
Constructs

Fall 2019

Yale

Architecture

Letter from the dean, Deborah Berke

Spring semester 2019 was a productive and fulfilling time at the School of Architecture. As we look toward fall we are preparing for the upcoming academic year with new course offerings, expanded initiatives, and a variety of events around the 50WomenAtYale150 celebration, which begins this semester and closes in late Fall 2020.

Two symposiums convened this past spring by Associate Dean Sunil Bald took on diverse subject matter that ultimately revealed the ways architecture can anchor memory, develop a sense of place, and make connections between individuals and society. “Natures of Ornament” explored the relevance of ornamentation for today’s architecture while celebrating the fifty-two-year career of faculty member Kent Bloomer. “Clouds, Bubbles, and Waves” examined Japanese architectural responses to catastrophes, including war, economic recession, and natural disasters. Exhibitions included *Two Sides of the Border*, organized by Kahn Visiting Professor Tatiana Bilbao and Nile Greenberg, and *Japan: Archipelago of the House*, curated by Véronique Hours, Fabien Mauduit, Jeremie Souteyrat, and Manuel Tardits. Student-curated exhibitions in the North Gallery included a study of the spatial lessons of Beijing’s hutong housing typology, recordings of sound from a variety of sacred structures, and a collection of new models for architectural practice.

The school continues to innovate toward a more sustainable and inclusive built environment. The Center for Ecosystems in Architecture, led by Anna Dyson (MARCH ’95), presented a sustainably built pavilion constructed from innovative renewable materials at the U.N. Environment Conference in Nairobi, Kenya. In June, Alan Organschi (MARCH ’85) and Lisa Gray (MARCH ’84) took students from their fall 2018 advanced studio to Helsinki to present their research on sustainable timber structures at the World Circular Economy Forum, hosted by SITRA, the Finnish Innovation Fund at Aalto University. The 2018 Jim Vlock Building Project had a photovoltaic array installed on its roof, funded through New Haven Community Solar. The 2019 house will also feature a roof surface optimized for solar panels.

Beyond sustainability, our academic environment increasingly reflects the wide scope of the discipline and practice of architecture. The new Urban Studies major offered through Yale College begins this year and complements the existing architecture program, expanding our commitment to the study of cities in all their complexity. The graduate post-professional program has a reconfigured curriculum centered on design-research seminars, culminating in a final thesis studio and a student-led symposium. This summer we offered the new course “Deploying the Archive,” hosted by the Norman Foster Foundation in Madrid, Spain, giving students the opportunity to learn archival techniques for architectural drawings and documents.

This academic year we look forward to the celebration of the 150th anniversary of coeducation in Yale’s graduate and professional schools (the School of Fine Arts, in particular) and the 50th anniversary of coeducation at Yale College, which will be marked with a series of events and an exhibition. In the fall, our nine advanced studios will coalesce around the challenge posed by global climate change and migration but from the diverse points of view of unique contexts around the world. The symposium “My Bauhaus: Transmedial Encounters” will examine the legacy of Josef Albers, faculty members at both the Bauhaus and Yale and Anni Albers faculty member at the Bauhaus. The exhibition *Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer* will focus on the work of the former School of Art faculty member. Later in the semester recent graduates will invite the New Haven community to Rudolph Hall for the exhibition *garden—pleasure*. And off campus, the school will cohost the 2019 ACSA Conference “Less Talk, More Action,” September 13 to 15 in Stanford, California.

We welcome your participation in our upcoming events. Please check the school website for up-to-date information and do come visit.

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Fall 2019 Calendar

LECTURES

Lectures begin at 6:30 p.m. in Hastings Hall (basement floor) unless otherwise noted. Doors open to the general public at 6:15 p.m.

Thursday, August 29
Janet Marie Smith, 2017 Edward P. Bass Distinguished Visiting Architecture Fellow
John Spence, 2019 Edward P. Bass Distinguished Visiting Architecture Fellow
Ann Marie Gardner, moderator
“Atmospheres for Enjoyment: Sports, Resorts, and Weather of All Sorts”

Thursday, September 5
Eero Saarinen Lecture
Renaud Haerlingen
“ROTOR: Messages from the Field”

Thursday, September 12
Teddy Cruz and Fonna Forman
William Henry Bishop Visiting Professors
“Unwalling Citizenship”

Thursday, September 19
Paul Rudolph Lecture
Marcio Kogan and Gabriel Kogan
“Architecture & Cinema: Studio MK27 in Motion”

Friday, September 20
Gallery talk for the exhibition *Still Facing Infinity: The Tectonic Sculpture of Erwin Hauer*
Yale Architecture Gallery
Paul Rudolph Hall, second floor

Thursday, September 26
Fernanda Canales
Louis I. Kahn Visiting Assistant Professor
“Private Spaces, Shared Structures”

Thursday, October 10
Robert A. M. Stern
J. M. Hoppin Professor of Architecture
“A Time of Heroics: Paul Rudolph and Yale, 1958–1965”

Monday, October 14
Brendan Gill Lecture
Alexandra Lange
“Looking for Role Models in All the Wrong Places”

Thursday, October 31
Dietrich Neumann
“The Bauhaus: Complexities and Contradictions at Modernism’s Foremost Art School”
Keynote lecture for the symposium: “My Bauhaus: Transmedial Encounters”

Friday, November 1
Judith Raum
“Anni and the Feline: Performative Investigations into Selected Bauhaus Fabrics and Their Design Context”
Keynote lecture for symposium: “My Bauhaus: Transmedial Encounters”

Thursday, November 7
Tammy Eagle Bull
“Indigeneity in Contemporary Architecture”

Thursday, November 14
Francis Kéré
William B. and Charlotte Shepherd Davenport Professor
“Work Report”

The School of Architecture’s spring lecture series is supported in part by the Timothy Egan Lenahan Memorial Fund, the Maynard Mack Fund of the Elizabethan Club of Yale University, the Poynter Fellowship in Journalism, the Gordon H. Smith Lectureship in Practical Architecture Fund, the David W. Roth and Robert H. Symonds Lectureship Fund, and the George Morris Woodruff, Class of 1857, Memorial Lectureship Fund.

SYMPOSIUM

“My Bauhaus: Transmedial Encounters”
J. Irwin Miller Symposium
Thursday, October 31–Saturday,
November 2, 2019

This symposium marks the centennial of the legendary Bauhaus, founded in Weimar, Germany, in 1919. The legacy of Josef and Anni Albers, which looms large at Yale, will be the focus of the two-day event. Art and architectural historians, artists, curators, and educators will use various tools and presentation formats, including film, performance, and painting, to investigate the history of the short-lived institution and its key members.

The title of the symposium hints at the overarching ethos of the Bauhaus to prompt us

out of our disciplinary silos. One of the goals is to rethink the role of architecture at the famed school; while architecture was conceived as an ultimate synthesis of the arts, it was a late addition to the curriculum. Therefore, rather than recalling the few buildings and architects associated with the school at various times, the symposium uses the Bauhaus as a catalyst for thinking of architecture in an extended field, as a beneficiary of transfers of knowledge and techniques from various other artistic fields and disciplines.

Thursday, October 31
6:30 p.m.
Keynote Address
Dietrich Neumann
“The Bauhaus: Complexities and Contradictions at Modernism’s Foremost Art School”

Friday, November 1
2:30 p.m.–6 p.m.
Graduate student symposium, organized by Henry Balme and Shira Miron, and gallery tour at the Yale Architecture Gallery

Friday, November 1
6:30 p.m.
Keynote Address
Judith Raum
“Anni and the Feline: Performative Investigations into Selected Bauhaus Fabrics and Their Design Context”

Saturday, November 2
10 a.m.–5 p.m.
Speakers include Oliver Botar, Craig Buckley, Zeynep Çelik Alexander, Brenda Danilowitz, Trattie Davies, Katie Dixon, Anoka Faruquee, Sarah Meister, Wallis Miller, Fatima Naqvi, Spyros Papapetros, Eeva-Liisa Pelkonen, Alec Purves, Enrique Ramirez, Kevin Repp, Jeffrey Saletnik, Surry Schlabs, Nicola Suthor, and Kirk Wetters

“My Bauhaus: Transmedial Encounters” is supported in part by the J. Irwin Miller Endowment.

EXHIBITIONS

Architecture Gallery, Second floor
Monday through Friday 9 a.m.–5 p.m.
Saturday 10 a.m.–5 p.m.

Still Facing Infinity: The Tectonic Sculpture of Erwin Hauer
August 29–November 14, 2019

Erwin Hauer, who taught at Yale for thirty years, is best known for his modular sculptures that were embraced by mid-century Modern architects. The exhibition will feature a series of light-filtering screens that demonstrate spatial ingenuity translated into a variety of materials and applications. Hauer pushed his sculptural explorations beyond the plane into three-dimensional lattices, and the gallery will display works based on many complex, repeated variations of a mathematically unique saddle surface that Hauer discovered in the 1950s.

garden—pleasure
December 2, 2019–February 5, 2020

This project is an inhabitable scenography of seven “figures” sustaining a framework for engagement with the New Haven arts community. Over the course of two months collaborating artists and community partners will develop the space through a series of treatments around this analogical garden. The participants include local art and educational organizations, students and graduates of the Yale Schools of Music, Drama, Art, and Architecture, and independent contributors with connections to New Haven. The scenography and seasonal treatments rest between events and performances, inviting visitors to shed normative gallery behavior and explore, inhabit, rearrange, and play with the flexible elements of the garden. The piece is designed and organized by Daniel Glick-Unterman (MARCH ’17), Ian Donaldson (MARCH ’18), and Carr Chadwick (MFA ’17).

The Yale School of Architecture’s exhibition program is supported in part by the Fred Koetter Exhibitions Fund, the James Wilder Green Dean’s Resource Fund, the Kibel Foundation Fund, the Nitkin Family Dean’s Discretionary Fund in Architecture, the Pickard Chilton Dean’s Resource Fund, the Paul Rudolph Lectureship Fund, the Robert A. M. Stern Fund, and the School of Architecture Exhibitions Fund.

Francis Kéré

Francis Kéré, a 2004 Aga Kahn Award for Architecture recipient, based in Berlin and Burkina Faso, is the fall 2019 William B. and Charlotte Shepherd Davenport Visiting Professor. Kéré will give the talk “Work Report” on Thursday, November 14.

NINA RAPPAPORT What are you doing in Porto now?

FRANCIS KÉRÉ I am here to discuss a potential exhibition. Last year we had the exhibition *Primary Elements* at Museo ICO, in Madrid, and it was a great success.

NR It's interesting that the exhibition's theme was about primary elements from the perspective of Gottfried Semper. While your ideas are not based on Semper's, how did you relate to the comparison?

FK Curator Luis Fernández-Galiano wanted people to connect with or challenge the theory aspect of Semper. Using basic elements in architecture is imperative to creating great space. Because I am based in Germany, he wanted to create a comparison between my work and Semper's. My career has not been very long, and I'm sure if I have the chance to keep exploring and creating you would find a comparison with another beloved giant. I love the rationalism of Mies van der Rohe, for example, and of Frank Lloyd Wright. I think the comparison with Semper is a way to highlight my use of simple elements.

NR You have received quite a few commissions for pavilions around the world, most recently for Coachella in California, a kind of Wild West place. How was that experience for you, and how do you relate to pavilions as places of gathering and shelter?

FK The pavilions are projects where you can create and inspire new ideas. Materiality shows, it is a spatial resource, and the design and construction have to move very fast. It is also a way to introduce material in a different way. At Coachella the tallest tower was nineteen meters high. We had two distinctive materials, plywood and steel, and the colors. It has attracted curiosity. Have you seen how many people have been posting it on Instagram? Pavilions give me an opportunity to step out of physical architecture that's strongly related to a space and create something that is more exploratory.

NR What was the design-to-construction technique for Coachella compared to your approach to the Serpentine Pavilion?

FK First, it was about material availability, and there is a certain quality that I love about wood. Wood is a plant; it's a natural, growing material that is transferable. You can use it in many settings and shape it to achieve many, many forms. I like to keep it natural and create a sort of shape like the Serpentine Pavilion. We apply the color stain as a coating, and the material appears even stronger. It's a sort of wild but real effect. In the West, I have the chance to use wood and steel to connect and create something with visual, scented, and tactile elements. People love to touch and see what is possible in wood. At the same time the transparency of the porous walls—created to make a space that you're pushing to explore because it's sometimes closed and sometimes open, and the more you approach it, the more it touches you—creates a special experience.

NR Do you think pavilions allow people to have a more intimate experience with materials than a permanent building?

FK Exactly. Because the space is temporary, it allows you to focus on the

feeling and experience that we create more than the durability of a permanent space. Functionality is second.

NR How was it for you to leave your village in Burkina Faso to study in Berlin and then to return? How did you assist the community and still remain a part of it?

FK I was trying to pave the way for the community to grow. I had the chance to go to Berlin to study. Some community members have traveled to the West African coastal countries and earned money, bringing back clothes for the elders or a bicycle that everyone tried to share or a new method of agriculture. Some people would come back with a religion, like Islam. I just tried to explain and to support the community by applying the things I had learned about how to build and think about form and materials in new ways, rather than imposing these things—and then everyone wanted to be a part of it. Suddenly what we were doing was like something you've never seen before. It was traditional in that, when someone has a hard job to do, they call the neighbor to help them and the work will last only one or two days. For example, to harvest and get the corn in, you call for help. What I was doing was permanent, and it took many minds. And so the help became like a great celebration, and everyone wanted to be part of it. We were different; they were different.

NR It's a long process, but it's also a commitment in terms of having the patience to help and work with the local residents. How were you able to do that?

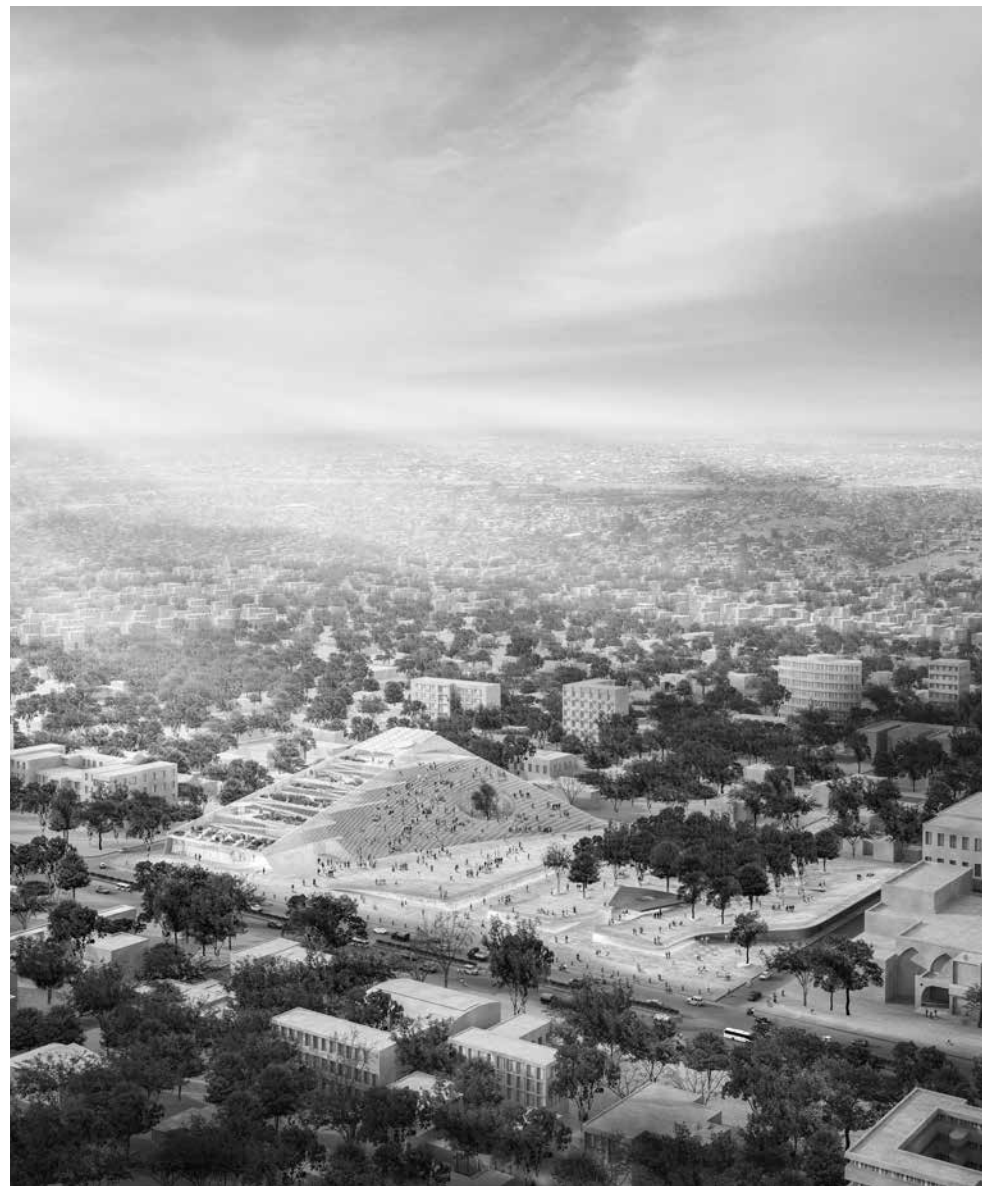
FK To be honest, the only thing I have done great in my life was to return from school to support the community and find ways to make new schools. It was a big sacrifice. I had to stay and convince everyone to train quickly, and I won. I uplifted a community of architects. It also helped my career. I have a big heart for my community, and I felt it was my duty to go back and do something. I missed a lot of things that my fellow students did, like field trips to New York or Versailles, but I found a way to learn techniques and help my community build a school. That is what was needed of me—not going to see a castle.

NR It is not always the most likely situation, to return. What do you feel was the most important innovation that came out of your many projects in the community?

FK The most important innovation was to convince members of the village to learn how to apply new methods in terms of brick layering, welding, and creating rooms and structures out of anything elegant—rebar, for example. Now I have six ongoing construction sites in Burkina Faso, just in a kit of parts. I'm using WhatsApp to check the work. We are discussing, and they're sketching and sending pictures of prototypes. So the biggest innovation was having the courage to say, “It is about good building and I want you guys to support me, therefore we need to train you.” We tried to analyze the clay to see how we could move it to make bricks resistant against water and then use wood and rebar. This was already a big innovation. Everyone in the city can weld, so we thought we'd try to do a big roof structure out of rebar. So the training and material approach have been my biggest innovations.

NR What are the challenges for you now in building at a larger scale and internationally?

FK This is, to date, a big challenge. If they want me to do a memorial of Thomas Sankara, who has been killed—I cannot forget who I am. They want my knowledge but also my authority and capacity to push the envelope. Every day I keep pushing my people to create quality. I just got the



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commission for a new Parliament House in Benin and I keep saying, “Don't forget yourself. Find ways to innovate and have a dialogue with the site and the client so as to create something the user will be satisfied with.”

NR This new project in Benin was influenced by your design for the National Assembly and Memorial Park, in Ouagadougou, Burkina Faso, that you designed after the 2014 uprising. How did you get the commission, and when will it be built?

FK For the National Assembly and Memorial Park I had decided to create an *arbre à palabres*, a “tree of discussion” or a gathering place around a tree. Everyone loved the concept so much because it was evident that our office was in dialogue with the place. If you struggle with democracy, go back to the village and find a big tree and talk to each other. And so this is why we won the competition. It's a very long process because the people are still in a temporary place, but the funny thing is that, if I happen to meet the foreign minister on a flight, he will ask me, “Mr. Kéré, what is with the Parliament house?” And I will laugh and reply, “Who is the government? You should know.”

NR When you design major government buildings, do you feel you have a role

in creating a symbol of hope as well as a building for the people to work and learn in?

FK Yes, I think the reason why many are commissioning me is for my ability to adapt and create something that people feel connected to and that will create an identity. The object pushes an idea forward and has a sense of national pride.

NR Do you think architecture has the power to do that in general?

FK Yes, with my little experience, I already realize that when I design a school, the residents of the village, who are normally very modest, say, “Hey, we did it, and this is our school.” It generates pride. People see that I take account of the real thing in terms of identity, which is the design of common space: community.

NR Are you excited about your new pavilion in Tippet Rise, Montana?

FK The client is very generous and supportive. This project is exciting because there is a connection: the client told me to design this pavilion and calls it *our* project, and they will also help with Naaba Belem Goumma Secondary School, in Gando, in Burkina Faso. They are trying to promote a community in Montana by bringing music and art there, and they know we are pushing for education in our community, too, so they want to help.



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1 Xylem installation at the Tippet Rise Art Center in, Montana, 2019 © Kéré Architecture

2 National Assembly and Memorial Park, Ouagadougou, Burkina Faso, © Kéré Architecture

3 Primary School, Gando, Burkina Faso, photograph © Siméon Duchoud



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Teddy Cruz and Fonna Forman



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NINA RAPPAPORT When did you start your practice, and how do you work together? One of you is a political scientist and theorist who has worked on a revisionist interpretation of Adam Smith, and the other is an architect-urban designer who works on sites of marginality.

FONNA FORMAN Teddy and I both had robust practices before we met. An architect and urbanist, Teddy was leading the Center for Urban Ecologies at UCSD. I was directing the Center on Global Justice, which dealt with poverty and development issues around the world. We were both interested in informality. Our approaches really resonated with each other. Teddy was interested in bottom-up urbanization and spatial informality, and I was working on poverty and informal social and democratic development. We gradually brought together our research agendas and merged our centers, and now our joint work is a multifaceted approach to informal urbanization that includes spatial, economic, social, and political dynamics. We are both bringing something new to our respective fields, spatializing social science and socializing architecture.

TEDDY CRUZ One common topic was the bottom-up, everyday practices in immigrant neighborhoods. A lot of our work is focused on the border region as a laboratory for seeking urban and political creativity in times of crisis, particularly looking at under-represented immigrant neighborhoods as sites of socio-cultural and economic productivity. As you often discuss, too, the city needs to expand its capacity for production as opposed to consumption. The impact of immigrants is transforming the American neighborhood by presenting new modalities of local governance, economy, and spatial organization. This is what has driven us together.

NR Why is the university an important place for you to engage these topics?

TC Our practice is embedded in the university because we want to navigate across teaching, research, and practice within academic protocols. One of our major tasks has been to determine how to produce new cross-sector and cross-institutional collaborations, linking top-down knowledge and resources with bottom-up creativity and urban resilience. We are also interested in how this creativity trickles upward from the

real world to transform public policy.

NR How have you engaged with a community and engendered trust in the face of so much political and social unrest? How do you build people's trust to carry out a project?

FF We think a lot about building trust and why institutions so often fail. From the university perspective, we are struggling against many biases—for example, among ethnographers and anthropologists who see communities as untouchable places where the researcher is forbidden to disrupt or intervene. On the other hand, the university is too often considered a humanitarian agent, condescending to provide something that the community lacks. We have been trying to tip that model to a horizontal level where university researchers, architects, and urbanists engage in a partnership with the community that builds over a long period.

TC I am teaching in the UCSD Visual Arts Department, founded by artists such as Alan Kaprow and Helen and Newton Harrison, who sought interfaces with the world beyond the university. At a time when the border has been criminalized and polarized, we invite our students to go beyond the ephemeral gestures of resistance, as important as they are, and instead develop trust by establishing long-term and rooted partnerships with communities, linking institutions, nonprofit and grassroots organizations, demanding a new era of cross-border collaboration.

NR Are you able to go into these communities and create projects with—rather than for—them, as in the West Philadelphia project at Slough? How do you conduct a project, not just parachute in to solve a problem? How do you produce a new political language while gaining trust?

TC We challenge the recipes of advocacy planning, which often become complicit with the forces of gentrification. We have been seeking new forms of urban pedagogy with our nonprofit partners in order to increase community capacity for political action. Community workshops should be agonistic spaces where we can confront our own clichés and enable the meeting of knowledges, often through constructive disagreement. By visualizing the social, economic, and political registers of everyday practices in the community, we can rethink the generic



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Teddy Cruz and Fonna Forman are the fall 2019 Bishop Visiting Professors. They will give the lecture “Unwalling Citizenship” on Thursday, September 12.

definitions of identity, density, housing, mixed-uses and public space.

NR You've been working on the border issue for a long time. In the American Pavilion at the Venice Architecture Biennale 2018 you displayed the idea of MEXUS, portraying the U.S.–Mexico border as a shared regional condition rather than separate places on either side. How do you persuade people to think beyond borders and see them as one ecological space?

FF We are always thinking about how visual tools can impact public opinion. We see the border less as a jurisdictional zone, or a line, and more as a system of ecologies essential to life on both sides. What we're trying to do is to focus conversation about borders and immigration through a political or ethical lens to motivate people to open themselves up to their neighbors. If we can tap into a sense of shared destiny, we can do that. We have learned that people are likelier to change their attitudes and behaviors when they recognize that they themselves have an investment in something, rather than simply being shamed by ethical or political arguments. MEXUS presents the border as a set of ecologies of mutual concern. We have been helping residents in San Diego and Tijuana understand why cross-border collaboration on a variety of issues, from public health and the environment to water and air quality, is so important right now.

NR How does your project Political Equator contribute to this expanded understanding?

FF If you draw a band between the 30th and 38th north parallels around the entire globe, it travels across the most contested border zones in the world—in Europe, the Israeli-Palestinian territories, North and South Korea, Kashmir and India, and so forth. This swath is characterized by interdependencies that are often unrecognized. We are connecting with practices around the world to understand how they visualize these territories.

TC We also added the “climatic equator,” which pertains to the green line of the equator. We found that the most dramatic global conflicts in terms of climate vulnerability, human displacement, poverty, as well as the eight nations banned by the Trump administration are located between the political and climatic equators, a visualization of social and environmental injustice. At the local scale, we call the border wall a “self-inflicted wound,” damaging our shared environmental and social assets. In order to transcend the one-dimensional topic of “us versus them,” we need to understand the border as an entire bioregion containing all the things walls cannot stop. The recognition of shared resources begins to shape a new understanding of citizenship, and it became the impetus for our Community Stations project.

NR How did your projects for the new “community stations” develop in collaboration with local residents?

FF Well, we wanted to link the knowledges of our university with the grounded knowledges of communities, and that is how we designed the Community Stations, as a network of field-hubs, where teaching and research is co-produced with communities. They are an infrastructure for cross-border collaboration and shared urban intervention, where much of our work, research and teaching is contained, in partnership with



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three amazing nonprofits. With Casa Familiar, we co-developed the UCSD-CASA Community Station in San Ysidro, as a cultural space in a small-scale, mixed-use, affordable-housing project, adjacent to the border checkpoint. With Groundwork SD, we developed the UCSD-EarthLab Community Station, as a four-acre climate action park in South-East San Diego, on a vacant parcel given to us by the San Diego Unified School District for experiential climate education; and in Tijuana, with Colonos de la Divina Providencia, the UCSD-DIVINA Station, to increase awareness of cross-border environmental interdependence. What's important in this model is that the university provides leverage for our community partners to develop their own public spaces and housing.

NR What relationships are established between students and the community and vice versa?

FF Ours is a model of public scholarship. The university circulates researchers, designers, and students into the communities, and the leaders of these communities come back to the university to co-teach with us. It is a two-way flow that's designed to change the way we think about university-community partnerships and the way we think about co-developing the city.

TC Communities benefit from producing new forms of revenue and participate in and share the benefits of urbanization. The bottom-up model really helps to reorient surplus value to sites of need. For example, in the Living Rooms at the Border project, which we are building now, we are interested not only in designing things but also in reinventing the economic flows. The project obtained New Market Tax Credits because the university invested resources in activities that were funded through the Mellon Foundation.

NR What do you think is essential to teaching architecture students to understand the importance of bottom-up community activism?

FF We begin with understanding space not simply as an object but in terms of the social, historical, cultural, and economic vectors running through a site. At Yale our work will begin with a conflict diagram to understand the institutions, actors, and practitioners invested in the history and future of a particular site.

TC We are also interested in introducing the students to those domains that are often absent from the conversation or peripheral to what we understand as design, so that we can return to architecture with more tools. We are interested in designing not only the physical systems but also the protocols for accessibility in terms of economy, participation, resources, and profit sharing. In that sense we are a hugely masochistic practice: we are attempting to design new forms of shared governance.

1 MEXUS: A Geography of Interdependence, Estudio Teddy Cruz + Fonna Forman, 2016. A visualization of the continental U.S.–Mexico border, not as a jurisdictional line but as a bio-region defined by the eight bi-national watershed systems that are shared between these two countries.

2 The UCSD Community Station in Tijuana, Estudio Teddy Cruz + Fonna Forman, 2019. Using maquiladora-made frames as infrastructure for informal housing, providing emergency shelter to Central American refugees. The Station links housing to economic incubators, integrating

immigrants in the construction of their own housing.

3 The Political Equator, Estudio Teddy Cruz + Fonna Forman, 2019. A research project that links border checkpoints across the globe, between the 30th and 38th north parallels. When mapped alongside the climatic equator, the

diagram reveals that this zone contains the most violent areas of conflict, poverty, migration, and disproportionate climate-change impact.

Fernanda Canales

Fernanda Canales is the fall 2019 Louis I. Kahn Visiting Assistant Professor of Architectural Design. She will give the lecture “Private Spaces, Shared Structures” on Thursday, September 26.



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NINA RAPPAPORT I am very curious as to why you took on such a large-scale research project on the entire history of twentieth-century Mexican architecture in your book *Mexican Architecture 1900–2010: The Construction of Modernity*. How did that project evolve from your PhD?

FERNANDO CANALES The book started just as a single map during my PhD at the Escuela Técnica Superior de Arquitectura de Madrid. I was mapping so many different layers that it became impossible to put them all together. It was important for me to understand architecture in a broader sense, beyond buildings and architects, so I pursued the research to look at different things that related architecture to science, art, and urban planning. I started unfolding that multi-layered map into different diagrams, and it resulted in twenty-five timelines showing the interrelationships between history, ideas, buildings, and art, such as the Muralist movement. It was a process that unfolded in an attempt to understand the broader reality and culture.

NR How does this intensive research inform your own architecture? Does it inspire you, or is it a burden to have so much knowledge?

FC I am using this research method for current projects. It wasn't clear how to read such a complex country and the histories behind the streets I cross every day. It was difficult to work in a place that I didn't understand, to try to make sense of the growth of the city and its public policies clarified the relationship between different movements and eras. This has become a way of working, not just with the city but also with the mind-set of the context that I'm working in.

NR What are your major concerns right now in Mexico in terms of housing and social issues?

FC I think the issues really changed after the earthquake in 2017. The growth of our cities has been so big that we are usually

focused on urban development. After the earthquake the architects of my generation realized that the contrasts between buildings and territories, along with the rural exodus of past decades, have been devastating, not only in terms of the infrastructure but also in the way architects have forgotten to deal with different geographies, climates, and cultures. After the earthquake it became evident that we are failing to understand local building methods. As a result, I am working more directly with the communities and trying to adapt to different approaches.

NR I see that in your practice you collaborate with architects and engineers as consultants. Does that give you more time for your research and writing?

FC Yes, that's actually what has made me shift. When I began my career I thought I should have a big office, but I think this smaller scale is better for me in order to adapt to the informal conditions of Mexico. I've been spending more time on-site and working on small projects in order to understand local conditions. I focus on research and writing because the velocity of client-based projects has nothing to do with the rhythm of exploration. I can only combine those worlds if I can shut myself off and work in a more personal manner.

NR I'm really interested in your analysis of ideas about public and private space and, in general, your attitude about what is public and what is private space. If you live in an apartment building in a dense city, when you look out the window, like I am now, you can see into your neighbor's apartment. Even the neighbor's sounds and scents are public, so how do you provide the necessary private space while also making space for the public and the community? And how do you incorporate your theoretical ideas into a project?

FC That's a wonderful way to put it. It is difficult to combine theories on dwelling and the relations between private and public with the need to respond to clients and

construction processes. When projects are not interesting in terms of typology or experimental design, I ask myself if I should even participate, and I always try to include a utopian framework and question the ways cities are built. The main challenge is to try to put all of that together: the site, the commercial considerations, the economic restrictions, and the desire to make profound changes. The biggest challenge for me is how to make sense of what I am trying to construct in theory through design.

NR How would you describe the difference in the way you approach public or private space in the multi-unit buildings in Mexico City versus the Casa Bruma, in the rural setting of Reserva el Peñón? And how do these different projects build on each other?

FC The differences help to emphasize certain priorities despite varying spatial allocations and densities. I think this contrast is recurrent in my work, which ranges from very small-scale projects to urban developments, and helps me to incorporate the generosity of a large weekend retreat into small housing projects for local communities with minimum budgets. It may sound crazy to shift between such different situations, but it is the reality of a country characterized by contrasts—in terms of social, geographical, and economic conditions. I'm often working on a house that can fit into the closet of another house I have designed.

NR How did you foresee the idea of making the community library into a new type of public space?

FC The library project started as a commission to remodel an abandoned apartment in order to house one thousand books donated by the Ministry of Culture in a plan to improve large housing estates characterized by violence and segregation. But I was afraid to transform the apartment into a public space because no one would be able to see what was happening inside and take care of the space. So I asked if it would be possible to make it a public space that would be really accessible to everybody. The response was, as usual: “We don't have any space, and we don't have any money.” After I visited different housing units, they all shared a similar condition: public space that had been illegally occupied and turned into private parking spaces and storage areas. I thought we could reclaim one abandoned parking space that could become a public space and then apply that prototype as a self-built project adapted to different needs.

NR How do you think the project has transformed the sense of community?

FC At first, these small structures became the only shade and safe public space in the area. During the evenings, they became sort of lamps, where everyone could always see what was happening inside. They're built from typical concrete blocks that are placed tilted, in order to form a latticework so the inside is always visible; there's no division between the public and the private realm. They are flexible spaces that have become not just reading rooms but also the place where baptisms and weddings take place, where people from different generations meet.

NR In addition to urban work you also have a strong relationship to rural landscapes or forests that enclose and embrace the house as a private space or open it up to the environment but how is this achieved?

FC One topology that fascinates me is the patio and the possibilities it has offered throughout history of relating the private and the public realm. Especially, in Mexico—usually rural settings have bigger problems with a lack of safety, so patios become an opportunity for providing an exterior space that is in some way controlled or linked to interior space. They help provide transitions that broaden the thresholds between inside and outside. Rather than fighting violence with more violence, I attempt to make



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smoother transitions by using patios, halfway between a public space and the private sphere. It is a way of molding the different gradients of people coming into a house.

NR How does this issue of public versus private play out in a public commission?

FC In the Elena Garro Cultural Center, in Coyoacán, the idea was to tear down the existing wall of the abandoned house and transform the site into a public building. I designed a bookshop and library for people who have never read a book or felt invited into the city's public buildings. The idea was to make the sidewalk enter directly into the building and take the books outside the building. The vegetation played an important role because there are no boundaries between trees that are outside and trees that become part of the new interior space. Also, designing a series of patios helped to make those transitions more inviting without losing the sense of an enclosed, silent space. It's a way of opening buildings to the city without feeling a loss of privacy.

NR In the Bruma House and Casa Terreno, you discuss the building disappearing into the landscape. Are you opening urban buildings up to the city but closing in the rural houses?

FC It's a dual condition. The fun part of designing those two houses was that it became like turning a sock inside out. The inside of the house is actually an outside space—a patio. There is a contradiction, in that the inside space is the most exterior part of the project and the outside disappears, so the house does not obstruct the landscape. The idea is that you see only vegetation, not buildings. When you are inside the house you have an inside that is an outside. That play between interior and exterior, private and public, is what fascinates me.

NR How are you exploring this in the Monte Albán housing project?

FC The twenty-four housing units with mixed-use spaces that I am building in Mexico City has been a challenge because it is a very dense building. The L-shape connects two streets through the inside of the building, linking two parts of the city instead of using closed-off spaces and private corridors. All of the hallways are open to the exterior. Patios, terraces, and balconies are inserted into a very narrow, highly dense project in the city, resembling in different ways some of the spatial qualities of the large houses I have designed in rural landscapes.

NR What will you teach in your studio at Yale?

FC The Yale studio is focused on the issues we have discussed: the relationship between private and public, rural and urban, living and working. The idea is to find alternative solutions to our recurrent opposing views.



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1 Reading Rooms, 2015, Nayarit, photograph by Jaime Navarro

2 Bruma House, 2017, Estado de México, photograph by Rafael Gamo

3 Productive House, 2018, Hidalgo, photograph by Rafael Gamo

4 Elena Garro Cultural Center, 2012, Mexico City, photograph by Sandra Pereznieto

Henry Squire



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NINA RAPPAPORT Your booming practice started out as your father's firm. How has it evolved over the past twenty-five years?

HENRY SQUIRE Obviously I've been there since I was knee-high and photocopying, but when I joined the practice in about 1997, after graduating from the Royal College of Art, we were twenty people in the South Kensington office and slowly grew over the years. Working with family is always a difficult thing to do—and it's definitely tested our relationship at times—but now we would both say, after having come out on the other side, that it was a very good experience. He was a very good stabilizing force when I was young and full of enthusiasm and energy. He would say, "Okay, that's great, but it doesn't work." It was a very good mix of exuberant people with slightly more experience, which meant that we clashed at times. But I think it is also the reason the practice is what it is today.

NR How did your father expand the partnership?

HS I remember Dad got wiped out in the big property crash of 1989, and his practice went from sixty to six people almost overnight. The analogy is when you burn the crops from the year before, you allow new grass to grow. In some ways that's why Tim Gledstone, Murray Levinson, and I are in this practice, and we are now trying to make that renewal happen again for the next generation.

NR You could compare it to the renewal of architecture with each generation. What is your approach to historical context as a way of creating something new with materials and scales? Do you have a method or do you approach each project differently?

HS There are architects who are on a crusade for a particular style and design the same type of building irrespective of location, but we treat each site specifically. We have done a lot in the center of London at very sensitive locations, and our work is considered to be quite sympathetic to the context and yet contemporary. If we were doing a building in Shanghai, we might design something quite outrageous because that's the context there. We feel that London is a tapestry with broken bits, and we are weaving something of its time into it. You must learn from history and make a building feel familiar because that's how the city works, but you must also make sure that it is seen to be contemporary. We don't do

pastiche. I will never do a building with a Corinthian column, but I'm not afraid of doing a building with a contemporary column. If we need to be sensitive, we can draw on the DNA from the past but give it a contemporary twist. Sometimes we look to the history of the site to see where we can be a bit more expressive. It tells more stories than just the architectural ideas we're imposing.

NR You often experiment with new materials or work with old materials in a newly crafted way, such as the terracotta or the metal leaf in the Mayfair project. How has that approach evolved from your more standard brick projects? How have you reinterpreted traditional materials for today?

HS We have been using CNC and computer technology to carve bricks, and we've developed a way of doing some of the old crafts using modern technology. This allows our designers to tell stories in buildings or use ornamentation for ornamentation's sake. It is a return to an age of decoration; it is part of the architectural process that modern technologies are helping in new ways.

NR In the intriguing acrylic façade of the Reiss Headquarters, you are using a contemporary material with a different process. How is that related to the specificity of the site?



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- 1 Squire & Partners, Chelsea Barracks, London, 2019
- 2 Squire & Partners, Hans Case CNC brickwork, London
- 3 Squire & Partners, The Department Store, Brixton, London, 2017

Henry Squire, principal of the London-based firm Squire & Partners, is teaching as a visiting professor this fall with John Spence, the Edward P. Bass Distinguished Visiting Architecture Fellow, and Patrick Bellew of Atelier Ten.



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HS This is different because the retailer David Reiss bought a building just behind Oxford Street and wanted to attract people's attention as they walk by and look down the side street. We wanted something very dramatic and eye-catching, so we designed the façade as a veil that could change colors with the fashion seasons. It was a very specific response to the location, the brief, and the user—a fashion house.

NR How do you collaborate on projects with so many artisans and designers from different fields? Do you work in tandem or independently, with them as consultants?

HS We see ourselves as composers of a piece of music that we don't play. So we have an orchestra, and all of the people out there are better than we are at making, building, and crafting the details. Collaboration is key to everything we do. We have a slightly out-of-focus overall vision, and these skilled craftspeople and artisans help bring it into focus by doing things that we certainly couldn't do. You get more out of the process if you're prepared to be open-minded. Your collaborators also become invested in it, so they have ownership of the project as well.

NR What would you say is a project where you learned a different way of looking at something through your collaborators—perhaps your own multi-functional office in the former Brixton Department Store?

HS The office project was achieved by being on-site every single day and watching the workers reveal another layer of paint and saying, "Yes, that's nice," and when they'd chip away a bit of plaster, "Well, that's good, too." It was a real voyage of discovery and very collaborative in a creative way. It had been painted a cream color, and we were stripping back layers of paint and plaster to reveal the building's history. We developed all of our metalwork with a metalsmith; the furniture was coordinated with all the creative people in a voyage discovery.

NR The Department Store was also a project you invested in. How did you decide to buy your own office building?

HS Our firm was scattered in satellite offices around King's Cross, and we didn't want to be so dispersed. Our lease was up, too, and the rent renewal was just crazy—a 200 percent increase—so we couldn't afford to stay. We were looking for places to rent and fell in love with this building. We also realized that owning our own building would protect us from being priced out of our offices. Not only can we control our own destiny, but it is such an amazing building that it gave us the chance to show the world what we can do more quickly than your average architecture project.

NR Your firm works at such a variety of scales, from small buildings—like the agriculture center, in Cambodia—to major master-planning projects. What would you say links all of these programs?

HS The link is in terms of an attitude toward context and place. While we all love doing small, beautifully crafted projects, they happen once in a lifetime. I've been working on Chelsea Barracks for ten years, and at

times it became hugely wrapped up in politics and things way beyond our control. The small projects are where you can express yourself. It's also great for the younger people in the office: they get a chance to really run a project rather than a door schedule for two and a half years. If they can go and build a little project in Cambodia, that is exciting. If you only work at one scale, you lose your skill in terms of the other scales. It's important for the whole firm to not get bogged down in very big projects.

NR How did you initiate the community and school projects in Africa and Cambodia?

HS Many of them came to us from younger staff members who had interests in these sorts of projects that they wanted to continue, and we've always supported people in our firm who come forward and say, "I'd like to do some charity work."

NR Yet you're also an entrepreneur and own a golf-simulation center in London. How did you get into that?

HS It's a bit mad. Dad has always been an entrepreneur, and in some ways it has helped support the firm throughout the dark times. I fell in love with golf, so I went into this business, Urban Golf, with about twenty mates all investing a little bit. I think it's good for an architect to understand lots of different facets of the world that they can bring back into architecture in some way, shape, or form.

NR What new project do you find most exciting right now?

HS I've actually just won a pitch for two projects. In Abu Dhabi, we have been asked to make a five-mile, eight-lane stretch of road more walkable, livable, and environmentally friendly for the public. We went there and had this crazy idea to make it into sections, like the bridges of London about which kids say, "Let's go and see that intersection because they have an amazing bridge, water feature, and light installation." We are working with environmental engineers to make the atmospheric conditions livable for the climate. It will be sculpture meets installation meets urban regeneration, as a catalyst for bringing people to the center.

Another project is in a bad bit of suburban London, just outside the M25, where the question has been, "What is the city center of the future?" Retail, downtowns, and transport are changing massively. We have approached the project by looking to the past since some of the most loved city centers are those with narrow streets. We are considering how modern technologies, transport systems, and waste systems interface with an ancient typology.

NR What will you be teaching at Yale with Patrick Bellew and John Spence, and how did you get involved with Yale?

HS I came to Yale for studio crits with Patrick and Andy Bow a few years ago. Our studio will be based around issues of climate change, particularly regarding tourism in very sensitive parts of the world that perhaps you shouldn't even be going to—but we are. So the students will look at how to address the environmental issues of a resort on an Indonesian island.

David Gissen

David Gissen (MARCH '96) is the Fall 2019 Eero Saarinen Visiting Professor at Yale.

Nina Rappaport It is interesting how your work on the noncritical, more technical side of green architecture, or sustainability, had a new moment with the exhibition *Big and Green*, which was presented while you were the curator of architecture and design at the National Building Museum. How have you integrated ideas of sustainability into a critical idea about what nature should be for architecture? When did you realize that the project of sustainability for architecture wasn't critical enough?

David Gissen That's a great question. When I was a curator at the museum I had a strong interest in themes of nature and environment. My final project as a graduate student at Yale was also on the topic. The Building Museum wanted to create an exhibition on contemporary green design, and I was interested in how environmentalist ideas were being brought into very large-scale urban buildings. In the 1990s, environmentalism in architecture was primarily associated with smaller-scaled buildings in non-urban settings. I was also attracted to the material engagements with water, plants, and air in this new work. This was different than the way nature was examined in most architectural theory—more from a phenomenological point of view. On the other hand, the theory behind sustainable and green architecture seemed extraordinarily simplistic to me. The concepts of nature in sustainable theory were either sentimental or overly-reliant on quantitative analysis. After working at the museum I wanted to transfer this materialist approach into a more critical architectural concept, and frankly I'm still trying to figure it out.

NR You seem to be interested not so much in the technicalities of sustainability as in defining nature in terms of architecture, as evident in *Subnature* and last summer's "Nature" essay in the *AA Files*. What do you mean by "nature" for architecture today?

DG I think architecture is central to many of our experiences of nature: It's a setting in which you place a building, it's a model on which you can base the form of a building or the imagined form of a building, and it's a resource that a building uses, whether wastefully or not. This is a Western definition, integrated into architectural theory by the eighteenth century, and that demands reexamination.

NR The other side of it would be geographer Neil Smith's perspective on the "production of nature," in terms of nature as a construction by society. How do you incorporate his views into your research and work as a historian in terms of how nature is viewed over time?

DG Smith argues that nature is an invention. He argues that, in an industrial capitalist society, there is no such thing as a completely external nature because it is made discursively and physically. Central Park is an example of the production of nature, because it is a completely artificially made landscape based on picturesque aesthetic principles. The air over the rest of New York City is also "produced," because it's filled with pollution. An epiphany for me was his statement that, as societies produce nature, they also produce themselves. How we engage in this process transforms our own minds and sense of ourselves, both when we commune with nature and when we have anxieties about the transformation of the climate.



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I became interested in the way in which buildings produce nature. Which is different from how buildings are set in landscapes, model themselves on natural artifacts, or use resources. When you think about the production of nature in cities, you think of building parks, a waterfront, or an infrastructural water system. In the United States, many historians argue that nature stopped getting produced at these large scales in the 1960s, during post-industrialization. The economic structures behind infrastructural landscapes fell apart. I became interested in how buildings produced nature during an era of de-industrialization, from the 1950s to the '80s. My argument is that buildings picked up the pieces, and one of the key areas where nature is produced is literally in the air inside buildings.

NR How did you develop that as a topic in your book *Manhattan Atmospheres*?

DG I wanted to see if I could write a story about the transformation of Manhattan simply through the air created inside its buildings. I focused on four case studies, from about 1960 to the mid-1980s. One was a set of buildings in Washington Heights that was more or less designed to protect people from the automotive pollution of the trans-Manhattan expressway below them. Engineers imagined the atmosphere inside of the building as protected in comparison to the pollution outside, which I termed "environmental gentrification." Another was the room created for the Temple of Dendur at the Metropolitan Museum of Art: the air created inside this room helped preserve the temple and was used as an argument as to why the museum should be gifted the temple. The other example was trading-hall environments, such as Cesar Pelli's World Financial Center. These buildings had some of the largest chillers in Manhattan at the time, to cool both the equipment and the bodies of these sweaty men who were trading stocks inside. I argued that this environment was a form of nature related to the technical mechanics of financial trading.

NR How did this work transfer into the theme of the historic environment of monuments as objects? How do you interpret the difference between a historic environment versus a monument?

DG We often think of environments as fleeting aspects of the built environment, while monuments are more grand and objectified. I question these qualities. The first time I did this was with the exhibition *Big and Green*, because we needed a way to visualize the amount of air conditioned space in cities. We made an illustration that visualized the enormous quantity of air-conditioned space in New York City in the late twentieth century. I wanted people to understand conditioned space as a totality and to objectify it. I discovered that the potential interplay between environments and monuments in the history of architecture runs deep. A building that is quite monumental but that people probably don't think about in environmental terms is the Guild House, by Robert Venturi and Denise Scott Brown. They chose the coloration of the bricks to represent that of the smog-stained buildings in Philadelphia. Frank Gehry's Danziger residence makes visible Los Angeles pollution as an accretion on the off-gray building surface. I became interested in writing about these earlier works as well as reconstructing the lost atmospheres of the past through visual imagery and text.

NR You have been instrumental in the movement to promote awareness of the disabled within the architecture profession. What has been your approach, and how do you advocate for people with disabilities?

DG I became an amputee when I was an undergraduate architecture student. My teachers told me that the severity of my impairment might limit my career as an architect. At that time I was also studying architectural history as a second major, so they told me I should really consider being a historian. In graduate school, at both Columbia and Yale, I was given very similar advice and told that it was going to be very challenging. For many years I did not want to acknowledge the obstacles I faced relative to my career in architecture. Although all of my



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work is influenced a little bit by what you could call "disability aesthetics," it was never an explicit aspect of my work. When I took on a variety of leadership roles at the California College of the Arts and saw the challenges of a new generation of disabled people wanting to study architecture, I decided I needed to do something about it. I couldn't just pretend that this issue wasn't there. So I became very active trying to make our school a model for disabled students and to recruit disabled students into architecture. I think my efforts made a difference.

NR What inspired you to start being more vocal—for example, in your writing about the A&A Building and in a recent piece in *Architect's Newspaper*?

DG I don't relate to most explorations of architecture and disability because they imagine people with impairments as the passive users of architecture and infrastructure versus the architects and builders of it. I wrote the article for *The Architect's Newspaper* to outline three key points as to why we don't see more disabled architects. One is that many of the schools that produce great architects are physically inaccessible. I found Yale to be a much more accessible campus than Columbia's—although the multiple levels in Paul Rudolph's building make it almost impossible for someone in a wheelchair to study here. The other issue is the kind of architectural history that we perpetuate, which often romanticizes physical exertion in the authentic experience of historical buildings. The most egregious examples of this are ruin sites and archaeological parks, which often artificially create forms of inaccessibility completely at odds with the histories of particular buildings. The final issue is the inaccessibility of construction sites. When I worked as an architect in Manhattan I quickly discovered that the Americans with Disabilities Act doesn't cover construction sites! People might laugh at the idea of someone with a disability accessing a construction site, but many people don't realize that making construction more accessible makes it safer. Construction is one of the most dangerous occupations in the United States, and more than half of the people with careers in construction will become injured. Since writing this article I have been continuously contacted by disabled people who want to pursue a career

in architecture but who recognize the challenges. I am also guest-editing an issue of Columbia University's *Future Anterior* magazine that revisits the history of architecture from a disability perspective.

NR What brought you to teach at the Academy of Fine Arts in Vienna, and what are you teaching there?

DG They approached me about revisiting some ideas in my book *Subnature* as they might relate to a yearlong study the academy is conducting on the effects of climate change in Vienna. The city of Vienna created a mandate for green planning to combat increasingly hot weather from solar gain, but the academy wanted to think about what architecture could contribute from a less technocratic perspective. I am exploring the same topic with my students this fall at Yale.

NR How does this course relate to *Subnature* exactly and what will the studio entail?

DG *Subnature* is about the unwanted material effects that often emerge within modern urbanization—atmospheric pollution, dust and rubble, and overcrowding, among many other things. But one of the things that I didn't consider in the book was darkness. Modern, unregulated urbanization often produced enormous amounts of darkness in cities. The goal for an "enlightened" future city has always been the incorporation of radiant sunlight. But darkness now has an interesting role to play and is ripe for rediscovery. Sunlight is becoming a more debilitating factor in the experience of urban spaces, especially for older and impaired people. I want to examine how we can get out of this trap in which light and sun represent the "enlightened" future city while the experience of urban darkness is somehow dystopian. We will investigate how we can project darkness forward. I'm interested in a design methodology where we look at sun-driven projects and imagine inverting or shifting them around to what I call an "overcast" or "crepuscular" quality. I think this project begins to align my decades-long work on environment with my desire to bring the experience of human impairment into architecture.



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1 Air over New York City, c. 1953. From *Subnature, Architecture's Other Environments*, 2009

2 A reconstruction of the polluted air over Pittsburgh, rendering by David Gissen, 2010

3 A reconstruction of the Acropolis Ramp, drawing by David Gissen, 2014

Clouds, Bubbles, and Waves



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“The flow of the river is ceaseless, and its water is never the same. The bubbles that float in the pools, now vanishing, now forming, are not of long duration: so in the world are man and his dwellings.”

—Kamo no Chomei, 1212

In the introduction of *Hojoki*, Kamo no Chomei describes the Buddhist teaching of impermanence: everything is temporal and changes. After experiencing social and personal disasters, he was ordained as a monk, moved to a small hut outside of Kyoto, and lived his life in solitude, accepting the changes of days, seasons, and years. The Japanese climate and frequent earthquakes are at the root of the general acceptance of impermanence. Well known and recited even today in Japan, the Buddhist texts also represent an ideal way of life and its physical environment.

The symposium “Clouds, Bubbles, and Waves,” organized by Sunil Bald, associate dean and associate professor (adjunct), focused on this idea of continuous change in Japanese art and architecture, with disasters as the catalyst of transformation. “How can the horrific lead to cute, the constrained foster the unexpected, and the unstable undergird the cultural?” Bald

inquired. Recent Japanese history has seen the atomic bomb (the cloud), the economic implosion (the bubble), and the tsunami (the wave). At Yale, “the parallel currents between these calamities and creativity” were explored for three days through one keynote presentation and four discussion sessions. Sou Fujimoto’s keynote and the second session presented architects’ views and design methodologies. In the first and third sessions, historians, critics, and an anthropologist discussed and analyzed the currents themselves. In the last session artists offered glimpses of new art forms that are responding to and focused on recent events.

Following an introduction by Dean Deborah Berke, Sou Fujimoto, of Sou Fujimoto Architects, opened the symposium on April 4, with the talk “Between Nature and Architecture.” Fitting to the subject of the symposium, Fujimoto’s works represent the endless changes of the world through clouds, bubbles, and waves, allowing constant changes of perception in space through experience.

Fujimoto explained how his work seeks opposite elements, such as simplicity and complexity, natural and artificial, opaque and transparent, large and small. Having grown up in Hokkaido, Japan, where nature is abundant, and working in Tokyo, where he

The symposium “Clouds, Bubbles, and Waves” was this year’s J. Irwin Miller Symposium. It was convened from April 4 to April 6, 2019, by Sunil Bald, associate dean and associate professor (adjunct), to explore ideas of change and disaster that are reflected in Japanese art and architecture.

enjoys artificial complexity, he believes both are important. His talk suggests that this does not mean the coexistence of both as independent elements but a system in which architecture and the human cognition of it slide freely between opposites.

In his Serpentine Pavilion (London, 2013), Fujimoto created the “super-artificial melted into nature.” Constructed with numerous white steel poles in grid patterns, the structure rose from the ground like clouds. Drifting among its free-flowing spaces, the visual density and patterns of the poles kept altering, continuously changing the transparency and complexity of the space and the landscape one perceives. This sliding between-ness is also apparent in his tiny NA House (Tokyo, 2010). With twenty-some “arenas” in the shape of horizontal planes floating on different levels, he created spaces with various heights and widths. The meaning of the planes changes constantly from floor to ceiling. The scale of the space alternates between that “of birds to that of humans.” Repetition becomes a way to slide between chaos and order in the projects Particles of Light (2013), in Doha, and Open Grid (2017), at University of St. Gallen, Switzerland. In both he employed a grid system, at different scales, for flexibility (chaos) and order.

In many of Fujimoto’s projects, sliding between the two opposites is possible through the movement of people in and around his architecture, as seen in the traditional Katsura Villa. Interestingly Fujimoto referred to this movement as “choices” of points from which to see the space, a rather contemporary approach to an architecture that floats.

On the second day, Bald launched the event by describing the symposium’s themes. The first session, moderated by Yale University’s Yoko Kawai (the author of this piece), discussed humanity, dwelling, and city resiliency during and after calamities. Three art and architecture historians presented topics over a broad period, from the eleventh to the twentieth century in Japan.

Mimi Yiengpruksawan, of Yale University, presented an interpretation of *Shinden* Style, which evolved as a residence for Kyoto aristocrats in the Heian period (794–1192). She argued that a *Shinden* complex was a small cosmos, “a habitat for life,” in which its residents were to be protected from disasters. In the eleventh century, when natural devastation from floods and epidemics occurred, there was a boom in the construction of *Shinden* complexes in Kyoto. In these large-scale complexes, with trees and waterscapes such as Ononomiya, visitors “felt as though they were in the mountains” as boars, bees, and two species of crickets were included. This boom coincided with Buddhist thinking that the world was considered to be ending, and thus its buildings, landscapes, and organisms must be in a “spontaneous and primal response to ruination.”

Anthony Vidler, of the Cooper Union, shifted the discussion to the twentieth century to show how World War II and atomic bombs have affected our art, architecture, and cities through the silence and trauma that followed. He pointed out that, in the accounts of architectural history after 1945, there is “no mention of war as an effect on architecture.” Quoting W. G. Sebard, he defined it as “a collective amnesia towards the ruins.” Japan, and the world, started an optimistic rebuilding to cover up silence, and Vidler questioned how the understanding of trauma, the companion of this silence, has shaped architectural thought. He described the Japanese Gutai group as addressing the issue of “how to approach and build over the ruins,” the answers to which informed reconstruction plans after the war that decentralized industry and housing to protect them from attack. Vidler related the construction of fallout shelters in stark contrast to the



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symbolic habitat proposed in Peter and Alison Smithson’s Patio and Pavilion project (1955). The delayed cultural trauma also explains two opposites, Brutalist buildings and the Festival of Britain style, as seen in Arata Isozaki’s homage that delayed the cultural trauma in a void in his project *Re-ruined Hiroshima* (1968).

Ken Tadashi Oshima, of the University of Washington, turned the topic to Japanese homes, elaborating on the evolution of the Japanese hut after World War II. The form originated in Chomei’s ten-foot-square hut (1200), which still represents the ideal of minimalism and temporality. It is an abstract form that also carries the meaning of lived space that is essential to its evolution. Oshima showed how a few architects elaborated on this theme, including Kiyoshi Seike (1918–2005), who determined the design of a home through the life goals of its residents. His *My Home* (1954), with an outdoor living area, is extremely small but has survived for fifty years. For Seike’s family it “lacks nothing as a place to dwell,” to quote Kamo no Chomei. In *House of Umbrella* (1961), by Kazuo Shinohara (1925–2006), the design shifts from clean Modernism to a vernacular farmhouse style. Shinohara did so to protect its residents from “the inhumanity of modern civilization,” another suggestion that a hut is a lived space. Kiyokuni Kikutake (1928–2011) incorporated a traditional veranda in his *Sky House* (1958), elevating its floor to allow for future changes. Oshima described how these three houses have evolved as their surroundings have completely transformed, representing the idea that “minimal dwellings, in their multiple forms and meanings, can have maximum effect.” The session ended with a discussion on the mostly fluid boundary of Japanese architecture, what it means to protect, and where architecture has been positioned in different time periods.

Dean Berke moderated the second session, focusing on how Japanese architects reacted to the most recent disaster in Tohoku, a massive earthquake, followed by a tsunami and the nuclear crisis in 2011, called “311.” Hitoshi Abe, of Atelier Hitoshi Abe and the University of California, Los Angeles, and Momoyo Kaijima, of Atelier Bow-Wow, made presentations, and Sou Fujimoto joined the panel discussion.

Abe argued that the people’s resiliency immediately after the disaster was based on the social relationship that official reconstruction plans later ignored, and therefore the social relationship and the resiliency soon disappeared. Two weeks after the disaster, loose local “societies” were formed in the affected areas. The residents responded efficiently to the evolving situation by self-governing the evacuation centers and distributing food and goods. Soon, the government moved many communities to higher ground and built four hundred kilometers of sea walls. As a result, the local population decreased, and “communities were ripped into pieces.” ArchiAid, a group of volunteer architects cofounded by Abe, Kaijima, and others soon after the disaster, tried to recover these “societies” in unconventional ways. They provided services, worked with local communities, and built multilateral platforms with architecture students. Successful examples include cohousing for young and old, and the development of mixed-use programs for the affected area,



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1 Kiyonori Kikutake, *Sky House*, 1958, Tokyo, photograph by Ken Tadashi Oshima

2 Togai Ito’s illustration of Hojo, Kamo no Chomei, from the book *Fuso initsuden*, published in the Gensei period (1623–1668). Courtesy of Special Collections Room, Waseda University Library

3 Kiyoshi Seike, *My Home*, 1954, Tokyo, photograph by Ken Tadashi Oshima



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such as art and coworking spaces.

Kaijima continued the discussion about architects unconventional services in the presentation of her projects for communities in Tohoku and other places in Japan. Her team proposed the Core House, a concept reminiscent of a minimal Japanese hut that could be built after the disaster and expanded in the future. Unique ways of living tied to each local industry was an important element of its design. They built a prototype on the Oshika Peninsula, in Miyagi prefecture, with a floor plan based on traditional fishermen's homes. Kaijima and her students also proposed, planned, and directed the Oshika Fishermen's School, a series of three-day training sessions for those interested in working in the local fishing industry as a way to attract new residents. This experience generated the provision of the other resources, including required housing types and support programs for former and new residents. From these Tohoku projects Kaijima learned the importance of creating architecture that is rooted in the local industries, materials, and landscape. She now is applying this knowledge to projects in rural Japan such as in Kumamoto and Chiba.

Berke asked the architects if their experiences in designing architecture in crisis changed their attitudes. Kaijima and Fujimoto both noted that they are more engaged with collaborative platforms than previously. Fujimoto emphasized that he has a better understanding of what is important for local residents. Abe said he learned more about a local community through the medium and action of architecture.

The third day started with a session led by Bald on disaster as a process. Two speakers discussed the understanding and representation of disaster in the arts. The

third speaker addressed the issue of death as an unavoidable result of a calamity.

Akira Mizuta Lippit, University of Southern California, brought a sense of time to the understanding of disaster as it is represented in movies, noting that a disaster is "not a single moment, but a history of catastrophe." Because of this, Hiroshima and Fukushima, 911 (in the United States) and 311 (in Japan) have shared connotations, even though these calamities are unrelated. Along the temporal axis, Lippit referred to Maurice Blanchot on the way that "the suspension of the future never comes and never ends" because it erases everything at the moment of (impossible) arrival. Focusing on how the "soft" disaster was represented in cinema after 311, he pointed to Jean-Luc Nancy's *After Fukushima* (2012), in which "the convergence of natural and unnatural disaster" is shown as "an effect of the nuclear paradigm." In the film *Nuclear Nation* (2012), Atsushi Funahashi raised the question of how to document the invisible. When the camera tried to capture the visit of a father and son to their home that is no longer there, and therefore invisible, the camera can only show their fear of the "phantom radiation," but the numbers on Geiger counter tell another story. Further, the entire Futaba community has fled to an abandoned high school outside of Tokyo, erasing the certainty of Futaba as a place both physically and metaphysically.

Miwako Tezuka, of the Reversible Destiny Foundation, added the notion of the human body to the conversation as she examined artist Shusaku Arakawa (1936-2010) and writer Madeline Gins's (1941-2014) concept of reversible destiny, from the 1960s to the '90s. They believed that "the world is not merely given but is constructed by the activity of the subject." Therefore, by producing arts that constantly renew the human perception of space, they thought they "could reverse the physical and mental inertia caused by living in the modern space" in a "reversible destiny." Tezuka showed the landscape-scale project Site of Reversible Destiny-Yoro Park (1995), which consists of pavilions, undulating terrains, and meandering passes "to reorient perceptions and discover the unlimited possibilities of the body." Arakawa thought this process would "reverse our destinies" and that "architecture as we newly conceive it actively participates in life-and-death matters."

Ann Allison, Duke University, shifted the discussion of the body to its remains after death. She elaborated on the recent changes in Japanese grammar "between 'deceased,' 'physical remains,' and 'grievability.'" Traditionally, human remains in Japan represent not only the deceased but also a sacred substance that loved ones take care of with intimacy. But with an aging population and dwindling birthrate the tradition is now becoming impractical and creating anxiety among the Japanese toward the subject of dying. Many do *shukatsu*—take care of business related to death while still alive. Since the major part of anxiety comes from the fear of becoming a disconnected soul, emphasis is still placed on a ritual for the spirit of the deceased, even when you die alone. The treatment of remains is changing, too. They are sometimes ground to powder, a "progressive devaluation of the physicality of the remains," to be scattered in the ocean or mountains, for example. This is not to abandon grieving, but rather to accommodate it to new styles of life and death. The discussion ended on the topic of the coexistence of a catastrophe and its process, the subculture of death (aging society, decreased birthrate, and disaster), and the possibility that people who are alive are being extracted from society.

The last session, moderated by Midori Yoshimoto, New Jersey City University, included three unconventional artists with a common interest in collective processes, use of technology, and audience participation.

Kazuma Nonaka, of teamLab—the collective of artists, programmers, engineers, CG animators, mathematicians, and architects—elaborated on how their work transcends the boundaries between humans and the world. These boundaries include those among people and those between people and the arts. In the project "A Forest Where Gods Live," in Takeo Hot Spring, Kyushu (2019), they created an ancient forest with caves, ponds, and rocks. When a person steps into it, the lighting effects change and flowers are projected onto the rocks. This



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space makes the audience see time beyond their life and the continuity of life and death, not by re-creating nature but by making the environment recognizable. In their project "teamLab Borderless" (2018) there are no borders between the diverse arts presented. Different artistic mediums influence one another, just as the art and audience impact each other. The project represents contemporary society's complexity and suggests that we humans are here to add another layer of complexity, not to solve it.

The Maywa Denki art unit calls their audience "consumers." According to its founder, Novmichi Tosa, their artworks are "products" and their comical performances are "demonstrations" of the products. Tosa "fishes" for ideas for new tools to explore the mystery inside of himself. The prototype as an outcome of this "fishing" is an artwork that he develops into a product and mass-produces for the marketplace. The Naki series responded to the question "What am I?" One of the products is Na (fish) code, an extension whose design was developed into a mobile-phone strap and a USB cable. The question Tosa asks while he "fishes" is simple and personal, but the inspiration can come from social issues. The Poodle's Head, one of the products in the Edelweiss series, was inspired by a high school girl who commits a murder. It questions the ideal female image and is an engine driven with biting steel jaws.

Chim-Pom's artworks are actions rooted in social causes. This artist collective responds to the "reality" of its times, including nuclear disaster. Ryuta Ushiro explained that the group's involvement with the nuclear issue started in 2009, when it used skywriting to project the word *Pikatts*, which represented the atomic bomb in the sky over Hiroshima. This controversial act was developed into a book in collaboration with bomb survivors. *One Hundred Cheers* (May 2011) was performed and filmed in Soma, Fukushima, with young local residents who volunteered for two months while they lived in fear of nuclear radiation. "Don't Follow the Wind" (2015) was an international exhibition in an area of Fukushima to which the reentry of residents was prohibited after the nuclear disaster. While no one can see the exhibit until the prohibition ends, Chim-Pom organized it so that people can consider

10 Oshima Fisherman's School which worked with after the 2011 Tsunami in the Fukushima Prefecture. Atelier Bow-Wow and Archiaid



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- 4 Anthony Vidler, Mimi Yiengpruksawan, Ken Tadashi Oshima, Yoko Kawai
- 5 Deborah Berke, Momoyo Kaijima, Sou Fujimoto, Hitoshi Abe
- 6 Sunil Bald, Akira Mizuta Lippit, Miwako Tezuka, Anne Allison
- 7 Midori Yoshimoto, Novmichi Tosa, Kazumasa Nonaka
- 8 Ryuta Ushiro and Chim-Pom
- 9 Portrait of Madeline Gins and Arakawa, 1972, black and white photograph, © 2017 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins

the relationship between art and time and between time and environment. The final discussion considered why and how these artists stepped out of conventional arenas of art to make visible social issues.

In its focus on an Eastern understanding of the time-space relationship, the symposium's significance resonated for the architectural audience. The growing interest in Eastern concepts in art and architecture in the United States in general and at Yale specifically contributed to a more expansive understanding of the relationship between time and space.

Returning to the question of how horrific can lead to cute: It is seen as possible because everything, including time and humanity, is impermanent. While this might not be a satisfactory answer if one sees the world in a cause-and-effect dualism, in Eastern thought, especially Buddhist, "all sentient beings," including space, objects, events, and human beings, are related to one another. As Katagiri Dainin has stated, "Time can be correctly understood only in deep relationship with all sentient beings." Thus the only way for us to understand a disaster or the creation of the cute is to closely observe the flow around it physically and over an extended period.

The symposium offered the understanding of disasters as transient elements, using the imagery of clouds, bubbles, and waves. The diverse scales of time during which transitions occur, from a thousand years to a moment, were addressed successfully. What was most remarkable was the way so many speakers addressed human beings as transient elements. A human being as a subject (as in Maywa Denki's works) and people's perception of disaster (as in the talks by Vidler, Lippit, and Allison) are changing. Our ways of life are always transforming (as in Oshima's talk), and relationships among people are not stable (as Abe and Kaijima observed). Society's relationship to space keeps being reshaped (as noted by Yiengpruksawan and Tezuka). Our actions cannot be static (as in Chim-Pom's works).

We must consider space and objects, including art and architecture, as ephemeral elements, as exemplified by Japanese huts and in works by Fujimoto, Arakawa, and teamLab. Yet what might have been missing from the discussion was the transformation of space and/or objects not directly related to humans. Our physical environment and objects, both natural and artificial, change over time regardless of human existence. How can we decipher this sort of impermanence as we do for humans? Is this analysis possible when we can perceive them only as human beings? These difficult but important questions show how "beings and time work together" (Katagiri), and their changes affect us indirectly through time.

—Yoko Kawai
Kawai is lecturer in architecture at Yale, principal of Penguin Environmental Design, and cofounder of the Mirai Work Space Alliance.

Japan: Archipelago of the House



1

Janus, the Roman god of “beginnings, gates, transitions, time, duality, doorways, passages, and endings, war and peace,” is mentioned briefly in curator Manuel Tardits’s introductory essay for *Japan: Archipelago of the House*. The deity is a fitting guardian for a show that presents a digestible arrangement of information on the subject of the Japanese house in a manner that is both straightforward and transcendental.

Tardits also refers to a “contemporary game of smoke and mirrors” and other ambiguous tactics and turns of phrase in search of a clear definition. The show is described as a quest to understand “the essence of the Japanese house,” a subject that eludes definition, at least by its creators. In attempting to piece together the narrative, the curator writes with a striking mixture of skepticism and reverence for his subject.

In the exhibition, Tardits—along with Véronique Hours, Fabien Mauduit, and Jeremie Souteyrat—has assembled a collection of fifteen houses of “Yesterday,” twenty houses of “Today,” and thirty-six contemporary houses in Tokyo (Tokyo’s Houses). As the curators state, “There is nothing magical in this number.” The results are simply a product of “calculated subjectivity.”

The work is laid out in a clean and precise manner that is legible and self-sufficient. It almost seems like nothing: upon entering the Yale gallery one is struck immediately by a field of equivalents. The main space hosts a series of horizontal wood panels that depict “Yesterday’s Houses” side by side. Each of the fifteen projects is shown as a pair of black-and-white photographs, a small collection of simplified architectural drawings, a paragraph of text, and a corresponding physical model, all in white with the occasional wood beam.

It takes a moment to notice the wealth of variety, exploration, imagination, and daring contained within the projects. Is it true



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that Azuma Takamitsu’s “Tower House” is seven stories tall? Is Shinohara Kazuo’s “The House in White” really just an empty square? The drawings suddenly come in handy. Curious double readings emerge. At some point you discover, lurking right next door, Ishiyama Osamu’s “Pavilion of Illusion,” a little efflorescing capsule tethered to this world by a tiny ladder that leads to the mouth of an abstract, and lovable, goblin. Is it possible that you can see it better because there is almost nothing to look at?

The next gallery space is a field of individual vertical panels that nearly vanish when viewed in profile. In human scale, they register as a field of disciplined soldiers made by school children, each in the same wood material and displaying an elemental architectural drawing: a single black section line on white paper. There is no site or gravity, only hovering implications of a possible space. These diagrams promise cross-referenced similarity: “Don’t worry,” they suggest, “it all makes sense and everything is related.” As you walk through and consider that perhaps these buildings are simplistic, diagrammatic one-liners, you can see the thirty-six building portraits in the distance and the show is over, the exhibit a perfect package, complete and digestible.

Yet you turn around and the space flips inside out. The back of each pillar, so serene and easy on entry, reveals a spirit that is wild and joyful. Located perfectly on axis, “Yesterday’s Houses” are suddenly re-framed by the houses of “Today.” The field flattens, and you are immersed in a sea of dwellings—a full-color explosion. The same previously solemn projects are presented as a cacophonous lived experience. The black line has become a material—sometimes we see pure white, rich wood, simple brick; people eating dinner, a motorcycle in a hallway.

The curators perform a sleight of hand in which nothing suddenly becomes everything,



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1,3 Installation of *Japan: Archipelago of the House* at Yale School of Architecture Gallery

2 Azuma Takamitsu, *Tower House*, in Installation of *Japan: Archipelago of the House* at Yale School of Architecture Gallery

4 Andrew Benner, Fabien Mauduit, Véronique Hours, Manuel Tardits

The exhibition *Japan: Archipelago of the House* was displayed at the Yale Architecture Gallery from February 21 to May 4, 2019.

and it is funny, joyful, exciting, and inspiring. It takes some restraint and patience, but it hits you like a rock. Why don’t we think about the way we live? How extraordinary it can be to wake up in the morning.

There are places, or spaces, that linger in the imagination a priori. For me, that place is the Katsura Imperial Villa, in Kyoto, Japan. I don’t know when I first saw it or how; I have never visited. It is just a “house.” And yet it is impossible for me to see an image of any part of it without being moved. Is it the rhythm of walls, the scale and proportion, or the use of materials? I don’t know. But each question opens an avenue to pursue. What makes a space habitable in reality or in the imagination?

This exhibition hits the same chords of familiarity and reverence. I am interested in its precise calibration of nothing. I love the sentence “There is nothing magical in this number,” as if magic is an inherent property

that must be explicitly excluded. What a sneaky way to lower and raise expectations simultaneously. This demonstrates the way in which the entire show asks one to re-frame expectations. It depends on the willingness of the viewer to take the time to look.

Somehow these tricky curators do the job. This show provides a portal to the imagination that demands participation and initiates speculation. *Japan: Archipelago of the House* is a reminder that what stimulates imaginative complexity comes in many forms, including the elemental. Dualities coexist, more often than not hiding in plain sight.

—Trattie Davies

Davies (BA ’94, MArch ’04) is a critic in architecture at Yale and principal of Davies Toews Architecture in New York.

A Conversation with the Curators

Andrew Benner, YSoA gallery director, and Sunil Bald, associate dean, moderated a gallery talk on April 24 to accompany the spring exhibition *Japan: Archipelago of the House*. Curators Véronique Hours, Fabien Mauduit, and Manuel Tardits discussed the exhibition’s themes and organization.



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Véronique Hours: “There are a lot of housing masterpieces all over the world, but Japan is special. The Japanese have always had a really revolutionary sense of the topic, and that’s why we focused on the subject. We see many publications about those nice new houses that get published every year or month, but how do people live in those houses? Most of the time they are represented as inactive, without furniture or even inhabitants. You look at the plans, and you don’t understand. The idea was to show and understand how real people live in these houses. We started by forming a series of questions about these houses:

How do you live in a house without a door? How do you live in a house where all the spaces are open and connected with each other? How do you live in a house where you have to go outside to move from one room to another?

And then we posed research questions about the urban scale:

What is the relation with the urban fabric and the landscape? How do the neighbors look at those strange shapes?

Of course we had to go back in history to see if there is a relationship between a traditional house and the contemporary house. Most generally we wanted to know: How do you live in Japan? So that was the main research we did for the exhibition, and the result is divided into three parts: ‘Tokyo’s Houses,’ ‘Yesterday’s Houses,’ and ‘Today’s Houses.’”

Tokyo’s Houses

Manuel Tardits: “For the Tokyo’s Houses section we chose thirty-six homes and treated each as a portrait. Each house is one picture. It had to show the context—the street and the geography-topography (physical context)—but also people and things. Most Tokyo houses are urban struc-

tures made by architects. Each house is very special—and they are not ‘normal’ so they are surprising for many people in Japan.”

Yesterday’s Houses

Manuel Tardits: “Any architect that you know in Japan has built houses ... which is not always the case in other countries, and they always start with historical references. So for ‘Yesterday’s Houses’ we chose fifteen examples from the 1930s to the ’80s—famous and iconic homes that get referenced all the time.”

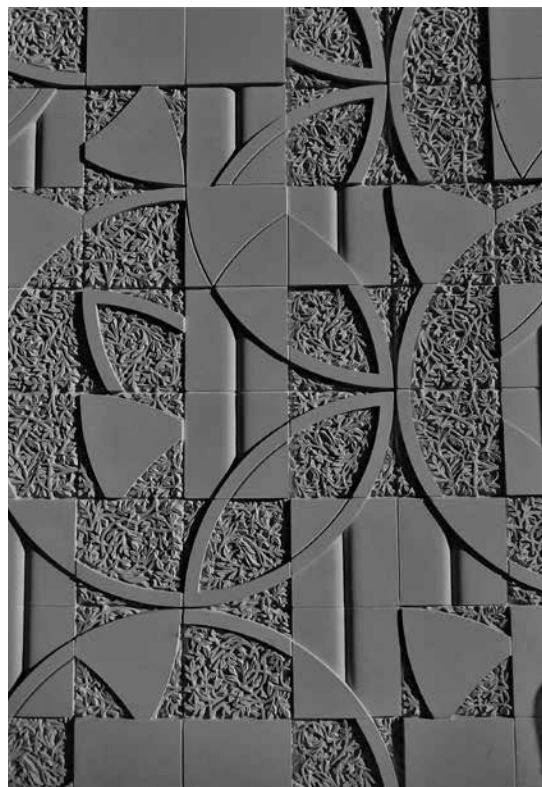
Today’s Houses

Fabien Mauduit: “The main part of the exhibition is called ‘Today’s Houses.’ The research question is, Where are those houses? The answer is city centers, mainly in Tokyo. In fact only four of the houses are outside of Tokyo, and that is representative of the overall production of houses in Japan. Somehow they are found only in the urban fabric—just three of these are in the countryside, and only one is in a different climate zone. They may be designed by architects, but if you compare them to their surroundings, they are more or less the same size and price as their neighbors. But they are quite unique in the landscape.

“The density of good architecture is not higher in Japan than in any other country, even though we have a lot of architect-designed houses because there are just more houses, period. There is a lot of good architecture, but there is a lot of standardized architecture around it. We tried to understand what happens in these houses, and how do we make them? Out of the questions we asked to architects and clients we concluded a few things. First, contemporary domestic architecture is linked more to traditional architecture than to the standardized house. It is also more open to its surroundings and context and very fluid. Compared to Western architecture, where the house protects residents from the climate, Japanese architecture is more integrated with the outdoors. Second, in the West, when a client builds a house, it is for the use of his or her own family, and to be given to the children later. But in Japan the average life cycle of a house is more like twenty-five years, so the idea is not to give the house to the children. In fact the houses are more tailored to today’s needs. Clients resist making the house standardized like we do in the West.”

Natures of Ornament

Kent Bloomer was honored at a symposium “Natures of Ornament” on February 23, 2019.



1

This past February more than a hundred people gathered in Hastings Hall to celebrate the career of sculptor and professor Kent C. Bloomer, who retired at the end of the semester after teaching at Yale for fifty-two years. Convened by Associate Dean Sunil Bald and doctoral student Gary He (PhD '20), the symposium brought together a dozen scholars, architects, educators, and former students to examine the legacy of Bloomer's unique, wide-ranging career as artist, teacher, and theorist of ornament. Gathered under the rubric “Natures of Ornament,” an allusion to Bloomer's book *The Nature of Ornament: Rhythm and Metamorphosis in Architecture* (2000), the speakers gave papers on divergent topics that considered Bloomer's ties to and influence on architects, artists, musicians, scientists, and humanists. In tune with his own amalgam of diverse talents, the conference was an unexpectedly satisfying survey of a range of disciplinary fields.

The day began with a session on history chaired by Associate Professor Eeva-Liisa Pelkonen, who took a moment away from her introductory remarks to give an impersonation à la Ginger Rogers of Bloomer describing the undulating rhythm of ornament. In the talk “Tassels, Tapestries, and Temples: Ornament as the Origin of Architecture,” Mari Hvattum, of the Oslo School of Architecture, discussed nineteenth-century architect and theorist Gottfried Semper, who conceived of ornament as intrinsic to architecture's origins. Semper postulated, for example, that walls derived from the symbolic patterns of textiles rather than the function of carrying loads. For Hvattum, the emphasis on the primacy of architecture's symbolic role challenges the established hierarchy of structure over ornament. She suggested that Bloomer has continued in the rebellious tradition of Semper by refusing to subjugate ornament to structure. Yet during the discussion that followed Bloomer distanced himself from a close alignment with Semper by rejecting what he sees as a materialism in Semper's theories.

In the next talk, “Global Chippendale: The Circulation of Ornament in the Eighteenth Century,” Stacey Sloboda, of the University of Massachusetts at Boston, discussed the artisan networks in Georgian London through which the designs of cabinetmaker Thomas Chippendale circulated. Showing how “ornament can get up and travel” across continents, she traced the transmission of Chippendale's volume *The Gentleman and Cabinet-Maker's Director* (1754) to America, where regional differences between Boston and Philadelphia influenced perception of his designs. Although Sloboda's focus on furniture was not directly related to Bloomer's opus, her presentation was compelling and well documented.

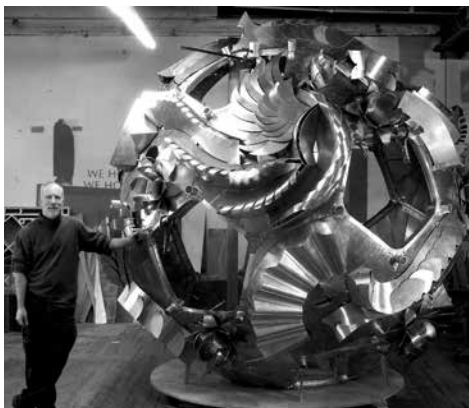


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Kurt Forster, visiting professor emeritus and first director of Yale's PhD program in architecture, concluded the morning session with the presentation “Where Have All the Ornaments Gone?” Inspired by “Kent's free-ranging proclivities,” Forster inquired into the expurgation of ornament in canonical Modern architecture. Forster enlivened a well-trodden topic through atypical examples of the complex ties between ornament and Modern architecture, such as Irving's Gill's suggestion that nature acts as the ornament for the spare, unadorned surfaces of his buildings, offering insight into the architect's use of vine-covered pergolas. Forster's talk had the air of erudite improvisation, and Bloomer took his colleague to task for not clarifying the distinctions between ornament, decoration, and pattern.

After a break for lunch, the session “Cosmos” hewed closer to the understanding of ornament held by Bloomer, who has pointed out that the word *ornament* derives from the Greek term *kosmos*, linking universe, order, and ornamentation. For Bloomer, the etymology of the word shows that “ornament is implicated with concepts” so vast that it is “like a force that unites and transforms conflicting worldly elements.” Consequently, this session explored relationships between Bloomer's work and science, religion, and music in presentations by biologist Richard Prum and jazz musician Willie Ruff.

Prum—the William Robertson Coe Professor of Ornithology at Yale and an evolutionary biologist who studies sexual selection in birds, the subject of his book *The Evolution of Beauty* (2017)—focused on “the subjective experience of animals” to show how birds make use of ornamentation in their courtship and mating rituals. Positing that aesthetic evolution is a consequence of sensory perception, cognitive evaluation, and choice, Prum's talk was a crowd-pleaser as his videos of birds using songs, plumage, color-coded gifts, and dances in their mating practices were, by turns, captivating, comical, and poignant.



5

Ruff brought the session to a dramatic close with the fascinating presentation “A Planetarium for the Ear Based on Johannes Kepler's 1619 *Harmonices Mundi*.” A faculty member of the Yale School of Music from 1971 to 2017, he comes from the same generation as Bloomer and has similarly excelled as a practitioner and interpreter of his chosen métier. Ruff presented his “Kepler Project”: a realization of the music of the planets, inspired by seventeenth-century German astronomer, mathematician, and astrologer Johannes Kepler. Known for his laws of planetary motion, Kepler described how the planets' orbits approximate musical harmonies, in *Harmonices Mundi* (1619). Working with composer Laurie Spiegel, Ruff translated Kepler's theories into a recording of the planets' sounds using synthesizers and computer programs. He played a recording of his cosmic symphony, in which each of the nine planets has an identifiable melody determined by its size and shape, and the speed of its orbit. The short concert was a remarkable acknowledgment of Bloomer's insight into the vast implications of ornament understood as a reflection of the cosmos.

The conference returned to Earth in the next session, “Legacies,” considering Bloomer's influence as a teacher. The most cogent presentation was by Douglas Cooper, a muralist who teaches at Carnegie Mellon University, where he studied with Bloomer in 1966. During that semester Bloomer asked his students to draw everything inside and outside their studio while looking at artists from the early Renaissance such as Simone Martini, Pietro Lorenzetti, and Giotto. Cooper set about drawing the hilly streets of Pittsburgh from multiple points of view, an exercise that effectively determined the artistic direction (his orbit, so to speak) of his life. As Cooper stated, “I have drawn Pittsburgh for many of the years since that assignment. Kent Bloomer's assignment has meant a career for me.” His talk was also remarkable for the photos he showed of a youthful Bloomer sculpting in his Pittsburgh workshop.

The day's final session, chaired by Dean Deborah Berke, opened with a presentation on Louis Sullivan and Frank Lloyd Wright by former dean Thomas Beeby, delivered by Sunil Bald in his absence. In a detailed formal analysis Beeby suggested that Wright derived his design for Unity Temple from Sullivan's ornament. Beeby's paper exemplified the way a practicing architect undertakes historical research, demonstrating his visual aptitude and firsthand knowledge of Bloomer's work—after all, Bloomer designed the architectural ornamentation for Beeby's Harold Washington Library (1994), in Chicago. Beeby's discussion of the geometrical underpinnings of Sullivan's ornamentation segued directly from the chapter “Conventionalization” in *The Nature of Ornament* in which Bloomer argued that Sullivan pursued a preliminary geometrization of architectural elements, that were then elaborated into “the dynamic and radiant plant forms that constituted his ornaments.” Beeby expanded upon this analysis to show how Wright worked backward, in a sense, from Sullivan's finished ornament to the basic geometrization that was his point of departure.

A close examination of Bloomer's work also characterized Turner Brooks's presentation “Body, Space, and Ornament in the Work of Kent Bloomer.” Besides teaching alongside Bloomer for several decades, Brooks was a member of the first Yale class that studied under him after Charles W. Moore hired Bloomer in 1966. Brooks's talk was the fulcrum of the conference, bringing out some of the most important themes in Bloomer's career as teacher, sculptor, and writer. The role of space was discussed first, as seen in Bloomer's design problem of the dominant void, as well as in the spatial implications of his large-scale sculptures. In line with these issues is the significance of the body, the subject of Bloomer and Moore's book *Body,*

Memory and Architecture (1977), which reveal the significance of phenomenologist Gaston Bachelard to their thinking. Last was the issue of social engagement, as evidenced in Bloomer's role in Yale's First-Year Building Project. Turner reminisced about building the New Zion Community Center, in rural Kentucky, in 1967. Bloomer helped him dig and arrange the septic system, and in the evenings he played jazz piano, swaying with the music in a bodily manifestation of the rhythms that would later preoccupy him as a scholar of ornament.

From student to teacher: Bloomer was the final speaker of the afternoon session, beginning with pithy autobiographical facts. Born in New York in 1935, he was impressed as a youth by the city's Art Deco buildings. While studying physics at MIT he was influenced by art teacher Gyorgy Kepes and transferred to Yale, where he studied with Josef Albers at a time when Rudolf Arnheim's *Art and Visual Perception* was a prominent intellectual touchstone. Persuaded to teach in Pittsburgh alongside William Huff, Bloomer combined teaching with sculptural commissions, such as the 1965 portal to Temple Rodef Shalom. Gaining recognition as an innovative educator, Bloomer was invited by Moore in 1966 to return to Yale, where the academic climate for pursuing the study of ornament was animated. In 1978 Bloomer initiated a course on ornamentation at Yale that was groundbreaking for an era in which the most pressing problem was to define ornament. This intellectual, artistic, and philosophical quest animated Bloomer's teaching for the next thirty years. He then described his current research in a rich, multi-layered discussion of the origins of the word *ornament*.

Despite the day's many felicities, a clear historical perspective seemed to be missing even in the history session, where there was an absence of a discussion on John Ruskin. The very title “Natures of Ornament” is inherently Ruskinian, and papers on Ruskin and Owen Jones would have complemented Hvattum's talk on Semper for a more balanced historical background. I also sensed a hesitation in acknowledging Bloomer's role in Post-Modernism: *Body, Memory, and Architecture* is one of the most important critiques of Modern architecture—and of modernity—that the movement produced. The volume's accessible and engaging prose launches a devastating appraisal of the failures of Modern architecture.

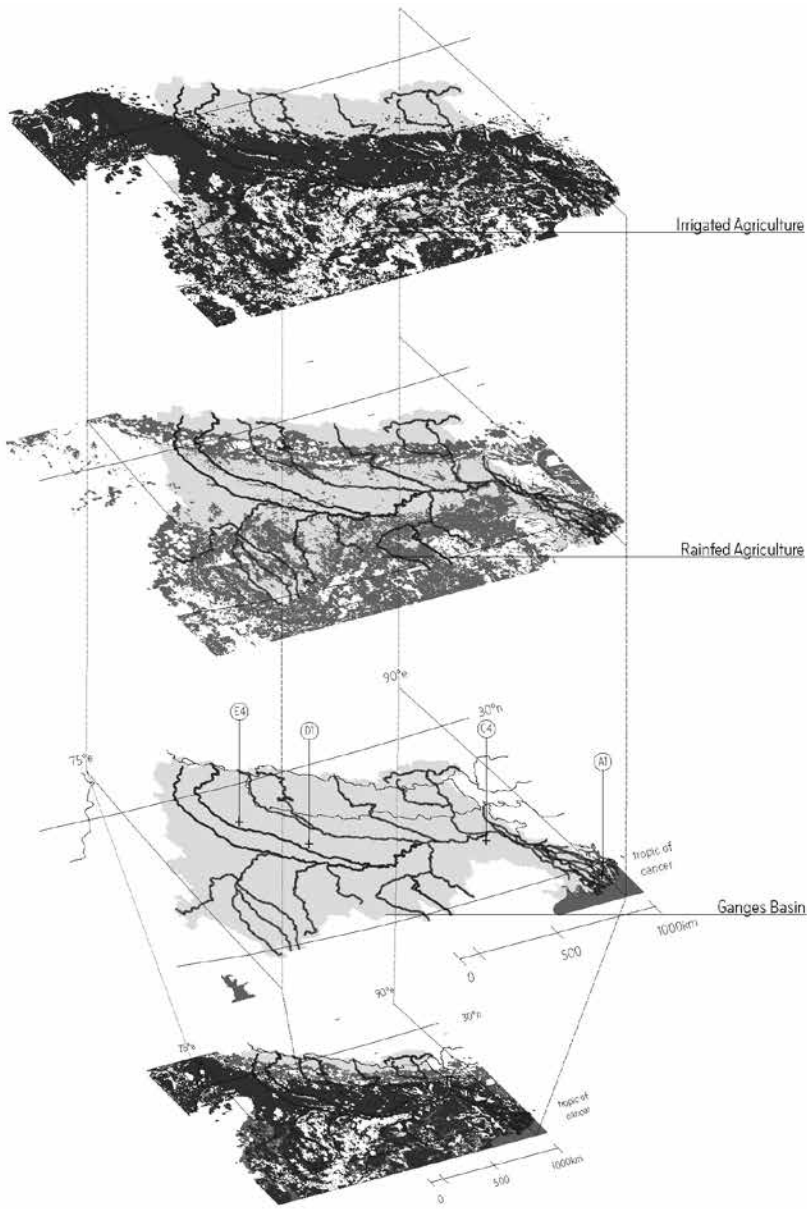
All reservations aside, the day in Rudolph Hall was enjoyable and illuminating, with a fittingly upbeat tone that is entirely appropriate to Bloomer, whose cordiality to former students was invariably apparent. By day's end the actor that emerged as the prime mover—or, to channel Henry James, “the figure in the carpet”—was Yale itself. Bloomer expressed his indebtedness to the university for its support of his research and teaching across five decades. Dean Berke ended the conference in a warm-hearted tribute that brought the audience to a standing ovation.

—Richard Hayes

Hayes ('86) is an architect in New York whose recent scholarship focuses on Charles W. Moore.

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|---|---|---|--|
| 1 | Bloomer Studio, 8300 Wisconsin Avenue, Bethesda, Maryland, 2016 | 4 | Douglas Cooper, Michael Young, Emer O'Daly, Kent Bloomer |
| 2 | Kurt Forster, Stacey Sloboda, Kent Bloomer, Mari Hvattum | 5 | Bloomer Studio, Puzzle Ball, 2016 |
| 3 | Guru Dev Kaur Khalsa, Kent Bloomer, Richard Prum, Willie Ruff | | |

Stalking the Ganges Water Machine



Anthony Acciavatti, is the Daniel Rose (1951) Visiting Assistant Professor this year after having been a critic in architecture last year. He describes his research method for his book, *Ganges Water Machine: Designing New India's Ancient River*.

camera swing about my neck. Unsure what to say or do—I had only been studying Hindi for one month—I found myself saying the only thing that came to mind: “*Aapka desh bahut sunder hai*” (“Your country is very beautiful”). Fingers on the triggers, they looked at me and then at one another, then back at me, and then again at one another. They burst out laughing. They thought I was hysterical, and I thought I was a goner. Two of them lowered their guns and looked in all directions, while the third asked, “*Kya tum sarkar se ho?*” (“Are you from the government?”). In my bumbling Hindi, I said no and explained that I was just photographing the Ganges River. They motioned with their guns in the direction I had come from and said, “*Ganga yahan se bahut dur hai!*” (“The Ganges is very far from here?”). I nodded and pointed at the water, saying it was from the Ganges. Guns lowered, they lightly bobbed their heads from side to side in agreement and then sternly gestured for me to go.

With little hesitation, I walked briskly back in the direction from which I had come. I never turned around. The walk felt eternal. I had strayed more than a kilometer from the car. I recalled people warning me about Naxalites (Maoist “insurgents,” as they’re often referred to in the media), but I was told they were more prevalent in states to the east of Uttar Pradesh, such as Bihar and Jharkhand. However, the district of Chandauli, not far from the Chandraprabha Wildlife Sanctuary in Uttar Pradesh, was experiencing an increase in Naxal fighters. And after doing some research, I discovered that women comprised a large percentage of the fighting force. I will never know for certain whether the armed women I encountered were Naxals or not. Confident that any mention of this incident to the authorities, friends, or even my family would make it impossible to continue my research, I told no one of this incident for years.

My intimate encounter with three machine guns had more to do with the Ganges water flowing into the canal, and with the corresponding suspicion I met in Varanasi when asking for maps of this territory, than I realized. I began to grasp that in the context of India the hinterlands were the most politically charged and volatile area of civic space, not the traditional consolidated city—a cliché, but an important one. A few months later, *The New York Times* published the article, “Governments Tremble at Google’s Bird’s-Eye View,” in which V. S. Ramamurthy, secretary of India’s federal Department of Science and Technology, commented that Google Earth “could severely compromise a country’s security.” Satellite images not only make it easier to see the entrances and barriers to government institutions, but they also expose vast tracts of unguarded infrastructure running between cities and factories, farms and transportation hubs.

Thus, obtaining maps of cities like Allahabad and Varanasi was never a problem. It was everything outside these areas that proved difficult. As I slowly made my way out of Allahabad on the way to Varanasi, again by car and eventually boat, I began to see the outlines of a highly engineered surface. When I spoke to people in Delhi, Patna, or Allahabad, more often than not they would ask why I was so interested in a rural part of the country. Yes, the Ganges has great religious significance for Hindus, they would say, but its cities always puzzle people. Besides the great architectural display of *ghats* (steps) at Varanasi, few saw why anyone would want to

venture out into the “rural jungle,” as one person put it. Yet it seemed anything but rural. I felt as though I had stumbled upon an endless city camouflaged by thousands of hectares of agricultural fields and millions of cows and water buffalo. Among the clusters of villages and mosaic of fields watered by canals and lift irrigation, there was not a single space untouched by the reach of infrastructure. I knew that the only way to discern this vast urbanized terrain, recovered every year after the southwest monsoon, was to draw both the subtle and monumental changes taking place there. My familiarity with the basin grew through my photographs and drawings, framing a volatile patchwork of religious and cultural heritage, agricultural cultivation, and diffuse settlements supported by an elaborate system of hydrological and transportation infrastructure that rivals that of the most densely populated blocks of Manhattan or Tokyo.

Enthralled by this underlying complexity, I set out to see the extent of the Ganges, from its source at Gangotri Glacier, in the Himalayas, to the city of Patna. With great hubris, I thought I could explore, map, and write about all of this in one year. It took me nine years to complete. Traveling by boat for hundreds of kilometers, trekking through the Himalayas, and driving up and down national highways was nothing short of extraordinary. The site of a glacier lodged in the Himalayas, especially for someone raised in the plains, made me weep before succumbing to altitude sickness. Seeing the Ganges *susus* (river dolphins) jumping out of the water and boats ready to sink from the weight of sand, mined from the river’s banks, were pointed reminders of what makes the great river basin so dynamic. I had to revisit many of these sites multiple times in order to document its constantly changing landscape. I snapped more than 25,000 photographs, filled fifteen sketchbooks, scrawled over 1,000 journal entries, and made some 350 maps. A fraction of those recordings and interpretations comprise the pages of my book, *Ganges Water Machine: Designing New India's Ancient River*.

—Anthony Acciavatti
Acciavatti is currently working on the book, *Building a Republic of Villages: A Retroactive Handbook to Nation Building*.

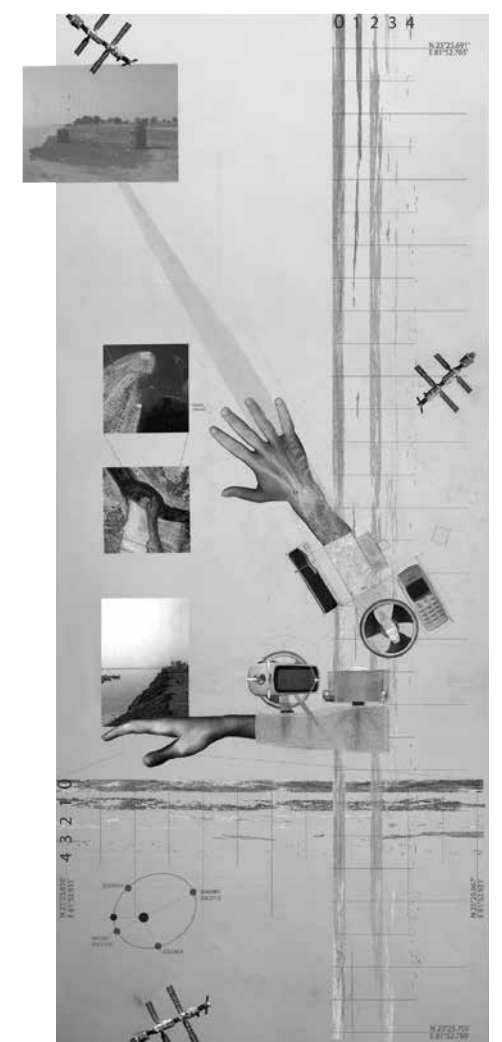
I made a mistake.

I sat patiently while my passport and visa were looked at with suspicion. “What are you, CIA?” asked the director of the geography department at a well-known university in Varanasi. I wanted to see the department’s collection of maps, and I assured him I was a Fulbright Scholar from the United States with no ties to an espionage organization of any kind. Laid before him on his desk was a copy of my proposal—along with my letter of affiliation from Allahabad University, outlining my research interests in the development of cities and infrastructure along the Ganges River. Fairly straightforward, or so I thought. Rather than answer whether or not he had such maps, he told me that maps of this territory were in fact sensitive information and, furthermore, sharing them with a foreigner was out of the question. When I naively asked why, he said it posed a security risk. Baffled by the chair’s response, I took a sip of tea to think of what to say next. No doubt maps may contain sensitive and detailed information; however, I was only hoping to see when the Ganges was last mapped. Explaining how I planned to make my own set of drawings, I showed him a low-resolution satellite photo of Allahabad—the best I could find in the early days of Google Earth. Pointing at the small printout, I noted the profile of the Ganges in relationship to the edges of the urban form, but the patchwork of beige, green, and gray made it hard to differentiate a building from a field. “This is what I plan to map and how it changes over time,” I said. He raised his eyebrows and said little more. Puzzled at my inability to see the maps I requested, I went on my way, certain that the official’s anxieties over what seemed a quilt of farmland were overblown.

Three weeks later I came across an unusually wide canal passing beneath a roadway, then called NH7, south of Varanasi, near the village of Narayanpur. I asked the driver to stop so that I might get out and photograph it. We had already traveled along the Grand Trunk Road (NH2) from Varanasi to Allahabad and back, and were making a full loop on the opposite side of the Ganges, so he was used to my insistence at stopping at each and every hydrological feature by now. But this one, with its extraordinary volume of soupy brown water, demanded greater attention. We traveled to its source: a large pumping station, known as the Narayanpur Pump Canal, said to be the largest in all of Asia. After watching hundreds of liters of Ganges water gushing from this great structure, all I could think to do was to follow its flow. After much protest, the driver agreed, and we set off along the canal, passing through hamlets and fields. Without warning, he pulled over and said he would go no farther because we were entering an area full of *dacoits* (bandits) and it was too dangerous. Dismissing his warning, I got out and walked along the canal for some time, keeping an eye out for snakes, a long-standing phobia of mine. Focused on the ground and the pathway of the canal, I paid little attention to anything else. As I was getting ready to make a panorama shot, I noticed three women not far away. Dressed in *salwar kameezes* and *dupattas* (the common attire of many women in South Asia), they began walking in my general direction. I thought little of it and kept moving around to find the best spot to photograph from. Once they were within four meters of me, they each whipped out light machine guns.

They pointed their guns at me, and I immediately put my hands up, letting my

- 1 Anthony Acciavatti, exploded axonometric of Ganges River Basin drawing of the unparalleled level of artificial irrigation found across the Ganges River basin that more than 500 million people rely on to survive.
- 2 Anthony Acciavatti, drawing of the Surface Accumulation Sleeve, prosthetic fabricated in India, in 2005, to allow the user to collect surface soils to undertake particle-size analysis of a watershed.



Tributes to Cesar Pelli



1

Cesar Pelli, former dean of the Yale School of Architecture (1977–84) and a leading international architect, died on July 19, 2019 at the age of ninety-two. He first worked with Eero Saarinen in 1954–64, as a young immigrant from Argentina to the U.S., on projects including the TWA Flight Center at JFK. He established Cesar Pelli & Associates, in 1977 in New Haven.

As dean at Yale, Pelli emphasized pedagogical pluralism as well as the School of Architecture's reputation as a leader in the profession. He revitalized *Perspecta*, the oldest student-edited architecture journal in the country, initiated the annual yearbook *Retrospecta*, and the school's exhibitions program.

Following his tenure as dean, Pelli stayed involved in the school as a member of the *Perspecta* board. In 2005 he established the Cesar Pelli Scholarship Fund to provide financial assistance for students. Just this year he endowed a professorship in landscape architecture in honor of his late wife, Diana Balmori, who died in 2016 (see page 23). The following tributes are by colleagues and former students.

Fred Clarke, senior design principal, Pelli Clarke Pelli Architects

Cesar made many simple yet profound observations about what architects do, who we are, the responsibilities we assume, and the celebrity that sometimes accompanies success. One of his answers to this complex set of questions is that the city is more important than the building, and the building more important than the architect. More than just a convenient aphorism, it was a tenet by which he taught and practiced. Nor was it a gesture of humility or self-effacement by an architect who took on a demanding, prestigious deanship as well as some of the largest projects in the world. Rather, it was a guiding belief in responsible architecture. In Cesar's world things were balanced. He was famous, but he didn't court fame. He saw himself as a working architect who was fortunate to have remarkable projects that entailed an obligation to places and people beyond himself.

Cesar loved to teach, and he had his own teaching style. He drew with HB lead in an old black mechanical pencil that his fingers had worn to its silver aluminum core. He taught that one draws to understand and should wait as long as possible to move to form-making: start with a "dumb scheme" to get the parameters of a problem on paper quickly to understand its "givens," the soil from which the project grows. When a student rushed to shapes he would often say, "Don't torture your building or your future client!" Critiques were always conveyed with a reassuring smile, and students were treated with respect, as future colleagues.

When we were in the school studio together, for many years, we spoke about the extraordinary importance of an architect being entrusted with "a piece of the city" and our obligation to create sustainable, welcoming, vibrant, and transcendent places. Our collaboration began in June 1969—it is

hard to believe it was a half century ago. Upon moving from Los Angeles to New Haven to assume the deanship of the Yale School of Architecture, in 1977, Cesar began a successful and gratifying practice with Diana Balmori and me, joined later by Rafael Pelli. Over forty-two years we designed and built millions of square feet of space around the world, working with our extraordinary partners and collaborators, many of whom are our former students. It's no exaggeration to say that Cesar cared about every square foot. He wanted the sun to shine through crystalline walls and illuminate every occupant and the reflected sky to engage every passerby. This was Cesar discharging his own responsibility to people and place.

It's nearly impossible to imagine a world without my beloved partner. He was more than a brilliant architect. Cesar embraced the here and now, and, though comfortable almost anywhere, he most loved Yale and New Haven, this great university and this fragile old American city, which he helped tend as one would an ancient garden. Above all, he was a gleaming thread in the cultural fabric of the twentieth century. He would certainly chide me for bragging about him that way, breaking out in his huge, infectious laugh as he did a dozen times a day and saying, "Jesus Christ, Fred!" as he may be doing now from above the sky.

Phil Bernstein (BA '79, MArch '83) associate dean and senior lecturer

Cesar was an architect of extraordinary generosity of spirit, a quality that suffused his practice, teaching, and leadership in our profession. In the classroom, the studio, or a client's conference room, it was always clear that his work served a higher purpose than his reputation, and he taught us that our responsibilities as architects extended far beyond our personal agendas and predilections.

World-class architects are rarely characterized as gentle giants, but Cesar was both. A few examples come to mind from my many years as Cesar's student and employee. Many years ago, during a first-year final review, one of my classmates was presenting a scheme whose complexity exceeded its author's ability to control the plan. After making several gentle suggestions to the designer, Cesar concluded the review by exclaiming, "To do this sort of thing you have to be very, very good. And you are not very good—yet." His firm direction was always accompanied by an encouraging word.

When Cesar received the Gold Medal from the AIA in 1995, a group of us from the firm traveled to Washington for the celebrations at the National Building Museum. The awardee typically presents a perfectly curated series of professional beauty shots of his or her buildings. Cesar showed a collection of personal snapshots of his buildings filled with people using the spaces, and his minimal narration was as much a commentary on the work as a message to his tuxedo-clad peers in the audience.

Yet my favorite memory is personal. Cesar treated firm staff as an extended

family and took particular pleasure in having our kids in the office. One of my daughters was especially fond of him, and whenever she came to visit as a small child she would make a beeline for his office to say hello. If she didn't find him there she would run around the whole place until she found him—and jump in his lap. He was always happy to see her, and she'd often just join him in whatever he was doing. She watched many a pin-up from that famous lap.

It is a great honor to have been part of a generation of architects who learned from Cesar, not just how to be good architects but, also good people.

Aaron Betsky (BA '79 and MArch '83) president of the School of Architecture at Taliesin

Cesar Pelli presided over the Yale School of Architecture during the 1980s with a gentle, generous, and gracious hand and a strong sense that pluralism was what mattered. In a manner that reflected his malleable and adaptable style—one that nevertheless hewed close to Modernist principles—Cesar made sure that the school was a place where many voices were heard and images seen while demanding from students the discipline they needed to pursue potential possibilities.

It was at Yale in those days that I first came into contact with Thom Mayne and Michael Rotondi, Craig Hodgetts and Ming Fung, Tod Williams and Billie Tsien, and countless other very young architects. It was also where Frank Gehry, James Stirling, Gerhard Kalman, and Helmut Jahn taught studios, all at the same time. Cesar's master class was an introduction to everything that was critical in architecture, and his office is where I learned about the history of skyscrapers. In fact, the presence of his office just down the street ensured that there was a steady flow of interns and graduates moving through the ever-growing second floor loft on Chapel Street and, from there, into the thick of the architectural practices and wars around the world.

What Cesar Pelli brought to academia was a combination of a fluidity of style and openness to historical precedent, together with an interest in making buildings that were both efficient and sellable. He was famous for claiming that "the architect only has a quarter of an inch with which to play," referring to the skin of a tall office building. Of course he expanded that realm a great deal in his own work but encouraged us all to use even the tiniest part of architecture to its fullest.

Cesar continued to be a mentor to many of us long after we graduated, advising, warning, and supporting those he had first encouraged and taught as a dean and professor. He opened up and guided us through the world of architecture with his gentle, Spanish-accented voice and continued to build that welcoming reality of good design in thought and deed throughout his life.

Marion Weiss (MArch '84) principal of Weiss / Manfredi

While many outside of Yale know of Cesar's importance to architecture through buildings like the Petronas towers, his true stature was revealed through his warmth, curiosity, exacting standards, and generous spirit. For me, it has been a great honor and privilege to know Cesar; first as student, later as an intern at his office, and most enduringly as a mentor and friend.

My first introduction to Cesar was at a final review for A3; my first semester at Yale. My project was extensively documented,

and jury members were generous, pointing out key strengths and elements ripe for improvement. As dean, Cesar had the gift of walking into reviews at crucial moments, often raising the question overlooked by both the studio critic and student. As the jury concluded their comments, Cesar smiled enigmatically, and, with one eyebrow raised, said: "This building. You would not want to build it. It would be very, very ugly."

I knew he was right, oddly grateful that he managed to convey the critical distinction between what might best remain on paper and what could, when built, become enduring and beautiful. Later, as an intern at his office, I was fortunate to observe his equal respect and high expectations for every member of the team, from the most junior to the most senior.

When we opened our studio, he continued to be an important role model and advisor, embodying what a shared commitment to the academy and to practice might be. His pleasure and engagement in the architectural adventures of those around him was always evident.

Most recently, Michael and I were able to appreciate Cesar's enduring commitment to Yale's architectural future through his leadership on the University's Design Advisory Committee. When we presented our final design for Tsai CITY last year, recollections of the A3 jury lingered. After much discussion about the practical and performative requirements for the building, the conversation turned to Cesar. This time, his words held special meaning when he noted that the building, when built, "will be very beautiful."

For me, his legacy is both internationally critical and personally important; he never took any question lightly, or any individual lightly, and by example, reminded us to do the same. He placed high value on the world of ideas, the realization of architecture, and all of our endeavors to redefine and enlarge the territory of design. Our world is larger because of Cesar and we will miss him.

Aude Jomini (MArch '10) senior associate at Pelli Clarke Pelli Architects

From my first days at Pelli Clarke Pelli Architects, right after graduating from YSoA in 2010, I had the opportunity to work directly with Cesar Pelli in daily sessions on a fast-paced project. Given my reverence for such a distinguished architect, I had been preparing to meet someone I thought would be harder to reach. Yet his kindness, transparency, and, most of all, booming laughter quickly dispelled my intimidation.

My impression of these first meetings has never left me. Cesar was generous and inclusive. He truly promoted an atmosphere of collaboration and equality in the office among all of the designers and staff, even the newest and youngest employees. He encouraged all of us—regardless of gender, skill level, or nationality—to reach higher and put ourselves forward just as he had. He ceaselessly promoted camaraderie and endorsed a lack of hierarchy in the firm—a creative dogma we will adhere to throughout our professional lives. When asked to take part in a visioning group, my peers and I proclaimed the values of "fearlessness and trust" as our sense of the firm's legacy.

As a true listener, Pelli made space at the table for all of us. "What would Cesar do?" we asked then and continue to ask. His presence was undeniably larger than life and yet totally devoid of ego, cynicism, or aggressive ambition. Everyone who encountered him is left with the legacy of his infectious laughter, passed down in our stories about the pleasures of working with this great architect.



2

1 Reminiscence from the faculty at Yale when Cesar Pelli retired in 1984, courtesy of Pelli Clarke Pelli Architects

2 Pelli Clarke Pelli Architects, Sevilla Tower, 2008–15

*Still
Facing
Infinity:*

*The
Tectonic
Sculpture
of Erwin
Hauer*

Erwin Hauer, *Design #1 Baroque*, 2007-16,
thin film anticlastic version of original
Design #1 from 1950

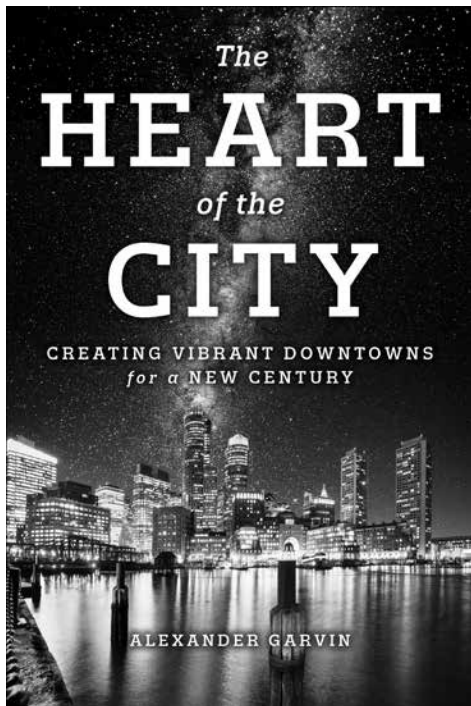


is on view at the
Architecture
Gallery from
August 29 to
November 16,
2019.

Book Reviews

America's Downtowns: Today and Tomorrow

By Alexander Garvin
Island Press, 2019, 264 pp.



In an age of profound economic and social transformation, the quality of life in American cities is largely a reflection of the vitality of their downtowns. High-density, mixed-use concentrations of businesses and residences, with services and amenities encouraging frequent and productive interactions among firms and people, are characteristic of the most vibrant communities, in which business and workers thrive.

In his important new book, *The Heart of the City*, Yale professor and prominent urban critic Alex Garvin analyzes these attributes and suggests how they can be encouraged. Detailed discussions of development programs that have worked well (such as the Golden Triangle, in Pittsburgh, and Denver's 16th Street Transit Mall) are contrasted with expensive failures (such as Erieview, in Cleveland, and Detroit's People Mover). Evolving programs that show great promise (such as New York's Hudson Yards and Cincinnati's Over-the-Rhine) are reviewed with illuminating specifics. The book's many fine photographs, taken by the author, are gems.

The volume begins with a review of three types of downtown trajectories, exemplified by Houston and Indianapolis, which have been growing for a half century without stopping; Buffalo, New York, and Bridgeport, Connecticut, which have been struggling; and Seattle and Los Angeles, which have recently resurged. Garvin explains why some urban-development strategies have worked while others have failed and gives thought-provoking comments on the future of flourishing urban centers.

Mutually reinforcing components—businesses and residents, civic and cultural institutions, visitors and tourists in settings with appropriate transit access, walkability, and appealing open spaces—are the hallmarks of a successful downtown of the future. Garvin points out that, contrary to common belief, the era of a single-function business district

that goes to sleep at 6 p.m. on Friday and wakes up on Monday morning has ended for good. Today, thriving downtowns have residents who remain when office workers go home, and they demand lively street life, which also attracts high-spending visitors and tourists. In part because of today's less expensive air travel, tourism has become one of the nation's fastest-growing industries, with the number of foreign visitors to the United States soaring to more than 80 million today from 40 million in 1995. The dollars they bring are spent largely in vibrant downtowns.

Garvin is clear on the importance of trees and parkland: "Trees," he says, "are the most effective and underestimated downtown occupants that improve air quality while reducing noise, absorbing runoff, and stabilizing ambient temperature." Tree canopy covers 35 percent of the total land area of Washington, D.C., 33 percent of Saint Paul, and 32 percent of Minneapolis. The Minneapolis Park and Recreation Board is cited as operating "the best-located, best-financed, best-designed, and best-maintained public open space in America."

Garvin concludes this stimulating book with a passionate plea for nationally standardized BIDs (Business Improvement Districts) which are responsible for the entire downtown of every American city. A permanent, self-sufficient organ of local government, the BIDs would be empowered by the U.S. Congress and state legislatures to perform basic planning and development functions with the "one-stop" ability to resolve overlapping regulations. How willing local political figures will be to give up control of such activities is an interesting question.

Do examples of re-surgings of downtowns imply that our urban problems are behind us? Hardly. We must remember that *The Heart of the City* deals exclusively with downtowns, not cities as wholes. Until our society is prepared to devote the necessary attention

and resources to the issues—at the federal, state, and local levels—our social problems will continue to plague us. Widespread and growing homelessness, public health and education standards that are below those of other advanced nations, and a criminal justice system that is an international disgrace cry out for public awareness, concern, and action.

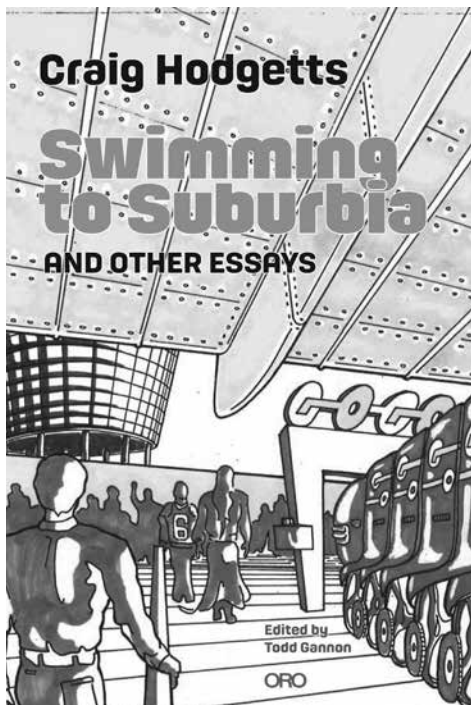
At the level of local development, gentrification—and the attendant displacement of poor residents by rising rents—is an increasing national concern. The local opposition that stymied Amazon's proposed move to New York and the anti-gentrification drive for historic preservation in Chicago's booming Pilsen neighborhood could be harbingers of a wider public reaction to the problem.

As social, economic, and demographic factors change, our urban centers react accordingly. *The Heart of the City* is an excellent review of the current challenges and responses, and it should be required reading for all those interested in urban change and revitalization.

—Daniel Rose (Yale College, '51)
Rose is Chairman of Rose Associates,
and Chairman of the Urban Design
Forum.

Swimming to Suburbia and Other Essays

By Craig Hodgetts
Edited by Todd Gannon
ORO Editions, 2018, 220 pp.



"Los Angeles is a holographic city."
—Craig Hodgetts, 1987

In her era-defining novel *Play It as It Lays*, Joan Didion imagines her narrator coursing through Los Angeles in a white Corvette, looping from interstate to interstate, no end in sight. Anthony Vidler likewise explains Reyner Banham's *Los Angeles: Architecture of the Four Ecologies* as a "freeway history," a recursive form not to be confused with more sequential or, one might say, pedestrian, storytelling. Though Craig Hodgetts (MArch '67) traverses the same highways as Banham and Didion, likely at higher speeds than either, he doesn't stop there: "If one avoids freeways, which promise reassurance in the form of guaranteed destination, the surface of this planet L.A. is endlessly rewarding" (p. 120). Thus Hodgetts also wanders, shops, teaches, and swims across the city, locating—and savoring—those rewards.

Edited and introduced by Todd Gannon, *Swimming to Suburbia* takes its title from Hodgetts's seminal pamphlet, published in 1987 by the Los Angeles Forum of Architecture and Urban Design. It became an urtext for fin de siècle Los Angeles, a call to arms that seized the design debate in the city after Reyner Banham's death in 1988 and propelled it through the next decade, along with Mike Davis's *City of Quartz* and Ed Soja's *Postmodern Geographies*. Still bracing in its colliding perspectives—one can find echoes of Jane Jacobs as much as those of Archigram—"Swimming to Suburbia" tapped into L.A.'s growing self-identification as the paradigm of post-World War II growth, not to say sprawl.

This text and others in *Swimming to Suburbia* are ganged together under four alliterative subheadings: Polemics; Projects and Prognostications; Predecessors, Peers, and Protégés; and For Performance. Gannon does a masterful job of capturing Hodgetts's wide-ranging production and brings shape to

an intellectual arc that often swerves vertiginously, even as its full trajectory remains constant. True north for all these pieces, even those devoted to singular talents, is the celebration and improvement of urban living. As Gannon observes, Hodgetts seeks always "to articulate his vision for a better future" in terms both factual and utopian.

The first two sections prove Hodgetts a prescient observer of civic change and potential. His early fascination with transit systems, housing densities, and communications technology read like today's editorial paeans to smart development, though Hodgetts penned most of them more than a quarter of a century ago. His "Concentrating on Ecology," a 1970 review of three books predicting an environmental apocalypse, now reads more as reportage than opinion. Hodgetts loves how buildings built for one purpose almost always find others, and he has a mechanic's eye for how the city might be recombined and retooled to new ends.

An "interdisciplinary" thinker before the term gained currency, Hodgetts was a founding member of the CalArts faculty (see both "Synthetic Landscape" and "Biography of a Teaching Machine" for a look under the hood of that often opaque institution) and an avid pamphleteer, polemicist, and television personality, even as his architectural practice was taking shape with Robert Mangurian in StudioWorks and later in partnership with Hsinming Fung. This promiscuous interbreeding of cultural and multimedia sensibilities lifts Hodgetts beyond most parochial discussions of "L.A. School" architecture into a more global, especially British, frame of reference.

Hodgetts is generous and sharply attuned to those that inspire him. "Inside James Stirling" and "Big Jim" recount his first, pivotal encounter with Stirling's Leicester University Engineering Building—a mesmerizing "mechanical hoggoblin" to Hodgetts as a student in 1964—and delve deep into Stirling's combinatory design

ethos. Hodgetts then traces an unexpected kinship between Stirling, Charles Moore, and Frank Gehry in the previously unpublished and wonderfully observed "Hot Stuff: The House that Frank Built." Various logics of the fragment govern all three, Hodgetts argues, each made personal by very different priorities of inclusion. John Lautner, Coy Howard, and Charles and Ray Eames also enjoy novel, contrarian reassessments.

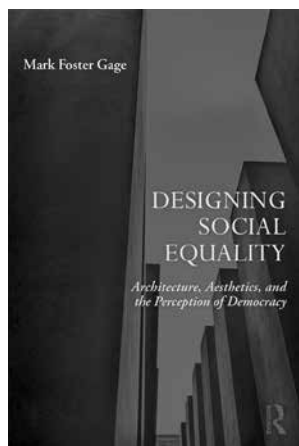
Stirling was from Liverpool, "a city much like Detroit," Hodgetts notes. Hodgetts began his design education in the Motor City as a prize-winning automotive renderer in high school, and car culture pervades his projects at every scale and in all forms. Many of the genre-defying pieces in *Swimming to Suburbia*, customized for maximal performance, read like hybrid hot rods. Extended graphic novellas, including "Useful Ideas for a Future L.A." and "Citta Pulpa," as well as the storyboards for *Ecotopia*, and the final one-act episode "Purity" all reveal Hodgetts as the most engaged and effective of visionaries. J. G. Ballard translated a Ferrari's surging acceleration; Craig Hodgetts marvels at how Ford "raided the parts bin" (a favorite phrase of his) to outrun the Europeans.

—Joe Day
Day (Yale College '89) is principal of Deegan-Day Design and teaches design and critical studies at SCI-Arc. He was a Kahn Visiting Assistant Professor at Yale in 2012.

Designing Social Equality & Aesthetics Equals Politics

Both by Mark Foster Gage

Designing Social Equality
Routledge, 2019, 142 pp.



Aesthetics Equals Politics
MIT Press, 2019, 328 pp.



Aesthetics has been a slippery subject for as long as there has been philosophical discourse. In a superficial sense, aesthetic theory has limited itself to bringing rigor to the ways we evaluate the things around us—the beauty of a flower, how an artwork moves us, why a vista is arresting. When taken to its conclusions, however, aesthetics deals with an astonishingly wide range of philosophical topics: human experience, political life, our relationship to reality, and the nature of reality itself. In other words, aesthetics has a disconcerting tendency to lurch between the inconsequentially mundane and the hopelessly profound.

In two recent books Mark Foster Gage ('01) has harnessed this theoretical dynamic in an attempt to reorient architectural discourse. He begins with a refreshingly straightforward definition: Aesthetics is “a discourse predicated on relationships between humanity and the forms of its reality” as mediated through the human senses. This is a very capacious notion of aesthetics. Indeed, Gage seems to conceptualize aesthetics negatively, including almost everything that is not Critical Theory, which he sees as the dominant mode of discourse in contemporary architecture. His book *Designing Social Equality* develops this line of thinking in depth, and *Aesthetics Equals Politics*, edited by Gage with Matt Shaw, gathers formidable contributors to speculate on other directions for architectural theory.

The latter volume offers eighteen essays that originated in an ambitious 2017 conference at the Yale School of Architecture. In one of his best essays, philosopher Graham Harman presents an argument against the philosophical legacy of Immanuel Kant, the progenitor of modern critical thought. The stage is set by a deft interview with Jacques Rancière, who has put aesthetics back on the table for contemporary architects more than any other philosopher. His many memorable quips have become rallying points, among them, “An aesthetic revolution is not a revolution in the arts. It is a revolution in the distribution of the forms and capacities

of experience that this or that social group can share.” A host of architects and theorists, whose subjects include realism, abstraction, the post-digital, and the object-oriented, fill in the implicit framework construed by Harman and Rancière. It is a kaleidoscope of speculation—more than enough to sustain a generation of intense architectural production.

Aesthetics turns out to be a rather loose binding for Gage’s volumes. The numerous authors and essays offer little reflection on the standard topics: aesthetic experience, aesthetic judgment, aesthetic categories, and so on. There is little mention of Kant—the architect of modern aesthetic theory—and only limited engagement with the legion of philosophers who have since written on the subject. Gage’s volumes belong alongside books that take particular topics in aesthetics as entry points into more concrete subjects, including *The Picturesque* by John Macarthur (Routledge, 2007); *Our Aesthetic Categories* by Sianne Ngai (Harvard, 2015); and *Ugliness and Judgement* by Timothy Hyde (Princeton, 2019).

One may suspect that these volumes are not really about aesthetics at all, despite the prominence of certain characteristic terms. Gage’s concern is above all to overturn the hegemony of “the critical,” and *Designing Social Equality* pulls together a detailed argument in that direction. Taking Rancière’s suggestion that there is no path from inequality to equality and Harman’s views about our lack of access to the inner richness of the things around us, Gage argues that we can find a foundation for social equality in our shared estrangement from objects (including architecture). Architects, Gage argues, should give up their fantasies of being all-knowing explainers, problem solvers, and social critics and adopt a stance of humility in the face of a world that ultimately escapes understanding and control.

This resurgence of a characteristically Eastern philosophical ethos is intriguing, encapsulated by Laozi as cited by Fung Yu-lan: “To work on learning [as in most Western philosophy] is to increase day by

day; to work on the Way is to decrease day by day.” Gage presents the aesthetic attitude as a humble way of life for an architect and a corrective to overblown self-assurance. There is more than a hint of phenomenology in the writing of Gage and his cohort. Irreducible moments of aesthetic experience are seen as the key to escaping the machinery of orthodox critical theory. That said, Gage’s avoidance of phenomenological tropes and terminology allows him to escape the stultifying effects of that discourse as well.

There are many surprises to be found in the territory Gage opens up. Roger Rothman’s essay on “an anarchist aesthetic” is a profound and necessary foray into recent political theory. Caroline Picard’s meditations on the otherness of her cat reformulate classical philosophical questions for the age of the meme. These essays and many others identify the rich domain yet to be explored in the triangle between aesthetics, politics, and architecture.

—Matthew Allen

Allen is a writer, educator, and architectural historian who teaches at the University of Toronto.

YSoA New Books

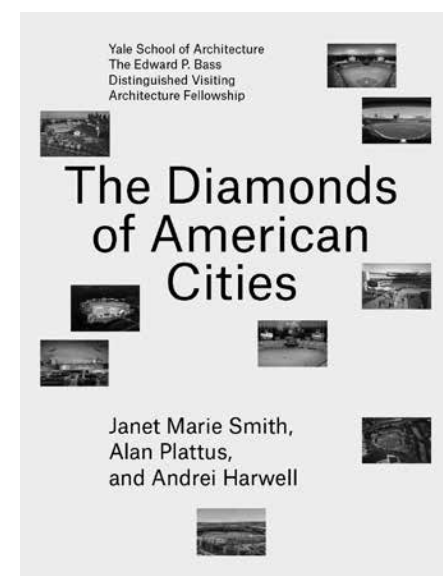
Eyes that Saw

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

The Diamonds of American Cities

The Diamonds of American Cities presents the studio of Edward P. Bass Visiting Distinguished Architecture Fellow Janet Marie Smith, vice president of the Los Angeles Dodgers, and Alan Plattus and Andrei Harwell, Yale faculty members. The challenge was to analyze ballparks and their urban ramifications in a two-phased project, one each for a minor- and a major-league team. The students formed four groups and developed proposals for the Pawtucket Red Sox on different New England sites. Critical analysis of the development opportunities

of a large-scale sports facility and its consequences on a medium-size city drove the presentations to the Pawtucket team’s management and informed its move to Worcester, Massachusetts. In the second half of the semester the students designed a center-field addition to Dodger Stadium, in Los Angeles. The book features an interview with Smith, an essay by Plattus, and a closing discussion between Stan Kasten, president and CEO of the Los Angeles Dodgers, and Larry Lucchino, president emeritus of the Boston Red Sox. The book is available in September and was edited by Nina Rappaport and Ron Ostezan ('18), designed by MGMT.Design, and distributed by Actar.



Student Exhibitions and Programs

...And More

The exhibition *...And More* was installed this spring at Building 107 on Governors Island and will remain on display through October 27. The show features the projects of nine students who explored the possibilities for what Governors Island can be for the city and the people of New York today. Led by Michael Samuelian, Edward P. Bass Distinguished Architecture Fellow at Yale and former president of the Trust for Governors Island; Simon Hartmann, of HHF, in Basel; and Yale faculty member Andrei Harwell (MArch '06), the students were challenged with a provocation that focused on the island as a physical object. Rather than deploying standard formulas of urban development or focusing on the picturesque qualities of the island, the students explored infrastructure that could connect it with its surroundings and formulated how discrete architectural projects could change the way the island functions within the city and region.

The students—Melinda Agron, Olisa Agulue, Lani Barry, Brian Cash, Kerry Garikes, Menglan Li, Larkin McCann, Miguel Sanchez-Enkerlin, and Mariana Riobom—began their investigation with a team analysis of the island's history as well as its architectural legacy and infrastructure. Further research took them across North America, from the Toronto Islands to Vancouver's Granville Island and San Francisco's Presidio. These case studies revealed lessons about

the adaptive reuse of historic buildings, environmental stewardship, programmatic activation, and long-range planning.

The nine projects represented a range of approaches to the context of the island, the New York City real estate market, and specific programmatic needs. Projects reused or adapted prominent existing historic structures, smaller functional buildings, and housing or completed buildings as well as a new center for recreation and commerce, and places of ritual. The projects share common values of resiliency, authenticity, and community, like the island itself.

Governors Island is a challenging and inspiring site where the possibilities seem endless yet the constraints are very real. Today, Governors Island is a delightful seasonal destination for New Yorkers and out-of-towners alike, but these projects showed us ways that it can continue to delight and engage visitors as an extraordinary park *...And More*.

The exhibition was sponsored by the Edward P. Bass Fellowship in Architecture, The Trust for Governors Island, and the National Park Service. It was coordinated by Andrei Harwell, designed and installed by Menglan Li and the staff of The Trust for Governors Island, including Shane Brennan, coordinator for The Trust for Governors Island. A catalog was published in conjunction with the exhibition, with editorial assistance from Melinda Agron.



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Jim Vlock First Year Building Project

For its fifty-second iteration, the 2019 Jim Vlock First Year Building Project has maintained its commitment to social action in the city with a focus on the shifting needs for affordable housing. Through the school's continued partnership with Columbus House, a shelter and permanent supportive housing provider for those experiencing homelessness, the students were challenged to design a three-unit dwelling for single adults. Located in the Hill neighborhood of New Haven, the project addresses issues of urban infill and the replicability of stick-frame construction.

Changes in Yale's MArch I program offered the opportunity to refocus the building project's pedagogical approach. In previous years the studio was the center of second-semester efforts, and the single-family house was the operative design typology. However, the first-year curriculum has been revised to consider the larger concept of "dwelling," and the building project is now an independent design and visualization course outside of the core studio program. The coursework has been re-calibrated as a sequence of spatial and tectonic experiments interrogating the conventions of domestic space and residential construction.

Early assignments in this year's project sought to define a fundamental spatiality of human dwelling, one that eschews the typical regulations and clearances of building activity and challenges them with uniquely delineated parameters. Next, students interrogated the material assemblies that could enclose space; each team theorized the technical roles played by the constituent layers of enclosure and their position within the system. The various theses gave rise to innovative envelopes as performative membranes that mediate the gray space between exterior and interior, host fixtures and equipment, and negotiate edges, overlaps, corners, and ground. The last preparatory exercise prompted the specification of a prototypical domestic space for an individual as well as speculative aggregation within a single building mass. A combinatorial logic was formulated to produce both a formal system for addition and a technical system for interconnection.

The final assignment synthesized the results and deployed them into the design of a three-unit residence. The house for Plymouth Street is intended to reflect the complex nature of the site along with an understanding of the power of architecture to define private and public identities within a vibrant residential community. Ultimately, ten proposals were designed and presented to a jury of practitioners, local officials, and the clients.

The selected design riffs on the common triple-decker apartment prototype, which features three identical apartments stacked atop one another. The proposal augments the prototype by de-laminating the façade to create semiprivate porches on each level and by rotating the typical L-shaped floor plan. These strategies also produce a "power cell," or mechanical block, that holds the service functions of the unit and creates spatial division between public and private zones. Formally the house presents a taut cubic volume with a canted roof plane whose diagrammatic identity is unique while its scale and siting is carefully calibrated to neighboring homes.

As is typical of the building project, the summer began with a collaboration in which the whole class participated. In seven weeks the students experienced site and foundation work, wood framing for floors and walls, and exterior sheathing—work that brought to life many of the theoretical experiments posed earlier in the semester. For the remainder of the summer a team of fourteen student interns continued to develop the interior systems and finishes. The house was completed at the end of August, with a dedication event to be held at the end of September.

—Scott Simpson ('21)



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1, 2 Installation of *...And More* on Governors Island, summer 2019, photographs by Menglan Li

3, 4 Jim Vlock First Year Building Project construction, summer 2019, photographs by Scott Simpson

Equality in Design

In spring 2019, Equality in Design (EiD) organized brown-bag lunches that addressed local and global topics. Simone Brown, an associate professor of African and African diaspora studies at the University of Texas, presented her work regarding the intersection of surveillance and black city life. Brown related blackness to urban themes of infrastructure and the delicate line between surveillance and supervision. Following spring break Parfait Gasana and Coral Bieleck shared with our community an exciting development in Rwanda. Determined to grow from a tragic past and develop into a modern society, the country is rooting itself through innovative ideas, construction, and sustainable development. Both Gasana and Bieleck played integral roles in shaping a newly formed Yale-Rwanda partnership that promises to pursue opportunities for collaboration.

To cap off the semester and academic year, EiD hosted a panel discussion

organized by Yale Women in Architecture. Sara Caples ('74) and Andrea Mason ('94) moderated the discussion among alumni Laura Pirie ('89), Perla Delson ('92), Mait Jones ('92), Robert Schultz ('92), Vrinda Khanna ('94), Aicha Woods ('97), Oliver Freundlich ('00), Caleb Linville ('10), and Carmel Greer ('10)—all at varying stages of their careers—who spoke refreshingly about balancing home and workplace.

EiD looks forward to continuing the mentorship program and, for the second time, running a student-led New Student Orientation program, in which current students engage with the incoming students on topics of community building and social conduct to promote a fruitful learning environment for all.

—Emily Cass and Rhea Schmid (both '20)

PhD Programs



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This spring the PhD program continued its two ongoing discussion and lecture series, PhD Dialogues and the Yale Architecture Forum, which is cosponsored with the Department of the History of Art and funded by the Graduate School of Arts and Sciences. Respectively continuing the themes of “Access, Accountability, Architecture” and “Building Flows: Race, Migration, and Resistance in Architecture,” the two programs together hosted seven public events, inviting scholars to speak to and with YSoA students and faculty.

PhD Dialogues

Each of the four PhD Dialogue events was structured as a discussion between an invited speaker and a faculty or student who presented and responded to one another. In the first event, on February 11, Fatima Naqvi, professor of German language and literature at Rutgers University, and Yale associate professor Eeva-Liisa Pelkonen discussed spatial conceptions and embodiments of atmosphere in the film and sculptural practices of the French and Austrian architectural avant-garde during the late 1960s. On March 29 Yale professor emeritus Henry Sussman explored the exchanges between deconstructionist thought and architecture and their legacies today with Charles Gwathmey Professor in Practice, Peter Eisenman, followed by a lengthy discussion with students about the promises and pitfalls of architecture as a historical and future intellectual project. On April 18 Esra Akcan, professor of architecture at Cornell University, spoke with PhD candidate David Tuturo regarding the limitations and opportunities presented by ethnographic and archival research methods in writing architectural history today. They used their recent and ongoing research, particularly professor Akcan's 2018 book *Open Architecture: Migration, Citizenship, and the Urban Renewal of Berlin-Kreuzberg*, as lenses to focus the conversation. At the fourth and final spring PhD Dialogue event, on April 22, PhD candidate Gary He presented his

current research on the introduction of organicist theories into French architectural practices during the eighteenth century, alongside Kathleen James-Chakraborty, professor of art history at University College Dublin and 2015 and 2016 Yale Vincent Scully Visiting Professor in Architectural History, who responded with a presentation situating biological and gendered undercurrents of organicist thought in architecture within a broader social and intellectual history.

Architecture Forum

The three Architecture Forum events were structured around a more traditional lecture format, offering an invited speaker a chance to share recent or in-progress work in an in-depth presentation. On February 11 Ayala Levin, professor of art history at Northwestern University, discussed the impact of Denise Scott-Brown's upbringing in apartheid-era South Africa on her architectural and planning collaborations with Robert Venturi as well as her own photographic practices. Anooradha Iyer-Siddiqi, professor of architecture at Barnard College, spoke on February 25 about the colonial architectural history underpinning contemporary refugee settlement schemes in the Dadaab region of Kenya. Finally, on April 3, professor of art history Jacqueline Jung presented a response to the recent book *Graphic Assembly*, by fellow Yale faculty member Craig Buckley, detailing the implications of a history of mid-century Euro-American avant-garde collage practices for a media-based re-situation of modern and contemporary arts movements in relation to one another.

The PhD Dialogues and Yale Architecture Forum will continue in the 2019–20 academic year under the leadership of second-year PhD students Nicholas Pacula and Jia Wang, along with their colleague Mia Kang, who will represent the Department of the History of Art. Please check the schedule on the YSoA website in the fall.

—Aaron Tobey and Ishraq Khan (both PhD '23)

North Gallery

Sounding Sacred

An independent study by Davis Butner ('19), advised by critic in architecture Kyle Dugdale (PhD '15), included the exhibition *Sounding Sacred*, on display in the North Gallery at Yale from February 21 to March 30, 2019 and curated by students M. Isabel Balda ('19), Davis Butner, and Evan Sale ('19).

In contemporary architectural practice, absent of any overarching religious dogmas, what constitutes “sacred” space? Given the diverse images of intimacy, introspection, and communal ritual that the term *sacred* conjures, can architects effectively design spaces of universal reverence? Is recognition of the sacred in architecture intuitive or is it learned? How much is it defined by aural as well as visual properties? By analyzing the acoustic characteristics of vernacular religious architecture, we seek to understand how aural practices shaped their design and can inform architects envisioning future spaces of reverence.

The exhibit examined the architecture and aural practices of four distinct religious communities: Hindu Koothambalam, of Kerala, India; wooden synagogues of the nineteenth-century Poland-Lithuanian Commonwealth; mosques of Istanbul and the Turkish Samsun region; and the orthodox

churches of northern Russia. While these architectural typologies and their communities are geographically and spiritually diverse, they share a need for spaces that instill a sense of reverence and transcendence.

The exhibition included concepts such as ways to promote sound as a critical part of architectural discourse, often forgotten in a visually dominant practice; convey the diversity of architectural responses to the need for reverence; consider the sonic implications of formal choices in architecture; and offer a more nuanced and complete vocabulary to describe sound as it interacts with architecture.

Through a series of typological analyses incorporating geographic mapping, section and plan overlays, acoustic animations using Odeon Acoustic Modeling Software, and physical models, *Sounding Sacred* enabled visitors to compare spatial and acoustic characteristics across types. The exhibit culminated in a performance tour of sacred spaces in New Haven with the Yale Schola Cantorum that drew on connections between the austerity and visual complexity of the interiors in relation to one's experience of its aural qualities.

You can hear sample recordings at www.dsbutnerdesign.com/sounding-sacred

Let's Talk Business

Let's Talk Business, curated by Vittorio Lovato (MARCH '16), was exhibited in the North Gallery from April 4 to May 6, 2019 and focused on new architecture business models.

Architecture for Humanity's failure has highlighted the need for continued discussions about the methods and challenges for managing sustainable business models in alternative architectural practices. Four years after the organization's bankruptcy, the conversations about the subject are still remarkably quiet. This should come as no surprise: Architects are too poor and embarrassed to talk about money or the lack thereof but continue to talk about aesthetics and design objectives. “Profits” and “humanitarianism” clearly don't mix in the architectural discourse, especially when it comes to discussing architecture that has a strong social agenda. Yet today the humanitarian design field is far more crowded than it was in 2015, so there is a growing need to understand how architects can make impactful social changes without going bankrupt.

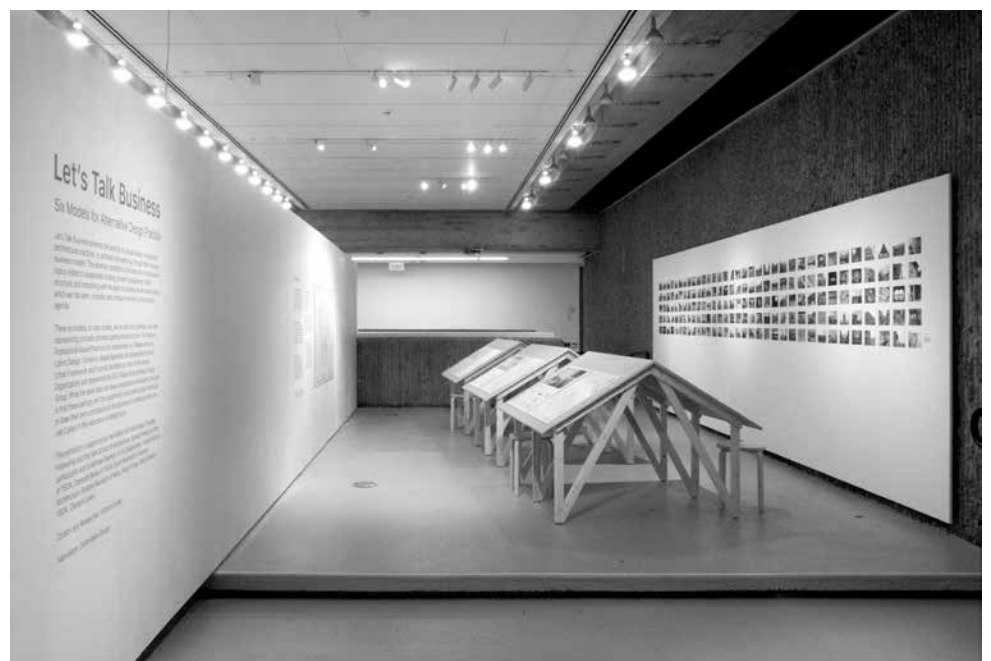
The exhibition *Let's Talk Business* presented topics related to sustainable funding, project management, office structure, and networking, with an alternative focus through which we may learn, consider, and critique work with a strong social agenda.

The exhibition presented the work of six social-impact architectural practices, or architect-led agencies, through their evolving business models. Divided into three pairings, each model represents a broadly defined organizational structure: “For-Purpose, Professional-Based Practices,” represented by TAMassociati and Latent Design; “University-Based Agencies,” represented by Rural Urban Framework and Forensic Architecture; and “Non-Profit-Based Organizations,” represented by GA Collaborative and Mass Design Group. While the exhibition did not draw conclusions, the hope was that these comparisons and the supporting visualizations allowed viewers to form their own opinions on the business of architecture and its role in design projects.

The William Wirt Winchester Traveling Fellowship and the Yale School of Architecture supported the exhibition.



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1 Tuquls, Ifo refugee camp, Dadaab, Kenya, 2011, photograph by Anooradha Iyer Siddiqi

2 *Sounding Sacred* installation in the North Gallery

3 *Let's Talk Business* installation in the North Gallery

Spring 2019 Lecture Series

Jean Pierre Crousse and Sandra Barclay “Other Tropics”

Norman R. Foster Visiting Professors
January 10



Peruvian architects Sandra Barclay and Jean Pierre Crousse presented recent work in Peru, where they gained inspiration from indigenous structures and modes of habitation while taking advantage of cheap and abundant local materials for both construction and design expression. Many of the buildings exhibit low-tech approaches to sustainability that employ simple cross-ventilation cooling systems, siting and exposure strategies, and water-retention features. Peru's coastal desert conditions have required them to endow their spaces with rigorous design elements.

“Concrete construction is not widely used, but there is a big tradition in Latin America and Peru of the Modern movement in concrete. In coastal Peru it is the only cheap material available. The first project we did was supposed to be done with a deck made of wood from the Amazon, but the contractor told us it could not be finished due to rains that washed out the roads. So from that point on we decided to focus on the primary elements, and concrete is one of them. There are people who say the material is unfinished, but it is the perfect material for us because it has the color of the dust and the coastal desert. If you paint your house white, it lasts two months and then goes gray—like concrete! Maybe it is easier for people to accept concrete because of this maintenance solution, but it is true that houses along the coast are always white, and people have a lot of grasses and plantings. We have to work with the desert, and this arid landscape is beautiful too.

“We must try to explain why we are doing things. We used to think of the desert as a void, but it's a landscape. It is full of meaning, colors, and tonalities that we came to appreciate. We try to show the beauty of the landscape—the desert—of not having plants. We can't use endemic plants because there are none. It's a matter of saying we do landscape with endemic materials, and here they do not include plants. We are here to make plain buildings in the landscape.”

Adam Yarinsky “Posthumous Collaborations”

January 17

Adam Yarinsky, principal of ARO in New York, commented on the attitudes and processes that undergird his practice, focusing on sites with significant art and architecture. He described the special considerations of designing for buildings in which the original architecture is best served by sensitive or imperceptible modifications.

“Our framework for design is based on and grounded in the recognition that architecture is part of a complex web of physical and social relationships. We frame our practice as research or inquiry into these conditions and develop strategies about program and process as well as craft and building, out of engaging with the conditions within which we work. We find that this methodology, which is consistent across all of our projects, allows us to engage problems that transcend architecture, from urban planning to the smallest projects. We often work on university campuses or in institutional environments where the projects are



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insertions into an existing context—whether a building, a renovation and addition, or a new structure that completes an existing plan—and are in dialogue with the work of luminary architects who are now deceased.

“Reciprocity is another quality that is intrinsic to each of these projects. By approaching them with modesty and honesty about expressing ourselves in them, we enable a unique reciprocity in which they are felt and understood. The complexity and layering of experience that happens when we work with a well-known architect, preserves the authenticity of the original intent. It is through this process of inquiry in our work—a willingness to efface our presence and to frame design as being reciprocal with its physical and social context—that we aspire to do architecture that is itself in unity.”

Iwan Baan With responses from Tatiana Bilbao “Two Sides of the Border”

January 24

Architectural and documentary photographer Iwan Baan shared his perspective on his photographs of the American-Mexican border in the Yale exhibition *Two Sides of the Border*. His focus is on the overlaps between the two countries that challenge myths about the distinct separation: immigrant labor and Latin food culture in the American Midwest, remittance houses and American cars in

The following are summaries and excerpts from the Spring 2019 lecture series.

Mexican communities, and passage, both fluid and restricted, across the border. Tatiana Bilbao, exhibition organizer and fall Kahn Visiting Professor at Yale, joined Baan in a conversation.

IB When the Berlin Wall fell, there were sixteen border fences around the world, and today there are almost sixty-five, either completed or under construction. The wall, while an ancient security strategy, is meant to repel but in fact generates a magnetic field that is especially visible in these areas with border crossings and trade that draw people from both sides together.

TB It was an attempt to create a vision of a landscape and a region that is very vast. There are many places we didn't reach. But issues of how you see a region are opportunities.

IB We see these all as different places, but these two countries are basically one territory. Everything is so fluid. At the same time they are trying to make this border, this whole issue, more and more visible. Yet you see also, especially in these pictures, the difficulty of finding the actual border.

Nancy Levinson “Marginal by Design: What Happened to Architectural Journalism?”

Co-sponsored by the Poynter Fellowship in Journalism
January 31

Nancy Levinson, editor and executive director of *Places Journal* and the Poynter Journalism Fellow at Yale, spoke about the intersection of journalism, scholarship, architecture, and urbanism. She examined how architectural journalism has been systematically marginalized in public discourse, resulting in limited readership and public literacy about issues of architecture and design. She explained how *Places Journal* has emerged to reconnect the public with architectural scholarship and sponsor important conversations about the built environment.

“Early in my career I became concerned that the readership of design journalism seemed to be confined entirely to the discipline. This seemed to be a conundrum: architecture is among the most public of the arts, then why does it have so little presence in public discourse? In some ways this can easily be understood. The space is dominated by two kinds of journal: academic journals of history and theory, which cater almost exclusively to an academic audience, and commercial and trade magazines, which publish news and information about the profession along with extensive visual portfolios of projects. ... What seems surprising is that architecture has such a marginal presence in mainstream media, intended to inform the public on a broad range of topics. I would argue that the dilemma of an architectural presence in architectural media goes deeper; for many years now criticism and building reviews have been the default mode of writing about architecture. Yet in many ways criticism is an uneasy fit for mainstream magazines and newspapers, appearing in sections dedicated to arts, leisure, and lifestyle or just “the weekend.” In this light, the so-called “crisis of criticism” isn't due to a lack of talented critics but because reviews of buildings don't make the same claim on reader attention as other subjects of popular or public critique.

“We need serious journalism, deeply researched and reported, in which architecture and, more broadly, the design of the built environment, are explored in larger

frameworks, not only artistic and cultural but also political and economic, social and technological. We need a powerful new generation of public scholars, and at *Places Journal* we are attempting to build a more expansive readership. ‘Public scholarship’ is a term we have been using for years to describe our mission. We are working hard to show that this hybrid space of public scholarship—with both aspects having equal weight—is valuable to both the discipline and the public.”

Andy Groarke “Mortal Bodies”

Co-sponsored by the Elizabethian Club at Yale
February 7

Andy Groarke, partner and co-founder of London-based firm Carmody Groarke, discussed the office's recent work. He showed how it has created opportunities and taken an idea-driven tactical approach to winning projects. He shared his process of design and production.

“*Mortal Bodies*’ explains our interests in how the physical presence of architecture can capture a moment of lived time in the way it is conceived and made and also acknowledge its inevitable destiny, eventually succumbing to the effects of use and time. This photograph of architect Sir Edwin Lutyens—capturing a moment in time on July 19, 1919, when he's walking away from the unveiling of the Cenotaph, or official war memorial, in Whitehall, London—illustrates a fascinating paradox in the representation of architecture: its presumed tendency to be permanent. In fact, the photograph depicts a temporary plaster-and-wood structure commissioned, designed, and erected in only fourteen days before the peace celebrations took place in commemoration of the nearly one million dead in World War I. A common misreading of the meaning of this photograph reminds us of the limits of a single official survey or experience of architecture through its image alone. The original form of this memorial was an architectural prototype or model of sorts, speedily designed and made to test an expectant need: commemoration. And yet despite its manifest temporality, its mere physical presence garnered such public acclaim that it was permanently rebuilt for Remembrance Day, in 1920. Its sole purpose was, and remains, to stop people from forgetting those who laid down their lives in conflict for the sake of others. We are interested in the capacity of architecture to raise questions, such as how the experience of its physical presence can be shared and discussed by assembled people in a way that unrealized projects or other representations of architecture cannot. We are interested in how the physical properties of architecture may reveal other layers of meaning or relate to other ideas through the realm of experience. And we are interested in the inherent and fundamental tension physical architecture has with the way that it is made.”

Esther da Costa Meyer Chareau: “Design”

Vincent Scully Visiting Professor of Architectural History
February 21

Esther da Costa Meyer, architectural historian, writer, and professor emerita at Princeton School of Architecture, took the audience through the conflicted history of Pierre Chareau's design career. She shared the largely untold history of his work leading



5, 6, & 7

up to his famous Maison de Verre (House of Glass), including exquisite furniture pieces, interiors featured in photography and filmography, and the architect's obscure downfall after the Nazi occupation.

"It's very hard to work on Chareau because he's an invisible man. All the architecture is in private hands. His work has been seen almost exclusively through the lens of the Maison de Verre, and as a result the injurious significance of one aspect of his work has been lost in accounts of Modern architecture.

"Chareau's pieces and practices were predicated on a violence that neither he nor his peers and like-minded progressive patrons could understand. His furniture was reliant on extractive industries and economies made available by colonialism—the ivory, the leopard skin, and the expensive woods that we see. The decorative arts in which he had been trained were luxury goods for the elite and proclaimed the hegemonic power of the French state and its colonial underpinnings.

"Chareau was a man between the times, reluctant to let go of the past and yet fully engaged in the present."

Todd Reisz "Myths of Permanent Cities"

Louis I. Kahn Visiting Assistant Professor
February 25

Todd Reisz (Yale College '96, MArch '01), architect, writer, and former Jonathan Rose Visiting Professor, focused on cities in the Gulf region. He let the audience imagine they were in the seat of a decommissioned military helicopter, acting as a consultant on the creation of "the world's most ambitious and visionary mega-development, focused on tomorrow's humanity today." Through this hypothetical situation Reisz exposed the delusion of creating permanent cities and revealed the inherent hubris, greed, and denial of all those involved with its fabrication.

"For more than eighty years consultants like yourself have looked out of decommissioned military planes and chartered helicopters, hired to see lifelessness and to design life. Engineers and planners have come many times to turn deserts green. This new city's CEO wants dense forests and flowing rivers and flying robots.

"I wonder, though, if there is something we have to accept about the dangers, risks, and corruption inherent in our profession. I also wonder if questioning this illusion of permanence could afford us an existential release. Our profession routinely exploits a client's desire for permanence. Hundreds

of millions of dollars are earned in proposing new cities like the one I dramatized at the beginning.

"I am working with graduate students to question if we can practice as architects without permanence. We are exploring an alternative way to approach these cities of the Arabian Peninsula. ... What if temporality, the risk of being fleeting, was its strength? That it was associated with adaptability and nimbleness? Surely the world is ready for a solution that does not simply propose pouring more concrete into abstract plains and onto enduring landscapes."

Phil Bernstein and Timur Galen "A Conversation on Practice"

Gordon H. Smith Lecture
March 28

Timur Galen, former executive vice president at the Related Companies, and Phillip Bernstein, former vice president at Autodesk and assistant dean at the Yale School of Architecture, came together to speak about the architect's role in the industry. Conversation topics ranged from the broad trajectory of professional practice to alternative modes of practice, including development.

PB What do you think architects do best?

TG They dimensionalize a program without authoring it.

PB Why shouldn't we author the brief?

TG You should. The building is one tool in a kit of tools to solve problems. If the brief's not well authored, then it's almost impossible for the built work to be responsive to the original problem. It also doesn't mean the architect is well equipped to do that brief. Are there classes in the graduate school on how to assess requirements?

PB Since we were just looking at the curriculum this evening, I can say, no, I don't think so. We don't deal with that.

PB Do you think architects are willing to take risks?

TG I don't know if you would take the risk on a new formulation when you don't quite know how it is going to end and, if I'm going to be fair, if this process is reliable. When you get to the end do you feel confident that, if you've done a great job, that it's demonstrable and that you'd be rewarded?

PB But somebody's going to have to do it at some point.

TG That's right. Part of taking risk is how careful architects are at client selection.

PB Yes, I don't think architects are very careful at client selection.

TG That's a fundamental problem. It is "invest with me." But you're not going to invest with me unless you think I'm a good partner, so you go through the process of asking, "Is this someone I want to invest with or not? Which architects are prepared to literally invest in the project?" My challenge to you and the audience is to ask what's holding you back. Who else is doing it? Nobody's doing it. That's the answer. How do you get from a fragmented assemblage of teams and barge into that position? You have to be trusted to manage the range of outcomes.

Sou Fujimoto "Between Nature and Architecture"

Timothy Egan Lenahan Memorial Keynote Lecture for the symposium "Clouds, Bubbles, and Waves"
April 4

Sou Fujimoto, winner of the Japan Institute of Architecture Grand Prix and recipient of the Golden Lion Citation at the 13th Venice Biennale, presented his process of blending architecture and nature and his continual questioning of the status quo, leaving us with a with few important lessons.

"I was born and grew up in Hokkaido, a northern island full of nature. I played around in the forest in my childhood days. And then I

moved to Tokyo, such a messy and chaotic city. Those opposites are my background. Both of them are important to me. How do I integrate them to create a better living environment? It's quite a crucial question. Tokyo feels like an artificial forest. You see many artificial pieces (of electrical wires, signage, air-conditioning) floating around to create a comfortable, cozy territory for you. It's almost the same as branches and tree leaves surrounding you in the forest. Those kinds of similarity, behind the opposites of their appearances, are quite interesting for me.

"At the end of my lecture I have three messages to leave you. The first one is, "Be questioning" again and again and again, questioning fundamental or normal things. What is the meaning of public and private, open and closed, or normality? Based on the normality, what can we do now? We don't make a house; we question the house, the place for a life. Then we ask, What kind of life? What kind a place could happen there? "Be optimistic" is also very important. A lot of difficulties could happen, but we still should be optimistic about opening doors for the future. If you can enjoy the whole situation, you can make something interesting, something exciting, and people can feel a part of that, and we can make a breakthrough.

"The last one is, "Be honest." Be honest to the future, be honest to the budget, be honest to the client and regulations, and be honest to yourself. Trust yourself and be respectful of everybody. That's the most important thing."

Ananya Roy "At the Limits of the Urban: Racial Banishment and the Contemporary American Metropolis"

David W. Roth & Robert H. Symonds Memorial Lecture
April 11

Ananya Roy, writer, professor of urban planning, and inaugural director of the Center for Democracy and Inequality at UCLA, argued fervently for a reexamination of the seemingly benign ordinances that promote targeted racial discrimination.

"Today I want to focus on a distinctive site of postcolonialism, the American metropolis. I will practice what post-colonial critique and the black radicals have repeatedly staged: a re-worlding of the West itself. Central to my argument this evening is a concept I have been recently crafting: racial banishment.

"I am very interested in a specific aspect of racial banishment: the criminalization of innocent behavior in space through municipal ordinances. In 2017 the city of Los Angeles passed a municipal ordinance, LAMC-85.02, that prohibits vehicle dwelling. Enforced by the Los Angeles police department, it prohibits living in a vehicle at all times. The municipal ordinance was passed as Los Angeles hit new heights in homelessness, particularly of mothers with children. It was widely known that many of these women preferred to live in their cars rather than in city shelters, assuming shelter beds were available.

"Now a crime in Los Angeles, vehicle dwelling is punished by stiff fines, which the urban poor are unlikely to be able to pay, further deepening their criminalization. I see such ordinances as an exercise of sovereign power, which is always targeted and discriminatory. The effects of such an ordinance is racial banishment or the expulsion from everywhere.

"The world as we know it cannot be left intact."

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|---|--|----|--------------------------------|
| 1 | Sandra Barclay and Jean Pierre Crousse | 6 | Esther da Costa Meyer |
| 2 | Adam Yarinsky | 7 | Todd Reisz |
| 3 | Iwan Baan and Tatiana Bilbao | 8 | Timur Galen and Phil Bernstein |
| 4 | Nancy Levinson | 9 | Sou Fujimoto |
| 5 | Andy Groarke | 10 | Ananya Roy |
| | | 11 | Esra Akcan |

Esra Akcan "Open Architecture as Radical Democracy"

George Morris Woodruff Memorial Lecture
April 18

Esra Akcan, a Turkish architect, writer, and associate professor at Cornell College of Architecture, Art, and Planning, introduced us to a segment from her recent book *Open Architecture*, about the participatory design process of the IBA Altbau urban renewal in Berlin, including Heide Moldenhauer's and Alvaro Siza's work in Kreuzberg. Akcan also shed light on some of the criticism of participatory design, closing with the dismaying future that lies ahead for Kreuzberg.

"Heide Moldenhauer took around 3,500 photographs on the streets, in the hall areas, and inside the apartments, building up a collection that stands as nothing less than a sophisticated city archive.

"During IBA Altbau, she regularly directed apartment meetings. ... Mindful that over-modernization or over-renovation would displace the immigrants due to sudden rent increases, she handled renovations by fixing only what they needed and could afford.

"Siza designed flexible or open spaces in the apartment units that he anticipated would be claimed and changed by the users.

"IBA was a public-housing project where residents could stay for twenty-five years. Nobody wanted to move out. The period came to a close as I was writing the book, and the senate was waiting for the twenty-five-year period to come to an end so they could sell the public-housing settlement to a real estate developer. I had many experiences of returning to a building where I would know nobody. The rents were raised so high that everyone left in a month. The Kreuzberg that we know is gentrifying, full force."

The lecture summaries were written and compiled by Benjamin Olsen ('19) and Sean Yang ('21).



8, 9, 10, & 11

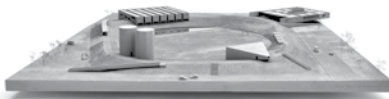
Spring 2019 Advanced Studios



Pier Vittorio Aureli, Davenport Visiting Professor, with Emily Abruzzo, critic in architecture
DIEGO ARANGO ('19), LUCIA VENDITTI ('19)

The large suburban area surrounding Rome, called the Agro, is ill planned and has been developed sporadically without the necessary infrastructure or common spaces. It is divided into *toponimo*, or single-family-house communities, that were often built illegally without public services and legalized retroactively. Following on the previous year's studio, the students engaged in Rome's odd building-code loopholes to devise incremental concepts around "commoning." After a visit to the area, a long walk along the Via Appia, and meetings with planners and architects engaged in the topic of urbanism, the students worked in six teams, each focused on a different toponimo to design a strategy for transforming the "neighborhood" with public and other shared resources and amenities. The students dissected the informal land-use regulations to gain a better understanding in order to develop a design that engaged potential common uses.

The students focused on themes such as a design for incremental urban agriculture on long, narrow lots that would dismantle the grid, appropriate streets, and evolve into shared space. One team redesigned local cooperative gardens and shared kitchens for self-sufficient settlements. For some, these shared domestic conditions reorganized family life and led to new ways to care for the elderly. Other proposals focused on the potential for common public plazas, residential porticos, pathways, improved streets, production spaces, and facilities such as libraries and schools to counter the disused, vacant aura of the area and deconstruct assumed ideas of private property.

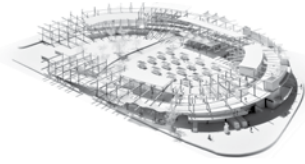


Sandra Barclay and Jean Pierre Crousse, Norman R. Foster Visiting Professors, with Andrew Benner, critic in architecture
RYAN HUGHES ('19)

Within the framework of climate change, Sandra Barclay and Jean Pierre Crousse challenged students to design an Innovation Center for Resilient Building Knowledge, in Narihualá, Piura, a village in northern Peru heavily affected by rain and flooding during the 2017 El Niño-Southern Oscillation (ENSO). The students explored what lessons the historical and contemporary building culture in developing countries can teach us about resilience and researched how traditional low-tech construction can be reinterpreted in the face of global warming.

The students traveled to Lima and Piura to understand the climate as well as indigenous cultures and building techniques. The Piuran residents provided them with a model for enduring the impact of El Niño that inspired the designs for the center, planned to host a research lab on new hybrids of traditional and contemporary building techniques that improve resilience and serve as a refuge during extreme climate events. Some students designed projects that could sustain flooding, allowing water to be absorbed through a new ground plane within a geological reshaping. Others integrated the agricultural system in elevated community buildings acting as rectilinear bars that would respond in section to the change in water

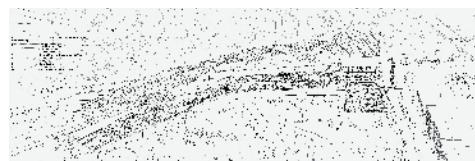
levels. One student designed an earthen stadium for large gatherings, clustering community buildings on its rim and embedding their potential to double as command centers during floods.



Yolanda Daniels, Eero Saarinen Visiting Professor, with Gary He (PhD '20)
HSIN-JU LAI ('19)

The studio investigated the concept and range of "threshold" conditions in Japanese architecture. A potent architectural trope and physical demarcation of boundaries, the threshold reveals cultural approaches to space making. In Japan the threshold has a significant role in temple interiors and grounds, Zen gardens, palaces, houses, and commercial spaces, embodying both the physical and the spiritual realms. The students studied the metaphorical and literal spaces of these passages and the ways people behave, move, and react in relation to them: for example, the elongated pause of entry with shoe removal, walking up or down steps, or sliding doors.

During their trip to Tokyo and Kyoto, the students made hand drawings and photographs to represent the transitions inherent in crossing a variety of thresholds in contemporary and traditional Japanese architecture. Next, they designed projects east of the train station to create new thresholds between two disparate uses and discriminatory social practices while relating to the structure's future development as part of a new arts university. The project programs varied from community centers serving as thresholds in libraries to housing. One student designed an urban market as a transitional space for different speeds of activity and linked pathways through the site. All of the students addressed the urban scale with formal strategic outcomes from their research on thresholds.



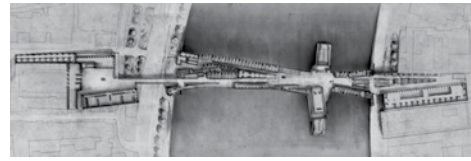
Anna Dyson (MArch '95), Hines Professor of Architecture, and Chris Sharples, visiting professor, with Naomi Keena I-TING TSAI ('20), WINSTON YUEN ('19)

On a site between the Massachusetts Museum of Contemporary Art, in the former Sprague Electric factory in the Berkshires, and a new train museum, students designed an innovation hub for emerging methods of manufacturing. They focused on manufacturing for bio-based prefabricated and modular construction to investigate how architects and engineers can advance the tech industry to inform manufactured building modules and systems of the future. The students addressed fundamental questions as to how to shift manufacturing and building practices away from toxic, energy-intensive processes toward bio-compatible methods that promote healthy ecosystems, clean, carbon-neutral industries, and sustainable local communities.

The studio began with studies of Shaker settlements and [the students, in teams](#), selected a material—from new timber composites, mushrooms, and new bio-resin products—to explore and use as part of their production process, design strategy, or new building material. They traveled to technology centers on the West Coast to learn about production methods. Back at Yale the students designed a range of projects, some of which displayed the production process with bio-fiber shells exposed in glass structures or lean production in a campus setting combining

The Spring 2019 Advanced Studios addressed new mixed-use typologies, social space, and sustainability. The following students were nominated for the Feldman Prize in each of their studios, described below.

public amenities and exhibition space, while another featured an undulating roofscape with cross-laminated timber (CLT) to produce a building that delineated a new urban park.



Paul Florian, Robert A. M. Stern Visiting Professor, with George Knight, critic in architecture
JINCY GEORGE KUNNATHARAYIL ('19), JEROME TRYON ('20)

The studio focused on the design of a habitable bridge spanning the Thames River in central London to house disenfranchised communities that currently reside at the margins. Investigating widespread indifference to the culture and housing of Britain's working class, the bridge project served as a memorial and a sanctuary to support new social options for disparate groups within the city.

The students learned atypical forms of British classical architecture as well as London's history and the ways in which integration, juxtaposition, and synthesis of volumetric and skeletal form may extend traditional meanings of classical architecture beyond those of balance, control, power, and continuity to include expressions of ambivalence, tension, and instability.

Students analyzed and interrogated classical artifacts selected by curators of the Yale Center for British Art, which served as a jumping-off point for understanding the contexts and principles underpinning classical traditions. During a weeklong visit to London they were able to experience the psychic, sociological, and architectural conditions of the city. In their final projects the students presented detailed models and drawings of new bridge-housing proposals, all classical in style and rigorously detailed. Each of the projects demonstrated vibrant neighborhoods and thoughtful moments of transition across the river for both residents and passersby.



Thomas Pfifer, Bishop Visiting Professor, with Kyle Dugdale (PhD '15), critic in architecture
SHARMIN YEZDI BHAGWAGAR ('19)

In Thomas Pfifer's second studio in Marfa, Texas, the art site and residence founded by Donald Judd, he asked the students to respond to the condition of banal local accommodations in the market-driven art world by proposing alternatives for more immersive experiences of both the place and the artist's world.

The students addressed two separate sites—one in downtown Marfa and the other on the edge of the desert—to design accommodations with three components: a point of arrival, a common space, and individual lodging for pilgrims' hostels or monastic guest-houses. The students chose a material that not only influenced the project's structural and tectonic ordering system but also affected the architecture's relationship to the landscape.

Before visiting Marfa, each student conducted a series of spatial experiments in models, designing a set of interior rooms without exterior forms interrogating the territoriality of the interior. They then worked individually, choosing either to spread their program across both sites or to concentrate at a single location. The landscape influenced their designs; some focused on light and acoustics, while others looked to the railway tracks as a connection through and beyond Marfa. For some the use of rammed earth combined a commitment to both singularity and material specificity. Most projects shared a commitment to material and conceptual simplicity while ranging in formal approach from strictly orthogonal to organic.

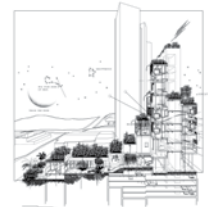


Todd Reisz, Louis I. Kahn Visiting Assistant Professor
ERIN HYELIN KIM ('19), MARIANA RIOBOM SANTOS ('19), JUSTIN HIN YEUNG TSANG ('20), MATTHEW WAGSTAFFE ('19)

The studio addressed the crucial issue of the global movement of human beings because of violence, climate change, and poverty. By seeking out new ways for the architect to engage how hundreds of millions of people experience cities, the studio considered how and for whom cities are visualized and designed. Designing a new city that acknowledged the transient nature of urban populations, they configured the rules of engagement, economies, and physical forms.

On a trip to Dubai and Amman, the primary subjects of the case studies, the students looked for links between physical forms and histories of global migration as well as how immigration is absorbed by city life. They studied the historical development and economic "rise" of Dubai, the ways in which cities are visualized and represented in the twenty-first century, and the challenges embodied in the global movement of people.

The means of representation in the final projects considered the temporary nature of cities in the form of films, investment road shows, commercials, and free-zone charters. Some students presented projects that included new housing typologies, such as co-ops for refugees and migrant workers. Others looked to the continuous movements of goods, and still others developed new forms of investment services for remittance payments by migrant workers.



Brigitte Shim, Louis I. Kahn Visiting Professor, with Andrei Harwell, critic in architecture
JENNIFER SHIN ('20)

The studio investigated ways in which housing can be linked with other programs to reshape our cities in vital and unexpected ways. Working with the Honolulu Art Museum, in Oahu, the students designed proposals for a vacant downtown site owned by the institution. They each developed a new prototype to find ways to combine housing, a hotel, the museum, and a social condenser as a catalyst for rethinking the future of downtown Honolulu.

The students explored hybrid prototypes that intertwine housing, sustainability, and landscape with museum and cultural programs for innovative models. Each student worked at several scales to better understand the interrelationship between the scales of the city, building, and room. The students also analyzed light, materiality, and space through large sectional models and drawings.

The studio traveled to Oahu to visit the site and participate in design seminars with the Honolulu Art Museum director and staff, and the students also met with civic leaders and Dean Sakamoto (MArch '98), director of the SHADE Institute. Their projects resulted in both open and closed schemes, some allowing for extreme flexibility in box volumes and others employing mixed-use buildings with both hotel and affordable housing, linking the two populations through public programs, communal spaces, and circulation. Some projects worked to reverse the paradise image of the island, creating local cultural institutions such as a Center for Living and Healing Arts.

Academic News

Frank Gehry Scholarships

The Yale School of Architecture received a gift of \$5 million for scholarships in celebration of architect Frank O. Gehry's ninetieth birthday, on February 28. This is the largest gift toward financial aid in the school's history.

Gehry has taught regularly as a visiting faculty member at the Yale School of Architecture since 1979, most recently teaching an advanced design studio in Fall 2017 on the architectural aspects of criminal justice reform.

"My own involvement with Yale convinced me that it is a very special place," Gehry says. "When interns or others who had worked in our office for a period of time were looking for a place to do their graduate studies, we always recommended Yale. In many cases the students could not go there because of lack of funds to meet the tuition needs."

The gift was made by Richard D. Cohen, a philanthropist and founder of the real estate company Capital Properties.

The Gehry Scholarships will be awarded annually to three entering master's students to support their graduate studies at the Yale School of Architecture as well as the opportunity to travel to Los Angeles and visit Gehry's architecture firm.

"With the Gehry Scholarships students will have the opportunity to attend Yale regardless of background and will also have more freedom after graduation to pursue their work in the way best suited to their talents,

without the burden of significant debt," Dean Deborah Berke says. "Gehry Scholars will be able to focus on design and can start making an immediate difference in the architecture profession by forging their own paths."

Gehry emphasized the importance of the scholarships: "I have great respect for the Yale School of Architecture. I have enjoyed teaching there for many years and all of the wonderful experiences that have occurred in my life while spending time there. So being associated with the school through a scholarship fund is very special to me."

Diana Balmori Professorship in Landscape Architecture

Before his death, former dean Cesar Pelli endowed a new professorship at the school in honor of his late wife, Diana Balmori, a landscape architect and frequent visiting professor at the school until her death, in 2016. The Balmori Professorship in Landscape Architecture will be the first permanent faculty position dedicated to the design and study of landscape, deepening the school's commitment to the field.

The search for the first Diana Balmori Professor is in process. This new member of the faculty will teach landscape design, adding to courses on the history of Western landscape architecture from antiquity to the Enlightenment and on British landscape architecture. "The exceptionally generous gift from Cesar Pelli to endow the Balmori

Professorship comes at the perfect time," Dean Berke says. "We are expanding our curriculum to include wider offerings in the area of landscape design. This senior position allows us to further develop and reinforce this aspect of our curriculum."

Balmori often taught in the schools of architecture and forestry, and she trained students to design spaces that would be suited to changing over time in response to the seasons and new technological and cultural conditions. "We architects tend to deal with permanent things," Pelli explains. "The form of a building will endure over time. But the landscape designer deals with a continuously changing medium: the landscape is a living thing that changes with the seasons. Diana was very thoughtful about how people would use and live in a changing environment. She designed places that were alive, and the movement of the people through those places was extremely important to her."

Balmori was often ahead of the curve when it came to landscape, urbanism, and sustainability, becoming an early champion of green roofs. In her professional career as founder of Balmori Associates, she completed many projects, including the rooftop garden for Silvercup Studios, in Queens; the Farmington Canal Heritage Greenway, in New Haven; and the riverfront master plan for Bilbao, Spain. She also wrote or contributed to books, such as *Groundwork: Between Landscape and Architecture* (2011), with Joel Sanders, and *A Landscape Manifesto* (2010), which includes twenty-five principles of her practice. Further, in 2003 she co-authored the book *Beatrix Farrand's American Landscapes: Her Gardens and Campuses*. Farrand (1872–1959) designed parts of Yale's campus.

garden—pleasure

garden—pleasure will be exhibited at the Yale Architecture Gallery from December 2, 2019, to February 5, 2020.

The garden as a critical site: a space of de-escalation, suspension, and balance; a sheltered environment for cultivation—a space of communality and discourse.

The gallery as a critical site: a space where spontaneity, interaction, and emergent behavior is encouraged and set into motion over time.

Architecture as a critical site: a space untethered from the post of dogmatic creator; a sensitive, receptive, and responsive method—bringing the outside in, in order to change itself.

The exhibition *garden—pleasure* is a scenography of seven "figures" that form an analogical garden in the Yale Architecture Gallery. The garden sustains a public gathering space and a framework for engagement with the New Haven arts community. Over the course of two months, collaborating artists and community partners will lead critique and strategy through a series of treatments in, of, and around the garden.

The piece is arranged in three seasons dedicated to different artistic modes of treatment: literary, performative, and visual. The cast of participants includes local art and educational organizations; students in the Yale schools of music, drama, art, and architecture; graduates of these same programs; and other contributors with strong connections to New Haven.

garden—pleasure is a critical space that transcends the familiar representational characteristics of DIY community-arts aesthetics while challenging contemporary tropes of participatory art and temporary installation. Over time the garden evolves to support activities beyond the program of events and collaborative works. Between events and performances, the scenography and seasonal treatments rest, inviting visitors to shed normative gallery behavior and explore, inhabit, rearrange, and play with the flexible elements of the garden—cultivating a culture of self within a pluralistic critical mass of difference.

garden—pleasure was commissioned by Artspace New Haven, with support from the National Endowment for the Arts, Connecticut Office of the Arts, and Yale University. The first version was installed in the Goffe Street Armory, in New Haven, for Citywide Open Studios 2017. This version is designed and organized by Daniel Glick-Unterman (MArch '17), Ian Donaldson (MArch '18), and Carr Chadwick (MFA '17).

Fall Events

My Bauhaus: Transmedial Encounters

The symposium "My Bauhaus: Transmedial Encounters" will be convened by Eeva-Liisa Pelkonen at Yale, from October 31 to November 2, 2019.

The symposium "My Bauhaus: Transmedial Encounters" marks the centennial of the founding of the legendary Bauhaus, in Weimar, Germany, in 1919. The focus of the event will be the legacy of Josef and Anni Albers—one that looms large at Yale. After immigrating to the United States after the Bauhaus's closing in 1933, the two former students and faculty members spent the last decades of their lives in the New Haven area. Josef was appointed professor in 1950, when the school was called the Department of Arts.

The two-day event brings together art and architectural historians, artists, curators, and educators who will use various tools and presentation formats, such as scholarship, film, performance, and painting, to investigate the history and legacy of the short-lived institution and its key members. The title of the symposium hints at the overarching ethos of the Bauhaus to prompt out of our disciplinary silos. One of the goals is to rethink the role of architecture at the famed school; while architecture was conceived as an ultimate synthesis of the arts, it was never "thought." Therefore, rather than recalling the few buildings and architects associated with the school at various times, the discussion will use the Bauhaus as an opportunity to "think" architecture in an extended field, as a beneficiary of transfers of knowledge and techniques from various other artistic fields and disciplines.

The symposium kicks off on Thursday, October 31, with an evening keynote lecture by professor Dietrich Neumann, of Brown University. The following day there will be an archival presentation of Bauhaus-related material, a workshop with German textile artist Judith Raam, a graduate-student panel organized by Henry Balme (Music Department) and Shira Miron (German Department), and a gallery talk at North Gallery by MArch students Emily Cass, Louis Koussouris, Rachel Mulder, and Maya Sorabjee, who curated the

exhibition *In Search of Space-Time*, which featured student work from a graduate seminar taught by Trattie Davies and Eeva-Liisa Pelkonen in fall 2019. Raum will give a second keynote in the evening on Bauhaus textiles.

Saturday, November 2, will be devoted to scholarly panels titled "Pedagogy," "Medium," "Technic," and "My Bauhaus." Prior to the lunch break, professor emeritus Alec Purves will conduct a drawing exercise, modeled after Josef Albers', with symposium participants. The symposium will conclude in late-afternoon remarks by professor Fatima Naqvi (German Department).

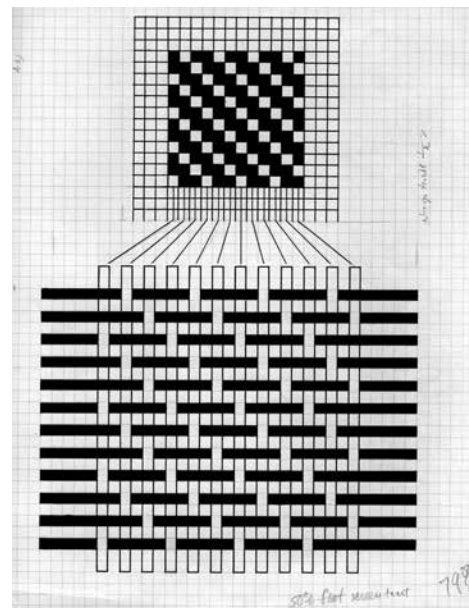
Speakers and participants include Zeynep Çelik Alexander (Columbia University), Oliver Botar (University of Manitoba), Craig Buckley (Yale University), Brenda Danilowitz (Albers Foundation), Trattie Davies (Yale University), Katie Dixon (architect, New York), Anoka Faruqee (Yale University), Sarah Meister (MoMA), Wallis Miller (Kentucky University), Fatima Naqvi (Yale University), Dietrich Neumann (Brown University), Spyros Papapetros (Princeton University), Alec Purves (Yale University), Enrique Ramirez (Pratt Institute, Yale University), Judith Raam (artist, Berlin), Kevin Repp (Yale University), Surry Schlabs (Yale University), Jeffrey Saletnik (University of Indiana), Nicola Suthor (Yale University), and Kirk Wetters, (Yale University).

—Eeva-Liisa Pelkonen (MED '94), associate professor

Still Facing Infinity: The Tectonic Sculpture of Erwin Hauer

An exhibition on Erwin Hauer will be on view at the Architecture Gallery from August 29 to November 16, 2019.

Originally invited by Joseph Albers to teach at Yale School of Art in 1956, Erwin Hauer taught at Yale for thirty years. Hauer was best known for his light-filtering screens, modular sculptures that were embraced and used by Modern architects, including Edward Durell Stone, Philip Johnson, and Florence Knoll.



The exhibition will feature a series of screen designs that Hauer called "Continua in the Plane." Ringing the gallery, they will demonstrate the spatial inventiveness of their development as well as their translation into a variety of materials and applications, including stone *brise soleil*, plaster room dividers, tile wall treatments, and felt acoustic panels. While the market for these designs dropped off in the mid-1960s, production of was revived in the 1990s through a partnership with Enrique Rosado, a former student, who helped Hauer translate his casting and carving techniques for the age of computer-controlled fabrication. They remain in production in New Haven today.

Hauer also pushed his sculptural explorations beyond the plane and into three dimensions. Included in the show will be works from the "Linear Progression," "Infinite Surface," and "Nexus Labyrinth" series. The latter two groups feature numerous and complex variations based on a repeated saddle-surface unit that Hauer discovered in the 1950s. What he happened upon intuitively was later acknowledged as a mathematically significant achievement known as an I-WP surface. These pieces are captivating in their geometric complexity and for their display of fabrication mastery. At the center of the gallery will be "Jerusalem Tower," a twelve-foot-tall matrix of I-WP surfaces.

The renowned Brazilian architect Mario Kogan, of Studio MK27, has used Hauer's screens in many projects and will lecture at Yale on Thursday, September 19, and join a panel discussion about Hauer's legacy the following day.



- 1 Anni Albers, Diagram showing method of draft notation (warp twill), ca. 1965. Plate 11 from *On Weaving*, 1965. Ink, pencil, and correction fluid on grid-eded paper, 10 7/8 x 8 1/2 in. (27.8 x 21.6 cm). The Josef and Anni Albers Foundation, Anni Albers Papers, 27.5 © 2019 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York
- 2 *garden—pleasure* installation by Daniel Glick-Unterman, Ian Donaldson, and Carr Chadwick

Faculty News

ANTHONY ACCIAVATTI, critic, delivered the Detlef Mertins Lecture on the Histories of Modernity, at Columbia University, where he spoke about work from his upcoming book, *Building a Republic of Villages: Society, Lies, and Videotape in India*. In June he presented the book and participated in an interdisciplinary workshop at Fudan University, in Shanghai, on developing new digital tools for environmental history. Acciavatti published an essay on the decaying art of description in architectural writing, drawn from a lecture he delivered at Hong Kong University, in the book *From Crisis to Crisis: Debates on Why Architecture Criticism Matters Today* (Actar, 2019).

DEBORAH BERKE, dean and professor, received the Medal of Honor from AIA New York. Her firm, Deborah Berke Partners, received a Merit Award from AIA New York for the Rockefeller Arts Center at SUNY Fredonia. The Hotel Henry, at the Richardson Olmsted Campus, and the Rockefeller Arts Center also received Excelsior Awards from AIA New York State. The LEED Platinum High Street Residence Hall at Dickinson College received a Design Award from the Society of Registered Architects New York. *CityLab* interviewed Berke on March 1 about revitalizing mid-size American cities through innovative adaptive-reuse projects. On April 12 *The New York Times* published a profile of NXTHVN, the New Haven arts and community incubator that Deborah Berke Partners is designing for artist Titus Kaphar. On May 11 the newspaper published 77 Greenwich, a multi-unit residential tower in Lower Manhattan, for which the firm is designing the interior architecture. On June 19, *Architectural Digest* online featured Deborah Berke Partners' work with the 21c Museum Hotels across the South and Midwest.

PHIL BERNSTEIN (BA '79, MArch '83), associate dean and senior lecturer, gave a talk at the Fay Jones School, at the University of Arkansas, on "Old Wine, New Bottles: How Design Technology Must Change the Business of Architecture." He delivered the keynote address at the annual national symposium of the AIA's Project Delivery Knowledge Community, in Washington, D.C., and spoke at AIA/NY's "FutureNOW" symposium on alternative practice models. With faculty from the University of Texas at Austin and the Bartlett School of Architecture, Bernstein was on the departmental review committee for the School of Architecture, Engineering and Environmental Sciences at EPFL, in Lausanne, Switzerland. During the summer he gave the keynote addresses at the New York Building Congress and the Digital Built Environment BILT Conference, in Seattle. His article "Artificial Intelligence Architecture" was published in *Konsept Projeler*. Bernstein's spring course "Exploring New Values in Design Practice" was cited in the May issue of *Architect* magazine in an article about technology and venture capital in the AEC industry.



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TURNER BROOKS (BA '65, MArch '70), professor adjunct, and his firm, Turner Brooks Architect, along with Duo Dickinson Architects, Y2Y Temporary Housing, New Haven, Connecticut, 2019, rendering by Cameron Nelson (Yale College '18)

BRENNAN BUCK, critic, in association with his firm, FreelandBuck, was named one of the 2019 Emerging Voices by the Architectural League of New York. This past spring he lectured at the League, Pratt Institute, and Syracuse University. The firm received two AIA Los Angeles design awards: an honor award for Second House and a citation for Stack House, both completed last year. *Over View*, a new installation at the Children's Museum of Pittsburgh, was completed in April, and a new, still unnamed structure will be on view in front of Palo Alto City Hall from September 2019 to summer 2020. Buck will serve as acting assistant dean for the fall semester.

MARTA CALDEIRA, critic, was invited to join the research project "Architecture and Urbanism: Addressing the Social Space in the 21st Century," coordinated by FAU-USP São Paulo in collaboration with KTH Stockholm, TU Delft, and ETSAM Madrid. In fall 2018 she gave a talk in São Paulo at the group's first seminar, centered on the topic "Theories and Methodologies: Spatiality and Temporality in the Metropolis." She also presented a paper on contrasting ideas of self-construction and urbanity in Ibero-American cities, at the 14th International Conference of the European Association of Urban Historians, titled "Urban Renewal and Resilience," in Rome. In the spring Caldeira discussed housing and urban marginality at the Lisbon international congress "Colonial and Postcolonial Landscapes: Architecture, Cities, Infrastructures" and was a panelist at the e-flux event "Theory's Curriculum," held in New York.

KYLE DUGDALE (PhD '15), critic in architecture, presented the paper "Monumental Failure" at the 2019 conference of the Society of Architectural Historians, where he also participated in the Global Architectural History Teaching Collaborative workshop on "Teaching the Global." He spoke at Harvard's Graduate School of Design conference "Faith in Design" and at Notre Dame School of Architecture, participated in Judson University's capstone seminar in theology and architecture, and presented his work at the Elm Institute. In January, Dugdale was invited to speak at the joint retreat of the Christian fellowships of Yale, Harvard, and MIT architecture graduate schools. In February he gave the keynote lecture for the North Gallery's *Sounding Sacred* exhibition. He has served as a reviewer for the *Journal of Architectural Education* and the Andrew W. Mellon Society of Fellows in Critical Bibliography.

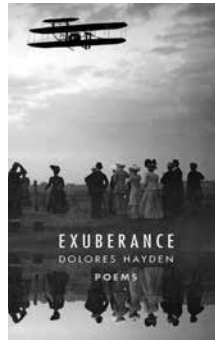
KELLER EASTERLING, professor, taught a new university-wide seminar focusing on her ongoing project MANY, an online platform that facilitates migration through an exchange of needs. The course brought together graduate, professional, and undergraduate students to research and develop the program, including the examination of existing exchange networks for agricultural and environmental information. The project will be exhibited this fall at the Seoul Biennale for Architecture and Urbanism.

MARTIN FINIO, senior critic, moderated the discussion "Disrupting the Status Quo: Innovation in Public Spaces" between Bill Johnson and Erleen Hatfield, lecturer, at the 2019 AIA conference in Las Vegas.

KURT W. FORSTER, visiting professor emeritus, published two books this year: *Schinkel: A Meander Through His Life and*



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Work (Birkhäuser, 2019) and *Aby Warburg's Kulturwissenschaft: Ein Blick in die Abgründe der Bilder* (Matthes & Seitz, 2019). The latter combines a historical reconstruction of Warburg's research with a contemporary assessment of its consequences; it is being translated into Italian. Forster is publishing articles on autobiographical houses, transparency, and Carlo Mollino. He is teaching a new course with Peter Eisenman on Renaissance and Modern concepts of architecture, putting familiar notions to the test under the critical examination of students and the dual perspective of an architect and a historian. Forster is also working with his wife, Elisabetta Terragni, professor of architecture at City College, on the transformation of writer Ismail Kadare's apartment in Tirana, Albania, into a foyer of literature.

BRYAN FUERMANN, lecturer, gave the talk "Three Phases of the Privy Garden at Hampton Court" as part of the Bedford Square Festival, at the Paul Mellon Center, London, this past summer.

MARK FOSTER GAGE, assistant dean and associate professor, had a debate with architect Michael Meredith on the subject of "Resolution," moderated by Michael Young at the Cooper Union, and gave lectures at SCI-Arc, Taliesin, Kent State, and the Pratt Institute. This year Gage's work was part of the four-museum *Impossible Architectures* exhibition, mounted by the National Gallery of Japan, and featured in several publications, including *Re-Imagining the Avant Garde, A Century Downtown, Art in America, Architects of Fashion, and Beauty Matters*. Gage published three books this past year: *Mark Foster Gage: Projects and Provocations* (Rizzoli); *Designing Social Equality: Architecture, Aesthetics and the Perception of Democracy* (Routledge); *Aesthetics Equals Politics: New Conversations Across Art, Architecture, and Philosophy* (MIT Press), edited by Gage (see reviews page 17). Tonji University Press is publishing a monograph on his work in Mandarin Chinese this year. His New York firm, Mark Foster Gage Architects (MFGA), is currently working on a private library on the site of a former Templar Chapel, in Shropshire, England; the Lady Gaga museum, in Las Vegas; a modified FPB130 (130') yacht; and the nearly completed Virtual Reality World, the largest virtual-reality entertainment center in the



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Western Hemisphere. This fall Gage is co-teaching an advanced design studio at Yale with philosopher Graham Harman.

ALEXANDER GARVIN (BA '62, MArch '67), professor adjunct, published a new book titled *The Heart of the City: Creating Vibrant Downtowns for a New Century* (Island Press), investigating the successes and failures of downtown districts across the United States (see page 16). In addition to providing a diagnosis, Garvin identifies the key players involved in shaping downtowns and sets a trajectory for positive growth in the years to come. He has made a series of book presentations across the country and given more than a dozen radio interviews for various NPR stations. Further, Garvin's article, "The Design of Large-Scale Development Projects," was recently published in the book *The New Companion to Urban Design*, edited by Tiritib Banerjee and Anastasia Loukaitou-Sideris. He has lectured in NYC, Houston, and San Francisco and will be presenting at the Urban Land Institute, in Atlanta, and the Louisiana Smart Growth Summit, in Baton Rouge, in the coming months.

ERLEEN HATFIELD, lecturer, presented the talk "Disrupting the Status Quo: Innovation in Public Spaces" with senior critic Martin Finio at the annual AIA conference in Las Vegas. Hatfield also presented alongside associate dean Phil Bernstein at "Future Now," an AIA New York symposium. She spoke twice at the Yale School of Management, including the talk "Structuring the Fan Experience," at the Yale Soccer Conference.

DOLORES HAYDEN, professor emerita of architecture, urbanism, and American studies, was named a Fellow of the Society of Architectural Historians in recognition of a lifetime achievement in the history of the built environment. She organized the panel "Poets Claim American History," at the Associated Writing Programs meeting in Portland, Oregon, where she also delivered a paper. In May, Hayden published *Exuberance* (Red Hen Press), a book of poems set in the early years of American aviation, and she has given readings at the Koerner Center at Yale, the New Haven Poetry Institute, and other venues. In June she published *In Celebration of Airplanes*, on the website of Best American Poetry.

JOEB MOORE, critic, gave the lecture "Historic Preservation & Modernism in Dialogue," at the Stonington Free Library Lecture Series this past summer. In August he was a guest speaker at the Harvard Graduate School of Design's program "The American House: Designing and Building Houses in the Digital Age." Joeb Moore & Partners received three AIA Connecticut Honor Awards for T(EA) House & Gardens, River House, and 465PA, respectively.

ALAN ORGANSCHI (MArch '85), senior critic and coordinator of the Vlock Building Project, was awarded a Certificate of Outstanding Recognition for notable contributions to sustainability at Yale in 2018–19. He presented ongoing research on the environmental impacts of the global building sector at the World Circular Economic Forum, in Helsinki, launching the website *decarbonizedesign.com* and previewing his upcoming book, *Carbon: A Field Guide for Building Designers*. Organschi's essay "The Carbon Transect" was featured in the book *Wood Urbanism* (Routledge, 2019). His firm, Gray Organschi Architecture, was awarded a

5 Joeb Moore & Partners Architects with Reed Hilderbrand Landscape Architects, rendering of Meadow Pavilion, 2019



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6 Gray Organschi Architects, Hudson Highlands Fjord Trail, with SCAPE Landscape Architecture, 2019

7 Peterson Rich Office, Glossier Flagship, New York, 2018

8 Robert A. M. Stern Architects, Winn Science Center at the St. Mark's School of Texas, Dallas, 2019, photograph by Peter Aaron (OTTO)

9 New Haven Industrial Heritage Trails exhibited on the third floor of Rudolph Hall

Urban Factory (2015), will be printed in a paperback edition with Actar this fall. Her essay "Hybrid Factory" was published in *Work/Live for the Workforce* by the Institute of Public Architecture.

ELIHU RUBIN (BA '99), associate professor, published the article "Skyscrapers and Tall Buildings" in the online and print editions of the *Oxford Encyclopedia of American Urban History* in June 2019. In May he delivered the paper "Ghost Town: Snapshots of a Cultural Landscape," at a Festschrift symposium for architectural historian Richard Longstreth. Rubin participated in the panel "New Life for New England's Industrial Past," at the International Festival of Arts & Ideas, which was also broadcast on the NEXT radio show with John Dankosky. Working with students in his "Ghost Town" seminar, he created the exhibit *New Haven Industrial Heritage Trails*, a set of interpretive proposals for local industrial buildings, installed in the third-floor gallery of the school over the summer. Rubin recently received a Faculty Research Grant from the MacMillan Center at Yale to study heritage landscapes in the post-industrial Ruhr Valley, in Germany.

JOEL SANDERS, adjunct professor, was inducted into the AIA College of Fellows. His firm, Joel Sanders Architect (JSA), developed MIXdesign, a consultancy dedicated to applying inclusive design principles to everyday building types to meet the needs of people of different ages, races, genders, and abilities. The MIX team continued Stalled!, a project centered on the creation of safe, sustainable, and inclusive public restrooms for nonconforming bodies, successfully lobbying to amend the International Plumbing Code (IPC) to make the non-sex-segregating multi-user restroom type code-compliant. The project was awarded *The Architect's Newspaper* Best of Design Award for Research in 2018. MIX also launched a design research study to develop a MIXmuseum Toolkit, comprising guidelines and participatory methodologies to promote diversity and inclusion, which was awarded the Yale WGSS FLAGS Award. Sanders delivered lectures and symposium keynotes at various universities throughout the United States and abroad. Projects associated with JSA and MIXdesign were featured in *The Architect Magazine*, *The Architect's Newspaper*, *Architectural Digest Pro*, *The Atlantic*, and *Deseret News*.

ROBERT A. M. STERN ('65), J. M. Hoppin Professor of Architecture, was a panelist following the 42nd Street Development Project's premiere of the film *Against All Odds: Transforming 42nd Street*, documenting work that his firm, RAMSA, has been involved with since 1992. His firm celebrated the opening of One Bennett Park, a 66-story residential tower in Chicago; Steel Plant Studios, at Marist College, in Poughkeepsie, New York, housing the fine-arts, fashion, and digital-media programs; the third phase of the Terry College of Business Learning Center, at the University of Georgia; Winn Science Center, at the St. Mark's School of Texas, in Dallas; and a new headquarters building for American Water, in Camden, New Jersey, honored with a William G. Rouse III Award for Excellence by the Philadelphia chapter of the Urban Land Institute. Other nods include a Charter Award from the Congress for the New Urbanism, for the firm's Greystar and Lifestyle Communities projects, in Charleston, South Carolina; and an Excellence Award for the Downtown Hartford Campus for the University of Connecticut, from the Society for College and University Planning and the AIA's Committee on Architecture for Education. RAMSA was selected to design a new building for the Raclin Murphy Museum of Art, at the University of Notre Dame.

MIKE SZIVOS, critic, and his firm, SOFTlab, recently completed *The Nautilus*, an interactive installation in Manhattan's Seaport District waterfront. Commissioned by Lincoln and Atlantic Re:think, the project is comprised of one hundred vertical poles that responds with a sequence of sound and light when touched. Another waterfront installation, *Mirror Mirror*, in King Street Park, Alexandria, Virginia, plays with light, color, and reflection and references the historic Jones Point Lighthouse. SOFTlab was recently featured in Archinect's Studio Snapshot series.

Yale Center for Ecosystems in Architecture (CEA)

Led by Anna Dyson, the Yale CEA had a very productive year. The Ecological Living Module (ELM) project won many awards and has been voted by *UN News* as the "#1 World-Changing Idea." Yale CEA presented an Ecological Pavilion circular material economy at the U.N. Environment Assembly 4, in Nairobi, Kenya, in March 2019. The installation featured systems and strategies for solving the global environmental and human crisis associated with housing insecurity. The project is part of a larger framework of projects that takes a socio-ecological approach to housing design. The framework includes a data analytics and visualization platform to monitor the performance of buildings in real time, integrate user feedback, and disseminate the resulting knowledge for greater participation. Also on display was the prototype for a Solar Enclosure for Water Re-Use (SEWR) which employs plant-based dyes developed by Yale Chemical and Environmental Engineering to indicate when water is safe for consumption.

In a major development, Yale CEA launched the Built Environment Ecosystems

Measurements Laboratory (BEEM Lab), on Rudolph Hall's sixth floor. A novel immersive visual analytics [environment](#) of the lab changes the way we decode and solve complex problems. It allows multiple stakeholders to see information and query environmental impacts, providing decision makers with a space that interactively cross-links live "global-to-local" in situ data streams to big mechanism processes that give meaning, relevance, and pertinent links to other data on demand. The mission of the lab is to impact and shift public policy and building codes, and it proves that inexpensive bio-compatible systems can be delivered to achieve on-site net-zero energy and carbon neutrality ubiquitously.

BEEM Lab will expand to a second New Haven space, an Urban Electric Diorama showcasing R&D that will periodically open up to the city, to allow passersby to view real-time experiments and design reviews. Yale is currently working with U.N. Environment to transfer BEEM Lab technologies to a series of world-environment situation rooms in New York, Nairobi, Vienna, and Bangkok.

New Haven Industrial Heritage



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In spring 2019 thirteen students in the seminar "Ghost Town: Abandonment, Preservation, and the Postindustrial Landscape" created research and design projects around industrial sites in New Haven. Together, they formed what we call the New Haven Industrial Heritage Trails. The work—represented in boards that include drawings, archival imagery, photographs, descriptive text, pamphlets, and, in some cases, mock-ups of interpretive signage and QR-code-triggered websites—was displayed on the third-floor gallery over the summer. The projects were also shared in gallery tours and a field trip organized with the annual International Festival of Arts & Ideas in New Haven.

Each Industrial Heritage Trail is a physical and imaginative journey of a site's history as well as the "ghosted networks" that have faded over time. The students proposed interpretive strategies for building curiosity and engagement with these places, including ways to mark the diverse and sometimes dissonant narratives that are embedded in the built environment.

At Station B on Ball Island, the first major power plant built by United Illuminating, Varoon Kelekar ('20) imagined a Museum of Dirt, which would dramatize the environmental contamination characterizing so many of these sites while explaining the techniques of remediation. Will James ('20) proposed to redeem the ruin of a former gas tank as a new performance space. Orli Hakanoglu ('20) charted a tour of the trolley company that ran New Haven's extensive transit network. Larkin McCann ('19) created and installed a set of interpretive signs to build appreciation for the vacant Pirelli Building, designed by Marcel Breuer in the 1960s. As a result of these investigations, the student projects have inspired public debate around the preservation and adaptive reuse of industrial buildings in New Haven.

—Elihu Rubin (BA '99) is an associate professor of urbanism

U.S. Forest Service Wood Innovation Grant for research on the application of regionally sourced bio-based material assemblies in dense mid-rise urban construction and will serve as firm-in-residence at the Autodesk "Build Space" and Technology Center, in Boston. Other work includes a master plan for the Hudson Highland Fjord Trail, in collaboration with SCAPE Landscape Architecture, Fast and Epp Engineering, and Pentagram. Organschi served as the Portman Visiting Critic at Georgia Tech, directing the research agenda for the spring semester Portman Prize Studio, which he will lead again in 2020.

MIRIAM PETERSON ('09), critic, and NATHAN RICH ('08), her partner in Peterson Rich Office (PRO), were named the 2018 Design Vanguard by *Architectural Record* and awarded the 2018 New Practices New York Prize by the AIANY. The firm received a commission from a competition for the new Davison Art Center building, at Wesleyan University. Peterson and Rich are the inaugural Richard Kaplan Chairs for Regional Design at the Regional Plan Association, in New York. They will focus on design and policy issues of the New York City Housing Authority (NYCHA) and expand upon previous studies, including *9x18* and *Roof by Roof*. Peterson participated on a panel discussion at the Architectural League titled "Is Less More?" as a part of its Housing System series.

LAURA PIRIE ('89), lecturer, and her firm, Pirie Associates Architects, recently undertook community engagement in the town of New Milford to re-imagine the East Street School. The firm is working on second-phase renovations for Cold Spring School, in New Haven, as well as a master plan and phased renovations for the New Britain Art League and Southport's Pequot Library. Design is also under way for a Connecticut coastal residence that aims to incorporate Living Building Challenge and/or NetZero certification. Pirie is leading a strategic plan for the School of Architecture at the University of Florida. She joined the Connecticut Main Street Center board and presented "Placemaking through Transformative Community Engagement" at the Connecticut chapter of the American Society of Landscape Architects's annual transit-oriented development conference. She also shared community-building lessons from the ancient cultures of the Americas at a Pecha Kucha-style presentation at the Barnum Museum, in Bridgeport, and co-created a land-healing ceremony with a Pequot elder at the Rio Iluminado project site, in Willimantic.

NINA RAPPAPORT, publications director, gave talks at Politecnico Milano and Torino's Future Urban Legacy Lab this spring. She was a visiting professor at Politecnico Torino teaching an advanced seminar this summer. Her book co-edited with Robert Lane, *Design for Urban Manufacturing* will be released with Routledge in November. Her book *Vertical*

New Urban Studies Undergrad Major

A new major has been created in urban studies, an interdisciplinary field grounded in the physical and social spaces of the city and the larger built environment. The Urban Studies major is situated within Yale's liberal-arts framework and draws on the broader academic context and expertise of the Yale School of Architecture, including the areas of urban design and development, urban and

architectural history, urban theory and representation, globalization and infrastructure, transportation and mobility, heritage and preservation, and community-based planning.

The major prepares undergraduates for a variety of future careers and graduate study related to urban planning, design, and development. [The program will be led by assistant professor Joyce Hsiang.](#)

Remembering Jean Foster Sielaff

Yale staff member Jean Foster Sielaff died on May 31, 2019. She is survived by her husband, Bruce W. Sielaff (March '59). Employed at Yale for more than thirty-four years, she held several positions, including senior administrative assistant to deans Fred Koetter and Robert A. M. Stern and as alumni affairs administrator. Jean was an invaluable resource at the school, offering

indispensable counsel and advice on its history and traditions as well as a steadfast and reassuring connection for hundreds of alumni and dozens of faculty who studied and taught during her tenure. Contributions in her memory can be made to the Yale School of Architecture, P. O. Box 20842, New Haven, CT 06520 or to a charity of one's choice.

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

DEWEY THORBECK ('61) has published his third book, *Agricultural Landscapes: Seeing Rural Through Design* (Routledge, 2019). He is an adjunct professor of architecture at the University of Minnesota, where he founded the Center of Rural Design. His practice, Thorbeck Architects, works on national and regional projects with an emphasis on rural environments.

SIMEON BRUNER ('69), of Bruner/Cott Architects and co-founder Leland Cott, transferred leadership of the firm to employees Jason Forney, Jason Jewhurst, and Dana Kelly last year. *Cultured Magazine* featured an article on the transition, calling it a "case study in mindful succession."

1970s

HILARY BROWN ('74), director of the graduate program in sustainability in the urban environment and professor of architecture at the Spitzer School of Architecture at the City College of New York, hosted a panel discussion and workshop at RISD titled "Coastal Futures and the Green New Deal." She also recently published the book *Resilience and Regeneration in the Pannonian Region of Hungary: Towards a Circular Economy for Kőszeg and Beyond*, in partnership with the City University of New York and Kőszeg's Institute of Advanced Studies; it incorporates student projects at both universities.

1980s

MICHAEL BURCH ('82), principal at Michael Burch Architects, has been elevated to the AIA College of Fellows. A past recipient of three Palladio awards for traditional building, he is recognized for designs in Spanish Colonial and Mediterranean revival styles.

ANTHONY BARNES ('83) has been elevated to the AIA College of Fellows. As a principal at Barnes Vanze Architects for the past thirty years, Barnes has designed numerous traditionally and regionally inspired renovations as well as new residences across seven countries and three continents. His work has been published in more than 100 periodicals, books, and online platforms. *Home and Design Magazine* honored Barnes as its Hall of Fame Architect for 2012. He currently serves as the president of the mid-Atlantic chapter of the Institute of Classical Architecture and Art and is one of fourteen invited members of the executive cabinet of the Leaders of Design Council. Barnes Vanze Architects was recently revealed as the designers behind the ongoing renovation plans for Jeff Bezos' 27,000-square-foot estate in Washington, D.C.

CAROL BURNS (BA '80, MArch '83) and ROBERT TAYLOR ('83) and their practice, Taylor & Burns Architects, won a Cornerstone

Award from the Kansas City Economic Development Council for the economic impact of the project Founder's Hall. They are currently leading a study, commissioned through MassDevelopment, to turn the vacant First National Bank, in Greenfield, Massachusetts, into a community and arts space.

RICHARD W. HAYES ('86) received a Bruner Grant from the AIA New York chapter to research architectural education in postwar Britain. He also received a third research support grant from the Paul Mellon Centre for Studies in British Art. His chapter on Charles W. Moore will be published in *Activism at Home: Architects' Own Houses* (Spector Books, 2019), presented at the eponymous conference held this year. Hayes has spoken at the Society of Architecture Historians of Great Britain (SAHGB), the Courtauld Institute of Art, Université de Pau et des Pays de l'Adour (France), and the Universities of Cambridge, Manchester, and Brighton.

MAKI KUWAYAMA ('87) published *The Process of Making* (Birkhäuser, 2019), a "picture" book aimed at accessible expression of architectural design principles for students and non-architects.

NICK NOYES ('88) has recently been elevated to the AIA College of Fellows. His firm, Nick Noyes Architecture, continues to design residential projects throughout California.



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1990s

CHARLES BERGEN (BA '88, MArch '90) was the featured artist in the exhibition *From Architect to Artist: Public Art by Charles Bergen*, AIA, organized by the AIA D.C. Displayed in the Suman Sorg Gallery, the show included a selection of Bergen's recent work as well as a series of his talks about his journey from architect to artist, his personal design methodology, and the public art process at large.

PETER NEWMAN ('90), principal at Newman Architects, is working with his firm on the design of a master plan for Fintech Village, a global innovation hub for the New York technology company Ideanomics at the former University of Connecticut campus.

COLIN BRICE ('99) and his architecture and design agency, Mapos, won three awards from NYCxDesign and the Retail Design Institute for the Innisfree U.S. flagship store.

DEVIN O'NEIL ('99) and FAITH ROSE ('98) with their firm, O'Neil Rose Architects, won a 2019 AIANY Design Award for the Oculi House. They were also featured in *Architizer's* "25 Young Architects to Watch in 2019." Rose curated the exhibit *Mapping Community: Public Investment in NYC*, at the Center for Architecture in New York, on display from June 13 to August 31, 2019. It was featured in *Curbed* and *Architects Newspaper*.

RAPHAEL SPERRY ('99) is an associate at Arup as part of the San Francisco Energy and Sustainability team. He is consulting on projects from small apartment improvements to airports seeking net-zero energy and water consumption, reduced embodied carbon, healthy materials, and indoor wellness strategies. He continues to serve as president of Architects/Designers/Planners for Social Responsibility, a nonprofit that advocates for human rights in the design of the built environment.



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2000s

CLARE LYSER ('00), principal of Clare Lyster Urbanism and Architecture (CLUAA), was awarded the UIC CADA Distinguished Faculty Award for 2019–21. She participated in the panel "The Urbanism of E-Commerce" at the Resilient Futures Urbanism symposium at UIUC. Lyster was also invited to contribute to a transdisciplinary research project for the 2019 Milano Architecture Week, called "Machine of Loving Grace: Stories of a Cybernetic Ecology," investigating the humanless geographies that result from increasing technological automation. She published two essays: "Territories of Equivalence," in *Footprint* 12, No. 2, "Architecture of Logistics"; and "Disciplinary Hybrids: Retail Landscapes of the Post-Human City," in *Machine Landscapes: Architecture of the Post Anthropocene*, AD 89, No. 1.

MA YANSONG ('02) and his Beijing firm, MAD Architects, is the subject of the yearlong exhibition *MAD X*, on display at the Centre Pompidou, in Paris, through April 2020 on the occasion of the center's acquisition of twelve models from the firm. Curated by Frédéric Migayrou, it is accompanied by the catalog *MAD X: 10 Projects by MAD Architects*. The firm recently won the commission for the Yiwu Grand Theater, in Zhejiang, China. MAD's residential project UNIC, in Paris, is nearing completion as its first built work in Europe. Its design for the Harbin Airport's Terminal 3 has been widely published on websites including *Architizer*, *Designboom*, *ArchDaily*, *Inhabit*, and *Dezeen*.



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MARCUS CARTER ('04) and MICHAEL KOKORA ('04), partners of Object Territories, and DEREK HOEFERLIN ('05), principal of Derek Hoeflerlin Design, received an AIA NY 2019 Honor Award in Urban Design for their project +StL: Growing an Urban Mosaic, a collaboration with TLS Landscape Architecture. They led a multidisciplinary team that created a greenway and open-space plan for the city of St. Louis, Missouri. The project has also received a 2019 ASLA National Honor Award in the analysis and planning category.

CEREN BINGOL (BA '01, MArch '05), adjunct associate professor of architecture at the Cooper Union and principal of Ceren Bingol Studio, organized and curated the exhibition *Imagination of Space*, presented by the Cooper Union for the Advancement



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of Science and Art on Governors Island this past summer. The project features a series of residencies and exhibitions of professionals and students in art, architecture, and writing, with immersive work exploring the spatial qualities of form, ecology, light, sound, and material.

ROSAMUND FLETCHER (MED '05) has been named the first executive director of the Fort Greene Park Conservancy, where she will shape the direction of the organization as it grapples with what it means to steward the park in a diverse and dynamic neighborhood with great disparity of wealth. She assumes this position after almost eight years as director of programs at the Design Trust for Public Space, in New York.

FRED SCHARMEN ('06) is an associate professor of architecture and urban design at Morgan State University and cofounder of the Working Group on Adaptive Systems, an art and design consultancy based in Baltimore, Maryland. He wrote the book *Space Settlements* (Columbia Books on Architecture and the City, 2019), focusing on a 1975 NASA study for the design of large-scale space settlements of the future.

IBEN FALCONER (MED '09) recently became a director at Gehl. She was featured on the website *Madame Architect* in an article chronicling a day in her life as a professional and new mother.



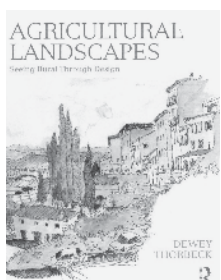
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2010s

ERIK HERRMANN ('12) and ASHLEY BIGHAM ('13) and their firm, Outpost Office, were featured in the Next Progressives series in *Architect Magazine* (March 2019). They are both assistant professors at the Knowlton School, at Ohio State University.

LANE RICK ('12), principal at Office of Things, in Brooklyn, New York, is the 2019 winner of the Western European Architecture Foundation's Gabriel Prize, a grant for the study of classical architecture and landscape in France.

BRYAN MADDOCK ('14) and his practice, Fantastic Offense, launched *www.dimensions*, a public-reference database of dimensioned drawings that document the standard measurements and sizes of the everyday objects and spaces that make up our world. The website is a resource that provides free DWG, SVG, and JPG downloads for design



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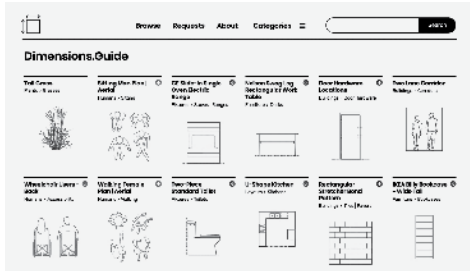
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- 1 Dewey Thorbeck, *Agricultural Landscapes*, 2019
- 2 Maki Kuwayama, *The Process of Making*, 2019
- 3 Taylor & Burns, Founder's Hall, Kansas City, MO, 2019, photograph by Peter Vanderwarker

- 4 Charles Bergen, Barnes Dance, Chinatown, Washington, D.C., photograph by Victoria Pickering
- 5 O'Neil Rose Architects, *Community: Public Investment in NYC* exhibition, New York, NY, 2019
- 6 Installation of *MAD X* at the Centre Pompidou, Paris, 2019, photograph by Jared Chulski
- 7 *Imagination of Space* at Governors Island curated by Ceren Bingol
- 8 Outpost Office, *Safety Not Guaranteed*, exhibition at the University of Michigan, 2016



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professionals and casual users alike. It was recently featured on *ArchDaily* and a variety of other blogs. Maddock is currently an instructor of architecture at the Design School at Arizona State University.

JAMES PETTY ('14) published *Architect & Developer: A Guide to Self-Initiating Projects* last year and was featured in the 2018 AIA Emerging Professionals Exhibit. He led a panel titled “Architect & Developer” at the AIA Conference on Architecture, in New York City, and continues to pursue research on the subject.

AYMAR MARIÑO-MAZA ('17) was selected as an H. Allen Brooks Fellow by the Society of Architecture Historians. She is exploring the gap between architecture and anthropology in an ethnographic study of architecture’s role in defining the identities of displaced communities in the Mediterranean region.

Richard

Gold Medalist

Lord Richard Rogers (MArch '62), who came to Yale on a Fulbright Scholarship, received the AIA 2019 Gold Medal, which “honors an individual whose significant body of work has had a lasting influence on the theory and practice of architecture.” The AIA cites that his “influence on the built environment has redefined an architect’s responsibilities to society.” He started the Richard Rogers Partnership with architects Marco

Goldschmied, Mike Davies, and John Young in 1977. He was knighted by Queen Elizabeth II in 1991 and sits as a Labour peer in the House of Lords. In 2007 he received the Pritzker Prize and started the firm Rogers Stirk Harbour + Partners, completing projects such as Terminal 4 at the Madrid-Barajas Airport, [London’s Leadenhall Building](#) and the recently completed 3 World Trade Center in New York City.

Remembering Stanley Tigerman

School of Architecture alumnus, teacher, and architect Stanley Tigerman (BArch '60, BArch, MArch '61) died on June 3, 2019. A Chicago native, Tigerman was a principal of Tigerman McCurry Architects, which he established with his wife, Margaret McCurry. He was director of the School of Architecture at the University of Illinois at Chicago from 1985–93.

Tigerman continued his relationship with Yale throughout his career, teaching as a visiting professor in 1984 and 1993. He often participated in studio reviews and [symposiums](#) including “Constructing the Ineffable,” documented in the eponymous book edited by Karla Britton (Yale University Press, 2011), and at the conference and exhibition on his work, *Ceci N'est Pas Une Reverie*, curated by Emmanuel Petit, in Fall 2011.

Stanley

By Peter Eisenman, Charles Gwathmey Professor of Professional Practice

Very rarely does one image define the career of an architect. Neither Wright’s nor Mies’s careers can be summed up in that way. Yet Stanley Tigerman’s collage of Mies van der Rohe’s Crown Hall sinking into Lake Michigan summed up for many of us the important changes taking place in contemporary architecture at that time. Entitled *The Titanic* and made in 1978, two years before Paolo Portoghesi’s canonical Postmodern *Strada Novissima* installation for the Venice Architecture Biennale, Stanley’s drawing heralded not only a change in thinking about Mies in Chicago but also, and perhaps more importantly, a change in how Modernism was viewed. The collage was prophetic for the next ten years and conveyed a subtle irony that was lacking in most of the Post-Modern work that followed. Recently it alone hung at the entrance to the Canadian Centre for Architecture’s exhibition *Architecture Itself and Other Postmodernist Myths*, illustrating its now historical importance.

For Stanley, *The Titanic* image became more than a sign of the demise of the Modern. It also became symbolic of his personal challenge to the Miesian orthodoxy of the Illinois Institute of Technology (IIT) when, in 1998, he took over the directorship of the school of architecture of the University of Illinois, at the Chicago Circle Campus (UIC). His academic philosophy powered UIC for five years, during which he hired a group of young intellectuals who were not architects to teach in the studio courses. Among them were Bob Somol (the present director), Jeffrey Kipnis, and Sanford Kwinter—for some, the first teaching assignment in architecture.

While Stanley will be remembered as the cantankerous spirit of a Post-Modern Chicago, he was always an outlier. It was not just his brusque personality but what he stood for, the uncertainty of the present moment. For all his bombast, Stanley also had a deeply compassionate side. I experienced this when my son Nick graduated from high school and had nothing to do for a few months while waiting to enter college. Stanley and his wife, Margaret, stepped in, offering Nick a room with their son and a job in their office. It was an incredible act of generosity, and Nick remembers that time with great fondness.

Stanley liked to play the bad boy. When I think of this aspect of his persona, along with



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his generosity toward so many young architects, his commitment to his city and to architecture, and his sense of dignity, only one word comes to mind, a word that migrated from German to Yiddish to American use. It describes very few people but captures the essence of Stanley: A mensch!

Postmortem Tigerman

By Emmanuel Petit, an architect based in Luxembourg, who teaches architectural theory at design schools including EPFL in Lausanne and the Bartlett in London.

Because architecture is alive, it can also die.

“The most provocative of all the ten contaminants [of architecture] is death itself,” Stanley Tigerman wrote in 1991.

Now, in 2019, Tigerman has died.

Stanley’s world was an animated one, and so was his view of architecture. In his words and representations, brick and mortar turned eerily alive. Architecture could jump, sleep, scream, laugh, copulate, bleed, and commit suicide. It is a sensibility he shared with his friend John Hejduk and expressed in the numerous Architoon drawings he produced.

And because architecture was alive, it could also die. That was, for Stanley, the most provocative idea of architecture: The destiny of Man and of Architecture have always evolved in parallel, and for this reason he saw architecture as the key cultural repository of humanity. As such, Western architecture is said to have been cultivated on the fertile soil of Judeo- and Greco-Christian histo-theology as a vessel transporting particular cultural, emotional, and psychological narratives throughout the ages.

Stanley’s legacy is an insistence on the “ethical” dimension of human life. His buildings do not mirror any of the Vitruvian absolutes. For him, no *venustas* makes sense where abstracted from the individual sensibility of the onlooker; no *firmitas* can be an ambition in and of itself if devoid of a cultural idea about construction; and no *utilitas* is worth mentioning if it is not put in the service of human interaction within social and ecological environments.

For all this emphasis on the notions of “meaning” and of “human value,” Stanley was the quintessential Post-Modern architect. His aesthetic was eminently “relative” because it could not exist outside of its relationship to the human—and all things human engender the tragicomic. Tigerman pulled at both registers and veered into the bizarre at times: a house might have a “pompadour” roof because the client was an Elvis fan or had a preference for that hairstyle; in one case, a structure was derived from Claude

• Stanley Tigerman, “The Ten Contaminants: *Unheimlich Trajectories of Architecture*” (1991), in Emmanuel Petit, ed., *Schlepping Through Ambivalence* (Yale University Press).

Nicolas Ledoux’s phallic Oikema temple of pleasure because the terminally ill client owned strip clubs in Chicago, and the mission of the architecture was to make him laugh one last time. The architecture’s “contamination” and cultural narrative both gave it life and made its relevance short-lived.

Mies van der Rohe was the main historical figure Tigerman chose to reckon with, not only because he was the foreign starchitect in Chicago at the time Stanley started his career there, but, more importantly, because Mies had exceeded the domain of architecture to pursue other ambitions—as did Tigerman—and sought an aesthetic that would be eternal, perfect, and absolute. As such, Mies was the instantiation of the canon and paradigm of the Western ethos. His architecture stood for the synthetic, eternal present and eschewed all that was ephemeral, fashionable, or anecdotal. Tigerman saw represented in it the pillars of Western metaphysics, the base of the Western *raison d’être* and its pursuit of “presence.”

“Death” contaminates such a pursuit because death engenders the “excruciating pull toward the absence of presence.” In such a highly paradoxical condition nothing is stable, true, and eternal; everything is in flux, debatable, and passing. For Stanley, this is precisely the moment of heightened potential, when the simple “Hellenic” presence of things and history is substituted by ever-changing narrations, interpretations, and memories. The former paradigm is represented architecturally by the Greek Parthenon, the latter by the ruined Temple of Solomon.

And so Stanley opposed Mies’s abstract Chicago Federal Center volumes, turning them into figural crosses. The “Postmortem Mies” was to be more personal, filled with layer upon layer of stories about the man and his architecture.

That’s Life

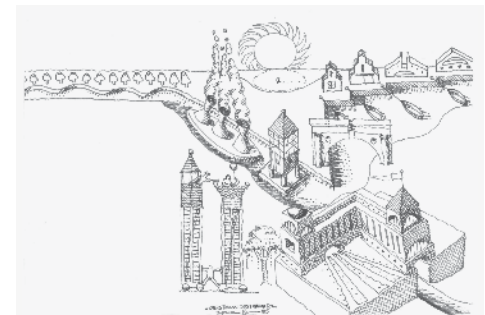
By Robert Somol

The way up and the way down are one and the same. —Heraclitus

For decades he would drive a German-engineered car, with vanity plates “SPQR,” while sporting the colonial safari attire of the British Empire most commonly associated with the Prince of Wales, James Bond, and *Magnum’s* Higgins persistently advancing a parallel Hebraic architectural tradition alongside the Hellenic model of Western civilization. Stanley Tigerman, as they say, contained multitudes.

During an interview with Yale president A. Bartlett Giamatti when he was up for the position of School of Architecture dean in 1984, Tigerman was asked to summarize himself in one word. “Action!” Tigerman replied instantly, offering a characterization that could serve equally as his auto-epitaph. Ultimately the Yale position went to Tom Beeby (whom Tigerman speculates waited a long time before carefully answering “contemplation”), leaving the directorship of the University of Illinois at Chicago (UIC) open for Tigerman. Whether this could ever be construed as Yale’s loss, the selection was certainly UIC’s gain. (Thank you, President Giamatti.)

Through impatience and enthusiasm, badgering and boosting, for the next eight years Tigerman served as ringmaster of a school that consistently put ideological debate and stylistic conflict at its core. He assembled a contradictory cast of friends and frenemies of both established and emerging profiles, remaining the perpetually moving center of this circus while re-framing



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his position in proximity to the mixed pedigree he had bred. Forever the student of Paul Rudolph’s “brilliant yet brutal” critiques, the author of *Versus* was a Heraclitean at heart, an instigator of strife in search of harmony. Everything he did was an excuse to do something else. Paradoxically this was the source of his unique form of consistency and integrity.

This faith in an ethics of struggle and change colored all of Tigerman’s mercurial relations and judgments. “What have you done for me lately?” was his most frequent challenge, “Never clip coupons on yourself!” his profoundest warning. The latter rather cryptic expression would generally follow his disappointment toward contemporaries (celebrities, colleagues, competitors) he thought were simply cashing in on their reputations rather than risking the production of new work. In today’s world of endless marketing and branding, among a generation of corporate cloners presuming to be artists, his admonition is more relevant than ever.

To avoid this perceived failure of imagination, Stanley would serially create and abandon institutions and associations with a brutal elan. He was without a doubt a “riding-high-in-April-shot-down-in-May” kinda guy, and, truth be told, he did most of the shooting down himself. No one, probably least of all Stanley, would have believed that he would be “back on top in June,” but he was, and decisively so. Among a wide-ranging generation of international architects and theorists, Stanley’s work has attained canonic status, with projects such as the Frog Hollow Barn, the Hot Dog House, and the Illinois Regional Library for the Blind, to name a few, routinely reprised and duly celebrated. What would have been inconceivable a quarter-century ago, he has fully entered the elite pantheon of his departed friends, John Hejduk and Aldo Rossi, without any regional asterisk of diminution. And one can only imagine, with a smile, Stanley now trying to get himself expelled from that particular cloud. Among the giants of architecture, and not just in Chicago, he was 200 proof in a field of near beer. Whatever they’re serving where you are, Stanley, salud and *lehayim*.

— Robert Somol returned to the School of Architecture at UIC in 2007 to assume the position of director, having resigned his first appointment at UIC in the wake of Stanley Tigerman’s dismissal as director. In emulation of his mentor’s trajectory, he lives in anticipation of his second resignation.

9 Bryan Maddock, *Fantastic Offense, Dimensions.Guide* website

10 Stanley Tigerman speaking at Yale in 2011

11 Stanley Tigerman, *Architoon 2*, Johnstown, Southampton, 1985, Courtesy of Stanley Tigerman Papers, Yale University Manuscripts & Archives

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Constructs

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Yale Architecture



From left to right: Demetri Porphyrios, Rafael Viñoly, Tom Beeby (March '65), Cesar Pelli, and Patrick Pinnell (March '70) on an advanced studio review, 1980s, Yale School of Architecture archives

Fall 2019

Fall 2019