our greater understanding of the psyche and the impossibility of removing emotions from the playing field. While Snyder's narrative takes place from the end of the nineteenth century to Sullivan's death, in 1924, its implications are contemporary. A century of modern architecture void of ornament is now behind us, allowing us pause in light of the dispute between the two masters. This beautifully written book provides us with a seminal lens through which to view the outcome of their dispute in an age that speaks more of "space" than "construction."

— Kent Bloomer

Bloomer is professor emeritus at the School of Architecture, principal of Kent Bloomer Studio, and author of *The Nature of Ornament* (W.W. Norton, 2000).

RETROfuturisms

The inaugural post-professional symposium "Retrofuturisms," held during the week of March 15 with a session per night via Zoom, was supported in part by the J. Irwin Miller Endowment Fund.

Studio Anna Heringer, Anandaloy Center, Rudrapur, Bangladesh, photograph by Kurt Hoerbst, 2020

Part 1

Worker hammering "cordoroy" concrete of the Yale A&A Building, 1963, photograph by Robert Perron

Organized by MArch II and post-professional students, the symposium "Retrofuturisms" was an exploration of "speculative design methodologies and alternative forms of engagement with architecture's past and future." Though the term is not new, the title was striking for its use of the term in plural form and how the two words, distinct and opposite, blend as a provocation to move beyond their singularities. To introduce the symposium, participating panelists, professors, and students presented their own variegated interpretations of *retrofuturisms*.

Anna Heringer started the first session by recounting the experience of architecture students from ETH Zurich struggling to put together a rudimentary shelter from materials found in the vicinity of a site. She contrasted that scenario with a compelling photograph of Shibam, a historic town in Yemen, highlighting the inherent intelligence in the settlement created using earth from its surroundings. Unleashing the potential within the local has been a guiding principle for Heringer's own practice, and she argued that using local materials and traditional building techniques is not outdated but a way to build structures suitable to a context. Heringer touched upon the architects' agency and labor, which she referred to as human energy. Images of the METI school under construction in Bangladesh showed the hands and faces of the people who built the school. The choice of earth as a material allowed a diverse group of people to participate in the building of the community structure; the inherent inclusivity of material also allowed for an element of play. Embracing the vulnerability and imprecision of earth and becoming comfortable with disintegration of the material was a learning process for Heringer. She presented her diverse portfolio of projects from around the world, including garments made by textile craftswomen in Bangladesh, hostels built of bamboo in China, prefabricated rammed-earth panels for a project in Germany, kindergartens in Zimbabwe, a master plan for a WHAT in Ghana, an altar in a German church, as well as corporate interiors and a birthing space in Austria. The variety of contexts, scales, and projects that employ earth as a building material reflects the core values of Heringer's practice and dispels the binaries of old and new, intellect and feeling, precision and fluidity.

Rebecca Commissaris moderated a discussion in which Heringer spoke of how liberating it is to work at a local community scale, where creativity emerges from scarcity and real needs are met without the rigmarole of regulations and liability.

John Lin, of Rural Urban Framework, began the next session referencing Bernard Rudofsky's renowned exhibition *Architecture without Architects.* The show created quite a stir when it opened at MoMA in 1964, and critics accused Rudofsky of undermining the value of architects. Lin quoted the curator's description from the exhibition preface: "For want of a generic label, we shall call it vernacular, anonymous, spontaneous, indigenous, rural, as the case may be." He offered his understanding that "anonymous" architecture was constructed collectively and "spontaneous" architecture was dynamic and creative despite the often rudimentary forms and materials. Fast-forwarding to the current state of the architecture depicted in Rudofsky's exhibition, Lin shared images showing where industrialization and material transformations in China have led to haphazard collisions of new forms with old. He argued that the architect was indeed necessary to reimagine the architecture built without architects. His practice has documented the transformation of old houses in rural China, modified by their inhabitants in architecturally banal yet intelligent ways that reflect lifestyle changes. Lin also presented design explorations he made as an architect to imagine the future of various traditional forms such as the earthen *tulou*, allowing for new meanings and the inevitability of change as well as the continuity of forms originally built without architects.

Xu Tiantian, of DnA (Design and Architecture), presented work including the Baitasi Hutong Gallery in Beijing, a conservation project that adheres to the strict historic district regulations with careful surgical insertions and internal restructuring of the buildings. Adopting "architectural acupuncture" as a design strategy for projects in a rural context, Tiantian explained that "the idea is to introduce a public program with a minimal intervention approach to restore the village identity." She followed with a discussion of carefully crafted projects such as the Hakka Indenture Museum, which responded to the topography and included an Oil Workshop with a communal kitchen for villagers, along with the restoration of an abandoned bridge to revive a pedestrian walkway. Other projects had a strong element of performance, such as the Brown Sugar Factory, where the program was to showcase traditional agricultural production during the harvest season, and the Bamboo Theater, an open-air venue in a bamboo forest. The last project Tiantian presented, the Huiming Tea Space, accommodates a traditional tea-making workshop and teahouse. The design incorporated symbols associated with the changing seasons, visible as sunlight passes through the building, while using brick, concrete, and glass as the materials.

Srinivas Karthikeyan and Hongyu Wang moderated a conversation in which Tiantian mentioned the need to integrate architecture, collaboration, and communication in a rural context, part of a never-ending design process that takes place even during construction. Lin responded by stating that architects need to abandon their obsession with control, realizing the value of a compromise where the final building may not end up as originally conceived.

On the third day former Yale professor Peggy Deamer presented an examination of the complexity of how labor, capital, and material intersect in Rudolph Hall. Although both the architect and builder performed the labor, there was a distinct asymmetry wherein "the architect orders, and the constructor obeys." The drawings revealed the painstakingly produced bush-hammered walls of the A&A Building as well as Paul Rudolph's creative labor. Deamer also explained the manual labor that was required of the constructor. Rudolph was inspired by Chandigarh's "humanizing effect," drawn from the lack of precision in the concrete work "as a result of poorly placed forms" in Le Corbusier's buildings and the handcrafting he sought to incorporate in the A&A. Like Corbusier, who was oblivious to the conditions under which the workers labored (including women from rural India, as pointed out in Reinhold Martin's essay "Environmental Division of Labor"), Rudolph was apathetic to the condition of the constructors. Deamer suggested that Rudolph was less concerned with the labor than the effect it had on the end user, or students, wherein the intent was to "educate" them. She drew attention to the subjectivity embedded in the walls of Rudolph Hall through the hand marks of the workers.

Lucia Allais, assistant professor at Columbia GSAPP, began by breaking up the titular term as in "Retro-Futurisms," the words separated by a hyphen, suggesting the present. Allais noted that the words *retro* and *futurism* were rather widely used in the twentieth century, especially in design disciplines based "on empty technological notions of historical development." To present her critique of how conceptions of time are conveyed through the built environment, Allais used the example of the earthquake that rocked Cusco, Peru, in 1950, devastating the adobe houses, Baroque churches, Incan stone walls, and colonial monasteries—buildings that represented different times in local history. The post disaster rehabilitation was led by the Peruvian government and agencies such as the UN and the World Bank. Allais then turned to the Yale archaeology and art history professor George Kubler, author of the UNESCO mission report on reconstructing Cusco. After pointing out

Martin Chambi, self-portrait at Macchu Picchu, 1935

the remarkable innovation and the antihierarchical conception of reconstruction in the report's approach under Kubler's leadership, Allais noted that hierarchy and institutional power obscured its intended implementation. Kubler's later influential book *The Shape of Time* "led an entire generation of thinkers in a dismantling of myths of art history and the myth of artistic genius and invention," according to Allais, who concluded by stating that Cusco is a town that shatters notions of linear time.

Guillermo Acosta Navarrete and Luka Pajovic moderated a discussion on how to contextualize Kubler's book, published shortly before the A&A Building was constructed. Much of the conversation revolved around Rudolph's notions of time manifested in the building, in which he inserted crafts associated with the past, such as bush-hammering, into a modern structure that bears distinct associations with mechanistic notions of time. Participants discussed how Cusco grew as a palimpsest of accretions while Rudolph Hall was a one-time act in which the binary of past and present was inserted, with direct repercussions on labor.

—Priyanka Sheth

Sheth ('19) is an architectural designer, researcher, and co-author of *Stepwells of Ahmedabad: Water, Gender, Heritage* (Calmo Editions, Madrid, 2020) and co-curator of related exhibitions at the Cooper Union (2020) and the Yale Architecture Gallery (2018).

Cover of *As Found Houses* by John Lin and Sony Devabhaktuni, (Applied Research and Design, 2020)

DnA Design and Architecture, Huiming Tea Chapel, photograph by ZiLing Wang, 2020

The review of the event is in two parts:

Part 1
by Priyanka Sheth

Part 2
by Nate Hume

RetroFUTURISMS

Clark Thenhaus, rendering for competition entry, Confluence Dome & Gardens at Confluence Park, 2020

Part 2

Neyran Turan, NEMESTUDIO, Museum of Lost Volumes, 2015

The word *imagination* featured prominently in the final two panels of the symposium "Retrofuturisms." A pliable term circulating more widely in architectural discussions of recent years, it alludes to the possibilities of architectural speculation in the development of ideas, aesthetics, spaces, and worlds. Simultaneously *imagination* conjures how social, cultural, historical, and political forces shape collective vision, which can be provoked by architecture. The panels were reminders of architecture's power to imagine the future by processing the present through elements of the past. A promising expansion of disciplinary boundaries is facilitating productive work on the pressing issues of these turbulent times. An optimism has allowed new voices to raise questions and work against collective frustrations.

The dissolution of separation came up several times as a means to perform the imagining of new scenarios, forms, organizations, and networks. There was a call for common camps to be discarded and canons remixed, across generations, genres, and industries. Everything was processed through the presenter's work, eschewing any differentiation of high culture from low: witches' hats and Doric columns, Styrofoam and marble, artificial intelligence and romance tropes, were all invoked. This clash characterizes the world as it comes at us daily through the screens in our palm. The important aspect of the presentations in the second half of the symposium, by Neyran Turan, Clark Thenhaus, and Liam Young, was not, however, the calm resignation of merely reflecting our times. Their rigorous projects strive to uncover and reveal the world to fresh eyes, or at least through new filters. Several of the projects presented used the everyday as the key to unraveling the complex codes, systems, and networks that underpin our built environment but are invisible to us in many ways. The work uses the revealing of these elements to influence the collective imagination.

Neyran Turan (MED '03), an architect and partner at NEMESTUDIO, explores the relationship between architecture and the environmental imagination to expand the capacity for new aesthetics and political potential. She positions climate change as a cultural and political idea that requires thinking at a planetary scale to conceive its vast temporal acceleration and take it on. Turan seeks out unfamiliar couplings between the quotidian and universal, architectural and environmental, to see the world differently and address questions of climate change and social injustice through unconventional approaches. A museum project built after the depletion of rare materials misuses techniques and forms from architectural history by dismantling their original myths to uncover a more complex narrative. Étienne-Louis Boullée's proposed "Cenotaph to Newton," for example, becomes a place for commemorating mineral extraction. This collision of the historically familiar with future scenarios highlights the present crisis. The work is invested in techniques and aesthetic concerns as much as the deep political and social implications of its making, such as material extraction. The arresting imagery and colorful models draw viewers in with allusions to the past and references to the everyday, from desktop debris to architectural ruins, spanning from the familiar to the cosmic unknown.

A series of projects by Turan, including one titled Middle Earth, repurposes the staging of dioramas to speculate on climate change. Turan seeks to restage these familiar models in the myths and controversies of resource extraction and environmental injustice. The power structures that triggered climate change are revealed in order to be dismantled. Mundane aspects of assembly, demolition, model building, and construction of the image are exposed to uncover the relationship between content and politics in contemporary representation. Her project "Nine Islands" explores the long temporal and spatial spans of architectural materials to understand buildings as piles of matter that circulate long before and after their construction. It presents the array of logistics and supply chains from quarries, processing plants, ports, and construction sites to landfills. Turan also discussed the overlooked dimensions of labor, including the number of people involved in extracting, assembling, repairing, and demolishing these materials and buildings. Revealing the details of these projects through the acts of making and unmaking focuses attention on the processes of extracting and assembling materials. This search for alternate ways of representing and imagining is critical to the creation of new forms of learning.

Clark Thenhaus, director of Endemic Architecture, investigates how form and space elicit delight and curiosity while focusing on a commitment to the social, cultural, and experimental aspects of architecture. He looks at modes of exaggerating, manipulating, and abstracting the familiar to recalibrate attention on and interaction with spatial experiences. Thenhaus defines architectural forms and elements beloved by both architects and broader cultures as *Darlings.* These forms, including bay windows, gable roofs, chimneys, porches, and domes, are character-defining features typically seen as part of a larger whole in a building or assembly. Thenhaus discusses how Darlings share a conventional familiarity, evidenced by their encoding into things such as preservation policy, while being endearing elements used by successive generations of architects, who revisit them as sources for disciplinary imagination. His writings and projects rigorously engage this link between broader culture and the architecture discipline.

Thenhaus mines the banal in the everyday for architectural expression and innovation inspiration, evidenced in the evolution of Darlings through elements such as the column or chimney and how they impact spatial experience, architectural expression, and discipline. He looks for architecture, as the almost familiar, to shift perceptions and expectations, thereby eliciting curiosity with regard to social, political, cultural, aesthetic, or experiential phenomena. Through these Darlings he seeks to identify strange new affinities and overlaps where there might otherwise exist very different ideologies or architectural agendas. Thenhaus's work uses variation and heterogeneity to cultivate vibrancy and attention through strange juxtapositions. For example, Thenhaus presented a series of projects that examine the way the preservation and planning codes in San Francisco regulate geometry, material, and color. He pushes at the codes to find new expressions through exaggerations in the use of material and elements such as bay windows and shingles. In this way the projects abstract familiar things into strange conditions to attract and prolong the public's attention in the hopes of creating a better understanding of the built environment, and in turn the opportunity for new conditions and scenarios to unfold.

Turan and Thenhaus engaged in a lively discussion about sustained attention, the role of nostalgia, the production of new imaginations, and the search for shared common ground necessary to open up communication and debate rather than focusing on difference.

Liam Young, a speculative architect and film director, is cofounder of the studio Tomorrow's Thoughts Today and the experimental project Unknown Fields. His work examines environmental issues through telling stories about space, building imaginary worlds, and prototyping emergent cultures and new scenarios. His videos play out multiple unexpected futures and their associations to investigate the impact of technologies such as mass industrialization, driverless cars, augmented reality, and artificial intelligence. These fictional worlds give form to technological possibilities as a way to explore many of society's gravest concerns. Young sees storytelling as a critical act of architecture and fiction as the shared language through which we express culture and disseminate ideas. Through understanding the media's production of culture in film, games, and animation, the work seeks to impact a large audience beyond the usual reach of speculative architecture. Young uses of the tools of Hollywood to speculate subversively on alternative ways of living.

The short film *Unraveled* unveils the unseen effects of the fast-fashion supply chain, presenting the global journey clothes go through from raw material and production to purchaser. The phases of production take place worlds away from buyers in places like mills, factories, and cargo ships. Beyond documenting the process, Young's team produced a gold thread refined from the rust of discarded cargo ships. The weavers encoded a pattern into the resulting textile that represents their voices, invoking the unseen processes and agents involved in production. For the film *Madagascar,* Young explored the origin of gems used as props for music videos by cataloging their trajectory from a mine in Madagascar to the film set. The choreography of the human laborers working as a conveyor belt is juxtaposed with information about how they are paid in small amounts of rice daily. This time Young designed a gem shaped in the form of a gold tooth from the amount of rice consumed by the laborers in a day. Created in a lab, the synthetic stone embodies the systems of production. These interventions draw our attention to the invisible underpinnings of our global condition.

All of these projects force viewers to confront pressing questions about the technology shaping our spaces and cities. Young discussed the importance of work that runs parallel to the making of physical buildings. He stressed the importance of acknowledging the role of not only the traditional architecture office but all the other interdisciplinary contributions made by practices such as architectural speculation. He believes that architects can have a greater relevance and impact on culture by embracing new realms, contexts, and industries. Similar to the paper architecture of other eras, the representation of architecture by contemporary media should be seen as a form of architecture. Young's talk concluded by delving further into the expansion of the architect's role and asking how and where it is best to work on global problems within the context of restricted travel using distance communication and research methods.

All three panelists spoke to architecture as a discipline in need of expanding its means of expression to remain relevant and productive. Whether through methods of technical representation, reassessing the canon, or expanding the architect's scope, this expansion should be paired with the desire to capture attention and slow things down to foster an understanding of what is at stake. This focus should reveal the elaborate systems entangled with architecture's production and impact, ranging from the origins of materials to building codes and labor, to expose the significance of architecture's agency and responsibility beyond the scope of an assembled building. The projects presented at the conference avoid a blind search for novelty, instead engaging with the past and future in order to see and shape the present. The pluralism the student organizers called for in their introduction came through clearly in the vibrant work. As Young stated succinctly: "The 's' in futures is what gives us criticality in that no single vision of the future is more valuable or useful than another, but it is the plurality of visions that makes the discipline of this type of work valuable."

— Nate Hume

Hume ('06) is the principal of Hume Architecture and a senior lecturer at the University of Pennsylvania.

Liam Young, Panorama image from Planet City, commissioned by the National Gallery of Victoria for the 2020 Triennial in Melbourne, Australia

Spring 2021 Lectures

All lectures were held online due to COVID-19 measures. Listen to the recordings here:

www.architecture.yale.edu/calendar

Marlon Blackwell

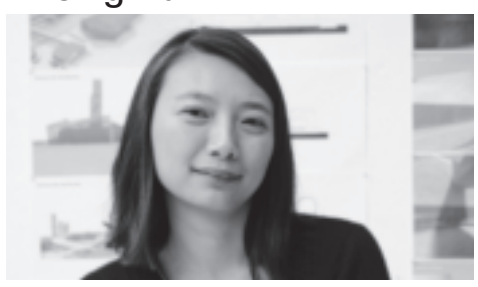
Radical Practice

Louis I. Kahn Visiting Professor
February 1

Marlon Blackwell, founder and principal of Marlon Blackwell Architects and E. Fay Jones Distinguished Professor at Fay Jones School of Architecture + Design, University of Arkansas, gave the semester's opening lecture. He discussed the opportunities derived from practicing in the Ozark region, outside of the major metropolises — in "the middle of nowhere, but close to everywhere." He showed how the cultural landscape prompts a contextualism mediating natural beauty with a history of constructed ugliness. Blackwell demonstrated his belief that architecture's task is to recreate and heighten the strangeness of a place through haptic experiences that are both singular and universal and projects such as resilient housing prototypes, small-scale ecclesiastial renovations, and health-care and cultural campuses.

The figurative silhouettes and sectional compositions of Blackwell's adaptive-reuse projects abstract familiar rural tropes and revisit themes. "For the last 24 years, what we have been able to do is turn over the rock and discover the underbelly of our place, the visceral presences and the expressive character that really informs and sustains our efforts here. I'm working from a very simple conviction that architecture is larger than the subject of architecture, so what we try to do is look at the world around us with a wide-angle microscopic lens to generate ideas and actions from our direct experience with the everyday, between the ordinary and extraordinary, and between personal history and the history of our discipline. What that demands of us is to be very careful observers of our place — of the geological, the biological, and always the cultural — which has allowed us to develop a more bottom-up process that amplifies the small things that manifest the large things. In the words of W.C. Williams, 'There are no ideas but in *things*.'"

Jing Liu



The Shape of Time

February 11

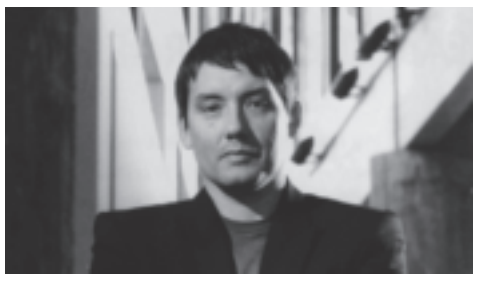
Jing Liu, cofounder and principal of SO-IL, based in Brooklyn, discussed how her firm is both "locally rooted and nationless." She noted that "now seems like a good moment for us to take a look at the traces ... the practices left, and reflect on the shape of our time to the practice of architecture, which we still very much see as a practice that is firmly material and spatially situated in its context."

Liu credited the cultural context of globalization in the 1990s, neoliberalism, and informal informational exchange for influencing her design studio's attempt to soften the Cartesian grid by making it elastic and playful. Its first New York City project, "Pole Dance," was selected for MoMA PS1's 2010 Young Architects Program. Liu spoke of her projects as often occupying an edge, which may be literal or physical, where one thing ends and another starts. Or it may be more conceptual, giving shape to conditions that are invisible or in a liminal state between open and closed.

At the Amant arts center, in Bushwick, New York, brick, concrete, and brushed metal reveal the hands of the makers and fabricators. Larger-scale housing projects explore relationships between material, labor, and sociocultural networks. The studio's Las Americas Social Housing, in Leon, Mexico, features custom masonry units in on-site construction. Liu ended by presenting an ongoing pandemic-era community revitalization project carried out with students and neighborhood volunteers in Jackson Heights, Queens.

"We believe that in the globalized world the challenges in the local condition cannot be separated from the global forces. And we can generally add something here by understanding both conditions, the global and the local, if — and only if — we listen, learn, and collaborate with extra thoughtfulness. And if we don't do so, we can be strangers and clueless even in our own communities."

Chris T. Cornelius



Design Is Ceremony

Louis I. Kahn
Visiting Assistant Professor
February 18

Chris T. Cornelius, a citizen of the Oneida Nation of Wisconsin, spoke about indigeneity in architecture including origin stories, his critiques of historical education in architecture, and the formation and methods of his practice. He began the lecture with observations of common architectures built for Indigenous clients. Relating to Robert Venturi's ideas of "ducks" and "decorated sheds," he outlined what he respectively terms "zoomorphs," buildings that look like animals in their organization or form, and "pictographs," typical buildings applied with surface patterns or iconography. For him, both strategies demonstrate the paucity of thinking and solutions about how architecture can be indigenized because they fail to examine the culture in detail or confront why specific elements are important to Indigenous practices.

Cornelius identified three common threads of indigeneity that define his architecture, fine arts, and teaching practices. First, he noted that "design is ceremony," not simply a task but rather a ritual in which reciprocities are created between man, materials, and nature. Language's role is significant as stories remain critical to the conceptualization of Indigenous perspectives and construction. Cornelius also asserted that drawing is medicine. "The idea of drawing is something that makes me feel better. It's part of the ritual or it's part of the ceremony of design for me. ... It is a way for me to get ideas out. I don't always think we have to formulate the thing in our mind to begin to draw." Finally, he outlined his approach to decolonizing, building on Linda Tuhiwai Smith's identification of the line on a survey or map, the establishment of orientation based on a center, and the construction of an "outside" as fundamentally architectural acts that lack the empathy of Indigenous approaches.

Showing Marc-Antoine Laugier's nineteenth-century illustration of the "primitive hut," Cornelius noted that "the architect is pointing at nature and showing us the architecture that is created from it. I oppose that to Indigenous architecture, which sees nature and how itself is integrated with nature, how it is not just a thing for us to use in service of architecture, but that architecture is meant to be sympathetic to that. The difference here is that one views nature as commodity versus the other seeing nature in relationship, that we are related to it."

"As architects and designers we should be thinking about the things we should be learning in our architecture programs, and talking about them in our architectural history — not only as a unique subset of it. We should also be talking about our building technology — human comfort is a White, European model — what about the different ways that other people around the world work? I think these things can be embedded in our curriculum, and I think that this knowledge is for everyone, but it has particular resonance with Indigenous people."

I'm working from a very simple conviction that architecture is larger than the subject of architecture, so what we try to do is look at the world around us with a wide-angle microscopic lens to generate ideas and actions from our direct experience with the everyday, between the ordinary and extraordinary, and between personal history and the history of our discipline.

— Marlon Blackwell

Alberto Veiga

Recent Work

February 25

Alberto Veiga, cofounder and principal of Barozzi Veiga, delivered his lecture from Barcelona, Spain. He espouses a European approach to design and construction, rather than simply channeling the native Spanish or Italian traditions of the firm's principals. He discussed three cultural projects and reflected on his attitude toward public space and memory.

The Bündner Kunstmuseum, in Chur, Switzerland, is an extension to an eighteenth-century villa based on a pair of portraits by Piero della Francesca. The scheme treats the existing structure and new addition as a composition with two different "characters" that are related but not identical twins. The firm's Musée Cantonal des Beaux-Arts, in Lausanne, is located adjacent to a railyard on an unusually shaped site that inspired a composition of three buildings framing a loose court, riffing on the Uffizi Gallery's public space. A brick pier is repeated to frame the edges. Lastly Veiga discussed an ongoing project for an arts and dance center in Zurich on a residential infill site adjacent to a river. The formal composition is underground and expressed as a pair of stacked concrete walls from one side. Veiga highlighted how a geometric gesture relates the tectonics to the performing-arts programs, likening the building to a dancer's body in its connection to the ground.

Veiga described a "sentimental monumentality" where the memory of a place is treated as equivalent to a physical context: "We wanted to propose a public space, but one that could help us understand what came before us in this plot. We never understand our work as a final stage of a place, but simply another layer, and in that sense we tried to play with a view of memory."

Fiona Raby

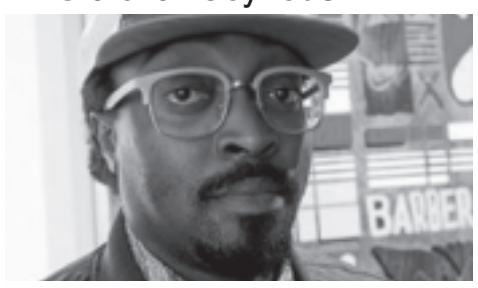
Recent Work

March 25

Fiona Raby is an educator and partner in the studio Dunne & Raby, a speculative design practice that employs a material response to the certainty and coherence of the "real world," a manifestation of strict understandings and expectations. Raby spoke of the challenge of using imagination to engage people collectively through exhibitions such as *Not Here, Not Now,* a set of intentionally unrealistic objects that challenge our assumptions about the future. An ethical decision calculator and a public voice box depicted in axonometric projections provoke questions about how technology shapes patterns of human decision making. Another traveling exhibition, *Protofarm: 2050,* criticizes the growing demand and ecological impacts on agriculture, raising questions of what we can eat, what we can engineer, and whether we should "change the world to suit us, or change ourselves to suit the world." The most recent work Raby shared, "The Archive of Impossible Objects," further pushes the idea of unreality in design, elevating the imaginary to the real.

"If you start in the here and you project in the future, you're just pulling everything from the now into the future — you're bringing all of the things that we already know. And if you already know what that future is going to be, it's already kind of a narrow perspective before you even start. So, in some ways, we think that the future narrative is incredibly restrictive and it may be that it's the reality part, not the future, that's holding us back. So we've become incredibly interested in this idea of unreality — this not here, not now space."

Olalekan Jeyifous



Embracing the Discourse: Process and Practice: Imminence and Immanence

April 1

Nigerian-born visual artist Olalekan Jeyifous gave an overview of his career, beginning with architectural studies at Cornell, where he established a way to disrupt his own processes. He often condenses copious research and data using digital and analogue methods collaged into rich dialogue. Jeyifous's work reimagines the traditional urban context in self-empowered, resilient, sustainable, and retrofuturistic elements. These visions often wrap political and social commentary in a steampunk aesthetic as an alternative vision for the present and future. He presented the vast dystopian collages included in the exhibition *Reconstructions: Architecture and Blackness in America,* at the Museum of Modern Art, in New York, this past spring. Jeyifous also discussed his sculptural work beginning with some artist residencies in 2016 and culminating in a series of public commissions about social justice as well as a 50-foot sculpture at the Coachella Music Festival.

"This is very much a kind of conceptual way of reimagining a social, political, or environmental reality, using computer software in order to reinterpret or filter that reality and then weaving back and forth between hand drawing, sculpture, technical drawing, collage making, as well as 3D modeling, doing postproduction and Photoshop. The back-and-forth blend of the analogue and the digital is very much at the root of my practice."

Kate Orff

Toward an Urban Ecology

Timothy Egan Lenahan
Memorial Lecture
April 8

Landscape architect and educator Kate Orff, of the New York practice Scape, responds to the current emergency of the global landscape. Engaging with different geographic locations through mapping, drawing, and archival research, her firm reveals present conditions to illuminate opportunities for social justice, ecological regeneration, and risk reduction. Her practice seeks to build regenerative behaviors to change landscape architecture's purview altogether. These strategies can be seen through her oyster-bed regeneration project in New York City and a public greenway and bike trail along the Chattahoochee River in Atlanta, as well as interventions at the scale of petrochemical America.

"I've tried to acknowledge the incredible limitations of the paradigm of professional practice and of teaching institutions. We have to think big now and move forward in light of climate change, decarbonization, social justice, and of course, biodiversity."

Discussing opportunities resulting from the Green New Deal legislation, Orff suggested, "We do need to think now not only at a planetary scale but at the scale of our nation about reconnecting the fabric of our signature landscapes. We need to think about our shoreways as interconnected, equitable, and accessible spaces. We can reconceive the center of our country as a Mississippi River cultural corridor and begin to knit together through regenerative agriculture in our heartland. So it's time to really think big and expansively and to integrate ecological regeneration with climate risk reduction while always centering social-justice questions."

Justin Garrett Moore

Collective Practice

April 12

The inaugural program officer of the Humanities in Place at the Andrew W. Mellon Foundation, faculty member Justin Garrett Moore discussed his work across different sectors and disciplines with an emphasis on place, community, and the city as part of a collective practice. He is involved with Dark Matter University, a collective of more than 100 architects and designers who, in the wake of police violence and protest in the summer of 2020, organized to think about "a mission for our time in our work as designers and ensign educators to create new forms of knowledge and knowledge production, to think about new forms of institutions and power, and to create new forms of collectivity and practice, as well as community and culture." He also spoke about his work with Blackspace, a Black urbanist collective that demands "a present and future where Black people, Black spaces, and Black culture matter and thrive" and is working toward a manifesto that challenges hierarchies through inclusion and building relationships within communities. Moore showed images of a public space he designed in the Brooklyn Cultural District as an example of his mission to "celebrate, catalyze, and amplify Black joy."

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— Kate Orff

I hope this project allows us to address the injustice that is wrought at our feet and lay out future steps for the arts and humanities to engage more decisively with a sociopolitical life that informs artistic production in the context of racial contestation.

— Sarah Elizabeth Lewis

Moore also addressed "what we ought to know," challenging the White, Western, Eurocentric narrative of the city embedded in our canon. He introduced the "Black canon," generations of Black thought carried out by groups such as the Flanner House, where his grandfather was a leading member, as an example of collective practice in the mid-twentieth century that developed community programs and housing through a careful inclusive analysis of social dynamics. "My family and I were inspired by this legacy, and we are trying to bring the past forward to think about neighborhood change in a new way" through a project named Urban Patch that has redeveloped abandoned lots, establishing food access, and leading community garden efforts in his predominantly Black hometown of Mapleton-Fall Creek, Indianapolis.

"It's important to think about all these different types of work, these different layers of community and community practice that are needed. As we're doing the housing rehabilitations that can happen in this incremental scale, we make sure there's local hiring and employment so that people from the community get the direct benefit of money being invested and spent in the neighborhood."

Sarah Elizabeth Lewis

Groundwork: Race and Aesthetics in the Era of Stand Your Ground Law

George Morris Woodruff
Class of 1857 Lecture
April 22

Sarah Elizabeth Lewis, an associate professor in the history of art and architecture and African American Studies at Harvard University, explored concepts of the ground — distinct from mere land — as a material, phenomenological, and metaphorical condition that connects culture to racial and social justice.

She highlighted work by artists such as Mark Bradford, Amy Sherald, and Theaster Gates that explores "groundwork" — a collection of conceptual, compositional, and material tactics that productively destabilizes both literal and figurative meanings of the term *ground,* which she observed is an increasingly pervasive aesthetic approach in the contemporary legal era of "Stand Your Ground" legislation. Ground is no longer limited to the idea of private property but extends to public space, where the defense of one's personal property is blurred with that of one's identity.

Groundwork as a critical approach prompts a capacious conception of ground. In painting and screen-based media it can reference composition, the reason for artistic creation, or an environmental foundation with spatial considerations. Installations and sculptures frequently feature upright forms in opposition to a ground, connecting them to histories of power and domination. Lewis also showed artworks in which suspension from a ground is a primary strategy and where compositional groundlessness manifests a historic condition of African-American representation as well as a reemergent tool to visualize the unfinished reckoning of racial justice.

"The groundwork of these cultural workers offers an example of practical labor for the moral imagination of civic society as a prompt for new critical inquiry into the arts and humanities at large. Groundwork goes by many names — it is debate, discussion, protest, plans for new monuments and old ones. These vital projects serve to interrogate what is considered to be the environment of the designer, the architect, and the artist and often allow us to see how they are overlooked, but critical, interlocutors in discussions that relate to the law. Beyond providing a new framework of analysis for engaging with the meaning of the term *ground* as both reason and fact, but also terrain itself, I hope this project allows us to address the injustice that is wrought at our feet and lay out future steps for the arts and humanities to engage more decisively with a sociopolitical life that informs artistic production in the context of racial contestation."

The lecture summaries were compiled and written by Sam Golini ('23) and Scott Simpson (BA '13, MArch '21).

As architects and designers we should be thinking about the things we should be learning in our architecture programs, and talking about them in our architectural history — not only as a unique subset of it. We should also be talking about our building technology — human comfort is a white, European model — what about the different ways that other people around the world work? I think these things can be embedded in our curriculum, and I think that this knowledge is for everyone, but it has particular resonance with Indigenous people.

— Chris T. Cornelius

Spring 2021 Advanced Studios

The Advanced Studios were all held remotely this spring semester with a few professors and critics conducting desk crits in person with masks as the pandemic subsided.

Pier Vittorio Aureli

Pier Vittorio Aureli, Charles Gwathmey Professor in Practice, taught a studio with Emily Abruzzo, critic in architecture, focused on the idea of "home," usually associated with "domesticity" and "family," in which the household is property. This apparatus continues to be one of the most effective ways for state and economy to organize society in terms of class, gender, and race. Housing has played an important role in adapting domestic life to the constraints of land value and commodification.

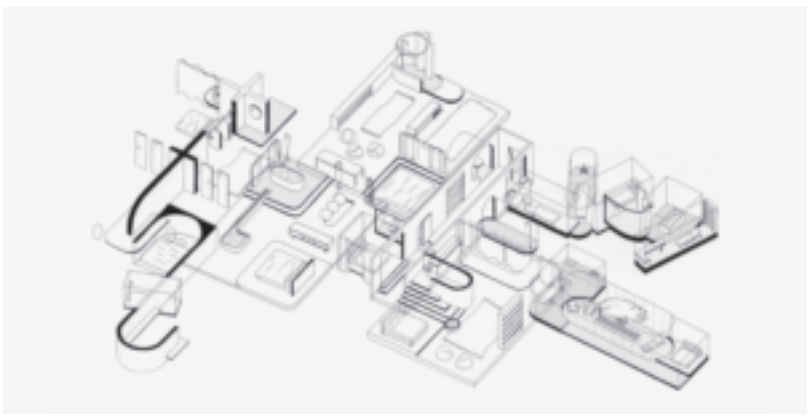
Following their advanced studios focused on San Francisco and Rome, this one looked at New York City, whose domestic landscape is under the constant pressure of rising property values. The main question for the students was to consider what sort of typological transformations could remove housing from the marketplace.

Martin Carrillo ('21), **Angela Lufkin** ('21)

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

Quiyan Liu ('21)

Inverted Huaca
Jean Pierre Crousse and Sandra Barclay, Eero Saarinen Visiting Professors,
with Can Vu Bui, critic in architecture



Saba Salekfard ('22)

The Set and the Spectacle
Tatiana Bilbao, Norman R. Foster Visiting Professor,
with Karolina Czeczek, critic in architecture

Vivian Wu ('22)

Arts and Sports Wonderland
Marlon Blackwell, Louis I. Kahn Visiting Professor,
with Andrew Benner, critic in architecture

By rethinking what the home could be beyond domestic space, students imagined ways of inhabitation beyond the idea of property. The students began a rigorous study to examine the intersection of two crucial factors: land as property and as typology. Each student researched the political, social, and spatial aspects of an existing typology in the city from which values could be distilled and organized into new projects.

Students proposed financial support mechanisms ranging from public housing to community land trusts. Their models took the market and context into account while they promoted a radical shift and denaturalized the idea of home as private space. The students made diagrams derived from the proposed financial models and translated them into architectural variations on different sites in the city. Some looked at the residential hotel and others evaluated the tenement, while many looked at variations on the apartment building and public-housing projects. The resulting projects focused not only on design but on imagining a new type.

Sandra Barclay and Jean Pierre Crousse

Sandra Barclay and Jean Pierre Crousse, Eero Saarinen Visiting Professors, led the studio "Triggering Commons in Heritage Sites" with critic in architecture Can Vu Bui ('12), focusing on the new sacred in Lima, Peru. Lima has more than 385 archaeological sites and the most significant concentration of pre-Columbian heritage sites of any city in the Americas. Neglected and enclosed by walls, many of the abandoned archaeological sites appear as urban black holes attracting the encroaching urbanization while gradually shedding their sacred significance and historical value. The students explored how to redefine and revive these undermined spaces within the urban realm through innovative uses and unconventional approaches to heritage preservation. They analyzed how to reimagine these places woven into community life in projects that protect their legacies while making them function as part of the city.

The students focused on the Maranga archaeological site, an unused part of the Municipal Zoo where three pyramids have been abandoned in a vacant area adjacent to one of the country's most important university campuses. They started by analyzing the important intangible heritage of Lima, in need of attention for food, education, and a student housing deficit. Each student had the task of creating meaningful urban spaces for a specific site and reimagining how to introduce a "new sacred" to forge long-lasting bonds between the ancient heritage and contemporary society.

After immersion in issues of heritage, housing, and food through readings and virtual lectures by experts, the students concentrated on managing different intervention scales, from housing unit to whole site, in a nonlinear iteration.

This multiple-scale approach and the challenge of blurring boundaries between urban design, landscape architecture, and building fostered new forms of meaningful interventions addressing complexity, precision, and humanistic values. The students produced provocative and unconventional proposals that reimagine the future for heritage sites in general.

Tatiana Bilbao

Tatiana Bilbao, Norman Foster Visiting Professor, with Karolina Czeczek ('15), critic in architecture, taught the studio "Lost Commons" to challenge the current definition of a house by proposing other models for living that eradicate discrimination and patriarchal structures in the domestic environment. As a fundamental architectural component that structures everyday life and defines relationships, the house is a contested space manipulated by social, political, and economic forces.

Contemporary domestic environments are highly commoditized and shaped around formal preconceptions. As such, they reinforce social biases and discriminatory practices while excluding the disadvantaged from fair access to adequate housing. There is an urgent need to reclaim the house as a commons and invent a new paradigm for its architectural expression.

The students focused on reproductive labor and domestic ritual as building blocks for the house, using a social rather than physical context as the basis for the design. Students were asked to deconstruct the house and rebuild it based on human necessities. First, each student analyzed the form, history and social aspects of a selected room inside the space — bedroom, living room, parlor, kitchen, bathroom, laundry room, corridor, garden, or garage. Then, combining research findings and the social context of choice, students responded with designs for specific characteristics of the subject community. New domestic spaces were reorganized around the human body and social activities such as eating, cooking, bathing, birth, hair braiding, education, work, cleaning, relaxing, sleeping, socializing — rather than formalized definitions.

The studio explored alternative modes of representation and encouraged students to develop new skills. Tailored specifically to each project, final representations ranged from drawing, animation, and collage to theatrical screenplays, murals, and tapestries.

Marlon Blackwell

Marlon Blackwell, Louis I. Kahn Visiting Professor, and critic in architecture Andrew Benner ('06) focused their studio on the abandoned Continental Motors complex, designed by Albert Kahn, in Detroit. The students wrestled with a context of emptiness and ways to adapt the compelling but eccentric remnants of the testing facility, power plant, and the vast slab of concrete that was the factory floor. The projects carefully considered the entire 5-acre site and proposed inventive ways to transform it through design strategies that preserve and enhance the character of the place as an engaging ruin.

The students were encouraged to consider a business model that Steven Johnson defines as a "wonderland" economy, based on delight and well-being instead of maximizing profits. Important feedback and inspiration came from the site's owner, entrepreneur Philip Kafka, who joined the online studio reviews. Workshops by specialists such as landscape architect Julie Bargmann supplemented the studio development sequence, inspiring students to uncover history and invite in wild processes through tactical use of the landscape.

Vivian Wu's project, nominated for the Feldman Prize in the studio, recast the site as a place for the arts and play using a skating ribbon and ice-climbing towers to stitch together a winter wonderland around dance and performance venues. Shuang Chen proposed a drive-in movie theater as the anchor to a suite of programs supporting film viewing and production in repurposed industrial spaces. A skateboard park emerged from the displaced landfill removed to create raked parking areas for movie viewing. Natalie Broton used

the old factory floor as a new plaza hosting programs intended to invigorate an engagement with African-American foodways, including a culinary school, gardens, and a worship space. The building designs were second to the overall concepts, inspiring new ways of framing large urban sites.

Sara Caples and Everardo Jefferson

Sara Caples ('74) and Everardo Jefferson ('73), Davenport Visiting Professors, with George Knight ('95), critic in architecture, asked their students to imagine a theater at the site of the former coliseum in New Haven. As the virus hiatus made us yearn for more ways to experience "live" contact, it was a good time to consider a building dedicated to performance. The program brief, "Intersectional Theater," called for at least one indoor and one outdoor performance space. Students were at liberty to add program elements; the emphasis was to think through the logic of the structure on multiple levels — performative, experiential, and participatory — and to develop a formal strategy to engage them. Each student was required to develop a full concept by midterm and a full building schematic by finals within a manifestation that was distinct and specific to its creator's vision. After research on many aspects of performance, each student tested their concept through a series of thought exercises imagining the theater from the perspective of an audience member, a performer, and a producer. The final schemes elaborated the full program and envisioned all major performance spaces, the building exterior, and the structural system.

The students addressed questions related to the boundaries and bonds between performers and audience, both physical and virtual. Should a theater provide a "fixed" environment or a more flexible one, with the potential to blur boundaries between physical and virtual presences, indoor and outdoor performances, seated and mobile audiences, fixed and movable performance elements? How does the theater engage with and impact its urban environment, neighborhood, and region? How can the building and its exterior contribute continuously to the civic experience of a park or other public outdoor space, to the cultural milieu, and public at large? What physical components of the building can extend that experience? How could all of these layers combine to attract a broad range of cultural engagement and provide access to people of many backgrounds, incomes, and ages?

Chris T Cornelius

Chris T Cornelius, Louis I. Kahn Visiting Assistant Professor, with Aaron Tobey (PhD '22), critic in architecture, led the studio "Decolonizing Indigenous Housing" for North America, a territory that has been an instrument of colonization since Indigenous people have been systematically assimilated and stripped of their culture by government policies. Housing regulations continue to limit educational, economic, and cultural advancement. Students were encouraged to examine not only the residential unit but also the larger cultural, political, and ideological ramifications housing can have on a community. An examination of broader issues of Indigenous ontology, epistemology, and axiology enhanced the students' ability to design culturally appropriate units.

Focusing on the Opaskwayak Cree Nation (OCN) in The Pas, Manitoba, Canada, the students met virtually with community members and activists. Students chose sites for their interventions from within the OCN reserve boundaries; some used the selection of a site as an opportunity to ignore those very delimitations and call attention to the larger expanse of land originally inhabited by the OCN before colonization.

The students' projects employed a wide range of spatial organization tactics, from very speculative to specific unit designs. Some projects centered on Indigenous storytelling, construing built space and dwelling through an architectural translation of OCN legends. One student used the skateboard subculture, which has been adopted in many Indigenous communities, as a means for expanding the way the community inhabits the land. The students didn't look for specific methods of solving the Indigenous housing crisis, but rather ways, means, and tools for examining the problems through an Indigenous lens. The range of projects offers insightful ways to use Indigenous thinking in the design of housing and the built environment.

Melissa DelVecchio and Ana Maria Duran Calisto

Melissa DelVecchio ('98), Robert A. M. Stern Visiting Professor of Classical Architecture, and Ana Maria Duran Calisto, lecturer, focused their studio on a renovation and addition for the Hispanic Society of America Museum and Library (HSML), in the Washington Heights neighborhood of Upper Manhattan. The museum is situated in Audubon Terrace, an inward-facing enclave of neoclassical buildings designed by Charles Huntington, H. Brooks Price, Cass Gilbert, and McKim, Mead & White in 1908. Home to Boricua College and the American Academy of Arts and Letters, Audubon Terrace is for many an undiscovered gem.

The dexterity required to reinvigorate a fragile and important historic structure posed a complex design challenge for the studio. Students explored how a contemporary addition to a long-established institution could foster evolving curatorial practices and educational outreach while forging deeper connections between the institutions sharing the site and the surrounding Hispanic neighborhood.

A study of urbanism and classicism informed the students' nuanced responses to the culturally specific character of the HSML as well as the immediate and larger urban, even global, context. Integral to the studio were meetings with diverse stakeholders including museum staff and curators, community representatives, students, children, and team members from Selldorf Architects and Beyer Blinder Belle, the firms engaged in the restoration of the museum. Based on these sessions the students developed programs for the extension according to what they had determined would serve the museum's needs while engaging local residents.

The diverse range of design approaches included turning the museum site "inside out" by reorienting the building toward the street and creating external public spaces; reframing the experience within the inward-facing walls of Audubon Terrace with community-focused additions such as a museum of oral history and gathering spaces; providing space to display expanded collections of contemporary Hispanic art; and creating a space where artists in residence could create installations breathing new life into the neoclassical context. One student focused on the site's geologic history and its unique distinction as one of the only remaining undeveloped pieces of land in Manhattan. The students came to deeply appreciate the uniqueness of Audubon Terrace, its urban presence, the importance of the museum as a world-class institution, and its potential to enliven the neighborhood.

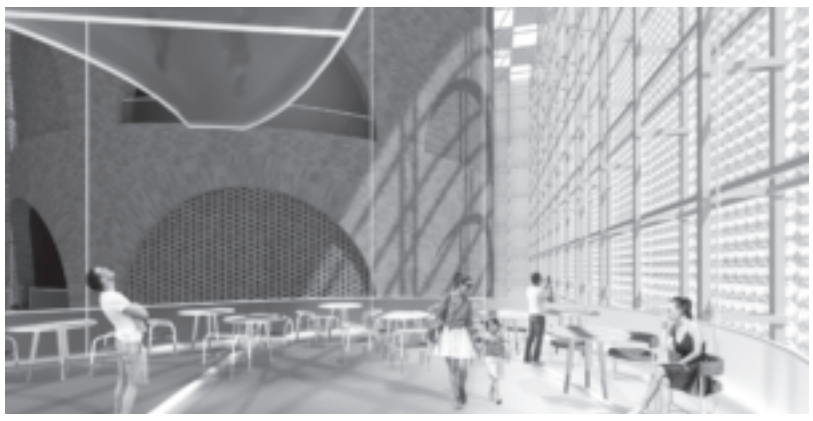
Alan Plattus

Alan Plattus, professor, and Andrei Harwell ('06), senior critic in architecture, were selected to join their students in the Envision Resilience Nantucket Challenge (www.envisionresilience.org), which also included participants from Harvard GSD, Northeastern University, University of Florida, and University of Miami. The overall task was to consider the natural and human landscape of Nantucket within the larger New England coastal region, along with its ongoing evolution in terms of climate change and sea-level rise, economic, and cultural conditions.

For the studio "Coastal New England: History, Threat, Adaptation," Yale students were asked to develop critical strategies that connect the island and its region, illustrated by specific programmatic, architectural, and landscape interventions on Nantucket that could be deployed over time. The studio began with the development of an Atlas of Change of Coastal New England, for which students examined multiscalar and multitemporal themes ranging from geology to real-estate value while looking for inflection points where rapid change produced the conditions for adaptation. The atlas established a framework for defining Nantucket and its coast as a distinctive interconnected region with overlapping histories and environmental conditions and provided a context for specific strategic interventions.

Throughout the semester the students participated in Wednesday-evening presentations and consultations on Friday afternoons with international experts and local practitioners in ecology, resilience, urban planning, economics, landscape, and other fields. In three groups of three to four students they developed conceptual frameworks for adaptation built around programmatic categories including aquaculture, research, mobility, and energy production and developed long-term visualizations for how these categories might change life on Nantucket. Within these visions the students designed detailed short-term "pilot projects" responding to current conditions and needs and allowing for incremental change with the ability for continuous reevaluation and evolution over time.

At midterm the five studios shared their projects, and after regular final reviews a review was held online. On June 2 the studio projects were presented in a live event on Nantucket. The work is also featured in the exhibition *Envision Resilience: Designs for Living with Rising Seas*, at the Thomas Macy Warehouse in Nantucket through December 2021 (www.envisionresilience.org/exhibition/events).



Leyi Zhang ('21)

Play/play
Sara Caples and Everardo Jefferson, William B. and Charlotte Shepherd Davenport Visiting Professors, with George Knight, critic in architecture

Ben Thompson ('21)

The Flock
Chris Cornelius, Louis I. Kahn Visiting Assistant Professor, with Aaron Tobey, critic in architecture

Ashton Harrell ('21)

Reconnecting Audubon Terrace
Melissa DelVecchio, Robert A.M. Stern Visiting Professor of Classical Architecture, and Ana María Durán Calisto, lecturer

Rebecca Commissaris ('21), **Elise Barker Limon** ('21)

Seeing Chartreuse
Alan Plattus, professor, and Andrei Harwell, critic in architecture

Faculty News

Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor in Urban Studies, exhibited "Manaus: A New Contractual Agreement between City, River, and Forest in Urban Amazonia" at the 2021 Venice Biennale of Architecture. Located in one of Brazil's most densely populated cities, the project forges new forms of civic architecture that incorporate cycles of the river basin, forest, and city. Through careful examination of five archetypal elements — tower, mat, linear bar, island, and bridge — each scheme proposes an urban imaginary that promotes the coexistence of ecological conservation and urban development and tempers the harsh divide between city and forest. Acciavatti gave virtual lectures at Rice University and University of Hong Kong and a talk on "Knotty Materials" at the Annual Association for Asian Studies Conference. In addition, he coorganized virtual panel discussions for the launch of *Manifest: A Journal of the Americas* issue number 3, at the University of Virginia, Pontifical Catholic University of Peru, Yale University, Princeton University, University of Illinois at Chicago, Torcuato Di Tella University, Architectural Association, Spazio Books (Milan), Harvard University, and the Cooper Union.

Deborah Berke, dean, lectured at Ryerson University in March. In June she discussed sustainability and adaptive reuse with Sou Fujimoto at the Japan Society, in New York. She was on *Hospitality Design* magazine's podcast "What I've Learned" this past spring. Her firm, Deborah Berke Partners, won a NYCxDesign award for the Wallace Foundation headquarters. It completed the gut renovation of a Greek Revival Townhouse in Brooklyn Heights that was published in the *New York Times* in May. *Elle Décor* named Deborah Berke Partners to its inaugural list of "Design Titans." The firm released a third series of carpets for Warp & Weft in late summer and recently completed the University Meeting and Guesthouse, at the University of Pennsylvania.

LevinBetts, Taystee Life Sciences Building, New York, 2021

Stella Betts, critic in architecture and partner at LEVENBETTS with David Leven ('91), was invited by Crystal Bridges Museum of American Art, in Bentonville, Arkansas, to participate in the studio's first architectural exhibition, *Architecture at Home*, addressing issues of contemporary housing. LEVENBETTS is completing construction on the 300,000-square-foot Taystee Life Sciences Building in Harlem; a branch library for Brooklyn Public Library in East Flatbush; and a house in Hudson, New York. Recently the firm was commissioned to design a partial renovation of the Queens Museum, in Queens, New York. In May Betts served as a Florida AIA Design Awards juror.

Turner Brooks (BA '65, MArch '70), professor adjunct and principal of Turner Brooks Architect, is designing a palliative care center for aging patients at the Center for Discovery, in Harris, New York, where the firm designed a residential campus in 2020. Each unit houses four patient bedrooms that open on to a collective social space for patients to meet with family and friends and dine.

Turner Brooks Architect, interior rendering of palliative care center, Harris, New York, 2021

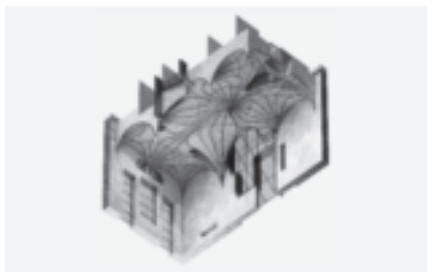
Brennan Buck, senior critic in architecture, with his firm, FreelandBuck, recently completed Down the Block, a 90-foot-long permanent artwork for the lobby of the recently renovated MRT Behavioral Health Center, in Los Angeles. The studio's suspended artwork *Parallax Gap*, first installed in 2018 at the Renwick Gallery of the Smithsonian American Art Museum, will be installed this fall at HALO, a public atrium on Grand Avenue in Los Angeles. The firm has several houses under construction and was cited on the 2021 Young Architects List of *Cultured Magazine*. FreelandBuck has an exhibition opening at the SCI-Arc Gallery, in Los Angeles, in October 2021.

Peggy Deamer, professor emeritus, lectured at Indiana University's J. Erwin Miller Architecture Program, the CACC/AIA Charleston, the ARCC 2021 Conference "Performative Environments," the Labor Panel at Pratt School of Architecture, and "Towards an Inclusive + Equitable Studio Culture: A Roundtable" at the University of Virginia. She also spoke at the AIA Chapter Discussion "Devotion to Work" and the "Retrofuturisms" symposium, both at Yale. She contributed to the Austrian Pavilion's 2021 Venice Biennale of Architecture exhibition, *Platform Urbanism*. Deamer published essays including "Deprofessionalization," in *Architects after Architecture* (eds. Harriet Harriss, Rory Hyde, Roberta Marcaccio); "The Architectural Common," in Harvard's *New Geographies: 12 — Commons*; and "Labor Ecology and Architecture," in *Ecologies Design: Transforming Architecture, Landscape, and Urbanism* (eds. Maibritt Pedersen Zari, Peter Connolly, and Mark Southcombe). She coauthored, with Mary Woods, "Covid-19 Architectural Journalism: A Conversation," for *Platform*. Deamer is an organizer of the Architecture Lobby's Architecture Beyond Capitalism (ABC) Summer School 2021. In January she received the Cooper Union Alumni Association John Q. Hejduk Award.

Christoff:Finio Architecture, Bennington College Commons building, Bennington, Vermont, 2020

Martin Finio, critic in architecture and partner at Christoff:Finio Architecture, was invited to participate in roundtable discussions on what makes an urban cultural district at the Kimball Art Center, in Park City, Utah, in July 2021. In August 2021 Finio teamed up with Laura Bozzi, of the Yale School of Public Health, to teach an executive education symposium on "Designing for Public Health" in the built environment. His firm won a 2021 NY AIA Design Honor Award and a 2021 Vermont Green Building Award for the renovation of and addition to Bennington College's Commons building.

Mark Foster Gage ('01), associate professor and principal of Mark Foster Gage Architects in New York City, is a design writer for CNN. In spring 2021 his office worked on a signage campaign in California, an invited competition for the University of Nebraska Medical Center,



Mark Gage, MFG, vaulting design for Penkridge Hall, England, 2021

and the Penkridge Hall annex in Shropshire, England. An article about his contribution to aesthetic discourse, "Rediscovering the Aesthetics of Architecture: From Geoffrey Scott to Mark Foster Gage," was published in *Studies in History & Theory of Architecture* (Vol. 8, 2020). Gage's book *Aesthetic Theory* (2011) was recently translated into Persian (Fekreno Press, Tehran) and updated with new texts by Slavoj Žižek and Alain Badiou. His work has been published in new books including *The Contested Territory: Architecture Theories after 1960* (Routledge), *Re-Imagining the Avant-Garde* (Wiley), and *Beauty Matters: Human Judgement and the Pursuit of New Beauties in Post-Digital Architecture* (Wiley/AD) and academic journals such as *The ARCC Journal of Architectural Research*, *Projections Journal*, and *PLOS One.* Gage recently gave virtual lectures for the US Embassy in Argentina in collaboration with *Pliego* magazine and participated in discussions with philosopher Graham Harman at SCI-Arc and architect Ferda Kolatan at Washington University in St. Louis. This spring he supervised a student's PhD thesis for the Yale UCL program.

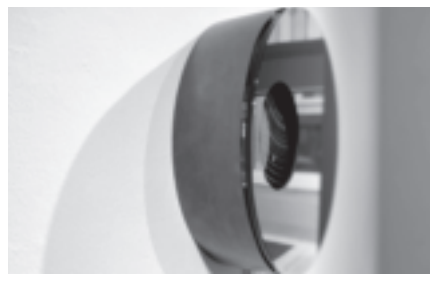
Steven Harris Architects, steel construction of a new residential building, Charleston, South Carolina

Steven Harris, professor adjunct, with his office, Steven Harris Architects, completed residences on Park Avenue and in the West Village, in New York City, and a restaurant at the Museum of Fine Arts Houston. The firm is currently working on apartments on Central Park West and the Upper East Side, as well as a 20-story condominium building at 109 East 79th Street. Other projects include homes in California, Connecticut, Florida, South Carolina, and Texas. The office received *Interior Design* magazine's Best of Year Award for its Park Avenue apartment, was included on the AD100 2021 list, and was featured in *Architectural Digest, Galerie Magazine,* and *Forbes.*

Andrei Harwell, Yale Urban Design Workshop, DesignCase Lindholmen Project, 2020

Andrei Harwell ('06), critic in architecture, in association with the Yale Urban Design Workshop and other collaborators, received a 2020 Project Planning Award from the Connecticut chapter of the American Planning Association for the Resilient Bridgeport plan, which proposes strategies for coastal adaptation in the city's South End and Black Rock Harbor. The project was previously given a 2020 Connecticut AIA Excellence award in Urban Design and Planning. AIA Connecticut invited Harwell to present the project in April as part of "Equity through Green Design," the concluding event of its Sustainable Design Month program. Results of the design research for DesignCase Lindholmen were published as volume 8 of the Fusion Point Booklet Series and as Chalmers Institute of Technology Report ACE 2020:10. The project took the future of a part of Gothenburg's Lindholmen Science Park as a case study to explore and model best practices in urban design built on three years of research.

Erleen Hatfield, lecturer, will discuss revolutionizing design and construction through advanced digital design and fabrication processes at the AIA 2021 conference on Custom Repetitive Manufacturing (CRM).



Dana Karwas, Arc of Near, installation at ArtSpace, New Haven, March 27–June 26, 2021

Dana Karwas, critic in architecture and director of the Center for Collaborative Arts and Media (CCAM), exhibited three sculptures in the group show *In a Heartbeat*, centered on W. E. B. Du Bois's data portraits, at ArtSpace, in New Haven, from April 26 to June 27, 2021. Karwas was inspired by the book *The Princess Steel*, in which Du Bois proposed a way to inspect the arc of civilization using 200 years of data made up of "everyday facts of life."

Yoko Kawai, lecturer and principal of Penguin Environmental Design, is doing research advisory for the International WELL Building Institute (IWBI), identifying opportunities and gaps between research and practice and offering ideas from a non-Western perspective. She recently contributed articles on human-centric work environments and remote work to the Japanese newspaper *Sankei Shimbun*. She gave lectures on the relationship of Japanese spatial concepts to mindfulness and the new work environment at the Japan America Society of Southern California and the Japan America Society of Greater Philadelphia.

Joeb Moore, critic in architecture and principal of Joeb Moore + Partners, received two 2020 AIA Connecticut Design Excellence Awards for recently completed single-family residences; the AIA Connecticut Jury also selected Slice House, a residence in Fairfield County, as Project of the Year. Moore serves as an advisory board member of the Cultural Landscape Foundation for the new Cornelia Hahn Oberlander International Landscape Architecture Prize. His firm's River House was featured on the cover of *Residential Design Magazine* (vol. 5, 2020), and *The Purist* (no. 23, 2021) highlighted Tea House's sustainable design elements. The firm is currently working on projects in Miami, Fairfield County, Connecticut, and Westchester, New York.

Alan Organschi ('88), senior critic, is the inaugural director of the Innovation Lab at the new Bauhaus der Erde (Bauhaus Earth), launched on Earth Day, 100 years after the founding of the Bauhaus in Dessau, Germany. The Bauhaus Earth seeks to battle climate change through the transformation of the building sector from an extractive economy to an ecologically regenerative metabolism, rebalancing material and energy consumption, and promoting natural biodiversity and social equity in the built environment. He will take a two-year leave of absence from the School of Architecture while

continuing to work with partner Lisa Gray (BA ’82, MArch ’87) and their firm, Gray Organschi Architecture. In May Organschi was appointed to the US Department of State’s Bureau of Overseas Building Operations Industry Advisory Group for a two-year term, along with Claire Weisz (’89), former Louis I. Kahn Visiting Professor Thomas Phifer, and former Davenport Visiting Professor Julie Snow. The book *Carbon: A Field Manual for Building Designers*, which he coedited with Matti Kuittinen and Andrew Ruff, will be published by Wiley in fall 2021.

Eeva-Liisa Pelkonen (MED ’94), assistant dean and associate professor, presented the paper “Image-Truth of Stone: Pavillon Finlandaise at the 1900 Paris World Fair” at the European Architecture History Network conference and contributed the essay “Beyond Forest Dreaming” for the Formafantasma exhibition, *Gambio*, on the Serpentine Gallery website this spring. Students from her course “Space-Time-Form” exhibited work in *Space, Time, and Existence*, displayed at the European Culture Center in Venice from May through November. Pelkonen was invited to join the scientific advisory committee for the Cité de l’architecture & du patrimoine, in Paris.

Nina Rappaport, publications director, had the essay “Producing Alone Together” published in *C3,* the Korean architecture magazine. Her essay, “Infrastructures for Industry,” for the Lifelines project of the Politecnico di Torino, will be published in fall 2021. She received a New York City Artists Corps grant for her films, “A Worker’s Lunch Box: The Garment District” which she also showed at an online event in February. In June she organized panel discussions for Docomomo New York/Tri-State on Max Bond and for Yale Women in Architecture on teaching and practice. *Vertical Urban Factory,* a traveling exhibition curated by Rappaport, is slated to open in Paris in November 2021 and in Brussels in April 2022.

Elihu Rubin (BA ’99), associate professor and director of Undergraduate Studies in Urbanism, received the King-Lui Wu Teaching Prize from the Yale School of Architecture in 2020 and was chosen by YSoA students to represent the school in “Inspiring Yale,” an event hosted by the Graduate and Professional Student Senate. He gave a webinar for the Yale Alumni Academy on “Coronavirus and the New American Ghost Town” and lectures at Connecticut College, the National Building Museum, and the Connecticut Mental Health Center. In summer 2021 he initiated the Urban Studies Summer Fellows project and created public events such as “It’s Our Armory!” with the Armory Community Advisory Committee to advocate for the preservation and adaptive reuse of the Goffe Street Armory.

Joel Sanders, adjunct professor, displayed the project “Your Restroom Is a Battleground” at the 17th Venice Biennale of Architecture. The installation — codesigned with Matilde Cassani, Ignacio G. Galan, and Ivan L. Munuera — consists of seven dioramas that depict global bathroom controversies, allowing visitors to compare and contrast the interconnected political, social, health, and environmental issues they trigger. In May *STUD: Architectures of Masculinity* was reprinted by the Routledge Revival Series on its 25th anniversary. Sanders received a 2021 FLAGS (Fund for Lesbian and Gay Studies) Award to support the production of the upcoming book *Stalled!*, documenting an award-winning interdisciplinary design-research project that takes transgender access to public restrooms as its point of departure to address the need to create safe, sustainable, and inclusive public restrooms for everyone. Sanders gave the virtual lecture “Body Politics: Inclusive Design and Public Space” at Harvard GSD, Yale Alumni Association, and the Arts Club of Chicago. He also participated with Victoria Rosner in the event “On Pandemic Domesticity,” hosted by the Glass House of New Canaan, and delivered the keynote lecture for the 5th International Conference on Universal Design at Aalto University. His studio, JSA/MIXdesign, is working on projects including Inclusive Restrooms and an Interfaith Sanctuary, at the Student Academic Center (J-SAC) at Gallaudet University, in Washington, D.C., and a new residential college at Princeton University.

RAMSA, Riverfront East master plan, Wilmington, Delaware, rendering by Synoesis for RAMSA, 2021

Robert A. M. Stern (’65), J. M. Hoppin Professor of Architecture, is a juror for the 2021 Wolfson Economics Prize, established in 2011 by Lord Wolfson of Aspley Guise, the Conservative peer and CEO of Next. This year’s prize awards £250,000 for designs and plans for new hospitals that will “radically improve patient experiences, clinical outcomes, staff wellbeing, and integration with wider health and social care.” Stern is the sole architect on the judging panel of health-care professionals and administrators. He was honored with the Arts + Business Council for Greater Philadelphia’s Anne D’Harnoncourt Award for Artistic Excellence in recognition of “his contributions to the city’s architectural vitality, and for his lifetime dedication to American architectural history and education.” In February he participated in a virtual conversation with Peg Breen, president of the New York Landmarks Conservancy, as part of the series “At Home in New York.” In May the Wilmington (Delaware) Riverfront Development Corporation unveiled Robert A. M. Stern Architects’ plans for Riverfront East, an 86.3-acre mixed-use development initiative along the Christina River, designed in collaboration with Land Collective and RK&K Engineers. The same month Kallista (a subsidiary of Kohler Co.) introduced the firm’s Central Park West Collection of bathroom fixtures and fittings.

Reed Hilderbrand Landscape Architecture, view to garden gate, St. Thomas More Catholic Chapel & Center at Yale University, New Haven, 2021

Beka Sturges, critic in architecture, member of the Marsh Botanical Garden Advisory Board, and partner at Reed Hilderbrand Landscape Architecture, recently completed construction of a contemplative garden for St. Thomas More Catholic Chapel & Center at Yale University. She is also leading projects for Storm King Art Center, Dumbarton Oaks, and New Haven’s Downtown Crossing. Sturges is a member of the multidisciplinary team designing part of Olmsted’s Seaside Park as green infrastructure that will protect Bridgeport’s underserved Southside community from storm surge and chronic flooding.

Yale Women in Architecture

Now in the second year of Zoom events, Yale Women in Architecture continues to grow its repertoire of provocative and inclusive programs on architecture. In January Grace Mase (’99) moderated “Understanding Contemporary Shifts in the Residential Industry: New Practices,” with panelists including Celia Imrey (’93), Thunder Walker, CEO of Breathe Capital Group Corporation, and Abbe Will, research associate and associate project director of Remodeling Futures, at the Harvard GSD. The group exchanged experiences on how the pandemic has affected the design and delivery of residential design.

In March YWA introduced the first studio visits to highlight four very different New York practices. The panelists who presented their work and practice structure were Kimberly Brown (’99), Jennifer Carpenter (BA ’92), Meg Chapman (BA ’79, MArch ’83), and Stacie Wong (’97). As part of that event the group broke into four rooms for more intimate discussions led by each architect. A follow-up event organized by the first group focused on West Coast Practices and included participants Coreina Chan (BA ’97), Rebecca Katkin (’99), and Marisa Kurtzman (’06).

In April 2021 Equity in Design student leaders Lilly Agutu (’22) and Dominiq Oti (’22) led a panel entitled “Allyship in Practice,” featuring Amanda Bridges (’15), Sara Caples (’74), Ming Thompson (’04), and Professor Joel Sanders in a conversation about how their practices commit to allyship. Panelists shared personal stories of successes and challenges, making for an intimate and inspiring evening.

Nina Rappaport, publications director, moderated the June panel “Teaching Practice, Practice Teaching,” featuring Lise Anne Couture (’86), Lane Rick (’13), Brittany Utting (’14), and Marion Weiss (’84) discussing how teaching complements their practice and visa versa.

In the meantime, YWA is now considered a Yale Alumni Special Interest Group (SIG), enjoying the benefits of university support and assistance with administration and governance. This year YWA continues to create interesting and diverse programming. The group invites volunteers and others who wish to be more involved in any aspect of its work.

Email us at yale.wia@gmail.com.

Clockwise from top right: Rick Lane, Lise Anne Couture, Brittany Utting, Marion Weiss, and Nina Rappaport

Urban Studies Summer Fellows

Urban Studies Summer Fellows worked on research and public scholarship projects based in New Haven, including *It’s Our Armory!,* which has helped jump-start a preservation movement around the Goffe Street Armory; the New Haven Industrial Heritage Trails, which calls attention to the physical legacies of industrialization by creating public-facing interpretive representations; and the New Haven Building Archive, which collects student research on local buildings as a tool for storytelling and building appreciation for our built surroundings.

Nadine Horton, of the Armory Community Advisory Committee at the *It’s Our Armory!* exhibit, held at the Armory Community Garden and created by Urban Studies Summer Fellows Vignesh Harikrishnan and Seung Hyun Kim with faculty advisor associate professor Elihu Rubin.

Retrospecta Renewed

Editors:
Claudia Ansorena, Bobby Ka Ming Chun, Christopher Pin, Saba Salekfard
Book designers:
Mike Tully, Immanuel Yang
Website designer:
Alvin Ashiatey

The vicissitudes and curricular hybridity over the past year forced upon us a necessary reorientation of the medium we communicate and design with and renegotiate the space we inhabit while we work. Our methods and material worlds were conveyed through the lens of remoteness, and so too were the ideas that followed. As a publication that stands to reflect upon and react to the beats of the previous year, *Retrospecta* required two critical adjustments to address the fulcrum of architectural education: a virtual extension to increase the autonomy and authorship of student work in a year that projects were developed through incredibly diverse and idiosyncratic means and a reduction in size to emphasize a reappraisal of the physical act of reading, internal cross-content dialogue, and the importance of the book as an artifact. This volume of *Retrospecta* sets out to reclaim the solace of solitude by renewing the intimacy between story, student, and school and revisiting the reader’s relationship to the book as a physical object.

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

Augustus Kellogg (BA ’61, MArch ’64), a Connecticut-based architect, died in June. For many years before retirement, he worked at the Yale School of Medicine as Director of Facilities. He was also an active member and president of the Association of University Architects and a long-time president of St. Anthony Hall at Yale University.

1970s

Peter MacPartland (BA ’70, MBA ’72, MArch ’73) and his firm, Elm City Architects, received approval from the New Haven Historic District Commission for a two-family dwelling in the Wooster Square Historic District. Deep knowledge of the area through his family history helped with the approval process. The building will be completed in fall 2021.

William McDonough (’76) and his firm, McDonough Innovation, partnered with Ralph Lauren to launch a comprehensive circular strategy for the global fashion brand, creating the concept of “Cradle to Cradle Certified” products. The company is applying the program’s assessment criteria to its most iconic products.

Svigals + Partners, New Haven Botanical Garden of Healing, Connecticut, 2021, photograph by Robert Benson Photography

Barry Svigals (’76), in association with his firm, Svigals + Partners, designed the Gun Violence Memorial Gardens, in New Haven. Located within West Rock Ridge State Park, the one-acre garden opened to the public on June 12, 2021. The design incorporated an aluminum sculpture and footpaths engraved with the names of more than 650 victims.

Louise Braverman (’77), of Louise Braverman Architect, was featured in *Interior Design* magazine’s first annual “Women in Design” edition, highlighting the firm’s museum Centro de Artes Nadir Afonso, in Boticas, Portugal. Braverman led the panel “Practicing Architecture” for the Yale Women in Architecture committee in the spring.

1980s

Steven Shapiro, Composition #3,

Steven Shapiro (’81) has retired from the classroom after thirty years of teaching at all levels, from kindergarten to college, including ten years teaching architecture, art, and design to high school students. He is painting, drawing, and producing small three-dimensional works, often informed by his early training and work as an architect. Shapiro’s current project is a series of geometrically inspired paintings and drawings. Some of his artworks are in the permanent collection of the Venice Biennale of Art and various private collections.

Sage and Coombe Architects, North Waterfront Park, North Carolina, 2021, photograph by Peter Coombe

Jennifer Sage (’84), of Sage and Coombe Architects, received the 2021 AIA National Award for Excellence in Public Architecture. The AIA cited her as an “activist for public works.” She currently serves on the board of the Center for Architecture in New York and cochairs the exhibitions committee.

Marion Weiss (’84), of Weiss/Manfredi, renovated and expanded the Baker Museum in Naples, Florida, following significant damage from Hurricane Irma. The firm repaired the museum’s facade, added new landscaping, and extended the structure by adding a new performance venue, learning center, rehearsal space, and 15,000 square feet of gallery space.

Albert, Righter & Tittmann Architects, Island Cove, Martha's Vineyard, 2021, photograph by Robert Benson

John Tittmann (BA ’81, MArch ’86), of Albert, Righter & Tittmann Architects, in Boston, won a 2021 Palladio Design Award from *Traditional Building Magazine* for the project Pond Farm. Firm partner **Jacob Albert** (BA ’77, MArch ’80) won a 2021 Alice Washburn Award from AIA Connecticut for the project Treetop. The firm’s Island Cove House is included in the book *Martha’s Vineyard: New Island Homes*, by Keith Moskow and Robert Linn (Monacelli Press, 2021).

Andrew Berman (BA ’84, MArch ’88), with his firm, Berman Architects, was the subject of a feature story by Stan Allen in *Casabella Continuita* (October 2020), including numerous projects such as the recently completed Sculpture Studio for artist Barry X Ball. The former warehouse in Greenpoint, Brooklyn, expanded to 20,000 square feet, features a traveling crane to move exotic stones. It was featured in *Dezeen* and *Wallpaper* in fall 2020.

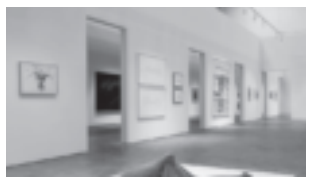
1990s

J.C. Calderon (’92) of his Beacon, New York-based practice, recently designed Hebrew Hospital Home in Westchester County, New York with Tesoro Architects. Calderon is president of the board of AIA Westchester + Hudson Valley. He was recently elected to a three-year term on the Yale Alumni Association Board of Governors. He hosted four school of architecture students as interns this summer.

SLO Architecture, Turntable, in Camden, New Jersey, 2021

Alexander Levi (’96) and Amanda Schachter, of SLO Architecture, recently completed Turntable, a tholos for the waterfront of Camden, New Jersey. The project, displayed through October 2021, considers how public architectural installations can be catalysts for change in cities struggling with the abandonment of industry, joblessness, and illegal dumping. Turntable was commissioned by the local Coopers Ferry Partnership, through a Bloomberg Cities Challenge grant, and features a dome made from thousands of blue facemasks grommeted together as well as a second skin of pieces of two-liter soda bottles that catch the wind. Installed on the site of a former state prison and transit point to reach the Windmill Islands in the Delaware River, it rethinks the cycles of Camden’s history in the wake of the pandemic.

William Greaves (’98) was a featured artist in the August 2021 edition of *Artscene,* the monthly newspaper of the Prince Country Arts Council, in Toronto, Canada. The article focused on his hand-built ceramic vessels using grogged stoneware and drybrushed glazes. He was a 2020 nominee for the A.K. Sculthorpe Award for Advocacy for his work to nominate Ontario Place, in Toronto, for the World Monuments Fund 2020 Watch List.



Becky Katkin, McEvoy Foundation for the Arts, San Francisco, 2021

Becky Katkin (’99), principal of Katkin Architecture, in San Francisco, has been appointed to San Mateo County’s Coastside Design Review Committee. Her recently completed projects include the Altman-Siegel Gallery and McEvoy Foundation for the Arts, two anchors of San Francisco’s vibrant Minnesota Street Project arts community.

2000s

Dubai World Trade Center, construction photograph April 30, 1979, courtesy of Stephen Finch, James Sunley

Todd Reisz (’03) curated the exhibition *Off Centre/On Stage* at the Jameel Arts Centre, featuring over 60 never-before-seen photographs of development in Dubai from the late 1970s. The show will run through February 2022. His latest book, *Building Sharjah* (Birkhäuser, 2021), was released in June.

Patrick Hyland (’04) leads campus, cultural, and historic architecture work as a senior architect in the firm Perspectus Architecture, based in Cleveland. His current projects include several theater and campus renovations and master plans.

Jennifer Newsom (BA ’01, MArch ’05) and **Tom Carruthers** (’05), of the firm Dream the Combine, have been named recipients of the J. Irwin and Xenia S. Miller Prize for their project *Columbus Columbia Colombo Colón*. The firm’s installation for Exhibit Columbus in Mill Race Park, in Columbus, Indiana, features 58 vertical elements that represent different places named “Columbus” in the world.

DaeWha Kang (’04), of DaeWha Kang Design, in London, contributed to BRITA VIVREAU, a research study by the global water-filtration and dispenser brand focused on office design and its role in staff recruitment and retention, published in the report *H20–Home to Office*.

Francesca Russello Ammon (MED ’05), associate professor at Penn’s Weitzman School of Design, is part of a team awarded a digital humanities advancement grant of $86,000. The team will partner with the Getty Research Institute to create computational methods that can analyze large collections of photographs and historical data to gain new insight on postwar urban change and development.

Naomi Darling (’06), of Naomi Darling Architecture, in South Hadley, Massachusetts, is designing the Sunderland’s Riverfront Park. The firm was hired to create the park’s built structures along with a cohesive architectural language for the project, incorporating gender-neutral bathrooms and kayak kiosks.

Frederick Fisher and Partners, Natural History Museum of LA County, 2021

Marisa Kurtzman (’06), a NextGen Partner with Frederick Fisher and Partners, leads visioning, programming, and conceptual design work for the firm. Recent projects include the Natural History Museum of LA County — Commons, USC’s Iovine and Young Hall, and Princeton University’s Eric and Wendy Schmidt Hall. She currently is an active participant in shaping the firm’s DEI initiatives, focusing on progressive office policy.

2010s

Nicolas Gilliland (’10) with his practice, Tolila + Gilliland, has the firm’s first exhibition, *In-Between Places*, opening at La Galerie d’Architecture, in Paris, in September. The exhibition will feature 12 built projects and others under construction, primarily in the Paris region.

Dante Furioso (’12) will be starting a PhD in the History and Theory of Architecture at Princeton University (class of 2027), where he will study the relationship between labor practices and urbanization in late-nineteenth and early-twentieth-century Latin American architectural history.

Office of Things, Immersive Space Series Cove, 2021

Lane Rick (BA ’08, MArch ’12), with Office of Things, is adapting the firm’s recently published Immersive Space Series as an installation at the University of Virginia School of Architecture. The installation operates at a scale between a piece of furniture and a room to provide students, faculty, staff, and visitors of Campbell Hall the opportunity to pause during the day. The Immersive Space Series is also included in selected Google offices.

Outpost Office, Drawing Fields, *Illinois,* 2020

Ashley Bigham (’13) and **Erik Herrmann** (’12), in association with their collaborative practice, Outpost Office, have been named contributor to the 2021 Chicago Architecture Biennial. The project will be based on research from Drawing Fields, their 2020 Ragdale Ring project, recognized with awards from *Architect’s Newspaper* and the ACSA.

Tegan Bukowski (’13) is CEO and cofounder of WellSet, an online listing platform for wellness practitioners. Based in Los Angeles, the company has more than 7,000 practitioners enlisted on the service and aims to expand its marketplace to include New York and San Francisco.

Shin Shin Architecture rendering of Fifty-Fifty Fourplex, competition entry, 2021

Melissa Shin ('13), of design firm Shin Shin Architecture, in Los Angeles, won the *Architect's Newspaper* Best of Practice Award 2021 in the category Architect (New Firm)-West. The practice also received an honorable mention for its entry Fifty-Fifty in the competition "Low Rise: Housing for Los Angeles."

Dima Srouji ('16) has been named the Victoria and Albert Museum Jameel Fellow and will explore its collection of glass vessels from Greater Syria while interviewing glass archaeologists. She recently exhibited the glassblowing project *Hollow Forms* as a pop-up show in Brooklyn. She is working with the Palestinian Museum to uncover a master plan for the city of Jaffa.

Matthew Bohne ('17) with his firm, PROPS. SUPPLY, has collaborated with the *New York Review of Architecture* on the themed issue "The Future." The firm worked on the graphic design to create layered text and graphics for a unique Risograph production.

Almost Studio, That's a Wrap, 2021

Dorian Booth ('17) and **Anthony Gagliardi** ('17), former Yale critic in architecture, of Brooklyn's Almost Studio, won the competition for a temporary summer performance venue called Ragdale Ring, in Lake Forest, Illinois.

Melinda Marlen Agron (MArch and SOM '19) has been appointed as a principal at Newman Architects, in New Haven. She will take on a greater role in the firm's operational and financial management, aiding in recruitment and business-development efforts for commercial clients.

Office Olsen Hughes, rendering for Rebuild Duluth, 2021

Benjamin Olsen and **Robert Hughes** (both '19) of Office Olsen Hughes, have partnered with One Roof Community Housing to design and develop two single-family housing prototypes in Minnesota on lots granted by the Rebuild Duluth program. Based in Saint Paul, Minnesota, and Phoenix, Arizona, the practice focuses on a range of theoretical and built works through research-driven investigations and realized designs.

PhDs

Theodossis Issaias (PhD '21) was appointed associate curator at Heinz Architectural Center (HAC), Carnegie Museum of Art. His research and design practice, Fatura Collaborative, received two distinctions from the Hellenic Institute of Architecture, for the projects "Highways, Dragons, and Party Walls," a cooperative incremental housing protocol in Da Nang, Vietnam; and "The Quarry, the Theater, Movies, and Beers," an open competition for the design of landscape and infrastructure surrounding the Lycabettus Hill amphitheater, in Athens. Both projects were presented at the 10th Biennale of Young Greek Architects.

Phoebe Mankiewicz (PhD '21) has won a LafargeHolcim Award for her project Pure Inhale, an indoor air-quality and food-education module. Her research-based project, completed with the Center for Ecosystems in Architecture (CEA), uses vegetation to tackle environmental, health, and social challenges in urban areas and relies on plant-based design modules for the construction of building components.

Yale Faculty and Alumni in the 17th Venice Biennale of Architecture

Curated by architect and MIT dean of architecture Hashim Sarkis, the 17th Venice Biennale of Architecture, "How Will We Live Together?" runs from May 22 to November 22, 2021, after its postponement because of the global pandemic. The exhibition is organized into five scales — "Among Diverse Beings," "As New Households," "As Emerging Communities," "Across Borders," and "As One Planet" — and the invited participants were asked to respond to one of these themes. The curator called for a new spatial contract and, in the context of widening political divides and growing economic inequalities, the Biennale invited architects to imagine spaces in which we can generously live "together as human beings who, despite our increasing individuality, yearn to connect with one another and with other species across digital and real space; together as new households looking for more diverse and dignified spaces for inhabitation; together as emerging communities that demand equity, inclusion and spatial identity; together across political borders to imagine new geographies of association; and together as a planet facing crises that require global action for us to continue living at all."

Participating Faculty

Peggy Deamer, professor emeritus, contributed with several blog posts for the digital part of the exhibition "Platform Urbanism," located in the Austrian Pavilion, in the Giardini. The exhibition is a comprehensive analysis of platform urbanism, which concerns the changes that the rise of digital platforms is bringing to all spheres of life.

Joel Sanders, Matilde Cassani, Ignacio G. Galan and Ivan L. Munuera, Your Restroom is a Battleground, 2021

Joel Sanders, adjunct professor, contributed the multimedia research installation *Your Restroom Is a Battleground*, co-designed with Matilde Cassani, Ignacio G. Galan, and Ivan L. Munuera. Located in the Arsenale, the installation consists of seven international dioramas that depict bathroom controversies and restroom battle scenes illustrating how these debates "take place and reflecting local and global social concerns." The semicircular structure allows visitors to compare and contrast the interconnected political, social, health, and environmental issues triggered by bathroom issues and to situate the restroom "within a wider set of polemics where different communities are testing new forms of coexistence."

Anthony Acciavatti, Somatic Collaborative, Manaus: A New Contractual Agreement between City, River and Forest in Urban Amazonia, 2021

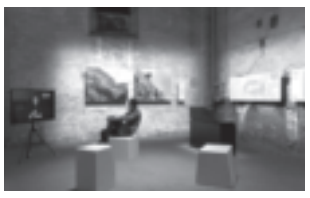
Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor in Urban Studies, exhibited *Manaus: A New Contractual Agreement between City, River, and Forest in Urban Amazonia*, in the central pavilion of the Giardini. Located in one of Brazil's most densely populated cities, the project forges new forms of civic architecture that incorporate the cycles of the river basin, forest, and city. Through careful examination of five archetypal elements — the tower, the mat, the linear bar, the island, and the bridge — each project proposes an urban imaginary that advocates for the coexistence of ecological conservation and urban development, tempering the harsh divide between city and forest in the Amazonian region.

Joyce Hsiang and Bimal Mendis, Plan B Architecture + Urbanism, The World Turned Inside Out, 2021

Joyce Hsiang (BA '99, MArch '03), assistant professor, and Bimal Mendis (BA '98, MArch '02), assistant dean and director of undergraduate studies, with their practice, Plan B Architecture & Urbanism, exhibited the installation *The World Turned Inside Out,* in the central pavilion of the Giardini. It calls for an unexploration of the Earth with a cosmic map wall drawing and an unfolded sphere composed of 86 steel frames. The outside of the unfolded sphere traces the lines by which we have come to know the world in an inscription of highways, railroads, shipping lanes, submarine cables, energy grids, vaporous con trails, and orbital paths that overwhelm our planet. The interior of the unfolded sphere delineates a global project of unknowing practices of redacting, rewilding, and otherwise unclaiming the known in "Unexploring Depths," "Stratigraphies of Time," "Points of Inaccesibility," "No-fly Zones," "Aqua Incognita," "Enchanted Forests," "Mare Clausum," "Inclusive Degrowth Zones," and "Unclaiming Land." The cosmic map presents an isometric projection of distances of stars in parsecs and the relative intensity of star brightness and defamiliarizes the constellations upon which we trace our stories, mythologies, and ritualistic practices. A diaphanous figure that delaminates the flatness of our projected universe, it reimagines the depths of our relationship with the cosmos.

Participating Alumni

Louise Braverman ('77) participated in the fifth edition of the exhibition Time *Space Existence,* organized by the Cultural European Space in Palazzo Bembo. The participants investigated their relationships with space and time, reenvisioning new ways of living and rethinking architecture through a larger lens. The exhibits range from conceptual works, models, videos, drawings, sculptures, and photographs to site-specific installations. Braverman's installation, *Open the Box*, is a display of precedents for public participation, civic space, and what it means to create architectural cultural sites that encourage critical thinking, shared conversations, and public participation.



David Gissen, Jennifer Stager, and Mantha Zarmakoupi, An Archaeology of Disability, 2021

David Gissen ('96), with Jennifer Stager and Mantha Zarmakoupi, curated the installation An Archaeology of Disability, displayed in the Arsenale. The project reconstructs several lost elements from the Athenian Acropolis through the lens of human impairment. This includes an ancient gallery of paintings depicting gods and gender-based violence, a rock seat used by weary travelers, an enormous ramp that once connected the Acropolis to the Agora, and the geology of the site holding records of wars, occupations, and clearances. "In reconstructing these elements, the project avoids the aesthetics of classical monumentality in favor of languages and imagery familiar to the experiences of disability."

Clare Lyster ('00) participated with ANNEX — a collaboration of artists, architects, and urban researchers — in the Irish Pavilion's exhibition, *States of Entanglement: Data in the Irish Landscape*. The collaborative's essays and images as well as contributions by others are published in a book (Actar, 2021). Part catalog, part atlas, and part design manifesto, the publication argues that

Clare Lyster, ANNEX, States of Entanglement: Data in the Irish Landscape, 2021

"the cloud is not an ethereal and abstract space but has distinct material and environmental footprints that compel us to re-evaluate the utopian fantasy of digital communication and to reflect on how we live together through data infrastructure, today and into the future."

Neyran Turan, Turkish Pavilion, Architecture as Measure, 2021

Neyran Turan (MED '03) curated the Turkish Pavilion's exhibition, *Architecture as Measure*, which seeks to elaborate on what architecture could contribute toward imagining our environment beyond environmentalism and technological determinism in light of the current political crisis around climate change. "By providing an alternative perspective on the seemingly mundane and quotidian practices that surround and support architectural construction in Turkey," the project proposes another kind of architectural environmental imagination. The installation consists of four dioramas, each focusing on specific sites of architecture and exploring topics through four different formats — paperwork, episodes, conversations, and essays.

Daisy Ames ('13), with Bernadette Baird-Zars and Adam Frampton, of the Housing Lab at Columbia University's GSAPP, in collaboration with Ericka Mina Song, Erin Purcell, and Juan Sebastián Moreno, curated *Housing the Future: A New "New Law" for New York City*, shown in the Arsenale. The installation focused on overlooked housing projects in New York City "with unique assemblies of materials, design, code, and urban morphology to recast selected elements into climate-adaptive, future-oriented outputs that hold promise for new models of living with inclusion, resilience, and access."

The descriptions were researched, compiled, and written by Diana Smiljkovic ('22).

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The ‘s’ in futures is what gives us criticality in that no single vision of the future is more valuable or useful than another, but it is the plurality of visions that makes the discipline of this type of work valuable.

— Liam Young

Creative sidewalk and street restaurant shelters in New York City, photographs by Manuel Miranda and Nina Rappaport (2021)