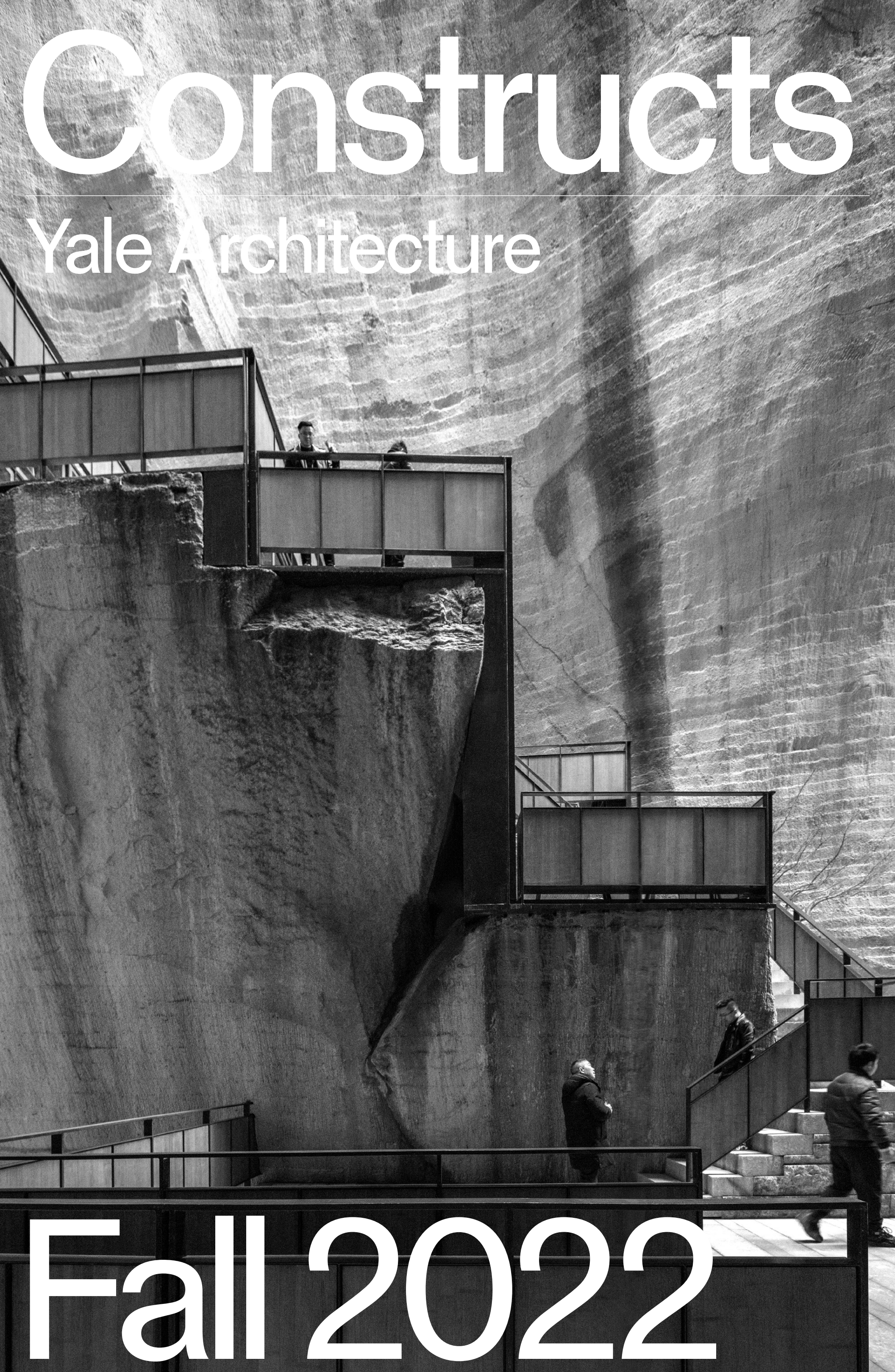
Constructs

Yale Architecture



Fall 2022

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

Volume 24, Number 1

Cover
DnA_Design and Architecture, Quarry 8, Zhejiang Province, photograph by Wang Zilin, 2021

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Fall 2022 Events Calendar

All lectures take place at 6:30 p.m. in Hastings Hall, basement level of Paul Rudolph Hall, unless otherwise noted.

Lectures

Thursday, August 25

Francis Kéré
Recent Work

Thursday, September 1

Deyan Sudjic
Dancing with Power: The Architect's Dilemma

Brendan Gill Memorial Lecture

Thursday, September 8

Rachaporn Choochuey
Lightly/Casually

George Morris Woodruff, Class of 1857, Memorial Lecture

Thursday, September 22

Brigitte Shim
The Passage of Time

Thursday, October 6

Daniel Libeskind
Memory Foundations

Paul Rudolph Lecture
Keynote lecture for the symposium "What Works: The Planning and Development Legacy of Alexander Garvin"

Monday, October 24

Oliver Elser
SOS Brutalism: Tools for Preservation Activism and a Theory for the Monsters

Thursday, October 27

Billie Tsien, Tod Williams, and Peter Zumthor
To Build for Art

Hosted by the Yale Center for British Art
This program is presented through the generosity of the Terry F. Green 1969 Fund for British Art and Culture.

Thursday, November 3

Xu Tiantian
Rural Moves

Thursday, November 10

Javier González-Campaña and Noémie Lafaurie-Debany
Balmori Associates: A Landscape Never Happens Twice

Beatrix Farrand Lecture

Friday, November 11

Anthony Vidler
The Idea of Form in Architecture: An Enduring Vision

Keynote lecture for the symposium "Notes on Peter Eisenman: Towards a Celebration"

Thursday, November 17

Claire Weisz
Shared Spaces

Fall lectures are supported in part by the Brendan Gill Memorial Lectureship Fund, the J. Irwin Miller Endowment, the Paul Rudolph Lectureship Fund, the George Morris Woodruff, Class of 1857, Memorial Lectureship Fund, and the Beatrix Farrand Endowment.

Symposiums and Exhibition

August 25 – December 10, 2022

SOS BRUTALISM — Save the Concrete Monsters!

This exhibition, originating in 2017 at the DAM (German Architecture Museum), in Frankfurt, represents a selection of 60 projects of Brutalist architecture of the 1950s – 70s. The website sosbrutalism.com includes over 2,180 buildings.

Thursday to Friday, October 6–7, 2022

What Works: The Planning and Development Legacy of Alexander Garvin

This symposium honoring Alexander Garvin (1941 – 2021) is convened by Dean Deborah Berke and lecturer Antonia Devine (MArch '13) as a celebration of his life and an exploration of his contributions to the fields of architecture, planning, and development.

Friday to Saturday, November 11 – 12, 2022

Notes on Peter Eisenman: Towards a Celebration

This symposium is convened by Surry Schlabs (BA '99, MArch '03, PhD '17) in celebration of Peter Eisenman's long and illustrious career as an architect, thinker, author, and educator, a figure whose innovative work as a designer and tireless dedication as a teacher over the past half-century have helped form, and ever reform, the field of architecture as we know it today.

Yale School of Architecture symposiums are supported in part by the J. Irwin Miller Endowment.

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

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Letter from Dean Deborah Berke

Spring 2022 events, reviews, and studio life, photographs by AJ Artemel, 2022

Dear YSoA Alumni and Friends,

I am very much looking forward to welcoming the entire YSoA community back to Paul Rudolph Hall this fall semester. Already as I write this, new incoming students are learning the fundamentals of design, practicing drawing by hand the architecture of Yale's campus, and positioning themselves within the sweep of architectural history and theory. Students in this entering class hail from around the world — and the United States — and the outcome of this year's admissions process produced the highest yield ever for the school. The feeling in the building is electric.

New Haven too is on top of its game and was described recently in *The New York Times* as "an affordable and dynamic home for artists of all kinds." It seems the world is discovering what the YSoA community already knew. Through over half-a-century legacy of the Building Project, the critical planning work performed by the Yale Urban Design Workshop, and faculty engagement with community projects and local advocacy organizations we have learned to appreciate and love New Haven. As New Haven attracts more attention, students and faculty will use the architect's unique set of tools to work with the city and its many communities to enhance its inclusive and sustainable future.

Along those lines, the school is proud of new faculty appointments: architectural researcher Mae-ling Lokko is bringing her expertise in integrated material life-cycle design and the broad development and evaluation of renewable bio-based materials to the school's Center for Ecosystems in Architecture; Anthony Acciavatti, our most recent Daniel Rose (1951) Visiting Assistant Professor, will be taking up a new role as the inaugural Diana Balmori Assistant Professor, giving a broader platform for his work on histories of landscape and technology.

Advanced studio faculty this semester include Bishop Visiting Professors Patrick Bellew and Andy Bow; Bass Fellow Marc de la Bruyère, teaching with Claire Weisz (MArch '89); Kahn Visiting Assistant Professor Rachaporn Choochuey; Peter Eisenman, with a cameo by Frank Gehry; Balmori Visiting Professor Billy Fleming; Kahn Visiting Professor Francis Kéré, teaching with Martin Finio; Foster Visiting Professor Brigitte Shim; Gwathmey Professors in Practice Tod Williams and Billie Tsien (BA '71); and Davenport Visiting Professor Xu Tiantian; professor (adjunct) Sunil Bald; and professor Alan Plattus.

The symposium "Notes on Peter Eisenman: Towards a Celebration" (November 11 and 12), organized by Surry Schlabs (BA '99, MArch '03, PhD '17), will celebrate the legendary theorist in his final year of teaching. Earlier in the semester, the symposium "What Works: The Planning and Development Legacy of Alexander Garvin" (October 6 and 7), organized by Antonia Devine ('13), will explore Garvin's many contributions to the school and to the field of urban planning throughout his more than 50 years of teaching. Our public lecture series will include talks by visiting faculty Rachaporn Choochuey, Francis Kéré, Brigitte Shim, Xu Tiantian, and Claire Weisz, along with lectures by visiting speakers Daniel Libeskind, Deyan Sudjic, and the principals of Diana Balmori Associates, among others. This will truly be a semester to remember.

Finally, our exhibition this fall focuses on the contested legacy of Brutalist architecture and the fight to preserve its buildings. *SOS Brutalism — Save the Concrete Monsters!* comes to us from the DAM, in Frankfurt, Germany, and was developed by curator Oliver Elser. Andrew Benner ('03), director of exhibitions at YSoA, has put a new spin on the show, adding in more models and mock-ups. It is a wonderful opportunity to host a show like this here in Paul Rudolph's masterpiece. I hope you will join us!

Best, Deborah

Xu Tiantian

Xu Tiantian, is the Davenport Visiting Professor this fall. She discussed the focus of her Beijing-based firm DnA_Design and Architecture with Nina Rappaport. She will give the lecture “Rural Moves” on November 3.

DnA_Design and Architecture, Huiming Tea Workshop, Jingning, China, photograph by Wang Zilin, 2021

DnA_Design and Architecture, Quarry 8, Zhejiang Province, photograph by Wang Zilin, 2021

Nina Rappaport I’d love for you to reflect on your approach to working in rural China at a time when so many people were moving to cities with the transformation of the Chinese economy. Can you look back on what it meant then as well as what it means for you now, all these years later?

Xu Tiantian I was working in Boston and Rotterdam for a while before I returned to China in 2004. For about six months I worked with artist Ai Weiwei on the Jinhua Architecture Park, which he curated. A cluster of 14 architects and artists, each given a different program, worked together. It was a totally different experience from my architectural education and work in an architecture firm. I started to understand an artistic perspective. Ai Weiwei had quite a different approach to space, material, construction, and purpose. It was conceptual. This approach reflects back to my practice, especially when working in rural areas. I found that the local culture and history of the traditions played a much more significant role in architecture there than in an urban context. Many Chinese artists of that generation create dialogues with tradition and Chinese cultural rules. I took architecture as my language to create, but I think it’s just inspiration. So it’s not about the medium of architecture but about what you want to present, to tell, or to express through your specific means and language.

NR In Chinese cities there has been such rapid destruction of the historic fabric. Did you also want to make sure traditional villages and cultures didn’t disappear along with their heritage?

XT Yes, that’s the other reason. All of the cities are becoming alike. When I first visited the rural region, I was amazed by the original fabric, the historical places, and the collective memories of people living there for generations, even thousands of years. It’s sentimental; maybe it’s nostalgia, this kind of resonance with where you’ve come from. It is the reflection applied to art, architecture, literature, and many other cultural forms in contemporary China.

NR But it’s more than nostalgia — in the term’s negative connotation — because it is about rebuilding the vernacular in a new way.

XT Yes, and it is also about making a connection or resonance with something in your heart, something related to who you are and where you come from.

NR Although your Western education had a great impact on your perspective, China still had a gravitational pull on you for you to return and start your practice there. Did you have a hard time making a decision to go back or was it natural?

XT I like the way you put it. It’s very poetic to think of it as gravity. It wasn’t very difficult. I found a connection here. And even though I started with the practice, I was more involved with the artistic community. After I worked with Ai Weiwei, I was asked to make proposals for curators and art centers. Those projects were located in rural areas on the outskirts of the city or in Ordos, a remote area in Inner Mongolia. I think it always comes with a personal preference, even if it’s subconscious, that you feel more connected and can also have more of a dialogue with nature.

NR How do you organize your office and workflow?

XT We have a quite different way of working: we want to make beautiful architecture, but that’s not the main purpose. We have only four people in the office, and I took a leave when I had my child, closing for two years and reopening in 2014. We collaborate with specialists so that our team takes on responsibility for the overall process, but we have lighting designers, and geo-tech engineers, and I have found it works for me.

NR Do you pick your own projects or are most of them commissioned? How do you respond to a client’s brief?

XT We intentionally take a number of buildings, or clusters, to look at the regional issues. That’s why we have this Songyang Story, which has accumulated over eight years. In the Quarry Project, for example, we took a cluster of quarries that had been closed, and instead of looking into one and making it a beautiful piece with extensive work and articulation, we did nine in total. The government had wanted a fancy hotel. Instead we took a light, minimal touch and were able to finish the projects in six months, including places for performances and eating. We found a systematic strategy that could work for the other 3,000 quarries in the region. These quarries are not excavated by big companies with machines but by family workshops, almost by hand. Village families each have one cave with their neighbor next door in an amazing mountain landscape. These quarries have a potential for working with local issues.

NR How else have you adapted historic sites in different ways?

XT We are working with the *tulou*, which are part of a UNESCO World Heritage Site. There are 46 well-preserved ones along with thousands of others abandoned and in critical condition. They’re going to disappear. The buildings are sustainable with rammed-earth walls and wooden structures, and they have existed for hundreds of years already. We are combining them with modern functions and public programs in adaptive-reuse projects so that each *tulou* will have either a religious center, a rammed-earth workshop, or a rural museum. With different public cultural programs, these *tulou* will be open to the public, whereas they originally housed hundreds of people. Visitors can now enjoy the beauty of the traditional techniques. It’s also important to restore the spirit of the local Hok-lo and Minnan Indigenous peoples. Traditional vernacular buildings can become something contemporary and open to the public by reusing existing structures instead of always building anew.

NR In your design of new spaces to revitalize traditional economies and businesses, such as tofu and brown sugar production, as well as the quarries, how much of it is an interest in supporting the jobs and the techniques of production, or does it focus more on the spaces and buildings? By creating these renewed production spaces, you’re also encouraging traditional craft and processes. Did you consider that when you began these projects, or did it happen as you were redesigning the spaces?

XT Yes, the revitalization of jobs and culture is always the main purpose. Architecture comes later as a strategy. I believe in the strength and power of architecture, or the impact of architecture in our society. The designs are minimal interventions, not very sophisticated. We want the architecture to represent the local culture and restore rural identity. Architecture also works as a social structure to integrate existing workshops into the village. The village unions work together and act as a collective economic entity. For villagers, production is happening in the family kitchen. They sell their products on the streets and in the markets, engaging individually with the market economy. But by reestablishing as a collective entity, they can increase their revenue and income. That’s a really important message. Many architects simply look at the material or the space, but what is behind the structure is more important.

NR You’re able to make these exquisite designs. You say they’re not sophisticated, but maybe it’s their minimal aspect that allows the vernacular to shine through, and that becomes what you’re emphasizing.

XT When I say they’re not sophisticated, it’s because they are using low-tech and local building techniques within a very strict budget from the government. Taking the production as a performance shifts the perspective of factories to give the architecture a new expression. That’s the inspiration.

NR Craft is very important in your projects. How do you find the craftspeople and direct them on the restoration of a building?

XT When we renovate an existing structure we don’t even need to give them drawings. Local workers from the villages know the building techniques, such as mortise and tenon wooden structures or rammed-earth structures, and we don’t have to define every corner or material. I also learn from them; they show me what they are good at and we decide what will work best. I’m really proud that the Hakka Indigenous people have revived the local masonry technique, and we use it for other projects in the region. The stones are actually cheap and not very square, just remnants of quarrying. We were able to use them with the skills of masonry experts. Their construction can make beautiful art pieces.

NR With so few people practicing these crafts, how are you able to train the next generation?

XT We were able to train younger villagers to participate in the traditional building technique. But we are open. We’re not saying that the vernacular is limited to traditional building techniques. We are also working with different materials, like steel or concrete, when needed. The brown sugar project is in a flatland village, and there are steel factories not too far away. So we worked with the local team from the village since the contractor was from there too.

NR You are working on projects that are naturally sustainable, with local materials, so you don’t need to add that objective as a separate thought process.

XT Everything there is from the local wisdom. It’s already sustainable and possible with a low budget; you just have to work with whatever is there. I remember one time we were designing with stone slate on the floor for an entrance gate, and the local contractor told us we didn’t need to do that, and instead we could use this big stone from the river, and it didn’t cost anything.

NR I’m also interested in the topic of tourism in these villages and the idea of the experience economy. People love to come and watch things being made, which is a way to revive some of the industries, but is tourism a positive aspect for these towns? Are they in danger of becoming rural village theme parks?

XT The concept of tourism we’re talking about in the region is quite different from Western society. There was a forum at the Royal Academy of Arts in London in the spring, and I had to correct the definition of tourism being presented because for us tourism is mainly for the people in a region. For example, Lishui has a hierarchy with nine counties and hundreds of villages around towns including Songyang, which has a small urban center with a population of 50,000. The villages have visitors who travel from the county urban center from 15 to 90 minutes. Families from the urban center take their children to spend the weekend in the village. A tourist may be just from the next village. But in terms of local statistics they count as tourists, and it is cultural and educational. We use the metaphor of acupuncture to describe the goal of increasing the circulation within this region. With these acupunctural projects the villagers are proud of their own identity and so are the urban residents from the greater county.

NR What is the site of your studio for Yale since you can’t travel to China this year?

XT We were able to find a village in Germany, very close to Kassel, to use as our site. German architect Christoph Haas has been working there for years, and the local mayor is very supportive of the idea. We want students to look at the village, identify the issues, and bring up their own proposals and strategies, working first in teams and then creating individual design pieces. We also want to involve the community, and there is the possibility that the students’ work will be selected to be built on the site.

Rachaporn Choochuey

Rachaporn Choochuey, a cofounder of the firm all(zone), based in Bangkok, is the Louis I. Kahn Visiting Assistant Professor this fall. She will give the lecture “Lightly/Casually” on September 8.

all(zone), Shophouse renovation, Bangkok, 2016

(all) zone, MPavilion 2022, Melbourne

all(zone), MAIIAM Contemporary Art Museum, Chiangmai, Thailand, 2016

Nina Rappaport When you started your firm in Bangkok, did you intend to work first on smaller installations and then on larger projects? You seem to really enjoy these smaller urban insertions.

Rachaporn Choochuey Before I went to study at Columbia University I was working at a very big architecture firm in Bangkok, and I went to school with the idea that I was not going to be an architect. I thought, “No, I’m not going to become like all these boring architects.” But I like architecture very much and everything around it. So after my master’s I got a PhD at the University of Tokyo with the intention of doing everything around architecture while not being an architect.

In Tokyo there were a few opportunities, so I worked on small installations and architectural exhibitions, which was quite fun. I thought that I actually didn’t need to produce buildings. Then after coming back to Bangkok, a good friend said, “These projects are getting a bit serious; let’s make a small studio so that at least we have someone to pick up the phone when we receive projects.” We started out as the two of us and then two others joined. But then she left and I had people relying on me, so I had to carry on.

NR One of the things I have noticed about your work is that some of the projects provide solutions for issues that are overlooked by city officials in Bangkok, who are more focused on major redevelopments. How did an interest in working on smaller commissions, like the marketplaces and pavilions, promote alternative ways of looking at urbanism?

RC The open-air market project from 15 years ago is a good example since it came to us when they couldn’t find any architects to do it because it was almost too simple. It was interesting because there were issues that involved how the local economy worked in the city. Merchants can rent a 1.5-by-1 meter space for $500 per month, which is a lot of money because they do three shifts — morning, afternoon, and evening. At the beginning we didn’t understand why they wanted to hire us and spend half a million euros on a local market in the suburbs of Bangkok. But then little by little we realized that each merchant would earn the money back in one and a half years. So there was a clear economic logic that architects usually don’t see in the same way the city does in terms of designing a high-rise building, shopping mall, or condominium building.

NR Another forgotten typology in Bangkok, and in many Asian cities, is the “shophouse,” a model for mixed-use residential and retail. You took on the challenge of redesigning one for yourself. How did you make it an impactful catalyst for regenerating a neighborhood?

RC Well, for me it was pure necessity. After I came back to Bangkok from my studies I lived with my family. But their house is not in the center of a city, and I had to teach in the university and the traffic is always bad. After six months I thought, “No, I cannot live like this.” In 2007 I moved into the city and rented a shophouse, which was an obsolete type, and then bought one realizing that even with refurbishments the price is one-third to that of a more popular condominium. I bought one and live on one floor, the office occupies two others, and we rented out the other two floors. Little by little ten shophouses on this small street have been renovated, and three years ago we all put in money to repave the street. As architects we want to do something that has an impact on a bigger scale, and sometimes you just need to show an example; if it is good, people will follow.

NR Another topic that I think is really important to you is the idea of adaptive reuse and transformation in both small and large projects, such as MAIIAM Contemporary Art Museum, in Chiang Mai, and the warehouse for the Duriflex furniture company. Are you focused on this approach because you love old buildings or because you feel it’s a sustainable way to save materials and embodied energy?

RC Actually our history is very short, and a 50-year-old building is already old here, so for me it’s not about history but more so that I feel that it is a pity to throw things away, especially since after tearing down walls all the construction debris is just taken to a landfill. It is more work to renovate than to build new buildings here, and it is a job that no one wants to do. That’s why we are always able to do interesting things.

NR Some of that involves maintaining or highlighting the existing urban fabric, in terms of the historical aura?

RC Yes, the memory of a place and how people relate to an area of the city is important because that can transform a lot. New condominiums are required to have setbacks from the street, which leaves a hollow space in front of the building. It creates an extremely inhuman space because you cannot walk there. Usually there is a three- or five-meter-high wall, which changes the way people use the street. I have been writing articles complaining about this lack of public space.

NR That is a great way to express your ideas too. What else have you been writing about?

all(zone), Light House, installation in garage in Bangkok, shown at Chicago Biennial, 2015

RC I have written about the missing spaces and rooms for service people such as housekeepers and security guards in large buildings. There are no lunchrooms, and sometimes they eat lunch in bathrooms, which is unacceptable. A building can be LEED Platinum while the workers have no place to take a break, so they sit on the street.

NR Even delivery workers have no place to wait for their next orders. Were you able to implement your ideas?

RC For MAIIAM Contemporary Art Museum, we asked the owners to supply a break room for workers with lockers and toilets. We really had to fight, but we got it! I think the client didn’t like it so much at the beginning.

NR You work with many different local or everyday household building supplies, from plastics, metal mesh, mirrors, and fabrics to concrete block, interpreting them for contemporary use. Do you have a strategy for selecting your materials, or are some of them so much a part of the culture that you want to reuse them in new ways?

RC Materials are related not only to our culture but also to the tropical climate. We still have a lot of small industries producing concrete blocks, plastics, and fabric, and the owners are willing to do small custom projects. I really love to go to the factories to see how things are made. The nonstandard materials often give me a headache because sometimes you have to send them to a test lab to get them rated. We have been improving on concrete block since it is something that nobody wants to use. We used the small mirror tile that is only for temples for the museum and experimented with the installation method, and now everybody is using them.

NR Is there another material that you’re developing and repurposing with a project?

RC Yes, we are developing a fishing net with a company that makes all types of colorful nets. I asked them,“Why do you have all these colors for fish?” They said, “Different seas require different colors because the light is different, and it also depends on what type of fish you want to catch because different fish see different colors.”

NR Looking back on your Light House project, commissioned for the 2015 Chicago Biennial, which was also installed in your office and a parking garage, do you feel that the idea of this nomadic, more flexible dwelling could be an inspirational provocation or a project to realize?

RC That project was actually inspired by a real lack of cheap housing even for architects, but it is a bit extreme. We rented an abandoned parking space for one week and filmed two people living there. We showed the film at the biennial. The most interesting comments were from the security guard, who told us he would love to live like this because “you can see the light. But I have a little comment—we have to do something about privacy.” We did find issues that we needed to solve and respond to. But we were able to make a second version in our office and rented it out as an Airbnb, and people actually came to sleep here.

NR In a way it is a plug-and-play house, like an inflatable from the 1960s, and you used the idea as a basis for the project in the Madrid exhibition *Vulnerable Critters*, at La Casa Encendida. How did you develop it further there?

RC The curators, Andrea Bagnato and Ivan Munuera, were working on issues of contamination even before COVID-19. I was working with the faculty of public health at Mahidol University in Bangkok because in the hospital people got COVID-19 from the staff, not from the patients. The staff live in very bad conditions and in informal settlements next to the hospital. So we were called in to see if we could provide very quick solutions to improve their living conditions. We recommended more ventilation, new lighting, and improved hygiene. But you really have to tear down everything. For the exhibition we proposed an idea developed from the Light House, but it’s more serious, with toilets, kitchens, and better organization as a midterm solution — temporary housing for ten years. If you don’t do anything it’s like you are sitting on a ticking time bomb, because when the pandemic arrived it exploded.

NR What is the essence of the just released design of the MPavilion, in Melbourne and how do you envision its use?

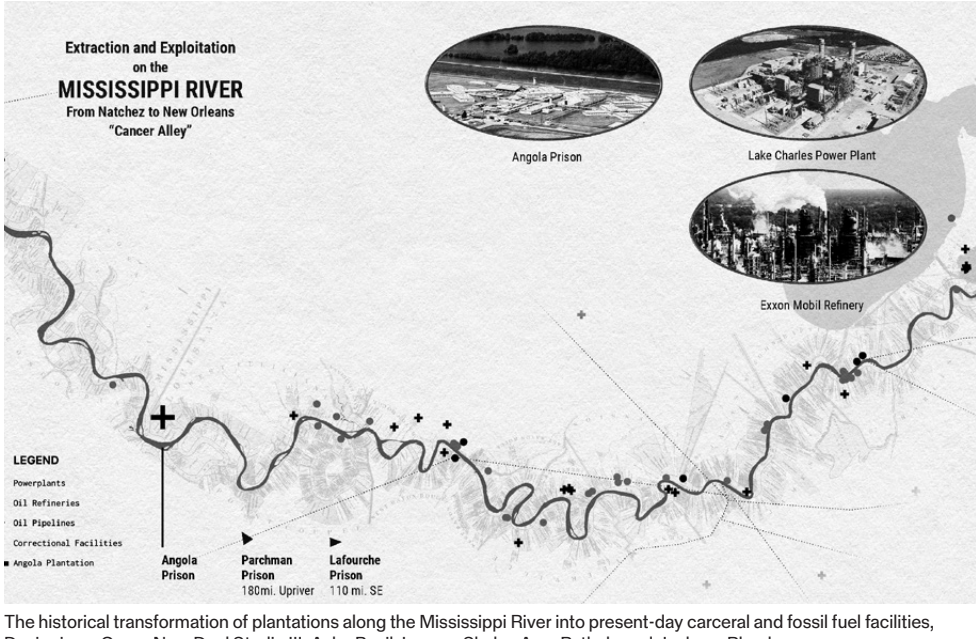
RC The MPavilion will last four to five months, with a few events every day for the citizens of the city. They are having all kinds of activities, such as talks, screenings, fashion shows, kids’ workshops, and music. After being in isolation during COVID-19 it is time to celebrate being together in public outdoors. Our pavilion is made for that. It will be a place for people to see each other again in a very relaxing casual setting — like being under a big tree with slightly moving light and shadows.

NR What is the subject of your studio at Yale?

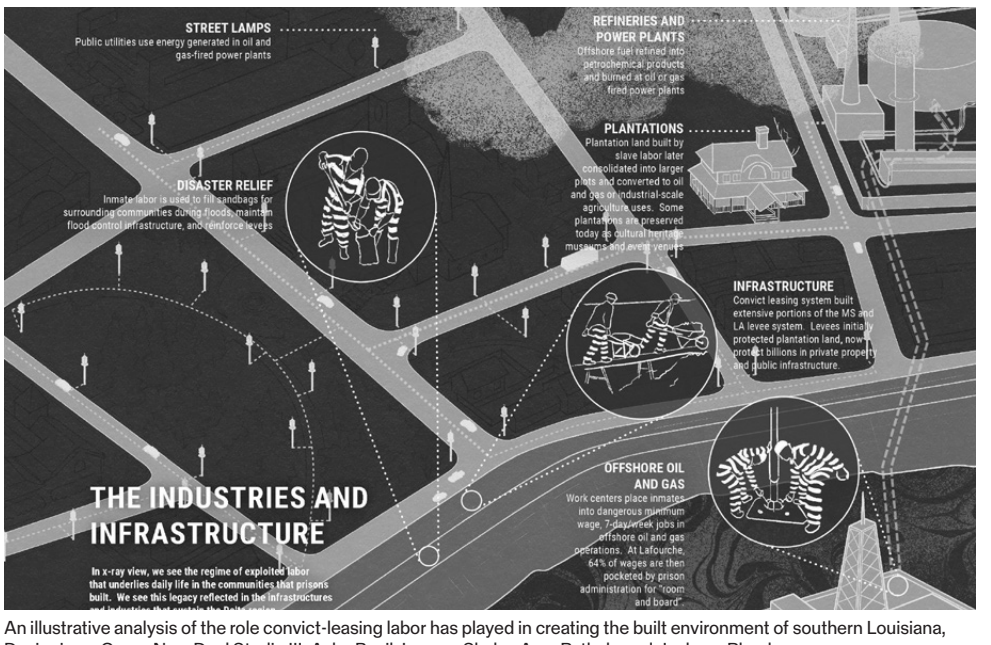
RC We are focusing on on issues of housing in Bangkok because the city has everything except affordable houses. Innovative solutions to housing in architecture, ownership, and perhaps technology will be explored and prototyped. In a tropical climate architectural solutions can be more open, more casual, and lighter.

Billy Fleming

Billy Fleming, director of the Ian McHarg Center at the Stuart Weitzman School of Design, University of Pennsylvania, is the Diana Balmori Visiting Professor of Landscape Architecture this Fall.



The historical transformation of plantations along the Mississippi River into present-day carceral and fossil fuel facilities, Designing a Green New Deal Studio III; Asha Bazil, Leeana Skuby, Amy Pathak, and Jackson Plumlee



An illustrative analysis of the role convict-leasing labor has played in creating the built environment of southern Louisiana, Designing a Green New Deal Studio III; Asha Bazil, Leeana Skuby, Amy Pathak, and Jackson Plumlee

Nina Rappaport What did it mean for you to become director of the Ian McHarg Center at Penn, after getting your PhD in landscape architecture there and working on policy issues for the Obama administration's White House Domestic Policy Council?

Billy Fleming It was a surreal experience and huge honor to be asked to direct a center named for Ian at a place like Penn. Fritz Steiner and I have known each other for a long time — he recruited me to UT Austin as a grad student, became my thesis advisor, and co-advised my doctoral studies. There aren't many opportunities to build a major new center from the ground up. I also knew that taking a job like this comes with a real responsibility to launch initiatives and programs that could set new — and hopefully radical — directions for scholarship and practice in our field.

NR How did you start the center and phase the work, as well as define current and future goals?

BF My initial charge was twofold — to work toward the public launch of the center with Fritz, Richard Weller, Karen M'Closkey, and others through a series of events, exhibitions, and publications marking the fiftieth anniversary of Ian's landmark book, *Design with Nature,* in 2019; and to ensure that the center did not became a hagiographic institution but would have a long, productive life. Across all of our work we thought about how to extend some of the ideas, ways of working, and scales of operation associated with McHargian planning and design into the twenty-first century — essentially how to connect Ian's willingness to work in messy, interdisciplinary teams on the most vexing issues of their time into the present. That obviously meant focusing much of our attention on the climate crisis — an area I'd built my dissertation fieldwork around — and the various spatial and ecological injustices imbricated in it. Today one of the most important ways in which the center's work attempts to extend Ian's legacy into the present has come through its now outsized place in the larger public conversation about how we end carbon emissions, how we adapt where and how we live to a radically changing climate, and how we essentially build an entirely new world around the kinds of ideas embedded in programs like the Green New Deal: a just and fully decarbonized economy instrumentalized through a massive generational investment in the built environment.

NR How is the center organized in terms of the board and deciding which research projects get approved? And what is your main role there?

BF We're just beginning to transition out of our start-up phase. Our launch event is now behind us, our advisory board and affiliated faculty have just gone through a round of strategic planning, our endowment is nearly complete, and we have four major working groups tackling what we think are among the most important issues for the professions — biodiversity loss, led by Richard Weller and Karen M'Closkey; climate justice, led by Nicholas Pevzner and me; environmental modeling and technology, led by Sean Burkholder, Keith VanDerSys, Karen M'Closkey, and Robert Pietrusko; and investments in the public realm, led by Sonja Duempelmann and Christopher Marcinkoski.

NR You were critical of the Rebuild by Design (RBD) project for New York City, which you saw as a huge design effort that was greatly reduced in design scope and vision. How did that process inform your work on the Green New Deal and finding sustainable solutions to infrastructure issues?

BF I have a lot of respect and admiration for the RBD team. They really did try to transform a truly broken disaster-recovery process in this country. But it's hard to view that competition as anything more than a qualified failure: most, if not all, of the design projects it initiated have either died in the delivery pipeline or come out the other end completely unrecognizable. It's not clear to me that what came out of RBD is meaningfully different or better than what we might expect to come out of any other disaster-recovery process — a suite of projects that overpromise and underdeliver to the communities that will have to live with the results. It's confirmation that the phenomenon that disaster studies scholars refer to as "time compression" is just unbreakable — the idea that after a disaster, there's this rush to project strength, recovery, and resilience by everyone involved. So unless you have plans ready at the moment of disaster or before it hits, you're never going to be able to upend that system. This is one place where the Green New Deal is instructive; it's always been imagined as a crisis-driven stimulus package.

NR Do you see the Green New Deal moving forward as combined with the new infrastructure bills and the potential for integrating issues of resilience and sustainability in President Biden's infrastructure improvement efforts?

BF Yes and no. As with every other federal spending bill, there will be real opportunities to secure limited wins that build toward something like a Green New Deal. But we should be clear-eyed about what the president's infrastructure bill is — a conventional highway expansion and repair package peppered with a few exciting pilot and grant programs. It will create a lot of work for designers, but most of it will involve building infrastructure that locks in higher emissions, either by inducing more vehicular travel, as all highway expansions do, or by deploying massive volumes of concrete that drive speculative growth. This is becoming especially difficult to navigate given the way our professional societies have framed the Infrastructure Investment and Jobs Act as a kind of climate-justice bill. In reality it's just a conventional surface transportation bill — one that invests around $350 billion in automobile infrastructure and $2 billion or so in public-transit projects. We'll get a couple of interesting prototypes, but the moment it was divorced from the "Build Back Better" program any hope of this bill or the presidency addressing the climate crisis disappeared.

NR Part of your work with the McHarg Center is teaching. How does the Green New Deal Superstudio frame potential models for moving ideas forward? I see that the center can harness students' energy to imagine compelling proposals in terms of both policy and design. Where do you feel this is working best, and how do you direct students to produce the research and visuals you're looking for as applied to the real world?

BF There is a theory of change behind all of my work that's embedded in the Superstudio: that no one can or should be expected to understand something like the energy transition through the density of carbon molecules in the atmosphere or the source of the electrons coursing through their circuits. One way we can make those things legible and improve the quality of most people's lives is through massive public investments in how and where people live — in their homes, offices, commutes, parks, and the other bits of civic infrastructure that stitch together everyday life. Thinking about it in this way allows us to actually work on material redistribution and grow the coalition supporting climate action enough to do all the things necessary to have a livable planet by the end of the century. Programs like the Green New Deal are generational and will be realized in several pulses of activity, not a singular bill or action. For us it is about building up the visual library that can take these from abstract, nonspatial ideas to make the radical demands of climate justice seem far more ordinary and pragmatic — which they are!

NR How does that result in an educational challenge or opportunity, and how has the studio methodology broadened the definition of design and what the students' capacities are for their future?

BF Many of the students I work with would rather apply their spatial and built-environment skills to problems in studios that are larger than one building, park, or project. So a major goal for me has been to use those studios and my own research to help build pathways for students into other ways of working beyond the conventions of a megafirm, boutique office, or academic practice. Several former Penn students are working for Members of Congress, advocacy organizations, and think tanks, where their skills are less focused on bespoke design work and more on creating ambitious policy frameworks to expand what's possible in design practice.

NR How does some of your work, such as the collection of essays *A Blueprint for Coastal Adaptation,* focused on water and resiliency, fit into this bigger picture? How are you using that material for climate policy agendas, along with your research for the book *Drowning America?*

BF The Blueprint project began as a set of workshops that Carolyn Kousky, formerly at Wharton and now at the Environmental Defense Fund, and I organized with Alan Berger at MIT in 2018. We convened some of the best creative thinkers and practitioners who were working on climate adaptation across fields such as design, policy, law, and finance. The intent was to bring them together, collect as much of their incredible work in one place as possible, and produce a framework for leading a national approach to climate adaptation. After Joe Biden was elected it became a key text for the "Build Back Better" bill that ultimately died.

NR I want to turn to the topic of climate justice: How are you incorporating these social and environmental issues into your work at the McHarg Center? How do you reach out to communities together with your design students, and what kinds of organizations are you working with on the ground?

BF The southern hub of the Movement for Black Lives — the Gulf Coast Center for Law & Policy, run by Colette Pichon Battle — has been involved in all of the studios and, increasingly, in much of the policy research I now help with in the Climate + Community Project, a small research-based nonprofit I cofounded with Daniel Aldana Cohen in 2020. We've made decisions about sites, deliverables, and even pedagogy based on their advice. I don't ask my students to produce plans or sections per se. Instead I have them focus on storytelling and world-building to stretch themselves in terms of the kinds of deliverables they produce — including graphic novels, podcasts, cookbooks, field guides, and much more. I am always surprised at the afterlives of things produced in the studio. Some of the posters my students have made are hanging in those communities and in the offices of elected officials.

NR How are you incorporating this work in your studio at Yale as the Diana Balmori Professor?

BF The Yale studio is based on the Green New Deal studio, where we started at the national scale, then focused on different regions, and then narrowed it down to Appalachia and the Mississippi Delta, along with regional sites such as the Angola State Penitentiary, Parchman Farm, and Lafourche Correctional Facility, where incarcerated youth build sandbags for floods. At Yale we will return to those places through a new grant I have gotten with a fabulous collection of media studies scholars to expand that work beyond Appalachia and the Delta to rare earth mineral mining sites in Nevada and Greenland — central hubs in the fight for a just energy transition.

Marc de La Bruyère and Claire Weisz

Marc de La Bruyère is the Bass Distinguished Visiting Architecture Fellow and is teaching an advanced studio with Claire Weisz ('89), principal of WXY Architecture and Urban Design, this fall.

MACLAB Group, The Parks, Edmonton, Canada, rendering, Hariri Pontarini Architects, 2021

WXY Architecture and Urban Design with Body-Lawson Architects, Penisula, Bronx, New York, 2022, photograph by Albert Vecerka/Esto

Nina Rappaport Marc, I am curious about how you first got involved with property development and decided to work for your father's business after having gone to business school, and your shift into real estate.

Marc de La Bruyère In my twenties I swore that I would never go into the family real estate development business. So I moved as far away as I could to work for the Paris office of McKinsey & Company and soon realized that management consultants rarely do anything real or concrete. And then, sadly, my father died. Somebody had to run the business in Alberta, and I was the only family member with the skill set to do it. I was supposed to go back for a year or two, but discovered that I loved the process of development. I find tremendous satisfaction in providing people with clean, safe, and secure homes. Thirty years passed, and I am still at it.

NR How has the Canadian environment, both geography and climate, influenced your work?

MdLB The Western Canadian setting is somewhat particular. Thanks to the importance of the oil patch on the local economy, Edmonton is one the last bastions of the well-paying blue-collar job: plumbers, electricians, carpenters, and welders are able to earn a great deal of money compared to their peers in the rest of the world. Because of this Alberta has the highest GDP per capita in Canada and, arguably, in North America. It's also isolated and very cold in winter so people tend to focus a great deal on the attractiveness and quality of their homes. While there isn't high aesthetic experimentation, there's a very strong focus on quality construction. Lastly, the real estate development community is very local, so you are always working with the same people, and reputation really matters.

NR Claire, having also grown up in Edmonton, how has the Canadian environment influenced your work now and the trajectory of your firm in New York?

CW I am one of those people — of which there are many millions — who leave the place they grew up in to make a life somewhere else. So I only really know Edmonton as I left it, after high school. My family is still there, and I visit them often. But I haven't gone there in my capacity as an architect, so this Yale studio will give me a perspective as well. In many ways it's no different than growing up in a place like Texas, which has an economy based on extraction with boom-and-bust cycles. My migration to the United States is a result of one of those bust cycles.

NR In terms of your practice, you've been very focused on public projects in New York City as both architects and urban designers. What is your model for the practice, and what inspired you to go in that direction?

CW I would say my interest in public space was a reaction to watching the creation of the West Edmonton Mall through the destruction of downtown. My professional degree is from the University of Toronto, with my thesis project focused on Edmonton. The thesis was that it should be possible to design microclimate-forward districts with streets and markets designed for people to enjoy in the winter. We had access to RWDI, where you could shape spaces to see how to reduce the snow buildup and alleviate the effects of wind. I focused on climate as well as how to use the city to shape better situations, which is not so distant from what I've ended up doing.

NR Marc, how do you respond to the climate issues in development and architecture in Alberta? Are you finding ways to address some of these tougher environmental and sustainability issues with your projects?

MdLB Two things Claire mentioned are important to me and to our Yale studio: the first is the impact of the boom-and-bust cycle. I graduated from university in 1982, just in time for the bust, when everything in Alberta came to a grinding halt. There is a visible construction gap between 1982 and '92, when the economy began to recover. The second is our planning department: in the past, in part because of the instability, Edmonton City Planning has been dysfunctional. Even now the agency does not always fully think through ideas. As a developer you swim in these challenging currents. One of the good things in the last ten years is that the city has invested heavily in a light rail transit (LRT) system. I've been developing traditional suburban neighborhoods, and in response to the LRT investment I am focusing on high-rise residential projects at LRT stops, which will free people from car dependency.

NR Claire, with your focus on the need to be proactive in urban development and public space initiatives, what project have you worked on recently with a city agency that had a successful direction for residents?

CW I'm extremely interested in public involvement and public-private partnerships, starting from the Design Trust for Public Space — whether firms, developers, landowners, or city officials — people have a lot to contribute. The city had put out a request for proposals to reimagine a live-work campus on the former Spofford Juvenile Jail, in Hunts Point. Three different developers, one a not-for-profit and two for-profit developers, created a team with WXY, Victor Body-Lawson Associates, and Elizabeth Kennedy Landscape Architect. It was a long process with a lot of agencies. What is new is doing affordable manufacturing with affordable housing. The project includes 800 housing units, and it all had to be rezoned. The first phase opened in July, and there will be three more buildings. At the ribbon-cutting they joked that it was the fastest rezoning the city has accomplished. It had a lot to do with the alignment of goals and the right architectural and urban design construct. The site was complicated because it has a rocky outcropping and needed a destiny. To be an architect wanting to change destiny is exciting.

NR Marc, what have been the biggest challenges for you in terms of your work and the way you have engaged with a community and the approval processes for your new residential towers?

MdLB I actually think development is easy if you're willing to listen and work with the community. For instance, one of the most important drivers of Edmonton is the University of Alberta. It is a classic land-grant university with more than 40,000 students and 1,000 faculty members. As is often the case, there is a certain level of distrust among the adjacent communities, the university, and developers working in the area.

Over many years I assembled a fabulous parcel across the street from the university within a couple of blocks of an LRT station. We spent a great deal of time talking with and listening to members of the community to understand their needs and concerns vis-à-vis development and the university. When we asked the city council for approval we had the unanimous support of every community organization in the area. The head of the local community group gave me a big hug when our rezoning was approved, and the mayor stopped the proceedings and said, "Excuse me, this is a crime against nature, that the community is on good terms with the developer." It really isn't hard; you spend time and effort listening and sincerely trying to figure out your partner's needs, and then provide them. The challenge is doing your part sensitively.

NR Do you have a project that changed because of the community's local knowledge and responses to your design, the site, or the composition of the neighborhood? Is there a situation where the community actually had design input?

MdLB In Garneau we have two towers, one a student residence, built on a commercial podium fronting a somewhat bland streetscape. The community wanted three-bedroom family housing and street-level energy. So we built in a row of town houses that make the streetscape much more attractive and will bring in a nice mix of residents. In a current project development, The Parks, the community was in favor of moving away from the traditional one-bedroom and studio model for two and three bedrooms, which will make a stronger community.

NR In a similar vein, Claire, have you changed the brief for a project that either the city or a developer has handed you, or engaged with a community issue that wasn't evident before, perhaps responding to a project with an alternative process?

CW In most cases what we want to do is help create or change a relationship between a public agency and the community based on the possibility for a new design. By the time architects show up they get told what the problem is, for example, "I want this space to be taller." But no one asks, "Why do you need the space to be taller? Is it because of previous experiences or a need?" So discovering the problem behind the request is part of engagement. For our Seaglass Carousel, in The Battery, we discovered that women in particular were scared to go into the park. So the question was, "How do we attract people to go there?" Often you begin a project by figuring out the problem behind the problem. It turns out that when people see activity or lights moving inside spaces, they get intrigued. And then they might also go there for other reasons. If it were easy to make change with design, then it would be happening all the time. But the truth is that change is extremely slow.

NR Marc, why does design matter to you and what part of the design process is most important in your development projects?

MdLB Design always matters. One of the peculiarities of our firm is that we build and hold; we still own residential rental projects that were developed in the 1950s. I know third-generation families living in our properties. When you know that something is going to be part of the rest of your life, and perhaps those of your children, you have an incentive to design it to remain livable through several cycles of fashion. It's worth every effort and every bit of money to invest in design up-front.

NR What new projects are you each working on now?

MdLB One site is the 1905 farm homestead where I grew up. My family and I have moved out, and I'm trying to develop and preserve the property. Another is a 25-acre site of 60-year-old low-density multifamily residential rental units that should be higher density and mixed-use, and the third is to transform a dying shopping mall on the LRT Line.

CW We are working on a big range of projects in places that need a fresh approach, from reimagining the riverfront in downtown Toledo, Ohio, to updating the BAM Rose Cinemas. Then there are projects that add new buildings and programs to challenging sites, such as an Environmental Hub in Far Rockaway, a passive affordable-housing development in East Harlem, and a school building for community offices from our 2019 Harlem Community Plan. We are also working on the Storm King Art Park with hparc (Heneghan and Peng) and a resiliency project for the Robert Rauschenberg Foundation.

NR What is the focus of your studio at Yale in terms of building typology and context?

CW We have titled it "Oil, Land, People: The Challenges for Architecture." It is a Canadian-focused studio, but we hope it's going to provide lessons for architecture in looking closely at what development and the built environment can do in terms of changing our economy relative to oil and gas. It will be important to examine building types in Toronto, Edmonton, and finally, in Jasper, in the mountains — the other reason people move to Alberta.

Objects and their Lessons

The symposium "Object Lessons" was organized by Daniel Rose ('51) Visiting Professor Anthony Acciavatti on April 8 and 9 and was supported by the J. Irwin Miller Endowment.

Artist Amie Siegel narrates her ongoing project on the circulation of Vermont marble as Alison Walsh, YSoA exhibitions administrator, performs a live demonstration of standard art handling practices.

Late arrivals to the Friday morning session of this year's J. Irwin Miller Symposium, titled "Object Lessons," would have encountered a rather strange sight. Almost certainly for the first time in this school's history, about thirty attendees of the symposium wandered the fourth floor of Rudolph Hall with dowsing rods lent to them by D. Graham Burnett, a historian of science who had just concluded his presentation as the opening speaker.

It was a fitting ritual with which to inaugurate the first in-person symposium at Yale School of Architecture since the onset of the COVID-19 pandemic: participants were asked to attune themselves to that "most local weather" of our own communal, bodily environments. In convening the symposium, organizer Anthony Acciavatti drew on a long tradition of pedagogy that sought to develop a deep engagement with objects, first developed in the late eighteenth century by Swiss education theorist Johann Pestalozzi and since taken up by educators around the world. As described in Elizabeth Mayo's *Lessons on Objects* (1832), these exercises train students in "arranging and classifying objects; thus developing a higher faculty than that of simply observing their qualities." Following the hands-on tradition of his predecessors, Acciavatti insisted that panelists forgo the slides and digital presentations that usually accompany such symposiums, a move that compelled the speakers and audience to engage with one another and the objects presented in a more creative, embodied, and lively manner. The series of close collective readings of objects would hopefully inspire a kind of "ekphrasis," a practice of reading that Acciavatti described in his opening remarks as "an audible speaking out now in the present ... made out of the silence of the past and ... very silent aesthetic objects."

In addition to adhering to the restrictive presentation format, panelists were encouraged to bring objects for which they did not possess expert knowledge. Although often unique and quite peculiar, many of these objects had been previously underexamined in academic discourse. The "other" folk associations of some obscured their scholarly value, especially in a Euro-American context, while the mundane ubiquity and broad utility of others often led us to take their consequential societal roles for granted. Across the two-day symposium attendees were treated to an incredibly diverse variety of objects: after Burnett's dowsing-rod exercise, artist Amie Siegel presented Vermont marble quarry samples; anthropologist Gökçe Günel pondered synthetic bristle dusters; landscape architect Danielle Choi considered white-noise machines; architectural historian Adedoyin Teriba recited a poem titled "Orìkí Orílẹ̀," used in Yoruba building practices; historian of medicine and the body Lan A. Li demonstrated acupuncture tools; architect and urban designer Rahul Mehotra showed a Mangalore clay tile; architectural historian Sylvia Lavin narrated a range of artifacts associated with the White Oak Plantation in Florida; art historian Kajri Jain offered up a stainless-steel lunchbox popular in India; artist and architect Anthony Titus assembled a set of components into a playfully collaborative sculpture inspired by Paul Klee and the Gee's Bend Collective; and designer and writer Nicholas de Monchaux proffered a tile used to cast the greebled surface of the Death Stars from the original *Star Wars* trilogy.

Although this litany of object lessons casts a wide net, almost all shared the common capacity to illuminate an often greatly unexpected chain of associations, demonstrating these objects, no matter how mundane or esoteric, as entry points to understanding the social worlds in

D. Graham Burnett, a historian of science at Princeton University, demonstrates how to use a set of dowsing rods to a group of participants.

which they are deeply imbricated. A common household object found all over the world, Günel's bristle duster, for example, finds a surprising but significant function cleaning the conductive surfaces of solar panels deployed in Abu Dhabi. Through Günel's narration, the duster, a by-product of the petrochemical industry, is a key to the systems of labor, capital, and geography in the Persian Gulf, tapping into the many ironies and hypocrisies embedded in narratives of innovation and "green" progress in the oil-rich region. Jain similarly tapped into deep wells of social and political meaning embodied in the seemingly mundane lunchbox; integral to the food-distribution infrastructure in many parts of India, the *tiffan*, as it is colloquially called, is not only demonstrative of but the very medium through which the logistics and divisions of labor and caste politics are negotiated and organized.

Other presenters evoked the latent meanings inherent in stranger objects that have evaded examination due to their ephemeral or hidden infrastructural roles in society. For example, the Death Star tile, de Monchaux noted, although a crucial component in one of the most significant films in popular culture, was never meant to be seen as an object in itself. In bringing it to light, de Monchaux stitched the Death Star casting tile into the long history of MIT's role in the military-industrial complex during and well beyond the Cold War. He revealed the surprising direct connections between personnel involved in developing technologies for military use and Hollywood production teams — namely John Dykstra, who went from collaborating with scientists and urban designers from MIT to leading the special-effects team for the original *Star Wars* trilogy that would produce the tiles.

Meanwhile, in a show-and-tell mode reminiscent of primary school pedagogy in which object lessons are frequently employed, Lavin presented materials whose nefarious connections are intentionally obscured. Centering on the White Oak Plantation, which has since been rebranded as the White Oak Preserve, she presented a set of objects that reveal the downplayed entanglements between architect Cedric Price, often celebrated for his progressive values, and the dark history of labor exploitation and environmental destruction by the Gilman Paper Company. Lavin's collection of objects illustrated the difficulties encountered in the historian's effort to shed light on such obfuscations. One of Lavin's objects was a home-brewed concoction recreating the smells produced by Gilman's toxic paper production process.

The difficulty of archiving and documenting such ephemeral sensoria was a recurrent theme that highlighted the value of Acciavatti's proposal for an object-centered approach. Choi opened her presentation by asking participants to meditate on the soundscape of the atrium, first without and then with the array of white-noise machines she had brought — an atmospheric experience that would be impossible to recreate virtually. In a similar vein, Teriba's recitation of the Yoruba poem — in keeping with its original oral tradition — was a mnemonic act that produced, as much as it accessed, an archive of architectural knowledge. Just as Lavin, Choi, and Teriba engaged the audience's olfactory and aural senses, almost all of the presenters invited participants to touch the objects and one another. This device is not unique to this symposium, of course; architectural reviews often offer a similar experience to jurors. However, object lessons like Burnett's opening invitation to "dowse" Rudolph Hall can engage the participants' sense of touch and proprioception with an exceptional level of care and attention. In one such lesson, Li distributed acupuncture tools called "ear seeds" for participants to apply on themselves and each other, engaging in the practice of "body mapping" — the charting and drawing of acupunctural sensory nodes and their related body ailments.

The energetic discussion that emerged as participants applied the ear seeds demonstrated that the format of the object lesson provides a much-needed reinvigoration of the forum-based academic environment we enjoyed before the pandemic. The many experimental presentations — collective listening, body mapping, and even imagining slides in our mind as Burnett had participants do — were highly conducive to producing a collective experience of ekphrasis. However, the lack of commonality across panels, in terms of both discipline and subject matter, often made a deeper communication between sessions somewhat challenging. In her concluding remarks, Lavin expressed similar thoughts on the possibilities for a second iteration of the "Object Lessons" symposium: "Would it be interesting to have the same object for everybody? Because so much work was done by the difference between the objects, the pedagogical differences may have been less visible in some ways. One of the beautiful strengths of the conference was bringing people who work with objects in different ways, but for me that was a little

Alan Plattus (third from left) handles a rainbow-colored synthetic duster brought by Gökçe Günel, an anthropologist from Rice University.

Kajri Jain, an art historian at University of Toronto, presents her object, the stainless-steel tiffan lunchbox commonly used in India.

Adare Brown ('22) holds a rainbow-colored synthetic duster as Gökçe Günel, an anthropologist from Rice University, responds to questions about her presentation on the duster's role in the solar-energy industry in the Persian Gulf.

Lan A. Li, a historian of medicine and the body from Rice University, presents an array of objects associated with acupuncture medicine.

bit harder to get at because the objects, in a funny way, were a bit distracting."

Yet as Günel noted, these object lessons had the potent ability to "bring forward the relationality" of objects (and their users) while illuminating the "impossibility of their commensurability," suggesting that the problem of incommensurability Lavin experienced was perhaps not one of format but of an inherent and central lesson of the object in itself. All in all, these experiments in modes of presentation and engagement — of ekphrasis — were generally well received. One attendee suggested that Acciavatti "should take this show on the road." Certainly many more schools would benefit from its palate-cleansing effects as we all slowly return to in-person work while modeling a better future for our academic environments instead of a mere return to business as usual.

—Alex Kim (MED '21, PhD '27)

Kim is a PhD student in the History and Theory of Architecture, focusing on the history of games and other participatory media in spatial and political practice.

Would it be interesting to have the same object for everybody? Because so much work was done by the difference between the objects, the pedagogical differences may have been less visible in some ways. One of the beautiful strengths of the conference was bringing people who work with objects in different ways, but for me that was a little bit harder to get at because the objects, in a funny way, were a bit distracting.

—Sylvia Lavin

Architectural historian Adedoyin Teriba recites "Orìkí Orílẹ̀," a poem associated with Yoruba building practices.

Sylvia Lavin, an architectural historian at Princeton University, presents a collection of objects associated with the White Oak Plantation and the Gilman Paper Company in Florida.

Radicals at Yale

From February 21 to July 9, 2022, the Yale School of Architecture Gallery hosted the exhibition *Radical: Italian Design 1965–1985*, organized by the Museum of Fine Arts, Houston.

Radical: Italian Design 1965–1985, Dennis Freedman Collection, organized by the Museum of Fine Arts, Houston, installed at Yale School of Architecture Gallery, 2022

Dennis Freedman's collection, donated to the Museum of Fine Arts Houston in 2018, was the focus of the installation at Yale and includes a catalog edited by the curator Cindi Strauss, and published by Yale University Press. Former creative director for *W* magazine and later Barneys New York, Freedman started collecting Italian design in 1998 with the purchase of the iconic Capitello armchair, made of polyurethane foam, and designed by the Turin-based Studio65 in the shape of an Ionic capital. Today the collection comprises nearly 45 pieces of furniture, lighting, architectural models, and graphics. As a whole these (often odd) objects provide an interesting overview of Italian design between the mid-1960s and the 1980s, between the beginnings of the so-called "Radical" movement and the assorted paths that characterized post-Modern (or "neo-Modern") creativity.

Some preliminary considerations frame the exhibition and its peculiarities. The first addresses the role and value of the "domestic object" within the work of the Italian neo avant-garde who approached any project scale — from discos to land art and public space to urbanism — in a total rethinking of the boundaries of architecture and urban planning. Why are tables, lamps, armchairs, and sofas so relevant?

The origin of the value of the domestic object is demonstrated by the small, now legendary, exhibition that opened on December 4, 1966, one month after the devastating flood in Florence, at Galleria Jolly 2, in Pistoia — marking the births of Archizoom and Superstudio. Despite the title, *Superarchitecture*, the objects on display were small prototypes of furniture — handmade, colorful, and almost childish in their curvy lines. Seemingly harmless, these objects actually represented the quickest and most incisive way to bypass the delays and rigidity of the bureaucratic, industrial, and economic system of the time: they could be easily manufactured in complete autonomy. They were as powerful as a flood. As Cristiano Toraldo di Francia, one of the founders of Superstudio, put it, "The objects had to enter the sleeping houses of the Florentine and Italian bourgeoisie like Trojan horses to stimulate the same shock that the vision of the water inside the Florentine monuments had caused in us."[1]

In many respects that season sparkled like fireworks and was already over in the early 1970s, stimulating further upheavals. An earthquake shook Milan a few years later, with the emergence of groups such as Alchimia and Memphis, once again triggering an artistic, semiotic, and symbolic operation on the domestic object.

A second point concerns the growing historiographical, media, and commercial celebration that Italian design of the 1960s to 1980s has recently received with major exhibitions in Italy, Europe, and the United States,[2] publications, and soaring sales. The United States provided the Italian Radicals with a fundamental push. As Cindi Strauss, curator of the exhibition, explains,[3] the first show of American Pop Art in Italy, in 1964, had a great influence on the young future exponents of the Radical movement, while the well-known 1972 MoMA exhibition *Italy: The New Domestic Landscape* paved the way for their international acknowledgment.

Hopefully these few notes are enough to underline how the Yale exhibition, organized exactly fifty years after the great show at MoMA, resonates with the broad and intriguing process of artistic, media, and commercial enhancement. The objects on display do not represent a monolithic moment and movement but rather an elongated and multifaceted sequence that started from the reformist revolutionary impulses of the 1960s — linked to universities and factories through the so-called "Years of Lead" and marked by huge social and political troubles — and flowed into the 1980s, with the hegemony of the Italian Socialist Party of Bettino Craxi and the idea of widespread well-being.

Each piece on display at Yale has a specific history and cultural debt. A few include topics such as the influence of Pop Art, like the aforementioned Capitello, by Studio65; the Pratone ("big lawn"), by Ceretti, Derossi, and Rosso, a piece of furniture (can we call it a sofa?) composed of large blades of grass; and Piero Gilardi's Sassi, artificial rocks to sit on. These pieces were produced in polyurethane foam by the manufacturer Gufram. The use of new materials became the means for a "typological" (and social) criticism of furniture, in stark contrast to the Italian "Bel Design" of the bourgeois economic miracle.

The theme of materiality highlights one of the most interesting aspects of the exhibition: the dialogue between the work of Paul Rudolph and the objects on show, some conceived shortly after the A&A Building's inauguration, in 1963. Everything at Yale was exhibited in a simple and effective setting — designed by Almost Studio (Dorian Booth and Anthony Gagliardi, both MArch '16), with graphics by Edward Leida—following the perimeter and paths of the gallery on platforms of variable heights that create islands breaking the regularity of Rudolph's layout. The strategy was emphasized in the center of the room with a huge pink wall placed diagonally featuring a zigzag profile derived from Alessandro Mendini's Monumentino da Casa ("Little Domestic Monument"), consisting of a useless chair atop a stairway.

Without stressing direct links between very different contexts and generations (Rudolph was the same age as Sottsass, one of the Radicals' mentors, but he was twenty years older than most of the other designers on display), the treatment of matter constitutes a common area of research for all those designers aiming at a critical update (or overthrow) of the Modern movement, nourished by coeval artistic experiences. On the one hand we have the corrugated concrete of the building, in which the bush-hammering process recalls an ancient processing of the material. On the other hand, at the scale of the object, we see a range of experiments in which the material is a test subject to be manipulated according to various and mixed degrees of irony, social criticism, and marked hedonism. For Italian design this was a fundamental step, a liberation from a certain idea of functionalism. In this perspective Rudolph's concrete becomes a *basso continuo* (though not neutral) on which the visitor can read a polyphony of liberation strategies from industrial and commercial logics. The "dialogues" are multiple and subjective. For instance, that between the Table-Sculpture of 1973, by Uranus Palma, and the concrete is noteworthy. Connecting to the emerging avant-garde movement of Arte Povera, Palma drilled small holes into the wooden forms of the table and then filled them with woodworms and their eggs. Using a recording device, the artist documented the sound produced by the worms inside the wood.

The works by Mendini are quite different in character: Monumentino da Casa (1974) and the Celidonia armchair (1978) are autobiographical stages aimed at rejecting furniture as a functional machine and reevaluating concepts such as "banality," craftsmanship, and decoration. A reflection on the legacy of the Modern movement is also clear in renowned pieces such as the Mies armchair of 1969, the year of the architect's death, by Archizoom, which sports a chromed metal structure with an exaggeratedly rigid geometry; and the Magnolia bookcase (1985), by Andrea Branzi, with tie rods and pylons surmounted by two synthetic palms, evoking the famous Veliero bookcase (1940), by Franco Albini.

One of the most surprising pieces is Cielo, Mare, Terra Buffet, a highly original object designed by Fabio De Sanctis and Ugo Sterpini, of Officina Undici. It features a pink cabinet made of hand-carved walnut encasing a pair of Fiat 600 car doors enriched by two kinds of female breasts, all resting on animal-like paws in an ironic surrealist pastiche. Made in 1964, it connects to the fertile artistic experimentation that fostered Italian furniture design of the 1940s and '50s — think of Roberto Menghi with Lucio Fontana as well as Carlo Mollino.

A special section of the exhibition features architectural models showing how multifaceted and "holistic" these designers were. The plastic, laminate, foam, paper, and metal model conceived in 1980 by Branzi, Cantafora, Gregori, Guerriero, Mendini, and Studio Alchimia illustrates the idea of "Banal Architecture." It is the apotheosis of programmatic contradiction and incoherence according to the postmodern logic of "listing": a free aggregation of volumes and surfaces, geometry, and decoration suspended on zigzag walls.

At first glance the typological difference between the universe of furniture and the architectural dimension of these models gives the impression of an incongruity in the organization of the exhibition and the collection. A closer look reveals just the opposite. In fact, *tout se tient*: as architecture reduced to the size of a domestic object (or toy), each maquette takes part in the subtle game of dimensional deformation that is recurrent in the design strategy of these neo avant-gardes. If Superstudio's Monumento Continuo can become a table (Quaderna 2600, 1971) and a chair can be translated into a domestic monument, the reduced-scale architectural model is no longer the simulacrum of a project that is still unrealized, but rather a work with an autonomous meaning, somewhat self-sufficient and independent of any subsequent steps. Once again, it is the triumph of the object within which a new vision of the world is written.

—Gabriele Neri

Neri is a researcher and lecturer at the USI, in Mendrisio, Switzerland, an adjunct professor at the Politecnic of Milan, where he teaches design history. He was the Weinberg Fellow in Architectural History and Preservation at the Italian Academy of Columbia University in Spring 2022.

1 C. Toraldo di Francia, cit. in Superstudio, and G. Mastrigli. *La vita segreta del Monumento Continuo* (Macerata: Quodlibet, 2015), 97.

2 The complete list of events in Europe is long. Major exhibitions were *Superstudio 50*, at MAXXI, Rome, 2016; and *Utopie Radicali. Beyond architecture: Florence 1966–1976*, at Palazzo Strozzi, Florence, 2018. Those about Ettore Sottsass and Memphis include *There Is a Planet*, at Triennale Milano, Milan, 2017; *Ettore Sottsass: The Magical Object*, at Centre Pompidou, Paris, 2021; Memphis: *Plastic Field*, at Palazzo Franchetti, Venice, 2018; *Memphis: 40 Years of Kitsch and Elegance*, at Vitra Design Museum, Weil am Rhein, 2021; *Memphis Again*, at Triennale Milano, Milan, 2022; and *Ettore Sottsass*, at LACMA, Los Angeles, 2006, and the MET Breuer, New York, 2017.

3 C. Strauss. "Italian Radical Design in the United States: Exposure, Availability, and Legacy," in C. Strauss, *Radical: Italian Design 1965–1985. The Dennis Freedman Collection* (Houston/New Haven and London: The Museum of Fine Arts, Houston/Yale University Press, 2020), 110–25.

Spring 2022 Student Events

North Gallery

Students curated three exhibitions in the North Gallery this spring that were funded in part through the Yale School of Architecture Exhibitions Fund.

Sobremesa

Sobremasa, 2022

Presented by Latin YSoA, the exhibition *Sobremesa: Distillations of Latin Culture through Storytelling* — curated by Carlos H. Blanco (MArch I '23), Andrea Sánchez Moctezuma (MArch II '23), Ana Amelia Batlle Cabral (MArch I '23), Oswaldo E. Chinchilla (MArch I '24), Paulina Beron (MArch I '24), Claudia Ansorena (MArch II '22), and Aleksa Milojevic (MArch II '23) with graphic design by Ana Lobo (MFA '22) — was on display in the North Gallery from February 10 to March 25, 2022. Providing a platform for Latin anecdotes, cultures, territories, and identities, the presentation sought to raise awareness of Latin American historical and contemporary stories and issues while reinforcing a sense of belonging within the school and society at large. It was sponsored in partnershp with La Casa Cultural at Yale University.

Give and Take

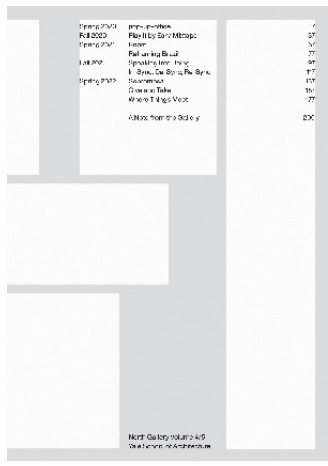
Give and Take, 2022

The exhibition *Give and Take* — curated by Katie Colford (MArch I '22), Clare Fentress (MArch I '23), and Dilara Karademir (MArch II '23) with graphic design by Claire Hungerford (MFA '24) and Betty Wang (MFA '22) — was on display in the North Gallery from March 28 to April 9, 2022. Eschewing a white-cube presentation of the sort that typically occurs within architectural contexts, the exhibition was presented in a participatory environment. Each student's engagement shaped the slow unfolding of the room over the course of the installation. Eliding the distinction between curator and visitor, *Give and Take* challenged the competitive and hierarchical nature of architectural education by offering a counterpoint rooted in feminist praxes and relational aesthetics. The exhibition was cosponsored with the Women Faculty Forum and private donors.

Where Things Meet

Where Things Meet, 2022

The exhibition *Where Things Meet* — curated by Claire Hicks (MArch I '22), Veronica Nicholson (MArch I/MEM '23), and Morgan Kerber (MArch I '22) with fabrication aid from Taiga Taba (MArch II '22) and documentation by Brandon Lim (MArch I '24) — was on display in the North Gallery from April 18 to May 9, 2022. In seeking to embody a space of relationships, the exhibition represented a place where things meet. The theme related to the course "PUBLICS," taught by Elizabeth Tubergen at the School of Art in Spring semester 2021. The exhibition extended the course's central theme — the triangulation of artist, art, and audience — to the contexts of designer, space, site, and user, and the tensions between them. The installation played with scale, time, and the defamiliarization of the landscape and the natural world. Through its defamiliarized space, the exhibition sought to break down norms of body positioning, ground plane, and time, evoking memory and physical connection from a tactile and metaphysical position.



A book of the North Gallery shows will be released this autumn.

Students Exhibited in Bilbao

The exhibition *MOTION. Autos, Art, Architecture,* organized by Lord Norman Foster (MArch '63), on display through mid-September at the Guggenheim Bilbao, includes student projects from the Fall 2021 advanced studio "Future NOMAD : 2086," taught by Professor in Practice Steven Harris and visiting professor Gavin Hogben along with visiting professor Helen Evenden. Models and images from ten student projects are part of the *Future Mobilities* gallery, a coda to the exhibition that captures the twentieth century's love affair with the car and dreams its future to 2086, the 200th birthday of Carl Benz's gasoline-powered car.

Lord Foster and Klaus Zyciora, along with his team at Volkswagen contributed to the Yale studio installation presentations and fabrication of the exhibit. Notable collectors, academics, and practitioners in the automotive world — from Newport, Rhode Island, and St. Petersburg, Florida, to Los Angeles, California — generously gave their time and arranged access to private collections and workshops.

Yale students including Lauren Carmona (MArch I '22), Bo Cai, Rosa Congdon, Quincy Ding, Jia Ying Guan, Jeeu Kim, Sewon Roy Kim, Aleksa Milojevic, Jahaan Scipio, and Matthew Wilde (all MArch II '22), imagined twenty-first-century mobility in terms of nomadic lives and pop-up communities through impermanent, contingent, and adaptive practices and architectural structures in which agency and improvisation are celebrated. The inspiration for the *FutureNOMAD* installation was drawn from the pop-up worlds of Rubber Tramp Rendezvous, Burning Man, Makoko, and Kumbh Mela; the vernacular cultures of hunter-gatherers, cyclical grazers, and itinerant traders; the provocations of Ivan Illich's convivial technologies; the Metabolist movement's biomimetics; and Archigram's playful capsule prosthetics.

To imagine 2086 without despair or cynicism is to believe in some vision of a

FutureNOMAD installation of Yale student work at the Guggenheim Bilbao, spring 2022

postcarbon era and a chastened, healthful, and sustainable relationship with the earth. For *FutureNOMAD* this relationship must be viable at the political, technical, collective, and personal levels.

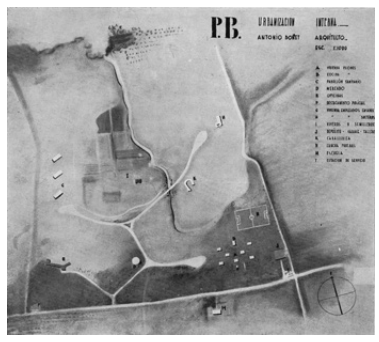
One student project explores collectives of nomad vessels acting as digesters for landfill reclamation; another proposes communities of aquatic drifters populating the oceans following catastrophic sea-level changes. Others focus on barter, recycle, upcycle, and circular economies of goods and ideas, including defenses against "digital pollution."

The vessels of these *FutureNOMADs* are labile, not just mobile, as well as shape-shifting. They switch between modes: motion and rest, contracted and expanded, context-independent and context-engaged, isolated and collective. From day to day and season to season, or spontaneously, they may operate in solo, convoy, swarm, or hive modes. For the vessels these mode shifts are expressed in changeable physical envelopes, mechanical devices, and digital networks — vanes, wings, screens, sails, pneumatics, hydraulics, electrics, and wireless — that connect vessels with the local world and nearby vessels, building up, if temporarily, the geometries and codependencies familiar to proto-urban organisms.

Yale Architecture Forum

The Spring 2022 Yale Architecture Forum continued a partnership between the School of Architecture and the Department of the History of Art to present a lecture series focused on themes related to colonial, postcolonial, and decolonial studies. It was organized, planned, and moderated by second-year PhD students Alan Alaniz (School of Architecture) and Adi Meyerovitch (School of Architecture), and Faraz Olfat (History of Art). The program hosted four scholars who presented new thought-provoking ideas to an audience of graduate students in various disciplines. Each presenter addressed the overarching themes within their own historical and geographic expertise, including the Middle East, Latin America, and North Africa. The lectures provided a platform to grapple with the multifaceted nature of architecture's role in the processes of colonial expansion, postcolonialism, and decolonization.

Professor Zeynep Çelik opened the Spring 2022 iteration of the Architecture Forum series with a lecture entitled "Art as Measure of Civilization: An Ottoman Perspective." Çelik is a Distinguished Professor Emerita at the New Jersey Institute of Technology and the Sakıp Sabancı Visiting Professor at the Sakıp Sabancı Center for Turkish Studies, at Columbia University. Her work focuses on nineteenth- and twentieth-century urban history, colonialism, Orientalism, and modernity. In the second lecture, University of Michigan assistant professor Ana María León presented "Modern Settlers: Labor and Leisure in Punta Ballena." León's research and work examines the intersections of modernity, architecture, and art across the Americas with a focus on the region's spatial politics of power and resistance. Her lecture provided an in-depth analysis of interconnected relationships of Punta Ballena's Arboretum Lussich, the Modernist resort designed by Antonio Bonet in 1945–48, and the workers' camp designed by Bonet to house the construction crew that built the resort. As presented by León, these three



Antonio Bonet, Workers' Camp, Punta Ballena 1945 courtesy, Instituto de History, FADU-UDELAR, from lecture by Ana María León

sites constitute a colonial settler landscape where Modernist European notions of a so-called primitive intersect with Indigenous labor and resistance. Talinn Grigor presented the third lecture of the series, titled "The Imperialism of the Copy in Iranian Modernism." Grigor is chair of the Art History Program and professor in the Department of Art and Art History at the University of California, Davis. Her research focuses on nineteenth- and twentieth-century art and architectural histories through the framework of postcolonial and critical theories grounded in Iran, Armenia, and Parsi India. Her lecture was a synopsis of her recent publication *The Persian Revival: The Imperialism of the Copy in Iranian and Parsi Architecture* (2021), which addressed the stylistic characteristics of Persian revivalism in reference to issues of identity and modernization in the early twentieth century. The final event of the semester was presented by the Association MAMMA (Mémoire des Architectes Modernes Marocains), cofounded in 2016 by architects Lahbib El Moumni and Imad Dahmani. This collaborative association records and studies the built heritage of Morocco from the last 15 years of the French and Spanish protectorate through 1980. The work of MAMMA includes researching and archiving architectural heritage as well as raising awareness through conferences, workshops, exhibitions, and seminars on the architecture, art, and history of Modern Morocco. El Moumni and Dahmani discussed the postcolonial architectural heritage of Morocco from the 1950s through to the '70s.

— Alan J. Alaniz, Adi Meyerovitch (YSoA PhD students), and Faraz Olfat (Art History PhD student)

Fall 2022 Events

Fritz Wotruba, Holy Trinity Church, Wien-Mauer, Austria, 1971–76, photograph by Wolfgang Leeb, 2011

SOS BRUTALISM: Save the Concrete Monsters!

August 25 to December 10

The Yale School of Architecture Gallery will host a traveling exhibition initiated at the DAM (German Architecture Museum), in Frankfurt am Main, in 2017. On display from August 25 to December 10, 2022, the show presents a selection from the first global survey of Brutalist architecture of the 1950s to the '70s. The website sosbrutalism.com covers more than 2,180 buildings.

The term *Brutalism* does not originate from the word *brutal* but rather from the French word *brut,* meaning "direct, rough, and dry." As used by British critic Rayner Banham to describe the work of Alison and Peter Smithson, it represented a new kind of ethos in architecture that was direct and unadorned. The term was soon associated with Le Corbusier, whose work during this period featured rough concrete surfaces, called *béton brut.* It spurred a technique developed by architects worldwide for buildings made of exposed concrete celebrating an aesthetic that often appeared brutal.

This expressive style emerged during a postwar period marked by experimentation and societal upheaval. It came to represent a heroic image of institutions, both existing and newly founded, in regions that had recently gained independence from colonialism. The architecture is also exceptionally photogenic and has recently reached cult status on social media. Yet some people still see these buildings as ugly concrete monsters, and many of them face the risk of demolition or have already been lost. In consideration of the endangered buildings, SOSBrutalism was started as a campaign to connect initiatives with the goal of preserving Brutalist buildings worldwide.

The exhibition is organized in eleven geographical regions and seven thematic chapters to give a sense of the breadth of Brutalism's global spread and a nuanced understanding of some of the features, complexities, and critiques of the movement. In addition to illustrated panels, the exhibition at the Yale School of Architecture includes several unusually large-scale models and a series of cast and 3D-printed miniatures. For this installment a new thematic chapter was added to the exhibition to cover the unique legacy of Brutalist architecture in New Haven.

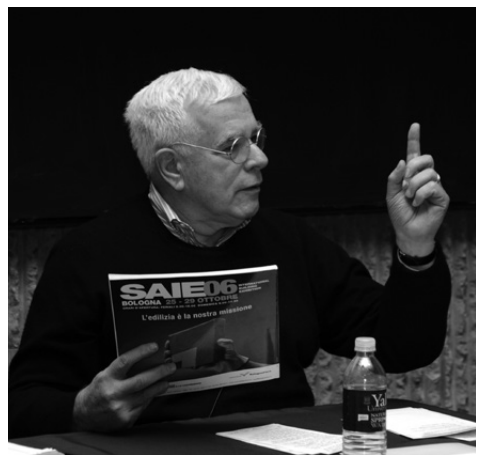
Alison Smithson and Peter Smithson, Secondary Modern School (today: Smithdon High School), Hunstanton, Great Britain, 1949–1954, photograph by Xavier de Jauréguiberry, 2008

Notes on Peter Eisenman: Towards a Celebration

Thursday to Friday, November 11–12

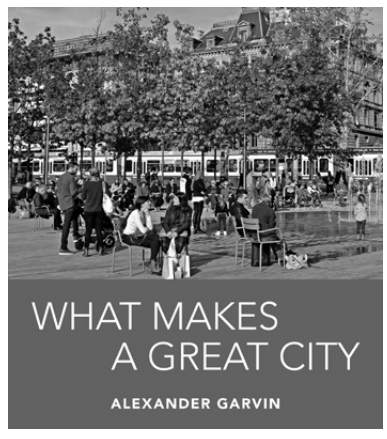
A symposium will be held on November 11 and 12 in celebration of Peter Eisenman's long and illustrious career as an architect, thinker, author, and educator. He is a figure whose innovative work as a designer and tireless dedication as a teacher has helped form, and continually re-form, the field of architecture. The event brings together a distinguished group of architects and historians, teachers and students, and friends and colleagues to frame and explore Eisenman's many extraordinary contributions to modern architectural discourse and to consider his legacy at the Yale School of Architecture.

Participants will include Pier Vittorio Aureli, Preston Scott Cohen, Kurt Forster, Wes Jones, Jeffrey Kipnis, Greg Lynn, Mary McLeod, Rafael Moneo, Joan Ockman, Robert A.M. Stern, and Sarah Whiting. Anthony Vidler will give a keynote talk.



What Works: The Planning and Development Legacy of Alexander Garvin

Thursday to Friday, October 6–7



This symposium honoring Alexander Garvin (1941–2021) is convened by Dean Deborah Berke and lecturer Antonia Devine (MArch '13) as a celebration of his life and an exploration of his contributions to the fields of architecture, planning, and development.

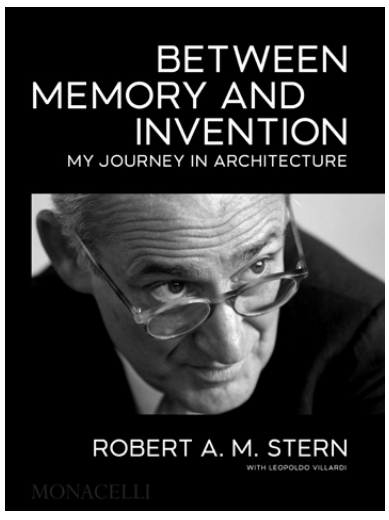
Garvin, a graduate of the Yale School of Architecture and an adjunct professor for more than five decades, was a multi-hyphenate of the built environment. He was an architect, a private developer, and an urban planner and worked on city planning and housing under five New York City mayoral administrations. Garvin authored several critically acclaimed books, including *The American City: What Works, What Doesn't* and *The Planning Game: Lessons for Great Cities.*

A pioneer in the contemporary field of planning and development, Garvin emphasized the collaborative, interdisciplinary nature of design and how successful architecture and placemaking were influenced by "public action that will produce a sustained and widespread private market reaction."

In keeping with this spirit of cross-pollination, the symposium brings together a diverse group of Garvin's former students and colleagues, all celebrated practitioners in the fields of journalism, planning, architecture, academia, and government, to discuss and debate three main topics close to Garvin's heart: New York City planning from the 1970s onward, the post-9/11 World Trade Center design competition and controversies, and New York's ambitious bid for the 2012 Olympics.

Between Memory and Invention

Robert A.M. Stern's autobiography, *Between Memory and Invention,* with Leopoldo Villardi, was published this year by Monacelli. Stern, the J. M. Hoppin Professor Emeritus of Architecture and former dean, discussed his writing process with Nina Rappaport.



Nina Rappaport Your autobiography has been out for a few months and has been well received. Why did you decide to write it, and how did you organize your thought process and your writing?

Robert A. M. Stern During my final semester as dean a designer in my office, Patrick Corrigan, approached me with the idea of doing an oral history like the one I had done with Philip Johnson in the 1980s. Those interviews later became a book called *The Philip Johnson Tapes*. Patrick and I met periodically for about two years, but eventually he felt that he had strayed too far from design. Leopoldo Villardi, who had been helping me with my coursework, picked up where Patrick left off and continued working with me for almost four more years. In addition to interviewing me, Leo talked to many former classmates, students, and employees, and my partners at RAMSA, which helped flesh out a lot of detail. And then, using the interviews as a jumping-off point, I started writing. I thought it was time.

There aren't many autobiographies by architects, and I think designers should write more about what they've accomplished and perhaps where they stumbled along the way. Many readers have enjoyed the anecdote in the book about my missed opportunity to design a house for Barbra Streisand — a moment where I stumbled. It's an entertaining story with a valuable underlying lesson about getting clients.

NR Did you keep journals that helped with writing? I remember you told a young faculty member at Yale to keep one.

RAMS I kept a journal intermittently for a very long time and typically wrote during moments of personal and professional turbulence. So often I would come home at the end of a workday totally exhausted — even long before returning to Yale — and I would fall asleep while writing. Keeping a journal requires incredible discipline, but I stand by my advice. The entries were especially useful.

NR You also have an extensive archive of photographs and office records. How did you incorporate those troves of information into the book?

RAMS Much of my archive is already at Yale, so Leo would travel to New Haven frequently to dig through my papers. I have a pretty good memory, but I have to admit that it was more of a hit-and-miss affair than you might imagine. Leo reminded me of a lot of things I had forgotten and uncovered wonderful photographs and documents I thought had been lost. There isn't a single digital drawing in the book — they're all reproductions of meticulously crafted hand drawings.

I've been working with Yale University Library Manuscripts & Archives for many years to build up the collection to include not only personal writings, journals, memos, and ephemera but also the firm's architectural records. The shift from physical drawings to digital files has proved challenging. It's no secret that I'm not so comfortable with digital media — but we are keeping digital archives too.

NR Did you have a model for the autobiography? Writing about your life is a huge emotional endeavor — you have to revisit long-forgotten experiences as well as those you'd rather forget. And I know from working with you that you always write, rewrite, edit, and re-edit. Your process is very iterative.

RAMS It's true, there are some memories I'd rather just forget! The whole process was a bit awkward and difficult, I would say. It is challenging to combine personal stories with philosophical beliefs and architectural work into an interesting narrative. First and foremost, I wanted to talk about architecture and my accomplishments, but I also tried to sketch out my childhood, early years and formative experiences, marriage and divorce, and all the things one expects to read in an autobiography.

Eugene Kohn, one of the founders of KPF, wrote an autobiography a few years ago that focused on his life and education as an architect. His book, *The World by Design*, was a bit lighter than the direction I took, but overall it was an interesting account and a model I had in mind.

NR Since you published the history of the Yale School of Architecture in *Pedagogy and Place* and had already completed some in-depth thinking about what you accomplished at the school, how did you decide what else to include in your autobiography that might have been different from what you wrote about Yale?


2

Architecture in a Time of Heroics
Yale, 1960–1965

I started architecture school at Yale in September 1960 and studied there until 1965, that is, for five of Paul Rudolph's seven years as chairman of the Department of Architecture, which was then a component of the School of Art & Architecture. When I arrived in New Haven, the old order of modern architecture was coming to its conclusion, marked by the death in 1959 of Frank Lloyd Wright, who had dazzled the world one last time with his idiosyncratic masterpiece, the Guggenheim Museum (1943–59). As a result of his individualistic romanticism, Wright was viewed by orthodox modernists as an "anti-Christ" who refused to be part of the zeitgeist. In 1957 Philip Johnson dismissed him as the greatest nineteenth-century architect.[1] But Wright was important enough to me that I saved up the money to buy a beautiful, recently published book of his drawings. It cost $35, quite a lot at that time, and for a scholarship student the price was astronomical.[2]

Wright was no longer with us, but modernists who had established their reputations between the two world wars were still very much around: I refer, of course, to Walter Gropius, Le Corbusier, and Mies van der Rohe, but their late work seemed increasingly irrelevant. Le Corbusier had abandoned the rationalism of his interwar work, turning to expressionism, most notably his chapel at Ronchamp (1950–55); Gropius had never recovered

RAMS presenting his Whitney Museum of American Art thesis project, Yale University, 1960.

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RAMS Well, I will not flatter myself. I don't think everyone has read everything I've ever written about the school's history. I drew heavily from that previous body of work, but I included many more personal anecdotes in the autobiography — for example, how as a Yale student I ended up living in Phyllis Lambert's Crown Street town house with a young Richard Serra as a "houseman." There is also a particularly entertaining episode involving Kool-Aid at one of Peter Eisenman's final reviews. Amazingly, I think the book is coherent.

NR You wrote about the reaction to your appointment as dean, which caused quite a controversy among students and alumni. Can you recall that time?

RAMS Many walked out in protest when Rick Levin introduced me to students and faculty as the new dean. Students felt betrayed by my appointment and thought that I would turn back the clock. Although my interest in architectural education focused on the design studio, I also embraced the culture of the school — publications, lectures, exhibitions, and symposiums. I wanted to emphasize architecture as a matter of discourse with diverse points of view. When I shifted the curriculum and brought in new visiting faculty, the tide began to turn.

I invited Philip Johnson to teach, with Peter Eisenman as his assistant. Philip, by his own admission, was not a great teacher, but he was a rabble-rouser and enthusiast. I invited Charlie Gwathmey, who had a long and checkered relationship with Yale, and asked him to teach with Deborah Berke. I brought in Zaha Hadid, who I had met at Columbia, and Demetri Porphyrios, whom the students adored as a teacher. I tried to reshape what could be called the "junior faculty" with many recent graduates of the school who understood its culture, but I looked farther afield as well. By and large, I think people respected me, and in the book I wanted to make the case that I had a vision.

NR What were some memorable moments at the school for you personally?

RAMS The restoration of the A&A Building and its rededication as Rudolph Hall was a high point. Many people at the university hated the building. There were difficult times too, such as the risky decision to move forward with the "White, Gray & Blue" symposium just a few days after the attack on September 11, 2001. It turned out to be an important bonding experience for students as well as faculty, many of whom wanted a reason to leave New York City. I stuck my neck out in that sense. Yale has been very lucky. I feel fortunate to have been one in a series of leaders, now continuing with Deborah Berke, who have fostered the school's growth and development.

NR You are opinionated and favor traditional styles. How have you expressed that focus and interest both in the book and in general?

RAMS I wanted to show how my point of view has continuously evolved, and how I arrived at the idea that one can be both modern and traditional at the same time. Even now, as I look out the window of my New York apartment, I can see buildings we've designed that evoke the architecture of the early twentieth-century in form and materiality but also accommodate modern living. I can also see a lot of bland, uniform buildings that look too much alike — monolithic glass-clad towers that tell stories about their making rather than their cultural role. If I see one more shiny glass building I might throw up.

NR Do you have any words of advice for students wanting to teach?

RAMS Paul Rudolph told me once that the most important thing about teaching is to wait until you've been out of school for at least five years, otherwise you'll just regurgitate what you've been taught. I followed that advice and started teaching in 1970. I always felt that Rudolph was at his best when he both taught and practiced, and I've followed that model almost my entire career. As the office got bigger I tried to run it like a school to some extent. We organize exhibitions, lectures, and panels, and I nurture my partners.

NR What about advice for someone who wants to write an autobiography?

RAMS If you want to write an autobiography, do it. But make sure you have a point of view and an interesting story to tell. You may not find my autobiography among the *New York Times* Best Sellers, but at least it has a distinct audience.


9

Yale Redux
1998–2016

"The open-ended, never-ending process of design confronts beginning architects with a reality which will be true for them always . . . The better one gets at architecture the more one wants to get better still. Architecture is a profession, an art, but most of all, an obsession."
—Robert A. M. Stern[1]

At the time of my appointment as sixth dean of the Yale School of Architecture in 1998, many did not know that I had been seriously considered for the position after Thomas Beeby's premature departure in 1991. As was typical of searches, professionals and alumni wrote to opine on the selection of the next dean—nominations ran the full gamut from radicals like Austrian deconstructivist Wolf Prix, who Philip Johnson suggested, to moderates, including me, who my former Yale classmate Craig Whitaker proposed. I must have shocked the search committee when I walked in for my interview and said that Yale had gone to sleep and needed a jolt. Over the years, Yale seemed to fall behind its peers, especially Columbia—but at the time I was rejected due to the nature of my practice.

I was not heartbroken that the committee did not recommend me, but I did not think the selection of Fred Koetter was the right one, either. In the 1980s, under Beeby, the joke was that Yale had become a subsidiary

RAMS on the penthouse-level terrace of Rudolph Hall with Harkness Tower behind, 2008.

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A collaboration by the Deutsches Architekturmuseum (DAM) and the Wüstenrot Foundation

August 25 – December 10, 2022

BRUTALISM: Concrete Matters!

Fall 2022

Book Reviews

Architecture Unbound: A Century of the Disruptive Avant-Garde

By Joseph Giovannini
Rizzoli, 2021, 876 pp.

As an architecture grad student at Harvard in the fall of 1970, Joseph Giovannini was aware of the anti-war protests happening around him. His own resistance took a subtler form. "On the first day of studio, I intuitively rejected laying down gridded paper on the drafting table," he writes, "because I felt that boxes and the authority of geometry would seep through the yellow tracing paper into my drawings, into my thinking. Apparently innocent and helpful, the grid was regulating and gave form to an authority I questioned."

Suspicion of the grid would inform Giovannini's entire career, both as a practicing architect, mostly of interiors on which he imposes trompe l'oeil graphics resembling Russian Constructivist paintings, and as a prolific and erudite critic for the *Los Angeles Herald-Examiner, New York Magazine,* and many other publications. He traces his preference for the non-Euclidian at least as far back as Yale, where as an undergraduate (class of 1967) he studied literature while taking every class he could from Vincent Scully. In that way, he writes, Yale helped him acquire "the chromosomes of my own intellectual DNA, which, in a double helix of literature and architecture, would gradually spiral into this book." The book is *Architecture Unbound: A Century of the Disruptive Avant-Garde,* an exhaustive account of the architecture of jagged angles, extreme cantilevers, blobby shapes, and other challenges to the orthogonal and easily categorizable.

The importance of the book is difficult to overstate. No one else would have, or could have, taken on a project that required immersion not only in the work of some of the most intellectually and aesthetically challenging architects of the last half-century, but also in the thinking behind that work. Giovannini gained access — if not utter objectivity — through friendships with everyone from French architect Claude Parent, who in the 1950s declared "a new urban order" that dispensed with level surfaces, to Zaha Hadid, the queen of the anti-perpendicularists, who lived just long enough to see digital technology make possible the kinds of buildings she had rendered by hand decades earlier. Giovannini stuck with the project as the number of buildings he had to include grew exponentially. Frank Gehry's Guggenheim Bilbao didn't open until 1999, when Giovannini had already been working on the book for more than a decade. The text ends with descriptions of buildings still under construction in 2021, when the 300,000-word manuscript was finally moved from his heaving hard drive to bookstore shelves by a very patient, and prescient, publisher, Rizzoli. He had walked away from another publishing house years earlier, after its editors asked him to make his account chronological: Giovannini writes, "I felt a book about nonlinearity should not be subject to a linear narrative."

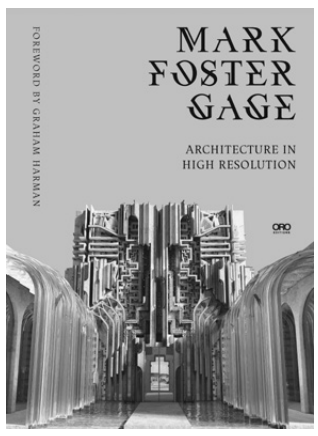
There was a time when German-American Ludwig Mies van der Rohe and Swiss-French Le Corbusier, the two most influential architects of the twentieth century, seemed avant-garde. Yet to Giovannini they are the graph paper on his drafting table. "The Apollonian knights of Modernism," as he calls them, were "doctrinaire, repressing the movement's capacity for Dionysian Expressionism." But while the Apollonians — a term Giovannini uses repeatedly — dominated New York and Chicago, Giovannini had the good fortune to grow up in Los Angeles and live there long enough to see architects "working, very improbably, with chaos." In 1988 the Museum of Modern Art mounted a show of what it called "Deconstructivist Architecture," including the work of the Angelenos' ringleader, Frank Gehry. That should have made Giovannini happy. But, he writes, MoMA's show "launched a driving master narrative that distorted the field," thanks to its curator, Philip Johnson, who, with "papal powers over architecture in the United States, had canonized a small group" to make the show digestible.

By contrast, Giovannini's book is a veritable encyclopedia — which like an encyclopedia might have been broken into several volumes. Thanks to its author's determination (and the autonomy offered by Rizzoli), the book is physically unwieldy. It is also tricky to read because of an admittedly gorgeous design by Pentagram that renders every page a trapezoid and every paragraph a parallelogram. (This critic had the advantage of a searchable PDF, which should be made available to everyone who buys a hard copy.) To some readers the impractical nature of the book as physical object will serve as a metaphor for the impractical nature of some of the buildings it describes. Giovannini, of course, disagrees: "The buildings worked, and they worked well." But, he adds, explaining his own devotion to the subject, "Perhaps their highest and best function was to fascinate."

— Fred Bernstein

Bernstein studied architecture at Princeton and law at NYU and writes about subjects in both fields.

Architecture in High Resolution



By Mark Foster Gage
Foreword by Graham Harman
ORO Editions, 2022,
512 pp.

In the introduction to his tome *Architecture in High Resolution,* Mark Foster Gage compares the format of his new book to that of an anatomy book. Its subject, a lost architectural competition for a resort near the remains of an ancient Nabatean city on the larger Arabian Peninsula, carried out as a dissection and subsequent arrangement, description, and display of the various parts of a body for study, of the brute facts of the dismantled bits. Indeed, one might understand the reason for such a manifestly logical and rational method of empirical analysis performed on a body as ordered as the architectural one. Yet looking more closely at the strange parts laid out in the pages, one realizes that the body Gage is dissecting appears to have the supernatural features of something mythological, chimerical, otherworldly, and even grotesque.

The grotesque, denounced by Horace in *Ars Poetica* as unseemly mixtures depicting hybrids and monsters nevertheless made fashionable during the Italian Renaissance, comes from the Italian *grottesca,* "of the cave," or *grotto.* It was after the excavation of the Roman emperor Nero's Domus Aurea, with its subterranean rooms and corridors known as *grotte,* where murals and carved reliefs depicted plant and animal hybrids, that this aesthetic movement was taken up by Raphael and other Italian painters. The grotesque aesthetic remains firmly linked with the grotto, and the grotto with the antechamber to another transformative order of reality — the intermediate space between our world and that of the gods, a space of dream incubation where wisdom and knowledge is sought not in the light but in the dark. It is the numinous amalgam of nature and artifice. It is the sanctuary of the god Pan, a hybrid creature himself and a trickster god who relishes in the beguiling sleight of hand. Gage plays tricks too. My favorite here is his turning the grotto inside out, as exhibited in the pages of this book.

The grotto, or cave, is architecturally unusual in that its tectonic expression is defined entirely as surface and exists wholly in the interior. There is no outside that belongs exclusively to the cave, and certainly no exterior "skin." The only architectural element one discerns from the outside is its entrance, often no more than a rude opening, a hole. Inside, the architectural experience is primarily haptic rather than visual. One must palpate one's fingers across the rutted, irregular surface in order to "see." Any interior light would be weak and quavering, causing the walls to tremble with tantalizing glimmers of an intermediate and transcendental world. Perhaps wanting to commune with his muse in the light of the sun, Gage rolls this transcendent interior outward, exposing a surface oscillating between grotto and temple — the Apollonian momentarily disentangled from the Dionysian in the perception of order, pattern, and mathematics. The surfaces have an intricacy that suggests technique and tooling and precision — the all too human over-rationalization and representation of patterns found in nature. But look closely. Are you not discomfited by this almost-facade? Isn't there something a bit odd?

Whether it has to do with the eerie imperfection of its geometry or the material enfleshing of those imperfections, the lurid, aw(e)ful Dionysian influence remains. The surfaces, some presented as knitted directly into stone and others augmented with glinting, bulbous excrescence, are uncanny — that is, beyond one's "ken," or understanding. They appear to echo something of nature and something of the equally otherworldly context of the monumental carved Nabatean outcroppings. There is a reflecting back, yet it is not a perfectly mirrored image, and in the lingering song of the echo one experiences the spontaneous sensation of coincident meaning that Jung calls synchronicity. One recognizes ... something ... almost. A gut perception is aroused. James Hillman says that nature comes to be made aware of itself in these moments of spontaneity. In these surfaces Gage presents an unsettling admixture of the highly rational patterns of mathematical computation and the feral, corporeal, imperfect perfection of nature. The perception of "half-prank, half-truth," which might also be seen as part technique and part instinct, leads us back to the god Pan in his connection, as Hillman says, to nature "in here" with it "out there." Perhaps strangest of all is that both technique *and* instinct are the unexpected material consequences of a collaboration with an artificial intelligence.

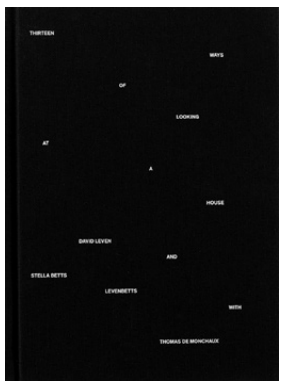
Weird, right? One presupposes in the mathematics of scripting and AI tools that one has access to a kind of precision unavailable to the human, the hand, or the mind — that in the underlying computational logic lie apparatuses incapable of irrational results. Yet the AI-tooled surface draws itself with the subtle, intricate, paradoxical imprecision of an idiot savant, exacting an outcome somewhere between precise and imprecise that renders the arresting beauty of the grotesque. Technique is contaminated with something that looks like instinct. It is otherworldly in that it is nonhuman, yet manufactured, and it is precisely this imprecision — this intricate, tumid, uncanny enfleshing of the mathematical patterns — that is unavailable to the human — hand or mind.

In Gage's dissection of his architectural project, in the close observation of its remarkable parts, one senses the architect's desire to create something that cannot be fully apprehended in order to reflect the ambivalent pull toward the numinous, or the divine. Perhaps, then, it is appropriate that this project will not be built. It is from a myth, after all. It existed long ago and at some time in the far future. Furthermore, rather than dissection as a practice of empirical analysis, Gage's project might better be described as haruspicy — the inspection of an anatomized body for the divining of prophecy, for the interpretation of those things that give rise to the unclassifiable in nature and in this case to that in architecture.

— Karel Klein

Klein is a partner at Ruy Klein, in Los Angeles, and teaches at SCI-Arc, UPenn, WashU, and UCLA.

Thirteen Ways of Looking at a House



By LEVENBETTS
ORO Editions, 2022,
300 pp.

David Leven ('91) and critic in architecture Stella Betts have produced a new kind of monograph, in *Thirteen Ways of Looking at a House,* with essays by Thomas de Monchaux. The book's unique structure employs an innovative design to open new readings of domestic spaces, much like the work of LEVENBETTS, their architecture practice, based in New York.

The book includes typical contemporary architectural monograph visuals, like plans, sections, and photographs, but also offers an experiential quality. Each house is conceived in the book through a process of deconstruction and reconceptualization, producing an openness — a theme of their work — intended to alleviate dwellers of outdated hierarchies in place of freedom of choice. Leven and Betts articulate these choices in a section of the book referred to as "house topics" — Open House, Campsite, Doors and Windows, Steps and Stairs, Corridors, Courtyards, Curtains, Plumbing, House Plants, Plans, Structures, Thick and Thin, and Home — that frame the readings of thirteen houses.

Leven and Betts's sensibility is also elucidated in precedents outside of architecture. References to film, art, photography, and conversations with friends accompany the house topics, priming the reader to understand these elements beyond their architectural necessity as spatial experiences for lives lived differently.

The first house, titled "A House of One Shape," embodies many productive and open-ended spatial experiences. Much like the other twelve houses in the book, it is executed with a sense of refinement and resilience that makes the firm's work imitable. The shape that Leven and Betts deploy is called a "zoid," a right trapezoid they have iterated at various scales in other projects. The zoid is arranged in plan to produce a linear bar of flipped and mirrored zoids, producing an enfilade circulation. The potential, Leven and Betts state, is something like what happens in Alfonso Cuarón's film *Roma* (2018): the rooms have the capacity to change functions, to be "used, misused, and reused." The house can withstand and adapt to ever-changing domestic needs and the politics of how domestic spaces play out in the family structure.

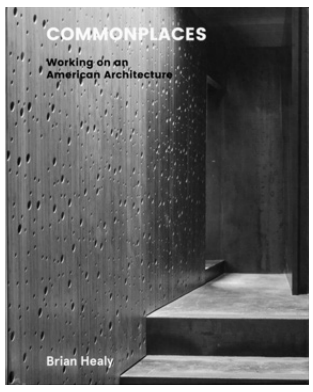
An architectural moment of thoughtful innovation in "A House of One Shape" is the conceptualization of the stair. Clad in Baltic birch plywood, like the floors, walls, and ceilings, the volume that contains the stairs is also a zoid: the first tread creates the right side, the underside of the stair's rise creates the angled side, and both terminate at the ceiling. Whether craft or coincidence, the convention of drawing this stair in plan also produced a zoid shape.

We learn in the book that the authors take joy in going camping and watching films — apparently pressing pause often. The house topics are an opportunity to join them in the venture of pressing pause — of looking closely, imagining an experience, and feeling the valuable task of deconstructing the norms and hierarchies that exist within our profession. The book sets a new standard for monographs and how we relate to one another spatially — and invites us to invent new domestic spaces.

— Daisy Ames

Ames ('13) is a critic in architecture at Yale and principal of Studio Ames, in New York.

Commonplaces: Working on an American Architecture



By Brian Healy
Oscar Riera Ojeda
Publishers, 2022,
868 pp.

Commonplace books once served as scrapbooks, in which people attached items arranged in categories as a way to remember ideas and images of value and interest. The new 868-page, 8-pound block-of-a-book *Commonplaces: Working on an American Architecture,* by Brian Healy ('81), has the character of a commonplace book. It features 65 of Healy's projects assembled into 5 categories: Work, Learn, Plan, Pray, and Live. It is also packed with ideas and images of definite interest to anyone who cares about contemporary American architecture.

While Healy's work encompasses building types typical of our time — offices and schools, civic centers and campuses, religious buildings, and residences — his architecture is anything but commonplace. The book serves as a reminder of the consistency and quality of Healy's designs over the last four decades, making him one of the most talented — and yet unsung — architects practicing in America today.

The book features insightful essays by some of the best architectural writers of our era: a pithy one-paragraph prologue by Juhani Pallasmaa; a seven-page introduction by Robert McCarter, linking Healy to American designers ranging from George Nakashima to Frank Lloyd Wright; reminiscences of Healy as a colleague and educator by Edward Mitchell and Peter MacKeith; a somewhat opaque polemic by Julian Bonder; two *Boston Globe* pieces on Healy buildings by Robert Campbell; an interview of Healy by Vladimir Belogolovsky; and an empathetic epilogue by Marlon Blackwell and Jonathan Boelkins.

Yet Healy has written some of the book's most telling texts. He recounts growing up in Bucks County, Pennsylvania, "drawn to the beauty of ... anonymous American structures" and spending a 40-year career trying "to understand what America represents and what an architecture could become within that understanding." Near the end of the book Healy writes about the value he places on intuition, referring to Baruch Spinoza's idea of "intuitive knowledge ... based on seeing the connectedness of all things." The reference to Spinoza explains a lot about Healy's work and his pursuit of an American architecture. Spinoza argues that reality is essentially all the same "substance," and while that substance has myriad attributes, taking many different forms in different locations, the underlying connectedness of reality remains. Seeing Healy's architecture all together in this book helps us understand the singular substance of his work while it responds to different programs in different places.

There is, for example, a similar gestural quality in his architecture that cranks, lifts, angles, and skews in response to the demands of a building's program and to the features of its context — distant views, solar access, and adjacent structures. Healy admires vernacular American buildings that are "wed to the realities of utility and experience," and that same quality pervades his work in buildings that reflect the internal push of their plans and the external pull of their sites. Healy's buildings also reveal a lot about the substance of America. His work expresses, for example, the ongoing tension between affluence and frugality in American architecture. More than half of the book's pages are devoted to residences designed for affluent clients, and yet Healy's projects, as Pallasmaa notes, "appear sober and moderate yet elegantly sensuous."

The friction between what Pallasmaa calls "the unpretentiousness of vernacular traditions" and the wealth required to commission a custom-designed building exists for virtually every architect. The question is, How do we deal with that dilemma? Healy addresses it by valuing, as McCarter writes, "not what a building looks like, but what it is like to live in." In other words, the substance of Healy's work — what links his admiration of anonymous American buildings and his designs for affluent American clients — lies in its focus on the experiential impact of a building on its occupants. "Our experience," Healy writes, "is bound by the fences and the walls; the portals and the apertures; the scale of things. These are the variables that I work with."

This raises another particularly American tension in Healy's work — between the autonomous individual and the authentic community. MacKeith recalls a statement that Healy once made at an Alvar Aalto symposium: "This is all about being alive and being alert to being alive ... about the importance of community and the possibility of being a good community." The idea of architecture helping us be alert to being alive captures a distinctive aspect of Healy's work: while he cares about the experiences of individual occupants of his buildings, he often focuses attention — and a lot of his budgets — on the common spaces, which offer the greatest possibility of placing people in a community.

Commonplace books contained unusual items intended to stimulate the mind and the imagination, and that is what *Commonplaces* does as well. It has gathered together a community of writers and a collection of buildings that are as uncommon as America itself.

— Thomas Fisher

Fisher, formerly editorial director of *Progressive Architecture,* is former dean of the College of Design at the University of Minnesota and currently professor in its School of Architecture, director of the Minnesota Design Center, and Dayton Hudson Chair in Urban Design. His latest book is entitled *Space, Structures, and Design in a Post-Pandemic World* (Routledge, 2022).

Academic News

The school hosted visiting scholars from abroad last spring and travel programs recommenced.

Visiting Scholars

A concrete element for Arc at Södra Station by Ricardo Bofill, Stockholm, ca 1989, courtesy Jan Inghe-Hagströms arkiv, Stockholm City Archive

Helena Mattsson

As part of a sabbatical grant from the Swedish Riksbankens Jubileumsfond to finish my book project *Architecture and Retrenchment*, I spent two months as a visiting fellow at Yale School of Architecture. The book is a contemporary architectural history that investigates the relationship between architecture and the restructuring of the Swedish model of welfare at the end of the twentieth century. In the 1980s the expression "welfare-state retrenchment" was used to mark the beginnings of economic cutbacks and societal and cultural shifts shaped by privatization and deregulation. The book does not view the Swedish societal turn in the 1980s as a defined neoliberal transformation but rather a sequence of changes in the social-democratic policy that ushered in a new political economy combining welfare retrenchment with the notion of human capital — knowledge, creativity, and sociability. Therefore the concept of the "Third Way," used in the Swedish context already in the 1980s, is employed as an analytical device. However, drawing on the work of Jamie Peck and Damien Cahill, a central theoretical concept underpinning the book is neoliberalization as a contradictory, "uneven" process rather than a state of being, replete with affirmations and resistances (defensible constructions).

I argue that architecture is a practice of regulation and intervention that has tended to receive less critical attention in the inquiries of these processes. Here architecture is not understood as limited to objects or work made by architects but as assemblages of discourses and practices including material objects, decision-making processes, design, protocols, and so forth. The use of *retrenchment* in the title also alludes to the military meaning of the term — the creation of defensible constructions inside a fortification. *Architecture and Retrenchment* plays with this conceptual ambiguity and shows that parallel to the reorganized welfare state, new architectural strategies and techniques were developed from within the discipline to strengthen the agency of architecture in the reorganized society of the 1980s and '90s. The convergence of space, aesthetics, economics, and politics at the end of the century is explored through a number of "sites of tensions and restructuring" that weave through architecture projects and discursive figurations. In relation to each site, the assemblage of architecture and its implications on the formation of the state will be unfolded and discussed in detail. Drawing on Nancy Fraser's notion of a "triple movement" — forces of emancipation, forces protecting the market, and forces protecting society from the market — each site shows how the three poles are articulated through architecture. A series of feminist analyses cut through the different sites, revealing relations between emancipatory and macroeconomic forces.

— Helena Mattsson

Mattsson is a professor, theory and history of architecture, KTH School of Architecture, Stockholm, Sweden

Royal Temple Tomb, Knossos, Bronze Age Archeological Site, Crete. Original print from the Scully Archives at Sterling Memorial Library.

Isabelle Doucet

As a visiting fellow at Yale School of Architecture (hosted by Eeva-Liisa Pelkonen), I dedicated time to ongoing research connected to the Women in Architecture Leadership project, funded by the Gender Initiative for Excellence (Genie) / Chalmers University of Technology Foundation, in Gothenburg, Sweden. The project considers broader critical-methodological questions regarding collecting, publishing, writing, and documenting contributions by women in architecture and the consideration of role models. In that respect it focuses on important work done by women in various fields related to architecture and the built environment: individuals and collectives of women in higher education, design offices, administrative positions, cultural and archival institutions, as well as historians, writers, editors, curators, and campaigners. I am examining how these contributors have been studied, documented, collected, and communicated through exhibitions, publications, and historiographies, for example, and how they have, intentionally or not, been proliferated as role models.

Thus the project studies broader critcal and methodological concerns regarding the work of women in architecture, including how their contributions (struggle to) survive history as well as the complexities, challenges, and ongoing issues connected to the consideration of women as role models in architecture. During the Spring semester at Yale I expanded on the mapping of a selection of key recent historical publications, editorial projects, exhibitions, and other initiatives dedicated to highlighting the contributions by women in architecture, efforts to highlight overlooked or underrepresented contributions, and their approaches vis-à-vis role models.

— Isabelle Doucet

Doucet is a professor in theory and history of architecture, Department of Architecture and Civil Engineering, Chalmers University of Technology, Sweden

Aristotelis Dimitrakopoulos

I was a Trumbull College Resident Fellow and Yale School of Architecture Fulbright Visiting Fellow in Spring 2022. I focused on research agendas that are latent extensions of the timeless discursive challenges of *Collage City*, by Colin Rowe and Fred Koetter, through reexaminations of Vincent Scully's intense early work on Greek religious sites, documented in the tome *The Earth, the Temple, and the Gods: Greek Sacred Architecture*, published following his own Fulbright stints in Greece on sabbatical from Yale. Perhaps the most provocative "diptych" in *Collage City* is the juxtaposition of two plans: the Athenian Acropolis and the Roman Imperial Forums — or, for the authors, object versus texture and figure versus ground. Mysteriously, the Parthenon is never again discussed in the book, and the same for the term *texture* (even if announced on respective chapter titles). A way out of this binary — which embodies an absolute misunderstanding of the Athenian *temenos* by Le Corbusier, as much as by other academics — may be Scully's fervent theorems (also misjudged and eventually ignored) on the classical in architecture. The Parthenon is not a replicable "object" but rather a nodal moment in a "sanctified" landscape conception, a catalyst.

The entire dead end of Modernist urbanism could be rethought if such apprehensions of "landscape" are studied in drawing form and elaborated. Simultaneously such "staged landscape" notions constitute an alternative to the stereotypical "Arcadian landscape" design archetypes of lush Bacchic vegetation or the geometricized floral assemblies of autarchic *jardins*. This body of work is situated between environmental theory, art history, and archaeology as a fertile outset for innovative architectural research, recovering and transferring perspectives from Scully's agenda onto the drafting table. As a potentially long-term project, it would unveil an entire spectrum of unforeseen outcomes, perhaps broken down into a series of individual studios. Scully elaborated on his theses in textual form, yet the "scenes" are very visual: drawings, diagrams, and maps that need to be seen eventually.

The current urgency for an environmental manifesto dictating humankind's relation to the earth is addressed ultimately through the "Greek" work of this legendary Yale figure and his parallel attention to the significances of the "body" in sacred sites of the classical era. Scully emphasized the notional reverence for the human body as a nodal reference for classical architecture in worshipping nature and deifying man-made interventions. Serving as a potential vehicle for profound analyses of modernity's cultural initiatives, Scully's studies of landscape, religion, and built form in the Hellenic heritage focus on cultural acts that stand in direct opposition to utilitarian understandings of our world as bundles of marketable resources while readdressing approaches to our broader well-being. To this end, a significant body of Scully's papers and archive was made available for the first time via the Sterling Manuscripts and Archives Collection.

I gave three lectures on campus including the first postpandemic in-person Trumbull College Fellows' Meeting, "Architecture: From Disegno to Eutectonics," setting subtle differences between commonly used terms related to the production of the built or man-made environment and conveying neologisms. For the Yale Whitney and MacMillan Center Hellenic Studies Program, I lectured on "The Parthenon Projective Disturbances: From Freud and Le Corbusier to Scully and Kahn, Autobiographically." My talk at YSoA was titled "Autobiographic Urbanities vs. Scalar Archetypes: Domus as City; as Labyrinth; as Cosmos." I also reviewed students' drawings weekly with Peter Eisenman in his "Formal Analysis" seminar, acted as provocateur in his seminar "From Decon to Decol," as well as participated in other studio reviews.

— Aristotelis Dimitrakopoulos

Dimitrakopoulos ('00) is an associate professor in the Department of Architecture at the University of Ioannina, Greece, and an architect with Aristotheke Eutectonics in Athens. He recently translated and edited the Greek edition of Colin Rowe and Fred Koetter's *Collage City*.

André Patrão

As a postdoctoral fellow at the Yale School of Architecture, on a two-year research project funded by the Swiss National Science Foundation, I am working with professor Joan Ockman — my host at this institution — and professors Reinhold Martin and Mary McLeod at Columbia University, where I will also be a research scholar in 2022–23. Having a background in architecture and urban design as well as in philosophy, I was attracted to the School of Architecture by its remarkable tradition of fostering influential dialogues between these domains. My interests lie precisely in the overlap between them.

Wittgenstein House, Paul Engelmann with Ludwig Wittgenstein, Vienna, 1928, photograph by André Patrão, 2021

Architecture and philosophy have engaged with one another since their earliest writings in antiquity, across authors, movements, styles, schools of thought, and epochs up to the present day. In philosophical works, architecture is referred to, spoken of, described, defined, categorized, and used figuratively. In architectural discourse, philosophy appears in syllabi, bibliographies, theoretical conceptions, design descriptions, and critiques. These long-established habits exert direct and consequential effects on both disciplines, stimulating creative endeavors often grounded in problematic yet productive mutual miscommunications, misinterpretations, and misconceptions.

But what do architects really gain from philosophy, after all? And what do philosophers find of use in architecture? Why do these two disciplines interact with one another, and how have they done so? The unprecedented variety of replies that have emerged in the last century culminated in a period between the 1960s and the '90s when their exchanges reached the most prolific, intense, radical, innovative, and transformative moment yet in the form of iconic essays, projects, conferences, debates, and even collaborations. My research investigates specific instances of such major influential intersections between architecture and philosophy, from their precedents to their heyday and legacy across the last hundred years. While tracing the architectural-philosophical canon of the recent past, this research also seeks to expand it, uncovering overlooked yet relevant and diverse authors and works.

The contemporary form of this dialogue is also very much at stake. As these domains change along with the world within and upon which they operate, so do the potentials for their interactions. These stretch beyond the stereotypical disciplinary boundaries of the discussion and the actors involved in it. Architects, after all, are not always the authors of the built environment, and even when they do design it remains but one element, albeit an important one, of the systems that shape the setting of our everyday lives. Philosophers have spoken not just of renowned architectural designs but also of traditional homes constructed by local guilds, of rooms decorated by their owners, of railways mapped by engineers, and of roads, bridges, streets, gardens, temples, museums, prisons, towers, monuments, cemeteries, shopping arcades, urban fabrics, and even ruins, reading them through idiosyncratic perspectives that bring forth all kinds of illuminating insights.

How does philosophy contribute to an understanding of the built environment today? How does the built environment as a topic inform contemporary thinking? What are, or ought to be, the important debates concerning the built environment in the present and for the immediate future? What new ideas, approaches, authors, and works might influence them?

I will address some of these questions in the seminar "Intersections in Architecture and Philosophy" in the Fall semester 2022, and throughout this academic year as organizer of the Whitney Humanities Center's "Architecture and the Built Environment" working group.

— André Patrão, PhD

André Patrão is a postdoctoral research fellow.

On the Road Again

This past summer saw the return of international travel to the Yale School of Architecture following a two-year hiatus due to the COVID-19 pandemic.

Second-year MArch I and first-year MArch II students were offered an expanded selection of travel programs to choose from — a mix of established seminars at the school (Rome and Gothenburg) as well as two new ones (London and Mexico City). While the programs varied in geographical and pedagogical focus, travel remained a critical part of students' experiences.

We asked students to reflect on their time abroad:

London

A Practical Field Study Program on Museum Architectures

Instructors:
Senior critic in architecture Gavin Hogben and visiting professor Helen Evenden

Throughout a four-week field study of museums and galleries with varying sizes, patronage models, motivations, and ambitions, students examined the politics of display in London — a city whose vast range of admission-free museums offers an extension to its interwoven public thoroughfares. The display of objects — as small as a golden funnel at the Victoria & Albert Museum or as large as Charles Rennie Mackintosh's Hill House — belies the networks of relationships and provenance that students unraveled through discussions and *dérives*. Objects and the spaces that hold them, a distinction that often proved ambiguous, were studied as a way to better understand the organization of collections. Discussions with directors, curators, provocateurs, researchers, artists, and architects threw the dynamism of these collections into stark relief and underscored the importance of communication and interpretation in their maintenance. The instructors asked the students to extend this patchwork of discourse and storytelling into a podcast to communicate the mechanisms of exhibition, archiving, and revision discovered throughout the trip in a series of imagined collections of their own.

Using the Victoria & Albert Museum as the primary case study and home base for work sessions, the students situated themselves within the legacy of imperial Britain and its Victorian-era cultural development. They learned different ways to understand the collections through both large-scale national museums in London and Britain's oldest pedagogically aligned museums in Oxford. London also offered smaller, idiosyncratic bequests: a gallery with a telephone- booth mausoleum, a set of nineteenth-century row houses frozen in time, and a research hub for the "incurably curious." In the third week different methods of cultural production and preservation in the country-side were positioned against one another: a cultural "greenhouse" in Wiltshire, an esoteric "mothership" in Somerset, and a farm for architectural artifacts. There were also visits to foundations, residences, and architectural studios, and the final week coalesced alternative avenues for collecting, from Thomas Heatherwick's model archive and the Zaha Hadid Foundation's future Bowling Green site to Norman Foster's "superstructure" in Sainsbury. The trip concluded with a listening session and roundtable discussion at former visiting professor Deborah Saunt's office, DSDHA, in Vauxhall.

— Christopher Pin ('23)

Mexico City

Housing The Constitutional Right

Instructors:
Visiting professor Tatiana Bilbao with critic in architecture Daisy Ames ('13)

The inaugural Mexico City summer travel session with Tatiana Bilbao and Daisy Ames challenged students to examine the incredible intricacies of a North American megacity. With its 22 million citizens and a history steeped in architectural visions and imaginaries, Mexico City provided students with a firsthand view of the impact of a colonial history, the work of the Aztecs and other pre-Columbian peoples, the Spanish infrastructure, and the postcolonial struggle to establish a modern Mexican identity. Various experts gave lectures paired with visits to the projects they referenced that allowed opportunities for reinterpretion and critique. The students were housed in a gorgeous Porfirian-era building in the city center and had access to a studio space within walking distance.

Bilbao's focus on housing and domestic labor provided a fascinating framework for observing and connecting with different typologies and methods of living included Luis Barragán's Casa Barragan and Casa Ortega, which highlighted his approach toward solitude, tradition, and myth while reflecting the struggle between Modernism and an architectural "Mexicanness," or *Mexicanidad*. For some students these residential projects highlight a traditional family-based interiority portrayed in Barragán's famously crafted photos, which often intentionally excluded exterior facades. His humble facades became a visual depiction of the tension of style as they encountered the street. The students also explored community-based living in housing projects by Mario Pani in Tlatelolco and the *vecindades*, which aimed to house many people in one building with attention to different lifestyles and family sizes. To serve the large number of unhoused individuals in Mexico City, the projects by some of the students proposed collective-housing models. Since the program engaged current issues, many students also incorporated personal research interests in their final proposals, addressing questions that, although specific to their context, are global at their core.

— Sosa Erhabor ('23)

Gothenburg, Sweden

The Urban Atlas Morphology, Typology, and Thick Space

Instructors:
Professor Alan Plattus and senior critic in architecture Andrei Harwell ('06)

To Gothenburg the Yalies went
All garbed in gray and black and white
To visit and investigate
Industrial repurpose'd sites
The birthplace of once mighty ships
Now quiet by the harborside
'Twas ripe for learning how they use
Their infrastructure left behind

They did assemble late in May
To plant some urban study seeds
Thus passed a week and then — away!
To live and work among the Swedes

One group would study breweries;
One SKF, its spinning parts;
Mölndal textiles; Volvo, too;
And Lindholmen's new science park

With Andrei Harwell at the helm
And Alan Plattus leading on;
His introductions wise, profound,
For every site we came upon

So many places, then, we saw!
So many paces trod in tow —
We marveled at great factories,
Turn'd now to parks, museums, and homes

We went in solemn pilgrimage
To works of Asplund, of Lewerentz;
To cemeteries and city halls;
To workers' housing, neat and dense

At Chalmers University
We'd reconvene, reflect, propose
New ways to see phenomena
The city's transformation showed

The Swedish city bore much fruit
But further still we had to go
To Germany's Ruhr Valley with
Its dormant plants of steel and coal

We spent four days in Duisburg grim
And then two nights in Stockholm fair;
And then once more to Gothenburg
To summarize our stories there

We'd talked to politicians,
planners, scholars on our way;
With paper-makers, archivists,
Historians infirmed and gray;

And at our trip's summation we
Invited them to our review
To start productive dialogue,
To inculcate perspectives new

Then homeward flew the merry lot
To our post-industry milieu
New Haven's own, returned with hope
That old-world tactics work here too

— Cole Summersell ('23)

Rome

Continuity and Change

After not being able to travel for two years because of the COVID-19 pandemic, two classes visited Rome this summer in a compressed study trip organized through the Robert A. M. Stern Rome Summer Program. Yale faculty members taught the sessions, including assistant dean Bimal Mendis (BA '98, MArch '02), assistant professor Joyce Hsiang (BA '99, MArch '03), critic in architecture George Knight ('95), and senior lecturer Bryan Fuermann. Valuable contributions were made by seasoned Rome program instructors — Stefano D'Ovidio, Jan Gadeyne, Jeffrey Blanchard, and Wendy Artin. Although students for both sessions were based in Rome, the first group focused on studying the architecture and infrastructure within the city walls while the second group looked farther afield at landscapes and urban settlements, including a trip to Naples and Pompeii.

Session 1

Having spent our first-year history classes hearing of architects' pilgrimages to Rome, studying the rough on-site sketches of Louis I. Kahn, absorbing the engravings of Piranesi, and brushing up on our dismal papal history, the 22 of us set out on a three-week "Grand Tour." The program had a single-minded focus: *maximum exposure*. Thankfully the often overstimulating itinerary was facilitated perfectly by our three core instructors and a bevy of additional experts, who conveyed their knowledge of Rome's treasures. Painting, sculpture, gardens, ruins, churches, piazze, and palazzi were all discussed in detail. Rome's complex chronology was not strictly adhered to, and we shifted around temporally as much as stylistically. Often we observed a Roman wall, a Renaissance church, and a Fascist-era building on the same day, occasionally even within the same five minutes. We began to see Rome not as a cohesive piece of linear urban history but as a patchwork assemblage of mixed styles, narratives, and materials.

Thankfully there were moments of pause and careful study. Comparing the perspectival trompe l'oeil paintings on the vaulted ceilings of Sant'Ignazio and del Gesù was a particular highlight. And no trip to Rome is complete without picking sides in the perennial Bernini versus Borromini debate. We were lucky enough to be able to draw our own conclusions after a day studying Sant'Andrea al Quirinale and San Carlino.

Learning from one another was a huge pleasure, with regular "sketchbook throwdowns" at the request of the instructors. Just as often we would compare sketches, notes, and impressions over an aperitivo after our scheduled walks. There was much debate about how to divide a circle into 28 equal segments in order to capture the Pantheon's ceiling coffers. The answer? "Very carefully."

— Nathaniel Elmer ('23)

Session 2

As we convened in the Eternal City for Rome Session 2, we prepared ourselves to trek from the city center to the outskirts and back again, accompanied by our seasoned faculty and guides.

Starting at Parco degli Acquedotti, we contemplated the rhythmic arches of the aqueduct in the expansive landscape via graphite, ink, and watercolor. We continued our adventures under the blazing Roman sun led by Jan Gadeyne, running in circles up and down the hillsides of Villa Quintili, the luxurious villa — complete with its own thermal baths — built and then owned by the Quintili brothers until their execution under Commodus, who appropriated the property. We made our way back to Rome along the Via Appia, the eight-mile access road for trade and troops leading into the city. This three-hour voyage offered a reflection on all the lives — and deaths — that shaped the Roman Empire, with the periodical appearance of tombs and catacombs along the way. The takeaway: architects need to get out of studio and move once in a while!

Stefano D'Ovidio took the lead next, guiding us around his hometown of Naples, where the streets are more tightly wound as they move up and down in shorter spans, framing alleyways with the characteristic laundry strung between windows. We saw the churches entered through the front door but exited through the side via flights of stairs leading down to piazze. We made our way up Vomero Hill to Castel Sant'Elmo for a magnificent panorama of the Bay of Naples and Mount Vesuvius looming in the distance. In Pompeii we meandered through the archaeological site and glimpsed ruins of housing and baths, and peered into the crater of the volcano after a steep and dusty hike, contemplating the temporality of architecture.

We also delighted at the Villa Farnese in Caprarola: How do you sequence rooms and spaces in a pentagonal villa around a circular courtyard? At the Villa Lante, in Bagnaia, we learned about how water can be sequenced and channeled down descending terraces.

As we looked, sketched, and looked some more, we absorbed the sheer breadth of these complex spaces in a short time, gleaning only a portion of all that these spaces have to offer. Yet the morsels of knowledge we gained over three weeks of incessant drawing will make their way back to Rudolph Hall this semester.

— Avleigh Du ('23)

Spring 2022 Lectures

Most of the following lectures were given in person this spring, with receptions midway through the semester.

Liz Diller

Recent Work

January 27

Liz Diller, partner of Diller Scofidio + Renfro (DS+R), delivered the opening lecture of the semester. The multidisciplinary work of DS+R was reflected in her presentation of selected projects, from buildings to urban interventions and films to exhibitions. She reflected on the global effect of the renowned High Line project and how it influenced ways to renew obsolete infrastructures. "The High Line hit a kind of global nerve, but there were these other unexpected consequences. It came with overcrowding and an alarmingly fast rate of gentrification. The High Line spurred a revitalization effect in the surrounding neighborhood beyond anyone's dreams. The city's initial investment stimulated the urban development in the surrounding neighborhoods many times over. Once considered an eyesore, that devalued adjacent property that Rudy Giuliani had signed a court order to tear down actually became some of the most expensive real estate in New York. This is how a park built on a junkyard became a glamorous symbol of everything you love and hate about the new New York.

"It is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success? What are the ethics of entering and altering the city's life cycle? What's the responsibility of the architect in shaping the aftermath of urban change?" The Mile-Long Opera project expressed these concerns and evoked "a sense of nostalgia when you're on the High Line for this irretrievable past, and an apprehension about an uncertain and potentially alienating future. And this is exactly what is felt and wanted to be characterized in this opera."

Diving into DS+R's work with The Met's Costume Institute, Diller offered this analogy: "I couldn't help but think that architecture is to building what fashion is to clothing. Both may be seen as excesses of their functional roots. But also, architecture and fashion could not be further apart. Architecture aspires to timelessness; fashion is defined by newness, and the speed of change. Fashion uses the adjective *architectural* metaphorically to mean structural, spatial, intelligent, and important. In architecture, the adjective *fashionable* is pejorative, suggesting something that's trendy and has no enduring value. A productive intersection for us was the idea of the classic and the timeless — the classic building or article of clothing that never goes out of style.

"In conclusion, I really have no conclusion, just a stream of loosely connected works that at some point of objectivity will be made sense of. For now we are just following our curiosity."

Amber Wiley

Preserving Black Revolutionaries: Carter G. Woodson and the Afro-American Bicentennial Corporation

George Morris Woodruff, Class of 1857, Memorial Lecture

March 7

Amber Wiley (BA '03), assistant professor of art history at Rutgers University, discussed the inadequacies of existing architectural frameworks in the United States and how they determine public history and shape political and spatial identities. Wiley spoke of her research on Carter G. Woodson and the Afro-American Bicentennial Corporation as pioneers in preserving the cultural and academic histories of Black revolutionaries throughout the twentieth century. She described what their work signifies in the context of American history, noting that "as we observe this country's numerous political, social, and cultural divisions, we should also revisit what it means to be American, who controls the story and who is included in this narrative."

Through her work with the Monument Lab Artistic Research Residency, Wiley began research on National Historic Landmarks and their nomination process to restore the historic home of Woodson, a prominent scholar and civil-rights activist known as the father of Black history. In her work for the nomination, Wiley argued for the spatial value of his home and his "faith in education as a central tool in combating racism and discrimination, and all its forms, and achieving true freedom and racial equality." Within this process Wiley's team had "to bring forth this idea of the Black contribution to American history, but also the value of Black life." This work continued that of the Afro-American Bicentennial Corporation from the 1970s, from its original nomination, the difficulties it faced, and its proposed methodologies of preservation. Quoting Woodson on civil-rights monuments, she noted, "Monuments [were] not the least imposing but [were] great because they are enshrined in the hearts of the descendants of those generations that these heroes served."

Wiley said that using such means of preservation, these "studies of architectural history could be applied to other historically marginalized groups." As preservation could speak to "material oppression, lack of material accumulation and property as well," such actions become "protection that was previously not afforded to Black communities and that guaranteed documentation by the Historic American Building Survey of the historic record of the structures that would be in the public domain for perpetuity.

"[But] that is not enough. Part of the Afro-American Bicentennial Corporation's desire was to protect the places where Black people live. Preservation, as imagined and defined today, can only do so much. Specifically in D.C., I've noted how a number of sites no longer there are privately owned and have been highly gentrified within just the last two years. So [while] we figured out how to preserve the buildings, we still haven't quite figured out how to preserve the people while honoring the history. ... That's part of the revolution that needs to continue as we think about the future of the preservation movement."

Rodney Leon

The Work of Rodney Leon Architects

April 4

Rodney Leon ('95), who has a practice in New York, discussed how he designed sacred spaces related to slavery and other historic systems of oppression. In conceptualizing his designs, form and space are bound inherently to the elements of the sacred, which he describes as symbol, image, ritual, text, and memory. The African Burial Ground National Monument in New York City exemplifies his manifesto on contemporary memorials as spaces for public participation and necessary fluctuation. "The process of memorialization can perhaps be conceived as more fluid sets of frameworks and systems that can be dynamic, responsive, and adaptable. This is in some ways counterintuitive to our understanding of a memorial as being fixed and permanent."

Leon's design of The Ark of Return at the United Nations, in New York, and his recent plan for the preservation of the Mount Zion Cemetery Historic Memorial Park, in Washington, D.C., develops his ideas on the public service of memorial spaces. Each project gives respect to those who have passed, "acknowledging their humanity in a way that was not possible when they were alive," while presenting an opportunity for the current generation to learn and remember. "If the systems we put in place in the memorialization process have the capacity of aggregation, addition, and transformation, perhaps memorialization then becomes more capable of addressing the fluidity of history. Perhaps monuments no longer need to exist in a state of static permanence but can exist in a state of transitional permanence that is more relative and acknowledges the potential for society's evolution."

Douglas Spencer

Design, Environment, and Re-naturalization: A Critique

Timothy Egan Lenahan Memorial Lecture

April 7

Douglas Spencer, director of graduate education and Pickard Chilton Professor at Iowa State University's Department of Architecture, discusses capitalism's hold on nature. He argued that while green architecture offers the possibility of an unmediated relationship with nature, this dynamic exists in isolation rather than through collective construction. "It's not something that involves reflection, analysis, consideration, and decision making, but something we should simply just give ourselves over to. In giving ourselves over to it we are engaging in some restorative practice of putting things and ourselves back in a proper relationship to nature and the environment."

Spencer noted fantastical projects from the tech industry such as the Virgin Hyperloop, Norman Foster's Apple Park, and Jeff Bezos's Blue Origin, each promising a future framed by the nostalgic notion of a return to nature — although the "ultimate purpose of course is to increase worker productivity, which was channeled in turn toward further growth of the multinational technology company.

"These provided for a motorized experience of the picturesque, escaping the artifice of the metropolis. Along the landscaped corridors of the parkway, drivers and passengers were treated to a supposedly restorative contact with nature. The appeal of the landscape and the appeal of the escape out into nature is a catalyst for capitalist growth. It's a catalyst for automobile manufacturers. It's a catalyst for roadbuilding, fossil fuel extraction, and suburban real estate development. In the ongoing dialectic of landscape, infrastructure, and capitalism, the promise of an unmediated connection with nature is subtended by an infrastructure or apparatus staging its own disappearance."

Spencer saw that people are directly impacted: "For the migrant farmworkers, dying of heatstroke as global temperatures rise, or those forced by floods to take to a makeshift raft, the problem is not one of being alienated from nature as such but of being too much exposed to its forces, especially under the historically specific conditions of climate change wrought by capitalist development. To address this systemic issue, and this is the provocation, is beyond the scope of design alone."

For architects, he foresees that "under its own initiatives, design can offer up at best punctual interventions—localized and stopgap solutions. At its worst, design offers up narratives and better futures plotted from its own self-esteemed imagination. We need to think again and to think better about human exceptionalism and its implications. Human exceptionalism need not mean or result in exclusion. It could also be an argument for inclusion when we think of the human beyond its dominant representation, when we think of the human as something that could be expanded as a radically inclusive categorization."

It is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success? What are the ethics of entering and altering the city's life cycle? What's the responsibility of the architect in shaping the aftermath of urban change?

— Liz Diller

If language is consciousness, and humans are a place-loving species, they mold a larger piece of our minds than we think in place names and toponyms. Place names have the power not merely to locate experience but to shape it, not merely to label the locales to which they refer but also, in some mysterious and beautiful way, to become part of them. Portals through which to access the past, place names are also a means to examine, especially in times of ire and tumult, what is possible.

— Joshua Jelly-Schapiro

Laura Harjo

Indigenous Planning: Futurity and Life Force

April 14

Laura Harjo, Mvskoke (Creek) scholar and associate professor in Native American Studies at the University of Oklahoma, presented her research on Indigenous futurity, feminism, and civil rights in creating community-based spatial practices. Indigenous futurity is described by Harjo as considering "the past, present, and future in thinking about planning work for Indigenous communities; it considers ancestors and it activates their unrealized or unactivated possibilities." The concept proposes thinking beyond contemporary planning within a singular moment or community by "giving primacy to relationships" and respecting historical as well as future human and nonhuman kin. Fundamentally this planning methodology asks, "How do you put the conditions of possibility in place right now for our future relatives, and how do you create the kind of future you want right now with the abundance that you carry?"

Harjo discussed the practice of Indigenous futurity and relational energy through her work on Mississippian Mound Builder settlements and the Fulani Forest in Atlanta, envisioning the potential of tribal town morphologies and establishing conditions of futurity through architectural forms. On speculative possibilities Harjo noted: "I think about the futurity of not putting a ceiling on what you're imagining. So if it doesn't seem like it's possible now — go ahead and imagine it — that's where this idea of Afrofuturism, Indigenous futurisms, and how that sort of science fiction pushes, pushes, and pushes us out of prevailing conditions and helps us to imagine something else, even though it may not be possible in the present." Through her investigations of carceral space and places that have disrupted Indigenous and Black stewardship and collective land, along with her research in Georgia, she asks: "Indigenous folks have had a legacy with the land and Black folks have had a legacy with the land. So how do you coproduce a futurity in that place while the prison industrial complex is also trying to crush that area?"

Throughout her work Harjo centers Indigenous community planning and knowledge production within her pedagogical approach, exploring questions such as: "How do we continue to create spaces of joy, even while we have to exist in these sorts of subjugating spaces as well? Carrying out that notion of relationality, and then afterward, working to cook and feed the entire community, how do you reimagine and recreate space and place? How do you cocreate futurities in these spaces?"

Joshua Jelly-Schapiro

Names of New York: Mapping the Infinite City

Brendan Gill Memorial Lecture

April 21

Joshua Jelly-Schapiro, geographer and author of *Names of New York* and *Nonstop Metropolis* (with Rebecca Solnit), discussed the significance and impact of place names on urban identities. He considers monikers that compose and dictate our experience of cities as revealing of the power dynamics of place occupation, from names with colonial roots and those taken from Native American languages to nicknames given by contemporary denizens. "If language is consciousness, and humans are a place-loving species, they mold a larger piece of our minds than we think in place names and toponyms. Place names have the power not merely to locate experience but to shape it, not merely to label the locales to which they refer but also, in some mysterious and beautiful way, to become part of them. Portals through which to access the past, place names are also a means to examine, especially in times of ire and tumult, what is possible."

Jelly-Schapiro also spoke about names that have come to be considered contentious and how we reconcile with the past through the removal or reclaiming of such names as in the renaming of Calhoun Residential College at Yale to honor Grace Murray Hopper. "Names are a subtler form of public memorial than a statue made of stone. You can't toss a word in a river. There are reasons to be grateful this is so, but also vital reasons to engage why and how best to address objections to names — and in cases like Manhattan's Washington Heights, where diverse residents recently insisted in the face of a push to relieve their neighborhood of George's moniker that in fact they liked its name, and what they had made it mean to them, just fine." He noted, "Part of the power of names and of our power over them is that their meanings can change. A name, it may be true, can never be completely divorced from its root, but a name is also an opportunity."

Focusing on the significance and meanings of names, Jelly-Schapiro emphasized how "each of us, in the names we use to navigate the city, also lives in one that is shared. If landscape is history made visible, the names we call its places are the words we use to forge maps of meaning in the city. On the streets we make our way to different fates but also intersect, if sometimes for only a moment, in shared spaces whose names can embody common understanding and can become the signs in which we learn not merely to see each other but to see through to two possible futures."

Iwan Baan and Gregory Crewdson

April 11

On the occasion of his teaching a studio with Tatiana Bilbao and Andrei Harwell, Iwan Baan was invited to engage in a discussion with artist and Yale photography professor Gregory Crewdson. The following are excerpts.

Andrei Harwell At a time when images have become ubiquitous, what do you think it means to be a photographer?

Gregory Crewdson Well, that's the big question: What is photography? Maybe more pressing now than ever before is the issue of how photography is now the currency of our culture. We all understand intuitively how to read pictures because we're exposed to them on a continuous basis, and now we are all photographers. There's something very powerful about that. There's a kind of democracy built into the medium, but it's also difficult to make pictures that are lasting and are permanent, and feel like something deliberate, subjective, artful, and meaningful.

AH How do narratives emerge in your creative process, and where do you draw inspiration from?

Iwan Baan I have a nonstop curiosity about the world, the built environment, and how people live in places. When I enter a space I have an idea of how I want to photograph it, but then I discover other elements, like what people do in that place, how they behave, how they take it over. All of these things are a big inspiration for me. It's really a constant discovery.

GC All photographers, no matter how differently they work, are chasing something very similar and trying to find some kind of meaning, beauty, and mystery. I really admire what you do, Iwan, because it has such an international scope. I have been working in the same towns for too long, probably; I feel like I go deep into a place through that kind of intimacy. Then looking over and over again at these images over the years, some kind of story emerges. I would definitely call myself a storyteller. I tell a story in a very condensed and open-ended way. I hope my pictures, in one way or another, reveal some kind of story that expresses my own fears, obsessions, and desires.

AH Do you feel you have a responsibility to the places and people you're representing, whether they're real or imagined?

GC Very much so. I love the places I photograph, and I want to make them as beautiful and transcendent as possible. I don't think I could make the pictures I make without feeling deeply about them. I believe that making pictures is an act of love, but from a distinct viewpoint. That's another key thing that I think all photographers must feel: no matter how close you feel to a thing, you're always separated from it. You're utterly detached and removed. The very act of holding a camera up to your eyes is an act of separation. It's a necessary alienation.

AH What role does light play in both your process and the way you tell these stories?

IB I work only with the existing light in a place as well as the weather and other circumstances. Architecture is usually portrayed during the golden hour, which I find incredibly boring, so I try to push it to extremes — in the pouring rain or the middle of the night, like the shots I did of New York during the blackout.

AH What's your favorite kind of light to shoot in?

IB It's those moments where everything lines up, and that could be the middle of the day or the middle of the night, or anywhere in between. It's a puzzle you look for while working with the camera and being in a place, seeing what people do there and what light is there. I photographed interiors in a village in Burkina Faso, where the buildings have thick mud walls to keep light and heat out. When you go inside you don't see anything for the first five minutes, and your eyes have to adapt to and play with that condition. Cameras have become incredibly light sensitive, so you can uncover things you couldn't before.

AH What do you hope those who experience your work will take away from it?

IB I want to show the incredibly diverse ways people live in the world and create places for themselves and how the things that we all take for granted can be seen as completely different somewhere else.

GC The most beautiful part is when somebody brings their own story to something. I have an idea of what a picture might mean to others, but the ambition is to make work that feels singular and generates meaning and relevance to a larger culture.

Lectures were transcribed, summarized, and edited by Annika Babra and Julie Chan (both '24).

From left: Gregory Crewdson, Iwan Baan, and Andrei Harwell

Spring 2022 Advanced Studios

All studios were held in person this semester with a few reviews performed remotely for those who were unable to travel. A thread through many was that of how we live today, during and post-pandemic, in what many have realized is never going to be a "new normal."

Pier Vittorio Aureli with Emily Abruzzo

Inglorious Bastard:
Revisiting the Urban Villa as Social Housing in New York

Pier Vittorio Aureli, Charles Gwathmey Professor in Practice, and critic in architecture Emily Abruzzo led a fifth studio (and tenth in total at Yale) on housing for sites in New York City. They asked students to revisit a housing typology based on Oswald Mathias Ungers' 1976 proposal for new housing in Berlin, to which numerous other architects were invited to participate. With a 1970s West Berlin urban crisis, Ungers' project was a rescue attempt focused on the introduction of a kind of housing that was neither the large-scale housing block nor the privately owned single-family house, but rather the urban villa, a traditional form seen in Italian cities.

This type is rather elusive: neither small nor big, neither high-end nor low-end, neither beautiful nor ugly. Its origins are rooted in the compromise between petit-bourgeois aspirations and real estate speculation as a bastard offspring of a villa and an urban block, as it takes the space of a block while forming an interiority. There is nothing utopian or socially progressive about the urban villa (far from it), and its numerous permutations, like the Italian palazzina and the Greek polykatoikia, can be considered some of the most eloquent examples of the commodification of housing. And yet its form, scale, flexibility, and adaptability to different contexts make the urban villa not only a highly desirable form of housing but also a potential type for collectivized forms of housing beyond family and private property.

The students spent travel week in New York visiting various housing typologies and learning about numerous financial organization systems, both private and nonprofit, collective and individual, row houses and tenements to devise new spatial forms for housing as a way to revisit and redeem this bastard type in New York as the ideal form of social housing. The projects were tall and wide, narrow and broad, courtyard types and row houses, often focusing on collective spaces for shared cooking and child care.

In both midterm and final review, the studio challenged the normative jury arrangement by staging a "Theater of Domestic Imaginaries," in which they transformed Hastings Hall with a black backdrop suspended between two steel columns supporting capitals to create a proscenium. The students became performers, jury, and audience. Rather than representing their work in conventional drawings, the students "performed" it in a 3-foot-wide-by-2-foot-tall-by-2-foot-deep wood frame facing the audience. Many students incorporated multimedia projections, sound, and puppetry in their performances for the final review.

The projects engaged various approaches to domestic space, such as its construction of a stage set, a place of care and health, the water's edge, the inversion of public and domestic through a domestic parade, and the potential of a party to change social relations. Designs included the ways modular infill can provide domestic services for the homeless, how disused big-box stores might become creative incubators, and how liminal space might produce a new kind of nonbinary utopia, among other investigations.

Joe Day with Violette de la Selle

VERIplex: Center for Alternative Cinema

The VERIplex studio, led by Joe Day, Bishop Visiting Professor, with critic in architecture Violette de la Selle ('14), explored a century-long dialogue between film and architecture focused on the development of new spaces for — and perhaps akin to — experimental cinema as a forum for film counterculture on Sunset Boulevard. Few patterns of cross-pollination between disciplines have proven as fruitful as filmmakers' fascination with architecture and architects' interest in filmmaking techniques. VERIplex focused specifically on how architecture and cinema contend with a welter of "realisms" today: the presumed reality underpinning documentaries and films by artists, the many neorealisms spawned by film and television, and even a realistic skepticism toward the future of cinema-going.

To sharpen their design and curatorial ambitions, students analyzed two groundbreaking films in detail and collectively surveyed unorthodox cinema designs, including an unrealized multimedia theater by Paul Rudolph.

On their studio trip to Los Angeles, the students visited the Academy Museum, by Renzo Piano, and the Lucas Museum of Narrative Art, by MAD Architects, currently under construction, as well as The Broad, by DS+R, Frank Gehry's Disney Hall, projects by Arata Isozaki, Rafael Moneo, and Coop Himmelb(l)au, and the studio of Thom Mayne, of Morphosis — all in the context celebrated by Reyner Banham's 1971 *Los Angeles: Architecture of the Four Ecologies*.

After a few overlapping exercises and research compilations exploring different ways of brokering between the fields of film and architecture, each student developed an exhibition paradigm — a spatial continuum of 1 million cubic feet (100-by-100-by-100 feet) of novel screening space. These were in turn amplified into proposals for a new cinema center for the Hollywood Foreign Press Association and the Golden Globe Awards. The final projects, designed to showcase groundbreaking films and architecture to host them in radically new ways, greatly improved upon the organization's nearby headquarters. Feldman nominee Matthew Wilde built on the filmic worlds of Andrei Tarkovsky and Lars von Trier with screening spaces and a site echoing the intense complexities of both directors.

Tatiana Bilbao and Iwan Baan with Andrei Harwell

Domestic Imaginaries

Tatiana Bilbao, Norman R. Foster Visiting Professor, with senior critic in architecture Andrei Harwell ('06) and photographer Iwan Baan, explored the relationship between the architecture of domesticity and its production and representation, both as idea and as space, in photography, staging, and performance. Through a series of initial exercises — including making a "Zoom selfie" in a domestic space, drawing the domestic (now work) space inhabited during COVID-19, and redesigning that space to expand its possibilities—each student developed a critical position on the production of domesticity and how a collective living space could engage with it. During a weeklong trip from San Francisco to Los Angeles, the students visited a range of domestic environments, from Modern houses including the Neutra VDL Studio, which served as a studio workplace, to a former commune at Salmon Creek Farm, where they met with four of the original communards. Donlyn Lyndon also toured the students around Charles Moore's Unit 9 in Condominium 1, at Sea Ranch. During the trip the students developed photographic portfolios, under the tutelage of photographer Iwan Baan, tying the sites into a critical narrative.

Mark Foster Gage

Paradise Not Quite Lost

Mark Foster Gage ('01), associate professor, taught a studio on the topic of the broken systems of human living that have been apparent for decades, including issues of global susceptibility to the spread of disease; vast social, racial, and economic inequalities; the defacing of reality; resource depletion; political animus; and ecological crisis. The studio was based on the premise that the reason so little action has been taken to fix these systems is that the people most capable of transforming them are those who benefit most from maintaining the status quo. Since a single building has no effect on whether things come to a catastrophic tipping point or not, the students were asked not to stop it from happening (i.e. sustainability) but to imagine how humanity's relationship to ecology might change through architecture.

The students were asked to design a secretariat building or complex for the Alliance of Small Island States (AOSIS). In order to develop transgressive theoretical tools, students immersed themselves in the philosophies and political positions of Surrealist thinkers, primarily those from the Caribbean. They learned about the ecology and culture of small island life on visits to St. Thomas, St. John, and St. Croix, in the U.S. Virgin Islands. The students then created projects on the small island nations of the Lesser Antilles that are members of AOSIS, selected in terms of an economic, political, aesthetic, or geological justification.

The projects consisted of a primary single volume for meetings between heads of state — the general assembly room — linked to limited administrative offices with designs in an ecological "context." The students considered not only typical architectural materials but also biological matter such as lichens and other botanical elements and nonhuman life forms. Students included public-facing programs such as exhibition spaces and education centers on dramatic waterfront sites. The complexes ranged from collections of dispersed program pods located along the coast to underground structures and buildings camouflaged within rock formations. Some students addressed the objective of balancing historically and culturally important land areas with measures for maintaining their habitability in the face of an inevitable increase in resource expenditure.

Michael Imber with George Knight

Architecture of a Land Between Borders

Michael Imber, the Robert A.M. Stern Visiting Professor, with critic in architecture George Knight ('95), taught a studio to design a new Institute of Texan Cultures in downtown San Antonio, Texas, while addressing global issues related to supply chains, production, and rising fuel costs to create local responses to building. The term *mi tierra* served as the key to understanding a genius loci at the traditional cultural level. Local environment was understood to encompass the necessary geological, biological, botanical, and natural resources, as well as the complexity of ethnic and cultural relationships, in the formation of a local architecture. The built environment of the frontier between Mexico and Texas represented the manifestation of the political, economic, and religious diversity of the region's cultures.

Through the study of different cultural approaches to building, students developed an understanding of a variety of types expressed through local materials and craft. During travel week they explored over 1,300 miles around the Texas-Mexico border and along the Rio Grande, experiencing myriad landscapes, vernacular buildings, settlements, materials, and cultural expressions — as well as local food, music, and traditions. Students kept sketchbooks to record the variety of cultural expressions that have resulted from the unique conditions of the landscapes through which they traveled.

The students' preliminary research included a cartography of cultural history, analytic drawings of local Texan buildings, and a speculative study to complete the unfinished facade of the Mission San Antonio de Valero (the Alamo) using Spanish historical precedents. The students then employed referential methodologies and an understanding of regional architectural expressions to conceptualize and design a new campus for the Institute of Texan Cultures. Their focus on tectonic expression of local materials and varying responses of different cultures to the local environment helped them shape the architectural experience through material and form both in program and in the creation of private and public space that clearly represented the various influences studied.

Rodney Leon

National Slavery Memorial

Rodney Leon ('95), Louis I. Kahn Visiting Assistant Professor, led a studio to design a concept for a National Slavery Memorial as a basis for redefining the memorial landscape of the nation's capital and the historical narrative of our collective identity as citizens of the United States. The results of the students' design process will serve as a resource for ongoing efforts to establish a more equitable landscape of memory as well as legislative efforts to build a memorial to slavery in Washington, D.C., by both governmental and community stakeholders.

The studio is an extension of the ongoing interdisciplinary research collaboration between Yale School of Architecture, Yale Law School, the Gilder Lehrman Center, and University of Michigan Law School entitled "Slavery, Its Legacies, and the Built Environment." In fall 2021 the seminar students produced a "Narrative Framework Document" that investigates and interrogates the phenomenon of slavery through the lens of law, history, architecture, and systems of labor with the goal of constructing environments free of human exploitation. The students served as both resource and critical partner throughout the spring semester.

During travel week the students visited the National Memorial of Peace and Justice and the Legacy Museum, in Montgomery, Alabama; the University of Virginia's Memorial to Enslaved Laborers, in Charlottesville, Virginia; and Thomas Jefferson's Monticello. The trip ended in Washington, D.C., where the students documented the proposed memorial waterfront site, in West Potomac Park between the Potomac River and the Tidal Basin, just south of the Lincoln and Martin Luther King Jr. Memorials. While in D.C. the students had the unique opportunity to participate in a community-engagement workshop moderated by a local Georgetown-based nonprofit, which provided them with an interactive venue to listen to the voices and opinions of local community stakeholders.

The resulting projects explored and constructed spatial narratives inspired by African-American history and culture including the Underground Railroad, freedom quilts, independent settlements, and other precedents that can be considered architectures of resistance.

Lyndon Neri and Rossana Hu

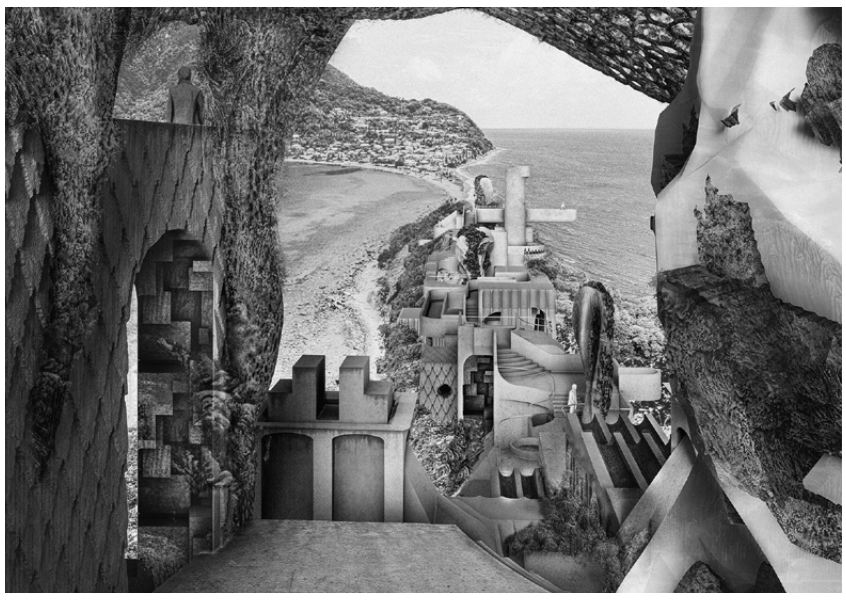
De/Constructing Cultural Tourism

A studio taught by Lyndon Neri and Rossana Hu, Saarinen Visiting Professors, with critic in architecture Andrew Benner ('03), delved into cultural tourism by exploring John Ruskin's formative influence on contemporary debates in tourism studies, the impact of heritage tourism, modern forms of secular pilgrimage, and the question of cultural identity as a commoditized experience. The focus of this investigation was San Francisco's Chinatown, its remaining residents, and its status as an iconic tourist destination. The students were asked to design Portsmouth Square, a historically rich site that has evolved into the primary open space serving Chinatown, and the adjacent Hilton Hotel, which are interconnected by a pedestrian bridge. The hotel houses the Chinese Cultural Center and straddles the boundary between Chinatown and the Financial District.

The students were charged with reimagining the design of Portsmouth Square while proposing an adaptive reuse for the Hilton Hotel and applying their research into cultural tourism and Chinese-American identity. Careful observations from the studio trip to San Francisco also played a key role. Students were asked to maintain the public nature of the square, preserve at least 50 percent of the hotel rooms, and reimagine the cultural center. Crucially, the students were asked to propose an additional program of their own choice that would enliven interactions between the hotel and the community.

The prompt elicited a range of responses focusing on various uses including new food-related start-up businesses and markets; herb cultivation for alternative medicine; a spiritual refuge with community programs; flexible housing for the elderly accommodating travelers and longer family stays; and souvenir production forming an open-ended archive that makes every guest a curator.

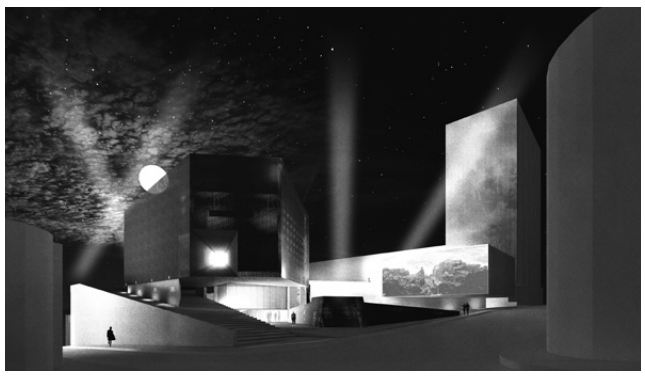
Images of student projects featured were those nominated for the Feldman Prize Spring 2022.



Colin Chudyk ('22) and **Heather Schneider** ('22)
The Encrusted Antechamber: Encounters with Sensory Surrealism
Mark Foster Gage, associate professor

Elise Limon ('22), **Gustav Nielsen** ('22), and **Diana Smiljkovic** ('22)
Extended Domesticity
Frida Escobedo, Louis I. Kahn Visiting Professor,
with Karolina Czeczek, critic in architecture

Sally Chen ('23) and **Hannah Mayer Baydoun** ('22)
Happy Birthday
Pier Vittorio Aureli, Charles Gwathmey Professor in Practice,
with Emily Abruzzo, critic in architecture



Matthew Wilde ('23)
VERIplex studio, Joe Day, Bishop Visiting Professor, with Violette de la Selle, critic in architecture

Qianxun Ding ('22)
Shadowed Land
Rodney Leon, Louis I. Kahn Visiting Assistant Professor,
with Doriane Meyer, lecturer

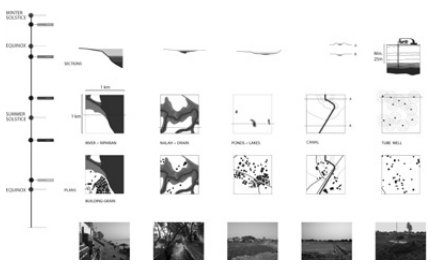
Claudia Carle ('22)
Rhythms of Texas: Institute of Texan Cultures
Michael Imber, Robert A.M. Stern Visiting Professor,
with George Knight, critic in architecture

Nohar Zask-Agadi ('23)
Back of House
Tatiana Bilbao, Norman R. Foster Visiting Professor and Iwan Baan,
with Andrei Harwell, senior critic in architecture

Jun Nam and **Ivan Tae** (both '23)
Inside IN
Rossana Hu and Lyndon Neri, Eero Saarinen Visiting Professors, with Andrew Benner, critic in architecture

Faculty News

Ana María Durán Calisto was honored with the Mark Cousins Theory Award 2022. The work developed by her students Haorong Lee and Cole Summersell with the Kichwa Mushullakta commune and Humans for Abundance for the seminar, "Architectures of the Collective," won second place in the 2022 ISTF Innovation Prize. Durán Calisto contributed the essay "Water Builds" to *Water-Wise, River Breath: Reframing Design's Role with Water,* an exposition curated by amery Calvelli for the Art Gallery of Alberta. In June she participated in the "Reconstructing the Future for People and Planet Conference," organized by Bauhaus Earth and the Pontifical Academy of Sciences, and co-curated by Yale professor Alan Organschi. She also joined the author group of the Charter Toward Re-entanglement: A Charter for the City and the Earth. Durán Calisto's article "Soiling: Terra preta do Indio and Amazonian Agroecological Urbanism," was published in *MOLD* magazine. She was invited to be guest editor for the *FOLD* issue, "Interrupt, Reframe" and is working on three multi-media pieces with four Amazonian artists and architects. In the summer she joined the BMW Foundation Responsible Leaders Network.



Anthony Acciavatti, *From Surface to Section: Comparative Studies in Rainfall and Settlement Patterns*, 2022

Anthony Acciavatti, Diana Balmori Assistant Professor, published "From Model Village to Groundwater Earth," in *Harvard Design Magazine*. He also contributed an essay on soil and water to the catalog for the 2022 Lisbon Architecture Triennale. Acciavatti organized the Yale 2022 J. Irwin Miller symposium, "Object Lessons" (see page 8). He delivered a talk at Harvard University's Mittal Institute on the virtues of "Seeing Like a Mudskipper" and was a resident at The Watermill Center. Acciavatti was awarded the Professor King-lui Wu Teaching Award by the graduating class of 2022.

Daisy Ames ('13), critic in architecture and founding principal of Studio Ames, was invited by curators Lydia Kallipoliti and Areti Markopoulou to participate in the Tallinn Architecture Biennale 2022, "Edible, Or, the Architecture of Metabolism," opening in September. Her contribution is a spatial research map entitled "Urban Metabolisms," featuring patterns of consumption, waste, and recycling in Boston.

Installation view of Barragán Gallery at the Vitra Design Museum, photograph by Mark Niedermann, 2022

Luis E. Carranza, visiting professor, cocurated the inaugural exhibition at the new Barragán Gallery at the Vitra Design Museum, in Weil am Rhein, Germany, which opened adjacent to the newly relocated archive of Luis Barragán in May 2022. Carranza prepared two exhibits highlighting the life and work of Barragán (1902–1988), including a graphic timeline spanning the late nineteenth and twentieth centuries contextualizing his career within broader nationalist efforts to define a modern architecture for Mexico. The second installation presents "Lomas Verdes," a master plan for urban development designed in collaboration with Juan Sordo Madaleno between 1964 and 1967. A centerpiece of the show is "The Ziggurat," a large model prepared for the 1985 retrospective of Barragán's work at the Tamayo Museum, in Mexico City.

Karolina Czeczek with Only If, Narrow House, Brooklyn, New York, photograph by Iwan Baan, 2021

Karolina Czeczek ('15), critic in architecture and principal of Only If Architecture, was listed in *Architectural Record*'s Design Vanguard 2022, the annual showcase for top young firms around the world. The office's recently completed project Narrow House was nominated for the 2022 Mies Crown Hall Americas Prize and won the 2022 Interior Design NYCxDESIGN award in the City House category. The Narrow House project was published in *Architectural Digest*, *Domus*, *Wallpaper*, and *Dwell*. Czeczek's article "Landscape of Leisure," focusing on her public pools research and the Kosciuszko Pool in Brooklyn, was published in "Opulence" *PLOT* Vol: 11. She was featured in the book *Architektki*, by Agata Twardoch, about Polish women architects.

Deborah Berke, dean and J. M. Hoppin Professor, was elected as a member of the American Academy of Arts and Letters, which recognizes the country's most important artists, architects, composers, and writers. New York State governor Kathy Hochul invited her to join the Prison Redevelopment Commission, which will examine the repurposing of shuttered correctional facilities in impacted communities. She also joined the board of nominators as part of the selection process for a new Fallen Journalists memorial in Washington, D.C. *New York Magazine* interviewed Dean Berke for Curbed's "21 Questions" column; *Wallpaper* profiled her in "At Home With...," and *Architect Magazine* published a Q&A to coincide with her winning of this year's AIA/ACSA Topaz Medallion for Architectural Education. Her firm, Deborah Berke Partners, is currently completing two new residential colleges at Princeton University comprising 485,000 square feet for 500 students each, as part of the university's 30-year campus plan. In early summer the firm celebrated the topping off of its Brook Street Residence Hall project, at Brown University, scheduled to be completed next year. The firm was named an *Elle Décor* A-List Titan for the second year in a row. *Architectural Record* published NXTHVN in its "Civic Buildings" issue. At the National AIA conference, the firm formally received 2022 AIA Awards for Architecture and Interior Architecture, both for the Richardson Olmsted Campus.

Peggy Deamer, professor emerita, gave lectures on the topic of architectural labor at Cranbrook Academy of Art, Washington State, Rutgers University, New York Institute of Technology, and Universidade de São Paulo. In 2021 she was an artist-in-residence at the Santa Fe Art Institute. She was also a panelist for "Platform Austria: We Like," at the Austria Pavilion of the Venice Biennale, and a panelist for "Neoliberalism, Globalization, and the Ecological Crisis," at the Lebanese American University. Deamer moderated two Yale Women in Architecture panels this past spring: "Rethinking Contemporary Practice" and "Architectural Work: Activism." She also co-organized the Architecture Lobby's two Architecture Beyond Capitalism (ABC) summer schools.

Anna Dyson with Mae-ling Lokko, "Soil Sisters: An Intersectoral Material Design Framework for Soil Health," 2021, photograph by Selma Gurbuz

Anna Dyson ('96), professor and director of the Yale Center for Ecosystems in Architecture, won the SOM Foundation 2021 Research Prize with assistant professor **Mae-ling Lokko** for the project, "Soil Sisters: An Intersectoral Material Design Framework for Soil Health." The project "brings together convergent research in agrowaste upcycling, phytoremediation systems, and circular material life cycle design with circular textile companies Global Mamas in Ghana and Ecolibri in Guatemala."

Martin Finio, senior critic in architecture, with his firm, Christoff:Finio Architecture, was featured in the *Wall Street Journal* with regard to the record purchase price of the Napeague House. He is currently finishing a house in Sharon, Connecticut, and a major renovation and addition to a building designed by Calvert Vaux on New York's Upper East Side. The firm is also working with Yale University to develop the increased performance of Berkeley College's existing building envelope to help facilitate Yale's transition to a nonfossil fuel future.

Mark Foster Gage ('01), associate professor and principal of Mark Foster Gage Architects, is working on international projects in places as far-flung as France and the Philippines. A second monograph was published on the firm's work: *Mark Foster Gage: Architecture in High Resolution* (ORO Editions, 2022; see review on page 16). He published articles in *Vesper* and wrote the foreword to the upcoming book *Spatio Cinematic Betwixt: Between Architecture and Film*. He was also interviewed in the architectural journal *Stoa* about his first mentor, Thomas Gordon Smith. He gave lectures this spring at the University of North Carolina; Rensselaer Polytechnic Institute, in Troy, New York; Institute of Architecture, in Buenos Aires; Mimar Sinan Fine Arts University, in Istanbul; and Lebanese Academy of Fine Arts, in Beirut.

Dolores Hayden, professor emerita, was awarded the 2022 Vincent Scully Prize by the National Building Museum in Washington, D.C. and the Mercedes Ucelay prize by the Spanish Ministry of Transport and Urbanism for her work on gender equity and planning.

Joeb Moore & Partners, Hill House, Litchfield County, Connecticut, photograph by Devin Picardi, 2021

Joeb Moore, critic in architecture and principal of Joeb Moore & Partners, received the 2022 Innovation in Design Innovator Award from CTC&G. He delivered the lectures "Iconic Houses Stonington/Lincoln House: Past/Present/Future," at the AIA National CRAN Symposium, and "A River Runs through It: River House," hosted by *Architectural Record*. River House was featured on the cover of *Residential Design Magazine*. The firm is currently working on projects in Miami, Colorado, and Fairfield and Westchester Counties.

Eeva-Liisa Pelkonen (MED '94), assistant dean and professor, gave the lecture "Exhibit A: Exhibitions that Transformed Architecture," at the Ecole Supérieure d'Architecture Paris-Malaquais, and participated in the symposium "Educating Creativity," at the Architectural Association, in London. Pelkonen published the article "Detonating the Past," in the Joelho Journal of Architecture Culture, and wrote the biographical note on Kevin Roche for the National Bibliography. In summer 2022 she designed and led a Docomomo US architecture tour in Finland.

Laura Pirie ('89), lecturer and principal of Pirie Associates Architects, is working on the renovation of the Yale Law School's SLB Cottages for the Tsai Leadership Program, a masonry restoration of the Yale Central Power Plant, and renovations to Welch and Farnam Residential Halls on Yale's Old Campus. The firm recently completed a master plan for the Payne Whitney Gym and Ray Tompkins House — part of a more than 500,000-square-foot comprehensive study for the Yale Athletics Department. Pirie gave a talk at TEDx New Haven, entitled "Why and How We Make Matters: Creating Places on Purpose," and served on the New Hampshire AIA Design Awards jury. She became a Living Future Ambassador, certified by the International Living Future Institute. Dos Luces, a brewery completed by her firm in Denver, received the CT AIA Business Architecture Excellence Award, and Coastal Residence II received a CT AIA Design Merit Award. Pirie is the incoming vice chair of the board of directors for CT Main Street Center and is cochair of the AIA CT Design Knowledge Community. Her firm is completing construction of a self-built studio structure on the coast of Maine.

Nina Rappaport, publications director, showed the 12th presentation of her *Vertical Urban Factory* exhibition at Halles St. Gery, a former market hall in Brussels from April through August. In conjunction with the show she organized a panel discussion, *Hybrid Factory/Hybrid City*, and an eponymous book will be released this autumn by Actar based on her conference in Torino. She also gave talks in Kortrijk, Belgium, and Geneva, Switerland. Her essay, "Deep Decoration as Structural Holism" is included in the catalog for *Technoscape,* an exhibition opening at the MAXXI, in Rome in September, and she wrote the chapter "Optimistic Hybrids" in the book *Design Processes for Transition* (Politecnico di Milano, 2022). Rappaport's alternative design for an affordable 5WTC sponsored by the New York Review of Architecture and CityGroup was shown at their gallery in the spring.

Dean Sakamoto ('98), critic in architecture and principal of Dean Sakamoto Architects/SHADE (DSA), based in Oahu, Hawaii, is teaching an advanced studio on the island with Brigitte Shim this fall. His firm completed the second phase of construction for the World Language Center at the Niu Valley Middle School, in Honolulu, a sustainable building that integrates curriculum and architectural design. DSA's design for the below-grade section of the Farmington Canal Heritage Greenway's fourth phase is now under construction in New Haven. The third edition of Sakamoto's book *Hawaiian Modern: The Architecture of Vladimir Ossipoff* was published by Yale University Press this year.

Joel Sanders, professor in practice, and his firm, JSA/MIXdesign, completed inclusive restrooms and an interfaith sanctuary at Gallaudet University, in Washington, D.C. The studio is designing projects at Carnegie Mellon University, a new residential college at Princeton University, and a complex of 17 villas in Sejong, Korea. For the exhibition *Designing Peace*, at the Cooper Hewitt, Smithsonian Design Museum, MIXdesign created an

installation that reimagines the ground floor as a wellness hub for visitors regardless of age, gender, race, religion, and disability. The installation "Your Restroom Is a Battleground," a collaboration with Matilde Cassani, Ignacio G. Galán, and Ivan L. Munuera displayed at the Venice Biennale of Architecture, was acquired by the Museum of Toilet History, in Kyiv, Ukraine. The firm received a Graham Foundation Grant to support the book *Stalled!: Inclusive Public Restrooms* (Columbia Books on Architecture and the City, 2023), a joint publication between MIXdesign and Yale Public Health. Sanders delivered lectures at the Salon Suisse, in Venice; the ESO Interior Design & Architecture Conference, in Athens; the Yale Center for British Art; the Center for Curatorial Leadership; Kent State; and the University of Arkansas. He was featured in *Architect Magazine* and *Architectural Digest* and interviewed for the podcast *Design Observer.*

Robert A. M. Stern Architects, General Assembly Building, Richmond, Virginia, watercolor rendering, 2022

Robert A. M. Stern ('65), former dean, retired from the School of Architecture faculty and was conferred with the title J. M. Hoppin Professor Emeritus of Architecture. In March 2022 Stern published his autobiography, *Between Memory and Invention: My Journey in Architecture* (Monacelli Press, 2022), for which he presented at events hosted by the Center for Architecture, Sir John Soane's Museum Foundation, Institute of Classical Architecture & Art (ICAA), and Landmarks Conservancy. RAMSA's transformation of the Yale Bicentennial Buildings into the Yale Schwarzman Center was recognized by the Society for College and University Planning (SCUP) with an Honorable Mention in the category of Excellence in Architecture for Rehabilitation, Restoration, or Preservation. The Virginia General Assembly Building, in Richmond, an adaptive reuse of multiple existing buildings with a sensitive addition, was completed this spring along with three apartment houses, including 150 East 78th Street and 1228 Madison Avenue, in Manhattan, and The Quinn, in Boston. The John D. and Alexandra C. Nichols Center for Theater and Dance, at the Loomis Chaffee School, was dedicated, and the firm unveiled designs for South Flagler House, a mixed-use development in West Palm Beach, Florida.

Ming Thompson (BA '04), critic in architecture and principal of Atelier Cho Thompson, received a NYCxDESIGN award for the public space installation *Interwoven*. Thompson, along with other designers including Lyndon Neri and Billie Tsien, cofounded A Rising Tide to cultivate leadership and increase the visibility of Asians and Pacific Islanders working in design for the built environment. The initiative has been featured in *Architect* and *Architectural Record* and is launching a series of workshops in fall 2022.

Jim Vlock First Year Building Project 2022

In its 55th iteration, the Building Project turned its focus to accessory dwelling units (ADUs) on the same site developed in 2019, in the Hill neighborhood. In an ongoing collaboration with local nonprofit organization Columbus House, this year's students were tasked once again with studying and addressing the city's longtime struggle with affordable housing by building additional dwelling units on lots with existing structures, such as the triplex designed and built by students in 2019.

New Haven's adoption of ADUs into zoning policy during the pandemic acknowledged that densifying lots as efficiently and affordably as possible could be instrumental in meeting the city's housing needs and strengthening its neighborhoods. The 2022 project offered students the opportunity to speculate on the possible outcomes of this policy change for New Haven's diverse neighborhoods as well as to design and build an accessory dwelling that might serve as an example of what's possible for the city at large.

The investigation began with students building on the city's broader studies on ADUs by researching the typology's impact across New Haven. Some areas were found to benefit from ADUs as multigenerational housing, current zoning laws made the typology an impractical solution for other areas where financial or zoning incentives were absent. However, despite the ranges in demographics, proximity to resources, and household incomes, all neighborhoods experienced densification and the potential to house more residents affordably.

Parallel to site and zoning research, students conducted a series of interviews with New Haven's ward alders, neighborhood residents, and clients of Columbus House to determine the community's desires and needs along with the Building Project's past successes and shortcomings. The results informed many of the decisions made during the intense six-week design process.

Students were challenged by a site with zoning setbacks and existing infrastructure serving the 2019 house and constrained in terms of building size and scope limited by the budget and a lack of materials due to supply-chain issues. Many of the issues involved thinking beyond the 400-square-foot target, and each team sought to contextualize this new form of housing elegantly while creating opportunities for relationships among residents of both projects.

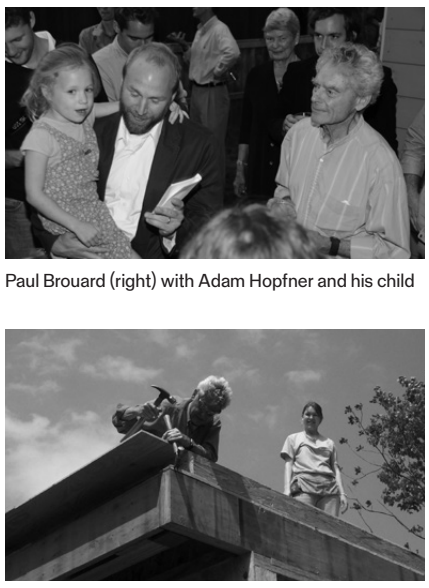
Unlike past projects, this design would produce a direct relationship between two dwellings on a single lot, making the design of the site as important as that of the home. Several schemes provided appropriate levels of privacy by reimagining how residents and visitors would move through the site, both on foot and by car, and providing an efficient yet generous interior and exterior environment for future residents of the new ADU. The modest one-bedroom space sits parallel to the existing home, with a porch carved out at its front entry. It shares a driveway with its neighbors but has its own entry path from the sidewalk and a private rear garden. Varying densities and heights of planting situate the structure within the site, making it an anchor within a cohesive scheme.

The entire class participated in the excavation, formwork, pouring of concrete, framing, sheathing, and roofing of the accessory dwelling. In May and June the structure was completely weather-sealed. In the remaining eight weeks twelve students completed the envelope, interiors, finishes, and site work. The building was completed in mid-August and will be dedicated this fall.

— Noah Silvestry ('25) and Brandon Lim ('24)

Summer 2022 Building Project construction, photographs by Julie Chan ('24)

Paul Brouard, Teacher and Friend



Paul Brouard (right) with Adam Hopfner and his child

Paul Brouard working on a Building Project house

Paul Brouard (1929–2022), and 1959 graduate of the school, the man who guided students through the Building Project for four decades, passed away in April. He was a true teacher, generous with his knowledge, always encouraging students through his optimism in their abilities and inspiring them with his humility and goodness. He believed in the communities in which he built, in inclusivity, and in the ingenuity that emerges from participatory engagement.

And yet Paul could never stomach pretense. He was always suspicious of those who spoke too articulately or too confidently — and that mistrust was a source of comfort to his students. During the crush of first year, when students were simply trying to keep their heads above water, Paul was a lifeline to the humanity that architecture, and the Building Project, is supposed to serve. His love for making was palpable, but never more than his love of the people for and with whom he made.

Paul exuded a graciousness that gave his students the confidence to try, to fail, and to persist. Within the heady realms of Rudolph Hall, and through the swelter of summer, Paul was ardent in the belief that there is an education to be had in doing. He believed that creativity comes from constraint and beauty resides within the practical. It seems he always knew when to speak, intervene, or assist and when to remain quiet and allow learning to come from within. His restraint was borne not from reticence but from an intelligence that fostered his students' discovery, growth, and compassion.

For 42 years he worked with more than 2,000 students, through six deans, and alongside some 150 critics and 20 clients. Paul remained steadfast in his commitment to the design-build pedagogy. He embodied it. It has been my honor and privilege to be his student, his colleague, and his friend.

—Adam Hopfner

Hopfner ('99) is director of the Jim Vlock Building Project.

Please send your memories of Paul, both written and visual, to program coordinator Janna King: janna.king@yale.edu. A fellowship in Paul's name to support a summer Building Project Intern is also being created. On Sunday, October 2 a celebration and dedication of the fund will be held at the opening of the 2022 Building Project. More details will be shared on our website.

Ukraine: Ruination, Reconstruction, Solidarity

A coalition of institutions will gather this fall to discuss Ukraine's past, present, and future in light of Russia's ongoing invasion. The organizing bodies include the Centre for Urban History in Lviv, Urban Forms Center, Kyiv Biennial/The Visual Culture Research Center, University College London, and Yale University. The conference will take place virtually over the course of three days, on September 9–11.

A wide array of international experts from multiple disciplines will discuss the current situation in Ukraine — as well as its immediate and long-term challenges — and potential strategies for reconstruction. The roundtable discussions will range from housing, preservation, master planning, and restructuring Ukraine's foreign debts to gendered and sexual violence and remediation of the country's psychological trauma, among many other subjects. Historians, journalists, artists, architects, anthropologists, psychologists, and economists from various countries will come together to share knowledge in the spirit of solidarity against colonialism and imperialism.

While a majority of the participants will be Ukrainian, most panels will also feature non-Ukrainian experts, theorists, or practitioners who are able to situate the Ukrainian experience within diverse temporal and geographic contexts. Participants will include several faculty and alumni from the schools of architecture, medicine, and law at Yale University, including Keller Easterling, Marta Kuzma, Steven Marans, Alan Plattus, Dima Srouji ('16), Gerald Torres, and Laura Wexler. See: reconstruct.in.ua/beta/index.html.

Blacksmiths of Modernity by artists Galina Zubchenko and Grygoryi Pryshedko at the Institute of Nuclear Research of the National Academy of Sciences of Ukraine, in Kyiv, 1974, photograph by Yevgen Nikiforov

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

Craig Hodgetts ('69), partner at Mithun, joined Joseph Giovannini, Scott Johnson, and Thom Mayne on a panel to discuss Giovannini's book *Architecture Unbound: A Century of Disruptive Avant-Garde* (Rizzoli 2021) on July 17. Moderated by Greg Goldin and hosted by the Colburn School and the AIA Los Angeles, the discussion reviewed the influence of the avant-garde, theories of the oblique, and effects of the digital on each architect's practice.

1970s

John Reddick ('75), historian, curator, and architectural preservationist, led the Central Park Conservancy's team to organize the Juneteenth Celebration in Central Park's Seneca Village, in New York City. Dance, music, poetry, and storytelling were employed to commemorate the pre-park African-American community.

KPMB Architects with Hindle Architects, Tawaw Architecture Collective, and SLA, Calgary Arts Common, Calgary, 2022

Marianne McKenna ('76), founding partner of KPMB Architects and recipient of the Order of Canada, is currently leading the transformation of Calgary's Arts Commons for the Calgary Municipal Land Corporation and the City of Calgary. The Arts Commons is a pivotal district in downtown Calgary that for 34 years has acted as an ecosystem for arts and community groups to innovate the creative landscape of the city. The urban renewal will focus on expanding access to "inclusive gathering spaces and contributing to social, economic, and cultural well-being" while maintaining the distinct character of the region.

1980s

Albert, Righter & Tittmann Architects, Two Courts, Middlesex County, Massachusetts, 2021

Jacob D. Albert ('80), **James V. Righter** ('70), and **John B. Tittmann** ('86), founding partners of Albert, Righter & Tittmann Architects, and their team were awarded the Best of Boston Home Award 2022, presented by *Boston Magazine*. They also received the Merit Award in Design from the Boston Society of Landscape Architects for "Two Courts," a Greek Revival house surrounded by rolling meadows in Middlesex County.

Maya Lin ('86) is designing the Museum of Chinese in America (MOCA), on Mulberry Street, in New York City. It will be four times the size of the previous museum, which Lin designed in 2009 and was destroyed in a 2020 fire. The nine-story building will pay homage to the Chinese-American diaspora through a tangram puzzle facade and an expanded permanent collection, an array

Maya Lin Studio with Bialosky New York, Museum of Chinese in America, New York City, 2022

of classrooms, a genealogy research center, a demonstration kitchen, an auditorium, and a café. Outdoor gathering spaces, including a public ground floor and generous landscaped terracies, will welcome the visitors.

Victor Deupi ('89), senior lecturer at the University of Miami School of Architecture, published the book *Emilio Sanchez Rediscovered: A Centenary Celebration of the Artist's Life and Work* as well as *Wineries of the World: Architecture and Viniculture* and *Stables: High Design for Horse and Home*, both published by Oscar Riera Ojeda, in 2021. He gave a talk at the Docomomo US Symposium 2022 in Philadelphia in May.

Claire Weisz ('89), **George Layng Pew III** ('89), and **Mark Yoes** ('90), principals of WXY Architecture + Urban Design, and their design of the Downtown Brooklyn Public Realm Action Plan won an Award of Honor, an American Society of Landscape Architects New York Award, an *Architizer* A+ Award; they were finalists for Urban Design, Fast Company World Changing Ideas, and for NYCxDESIGN for Environmental Impact. Their design, "The Pavilion and Farm," an expansion of the Jacob K. Javits Convention Center in Manhattan, received an Award of Citation from the AIA NY Excelsior Awards and the urban farm will begin its first growing season this year.

1990s

J. C. Calderon ('92) moderated the panel discussion in memory of Paul Brouard ('61), who worked for 40 years with more than 2,000 students as director of the First Year Building Project. The panel, "Careers, Life, and Yale: The School of Architecture Building Project, Then and Now," included alumni participants Turner Brooks ('70), Andrus Burr ('70), Tom Carey ('70), Adam Hopfner ('99), and Rhea Schmid ('20).

Betty Chen ('92), principal of BYC Projects and former New York City planning commissioner, is on the board of directors of the Friends of Governors Island and has collaborated with Open Architecture New York and the Center for Architecture to discuss megadevelopments, urban rights, and the public's voice on the future of democracy and displacement within the city.

Alisa Dworsky ('92), artist and founder of DS Architects, organized the exhibition *The Folded Line*, displayed at the Vermont Supreme Court Gallery, in Montpelier. Her work

Specht Architects, Preston Hollow Residence, Dallas, 2020

intersects art and architecture to investigate the formation and memory of movement.

Scott Specht ('93) with his firm, Specht Architects, was awarded the AIA Austin Design Award of Merit for the Preston Hollow Residence, in Dallas, Texas. The design was featured in the *Wall Street Journal* and the *New York Times* for its contemporary brutalist approach.

Jasmine Benyamin ('96), associate professor at the University of Wisconsin–Milwaukee School of Architecture and Urban Planning and guest lecturer at SCI-Arc, edited the book *MASTERcrit*. The book features lectures, critiques, and workshops modeled on the notion of a Master Class with "MASTERcritics" MOS, Andrew Zago, and Jürgen Mayer H. in 2015–17, working with students to produce a response to their own "discursive production."

2000s

Oliver Freundlich ('00), of Oliver Freundlich Design, is working on interior design, renovations, and ground-up constructions in Manhattan, Brooklyn, and Long Beach. Freundlich recently completed the renovation of "Chelsea Townhouse," an 1856 townhouse.

Irene Mei Zhi Shum ('00) founded New Territories Art, a curatorial consultancy, and installed her exhibition *Land of the Free* in the Mana Contemporary art space, in Jersey City. The curated exhibition focused on Jersey City's history as a major port of entry to the US, while grappling with contemporary migration issues in North America. The exhibition was reviewed in *Artsy,* and *Brooklyn Rail*, among others.

Dana Gulling ('03) was promoted to professor and director of Graduate Programs at North Carolina State University.

Igor Siddiqui ('03), associate professor at the University of Texas at Austin School of Architecture, published "OBLIQUE/INTERIOR" in *Appropriate(d) Interiors*, edited by Deborah Schneiderman, Anca Lasc, and Karin Tehve (Routledge, 2021). The essay focuses on obliqueness as reflective rather than generative in both theory and practice since it challenges conventions and forms propositions in the field of interior design. Siddiqui was also awarded the 2022 Educator of the Year Award by the International Interior Design Association for his work empowering students and their creative pursuits.

Elizabeth McDonald ('08), an associate at Bjarke Ingels Group (BIG), is currently working on the 43,500-square-foot 40th Precinct building for the New York Police Department, in the Bronx, New York, and the Hopkins Student Center for Johns Hopkins University, in Baltimore, to open in fall 2024.

Iben Falconer ('09) became the Global Marketing and Business Development Leader as well as a senior associate at Skidmore, Owings & Merrill (SOM) in 2020. She also is an active member of the Urban Land Institute and a columnist for the website *Madame Architect*.

Miriam Peterson ('09) and **Nathan Rich** ('08) of Peterson Rich Office (PRO), were featured in *Architectural Digest* for "The Mandala Lab" at the Rubin Museum of Art and in *The New York Times* for their Brooklyn Botanical Garden Birdhouse. The office also gave the lecture, "Public Architecture" at the Cranbrook Academy of Art.

2010s

Alfie Koetter with Cristina Costantini, The Originals, 2022

Alfie Koetter ('11), cofounder of Los Angeles-based Medium Office and lecturer at the University of Southern California School of Architecture, premiered the short film *The Originals*, codirected with Cristina Costantini, at the Miami Film Festival, Santa Barbara International Film Festival, and Tribeca Film Festival this year.

Ashley Bigham ('13), assistant professor at Knowlton School of Architecture at Ohio State University and codirector of Outpost Office with **Erik Herrmann** ('12), published *Fulfilled: Architecture, Excess, and Desire*. The book is based on the eponymous symposium and exhibition of 2020, which examined the role of architecture in a contemporary culture of excessive production and desire to reveal new forms of architectural fulfillment. In May she gave a keynote lecture "Modernism in Ukraine: Architecture at Risk during War," at the Docomomo US conference in Philadelphia. She spoke about Ukraine's architecture, which she studied extensively in the late 2010s through a Fulbright Fellowhip and work with the Kharkiv architecture school.

Evan Wiskup ('14) launched his firm, Wiskup Architecture, in New York City this year and cofounded Neighbor, a creative development practice that aspires to widen the lens of traditional real estate.

Mahdi Sabbagh ('15), cocurator of PalFest, the Palestine Festival of Literature, published the chapter "Timeless Gaza" in the book *Open Gaza: Architectures of Hope*, edited by Michael Sorkin and Deen Sharp (Terreform and AUC, 2021). He spoke at a panel discussion sponsored by the Human Rights Institute of Kean University, in New Jersey. This year Sabbagh published "Palestine Square," in *Architecture of the Territory* (Collective for Architecture Lebanon), and "Means of Manipulation" and "Sumud: Repertoires of Resistance in Silwan," in the *Journal of Public Culture*.

Dante Furioso ('16), PhD candidate in the History and Theory of Architecture at Princeton University, published the essay "Sanitary Imperialism," in the "Sick Architecture" series, a collaboration with e-flux architecture, CIVA Brussels, and Princeton University. His research explores the links between imperial port outposts, sanitary measures, and colonial typological contexts during the construction of the Panama Canal.

Anna Bokov (PhD '17) wrote the essay "A Protest Addressed to the Future," published in the book *Radical Pedagogies*, edited by Beatriz Colomina, Ignacio G. Galán, Evangelos Kotsioris, and Anna-Maria Meister (MIT Press, 2022).

Claire Hicks ('22), **Joshua Tan** ('22), and **Christina Zhang** ('23) won the Bee Breeders international blind competition Home for the Blind with the project "The Guiding Wall." Focused on optimal accessibility and autonomy, their design prioritizes safety through lighting, textural, and programmatic conditions.

Tributes to Doreen Adengo

From Her Classmate

Doreen Lisa Adengo ('05) passed away in her hometown, Kampala, Uganda on July 22. She had established her own practice, Adengo Architecture, there in 2015. Previously she spent ten years working with architecture firms including Adjaye Associates, in London, and RAMSA and Gruzen Samton Architects, in New York, for which she oversaw construction administration for Foster + Partners' new building for the Yale School of Management in 2010. While in New York she taught at Parsons School of Design/The New School and Pratt Institute, and then at the Uganda Martyrs University and the University of Johannesburg Graduate School of Architecture.

Adengo was featured on the BBC's "First Person" in 2014, and in 2021 she was part of the Canadian Centre for Architecture's Centring Africa research program, where she examined postcolonial perspectives in African architecture since independence. Her research often explored the complexities of African architecture, urbanism, and practice, looking at the layers of history to inform a contemporary African design language. In April she gave the J. Carter Brown lecture on "Post-Colonial Kampala," at Brown University, sponsored by the Pritzker Foundation's J. Carter Brown Memorial Lecture Fund.

Adengo is warmly remembered by her classmates, students, and peers for being a passionate academic and researcher, having a strong design sensibility, and bringing awareness to the built environment of Uganda and Africa. She lectured and wrote widely about architecture and design on the African continent and will be remembered as being a role model for women of color in architecture. She will also be remembered for her grace, patience, hardworking spirit, warmth and generosity, wise counsel, glowing personality, and infectious, unforgettable laugh.

A memorial fund in her honor is being organized by the school, her family, and classmates, so that her legacy of excellence may continue to live on through the institutions she championed and the ideas to which she dedicated her life's work.

— Charles Gosrisirikul

Gosrisirikul ('05) is Vice President of Design at Extell Development Company, in New York City, and an adjunct assistant professor at Spitzer School of Architecture, City College of New York, CUNY.

From Her Dean

I was deeply saddened to learn about the death of Doreen Adengo, whom I first met when she was a student at Yale. Doreen was charismatic and compassionate, and recognizing her talent, I asked if she would join my office after graduating in 2005. We were fortunate that she accepted. Doreen was immensely curious and worked on a wide range of projects, typologically and geographically, from apartment houses and residence halls to cultural centers and campus plans. But it was clear that she wanted to work with communities closer to her home in Uganda. When Doreen founded her practice, Adengo Architecture, in Kampala, many of us enjoyed following her career as an architect and educator from afar. She was totally devoted to the idea of architecture in the service of others. My heartfelt condolences go out to Doreen's family, friends, and many colleagues.

— Robert A. M. Stern

Stern ('65) is former dean and J. M. Hoppin Professor Emeritus of Architecture.

From Her Mentor

It was sheer serendipity that about seven years ago I began to chat casually with Doreen during intermission at an African architectural design conference at the Harvard GSD. Although we had met earlier through Yale and at a 2012 Yale Women in Architecture symposium, this was the moment when our friendship blossomed. We quickly realized that our global worldviews overlapped. She was an East African architect educated and working in the United States, and I was an American architect designing and building a dormitory for health-care workers in East Africa.

Several weeks later over breakfast at a Grand Central Terminal coffee shop, we began a spirited multiyear exchange that continued in the same location every month. These ongoing conversations were truly inspiring and fun, ranging from nitty-gritty specifics about running our own architectural practices to making collaborative plans to bring the ideas and practices of East Africa to public venues in New York.

After Doreen decided to return to Kampala to start her own firm, her natural entrepreneurial spirit and supreme leadership made her a global presence and a prominent vo tice communicating African urbanism to the rest of the world. She addressed critical local architectural questions through teaching, lectures, symposiums, and built work, making complex African issues comprehensible and accessible to others in varied locales.

I was deeply touched when Doreen mentioned me as one of her mentors in her 2021 "Next Progressives" profile in *Architect Magazine*. The truth is that our relationship was totally reciprocal, for without question I clearly learned a lot, if not more, from Doreen than she did from me. She was both a trusted colleague and a dear friend, and I am devastated that she left us at such a young age. Doreen was truly a woman of the world, and the world will truly miss her. May she rest in peace, glory, and power!

—Louise Braverman

Braverman ('77) is principal of Louise Braverman Architect and has worked on projects in Burundi, Africa.

Hotson's Armenian Orthodox Church

David Hotson ('87), principal of David Hotson Architect, had his project Saint Sarkis Armenian Orthodox Church, in Carrollton, Texas, consecrated and its first service observed on the day of international memorialization of the 1915 Armenian genocide. Based on the fourteenth-century Saint Hripsime in Yerevan, the church is a testament to the resilience of the Armenian people. Combining traditional stone masonry and parametric design, the facade bears 1.5 million unique script-generated icons that pay homage to historic Armenian iconography and represent the number of Armenians lost.

From a distance the church appears monolithic, with a traditional Armenian cross on its western front, but on closer inspection its composition reveals an intricate ornamental design. The building's interior parallels the sculpted coves and vaults of Saint Hripsime. The spaces are bathed with natural light and feature uninterrupted forms since the contemporary lighting and ventilation systems were carefully designed to be silent and hidden. The tranquil interior provides a space for reflection and acts as a tribute to the Armenian people while encouraging continued resilience through congregation.

The Architectural League Prize 2022

Yale alumni practices Citygroup and Dept. won the 2022 Architectural League Prize. Reacting to the theme "Grounding," they were selected on the basis of their approach to specific material and social contexts. This year's theme investigated locality as it relates to design across a multitude of scales and systems in an effort to contend with "placeless, pervasive processes."

Founded in 2018, Citygroup is a nonhierarchical architecture collective based in New York City comprised of designers, scholars, and activists including Yale critic in architecture **Violette de la Selle** and Communications Director **AJ Artemel** (both '14). This spring the collective also hosted a debate series and exhibitions including *Plan Unplanned: Ideas for an Affordable 5WTC* in its space, on the Lower East Side of Manhattan.

Maggie Tsang ('18) and Isaac Stein founded Dept., a multidisciplinary firm, in Houston, in 2019 driven by "ecologically sensitive and adaptive" design. Examining the effects of flooding in North Miami, Dept. proposed "Repetitive Loss" as a city-wide resiliency plan and "The Good Neighbor Stormwater Park," acting as both a park and a stormwater-retention basin to reduce flooding for residents. The firm also collaborated with Rice University's Grounds Facilities Engineering and Planning, in Houston, to reconceive landscape maintenance through ad living 10,000-square-foot installation that replaced a mowed campus lawn with an expanding prairie garden.

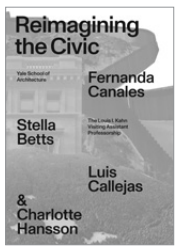
In June both practices presented digital installations and lectures about their work.

YWA

Yale Women in Architecture hosted the following panel discussions this spring: "Architecture and Activism," with professor emerita Peggy Deamer, **Palmyra Stefania Geraki** ('10), **Elisa Iturbe** ('14), **Elaina Berkowitz** ('17), and **Xinyi Xie** ('24); and "Rethinking Contemporary Practice," with **Abigail Coover** ('06), A. L. Hu, **Bryony Roberts** (BA '04), and Jennifer Siqueira.

YSoA Books

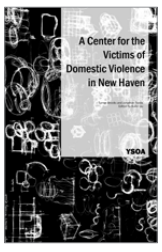
Reimagining the Civic



Reimagining the Civic documents the Kahn Visiting Assistant Professor studios. The book focuses on the advanced studios of Luis Callejas and Charlotte Hansson, of LCLA OFFICE, "The Forest"; Fernanda Canales with David Turturo, "Postprivacy"; and Stella Betts, of LEVENBETTS, "Free Library."

The students investigated new architectural forms, methods, and interventions for projects that ranged from editing landscapes to reinventing familiar types and designing a house. The studios converged in their approach in terms of the civic realm as a multiprogrammatic space allowing for a polyphony of activities. The book deals with the questions arising from its comparative compilation: What is the architect's agency in the civic discourse of space? How can student works participate in that discourse? With these and more questions in mind, the professors set out to challenge preconceptions of civic space in architecture, examining old paradigms with exciting updated outlooks. The book was edited by Stav Dror ('22) and Nina Rappaport, designed by Manuel Miranda Practice, and distributed by Actar.

A Center for Victims of Domestic Violence



A Center for Victims of Domestic Violence focuses on the concepts created in an advanced studio led by Turner Brooks ('65) and Jonathan Toews (BA '98, MArch '03). The work addressed how to design a Family Justice Center for New Haven. This relatively new institutional typology is designed to assist domestic violence victims on many social, emotional, and economic levels. It is an all-inclusive environment where the victim can seek help from a wide range of experts in different fields including law, physical and mental health, and life planning. The analyses and proposals demonstrate how engaging design can be integrated into a center to make a place of healing with access to city services. The book was edited by Ruike Lu ('21) with a design concept by MGMT Design.

The Innovative Urban Workplace

The Innovative Urban Workplace documents the Edward P. Bass Distinguished Visiting Architecture Fellowship studio with Abby Hamlin, founder of Hamlin Ventures, Dana Tang ('95), architect and partner at Gluckman Tang Architects, and Andrei Harwell, critic in architecture. The studio investigated the role of the Brooklyn Navy Yard in New York City's history of manufacturing in order to understand and meet the BNY's mission and design distinctive solutions that speak to the type of workplace needed in an urban development today. Many of the students also identified potential urban business models that address future relationships between places of production and consumption. They looked at comparable waterfront development projects and addressed issues including flood mitigation and environmental remediation in their proposals. The book is edited by Stella Yu ('21) and Nina Rappaport, designed by Manuel Miranda Practice, and distributed by Actar.

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It is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success? What are the ethics of entering and altering the city's life cycle? What's the responsibility of the architect in shaping the aftermath of urban change?

— Liz Diller

Studio projects from spring 2022 studio of Tatiana Bilbao and Iwan Baan with Andrei Harwell in their final presentation, Theater of Domestic Imaginairies, at Hastings Hall. Pictured here is student work by top: Nohar Zack-Agadi ('22), bottom: Jahaan Scipio ('23).