



NORTH
GALLERY
YALE SCHOOL
OF ARCHITECTURE



North Gallery

Issue 02, Fall 2019

Yale School of Architecture

2020





hie
rar
chy



MAKING SPACE FOR RESISTANCE

PAST, PRESENT, FUTURE

**Indigenous Scholars of Architecture, Planning and Design at Yale
Summer Sutton, Anjelica S. Gallegos, Charelle Brown**

Fall 2019





2019 marked the 50th Anniversary of the Alcatraz Island Occupation, an act of Indigenous resistance compelling justice and recognition of tribal self-determination and sovereignty. American Indians from across the nation seized the former federal prison for 19 months to recharge American Indian rights and spotlight the broken promises made by the United States to Indian Tribes.

Various political movements were burgeoning nationwide to advance Indian rights through forms of spatial resistance. The act of occupying Alcatraz highlighted a demand for the federal government to honor unfulfilled treaties that guaranteed lands, waters, resources, education, housing, and health care to American Indian peoples in exchange for the cessation of millions of acres that formed the United States.

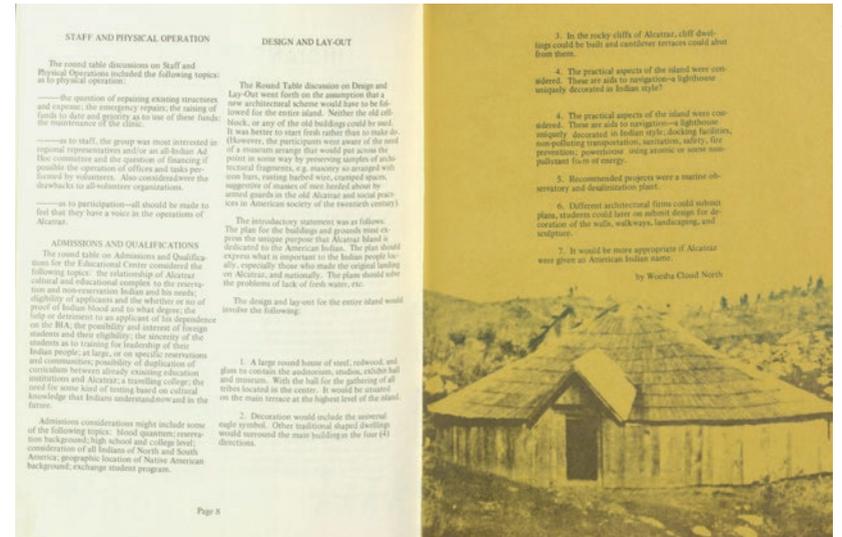
Architecture was fundamental to envisioning a brighter future for American Indians and catalyzing a cognizant American society. On December 23rd, 1969, in negotiations with the United States, the Indians of All Tribes Conference on Alcatraz Island presented a plan to design and build spaces for Indigenous resistance, redressing centuries of cultural repression.

Although the Occupation helped to solidify an official U.S. policy of tribal self-determination and prompted increased focus and resources to American Indians, the plan to construct a gathering place for all tribal nations on Alcatraz Island was never fulfilled.

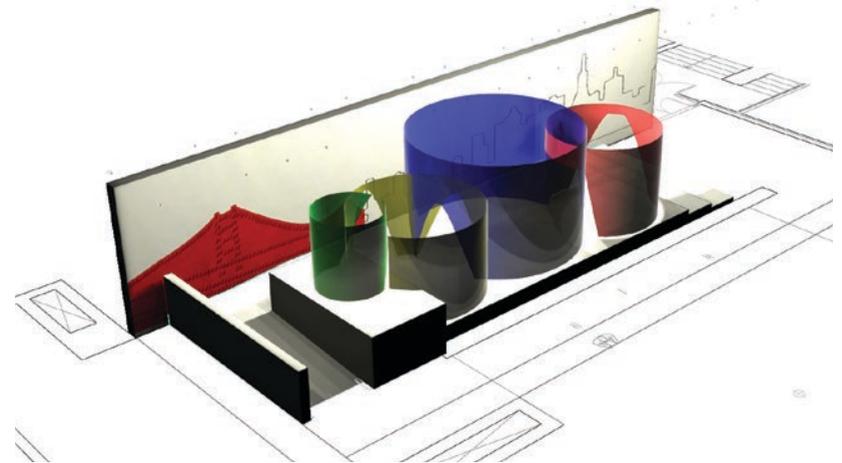
Making Space for Resistance highlights past, present and future visions of Indigenous space connected to objectives expressed during the Occupation of Alcatraz Island in 1969.



Alcatraz, 1969. Richard Erdoes Papers, Beinecke Rare Book & Manuscript Library, Yale University.



Indians of All Tribes Newsletter, Vol 1, no. 2 (1970), Beinecke Rare Book & Manuscript Library, Yale University.





Radio Free Alcatraz: Territories, Chris Cornelius



Divine Strength, Adrian Standing Elk Pinnecoose

MAKING SPACE FOR RESISTANCE: PAST, PRESENT, FUTURE



Untitled, Joe Big Mountain



Untitled, Mariah Quincy

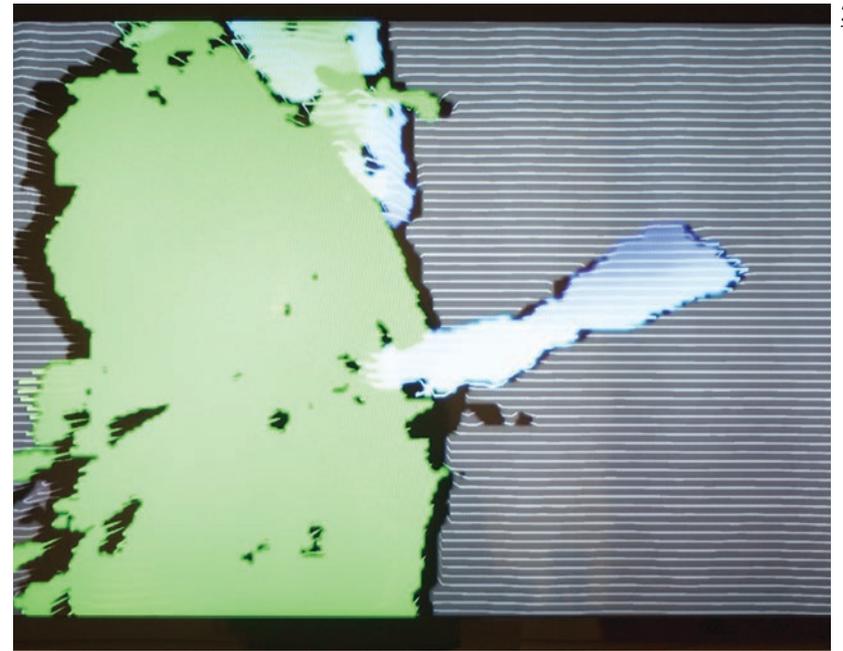


Untitled, Charlene and Frank Reano





MAKING SPACE FOR RESISTANCE: PAST, PRESENT, FUTURE



Solokci Itabitka (Where Ghosts Dance) Santiago X



Exhibition Opening Reception



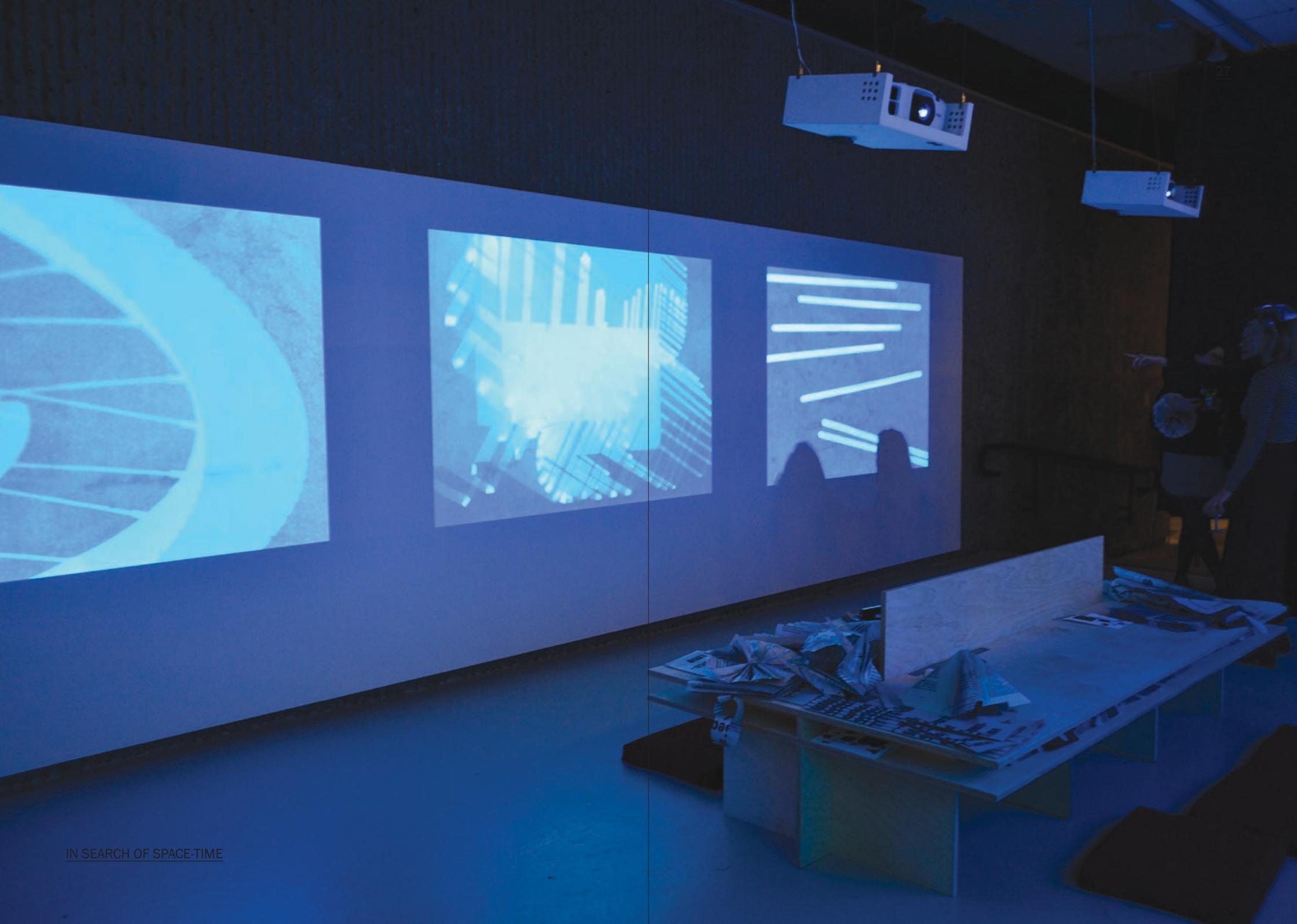
Missing and Murdered Indigenous Women participatory installation



IN SEARCH OF SPACE-TIME

**Emily Cass, Louis Koushouris,
Rachel Mulder, Maya Sorabjee**

Fall 2019



“Here we seem to be at the crossing of two roads, one old and one new. The old one is narrower and leads to famous places and security. The new and broader offers both speed and adventure in unknown lands. As modern architects, we must travel both roads.”

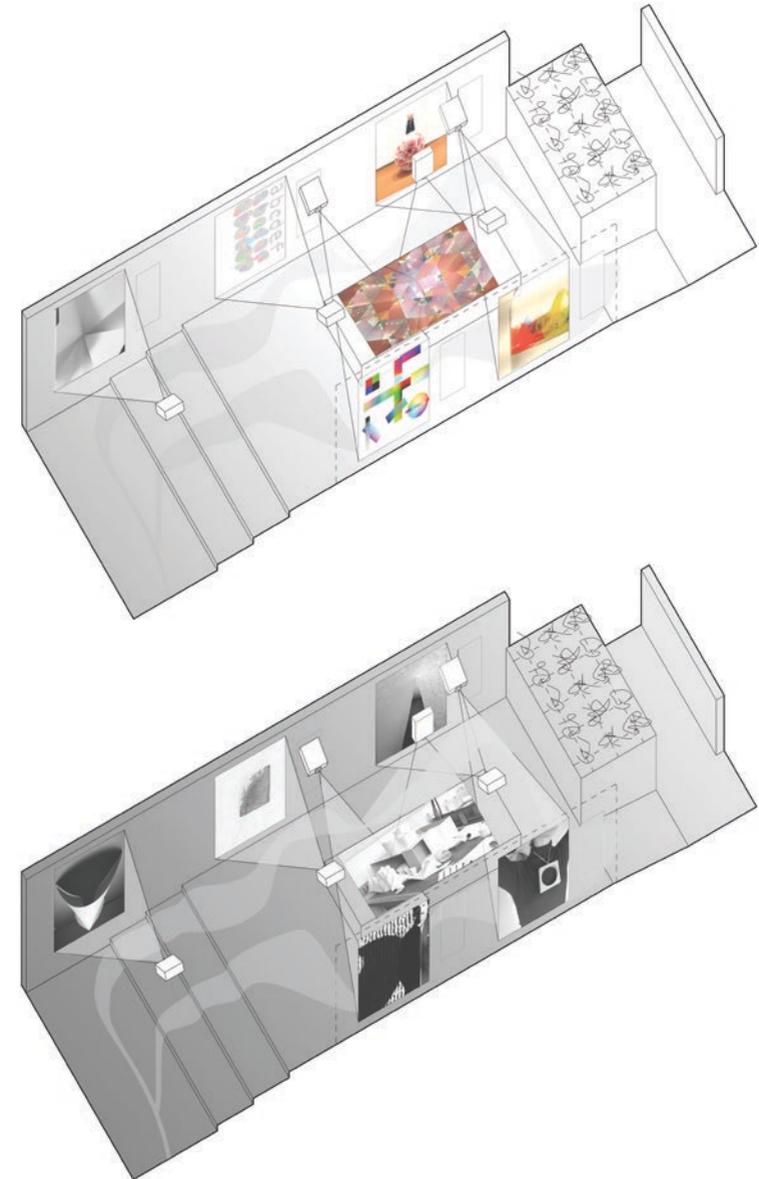
—Josef Albers

One hundred years have passed since the founding of the Bauhaus, and things look quite different. Resources are not pinched by the prospect of war. Standardized production is not novel, but banal. Typographic communication has left the realm of the radical lowercase to that of the affected emoji. The masses for whom we design have gotten bigger and better, but perhaps also smaller and stranger. Nevertheless, the aura of the Bauhaus lives within our world always, a transparent underlay of lasting propositions.

Today, we ask: what were these propositions and how have they made it this far? Where do the analog, economical ideas of the Bauhaus sit within our abundant, digital world?

In Search of Space-Time is an immersive installation that presents viewers with an ode to the Bauhaus, a spin of the Vorkurs wheel inflected with the bush-hammered walls of Rudolph Hall and the hyperbole of digital media. It seeks to present the process and products of a Bauhaus pedagogy applied in the twenty-first century. It is intended not as a display of student works, but an archive of attempts to capture space-time, the synthetic apotheosis of the Bauhausler.

In a world where type and image have become our lingua franca, we turn to the Bauhaus on its centennial to celebrate and reinterpret its design lessons. We look back as we look forward, forever revolving in space-time suspension.



Every two minutes, the projectors synchronized for thirty seconds to display images that created a fully immersive environment.

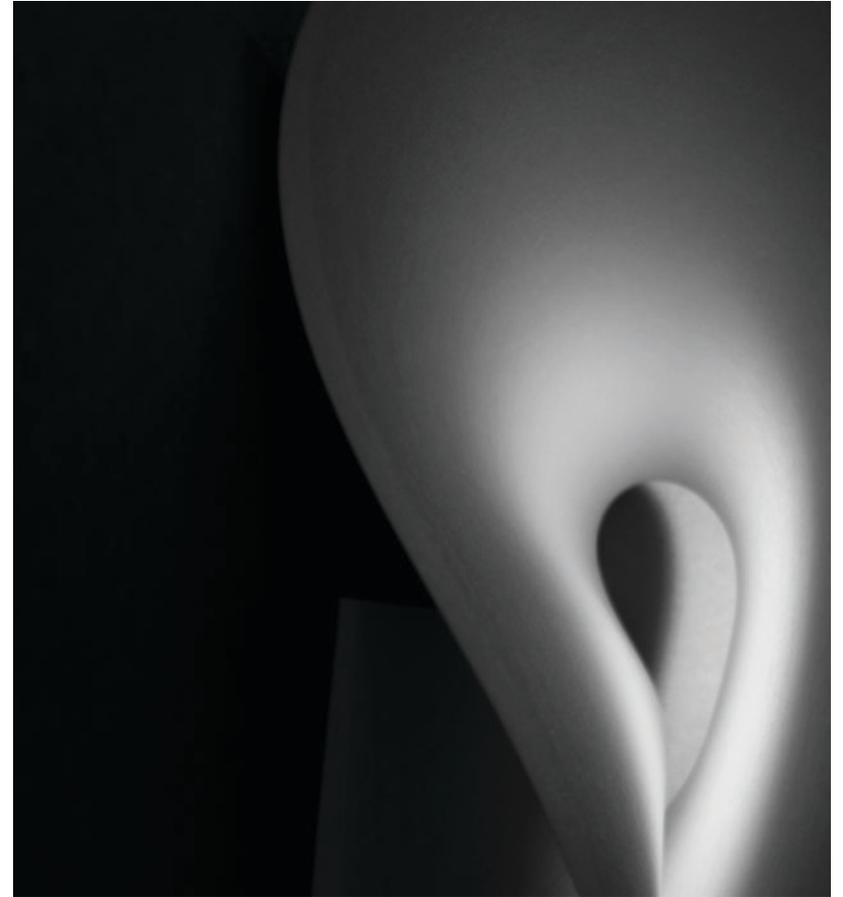
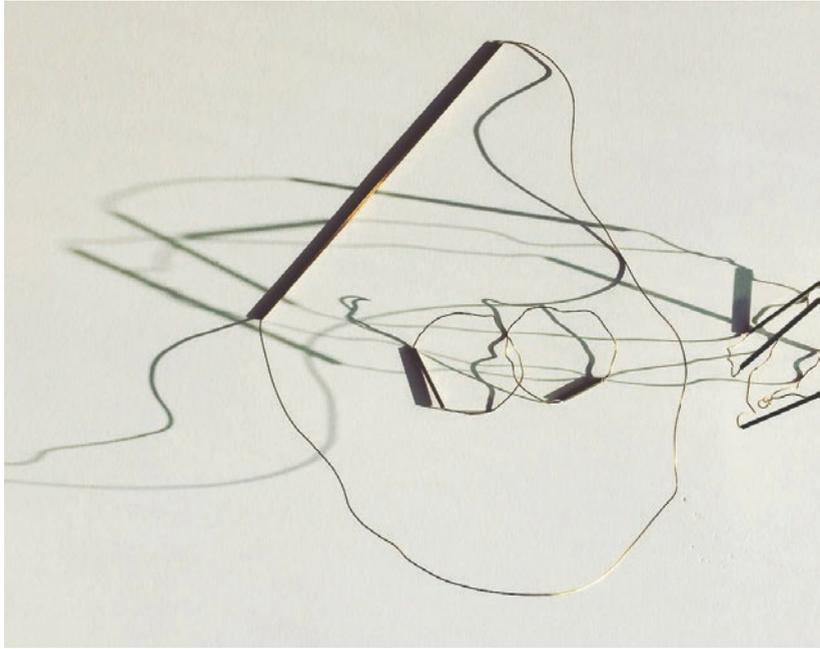
1. Reclaiming the Everyday

The Bauhaus was born just as Ford's conveyor belts began to achieve a steady rhythm, churning out products in a most efficient manner. But for the Bauhausler, the goal of pure efficiency was surpassed by a pressing need for societal improvement. Design for public good meant finding a synthesis between aesthetic visions and practical choices, keeping the costs of production low in order to benefit the largest possible audience. In this endeavor, the Bauhaus ultimately failed. But we might pick up the charge, favoring crafted replicability over the costliness of the bespoke. In the wake of destructive globalization, the balance between the industrial and the handmade needs to be fine-tuned more than ever before.

2. Contemporary Technology

In order to evolve, our work must present an honest reflection of the state of the world, a pure result of contemporary means and methods. The simplest, most effective designs take full advantage of the technologies presently available, putting them to new and unexpected uses.





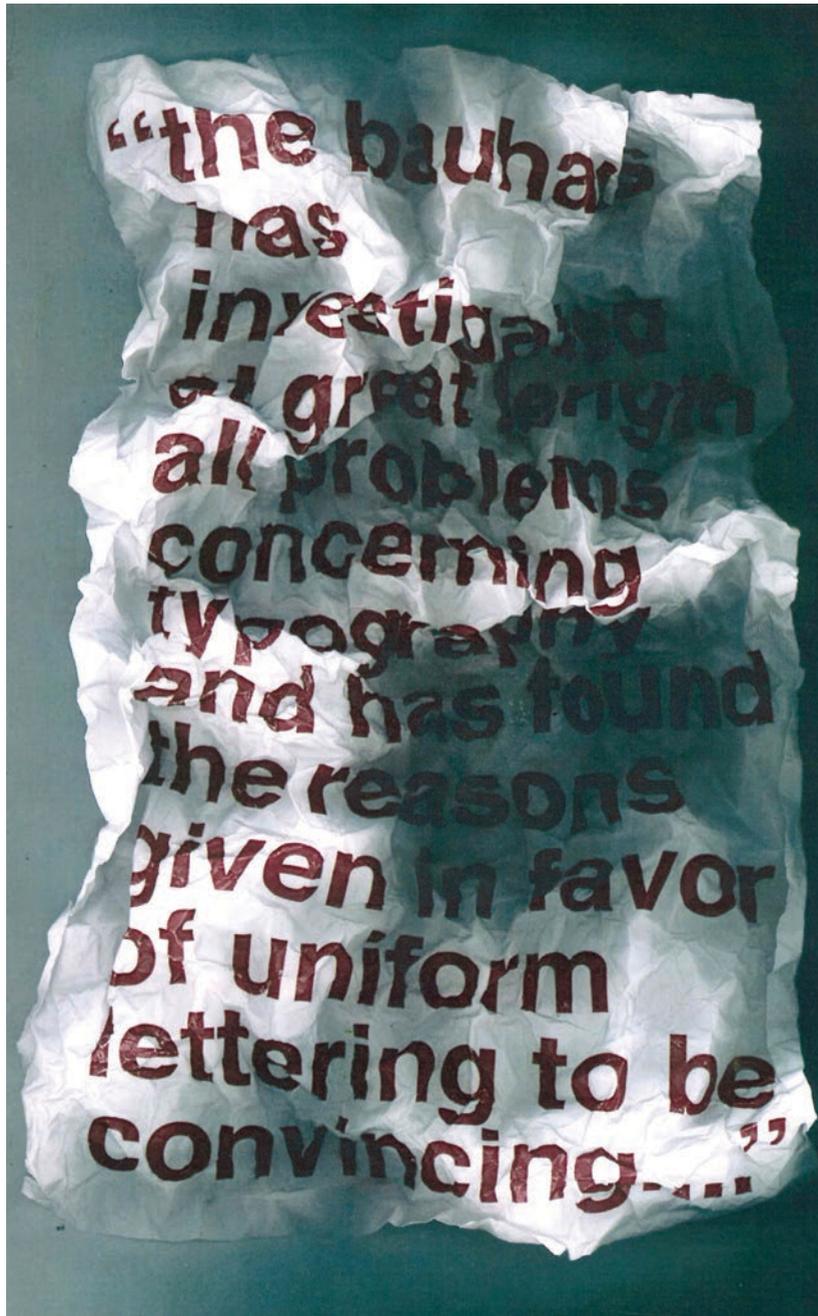
3. Leveling the Arts

“For we certainly realize that there are no exclusive materials reserved for art, though we are often told otherwise. Neither preciousness nor durability of material are prerequisites. A work of art, we know, can be made of sand or sound, of feathers or flowers, as much as of marble or gold. Any material, any working procedure, and any method of production, manual or industrial, can serve an end that may be art.”
—Anni Albers

4. Economy of Means

The reality of wartime brought the Bauhaus to work with the minimum. Today, we operate in a world of material excess, and the distance of conflict has led us to forget about economy as a critical value in design. Sustainability today often means new products and materials that still add to the glut; instead, we might heed Albers’ lesson and try to find the quickest way to work with what we already have around us. The projectors in this room, for instance, cost us nothing.





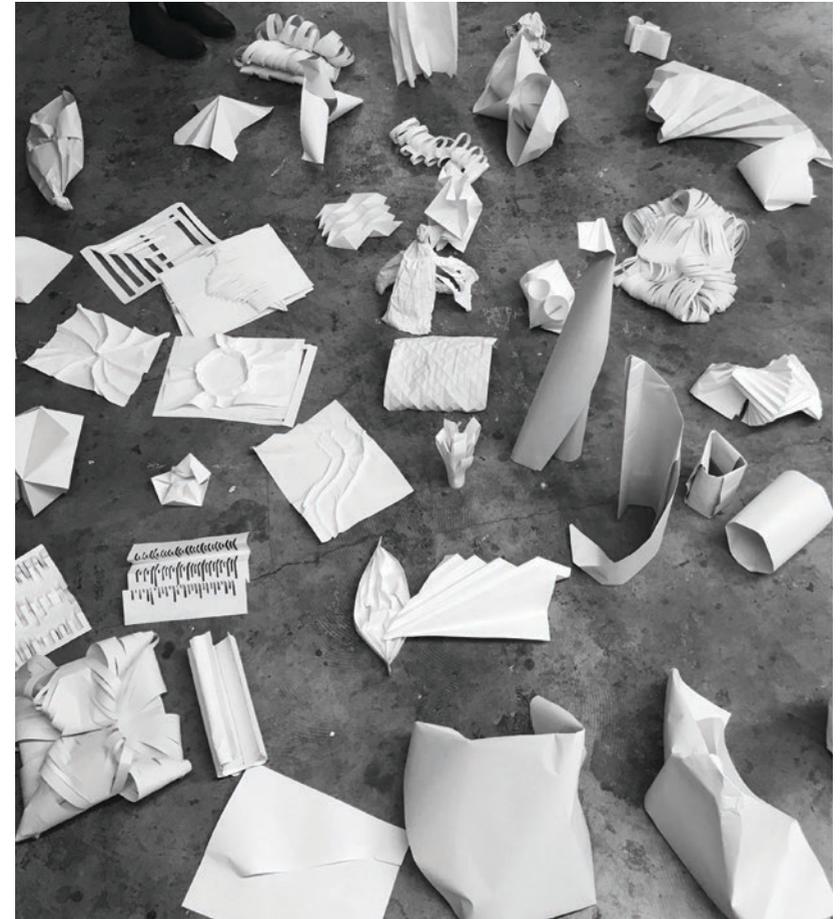


5. Process

Nothing is precious. Instead of yearning for the perfection of the final product, we might instead focus on the itinerant procedures of making, following detours and reveling in mistakes. The Bauhaus believed that true breakthroughs in design emerged from processes enacted without definite outcomes, from the thrill of the unknown.

6. 100 Years

The Bauhaus opened in 1919. 100 years later, we champion its tenets with renewed urgency. In the intervening decades, its lessons have been tested and adapted in various contexts. We ask: once applied, what do the teachings of the Bauhaus look like in 2019, and beyond?



reVEIL

**Alexandra Pineda, Brenna Thompson,
Limy F. Rocha, Michelle Badr**

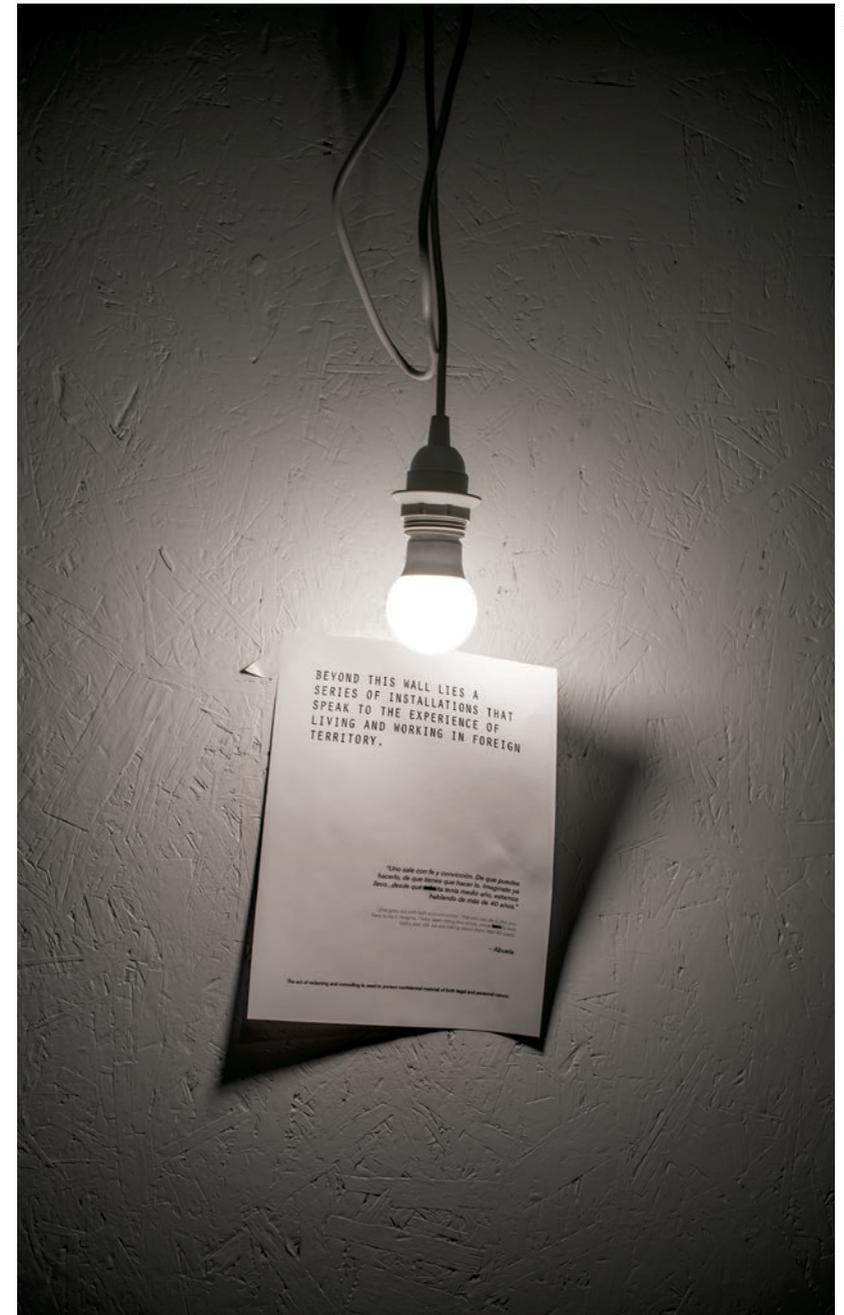
Winter 2019

REVEIL

In the current age of global mobility and immigration, there is a parallel desire to classify, sort, and identify difference. Resulting terms such as displaced, immigrant, refugee, asylee, alien, illegal, and marginalized connote an exclusionary societal view that systematically segregates, pushing these populations to the socioeconomic and spatial periphery. As prevailing methods in the U.S. continue to define, oust, and assimilate cultures at an accelerated rate and scale, it becomes increasingly important to consider the practices with which alterity survives.

survival:(səv' vīvəl) n. the continuance of a custom, observance, etc. after the circumstances or conditions in which it originated or which gave significance to it have passed away.

According to the U.S. Census Bureau, more than half of the service industry's workforce is foreign-born. Under the veil of cook, cashier, sales rep, dishwasher, cleaning lady, delivery guy, janitor, valet [...], the service industry initiates them into its back-of-house, affording a distant view to the American Dream. Once inside, a grey zone that is understood as a "private" realm— accessible only to those within—becomes the backdrop for survival; the retail store fitting room is subverted into a sanctuary for prayer and the restaurant is subverted into a temporary refuge. This unconsidered public subvert their surroundings with the need and desire to conduct daily rituals, creating an internal collective. We celebrate our collective identity and the act of sustaining it within a territory distant from our homeland.

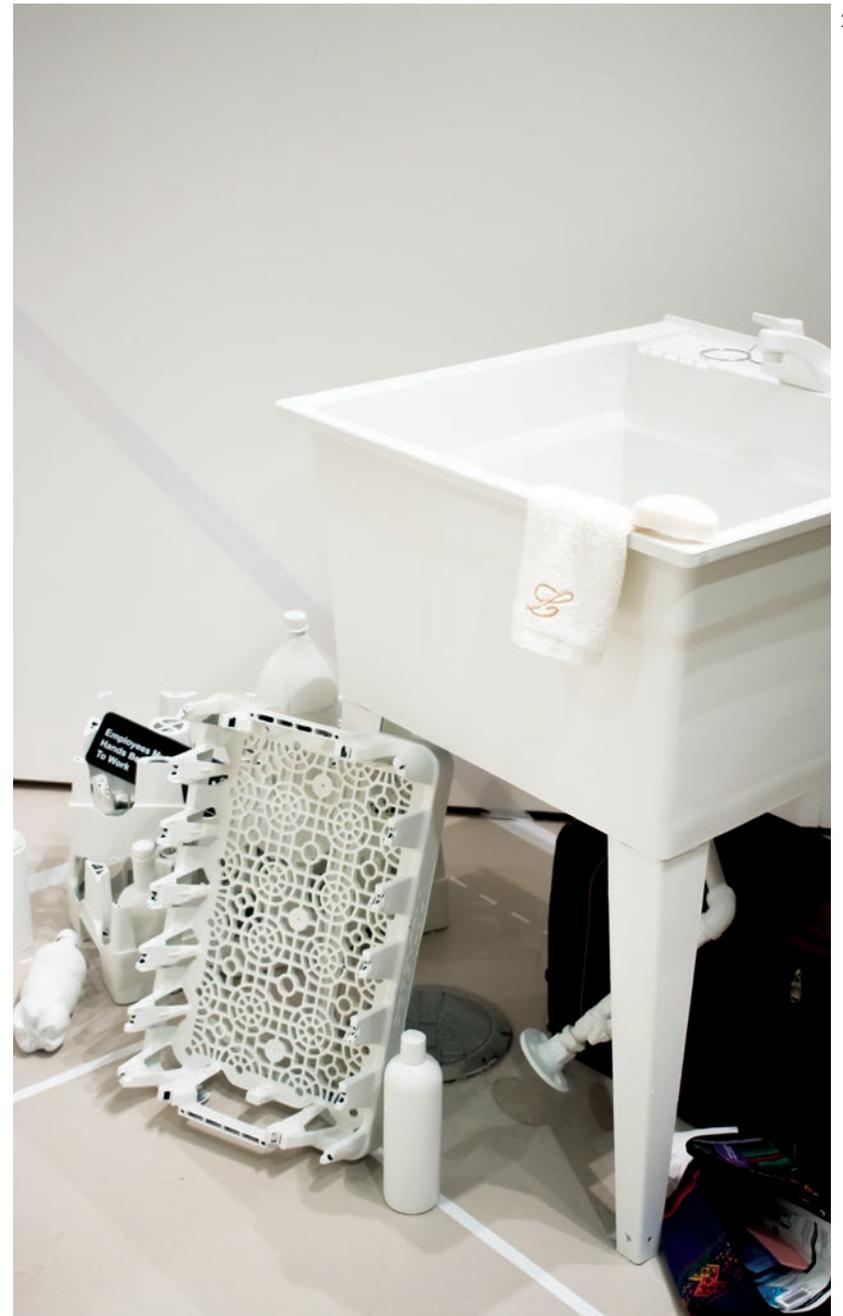
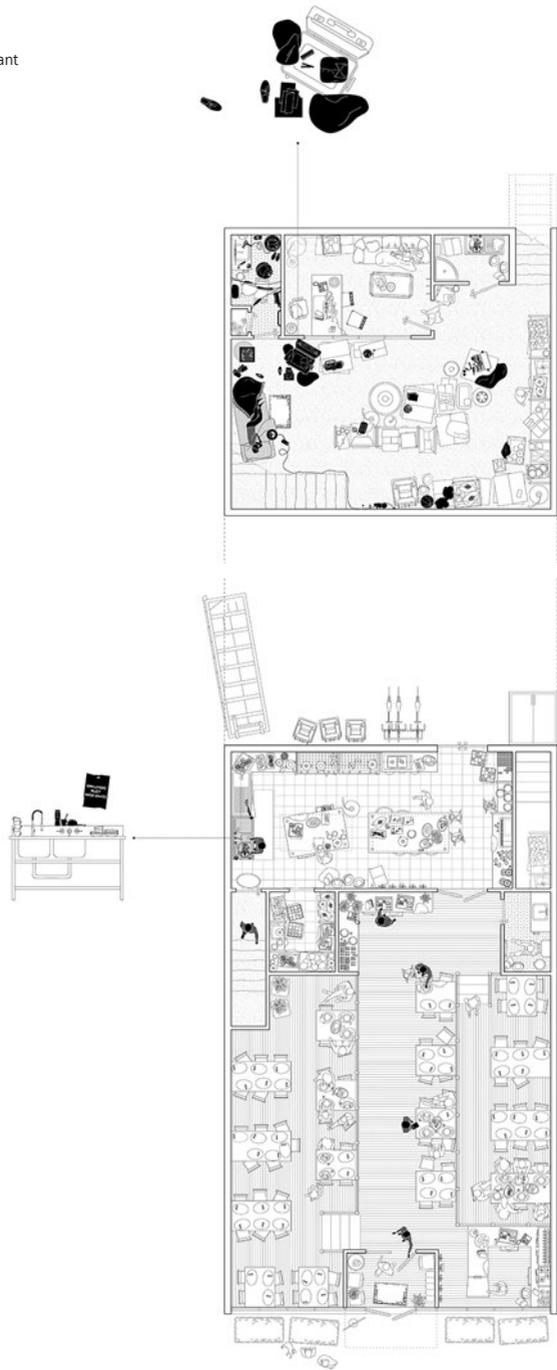


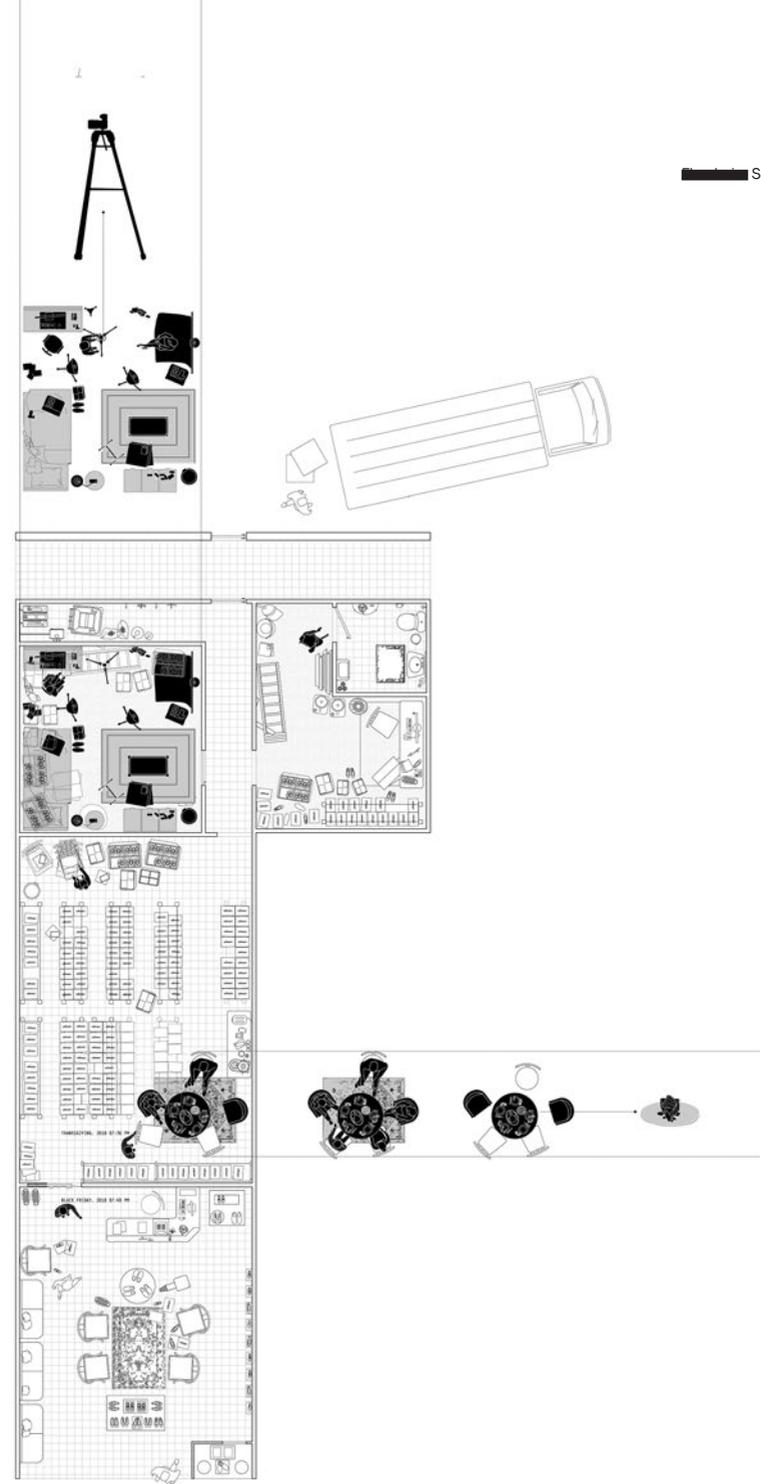


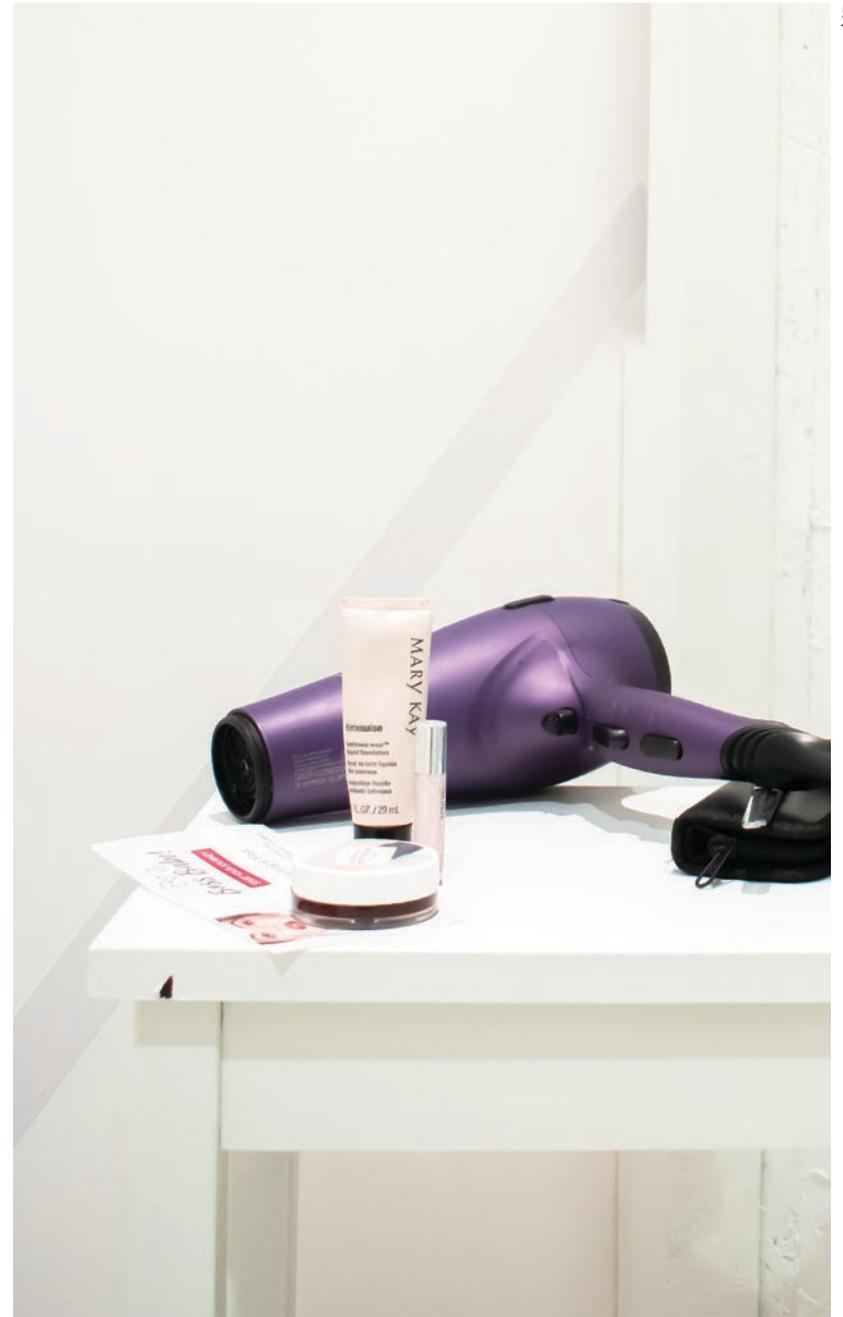
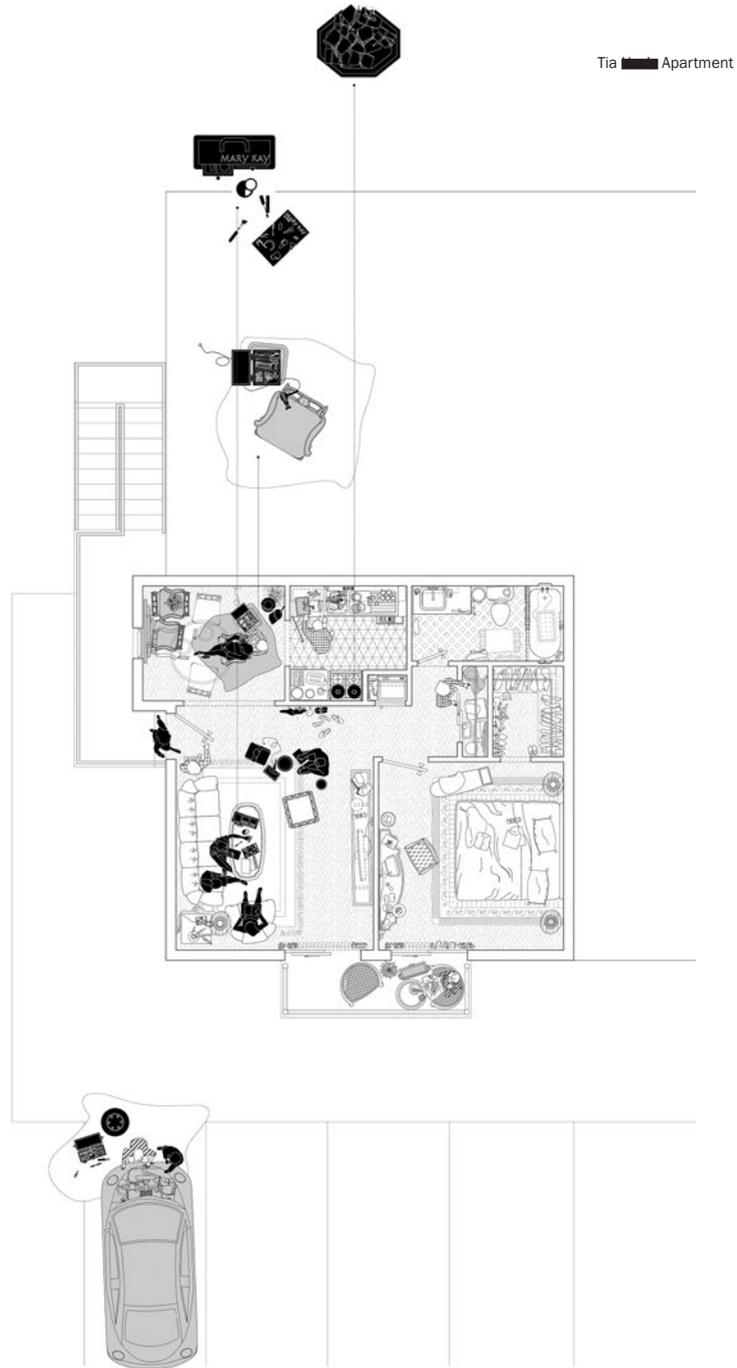
Department Store

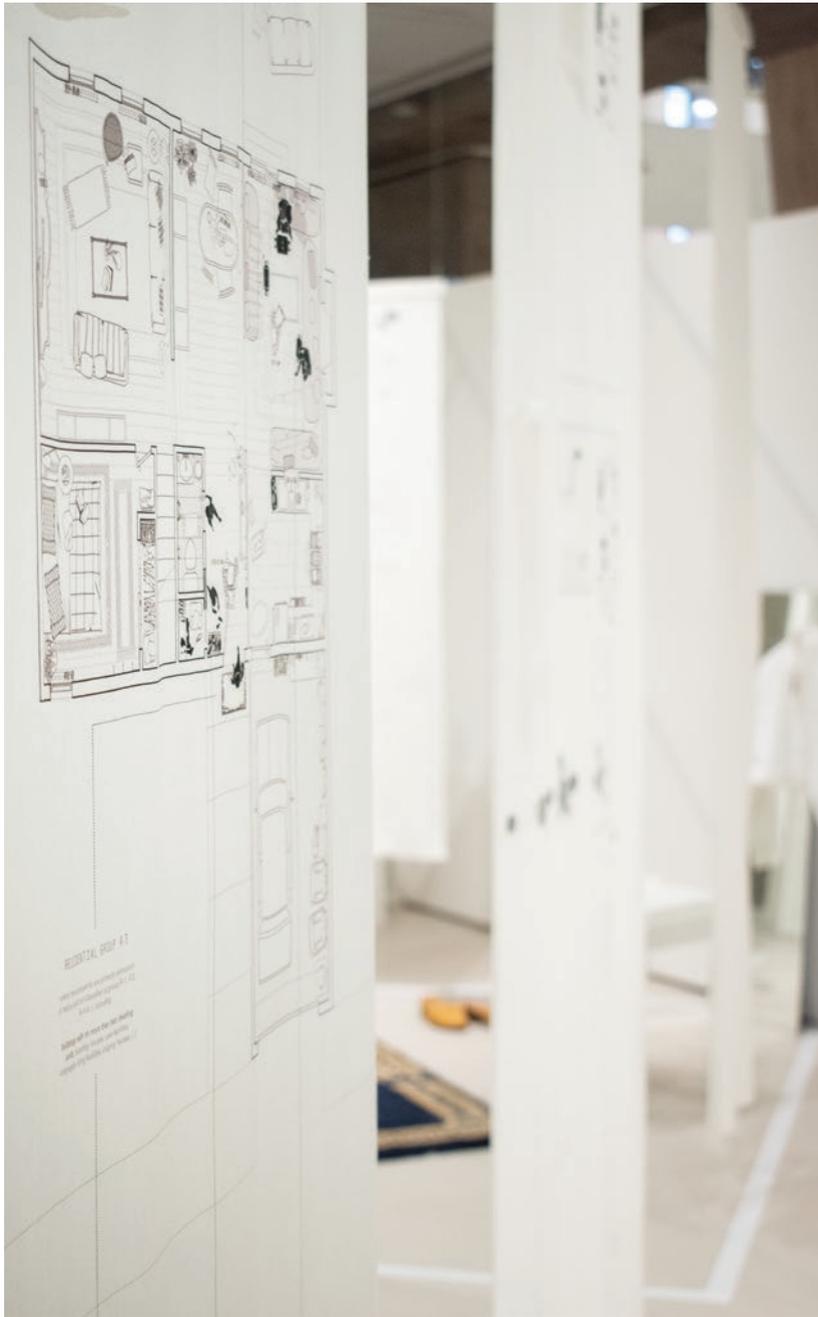


Restaurant











A note from the Gallery

Beginning in the Spring 2018 semester, the Yale School of Architecture Gallery launched a program to give students the opportunity to curate and stage exhibitions. The North Gallery was set aside to host three of these exhibitions per semester. The content is driven by student proposals and strives to be responsive to current interests and concerns in the school, while remaining open to the unique perspectives that stem from the diversity of our students. The exhibits are often tied to additional programming — lectures, dialogues, tours — and have become a chance to share, reflect and make connections within the school as well as with the world at large. The program has covered a wide range of subjects and brought our students into contact with scholars, practitioners and alumni.

This publication stems from a desire to see this work and its reception recorded for posterity and available to a wider audience. The continuing series will collect a sampling of the past semester's endeavors. Ever vigilant in his support of our School's legacy, it is former Dean Robert A.M. Stern's vision and generosity that have made this book possible. We are deeply grateful to his continued commitment to our students.

We would like to thank the editors Christine Pan and Michael Glassman for giving the book form and Luke Bulman for his assistance in guiding it to publication. We appreciate and value as well the students who have embraced this opportunity and given the program its momentum. We are eager to see what comes next and know that the School will be enriched by their efforts.

Deborah Berke, Dean
Andrew Benner, Director of Exhibitions

Credits

Making Space For Resistance: Past, Present, Future

Curation, Research and Design: Indigenous Scholars of Architecture, Planning and Design at Yale: Summer Sutton (PhD '21), Anjelica S. Gallegos (MArch '21), Charelle Brown (BA Architecture '20)

Exhibited Architects and Designers: Chris Cornelius, Kenny Glass, Douglas Miles, Joe Big Mountain, Adrian Standing Elk Pinnecoose, Mariah Quincy, Charlene and Frank Reano, Charlotte and Percy Reano, Santiago X

This exhibition was made possible by an award from the Yale School of Architecture, North Gallery and the support of: Deborah Berke, Dean, Yale School of Architecture, Andrew Benner, Director of Exhibitions, Alison K. Walsh, Exhibitions Administrator

We appreciate all the creative hands who have contributed to our vision of this Indigenous space. We especially want to thank the Indigenous matriarchs who have taught us to be resilient, be ourselves, and to be a voice for those lesser represented.

The following have provided exhibition support during the construction and installation process: Andrew Benner, Alison Walsh, Victoria Sutton, Mary Gallegos, Naysan Adlparvar, Kayley Estoesta, Ives Brown, Shikha Thakali, Adriana Colón-Adorno, and the forests surrounding New Haven.

Monetary donations provided by: Yale Center for the Study of Race, Indigeneity, and Transnational Migration, Yale Group for the Study of Native America (YGSNA), Yale School of Architecture, North Gallery, Victoria Sutton, Angela King, Laura Barraclough, Jacob Rosales, Hayley Marie, Kyle Ranieri, Lauren A, Susan Graim, Jessica Shoemaker, Rob and Brie Sherwin, Anita Peters, L.A. Walker, Deborah Hunt, Joanna Clapham, Mikki M, Gabriella Blatt, Veronica Laverdure, Adriana Colón-Adorno and the generous support of Anonymous donors

In Search of Space-Time

Curation, Research and Design: Emily Cass (M.Arch '20), Louis Koushouris (M.Arch '21), Rachel Mulder (M.Arch '21), Maya Sorabjee (M.Arch '20)

Exhibited Students: Diego Arango, Lani Barry, David Bruce, Emily Cass, Sunny Cui, Kerry Garikes, Tianyu Guan, Orli Hakanoglu, Kelley Johnson, Louis Koushouris, Jen Lai, Mengi Li, Rachel Mulder, Iven Peh, Maya Sorabjee, Luke Studebaker, Jingqiu Zhang

The work in this exhibition was created by students in the Fall 2018 seminar "Bauhaus@100" taught by Trattie Davies and Eeva-Liisa Pelkonen.

ReVEIL

Curation, Research and Design: Alexandra Pineda (M.Arch '20), Brenna Thompson (M.Arch '20), Limy F. Rocha (M.Arch '20), Michelle Badr (M.Arch '20)

Support from: Tsai Center for Innovative Thinking at Yale, La Casa Latino Cultural Center, The Council on Latin American and Iberian Studies (CLAIS) at The MacMillan Center, and the Yale School of Architecture

This publication was made possible with generous support from the Robert A. M. Stern Family Foundation.





DO NOT ENTER
**USE MAIN
GALLERY
ENTRANCE**

Design by Michael Glassman and X. Christine Pan
Printed at Regal Printing Limited, Hong Kong

