

Constructs

Yale Architecture

Spring '22

Table of Contents

- 3 Letter from Dean Deborah Berke
Conversations with Visiting Professors
- 4 Frida Escobedo
- 5 Rodney Leon
- 6 Michael G. Imber
- 7 Discussion between
Sheila Levrant de Bretteville and Manuel Miranda
- 8 Housing Roundtable with Hana Kassem, Nnenna Lynch, Heather Roberge, and Jamie von Klemperer
- 10 Making *Room(s)* Mines and Expands the Archive
by Sarah Rafson
- 12 Spring 2022 Events
Exhibition: *Radical: Italian Design*
Symposium: “Object Lessons”
- 13 Remembering Alex Garvin
- 16 Book Reviews:
The Architecture of Point William,
by Shim-Sutcliffe Architects
reviewed by Hilary Sample
Echo’s Chambers, by Joseph Clarke
reviewed by Alfredo Thiermann
Perspecta 54 reviewed by Eliyahu Keller
Machine Learning, by Phil Bernstein
reviewed by Chris Sharples
- 18 Academic News and Student Initiatives
Yale Center for Ecosystems, by Seth Embry
North Gallery Exhibitions
- 19 Remembering Richard Rogers
- 20 Fall 2021 Lecture Series
- 22 Fall 2021 Advanced Studios
- 24 Faculty News
Post-Professional Program Renewed
Guggenheim Bilbao Hosts Student Work
YSoA Books
Maple Street Montessori and the YUDW
- 26 Alumni News
Zoe Zenghelis: Fields
Yale Women in Architecture
Remembering Andrew Smith and Lance Hosey

Colophon

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

Volume 23, Number 2

Cover
Frida Escobedo, Serpentine
Pavilion, London, photograph
by © Rafael Gamó, 2018

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publications/constructs
(for back issues)

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

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

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ISBN:
978-1-7333908-8-0
Spring 2022
Cost \$5.00

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Spring 2022 Events Calendar

Lectures are open to the general public. Events prior to March 28 will take place online; registration information is available at architecture.yale.edu/calendar. The location of events following that date will be announced.

Lectures

Thursday, January 27

Liz Diller

Recent Work

Gordon H. Smith Lecture

Thursday, February 24

Napoleone Ferrari and
Michelangelo Sabatino

Modern Eclecticism:
Carlo Mollino
Architect & Designer

In conjunction with the exhibition,
Radical: Italian Design 1965–1985,
The Dennis Freedman Collection

Thursday, March 7

Amber Wiley

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

George Morris Woodruff, Class of 1857,
Memorial Lecture

Thursday, March 31

Dean Deborah Berke
and Annabelle Selldorf

To Build for Art

Lecture will take place at the
Yale Center for British Art.

Monday, April 4

Rodney Leon

The Work of
Rodney Leon Architects

Louis I. Kahn Visiting Assistant Professor

Thursday, April 7

Douglas Spencer

Design, Environment,
and Re-naturalization:
A Critique

Timothy Egan Lenahan Memorial Lecture

Monday, April 11

Gregory Crewdson
and Iwan Baan

In Conversation

Thursday, April 14

Laura Harjo

Indigenous Planning:
Futurity and Life Force

Thursday, April 21

Joshua Jelly-Schapiro

Names of New York:
Mapping the Infinite City

Brendan Gill Memorial Lecture

The School of Architecture Spring Lecture Series is supported in part by the Timothy Egan Lenahan Memorial Fund, the Gordon H. Smith Lectureship in Practical Architecture Fund, and the George Morris Woodruff, Class of 1857, Memorial Lecture in Architecture Fund.

Symposium

Friday and Saturday, April 8–9, 2022

Object Lessons

J. Irwin Miller Symposium

Architecture Forum

Wednesday, February 2, 6 p.m.

Zeynep Çelik

Art as Measure
of Civilization: An
Ottoman Perspective

Monday, February 7, 6 p.m.

Ana María León

Modern Settlers:
Labor and Leisure
in Punta Ballena

Exhibition

February 21–May 7, 2022

Radical: Italian Design
1965–1985, The Dennis
Freedman Collection

Wednesday, March 2, 6 p.m.

MAMMA

Monday, March 28, 6 p.m.

Talinn Grigor

Wednesday, April 6, 6 p.m.

Larissa Garrido and
Davide Ponzini

Letter from Dean Deborah Berke



Photographs of the studio spaces, Fall 2021, by Jack Rusk ('22)



I'm thankful for a smooth start to the new semester as we inch our way back toward normalcy. Despite the late start and the first two weeks of remote instruction, I am happy to report that students have been able to work in the studios from the first day of class and were able to travel locally for advanced studios.

We also started the semester by mourning YSoA community members including Richard Rogers (M'Arch '62) and professor adjunct Alexander Garvin (Branford '62, M'Arch '67, M'US '67). For over 50 years Garvin taught his immensely popular courses Introduction to the Study of the City at Yale College, and Introduction to Planning and Development, Residential Design & Development, and Intermediate Planning and Development at Yale School of Architecture. We plan on celebrating his legacy at an event in the fall. More details will soon be announced.

We have an inspiring lineup of public talks this semester, including a conversation between Iwan Baan and Gregory Crewdson and lectures by Liz Diller, Laura Harjo, Rodney Leon, Joshua Jelly-Schapiro, Annabelle Selldorf, Douglas Spencer, and Amber Wiley. In line with university policy in regard to Omicron, we are holding all events online for the first half of the semester, before getting back into Hastings Hall after Spring recess. Be on the lookout for Zoom links.

In addition, Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor, will convene the J. Irwin Miller Symposium "Object Lessons" on April 8–9, focused on the topic of material pedagogy — that is, teaching through the experience of objects. Participants include D. Graham Burnett, Danielle Choi, Gökçe Günel, Kajri Jain, Sylvia Lavin,

Lan Li, Rahul Mehrotra, Nicholas de Monchaux, Amie Siegel, Adedoyin Teriba, and Anthony Titus.

The Spring exhibition comes to Yale from the Museum of Fine Arts, Houston. *Radical: Italian Design 1965–1985*, *The Dennis Freedman Collection* gathers prominent examples of furniture, lighting design, architectural models, paintings, and other objects drawn from Freedman's remarkable collection. The exhibition will show work by Archizoom Associati, Lapo Binazzi, Ugo La Pietra, Alessandro Mendini, Gianni Pettena, Ettore Sottsass, Studio Alchimia, and Superstudio, among many others. Events featuring Michelangelo Sabatino and Gaetano Pesce will take place in conjunction with the show.

This semester we are joined by visiting advanced studio faculty Charles Gwathmey Professor in Practice Pier Vittorio Aureli, Iwan Baan and Norman R. Foster Visiting Professor Tatiana Bilbao, William Henry Bishop Visiting Professor Joe Day, Louis I. Kahn Visiting Professor Frida Escobedo, Eero Saarinen Visiting Professors Rossana Hu and Lyndon Neri, Robert A.M. Stern Visiting Professor Michael Imber, and Louis I. Kahn Visiting Assistant Professor Rodney Leon. Mark Foster Gage will also lead an advanced design studio.

Thank you to everyone who has supported YSoA during the challenging time of the pandemic. As restrictions begin to loosen, I hope to be able to welcome you back to our exhibitions, events, and alumni gatherings.

Best,

Deborah

Frida Escobedo

Frida Escobedo is the Louis I. Kahn Visiting Professor this semester.



Frida Escobedo, National Black Theatre, 2033 Fifth Avenue, Harlem, rendering, 2021



Frida Escobedo Studio, Serpentine Pavilion, London, © Rafael Gamo, 2018

Nina Rappaport With all the ups and downs of the pandemic, how has your studio been impacted and how did you respond in the past couple of years?

Frida Escobedo At the beginning things really slowed down, including several hospitality and residential projects, since people were nervous and uncertain about how things were going to evolve. So those projects completely paused, and we thought they would be canceled. But we preserved the studio space, and then something really strange happened after the summer, when people were more optimistic about the situation — everyone suddenly wanted to finish their projects during the pandemic. We don't know when this is going to end, and it made for a very busy period for the studio. We added a space and got invitations for more ambitious projects. I feel like working remotely was not challenging, encouraging, or positive for the team. Now that we're back, the energy's starting to flow again.

NR You started a practice focused on residential projects, as so many do. What early project led you in new directions in terms of approach and design opportunities?

FE I think El Eco Pavilion was the tipping point. This was my first public project, and it completely shifted the way I thought about space and architecture. The competitions and scholarships I received allowed me to keep working on my own for seven years before I went to the Harvard GSD for a master's degree in Art, Design, and the Public Domain.

NR Looking back, do you have a sense of what might have shifted during your studies that was unexpected and led to your current focus?

FE I realized that I didn't want to do a master's to simply become more specialized in something but to become more curious about more things and open to the spectrum. The Art, Design, and the Public Domain program is not just for architects; it is for midcareer professionals. But the career for an architect is very long, so in that case it is for early career professionals. I had colleagues in the program who were industrial designers, artists, and filmmakers. It was very interesting to see how different people looked at space differently. The program is more experimental than most, opening you up to ideas and putting you in a vulnerable position that makes you grow.

NR Many architects work at the scale of the pavilion to experiment with design ideas, and some of yours have been really interesting because you've created one-to-one relationships between the scales of the pavilion and the site, especially with the Serpentine Pavilion in 2018. How has the pavilion as a typology allowed you to explore different scales and materials as well as space and time?

FE The pavilion was the first window for me into a kind of thinking where you understand space not just from the traditional architectural perspective but also in terms of public engagement, aesthetic expression, and the boundaries of art, anthropology, and history. I didn't realize at first that El Eco Pavilion was more like a poetic exercise than a spatial one. It was just staggered blocks in

an open courtyard without construction details or sections and was more about the concept and the activation of the space by visitors and artists as a platform for social interaction. The Serpentine Pavilion connected the dots: it was a combination between the experimental thinking inspired by all the previous pavilions and the academic. I had taught a workshop at the Architectural Association on the theme of London time, and this became the opportunity to put into practice the things I was glimpsing at to solidify a stronger idea.

NR The Serpentine Pavilion is a temporary space that goes on to have another life. You had to imagine it somewhere else without knowing where, so the design had to be flexible but also suitable for the initial site. How do you think that problem applies to architecture in general?

FE I had the biggest eureka moment after realizing that with all of the previous smart pavilions there was not much left to do. In our discussions we said, "Let's make a circle; oh, a beautiful circle has been done," and so on. We explored what questions we could pose by reading the brief very carefully and we found out that the pavilion had an afterlife after the end of the summer. This meant that we could question two of the strongest tropes in architecture: that it is permanent and it is site specific. The pavilion had to be site-specific yet placeless, and temporary but with multiple lives. Therefore we started to look at space and time in a different way. As humans we have deployed many tools and strategies to understand space, both abstract and social. So we defined the ground of the pavilion as an abstract space. The Greenwich meridian made a lot of sense as a departure point because it is how we measure distance, and it is also a construct around which social relationships and economic exchange are defined. That way the project is "anchored" to its original site, even if it is installed in a different site in the future.

NR How did you bring to the project a vernacular Mexican sensibility that's more intuitive in terms of materials, patterning, use of courtyards, and water? Are you conscious of this now that you've worked in so many places, or do you not think about it?

FE I think it's something intuitive: you are what you've seen or been exposed to and whom you've talked to, and this shifts over time. It is a process of layering ideas and building a constellation that becomes more complex as you grow older. Mexico City informed so much of my practice because I never worked for another studio other than my own, so I never had the chance to have that kind of mentorship to influence my work. I have a very specific understanding of my context because it really became my teacher. I did low-cost projects from the beginning; I didn't have the chance to do a fancy detail until very recently. I learned from the vernacular. As you were saying, sometimes we forget that the most efficient architecture is not made by architects. We need to understand

that and incorporate some of that innate beauty into our own work. As I'm starting to work abroad I have had to unlearn all of these things because each project is specific to its geography.

It's almost like Greek theater and how an actor performed with a mask, providing the potential for becoming the character — but it's not the mask and it's not the actor, it's a third entity. I would create a parallel connection to architecture: when we're performing as architects we are our experiences, and then there's the experience that we're learning that becomes something else. We are trying to learn from the place and adding our own ideas, and it becomes like a completely different entity, a personality in its own right.

NR You've designed quite a few projects for Aesop. How did you get involved with the company?

FE We started with very small projects like a pop-up shop, where we were also talking about the idea of time because it was a temporary store. We built a massive sand clock that was like a mural, making a marble pattern with thin lines of dark and light sand, these geomorphic materials, with little perforations underneath the box. Since the store was going to be there for a three-month period we wanted the landscape to be constantly changing and that by the end it would be gone. It was like marking the time of the presence of a space. We built a very nice relationship with complete creative freedom since each store is different but always expressing ideas about movement and time.

NR Now you are working on a project for Dasha Zhukova's real estate company, Ray, to reimagine the Harlem National Black Theatre. How are the different uses being incorporated, and what is your main design idea for the 21-story tower on 125th Street? How were you selected for the project?

FE Ray Harlem will be the flagship project for real-estate company Ray, which partnered with the National Black Theatre (NBT) to create a transformative building at 2033 Fifth Avenue, also known as National Black Theatre Way. The project will include residential rentals and the next iteration of the NBT performance space, as well as retail and a large-scale event space. The 21-story building will feature a roster of perks such as master classes and workshops by local artists and institutions; each of the 222 units will be priced at or below market rate. The relationship between the building and the community is manifested through incorporating art in the architecture. The facade has numerous instances of projection and inscription through the art panels and the building's base geometry. We are incorporating important elements of the old building into a new experience to welcome people back to what Dr. Barbara Ann Teer, founder of NBT, refers to as "your home away from home." There are subtle but powerful gestures such as the color of the brick, a direct reference to the Osun-Osogbo Sacred Grove, in Nigeria. Through these elements the building will be a contemporary interpretation of a space with deep symbolic meaning.

NR How is it being a woman architect in Mexico? Have you been in any situation where you were discriminated against, or do you feel that your generation is in much better shape in that regard?

FE Mexico City is probably one of the most liberal and open-minded places in the country, yet there is still a lot of work to do. There are more women in higher positions, but we need more. Being a female architect is challenging, but I've also had a lot of positive opportunities. I am working on a Mezcal distillery, and it's been fun but also interesting because it's owned by three women who are focused on hiring primarily women. The project is different from others we have done in the past, in terms of the strong emphasis we are putting on integrating spaces that help alleviate the double burden of work that women carry — in this case, the distillery workers. We are incorporating childcare facilities, a communal kitchen, and a small doctor's office, to name a few, and testing ideas of how reproductive labor is related to other spheres of life. This all relates to my interest in gender and domesticity.

NR What inspired you to focus on ideas of extended domesticity, and what are some examples where this has played out?

FE Paid domestic labor was recognized as formal labor in Mexico in 2019, and earlier it was a big part of the economy that wasn't acknowledged. When I taught at the GSD it was a chance to start understanding spaces in the house — from the pantry to the service quarters and the private circulation areas for domestic workers — and how architecture had helped to conceal domestic work. We started seeing how that has an impact also at the urban scale. This of course is related to issues of gender, race, ethnicity, and socioeconomic background. For example, there was a plan to add a Metro line along Avenue Paseo de la Reforma that would connect people from Chapultepec to the city center — from a middle-class neighborhood to one of the wealthiest areas of the city — but people living in the wealthy area were against it. The homeowners would not be using public transportation, although the domestic workers — who actually live in the same houses — would, but they wanted it out of sight.

NR How does this research relate to the studio you are teaching at Yale?

FE My Yale students will be studying ideas of extended domesticity through the perspective of what has been happening in our homes during the pandemic. While we have somehow figured out how to incorporate our professional lives into our homes, we haven't really thought about the spatial implications that has on reproductive labor. Women are the ones most affected by the pandemic because they have to shoulder the responsibility of doing the chores that were previously done collectively, such as childcare.

Rodney Leon

Louis I. Kahn Visiting Assistant Professor Rodney Leon will give a lecture at Yale on April 4.



Rodney Leon, Ark of Return, New York, Rodney Leon Architect, 2015



Rodney Leon, African Burial Ground, New York, John Bartelstone Photography, 2007

Nina Rappaport When you studied at Yale as a postprofessional, which professors most influenced and inspired you in general and then also to explore African culture and find your own voice?

Rodney Leon Going to Yale was a real thrill for me. I transferred from Pratt because of my interest in developing a culturally contextual design around the African diaspora. I had come across an exhibition curated by legendary art historian Robert Farris Thompson, known as “Master T,” that explored the cultures of the African diaspora to a degree that I had never come across before. I wanted to look at things outside of architecture. I took Thompson’s classes, French, and cultural studies. I was a member of NOMAS, which collaborated with artists, art historians, and film students to organize two different postcolonial film series and symposia. The professor that influenced me most was Eric Owen Moss because he challenged us in terms of our assumptions, intellectually and otherwise. I remember showing him a project for a museum in France, and he said, “Wow, why don’t you just call I. M. Pei and call it a day?” Actually I loved Pei and worked for Sandi and Didi Pei after I graduated. So I proceeded through the rest of the semester doing things that I never thought I was going to do and came out with a completely different kind of project.

NR You have a Haitian background and you’re working on projects there now, but did you ever visit Haiti when you were younger?

RL My parents and my wife’s were born in Haiti and fled political persecution. They weren’t keen on going back, even though at certain points they wished they could. So I grew up in a first-generation cultural experience that bridged two worlds. I started going to Haiti in my early twenties because my professor at Pratt, Gerard Paul, was Haitian. He worked for African-American architect Harry Simmons Jr., who was coarchitect with Philip Johnson on the AT&T building. Paul had a project in Haiti to renovate a theater and took me there.

NR Is that when your heritage became a focus in terms of design and cultural context? When did you start expressing those ideas in design projects or monuments?

RL As an African American I had an interest in how we explore creativity and cultural identity. I joined with fellow students at Yale, including a friend from the Ivory Coast with whom I worked later, to respond to an ideas competition for the African Burial Ground in New York City. We focused on ideas around memory and culture, but we didn’t win.

NR Maya Lin was a young student at Yale ten years before when she entered the Vietnam Veterans War Memorial competition and won. Were you inspired by her determination and process?

RL I was inspired by the fact that she was so young and created this cosmic shift in the way people perceived memorialization and space.

NR What methods do you use to approach the design of a memorial site that is not just a wordy plaque on a wall? How do you approach something that’s not there anymore but you want people to know about? How do you convey something ephemeral as a haptic and cultural experience — through light, sound, textures, and materials — as in your design for the African-American Burial Ground?

RL One of the things that helps coming up with a solution is the process itself. The fact that I have the freedom to reference different modes of communication in order to tell a story in as broad a way as possible is important. Words are one way of communicating, and then there are the spatial and the visual methods. You said you hate plaques; I hate plaques too because they are lazy. Memorials need to be spatial and interactive; you need to be able to move through elements like landscaping and water, a physical object in a natural environment. Material should lend a sense of permanence and transcend generations, to stay with you and exude a sense of the sacred. Often you are dealing with the memory of solemn historical conditions and experiences that are very real to people. I’m not interested in emphasizing actual suffering. I want to create environments in which one can reflect and find a hope for healing and transition rather than express shame, hate, sorrow, anger, or fear. A memorial should be a healing object, almost like an amulet that you touch and then feel that you understand the significance of what happened as well as how to move through and live with it for future generations.

NR The African-American burial ground was made for a specific site whereas the UN Memorial to Slavery, the Ark of Return, was not. They are different conceptually and thus show two directions for memorial design, one that is more universal and the other related to a location. How do you choose what to make visible and manifest it in an abstract way?

RL The Ark of Return had more limitations, such as a very small footprint, and I was trying to figure out how to maximize the user experience while benefiting from the scale of the plaza.

Having this object at the end of the plaza, framed by the General Assembly Building on your right and the UN Rose Garden on your left, draws you to it, and the object helps to complete the space, acting as an extension of what’s already there. The triangular oculus is illuminated and draws you in. The themes were to “acknowledge the tragedy, consider the legacy, lest we forget” — recognizing the history of the transatlantic slave trade as well as contemporary slavery. In some ways it’s a sister monument to the burial ground, which creates a similar idea of passing through and transcendence. As a Catholic you go through the narthex of a church, a transitional space, before entering the sacred structure. The idea of the return and transformation is something we called the “door of return” in the burial ground, and then we created the Ark of Return. So there’s a connected symbolism.

NR Why the sculpture of a human figure rather than an abstract form? How was it carved and to whose design?

RL I didn’t even think about that, but it’s an interesting question and something that I struggled with. We called it the trinity figure. We were trying to come up with a way to express the significance of the Middle Passage. The idea of that figure is to manifest the men, women, and children who were lost during that transatlantic passage. It’s a spirit that is returning, hence the Ark of Return. I’m not a classicist at all, but I felt that there was something missing in terms of manifesting that spirit. I thought it would be nice to see a classical ebony figure draped in an elegant cloth as a spirit that’s being taken back. I did a sketch and worked with sculptors who made mock-ups and hand-carved it. One sculptor carved the head, the hand, and the leg from black Zimbabwe granite and another sculpted the robe in white marble. When you look at that window you see the hand coming out and drawing you through. The figure helps to tell the story in a way that people can grasp easily.

NR How did Black Lives Matter and the focus on systemic racism affect your work? Was it a moment of change, intensity, or validation?

RL It’s been very helpful because the country, and the world, is opening our eyes to hidden histories and opportunities to reevaluate who we are, where we come from, how we tell the story, and who gets to tell their story. It’s a much more complex story than what we’ve been taught. And people are pushing back. Even before the George Floyd murder Mayor di Blasio put together a monument commission, and the protests encapsulated a lot of the frustrations. I think it’s a very important opportunity right now for architects and artists to communicate that history to future generations in a way that is much more inclusive than it has been in the past. It’s something that I find to be both challenging and problematic. How do you begin to change people’s ideas about what memorialization is, what it represents, and how it can be communicated?

NR You have a related project now in Washington, D.C. What are the issues at the Mount Zion Cemetery in Georgetown?

RL Headstones at the cemetery were scattered all over the place. I was asked to do a master plan for two adjacent cemeteries — one is Mount Zion, which is related to the church, and the other is for the Female Union Band, a group of people from the community. A large African-American group banded together to take care of the site, so there was this historic rift, but now they’re working more collaboratively on ways to memorialize and preserve the history.

NR Do you have any current projects that are inspiring ideas for cultural context and design?

RL I’m working with a group called Black Gotham Experience that gives tours of Manhattan about Black history. This past year we collaborated on a series of walking tours with the National Park Service and the Lower Manhattan Cultural Council during its River To River Festival. We are trying to illuminate the significant roles people of African descent played in the development of New York City. The location of the eighteenth-century African slave market has just a small plaque that was erected in 2015. That’s obviously quite underwhelming. There is a lot to be learned and explored about providing opportunities for people to reflect on the history and understand how New York City was transformed.

NR What are you teaching with Phil Bernstein at Yale?

RL In the Fall I was an advisor for his seminar on slavery and the built environment. Now I am teaching a studio on a national slavery memorial in Washington, D.C. It’s not a real competition, but there are people working toward trying to find a site and propose legislation for implementing it as a national project.



Rodney Leon, African Burial Ground, New York, John Bartelstone Photography, 2007

Michael G. Imber

Michael G. Imber is the Robert A.M. Stern Visiting Professor this spring.



Michael G. Imber Architects, Jungle Tower, Costa Rica, photograph by Lisa Romerein, 2021



Michael G. Imber Architects, Casa Dauphin, Cabo San Lucas, Mexico, photograph by Ken Fulk, 2022



Michael G. Imber Architects, Rancho Dos Vidas, Texas Hill Country, photograph by Paul Bardajgy, 1996

Nina Rappaport How did you become interested in architecture, and how did Texas inspire you as an architect?

Michael G. Imber I'm a fourth-generation Texan, and it's always been at the soul of who I am. I grew up in West Texas, which is a fairly desolate place, but it was the heart of the oil fields. An architect, Frank Welch, who was a protégé of O'Neil Ford, the well-known Texas Regionalist, was an inspiration to me. He would let us high school students hang out in his office library. At the time he was the preeminent architect of Texas modern vernacular. My family traveled to different places and saw ruins of settlements in West Texas, as well as in New Mexico and Colorado, where we saw Anasazi and other amazing Native American sites that responded to the landscape. It was the relationship between landscape and architecture that inspired me most. I studied as much as I could about historical Texas architecture and its different influences. I've realized how it's not just the physical, tangible remnants that are important, but also the stories, the mythology, often depicted in paintings that convey information about our past.

NR Where did you first work in an architecture practice?

MI When I graduated from Texas Tech University I went to work for Allan Greenberg, who was a professor at Yale, and that broadened my perspective of architecture. He described classical architecture as a river, with branches and tributaries fed by different regional vernaculars. I saw Texas as being a large part of one of those tributaries. I was transferred to his newly opened office in Washington, D.C., where I worked on the Deputy Secretary of State's office. I got to understand classical language and thought I would come back to Texas and continue that practice. But of course classicism wasn't necessarily what was being done in San Antonio.

NR How did classical architecture differ from the various Texan vernaculars and then incorporate them into your projects? Was it possible to translate the vernacular into contemporary architecture for high-end clients?

MI Texas was full of cultural baggage from all over the world as people had come to find a better life or escape religious or political persecution. So they brought along their ideas of building and beauty. They adapted those to the new environment in which they were constructing in terms of the landscape, how they protected themselves from it, and how they used it to build. They were simply building to the specific conditions they found themselves in at that moment.

There were those who were educated and understood the larger picture and still brought and adapted their own architectural languages to a rudimentary environment. As with anything, there's no black and white; there are all sorts of ranges of gray in between. I see myself more as a traditional than a classical architect because in that spectrum you've got classical architecture at one end and the mud hut at the other. Both can be very beautiful. So our practice tries to adapt within that range, depending on the situation.

NR How does your own work then fit in the trajectory of vernacular Texan architecture?

MI It all starts with place. There is the Spanish term *tierra*, which people generally define as dirt or earth. To me it means my homeland — *mi tierra* — but the term is much broader than that. It's not just the earth, it's also the water, the air, the flora and fauna, and the people — all aspects of a place. In Texas you can be a hundred miles apart, like Austin and San Antonio, with completely different cultures, influences, histories, landscapes, and resources. So we design differently in each place.

NR I actually use the French word *terroir*, as it relates to the overall environment for wine making, to explain cultural and environmental context to my students. How have you worked with a client to determine a design approach in terms of local environment and legacy properties?

MI For a project west of San Antonio, about an hour and a half into Texas hill country, the client, a longtime Texan, had one of the original Spanish land grants along the Rio Grande, but he brought this ranch closer to San Antonio. There are other strong cultural influences in his life, including Argentina and Africa, so he's no longer pure, as none of us are. First we tried to understand the landscape and materials, and we decided to use only materials that could be found on the ranch, unless it's chosen for being exotic, such as a marble. But all other materials, say a column, would be cypress from the river, an oak from the plain, or a pecan tree from the riparian wood. We looked at how that had been handled in the past and at the different languages of the region and how they adapted those materials to regional architecture. An Alsatian settlement nearby is Castroville, which has a very austere architecture, always built out of Texas limestone and painted white. Initially the roofs had cypress shingles that were harvested from the river. There were also nineteenth-century forts developed to protect the American frontier within a very

harsh environment. We take the different languages of the area and begin to apply them, layering on a palimpsest of influences that embody other meanings to the person who's building the home.

NR How does that differ from when you're following strict historic preservation guidelines and regulations that come from above rather than from the site or the client? And how do you address restrictions that you or the client don't agree with?

MI It all starts with what is the reason for those regulations and what are they trying to protect. Again, we have to begin with an understanding of the local history and landscape, that *tierra*, and the culture. We approach a project from the community angle, creating an expression that grows from those influences and may even express them better than ever before. If we begin with those core beliefs, then we'll be successful and the client will be on board with what we're doing. One of our core values as a firm is to never diminish a place.

NR Have you ever worked at the broader scale of a town or community where you helped with the way they operate within the historic guidelines?

MI A client bought the George Washington Smith house, directly adjacent to the property that Steve Jobs owned in Woodside, California. Jobs wanted to tear his house down and build a modern home, and the city said "No." He said, "Okay," and then took out all of the windows and took off the roof and let it rot until it was condemned and could be torn down. Then our client bought the property next door with an old stable that he wanted to tear down. We said, "No," so then he wanted to move it. We thought we could talk to the city about moving it, but the community was against it. So we reused the structure to adapt to the client's program, maintaining the original building shell as part of the landscape that the community has always known.

It was a wonderful working relationship with the city because they understood that we cared about the community. I think a lot of architects come into these places with a certain arrogance, as if they know better than the community. So although we're artists and visionaries and always want to be evolving the built form, I try to understand how we can do that in a way that's embraced by the communities in which we build.

NR Craft plays a big part in your projects, but it must be hard to find craftspeople these days. Do you train people to work with you?

MI We train people every day. This is a really big subject for us because we bring meaning not only to the architecture but to human existence. At the same time we give the owner the gift of a craftsman's spirit that will live on in the building. There's something really meaningful about connecting to someone's dreams and passions and being able to pass that down the generations — and that's always been a part of traditional architecture. At a time when we're obsessed with assemblies, human touch is left out of the equation, so we miss a large part of what makes architecture meaningful.

NR What projects are you working now that focus on craftsmanship and the artisan?

MI We are just finishing a project on the Pacific coast of Baja, Mexico, where everything is constructed with masonry, so it's built to last. Every profile, every sweep of a line, is created by hand. One of the most rewarding things for us is when the craftspeople bring their families to the project and say, "This is what I do." They come to us and the owner and thank us for allowing them to practice their trade. It's become a very small world for these people to have an outlet for what they want to create in their lives and to give back.

NR What is the subject of your studio at Yale?

MI Classical, vernacular, and traditional architectures used to encompass more of who we are as human beings and our relationship to our world. Today there are movements, such as local food and farm-to-table, where they've managed to pull away from large-scale industries. Yet there has not been a real popular movement for architects to bring architecture back to a more holistic view, to the *tierra*, and to take into consideration the communities in which we build. We are studying the rich history of building traditions through the Rio Grande Valley, San Antonio, and the Spanish missions, as well as the later German immigrants, who created one of the few anti-slavery newspapers in the South because of their ideals about freedom. After gaining an understanding of these different influences, the students will design a new complex for the Institute of Texan Cultures, which is an archive and museum and home to the Texas Folklife Festival. The core questions are: Who are we designing for and why are we designing these buildings? I don't want to pit this as classicism against Modernism because I think it is a deeper conversation.

Sheila Levrant de Bretteville

Sheila Levrant de Bretteville is the Caroline M. Street Professor of Graphic Design at the Yale School of Art. She is stepping down from her long-held position as the director of Graphic Design area of study.



Sheila Levrant de Bretteville, "Biddy Mason: Time & Place," Los Angeles, California, 1989

Manuel Miranda Space has always been an important element in your work, from your days in Los Angeles, when you founded the Woman's Building, to your long trajectory of creating public art in Los Angeles, New York, Hong Kong, Russia, and here in New Haven. Why has space been so important in your practice as a graphic designer?

Sheila Levrant de Bretteville I don't even think of it as space. We're always in space and we take up space. Barnard's alumni magazine recently featured a project of mine from the 1980s in Los Angeles. Grand Central Market was under construction, and the entire street was surrounded with a wooden fence. I knew the person who was doing the remodel of the market, and he asked what I would do with that fence. I had students from Otis Parsons, which at the time was very close to MacArthur Park, and there was a convalescent home kitty-corner from what would become Grand Central Market. So I sent the students to interview residents in their own languages and ask them what comes to mind when they think of food. There were a lot of people who spoke Japanese, Yiddish, and English in that particular neighborhood. The quotes were displayed on the fence, and one resident talked about how her parents rubbed bread with garlic when they had no food. They were very touching memories. The students drew vegetables and different kinds of food and made them into paintings that illustrated the stories. The juicy graphics of food caught the attention of passersby. It was a very attractive experience in that way the work was in space and took up space. But I wasn't thinking of space; I was thinking more about communicating with people in the neighborhood, the fact that there were a lot of people who spoke different languages and lived in the old-folks home. From their windows they could see the installation.

MM So these temporary construction graphics for Grand Central Market led to other public art commissions in Los Angeles, such as the Biddy Mason Memorial Park and the Omoide no Shotokyo, in the Little Tokyo Historic District. How did you develop those projects?

SLdeB I can actually talk about space in relationship to the Biddy Mason project. They were building on the site where Biddy Mason, a prominent Black midwife and founder of the AME church in Los Angeles who was born into slavery in 1818, had lived and gained her freedom, and there was also work by Betye Saar, who is my neighbor and friend. I saw in the site plan that when you walk down Spring Street, a major street in Los Angeles, you could see through the building to the back of the lot. That meant I could do something along the back and passersby would see that open area, be attracted to it, and enter the space. I chose to build a wall that both defines the site and tells the story of Mason's life. I wanted the African-American woman's face to be visible from Spring Street. Over time — after the project was built — they decided to make a park there. Now people enter the space from the side streets to come into the park, so you can enter the space from there as well as from Spring Street.

MM How did the local community inform your project at the 207th Street subway station in Inwood, Manhattan?

SLdeB For this project two stations were being combined into one. The city decided to repave the station, so that meant I could do something in the pavement as well. At the time, in the late 1990s, I learned that many of the newest immigrants living around the train station spoke Spanish, and through speaking to people in the community I learned about Taino petroglyphs, which I used in the project since they looked like figures playing musical instruments. I also wanted to etch lyrics to "Take the A Train," by Billy Strayhorn, into the railing along the stairs that led down to the subway.

MM What is the desired outcome or effect of making private voices and conversations, oftentimes from underrepresented communities, public and visible?

SdeB Well, first of all, "private" would not be exactly the right word. In the Inwood project, which included 207 quotes, I needed the participants' permission, so each signed a release form. I presented the project in a public lecture once, and a woman in the audience stood up and said, "You did that station? I love that station!" She went on to say that she loves to show the different quotes to her friends, and that when she read "At long last..." a quote at the entrance to the subway station, she felt that the world understood how tired she was when she came home from work. It was a real gift to find someone who feels that the world understands them simply because I wrote an unfinished statement that she could finish. It was really very heartwarming. She emailed me the words she filled that "dot-dot-dot" with, and those were the words I had heard.

MM You use language in public space so that people can internalize and interpret that language. You also use the interactive device of allowing someone else to complete a sentence you start. You bring content into the spaces you're working in but also create a space for subjectivity and participation.

SLdeB I don't think I bring it in, because it was there. I think I give it a form informed by who is there, what they say, what they think, and where they can be comfortable. I try to give a community something that they didn't have before to enjoy. That seems to make sense to me. Architects have different skill sets in terms of their relationship to space, and those who are really good aren't just thinking about how it looks or how people are going to move through it. How people will move through a space like the Inwood station is predetermined by its physical form, but I can put things in that can give people who have to stay there for a while a lot of enjoyment. I think it's very hard to do. You can't

miss what I've done at the 207th Street station because it's a very closed space. I want to make life better for people. I don't want to do something that's going to be annoying but something that's going to enhance people's experience of a place and think of other people who are there in the space with them, whether they like them or not, and to enhance the space and give it more.

MM You've stepped down as director of the Graphic Design program at Yale after 31 years. What's in the future for you?

SLdeB First of all, I don't see the future — I'm not a soothsayer — but I certainly want to keep doing public projects. One of the things that's been problematic for me is that commissioners want someone who will make something that is more like an identifier or sign that is visible from farther away, say three blocks, rather than something that is experienced when you're in the space. I certainly will always do things that relate to the people who live there, and make it more pleasurable and informative, something that gives back.

MM Rather than just creating a destination?

SLdeB It's just that I don't think that way. I grew up in a household with lots of people because my father brought everybody home; anybody who got out of Europe during the Holocaust came through with numbers on their arms and stayed in our house for a while. There were always people around. So I'm not used to being isolated; I'm used to doing things with people. They taught me how to play the accordion and paid attention to me. We've all just lived through a very, very difficult time. I think that's probably going to shape people's public as well as private needs in ways that we don't yet know.

Manuel Miranda is a New York-based graphic designer, designer of *Constructs*, and Senior Critic in Graphic Design at the School of Art.



Sheila Levrant de Bretteville, "At the start... At long last..." Inwood, New York, 1999



Sheila Levrant de Bretteville, construction fence graphics at Grand Central Market, Los Angeles, 1983

Affordable Housing and Design

A conversation on affordable housing was convened with Bass Distinguished Visiting Architecture Fellow Nnenna Lynch teaching with Visiting Professors Hana Kassem and Jamie von Klemperer and also Davenport Visiting Professor Heather Roberge.



Michael Maltzan Architecture, Star Apartments, Los Angeles, completed 2014, photograph by Daisy Ames, 2021



Taalman Architecture, Malibu IT House, Malibu, under construction, photograph by Daisy Ames, 2021



Bestor Architecture, Blackbirds, Los Angeles, completed 2015, photograph by Heather Roberge, 2021

Nina Rappaport Your studios last fall focused on affordable housing and the housing crisis exploring different forms, capacities, programs, and systems such as a modular prefabricated configuration in Los Angeles and a more permanent construction for New York City's public-housing infrastructure. What was the approach to each studio and how did they incorporate public housing issues in general?

Hana Kassem The focus of the studio "Housing Redux" was to recenter the conversation about low-income housing around the needs of residents and how a development such as Washington Houses could contribute to the context of East Harlem. I and my coteachers, Nnenna Lynch, Jamie von Klemperer, and Andrei Harwell, focused the students on addressing issues of permanence, maintenance, and sense of ownership (or the lack thereof) faced by the New York City Housing Authority (NYCHA). The deferred maintenance of the apartments is estimated at \$40 billion. Many people age in apartments that are too big for them. They don't know whether they will be guaranteed a suitable apartment if they try to move. There is a lot of distrust in the system. So the question of permanence was central to our conversation in the students' evaluation of the Washington Houses and the potential for renewal in new programs and community spaces.

The studio was organized in three parts: a review of low-income developments the students grew up around or encountered in their travels, research on housing precedents, and a two-part design problem. A master-plan framework was developed in groups of three, which added 350 units as well as other programs to the development. Students were allowed to propose tearing down existing buildings as long as they replaced the function with new proposed development. In the second part students worked individually on a variety of topics, from innovative housing to community and auxiliary spaces.

Nnenna Lynch Housing is a foundational part of people's lives and a key determinant of life outcomes, so if you're interested in the principles of equality and opportunity, it's a critical piece of the picture. It is also essential from a community-

planning perspective, when you think about land use, neighborhoods, and urban revitalization. I started my career in East Harlem developing smaller-scale projects then went on to work in the Mayor's Office on a variety of issues including housing. I later served on the board of NYCHA and more recently I founded a mission-driven real estate company, so I've been involved in many facets of housing production, policy, and public-private partnerships.

Heather Roberge Issues of unmet housing needs, rising housing costs, and anticipated climate migration influenced the prefabricated housing studio "Climate Caravan," which I taught with Daisy Ames. Other influences were Bruno Latour's book *Down to Earth* and the film *Nomadland*, by Chloe Zhao, based on the book by Jessica Bruder. I watched the film from my pandemic headquarters, my family room, while the sky was orange from raging wildfires 80 miles to the east in Los Angeles. During this doubly apocalyptic scene, I wondered what it means to tackle the problem of housing in cities undergoing climate change and anticipating even greater climatic challenges in the future. One example was a recent competition called "Low-Rise: Housing Ideas for Los Angeles," organized by Christopher Hawthorne, of the Los Angeles mayor's office, which solicited architects, landscape designers, and urbanists to produce ideas promoting "housing affordability, new paths to homeownership, and innovative models of sustainable residential architecture" by adding lots zoned for single-family use. In the studio we asked the following: How can we address the housing-supply deficit in cities like Los Angeles that top the FEMA list of those most vulnerable to natural disaster with portable housing infrastructure? Can we densify a city like Los Angeles using prefabricated mass production capable of relocating with people to more hospitable climates in the future?

NR The two studio topics integrate many currents, from housing shortages to climate change. Why this switch for you, Jamie, from commercial residential design programs in the Bass Studios to pressing issues of public housing?

Jamie von Klemperer Over the last 15 years we have been working at KPF on a wide range of residential projects in a variety of scales and social and urban contexts.

An important goal of this studio was to explore the relationship of housing to a variety of other complementary uses. We encouraged the idea of mixed-use residential typologies, proposing the notion of reinforcing communities through integrated urban design. Rather than viewing NYCHA housing as inert and homogeneous, we looked at mixing different kinds of public and affordable housing and even introducing market-rate products as a kind of financial lever for change. Added funding could unlock opportunities to provide desperately needed maintenance and improve the lives of more than 500,000 residents who live in New York City public housing. There is clearly a movement today in the profession and in academia focused on how architecture can serve the broadest range of people in society. It's hard to find a subject more relevant to the challenge of social betterment than NYCHA housing. Since the Bass Studio is focused on the benefits of introducing a developer's thinking into the design process, this opportunity to work with Nnenna to promote positive change was really compelling. We all felt as if we were embracing a shared mission, both professionally and personally.

As students we were all exposed to foundational models of Modernist housing, but we also saw that the legacy those ideas bestowed on U.S. cities was often seriously flawed. Nnenna and Hana came up with the title of the class, "Housing Redux," implying the need to reconsider public housing as a live building type and a social opportunity rather than merely a formula from the past.

NR Hana, with KPF you have been working on NYCHA's Red Hook Houses with FEMA funds to make a more resilient residential complex. How did that project change the way NYCHA has been addressing housing improvements?

HK Our work on the Red Hook Houses for recovery after Hurricane Sandy was limited to anything the superstorm had impacted or as a preventative measure toward climate resiliency. The scope did not include solving NYCHA's deferred maintenance issues, with the exception of repairs to roofs that were damaged. We focused mostly on the spaces in between the buildings. This was an infrastructure project that included two new power plants and flood-protection measures designed as terraced

landscaped courtyards, affording the residents a sense of community through new playgrounds and public spaces for each building cluster. NYCHA asked us to look at other scenarios separately from this FEMA-funded project. We studied improved vertical transport, with elevators that stop at every floor rather than every other floor (as is currently the case), proper egress, and a facade-cladding system to address the issue of uninsulated building envelopes and windows, among other scenarios. We hope these additional studies could be useful for other developments with similar conditions, although for funding reasons they could not be implemented at Red Hook Houses.

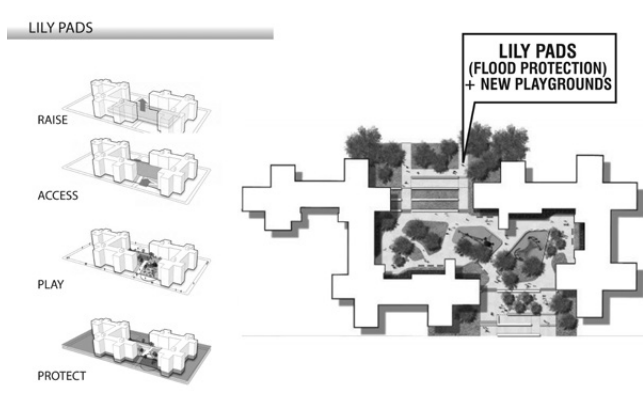
NR How did you approach the residents to find out their needs, and were you able to apply these findings to other NYCHA projects?

HK NYCHA organized a number of town hall meetings at the Red Hook Houses for the residents to share their needs and for us to share our design propositions. We then identified areas of the development that needed improved lighting and sight lines for safety and water management, among other issues. The feedback helped to inform our design priorities. NYCHA also organized workshops and focus groups with people interested in housing at the AIA, where we investigated measures such as "performative" landscape, the building envelope, potential new buildings and infill, and how to leverage NYCHA's assets, which are grounds and very low density. A new RFP has been issued for the NYCHA Chelsea-Elliott and Fulton sites, and it is the first one formulated directly out of a community-engagement process through resident workshops. KPF has remained involved in this work because it is critical to issues of equity in architecture.

NR So it really is a master-planning framework for all of NYCHA that includes the residents for the first time.

HK Framework is a really good term for it because the solutions are not applicable everywhere, and each NYCHA development has a different resident population, cultural identity, topographic condition, density, and level of integration with the city grid.

NR Heather, how do you see ideas developing for more flexible prefabricated housing versus frameworks for large-scale urban housing projects, and what did your



Kohn Pedersen Fox, Studies for Red Hook Houses, NYCHA, 2017



Kohn Pedersen Fox, Studies for Red Hook Houses, NYCHA, 2017



Yale students meeting with residents of Washington Houses, 2021



Lorcan O’Herlihy Architects, Canyon Drive Residences, Los Angeles, completed 2021, photograph by Daisy Ames, 2021



Yale students at MnmMOD manufacturing facility, Los Angeles, photograph by mnmMOD, 2021



NYCHA, Washington Houses gardens, New York, 2021

students explore in terms of the specific project as well as generic aspects?

HR We asked the students to design housing systems as modular components with specific but variable configurations capable of responding to different sites. They were to test the organizational capacities of these systems on three sites: a prototypical Los Angeles R-1 lot of 7,500 square feet, two adjacent R-1 lots of 15,000 square feet, and a brownfield site of 64 acres. Seventy-five percent of Los Angeles’s land dedicated to housing is zoned as R-1 for single-family development. To address the lack of affordable housing, the city and state have altered zoning to allow for an incremental transformation of these lots. The 64-acre parcel is owned by one commercial entity, which gave students an opportunity to plan more expansive distributions of housing systems on one site. Designing for mobility meant that housing would occupy a site for 20 years, instead of 80 to 120 years, before moving to new place. By designing for prefabrication, we had to consider transportation and material constraints for initial assembly and disassembly under migratory pressure.

NR Have you been working in prefabrication yourself, and how does it assist with the desperate housing-supply situation since COVID-19?

HR I’m working on a prefabricated ADU in my office currently, but I’m interested in understanding how standard production and manufacturing techniques can inspire architectural investigation and design ingenuity more broadly. There’s been an incredible investment in the prefab industry over the last 10 years by technology companies with an abundance of capital. This investment trend made me ask two questions: Can we leverage prefab technology to lower the cost of housing, and if so, what new social arrangements can follow? Recent prefab experiments haven’t lowered the cost of housing substantially because everyone’s trying to approach the problem through mass customization instead of really thinking about how seriality drives down costs, mainly with repetition, material economy, and speed. We focused on these production-related questions in support of broader social ambitions and a desire for climate-adaptive responses to an unmet housing supply. A current unmet need of seven million units can’t be met quickly without radically rethinking production and affordability.

NR It is almost a critique of the NYCHA housing plan, where the buildings exemplify seriality. Hana, what did you ask your students to address in terms of making NYCHA housing more specific to its users?

HK The idea of sameness versus customization was very central to the studio. We urged the students to tackle questions of identity, community, and individuality. The repetition of systems — brick and punched windows on towers with an undifferentiated way of meeting the ground plane and no urban front — is not in dialogue with the urban fabric, isolating people and creating “islands of otherness.” The homogeneity of language pulls all of the NYCHA developments together under a single “visual signifier” and apart from the urban context. The residents of Washington Houses were self-organized and tried to claim the landscape by creating gardens specific to their respective cultures, such as the “Trinidad” or the “Puerto Rico gardens.” This impact on their surroundings and the ability to celebrate their differences gave residents a sense of empowerment and belonging.

Questions of seriality, homogeneity, and repetition came up a lot during the semester. Yet there was the sense that something that might seem unaffordable or customized, and thus not associated with low-income housing, might actually be affordable due to the sheer quantity of units, wherein repetition makes almost anything economically feasible. Some students envisioned NYCHA building its own prefabrication factory to unlock the potential for large-scale customized design.

NR What different kinds of amenity did the students include on the NYCHA site, and where do you think their design work and creativity was best harnessed?

JvK There was really a wide range. The Washington Houses gave the students a body on which to operate rather than a fresh brief for a completely new building. The resulting projects varied from landscape designs and public functions such as libraries, fitness centers, and shared food facilities to facade alterations and ways for families of different configurations and ages to move through NYCHA housing. If we had limited ourselves strictly to what can be built tomorrow, there wouldn’t have been enough room for our students to exercise their imaginations. At the same time we felt we needed to ask that each project adhere to basic rigors of notional cost, zoning, and demographic realities. The studio had an inherent ethic, and we strove to help the students find the right balance between practicality and vision.

NR Nnenna, do you think there was increased pragmatism in your studio because you were teaching as the Bass Fellow in the so-called “developer” studio?

NL I do think the role of a Bass Fellow is geared toward pragmatism, and for this studio a critical piece of that was understanding and respecting the existing context and the residents. One of the unique things about the studio was the immediacy of the issues, so it didn’t feel like it was an entirely academic or theoretical exercise. Washington Houses is made up of 1,500 units, and in some cases you have generations of families. We met the residents and tried to instill in the students a respect for the people who live there. It is not only a theoretical exercise. That said, while I was trying to impart a certain level of pragmatism and realism, we were also trying to encourage creativity, and balancing the two is one of the challenges of a studio like this. It’s a constant tension that we’ve talked about explicitly.

NR It is interesting that each studio traveled to Los Angeles to see housing projects. Heather, your site was there so what did you visit for inspiration?

HR The Los Angeles trip was designed as a kind of genealogical study of housing experiments across time and types. We visited an early tilt-up concrete housing site by Irving Gill, bungalow courts that were an early nineteenth-century response to rapid population growth, Gregory Ain’s Mar Vista tract, and Case Study homes that offered new spatial arrangements for the nuclear family. We visited recent prefab housing developments by Michael Maltzan, as well as a series of prefab production facilities. Students saw firsthand how architects have addressed creatively the production of housing while learning how both ideas and a particular sociopolitical context informed these projects. Jamie, why did you travel to Los Angeles to inform a site in New York?

JvK The pandemic didn’t allow us to go to Copenhagen, London, or Berlin, so we turned to the West Coast as an alternative. The context there engenders a sense

of freedom, and architects are drawn to the place for its spirit of experimentation. Since Los Angeles is not as dense as New York and the land values are not as prohibitive, the setting allows for more flexibility. Low-rise buildings and good weather allow more possibilities for outdoor circulation. Exposure to Los Angeles precedents freed the students to break away from the more rigid NYCHA context. I think they were also really inspired to see some of the beautiful earlier works of Richard Neutra and Rudolph Schindler. During our tours we tried to understand the specific issues of cost, social demographics, and local regulations. In one of the recent public projects we saw, the cost per unit was a sobering \$500,000. Housing law and funding conspired to create this kind of budget, but it’s clearly not a sustainable equation. This anomaly pointed out that though we can see a national need for public housing, the problems that architects need to solve vary widely from city to city.

NR Architects are often left out of housing design and housing planning. Heather, how does the age-old question of whether or not design can play more of a role in both public and market-rate housing today?

HR When architects are designing only two percent of U.S. housing, we know that production economics drive the marketplace. When housing supply doesn’t meet housing demand, costs rise. In the United States wages have remained flat while housing costs have grown exponentially. This growth in the value of housing as an asset leaves far too many people without shelter and the generational and personal wealth that homeownership generates. The book *Evicted*, written by Matthew Desmond, chronicles the experiences of property owners and their often economically disadvantaged tenants. The author addresses the deferred maintenance that accompanies housing subsidized by public funding and the poor quality of the resulting environments that Hana mentioned. Subsidies don’t correct the supply problem and provide yet another avenue for profit taking. The fact that housing is an instrument for profit rather than a human right is a major societal problem. Architects do not write economic policy, but they can respond to production constraints and material economies to deliver affordable projects. We can address issues of repetition, technology, and labor, all of which impact housing. Architects can also anticipate future need and the social impact of spatial organization. How do people live and with whom? How do these social arrangements change over time? What social models have people adopted to manage housing costs? The students used these questions to incorporate adaptability into their housing systems and site arrangements.

NR Is the cost of design getting in the way of affordable housing? How do you, Nnenna, see the role of design in housing?

NL The key to achieving effective, well-designed low-cost housing comes down to the skills and commitment of your design team. Budgets create constraints, but there is a deep community of architects who embrace them as points of departure for creativity, inventiveness, and thoughtfulness. In the history of affordable housing there has been a big shift from a focus on no-frills unit production, something that is replicable, to a growing appreciation of the power of design — but key to that shift are thoughtful, creative, and pragmatic designers.

HK We also have to realize that what we build impacts people in both positive and negative ways. So it becomes not just “nice” to have good design but a matter of basic human rights because it affects well-being and health. In that sense, designers, architects, and planners can have a huge impact on social equity and quality of life. In videos that residents of the Washington Houses shared people said, “I want to be part of something beautiful. That makes me feel good.”

NR The implementation of affordable housing is, of course, political. How can architects and developers convince policy makers to institute a national regulation that decrees housing as a basic right similar to infrastructural systems like roads and bridges?

HR I think it’s enormously difficult to steer the ship. Take California’s recent State Bill 9 as an example. The bill addresses affordability and supply by allowing single-family lots to double in unit density. Other legislation effectively quadruples the number of units allowed on these parcels. After Governor Gavin Newsom survived a recent recall election, he signed the SB9 bill as part of an ambitious plan to deliver statewide housing units at 30 times the current annual rate. Immediately thereafter the Los Angeles city council voted overwhelmingly to fight this legislation in court because many voters have something to lose with this change. Some fear a loss of property value and neighborhood character, while others fear that the financial incentives of development will lead to more gentrification, tenant displacement, and lack of affordability. The *New York Times* recently published an opinion piece by Ezra Klein reporting on the importance of inventive approaches to the supply of housing. In it he discusses the unintended consequences of public-housing subsidies, including rising home costs due to increasing demand. The studio examined this complex issue while recognizing its many facets.

NL Developers influence policy through doing business and through local and national organizations and forums. One of the challenges of housing is that it’s an insular realm, and a lot of the policy discussions relate to fairly arcane rules and regulations. The events of this past year have emphasized the importance of housing and its shortcomings in relation to the larger body politic. I believe architects have a big role to play because the constraints require real creativity to resolve the issues. Developers can’t do it alone, and architects are key partners in using limited resources to create something special. However, we can talk for a long time about different housing typologies or building methodologies and how to be efficient with resources but in order to actually solve the housing crisis, we really need additional funding and subsidies.

JvK Architects often feel that they have very little agency to affect policy because they are at the bottom of the food chain in terms of money and power. But it’s important to realize that we are actually at the top when it comes to ideas. Architectural propositions can be really powerful. In this studio we did not ask students to introduce new revolutionary paradigms that would completely reshape the practice. Instead we suggested that progress is incremental and that investigating affordable-housing typologies and solutions can help stir the pot and get people thinking in transformative directions.

Rooms(s) Reviewed

The exhibition *Room(s): Yale School of Architecture Graduate Women Alums, 1942–*, curated by Jessica Varner (MArch '08, MED '14) was displayed from August 26 to December 10, 2021, in the Architecture Gallery after a two-year postponement.



"Office" section photograph by Nina Rappaport



"Office" section photograph by Alison Walsh

Making *Room(s)* Mines and Expands the Archive

The question "Where are the women architects?" is so persistent that Despina Stratigakos wrote a book about it in 2016. Women are underrepresented in all ranks of the profession except one: as students. The enrollment of women in architecture schools has increased steadily since the 1980s. According to a 2020 ACSA report entitled "Where Are the Women?" 46 percent of students enrolled in NAAB-accredited programs identified as women in 2018, yet only 25 percent of working architects in 2019 were women.

These statistics fluctuate slightly from year to year, and similar figures are published again and again in introductions to articles about women in architecture. For decades architectural institutions have grappled with how to acknowledge, nurture, promote, and celebrate women architects. Despite these efforts, women seem to vanish: they're missing from leadership positions, history books, Wikipedia, university lecture series, and architectural archives.

The exhibition didn't dwell on the pessimistic and condescending undertone of the question "Where are the women?" Instead it provided an answer in an extensive group show celebrating the women that have trained at the school and gone on to create a thrilling and diverse body of work. In her introductory text to the exhibition, curator Jessica Varner invokes feminist scholar Gayatri Spivak's notion that what's missing from the historical record is as important as what is recorded.¹ That ethos provides the backbone for her team's mining the "unevenly recorded" lives of the school's women graduates and building infrastructure for Yale women alumni to record their own histories.

Room(s) was the School of Architecture's contribution to "50/150 Women at Yale," the university's commemoration of the women admitted to the Yale School of Fine Arts in 1869 and the anniversary of the first women to attend Yale College, starting in 1969. The School of Architecture opened to women in 1942, admitting Elizabeth Mackay Ranney to the BArch program. Assisted by Mary Carole Overholt (MED '21) and Limy Fabiana Rocha (MArch '20), Varner tackled the ambitious task of acknowledging most of the woman graduates of the YSoA since then. This is not the first time Yale's women graduates have been recognized; a 2012

¹ Varner quotes Gayatri Spivak, "The Rani of Simur: An Essay in Reading the Archives," *History and Theory* 24, no. 3 (1985): 270.

symposium of Yale Women alumni and guest speakers on issues of recognition of women architects in general inspired the formation of the Yale Women in Architecture organization and included video interviews of the participants, other essays have been written in these pages, and panel discussions and activities at the school organized by students have focused on women's issues. What's different about this exhibition is the framework it devises to unfold these histories.

As a passionate advocate for women in architecture, I had mixed emotions walking into this exhibition. Exhibitions of this type can sometimes feel like a chore—something institutions do to check the right boxes. Women-in-architecture exhibitions often feel condescending, treating subjects with kid gloves as if to give them a ribbon for participation in a profession in which they are statistically unlikely to succeed. Yet *Room(s)* defied my expectations. The curatorial approach, installation design, and diverse content comprised an exhibition that was celebratory, revelatory, and even provocative without relying on tired tropes or clichés.

The tone of *Room(s)* was refined and elegant from the start. The visitor entered through a corridor framed by a wall lined with posters listing the names of many of the more than 500 women who graduated from Yale's programs opposite a satin curtain in a deep eggplant color that hearkened back to Lilly Reich's 1927 exhibition design for *Velvet and Silk Café*. The names were listed chronologically and the small type size lured visitors closer to find names of friends, colleagues, and prominent figures in the field, such as Maya Lin (MArch '86) who designed the Vietnam Veterans Memorial. Although it made it seem like many women have graduated from Yale since 1942, in fact the names almost fit on one 24-by-36-inch poster on display in the exhibition.

The tone lightened dramatically as the visitor passed through the narrow entrance into the three airy, color-coded spaces beyond—the namesake rooms ("Office", "Library", and "Theater" at the heart of the show. Hundreds of works were lined up next to one another on shelves corresponding to the colors of the frames, offering rich monochromatic backdrops that balanced the multiplicity of accomplishments on display.

One might expect to be overwhelmed by an exhibition of more than 700 works by over 500 graduates. In the spirit of "making space," however, the works were scaled down into small frames, drawing the viewer close to read and reflect on the content. *Room(s)* showcased work by graduates who have become widely renowned

for their built projects or contributions to the theory and history of architecture and by others whose careers have veered into sculpture and craft, policy, engineering, preservation, development, politics, and activism. The curatorial team requested one image per person for as many alumni as they could find (so not every alumna was included). The frames contained photographs, sketches, newsletters, articles, paintings, diagrams, patent applications, renderings, and more. The framing made the works read as if insulated from one another, each in its own little room. Some alumni eschewed the frame altogether and submitted books instead. "*Room(s)* documents the lives, educations, struggles, and joys the graduates' experienced, from torn grade sheets indicating a failed design course after experiencing evident sexism to photographs and invitations from a president of the United States," Varner notes in her exhibition essay about the materials discovered and displayed.

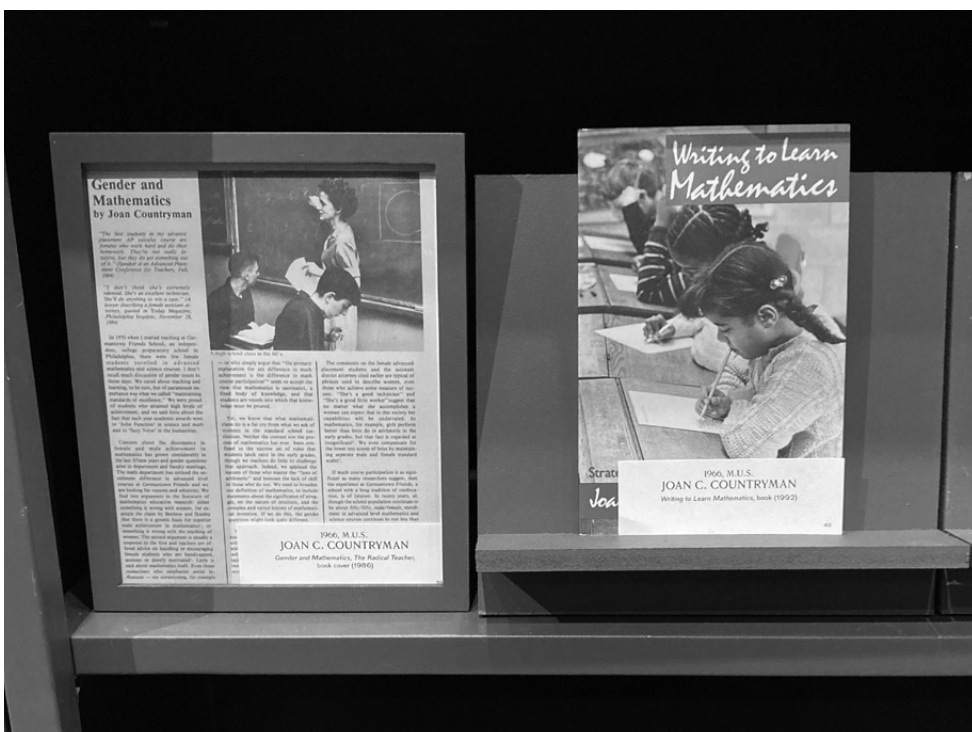
The exhibition did not distinguish between those with traditional architectural careers, those who have migrated to other fields, and those who decided to drop out of the labor force altogether. It celebrated the myriad contributions women have made to the life of the school and beyond. For me, the shelves conjured a reunion—I imagined the conversations, connections, rivalries, and memories that might arise between the classmates in the show.

The rooms were organized chronologically, lending another layer of order to an otherwise boundless exhibition. The curatorial choice enabled the show to tell a story about women at the school and in the architectural profession more broadly, as well as both those who stayed and those who left.

As Varner emphasizes in the poster and catalog, "*Room(s)* centers on creating a new feminist record in which the lives and work of Yale women alums make their own histories." To create this collective record, the exhibition team asked what it meant to record inclusive "sensations, experiences, and memories" rather than dismissive "doctrines, dogmas, or philosophies."²

Of the hundreds of women with work on view, the exhibition highlights three alumni: Noel Phyllis Birkby (BArch '66), Toni Nathaniel Harp (MED '77), and Constance Marguerite Adams (MArch '90). Refreshing choices, each with their own complicated relationships to gender,

² Varner quotes Eric Bennett, *Workshop as Empire: Stegner, Engle, and American Creative Writing during the Cold War* (Iowa City: University of Iowa Press, 2015), 97.



"Library" section showing work of Joan Countryman (MUP '66) photograph by Nina Rappaport



"Theater" with Constance Adam's section on the back wall, photograph by Alison Walsh

architecture, and design, they are case studies in this archival project suggesting the richness of the stories and careers waiting to be mined from the files.

Birkby's work in the short-lived Bachelor of Architecture program was a formative chapter in her multifaceted career as an activist, designer, and educator, where design by and for women was a central predicament. Her practice grew along with the women's liberation movement, which she was deeply involved in. After graduating from Yale as one of only a handful of women and working in New York as a designer at Davis Brody Bond, Birkby took part in the earliest consciousness-raising groups. She later helped women understand their oppression by translating the exercise into an architectural realm through "Women's Environmental Fantasy Workshops." She developed the forum into a curriculum and invited participants to imagine alternatives to the "man-made" world around them. Along with other activists and designers, Birkby was a foundational figure in the creation of the Women's School of Planning and Architecture (WSPA), a feminist educational project that would inform her teaching and design work.

As Jessica Varner emphasizes in the catalog, "This is how to build a collective future, a future written with underlying parity requirements and intersectional feminist values at its core. It is also how to create a continuing feminist history for Yale. By reasserting our past and imagining a different future, this is how we make room."

The Master of Environmental Design (MED) degree was a springboard for putting Harp's political ideals into practice. She is most notable as the first female mayor of New Haven, elected in 2014, and only the second Black mayor in a city with a majority of people of color. In highlighting her work and practice, *Room(s)* displays Harp's 1977 thesis, entitled simply "Black

Housing Conditions: A Study," revealing her political, urban, and economic research on housing conditions. After serving as mayor and a Connecticut state senator, Harp has devoted her career to advocating for equitable urban environments.

Adams is the most recent graduate of the three and has also had a slightly different tone to her career. After graduating from the MArch program, she completed skyscrapers and master plans for prominent offices on multiple continents before working as a "space architect." As a contractor for NASA, Adams designed cabin architecture and systems design for the X-38 Crew Return Vehicle, Orbital Space Plane, and International Space Station. *Room(s)* displayed her design sketches and renderings, all brought to life in a screening of a lecture she delivered at the Yale School of Architecture in 1998. As Varner mentions in her introductory essay, Yale University's archives are only now in the process of acquiring the papers of architect Adams.

The material for the exhibition was culled from various sources including from alumni through an open call. Varner argues that the exhibition has become its own archive — activating a collectively written feminist history and a practice of collecting, finding, remembering, and celebrating Yale alumni and their work.

This is the critical point that distinguishes an exhibition about women from an exhibition that is a feminist project. Feminist artists and architects have used exhibitions as a means of challenging conventional ideology in art and architecture, questioning how we display and view architecture, challenging the hierarchies of curator and visitor, and unsettling institutional practices. This lineage includes Susanna Torre's *Women in American Architecture*, at the Brooklyn Museum in 1977. What may have appeared to be a routine display of the work of women architects was an effort steeped in the ethos of the women's liberation movement. As Andrea Merrett explains in her dissertation, Torre and the organizers broadened the conventional definitions of architecture to include women who had made a significant impact on the built environment. The exhibition deviated from conventional curatorial practice in other ways as well. For example, the curators left space on the walls for visitors to add the names of women they felt were missing. The influential show traveled extensively and elicited a biting review from critic Ada Louise Huxtable in the *New York Times*.

Where does *Room(s)* fall on the spectrum of feminist exhibitions? The show is informative, inspiring, and a call to action;

it allows alumni to submit their own work through an open call while showcasing three graduates who stretched disciplinary boundaries and highlighting the striking gaps in the school's institutional memory. It avoided a decisive narrative, giving viewers space to determine their own paths through the exhibition and draw their own conclusions. The thoughtful exhibition also catalyzed the creation of a new archive within the school. As Varner emphasizes in the poster and catalog, "This is how to build a collective future, a future written with underlying parity requirements and intersectional feminist values at its core.

It is also how to create a continuing feminist history for Yale. By reasserting our past and imagining a different future, this is how we make room."

Of these accomplishments, this is where the value of the exhibition lies; not just in the overdue acknowledgment of the hundreds of women who have graduated from the school but in creating the framework to confront the discipline's amnesia.

— Sarah Rafson

Curator of Public Programs,
Carnegie Mellon University



"Office" section with Tony Harp's materials, photograph by Alison Walsh

Spring 2022 Events



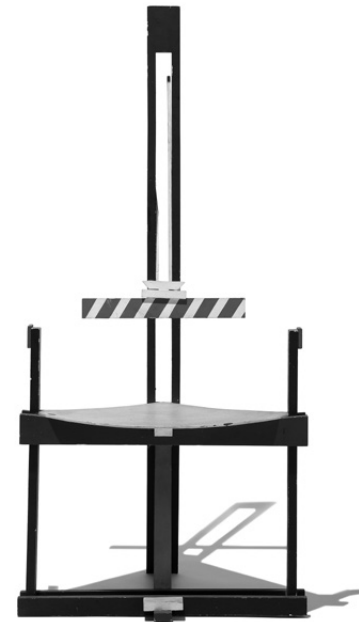
Studio65, Italian, Baby-Ionia, designed 1972, made c.1986, polyurethane foam and Guflac, photograph by Brad Bridgers. The Museum of Fine Arts Houston, the Dennis Freedman Collection, gift of Dennis Freedman



Lapo Binazzi, UFO, "Paramount" Table Lamp, 1969, ceramic, silk, metal, and bulbs, photograph by Kent Pell. The Museum of Fine Arts Houston, the Dennis Freedman Collection, gift of Dennis Freedman



Gianni Pettena, "Rumble" Model, 1967, foam, terrycloth, and cardboard photograph by Kent Pell. The Museum of Fine Arts Houston, the Dennis Freedman Collection, gift of Dennis Freedman



Riccardo Dalisi, *Wooden Throne*, 1979, wood and paint, photograph by Brad Bridgers. The Museum of Fine Arts Houston, the Dennis Freedman Collection, gift of Dennis Freedman

Radical: Italian Design 1965–1985

Radical: Italian Design 1965–1985, the Dennis Freedman Collection, organized by the Museum of Fine Arts, Houston, will be on display in the Rudolph Hall Architecture Gallery from February 21 to May 7, 2022. The show explores Italy's postwar explosion of disruptive design as seen through rare prototypes as well as one-of-a-kind and limited-edition works by architects, designers, and collectives such as Archizoom Associati, Lapo Binazzi, Ugo La Pietra, Alessandro Mendini, Gianni Pettena, Ettore Sottsass, Studio Alchimia, and Superstudio, among others. Nearly 50 years after MoMA's definitive 1972 survey *Italy: The New Domestic Landscape*, this is the first major U.S. museum exhibition to assess the iconic movement from a historical perspective. The show presents furniture, lighting, architectural models, paintings, and objects drawn from the collection of Dennis Freedman, now held by the MFAH.

Cindi Strauss, Sara and Bill Morgan Curator of Decorative Arts, Craft, and Design at the Museum of Fine Arts, Houston (MFAH), noted that "*Radical: Italian Design* presents a major opportunity to examine this important movement in design history. Dennis Freedman has collected rare pieces that provide an in-depth view into the period, its design, and its key figures; he is one of very few collectors to focus on Radical Italian design in the United States."

In the wake of turbulent global events, young architects aspired to develop solutions for issues of urbanism, unleashing an era of innovation that would alter the course of avant-garde architectural thought and design in Italy. The resulting design movement was generated by architects, artists, and designers from major Italian metropolitan areas. Emerging largely from the universities, they developed ideologies shaped by specific research concerns relating to modes of urban life, social issues, and the environment, as well as a shared desire to effect significant change in response to consumerism.

Coined by Germano Celant, the term *Radical* described a specific strain of practice featuring conceptual, often handmade art and design objects that abandoned practicality and defied consumerism.

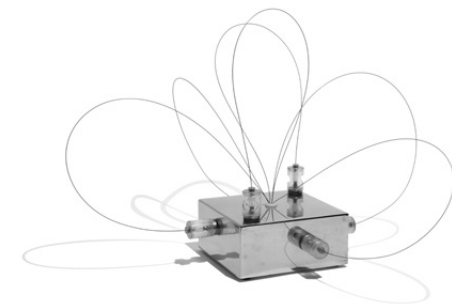
Influenced by Arte Povera, Pop art, Minimalism, and Conceptual art, these imaginative designs explored form, color, and material that initiated critical dialogue about urbanism, social issues, and the environment. Though rooted in architecture and design, these projects often took the form of drawings, photomontages, happenings, performances, theoretical environments, or object designs.

Aesthetically the objects designed by the Radicals were diverse, though they shared commonalities specific to the period including the exploration of plastics and polyurethane foams as new materials and vehicles for color and extraordinary shapes, an openness to questions of scale, and a desire to interrogate function. The designs were created without concern for industry or sales; rather they were intended as expressions of ideas — the object as messenger was of paramount interest.

The exhibition catalog copublished by the museum and Yale University Press, features interviews with seven of the movement's influential figures — Andrea Branzi, Alessandro Guerriero, Alessandro Mendini, Franco and Nanà Audrito of Studio65, Franco Raggi, Lapo Binazzi of UFO, and Ugo La Pietra — and with collector Dennis Freedman along with essays by Celant and Strauss.



Franco Raggi, *Pensione Atlantic*, Summer Architectural Model, 1981, plastic, paper and steel., photograph by Kent Pell. The Museum of Fine Arts Houston, the Dennis Freedman Collection, gift of Dennis Freedman



Studio A.R.D.I.T.I., "B.T.2" Table Lamp, designed 1971, made 1971–1972, stainless steel, wire, glass, nylon, magnets, and bulbs, photograph by Kent Pell. Museum of Fine Arts Houston, the Dennis Freedman Collection, gift of Dennis Freedman

Object Lessons for the 21st Century

On April 8 and 9, 2022, the conference "Object Lessons for the 21st Century," organized by Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor in Urban Studies, will be held in Rudolph Hall.

Whether exhibiting excavated building fragments or modeling idealized proportions, architecture has a long and consequential relationship to material pedagogy. Yet these material practices are not exclusive to architectural education. Artists, scientists, physicians, and artisans all routinely rely on instruction from objects. Objects, both large and small, always embody larger material and spatial histories.

This symposium, convened by Anthony Acciavatti, will draw together a group of architects, artists, and scholars to engage with objects through the senses, a popular pedagogical method of imparting knowledge and ethical values. These object lessons

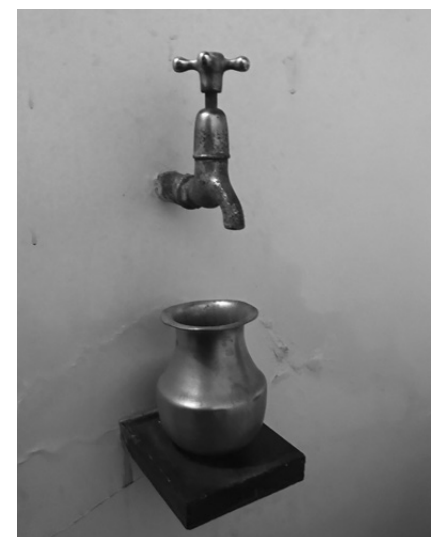
synthesize material and meaning into something greater than the sum of their parts. It is quite literally an exercise for the pupil "in arranging and classifying objects; thus developing a higher faculty than that of simply observing their qualities," as described by Elizabeth Mayo in *Lessons on Objects: As Given to Children Between the Ages of Five and Eight, in a Pestalozzian School, at Cheam, Surrey*. First developed by Swiss education reformer and theorist Johann Pestalozzi in the late-eighteenth century, object lessons became integral to the education practices pioneered by John Dewey, Akshay Kumar Dutta, Friedrich Froebel, and Maria Montessori, to name just a few. For instance, the contents of a bottle of wine can tell us a great deal about its *terroir*; the shape and texture of the vessel can shed light on how it was crafted and by whom. Lessons to be learned range from sharpening one's attention to how something is made to gaining a perspective of the larger environmental footprint of an object.

Participants will be asked to devise a lesson from an object that rewards scrutiny and resists simple classification. It might be an everyday object, like a doorknob or carpet; a fantastical imaginary, like a centaur or makara; or parafictional, like an invention

with a questionable provenance. By holding an object, weighing it and observing its texture, looking at its components, and perhaps tasting and smelling it, each speaker will render an entire world of actions and processes that went into its making.

In an effort to assess what someone has learned from an object and whether it supports or subverts the intended lesson, a key component of an object lesson entails a verbal or written synopsis — ranging from performing an experiment with the object through a series of steps to sharing an experience of the object with a larger group. Whatever format the object lesson takes, it is essential to build a narrative through dialogue and experience.

The School of Architecture at Rudolph Hall embodies a menagerie of object lessons in the plaster replicas of architectural fragments and sculptures it houses. Building on this trove of material pedagogy, participants will draw our attention to a new constellation of object lessons. If all goes according to plan, we will experience and tease out new meanings from these fragments collectively, reorienting how we see part-to-whole relationships. And more important, we will consider why.



A lota (brass pot) beneath a spigot in the ground floor bathroom of Villa Sarabhai (1955) in Ahmedabad, India. Celebrated by Charles and Ray Eames in their *India Report* (1958) to the Government of India and the Ford Foundation as an object lesson in good Indian design, the lota is typically used to cleanse oneself after defecating (an aspect the Eameses did not mention in their report). Photograph by Anthony Acciavatti, 2019

Remembering Alex Garvin

Alexander Garvin, who taught urbanism at the school for over 50 years, died on December 17, 2021. We asked his former students to write tributes. Please watch our website for the events to celebrate his life in the fall.



Alexander Garvin in Amsterdam, photograph by Kevin D. Gray, 2012

Alex Garvin, Urban Visionary

Alex Garvin defined urban planning as “a public action that leads to a widespread and sustained private market reaction.” He believed that the design of the civic realm was a catalyst to long-term economic growth. This was also his control definition of a city government’s attitude toward responsible private partnerships and public-realm stewardship.

I am one of hundreds of Yale students whom Alex inspired. In 1999 I stumbled across Alex’s original adjunct professor offer in Yale’s archives and gave him a copy. He was thrilled. Alex loved teaching, and it was an integral part of his work too.

Alex didn’t tell the architects he worked with what he wanted so much as he told them what he *didn’t* want. He believed that this approach inspired more creativity from designers who were testing the boundaries of planning rules and conventions. Woe to the presenter who heard the words “That’s awful!” come from Alex: Your project wasn’t going to be approved, funded, or constructed “THAT way!” Yet, always the teacher, he would also explain how to reframe and rethink critical “real-world” issues without destroying your design spirit.

Alex loved “the game” of executing large-scale urban-development projects, win or lose — but preferably win. I was most inspired when he hired me to work on NYC2012, New York City’s bid to host the Olympic Games. His “Olympic X” urban-design parti was simple and elegant. Alex seized the chance to correct the incremental development ills of the city, ingeniously proposing

to reactivate the entire East River to its fullest potential as a north-south transportation spine, security buffer, waterway cleanup and sustainability generator, parks and amenities venue — and means for equitable population growth and economic vibrancy 100 years into the future. The east-west axis created a mixed-use “water-based village” experience.

Alex promoted designers big and small. He championed Zaha Hadid’s “River of Culture and Light” as a generator for New York’s creative arts programming and greater civic-realm activation to drive urban revenue and visitor-based growth. Younger Yale architecture and urban studies graduates frequented Alex’s offices and those of many architects, banks, and law firms to learn the most about how to make an impact in some distant future that he called “now, please.”

Alex made the “planning game” an enduring strategy for teaching classes too. In 2000, when I was a TA for Alex’s legendary “Study of the City” class, his lecture about Jane Jacobs’s activism — described in her book *The Death and Life of Great American Cities* — inspired a student to post flyers around the New Haven Green and in the *Yale Daily News* declaring “STOP Garvin Mall!” This was his written contribution in a three-week “game” that assigned roles to 100-plus students to teach about infrastructural destruction, civic participation, political dynamics, design advocacy, and financial compromise. Alex’s response to the work: “Give that student an A!”

— Anne Goulet

Goulet (’00) is principal of ARGitct, a project strategy and management company for construction and design.



Alexander Garvin in Amsterdam, photograph by Andrei Harwell (’06), 2012

Alex Garvin, Always the Teacher

In the fall of 2010 I met Alex Garvin by reading his book *The American City: What Works, What Doesn’t*, then in its second edition. The basis of his introductory course for MArch students on planning, development, and urbanism, the text was a wellspring of knowledge, keen observation, and objective analysis, and I read it sitting on the New Haven Green. For me and so many other students at YSoA, Alex’s teaching was formative, inspiring, accessible, and above all *useful* — a refreshing antidote to the unhealthy cliquishness and insular pedagogy that often defines academic studio culture.

In shaping the built environment, Alex engaged seriously and professionally with the broader context and made it his mission to compel young would-be architects, urbanists, and everyone else do the same — to understand and contend with the political, cultural, and economic forces at play. His 2016 book, *What Makes a Great City*, was a paean to what he loved best about urbanism and a manifesto for his core beliefs. An ethic and ethos of egalitarianism was at the heart of his unshakable faith in the public realm as a framework for dynamism, diversity, transformation, and positive change in society. Alex believed in places open to anyone with something for everyone.

Alex was an exceptional person, and his influence on so many of us as students and friends at Yale was extraordinary. He had a passion for ideas and delighted in the new and unexpected; he approached the scholarship of others with generosity, respect, and seriousness. As a young professional, I was impressed to see how Alex related with the newest generation at Yale, recognizing them for their talents, seeking to understand what motivated them, and helping them to identify what they wanted to achieve.

When I think back on my time as a student and then as a teaching fellow for some of his courses, one day in 2012 stands out: I can still see Alex leading our group, camera in hand, with an energy and enthusiasm that defied the cold, rain, and wind of that January day on a five-hour walking tour of Williamsburg and Bushwick. We were all surprised when he provided directions in Russian for some lost tourists along the way and loved how enthusiastic he was to share every new detail and transformation happening in these areas at that time — frozen feet be damned.

The tour included an extended walk through the Williamsburg Houses, one of Alex’s favorite American public-housing developments. Given the incongruity of our group, a resident called the police and we were soon joined by the NYPD and housing-authority staff. After a tense moment and a polite explanation, the officers accepted the invitation to join our tour! No matter how different the bow-tie-clad professor seemed from a setting he was sharing or the audience he shared it with, he cared passionately about places and the people living in them — and that was evident to all.

— Owen Howlett

Howlett (’13) is a Senior Associate at Pickard Chilton Architects.



Alexander Garvin with students, Amsterdam, photograph by D. Kevin Gray, 2012

Alex Garvin, Friend

Alex Garvin is known as a public figure, a teacher, a client, and an author. We know him as all of those, but also as a friend. Alex built and maintained a strong community of people from the different aspects and eras of his life. He was a central figure at the intersection of teaching and creating urbanism and design in the United States. It’s not at all a stretch to say that Alex derived a great amount of joy from his work, and even more from the people with whom he worked.

We both met Alex as Yale students and were fortunate enough to go on to work with him over the past 25 years. Always optimistic and engaging, he balanced a delight for unique ideas with gravitas for how they would be executed. He recognized design as more than conceptual lines on paper, indeed as concrete elements for real people to use and enjoy. Alex seemed to be on a mission to understand what successful urban planning entailed from the inside out, and to do that he traveled constantly, sending email “postcards” with photographs and observations. His perspective seemed infinite — from 30,000 feet up to the details of fountains and playgrounds, in search of “What works and what doesn’t.”

Early in his career Alex would explore New York City by subway, documenting and writing about what he observed. He continued this tradition by taking classes on very long walks in parts of the city that were poised for change or in the process of transformation. Once we ran into him and a group of students near our apartment and invited them up for a visit. The city was not abstract to Alex but a real environment where people work and play, and there was no better way to understand it than with feet on the ground and camera in hand. It was a simple formula with rich outcomes. On several of his excursions we ended up at a place of local significance for a marvelous dinner. We always enjoyed finding photos in his books where we had happened to be standing next to him when they were taken.

Alex was proud of his home and enjoyed sharing it as chef and host. His art collection, surrounded by walls of books, was deeply personal, and he loved discussing the artworks in detail. He always kept the guest lists close to the vest, so it was always a surprise who one would meet there and where the conversation would go. Like the cities Alex loved to study, he was wonderful, complicated, and impossible to summarize. He will be missed by so many in both ways we can describe and those we simply cannot. We feel fortunate that Alex played a fundamental part in our experiences of Yale and New York City, and we thank him for the lessons, his generous spirit, and most of all, his friendship.

— Tom Morbitzer and Goil Amornivivat

Morbitzer (’00) and Amornivivat (’00) are principals of the firm AM/MOR Architecture.

Rad

Italian Design
1965 – 1985

The Dennis Freed
Collection

Curated by Cindi Strauss,
Sara and Bill Morgan Curator,
Department of Decorative Arts,
Craft and Design at the
Museum of Fine Arts, Houston

Yale School of Architecture Gallery
February 21 to May 7, 2022

Riccardo Dalisi, *Wooden Throne*, 1979, wood and
paint, photograph by Brad Bridgers. Museum of
Fine Arts Houston, the Dennis Freedman Collection,
gift of Dennis Freedman



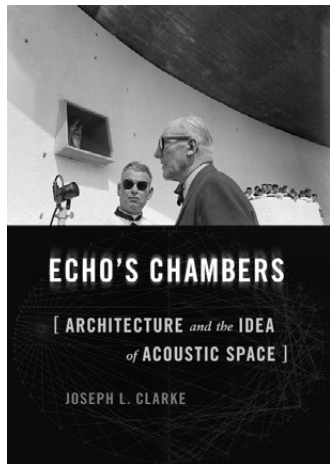
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Book Reviews

Echo's Chambers: Architecture and the Idea of Acoustic Space



By Joseph L. Clarke
Pittsburgh University Press,
2021, 320 pp.

In the 1970s soundscape pioneer Murray Schafer observed: “The modern architect is designing for the deaf,” adding polemically that architect’s “ears are stuffed with bacon.” Joseph L. Clarke’s (PhD ’14) erudite and thoughtful book *Echo’s Chambers: Architecture and the Idea of Acoustic Space* contributes to the disciplinary effort aimed at correcting the problem and the ever-expanding interest in the intersection of architecture and the environment with the field of sound studies. Building upon and going beyond now canonical volumes such as Jonathan Sterne’s *The Audible Past* (2003) and Emily Thompson’s *The Soundscape of Modernity* (2002), Clarke unveils a long-lasting, entangled trajectory between sound and architecture, tracing it back to the early Modern period. Readers interested in the intersection of sound technology and totalitarianism in books such as Carolyn Birdsall’s *Nazi Soundscapes* (2012); Niall Atkinson’s *The Noise Renaissance* (2020); Roland Wittje’s *The Age of Electroacoustics* (2010), a history of science and sound; Sabine von Fischer’s *Das akustische Argument* (2019), a portrayal of the intersection of Modern acoustics and architecture; and Myles Jackson’s *Harmonious Triads* (2006) will welcome Clarke’s book as an essential addition to a growing body of knowledge.

Clarke takes us through a long and fascinating journey that weaves together sounds and buildings, science and culture, and unexpected connections between the biographies of unfamiliar figures. The beautifully illustrated book is structured chronologically in five chapters. Chapter One analyzes the influence of Jesuit polymath Athanasius Kircher on the built environment of seventeenth-century Rome, going beyond Siegfried Zielinski’s studies in *Deep Time of Media* (2006). Chapter Two examines French architect Pierre Patte, whose influence in pre- and post-revolution France is well documented, especially as it relates to urban infrastructure and sewage systems. Alternatively, Clarke focuses on his lesser-known treatise on theater architecture. The historical analysis also problematizes the oblique relationship that more canonical figures such as

Claude-Nicolas Ledoux had with Patte’s visio-acoustic treaty. Chapters Three and Four take the reader to nineteenth-century Germany, first introducing the figure of Carl Ferdinand Langhans while debating and constructing the role of reverberation within Romantic aesthetic conceptions, and then revealing the architectural and sonic conundrums behind Richard Wagner’s Festspielhaus, in Bayreuth. The final chapter brings the reader back to France to discuss an oddly overlooked episode of Le Corbusier’s engagement with electroacoustics in a partially unrealized component of his proposal for the Chapelle Notre-Dame du Haut, in Ronchamp.

In terms of temporality, the book spans over three centuries; in terms of geography between southern and northern Europe and the sources analyzed by the author, it covers five, if not more, languages. In this sense the structure of the book is interesting since the chapters can be understood independently but also in terms of the connections existing among them. Echoes of previous chapters can be detected as the book’s narrative progresses. Starting off with the title of the book, Clarke expresses an unapologetic interest in the work and ideas of Marshall McLuhan, using them as a theoretical yardstick or intellectual leitmotif against which the findings and arguments of the book are measured. Every chapter either begins or ends with a discussion on some aspect of McLuhan’s prolific production, making it satisfying to his adherents and perhaps problematic to some of his critics.

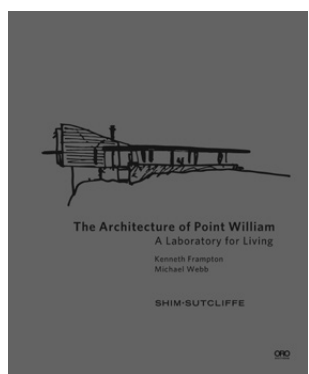
The strength of the book is also where some difficult aspects arise, namely in the long temporal linearity of its structure. By constructing a *longue durée* of entangled histories of sound and space, Clarke’s book proposes a much-needed revision of acoustic modernity. In so doing he aims to offer potential alternatives to Emily Thompson’s account, an interpretation that has dominated the field since her book was published in 2002. In that aspect he succeeds. On the other hand, the very genealogy Clarke traces is not exempt from some problematic omissions. The book’s thread linking religious and

civic theater architecture — namely “high culture” — connects Francesco Borromini’s sacred Catholic spaces in seventeenth-century Rome with Le Corbusier’s proposal for Ronchamp in the 1950s. Thus the book bypasses the emergence of electroacoustics at the turn of the twentieth century promoted by the more difficult modes of production related to war on the one hand and popular culture and mass media on the other. One could argue that by the time Le Corbusier engages with electroacoustics in Ronchamp it is not the outcome of a smooth continuation of the development of Catholic sacred spaces but the incorporation of technologies that originated during the First, Second, and Cold Wars. For reasons that are understandable, the book overlooks some of those aspects, leaving room for further research in this still expanding field. Anyone interested in the intricate relationship between space, sound, culture, and science should read this great contribution to the understanding of the complex and mysterious role that sound plays in our daily lives.

— Alfredo Thiermann

Thiermann is an architect and educator. He teaches at Harvard GSD and is a Fellow at the Collegium Helveticum at ETH Zurich.

The Architecture of Point William: A Laboratory for Living



by Shim-Sutcliffe Architects
ORO Editions, 2021,
240 pp.

Brigitte Shim and Howard Sutcliffe’s Point William projects are defined by their interactions with a landscape, the Canadian Shield. Beginning with the cover sketch, a line quite literally draws the reader through a 24-year-long experimental design process. A finely drawn black-and-white graphically patterned topographical map weighed with a close-up image of the ground — a blending of a rock outcrop with a newly built gravel pathway — introduces what follows: a rugged site carefully considered with a series of architecturally significant structures set within. Capturing the line between earth, skyline, and horizon formed by each building’s touch with nature, the book catalogs the progression of projects: Boat House (1997–99), Guest Cottage (2007–10), Main Cottage (2010–17), Garage (2015–18). A series of firepits, stacked wood walls, stone walls, a swimming platform, and a flagpole presents a spatial retelling of the site. The architects reflect on their experience working with a singular client in terms of architecture practiced as a craft requiring a sensitivity to nature; the use of inert materials; poetic aspirations; and a spatial retelling of the typologies found in this idyllic region — cottage, boathouse, and family home.

Today each structure appears as one of many among a collective ensemble for future living, even though they were created individually over time. Nature flows through the houses, across many surfaces in a variety of ways, as revealed through complementary photographs by Michael Awad, Ed Burtynsky, Anita Matushevics, Scott Norsworthy, Brigitte Shim, Howard Sutcliffe, and Simon Sutcliffe. Indivisible relationships are shown between the landscape and the structures’ scalable lessons, presented in texts and drawings across the book’s 240 pages.

The first drawing paired with a close-up photograph demands attention with images that are meticulously woven together as a view on the creative process. The two images establish the importance of translating nature into building. As Robin Evans points out in the celebrated essay “Translations from Drawing to Building,” working through form in the medium of drawing to arrive at architecture emphasizes traditional architectural rendering focused primarily on house plans. Those drawings are kept separate from the sites, advocating architecture as an autonomous practice. Here, rather than focus on the architectural drawing of a house as a departure point for design, the architects smartly reveal their emphasis on learning from the site as the first act of design. The site is a landscape of action.

The natural setting shapes the architecture as either a point of departure emerging literally from the ground or in walkways through a play of edging with metal and crushed gravel with veined planes of granite running from outside terraces to interiors. The materials of the site ground inhabitants, immersing them in nature. Limiting the materials of the structures to inert wood, stone, and metal demonstrates a sophisticated knowledge of their properties in this climate and context while relating to Shim-Sutcliffe’s larger body of work.

The book is composed of texts by the client, the architects, and celebrated historian Kenneth Frampton, whose essays and rarely published drawings amplify the idea of drawing. Michael Webb’s probing interview provides greater insight into the architects’ work in their own words. While the book’s title illuminates a set of projects as an experiment or laboratory, much

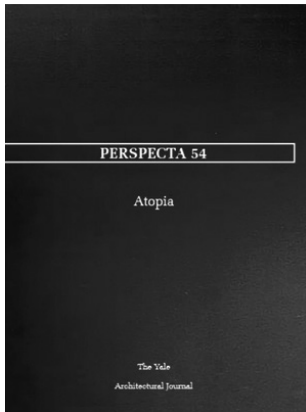
greater is its delivery of an education on the instrumental relationships reflecting our urgent concerns of climate change, sensitivity toward a site, and material durability — all of which are essential to the practice of architecture regardless of its function. This particular site is a landscape of action and a space of remembrance and freedom enfolding the sky, the earth, and the line of habitat. The houses create a boundary for the site, and their ordered spaces offer perspectives on time. Some recognize the familiarity of house forms — pitched roofs, overhangs, porches — yet these works hold a deeper relationship of the archipelago to its horizon. The site’s place within climatic time and its marking of access to the horizon speak of greater Canadian histories. Here architecture is a weaving together of remembrance through the site as well as inhabitable structures with additional functions. Decisive thinking bridges consciousness and experience, connecting nature to building through a self-imposed remembrance and discipline.

Ending as it opens, with drawing lines as scaled building plans and a detailed timeline, the book captures the pauses and durations of the project. It allows the otherwise private place to become accessible as the architects fearlessly share their intimate reflections of the process, emphasizing a sensitive and respectful approach to making architecture.

— Hilary Sample

Sample is principal of MOS Architects and the IDC Professor of Housing Design at Columbia University’s GSAPP.

Perspecta 54: Atopia



Edited by Melinda Agron (MArch and MBA '19), Timon Covelli ('18), Alexis Kandel ('18), and David Langdon ('18) MIT Press, 2021, 272 pp.

Responding to premature announcements of history's end, Frederic Jameson famously noted how it might be easier to imagine a complete deterioration of the planet under the conditions of late capitalism than upon the demise of the financial system that governs it.¹ Though quoted incessantly, Jameson's observation is rarely accompanied by his own explanation that the reason for this paradox could be a result of "some weakness in our imaginations." A decade later Jameson would revisit his own statement in a review of OMA's study "Project on the City," conducted with the Harvard Graduate School of Design.² Indeed Rem Koolhaas was a most fitting character to invoke the recollection; there are few architects whose alliance with global economy, questionable regimes, and the end of the utopian thrust is so symbolic. Fewer still, however, are the architects who have managed to engage with capitalism on their own terms.

Haunted by Jameson's proclamation, *Perspecta's* current issue, *Atopia*, explores the power of the architectural imagination to represent the present and project the future critically without being lured into the sticky honey trap of utopian thought. The issue opens with two attempts at explaining the term, the first James Auger and Julian Hanna's fairly scattered "Unmanifesto," which is more expressive of atopia's haziness than its possibilities. It is followed by Yale faculty member Marta Caldeira's rigorous genealogy of the concept. Locating the origins of atopia in the writings of Vittorio Gregotti, Caldeira frames the term through a historical and disciplinary lens: "a lament and a call for a return to critical projection," acknowledging historical conditions while engaging with them under its own terms.

Koolhaas — the figurehead of the architectural present that the volume wishes to depart from — is certainly not a model to be followed. His frequently regurgitated essay "Junkspace," a text that could have been an atopian manifesto, appears as little more than a footnote. Conversely, the contributions span

¹ "It seems to be easier for us today to imagine the thoroughgoing deterioration of the earth and of nature than the breakdown of late capitalism." Frederic Jameson, *The Seeds of Time* (New York: Columbia University Press, 1994), xii.

² Frederic Jameson, "Future City," *New Left Review* (June 1, 2003): 65–79.

from theoretical inquiries into atopian thinking to representational projects that employ the power of architectural image making as a tool with which disenfranchised stakeholders can imagine futures that challenge contemporary reality while being rooted in it. Gone are desires to remake the world, on one hand, and the resigned dystopic depictions of the end of the planet — rather than capitalism — on the other. Instead we are offered tactical narratives, local interventions, and architectural fictions through which the paradoxical line of atopia is threaded. What emerges is a kind of architectural speculative realism — a mode of operation at once radical yet pragmatic, imaginative yet restrained, and future-oriented yet entrenched in the inadequacies of the present.

Design Earth's "Climate Inheritance," for instance, offers a visual narrative of UNESCO World Heritage Sites through the lens of the looming threat of climate change. Here we find not only a speculation on what would certainly happen to sites deemed worthy of commemoration but an inquiry into what commemoration itself might mean in the face of oblivion when the very possibility of collective memory is at stake. Presenting a more action-oriented approach, Janette Kim attempts to untangle the notion of property from specific modes of viewing, surveying, and ultimately exploitation to reimagine its "cultural narratives and legal bureaucracies." In their contribution "Apocryphal Gospel of Oakland," Brandi Thompson Summers and Olalekan Jeyifous undermine the common narratives of homelessness by envisioning an alliance between the city's most vulnerable communities and its wealthiest tech companies. Using tactics of improvisation and temporary occupation, their work exposes absurdist policies while deploying, through architectural imagery, a new and "symbiotic relationship with the environment" through impermanence. Operating within capitalist production, Jack Self promotes the notion of "ethical real estate" and proposes that architects must position themselves strategically within the trenches of finance in order to use housing "as an instrument of social justice and as a means to overturn institutional and systemic inequalities." Departing from the predominantly visual, John McMorrough's essay is an intriguing call to rethink construction history through the employment of counterfactualism. His hybrid architectural

historian cum speculative designer is not a reckless retrospective prophet but rather a rigorous researcher of alternatives and their consequences. The question, "What if?" becomes more than an exercise in imagination: it is a tool for examining the entanglement of imagination and ideology.

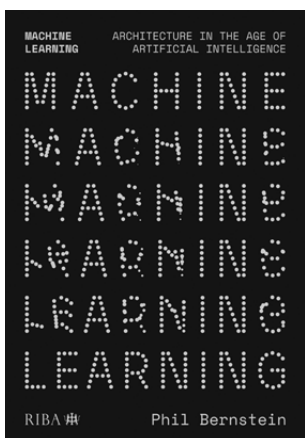
Not unlike atopia itself, the collection emerges as a kind of introspection of the architectural present and a delineation of its possible futures. Some contributions certainly lean toward, if not fall into, the utopian trap. For instance, *Terre*, an ongoing multidisciplinary collaboration between Traumnovelle, Oikopoiese, Remy Hans and Carbonifère, and Design Urbain ARTS2, envisions a global garden civilization by employing both a kind of libertarianism and a mutual communality through which a collective revolution would emerge, almost spontaneously, from individual actions. At the other edge, fittingly bringing the issue to its conclusion, is Liam Young's planetary vision. Only superficially dystopic, his realist speculation inserts itself into the genealogy of architectural imaginations of the entire planet while asking not to be read as a proposition but as a vision that offers a "critical distance from which to reevaluate ourselves."

While much of the collection focuses on the representational, narrative, and image-making capacities of architecture, "it would be remiss to conclude that this is all that is left for architecture to do. Rather these works seem to be essentially atopic: for both better and worse they indicate the powerful binds from which architecture seeks to unshackle and where it imagines it could go, however hazy and uncharted a territory it may be. Indeed there is something strangely pertinent in coming to terms with the present in order to depart from it. Atopia appears, however oddly, as the thing that architecture always should have been — a material consolidation created from both ideals and reality, firmly rooted between future and past.

— Eliyahu Keller

Keller is director of the History and Theory Unit, Negev School of Architecture, and a PhD candidate in History, Theory, and Criticism of Architecture at MIT.

Machine Learning: Architecture in the Age of Artificial Intelligence



By Phil Bernstein
RIBA Publishing, 2022,
200 pp.

It's a question that if asked by a less progressive practitioner might inspire fear of a near future, or at least an industry-specific take on the classic human-versus-machine sci-fi scenario: "How does the role of the architect as a professional change as technology moves toward autonomous computing?"

Phil Bernstein, Associate Dean (BA '80, MArch '83), a voice of both reason and invention on the leading edge of digital design, does not see artificial intelligence replacing the role of architect anytime soon but instead posits that there's a lot we can stand to learn from our machines. His new book, *Machine Learning: Architecture in the Age of Artificial Intelligence*, is an insightful examination of the possible ways AI and ML can be — maybe need to be — embraced to not just sustain but revolutionize the architecture, engineering, and construction (AEC) industry, in particular the role of the architect.

"What AI/ML systems lack is a rudimentary understanding of how the world works or anything remotely resembling common sense," Bernstein writes. He goes on to illustrate how we can apply AI/ML as a catalyst to drive a "process revolution" within the field with our inescapably human perspective and ability to use tools. As a practitioner, educator, and technologist, Bernstein delivers an insightful perspective across AEC on how the industries have evolved since the Renaissance. He's able to view the AEC landscape from multiple perspectives and provide critical insight on how the history and practice of architecture have been evolving with the rise of digitization and data analytics.

It's a continuum that lands us in this unique moment — one of optimism where architects, engineers, and builders, along

with owners, need to appreciate what AI/ML can bring to the table to address some of the largest challenges we face in our industries and our world, from the housing crisis to embodied energy and exploitive labor in the supply chain.

The adoption of AI/ML may evolve and reform to impact how architects in particular can strengthen agency and provide critical value to clients. The industry is traditionally very disaggregated and siloed in how complex building information is shared and communicated. As Bernstein outlines, "The advent of AI gives architects an interesting opportunity to close this gap and realize ideas with great fidelity, if not greater control, of the design-build relationship." Through data analytics, simulation analysis, performance sensing, and post-occupancy BMS data feedback, we are starting to see a wave of possibilities in how we forecast and manage risk throughout the design and construction process. The new tools allow us to forefront collaboration and shared problem-solving.

According to Bernstein, "AI-driven systems automating aspects of construction in the field through robotics and industrialized methods of digitally driven mechanisms" allow architects to better address the divide between design and construction, "especially as construction becomes more like manufacturing." This suggests a powerful change in the mindset of architects, to think of design not as a project-specific one-off but as an accumulation of knowledge that will be refined, iterated on, and reapplied in future projects: "Deploying evidence in combination with predictive powers of AI systems will make performance a profound objective of the modern design process and its deliverables."

AI/ML is the next natural step in the role of computation, digitization, and development of new software tools in both changing how we can work and reforming the architect's business model. Bernstein sees a real opportunity to "shift the value propositions of design" and change the traditional fee-for-service structure. The reform that new technologies usher in is long overdue for an outdated service-based business model. "Artificial Intelligence tools strategically deployed in the service of performance-enhanced design solutions could be the catalyst for changing the fundamental business proposition of practice," Bernstein writes, "converting the value of the architect's services from deliverables and fixed fees to outcome-based delivery models and related services."

This vision for the future of the practice and practitioners makes Bernstein's book enlightening and essential for any architect, student, engineer, manufacturer, or innovator interested in changing what we've all been taught to accept — in our business model and in realizing our value and our built environment. The "process revolution" is here, and with it the opportunity to change forever how we communicate and solve problems. We're in a unique position to create an architecture that is truly open, resilient, and improving as we envision future possibilities for our buildings and cities. To this we should apply every kind of intelligence we have and every mechanism of learning. This is our role.

— Christopher Sharples

Sharples is a founding principal of SHoP Architects.

Academic News and Student Initiatives

Yale Center for Ecosystems in Architecture

The Yale Center for Ecosystems in Architecture (CEA) is an interdisciplinary organization focused on prioritizing the requirements of living organisms and ecologies in the design of the built environment. As an academic collaboration between schools at Yale University (specifically the departments of Architecture, Environment, Medicine, Nursing, Public Health, and Engineering and Applied Science), it seeks to synthesize the scientific, artistic, and cultural innovations coming out of these distinct disciplines in order to radically transform the design of energetic and material systems, buildings, and infrastructures. The mission is a foundational transformation of core practices of building, the sector most responsible for nonrenewable production and consumption, and therefore with the greatest potential for impactful mitigation of the consequences of climate change.

Yale CEA was founded in 2019 by the Hines Professor of Sustainable Architectural Design, Anna Dyson ('96), who previously created and led the Center for Architecture, Science, and Ecology (CASE) at the Rensselaer Polytechnic Institute. Dyson established Yale CEA with the intent of connecting scientific inquiry with the aesthetic, social, and conceptual aspirations of architecture. A core group of professionals from diverse fields, is fundamental to the implementation of its initiatives, including: Hind Wildman, director of communications and development, who provides a critical interface for the center and its global partners; Nick Novelli, director of research



Yale Center for Ecosystems

engineering, who coordinates fundamental experimentation, demonstration of applied concepts, and full-scale prototyping; Mohamed Aly Etman, postdoctoral associate and building-science researcher, who also lectures in the core environmental design sequence at YSoA.

The initiatives of Yale CEA are also supported by a group of doctoral researchers who are currently in the school's PhD program (specializing in the Ecosystems in Architectural Sciences track), and whose work is integral to the production of ecosystems of knowledge upon which the center is predicated. Phoebe Mankiewicz, whose background in biology and architectural sciences focuses on ecological strategies for indoor and urban air quality issues, recently received a Lafarge Holcim Next Generation Award for her Pure Inhale project (a plant-based design research module). Mandi Pretorius focuses on how the building envelope interfaces with multiphase manifestations of water as a thermodynamic and photoelectric medium, as well as water as a human need, equitable scarcity, and as biophilic affordance within the built environment. Christina Ciardullo

explores the integration and scaling of plant-based systems in built-environment applications. She recently cohosted a series of panel discussions and presentations on the potential for synergistic ecosystem benefits of urban agriculture and green infrastructure, on behalf of Yale CEA in collaboration with the UNEP on the occasion of the UN Food Systems Summit. With Wildman and Etman, she launched *BeyondUrbanAgriculture.org* as an interactive portal for the exhibition and content presented at the summit. I-Ting Tsai is investigating how emerging computation technology can support parametric decision making in environmental design. Seth Embry is working on exigent ecologies and design strategies for radical, and in many cases defensive, strategies for adaptation to climate change.

Yale CEA's projects also seek to advance innovative and collaborative design. Completed in 2019, the BEEM (Built Environment Ecosystem Measurements) Lab is an immersive 360-degree audiovisual work space on the sixth floor of Rudolph Hall with the capability of simultaneously analyzing various types of data. It provides an

environment for agile team collaboration and remote interaction between geographically distributed stakeholders. In November 2021 Yale CEA formed a partnership with the United Nations Environment Programme (UNEP) to apply BEEM Lab technology in association with its SEVA (Socio-Ecological Visual Analytics) data analytics platform in a series of UNEP conference spaces under the auspices of the World Environment Situation Room (WESR). These spaces are intended as entirely new locations for the convergence of environmental scientists and a range of international stakeholders to visualize and analyze the potential impacts of policy and decision making on the global environment. In 2019 Yale CEA collaborated with the UNEP, Oak Ridge National Labs, Willow Technologies, SHoP Architects, University of Nairobi, Kenyatta University, and others on the Nairobi Ecological Pavilion, at UNEP Headquarters, in Nairobi, Kenya. The pavilion demonstrated emerging advances in biomaterials and innovations for both the fabrication and the imbrication of energetic and sensory technologies with which a structure may self-monitor and bioresponsively adjust its embedded systems performance. The CEA has continued to expand its Ecological Living Module (ELM) research framework following the installation of ELM New York. In partnership with nonprofit organization Ecolibri, the organization intends to integrate and adapt advances gained from that research into the design of an Ecological Living Network for the city of San Juan La Laguna, Guatemala, focusing on the development of bioremediation systems for energy, food, air, and water quality within the region.

— Seth Embry

Embry is a first-year PhD student in Ecosystems in Architectural Sciences.

North Gallery Exhibitions

Speaking into Being: Beyond Asian Silence

The exhibition *Speaking into Being: Beyond Asian Silence* — curated by Ariel Bintang, Ben Fann, Signe Ferguson, Chloe Hou, Gina Jiang, Faith Pang, and Ethnie Xu (all MArch '23) with graphic design by Betty Wang — was on display in the North Gallery from August 26 to September 30, 2021. Conceived in response to the drastic increase in recorded hate crimes against Asians and Asian Americans since the start of the COVID-19 pandemic, the show was intended to serve as an archive of our current social context, and conceived a space to reflect on the stories of this cultural demographic, to stimulate discussion within the YSoA community and beyond, and hopefully to mark a turning point. Created by artists and designers, the works on display spanned a variety of mediums including print, ceramics, sculpture, photography, film, drawing, and collage. The exhibition was produced in collaboration with Sarah Kim, Iris You, and the Visibility Project team and sponsored by the Yale School of Architecture and Yale's Asian American Cultural Center, Council on Southeast Asia Studies, and Council on East Asia Studies.



In-sync, De-sync, Re-sync

Gao — was on display from October 18 to November 12, 2021. Exploring relationships between information, time, and bodies, the exhibition interrogated the seamless narrative of synchronicity expressed via contemporary technology by revealing the frictions and disconnections inherent in the usage of these technologies. The curators reevaluated how we perceive, experience, and express temporal rhythms, suggesting an alternative definition of togetherness (*syn-*) and time (*kronos*). The works on show included submissions by architectural practices EXTENTS (Cyrus Peñarroyo and McLain Clutter, MED '07), Outpost Office (Ashley Bigham, MArch '13, Erik Herrmann MArch '12), A/P Practice (Maya Alam and Daniele Profeta), Mark Foster Gage Architects (Mark Foster Gage, MArch '01), and MILLIØNS (Zeina Koreitem and John May). The exhibition was sponsored by the Yale School of Architecture and Yale's Center for Collaborative Arts and Media, Digital Humanities Laboratory, and the Tsai Center for Innovative Thinking.

Indigenous Society of Architecture, Planning, and Design (ISAPD) Launch

In December 2021 Yale alumni Anjelica S. Gallegos (MArch '21) and Charelle Brown (BA '20) launched the Indigenous Society of Architecture, Planning, and Design (ISAPD), which grew out of a Yale group and served as the inaugural residency for the New York AIA's Center for Architecture Lab (see *Constructs* Fall 2021). The lab has since provided a support system for ISAPD Yale to emerge as a membership organization focused on increasing international knowledge, consciousness, and appreciation of Indigenous architecture, planning, and design (including landscape architecture and environmental design) in academia and the professional realm.

The Center for Architecture Lab has been integral in shaping ISAPD: "The lab has been unequivocally supportive and has enhanced the creative projects, events, and writing we were able to accomplish during the residency. It is a smart, open, and invigorating space to be a part of, along with the exciting and talented members of CFA, and it has inspired me to imagine new possibilities and sharpen my skills," Gallegos says.

On December 15, 2021, ISAPD launched its new website and published a Student Chapter Kit. The kit provides an organizational framework for members to leverage ISAPD resources and lessons learned as a foundation to guide student chapters in initiating,



ISAPD Student Chapter Kit

creating, and determining their own identities. It offers rules on governance and structure, a base graphic identity, and project examples, along with access to regional knowledge groups and a network of Indigenous students and professionals. The chapter kit can be downloaded at isapd.org.

ISAPD aims to promote an active network of Indigenous architecture, planning, and design professionals; boost architecture as a viable profession in Indigenous communities; collaborate with tribal, academic, and local groups on projects and curricula, and support emerging scholars through a variety of unique opportunities. ISAPD will also continue to work toward increasing the representation of American Indians, Alaska Natives, Native Hawaiians, Pacific Islanders, First Nations, Indigenous Australians, Māori, and other Indigenous scholars and peoples in architecture, planning, and design.

ISAPD was founded by Indigenous scholars to advance and support Indigenous people and knowledge in architecture, planning, and design in response to encountering challenges in mainstream academia and practice. As Brown states, "Through collaboration and the establishment of this network, ISAPD envisions a future for Indigenous communities that begins to restore and center Indigenous knowledge in the design, planning, and architecture of our built environment and infrastructure."

ISAPD membership includes both students and professionals and is open to those working in and supportive of Indigenous architecture. See isapd.org to find out how to become a member and more.

Remembering Richard Rogers

Richard Rogers (MARCH '62) taught at Yale as Saarinen Visiting Professor in 1985. In 2007 he taught with Bass Distinguished Visiting Fellow Stuart Lipton along with Chris Wise and Malcolm Smith (MARCH '96).

Snapshots of RR 1933–2021

We have been overwhelmed with tributes to Richard from collaborators, clients, consultants, and of course all the colleagues who have worked in the practice over the years. And almost every message comes with a photograph—a picture taken with Richard, always with a huge smile expressing his enjoyment of life.

The stories people tell are, first and foremost, about Richard the person, his approachability and his sheer love of conversing. What people remember most is the sense of engagement they had with someone who was interested in them and their work and opinions. Some of my own favorite images of RR are from his time in the United States.

On his way to Yale in 1961, Richard arrived by boat since transatlantic commercial jet services only just began in 1958. Richard loved to travel and was always fun to travel with. I remember his touchingly childlike enjoyment of the beach in Copacabana and visits to the flamenco bars in Triana, Seville.

Me: “Richard, surely we need to go to bed” (it was already two in the morning). Then sensing I might be suggesting the wrong thing, “Don’t forget we have an important presentation in the morning!” Richard replied in a manner suggesting that under absolutely no circumstances was he going to be persuaded to leave away while there was still music and fun.

Was Richard’s sojourn in the United States a formative experience? From conversations we had over the span of 35 years working together, I think so. He was Italian by birth, shaped by his time in the States, and perhaps most surprisingly, grounded by his Englishness.



Richard Rogers with Yale students Chris Beardsley and Xinghua Zhao, London, 2006.

From early days Richard was a snazzy dresser, here sporting a bow tie, perhaps in homage to Louis Kahn, one of the masters he had traveled to the United States to learn from.

In this image is perhaps one of the first clues to his passion for collaboration. Richard had fruitful relationships with Norman Foster, Renzo Piano, Peter Rice, John Young, and many others through two generations of partners, engineers, and writers—the list is too enormous to complete.

Peter Rice was the only person I know who called Richard “Rich”! And who other than RR could make bankers’ braces look politically correct?

Ruthie Rogers, with whom he discussed everything, crisscrossing the courtyard from our old studios at Thames Wharf to the River Café to check in for a mid-morning coffee, often having lunch there with a table of collaborators, and passing by to look at the menu on his way home. RR the architect and the River Café’s unofficial taster. Ruthie the chef and the sounding board for Richard’s life in architecture.

Announcing his arrival, Richard’s laugh filled the studio. He was endlessly busy either with project teams or at work in the middle of the open-plan studio replying to a constant stream of letters. He always replied carefully to each and every one, the responses crafted in “discussion” with Jo Murtagh, his longtime personal assistant.

RR was a champion of keeping the office small so that it remained like a family. It was accessible to all, whether the newest recruit, the graduate engineer sitting in on a project meeting for the first time, or just someone arriving at reception—a potential client? Oftentimes yes! He was the first to get in touch if you were ill or had fallen off your bike and made a personal phone call every year on your birthday. He was champion of the softball team and, of course, the postgame visit to the pub to chat with the opposition.

RR, a clarion caller for a generation of architects able to build on a scale like no other before, ever.

RR, a nonconformist, not the least in his refusal to conform with the accepted image of an architect; he approached his calling as a lover—of life, of family, of community, of buildings, of cities.

Richard’s approach to architecture cannot be separated from his persona. He worked as he lived, and the projects he helped create were realized through and by these same passions.

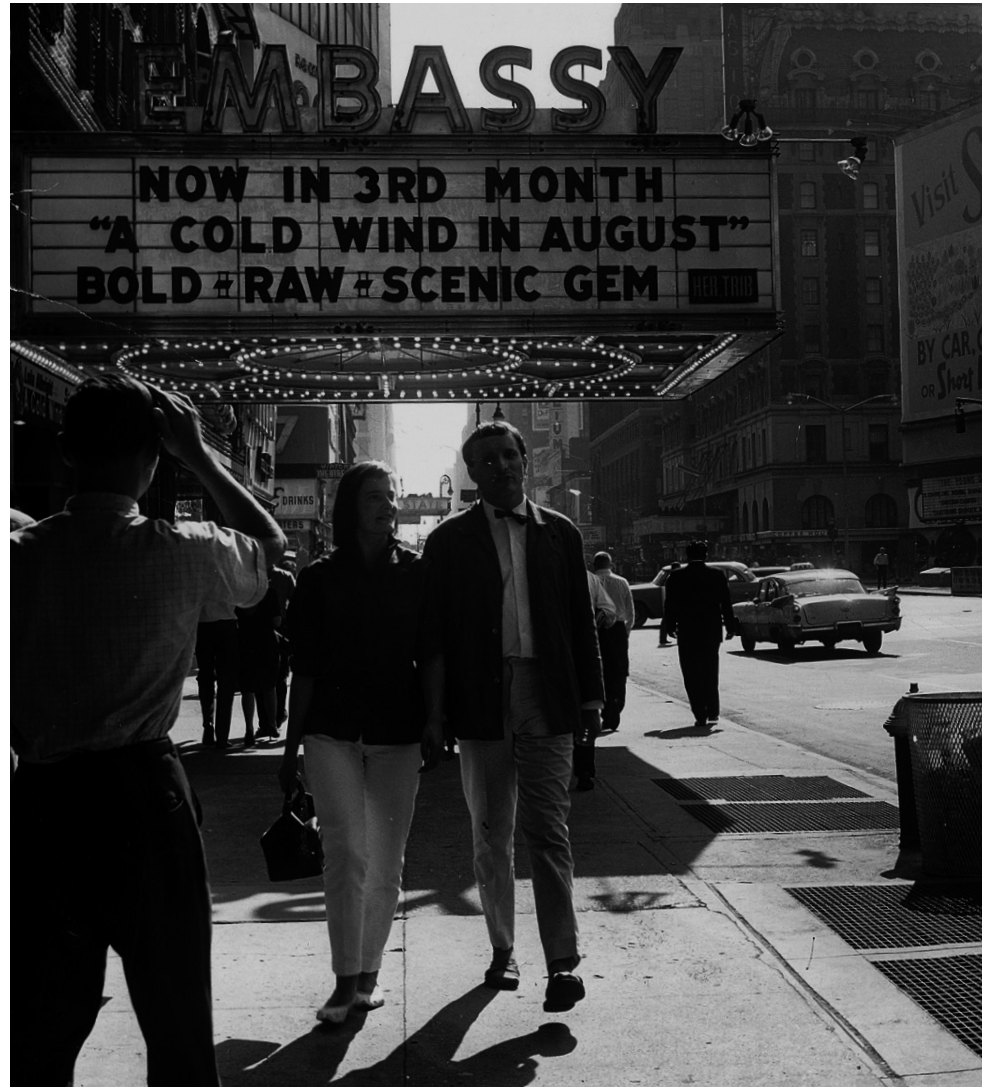
— Simon Smithson

Smithson joined Rogers Stirk Harbour + Partners in 1991 and has been a partner since 2011.

a fundamental shift in the perception of inner cities—away from being something to endure or escape to being something desirable and enjoyable—which he termed a new “urban renaissance.”

I joined his architectural office in 1988, and designs for buildings have always been side by side with city plans on the drawing boards. The practice was an extension of Richard’s belief in the need for discourse in architecture to explore ideas, synthesize thoughts, and challenge designs. He was passionate about the language of architecture and took a collaborative approach to finding solutions, which was evident in his long associations with engineers and technologists as well as his architectural partners.

Among his most iconic buildings are the Pompidou Centre, in Paris, designed with Renzo Piano, and the Lloyd’s building, in the City of London. Both are immediately recognizable from their



Richard Rogers and Su Rogers on 42nd Street, New York, in 1961



Richard Rogers (center) with Carl Abbot (right) and Norman Foster (left) at Yale in 1962, photograph by Su Rogers

A Tribute to Richard Rogers

The exhibition *London as It Could Be*, shown at the Royal Academy in 1986, was for many in my generation an architectural baptism, especially for those who aspired to achieve a greater impact on society than just building design. It was the reference point for our careers as architects of cities. The three great architects whose work was featured in the show—Richard Rogers ('62), Norman Foster ('62), and James Stirling, all with links to Yale—marked the era of British structuralism.

Richard transformed the urban landscape through both his radically innovative buildings and his influence on public policy. His devotion to politics and architecture helped to bring about

unorthodox inverted designs, where escalators and service functions, usually hidden within the building, adorn the exterior facades in expressive forms. Richard’s work never lost sight of the importance of the public realm. Projects such as the master plan for the Pudong district of Shanghai, Terminal 5 at Heathrow Airport, and the BBVA Tower in Mexico City are emblematic of his passion for humanity, and their legacies will endure for generations.

On a personal note, I will never forget his pursuit of color in architecture. This was evident when working with him and Ricardo Legorreta on the BBVA tower from his hillside office overlooking Mexico City. These champions of color created a great debate about bringing more vibrancy into the garden space, each with their own scheme of cerise or sea green, which carried on during lunch on the terrace but was never decided until after the double.

Richard often credited his urbane, cosmopolitan outlook to his Italian upbringing. He lived life to the fullest and rarely, if ever, looked back. He always believed in striving to make a positive impact wherever he could and was a champion of democracy and community. He was outspoken on issues of inequality and never shy of progressive ideas. He insisted that our office operate as an open-plan studio with his desk positioned among the teams. For those of us who had the opportunity to spend time with him, it was likely to be at the River Café, his wife Ruthie’s restaurant. It was a place with great food, wine, and company that provided him with a tablecloth over which the future was always in discussion.

— Andrew Tyley ('94)

Tyley is a partner at Rogers Stirk Harbour + Partners.

Fall 2021 Lectures

The following are summaries and excerpts from the Fall 2021 lecture series, most of them conducted in person.

Land Acknowledgment

Beginning in Fall 2021, lectures at Hastings Hall started with an acknowledgment of the Indigenous peoples who previously inhabited the Yale University site:

The Yale School of Architecture sits on traditional Indigenous territories. This includes lands of the Mohegan, Mohican, Mashantucket Pequot, Eastern Pequot, Schaghticoke, Golden Hill Paugussett, Niantic, Quinnipiac, and other Algonquian-speaking peoples. We pay respect to their peoples of the past and present.

Norman Foster



Opening Day

August 26

On the first day of the semester Lord Norman Foster (MArch '62) gave a daytime lecture. He opened with a series of conjectures about how the combined forces of urbanization and global pandemics and the need for greener cities will transform architecture in the twenty-first century. Recounting his career, from his studies at Yale to current projects, Lord Foster parlayed his work into an implicit question: How will students, as future architects, rise to these contemporary challenges?

Lord Foster's early career unfolded across the street from Rudolph Hall, on the top floor of the Yale University Art Gallery. "Yale was a formative influence for me. ... I owe an extraordinary debt to the teachers and mentors I encountered there," in the studio where he "spent as many nights as days." His ideas "continue to my projects today, are informed by the relationship between nature and energy, and linked to ideas of history, heritage, and art." His early projects "were radical for the time but have become commonplace a half-century later," during which "the super-green building has been scientifically proven."

In the Norman Foster Foundation, headquartered in Madrid but with a global reach, "we bring together leaders in architecture, engineering, and planning through workshops" and work "with slum communities in Odisha, India, demonstrating that these are communities of hope and not despair."

Nnenna Lynch



Xylem Projects NYC

Edward P. Bass Distinguished Visiting Architecture Fellow
August 26

Nnenna Lynch is the CEO and founder of Xylem Projects and the Edward P. Bass Distinguished Visiting Fellow at YSoA. "In addition to the traditional metrics for

business success," her "mission is to actualize housing's potential as a catalyst for social and economic mobility." She focuses "on high-impact urban mixed-use projects with a particular focus on affordable and workforce housing, often in distressed neighborhoods and often through public-private partnerships."

Her approach to development is deeply personal. "My frequent trips between my childhood home in Morningside Heights and my best friend's house a few blocks away in Harlem were formative. I had a visceral feeling that the disparity between these neighborhoods was wrong, and this feeling of discomfort is what set me on my professional path. I knew I wanted to be involved in addressing these issues." Her emphasis on housing is also motivated by her own family's difficult journey. She became deeply attuned to how environments could make her feel "safe and hopeful, or isolated and despairing." In Tobago, her father "became the first person of African descent to own Richmond House, a former plantation."

This confluence of events, of home and family, "made real estate an obsession, and my love of design came right behind it." Lynch sees herself as developing not property but "human potential, impacting health, educational outcomes, wealth creation, and the environment." She believes that "we need architects with a greater understanding of the stakes of their work. You have the power to help people navigate turmoil and distress, and the power to set the stage for people to thrive."

Karen C. Seto



Urbanization: Challenge or Opportunity for the Planet?

Frederick C. Hixon Professor of Geography and Urbanization Science
September 9

Karen Seto, the Frederick C. Hixon Professor of Geography and Urbanization Science, celebrated her recent affiliation with the Yale School of Architecture. She focuses on urbanization and sustainability and is the lead author of the Intergovernmental Panel on Climate Change Report (IPCC) on Urban Climate Mitigation. She laid out the inevitability and scale of urban growth in the twenty-first century as well as its ambiguity: "Urbanization at the planetary scale ... presents a number of problems but also a number of opportunities."

She underscored the enormity of the urbanization we'll see in the following decades: "Between now and 2050 global urban land area will triple." Current trends of urbanization may be unsustainable, as "smaller households are living in larger and larger homes," but there is still hope. "The good news is that 60 percent of this urban area is not yet built. Tremendous opportunity exists to shape the built environment in the next few decades." Yet she indicated that "the amount of material needed to build new urban areas is more than the earth can provide. Given this limit, it's up to people like architects to determine how to design a built environment whose construction can be done sustainably." While sometimes "city dwellers use resources much more efficiently than people living in the countryside," this pattern is different in the global south, where "cities are still major hubs for manufacturing." Untangling these urban dynamics

is complicated, but "the upcoming IPCC special report on cities will provide essential funding for research and action in cities ... leaving architects like you with a lot of important work ahead."

Justin Beal



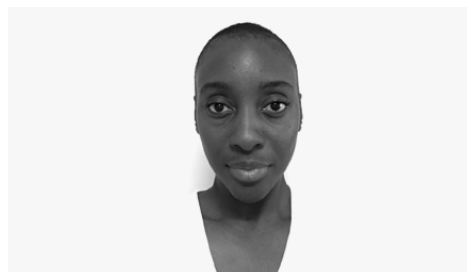
Sandfuture

September 23

Justin Beal (BA '01), author of the book *Sandfuture* (MIT Press, 2021), about the life and career of Minoru Yamasaki, focused his lecture on the following questions: Who gets to write the history of architecture? Why does this history put the work of Yamasaki, enormously influential during his lifetime, on the margins? Vincent Scully was, for Beal, the "physical embodiment with patriarchal professorial knowledge" able to "transform the loose threads of architectural history into a coherent story with thrilling political and intellectual urgency." But Scully's history left out figures and events that didn't fall neatly into his narrative: "Yamasaki did not fit into the story Scully was trying to tell so was largely erased from it."

The erasure of Yamasaki's work was due not only to the caprice of architectural historians but also historical circumstances. In 1972, after years of neglect, his Pruitt-Igoe project, in St. Louis, was dynamited, and the World Trade Center was famously destroyed in the 9/11 terrorist attack, almost 30 years later. Despite a divide in critical opinion on these projects, "it's hard to imagine a pair of buildings that ... exerted a greater influence on the course of American architecture"—and, it could be said, on American history. Through his treatment of Yamasaki, Beal discussed the late-twentieth-century discourse on public health and analogies for buildings, which become "sick" or die. He also shared a harrowing photograph he took on the morning of September 11, 2001, of Yamasaki's towers under attack, confessing that he "hadn't shown the photograph to barely anyone" until now.

Ife Vanable



Tall Tales: ... Up, Up, to the Sky!

KPF Visiting Scholar
October 7

Ife Vanable is the inaugural KPF Visiting Scholar at the Yale School of Architecture, which, Dean Berke explained, "is meant to support early career scholars who will expand the canon in new directions and bring new perspectives to bear on traditional approaches." Vanable is a PhD candidate at Columbia GSAPP and founder of i/van/able, a design studio and think tank in New York City.

She began the lecture with a discussion of a little-known article written in 1965 by well-known poet June Jordan and maverick engineer Buckminster Fuller, explaining

their vision for "New Harlem, a radical landscape ... where a series of columns were driven between buildings to support towers rising above the city where no one would move anywhere but up, preventing displacement and providing cultural centers decked in the sky. I call this vision a form of deep segregation ... that worked to keep bodies in place, housing Harlem's dispossessed masses up high. This practice of building up is an essential urban endeavor."

The act of building up is the central theme in Vanable's research, particularly in the 1970s, "a liminal historical territory, post-civil rights and pre-Reagan. In the 1970s various public-housing schemes were being demolished or considered ripe for removal. ... Yet at this same moment in New York, more privately owned and publicly subsidized affordable-housing towers were developed during this decade than any other. Most of these projects were funded by the Mitchell-Lama program." In Vanable's analysis "Mitchell-Lama, as a state-fabricated scheme for housing Black bodies in the urban domain ... made power relations explicit."

Through her analysis of the Mitchell-Lama projects Vanable argued that "the story of housing in America is, to an extent, a tale of racial formation. ... Histories of housing are often narrated through one of two opposed lenses: public housing as a failed endeavor or the inequities of suburban development. ... My work interrogates architectural production as operative in the production of ideas about racial difference."

Jessica Varner



Room(s): The Difficulty of that We

October 28

Celebrating the opening of the exhibit *Room(s): Yale School of Architecture Graduate Women Alums 1942–* and 150 years of women at Yale in the Yale Architecture Gallery, curator Jessica Varner (MArch '08, MED '14) contextualized the show, underlining its timeliness in sifting through the archive of work by the school's female alumni. Tracing the history of women's struggle for inclusion in and recognition by the university since 1942, it was a "call to action to mend the incomplete history, to create more collections, to establish more mentoring, and to build a standing record of each graduate gathered to make visible the collective whole."

The lecture drew together alumni projects while emphasizing three women featured in the exhibition—Phyllis Birkby, Toni Harp, and Constance Adams. Each of these women expanded the field of possibility for women architects, from radical activism and electoral politics to space exploration. In 1971 Birkby (MArch '66) participated in the occupation of the 5th Street Women's Building. Twenty years later, in the early 1990s, Harp (MED '77) prepared for a successful campaign to represent New Haven in the Connecticut State Senate. Fast-forward another twenty years, when Constance Adams (MArch '90) designed systems for the International Space Station. In *Room(s)* Varner connects these accomplishments into a "feminist history of the Yale School of Architecture." The archive assembled for the show, Varner insists, is just the beginning of a larger project concerned as much with the future as with the past.

Urbanization at the planetary scale ... presents a number of problems but also a number of opportunities. The amount of material needed to build new urban areas is more than the earth can provide. Given this limit, it's up to people like architects to determine how to design a built environment whose construction can be done sustainably.

—Karen C. Seto

Heather Roberge



murmur

William B. and Charlotte Shepherd Davenport Visiting Professor
November 1

Heather Roberge, of Los Angeles design practice murmur, was the Fall Davenport Visiting Professor. She situates her work within the art-historical discourses on medium and discipline specificity. “My projects,” she explained, “are synthetic composites of ideas and substances. As architectural inquiries, my work attempts to extend disciplinary knowledge with mixtures of computation, material production, and technical innovation. My design process treats the elements of architecture — its form, structure, and space — as different yet entangled media. As I work these elements are initially unformed but quickly imbued with geometry, material, and conceptual potentials. As information-rich inextricable mixtures, these elements produce singular effects that are irreducible to any medium or technique of production. My work challenges the conventions of architectural assembly to create new distributions of materials and space.”

Roberge described this way of working through a series of residential projects and art installations. Her installation *en pointe*, at the SCI-Arc Gallery, builds from these architectural investigations and “reflects on the historical and spatial significance of the column as both object and series. Inspired by the hypostyle hall, the masses of each column are eccentrically distributed to stabilize adjacent columns. Unstable individually, the columns enter a state of poise when grouped.” This exhibit was paired with a historical analysis of the column “as both symbolic and structural in order to challenge the Vitruvian ideal of *firmitas* as a necessary quality of the column.”

Through form, her work approaches some of the crises that define contemporary life. “In the face of climate change, the identity of the American house is in crisis. I am concerned that houses look the same and are becoming larger and larger, but the only way people are claiming to alter their performance is through product selection. Growing environmentalism should be met with design ingenuity, not specification.”

Todd Saunders



Saunders Architecture: Starting Off

Robert A.M. Stern Visiting Professor
November 4

Todd Saunders, this semester's Robert A.M. Stern Visiting Professor, is founder and principal of Saunders Architecture, in Bergen, Norway. The beginning of his career,

as he explains it, took unexpected turns. After graduate school Saunders “hitchhiked from Paris to China over the course of seven months. Instead of taking up an architecture job, I returned to Norway to volunteer in a village with mentally handicapped adults.” While in Norway Saunders and a friend “decided to buy a piece of land, only to find we couldn't build a real project on it. Instead we built a small cabin, and I learned more with that hands-on experience than all my time in school. This project started to get published and functioned in a way as a living portfolio of my approach to design.” Through a series of early residential projects, Saunders Architecture began to embark on larger-scale planning and design projects. “My early work was mainly residential, because as a foreigner in another country you have to take what you get.”

Saunders saw that too much growth was compromising the spirit of his design practice. “A few years ago I had 35 projects across 15 different countries, and it got to be too much. So I took a year to finish everything I could and practiced saying ‘no’ to things. ... Then new opportunities started to emerge,” and “my work has gone toward longer-term environmental town-planning projects. For the Fedje Nomadic Park I'm doing a hotel, distillery, and park. To start this process we suggested 99 ideas for the community because, as architects, we're good at making ideas. ... Now I have a 20-year contract to work with them.”

Cruz García and Nathalie Frankowski



Worldmakers Unite! A Loudreading Guide to the Post-Colonial Method

Myriam Bellazoug Memorial Lecture
November 8

Cruz García and Nathalie Frankowski are the founders of the studio WAI Architecture Think Tank, which questions “the legacy and imperatives of architecture and urbanism with a panoramic and critical approach.” They were invited to give the Myriam Bellazoug Memorial Lecture by the editors of *Perspecta 54: Atopia*, to which they contributed. “The last two years have been intense, and intensely planetary, years. The world is being transformed, and many people are coming to ideas that have existed for a long time.” García and Frankowski discussed their recoding of Charles Jencks's famous “evolutionary tree” diagram, where instead of architectural history they show “how anti-blackness as a legal structure formed the planetary infrastructure that lies beneath architecture. The legacy of these infrastructures must be understood as leading to the events of the last two years, from the asymmetric effects of COVID-19 to Black Lives Matter and the expansion of populist white supremacist movements ... even at this university, whose namesake profited from the transatlantic slave trade.”

Reckoning with this condition, they illustrated, requires an understanding of the current situation as postcolonial. García and Frankowski define the postcolonial “not

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—Heather Roberge

as what happens after the colony but what happens after the regimes of brutality, cruelty, capture, and predation — previously isolated to the colonies — become the norm everywhere else.” Responding to this, WAI uses “architectural tools and methods to reveal some form of truth. ... We want to show a legacy that isn't Eurocentric, show ways of form making that can be emancipatory, and ask what the role of publishing and exhibitions are in this exploration.”

Elaine Scarry



Olmsted's Parks, the Right of Assembly, and Black Lives Matter

Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard University
November 11

Elaine Scarry, the Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard University, focused her talk on public spaces of assembly. She traced a line from the intentions of the U.S. Constitution to present-day social movements, noting that “the right of assembly is continuous with the right of free speech and a free press, and the freedom of religion. There are scores of books and articles about these rights, but relatively few deal specifically with the right to assembly. ... Yet we may agree with Martin Luther King Jr. that ‘one of the great glories of America is the right to protest for rights.’ ... The relatively small number of books on this right is contrasted by the great number of parks all across the United States. The presence of these parks substantiates the right of assembly, and if there's a single person who deserves credit for initiating the creation of these parks, it is Frederick Law Olmsted.”

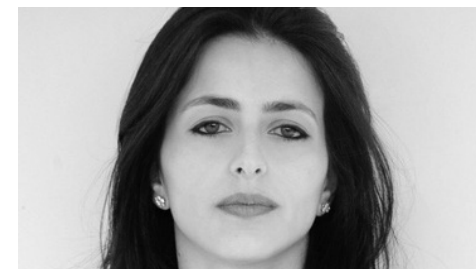
“Just as Black Lives Matter and its supporters are the beneficiaries of Olmsted's legacy,” Scarry explains, “the reverse is also true: Olmsted, in shaping his idea of the right to assembly, was very influenced by African Americans. ... [His early travelogues] are very attentive to the problem of the illegality of assembly for Black people in many states in the South. ... Olmsted tells many stories of pastors being imprisoned or whipped for assembling services.” These early experiences informed Olmsted's work across his career, wherein he designed parks that provided space for “both formal and informal gatherings, protests, or other forms of assembly. ... The small phrase ‘right to assemble’ carries all the weight and freight of we the

A few years ago I had 35 projects across 15 different countries, and it got to be too much. So I took a year to finish everything I could and practiced saying ‘no’ to things ... Then new opportunities started to emerge.

—Todd Saunders

people's indubitable and inalienable right to change the government, and [provides a site] where the reforms asked for by Black Lives Matter can be realized before too long.”

Abeer Seikaly



A Bedouin Girl in New Haven

Louis I. Kahn Visiting Assistant Professor
November 18

Abeer Seikaly, the Fall Louis I. Kahn Visiting Assistant Professor, is a Jordanian-Palestinian whose practice operates “like field research, sensorial interaction, and handmaking to bring this tapestry of practices to life, leading design processes in intuitive and experimental ways. These practices allow me to reimagine what building and dwelling mean in the twenty-first century and how new architectural possibilities can be born from tradition and cultural heritage.” Both Seikaly's studio at Yale and her own work orbit around Bedouin weaving practices.

“Ten years ago I inherited a traditional Bedouin rug handwoven by my great-grandmother. ... I bring my great-grandmother and my Bedouin heritage to life every time I talk about the rug. It is a testament to the importance of preserving the past and the things that tell its story.” Traditionally weaving has allowed Bedouins to adapt to their environment, but now the practice of weaving must adapt to a changing world. While “weaving as a way of life is vanishing as tribes leave the desert for a settled urban existence,” the “communal practice of weaving continues to embody an imperishable beauty and can create inclusive social fabrics that manifest around the cultural objects.”

Through her investigations into the practice, Seikaly has developed a series of prototypical shelters made from woven materials that are responsive to their environments. She came to see her project “‘weaving a home’ as a creative building process with the potential to layer new knowledge into preexisting practices passed down through generations.” Her hemispherical woven shelters are part of “the long continuity of traditional place making, an evolution that is cyclical, not linear. These structures are from the earth and are adapted to its environment: a dome that is made in and of Jordan.”

The lecture summaries and excerpts were compiled and written by Jack Rusk ('22).

Advanced Studios Fall 2021

The Advanced Studios were held primarily in person during the fall semester.

Caroline Bos

Norman R. Foster Visiting Professor Caroline Bos, with Violette de la Selle ('14) and Jay Tsai ('14), critics in architecture, focused on the topic “Re-Mix/Re-Move,” investigating the future of mixed-use structures in New York City. The studio challenged students to critically examine current assumptions about how different programs can work together effectively to synthesize architectural elements and functions in the creation of resilient spaces and aesthetics.

The project is sited adjacent to Hudson Yards, on Eleventh Avenue between 33rd and 34th Streets, in Manhattan, and involves transportation, commerce, tourism, and nature. Aside from the necessity of an integral approach to mobility and mixed-use programming, the students addressed the urgent need to integrate solutions for climate change and energy transition. Inspired by current ecological science, they aimed to foster a design approach proposing sets of very precise local, interdependent, and hopefully mutually nourishing relationships.

From the outset the students took very diverse paths for exploring aspects of the site’s history and its role in Manhattan. Two students designed different types of future-forward mobility hubs as junctions for past and impending incarnations of Hudson Yards. Another student focused on the nature of iconicity. One student embraced the distinct identity of New York and the significance of the block, maximizing the site’s development potential with bravura. Office migration and the future workplace was a topic for speculative design, with combinations of museums, hotels, and health clubs; one project explored the potential for future architecture emanating from rising water levels impacting the edge of Manhattan. The students’ extremely in-depth and thought-provoking projects featured imaginative structural and design compositions.

Martin Finio, Nico Kienzl and Tess McNamara

Martin Finio, Senior Critic in Architecture, Nico Kienzl and Tess McNamara, Visiting Professors, a taught a studio aimed at upending many of the holdover architectural strategies of abstraction that are so familiar in architectural education. They offered a “site object” that is perhaps the most Modern of Modern buildings — the Seagram Building — in the most Modern of capitalist capitals, New York.

Architects love the building and have been taught to worship its abstraction. At the time of its construction it was the most expensive tower ever built. It was *designed* to waste energy, as a symbol meant to equate unbridled energy use with economic growth and power. Yet today we continue to create urban monocultures in the form of corporate towers meant to be occupied for only eight to ten hours daily just five days a week. In fact the defining impact of this seminal building by Mies may be the proliferation of poor imitations that continue to this day.

The students used the building along with everything it represents and resists as a site to explore how we *could* be building, dwelling, and thinking in the twenty-first century. Given that more than 80 percent of our current building stock will still be around in 2050, dealing with existing buildings (i.e., decarbonizing them) will be the challenge of addressing climate change.

After studying the building in detail, students worked in pairs to reimagine it.

One team considered it for a twenty-first-century composting cemetery, while another envisioned it incarnated as an Informal Living Association. Each team went deep into dismantling assumptions about program, process, typology, form, ownership, urbanism, density, comfort, construction, material extraction, preservation, and sustainability.

Lina Ghotmeh

Louis I. Kahn Visiting Professor Lina Ghotmeh taught the studio “Potent Voids” and Surry Schlabs (BA '99, MArch '03, PhD '17), critic in architecture, to explore post-traumatic landscapes as spaces offering alternative modes of production. The students dissected the sites as injured bodies that had been subjected to specific physical acts: exploded, fragmented, decayed, consumed, wasted, invaded, unbuilt, rebuilt, contained, voided, and layered. They investigated these contexts and situated their work in the liminal timeframe where the traumatic moment dwells.

After a studio trip to Puerto Rico, the students explored material forms built through precise processes of making, casting, and transforming matter. They weighed the resources and critically confronted individual understandings and methods in the attempt to constitute a collection of cohesive techniques. For the site of design they were challenged to encounter the devastated port of Beirut and to comprehend the larger spatial construct of the Mediterranean city by uncovering its layers. They extrapolated “potentials” within that context and drew rich spatial conditions from its contradictions.

A *cadavre exquis* exercise revealed the power of drawing and the capacity of the line to externalize and build the understanding of a site. The students were asked to design playgrounds on the waterfront site with heightened materiality focusing on the ideas of “play” and “spatial play” as substantial strategies for building common grounds. Students carved out highly sensitive spaces as inclusive landscapes open for encounter, sharing, and togetherness. While some works explored the ground as the contested site for a speculative archaeology, others engaged with the problem of history through processes of fragmentary and creative reconstruction where nature could intertwine with an architecture existing both for its own sake and for the joy of people unveiling its qualities.

Steven Harris, Gavin Hogben and Helen Evenden

Steven Harris, Professor in Practice, Gavin Hogben, Senior Critic in Architecture, and Helen Evenden, Visiting Professor and curator at the Victoria and Albert Museum, taught the studio “futureNOMAD,” responding to the theme of the upcoming exhibition at organized by Lord Norman Foster at the Guggenheim Museum Bilbao. The prompt speculates on the future of mobility 60 years in the future as a radical move toward dis-location, or modern nomadism: wandering lives that are “at home ... on the road.” The work was inspired by the van-dwellers in the movie *Nomadland*, the mutant vehicles of *Burning Man*, and the transient structures and temporary communities of trade fairs, festivals, circuses, expeditions, and camps — and of course by the practices, techniques, and structures of traditional nomadic cultures.

The student projects focused on nomadic vessels that are transformable both on the move and at rest, autonomous and collective, minimal and expansive as well as sites of work and play, celebration, and retreat. Many of the schemes imagined nomad groups as intentional communities bound by mutual interests and shared services or by a specific interest such as establishing a commons or addressing an environmental deficit. In these cases they often are expressed as mobile microinfrastructures of tools and services that gang together to support a temporary community or campaign.

For most of the projects the key transformations of the vessels were mechanical and spatial. They domesticated the world by extending or unfolding elements beyond their base volume to activate local features of the terrain or directly engage with nearby vessels. For others the key transformations were based on cooperative actions of vessels acting as a mesh network or swarm. For some the key transformations were ongoing acts of assemblage as the vessels appropriated, upcycled, and traded the overlooked or abandoned agricultural and industrial resources they encountered. In one project the appropriation extends to “mobilizing” infrastructural relics of mobility — the structures and media of highway billboards.

The studio’s collective explorations suggested that nomadic cultures develop hard and soft architectures celebrating the agency of the nomad as an individual and as a collective, and that architects of the nomadic life may present resources but not impose solutions.

Nnenna Lynch, Jamie von Klemperer and Hana Kassem

Nnenna Lynch, Bass Distinguished Visiting Architecture Fellow, Jamie von Klemperer and Hana Kassem, Visiting Professors, and Andrei Harwell ('06), Senior Critic in Architecture, led a studio focusing on the redesign of the New York City Housing Authority’s Washington Houses, in East Harlem. The students investigated the relationship between housing, equity, health, and community.

In the first half of the semester the students were asked to develop comprehensive frameworks for the Washington Houses, three connected superblocks equivalent to seven New York City blocks, working in groups of three. Two of the plans focused on restitching the project into the city street grid and sought ways to add new built fabric that would allow the Modernist towers-in-the-park project to connect with public streets. A third master plan kept the site as a superblock and introduced a series of interventions aimed at supporting the community at different scales: apartment-building floor, full building, and the block.

During travel week the students visited housing projects and new affordable-housing developments in New York and Los Angeles. Architects Koning Eizenberg, Michael Maltzan, Gwynne Pugh and Lawrence Scarpa, and Lorcan O’Herlihy guided the students on visits to projects in Los Angeles. Following the midterm presentations of master plans, each student identified a component of their group’s conceptual plan to explore in more detail. Projects included adapting the 1960s cruciform housing towers to align with more contemporary family structures; the design of a new agricultural public space to support community and healthy eating; new community facilities for education and recreation; and new street-oriented affordable-housing typologies. The students met with residents and housing officials to inform the design of

their projects. Several students looked at ways of adapting the NYCHA towers to become more street oriented by introducing podiums and changing the use of the lower levels. One group continued to work together and explored a range of interventions related to scales of care and domesticity. The projects focused their designs holistically on community, equity, and health for a new public-housing orientation.

Alan Ricks

Alan Ricks, Bishop Visiting Professor, and Caitlin Taylor ('13), critic in architecture, focused their studio on food and agricultural history in New Mexico, home to many culinary traditions built over generations of clashes between cultures on contested ground. The students considered foodways and agricultural history as a lens through which to understand native and non-native New Mexican history, the legacy of Spanish colonialism and forced migration, the layers of systemic and legislative violence that have been enacted on native peoples, the fight for sovereignty and self-determination, and the ecological transformation of an extreme landscape in service to an industrialized food system.

In dialogue with the ongoing research in two of Ricks’s MASS Design Group labs — the Food System Design Lab and Sustainable Native Communities Lab — students were challenged to design for the converging crises of our food system and built environment through a focus on climate-positive architecture and local fabrication in New Mexico. Each team tested ideas for climate-positive architecture so that every resulting project was deeply rooted in the regional context and in active dialogue with human and nonhuman life. Similarly the equivalent of a “slow-food movement” for architecture was explored to demand not only clean materials and supply chains but also fair and ethical labor throughout the built environment.

Following an initial research assignment focused on individual ingredients prevalent in New Mexican cuisine, students designed educational centers for food culture and farming that collect, preserve, and challenge the regional food cultures of the state. Each team tackled a different site and program in response to a specifically defined provocation, with a studio-wide focus on architecture’s agency to bring about systemic change. The resulting projects ranged from a “Slowburger” campus, where slow agriculture and slow food ecologically remediate the degraded factory farms in New Mexico, to a piñon-tree research facility in Los Alamos and an intergenerational education center embedded in a didactic urban landscape.

Heather Roberge

Heather Roberge, Davenport Visiting Professor, and Daisy Ames ('13), critic in architecture, taught a studio called “Climate Caravan,” focusing on housing and permanence in Los Angeles. As Bruno Latour writes in *Down to Earth*, “What is certain is that all find themselves facing a universal lack of shareable space and inhabitable land. ... Migrations, explosions of inequality, and New Climate Regime: these are one and the same threat.” Latour argues that there is an undeniable link between our bleak climate future and globalism, wealth disparity, political polarization, and the escalation of nationalism and identity politics. He demonstrates that climate change has already shifted political landscapes across the globe, leading

to migration, civil war and unrest, and migrant detention. Given this fraught planetary backdrop, the studio proposed new models of housing development challenging the typical notion of *permanence* manifested in economic and legal systems as well as architectural production. The students were asked to question the collective desire for privately held property in the cities we call home, even when the land on which we live is in peril.

The students proposed prefabricated housing systems to decouple home and land from associated notions of permanence and respond to today's unmet housing needs and the inevitability of migration as a form of climate adaptation and resilience in the future. The projects propose housing designed for mass production, engaging questions of seriality, aggregation, and the social effects of extensive settlement patterns rather than solutions that assume a permanent relationship to a specific site. Students designed prefab units that increase density on existing single-family lots in Los Angeles and tested larger unit arrays on a 64-acre brownfield site in Burbank. The studio imagined a future populated with prefabricated climate caravans, each articulating a unique critical stance regarding how we might live.

Todd Saunders

Todd Saunders, Robert A.M. Stern Visiting Professor, and Timothy Newton ('06) Critic in Architecture, asked their students to create a contemporary rural art center for communities in Montana. The students produced programs where they chose the type and size of buildings to incorporate while solving the design issues. They were given the choice of any site in Montana but encouraged to work directly with a community that would benefit from having artists live and work there and enjoy the addition of contemporary architecture.

The relationship between art centers and rural communities is relatively unexplored, a situation that allowed for an exciting set of projects with plenty of variation. The students focused on making positive impactful change in a local rural context through both architecture and economic growth. Claudia Carle took on the challenge of creating a combined museum and artist center in an abandoned mine where a disaster had impacted people in nearby communities. Gustav Nielsen explored his interests in regional planning and landscape ecology to create an art center placed above the landscape. Peng Ye cleverly hid his artist center by digging into the ground at the entrance of the Tippet Rise Artist Center. His chosen site was nonassuming, subtle, and integrated into the natural and built context. Yang Tian chose to work with ceramics, which complemented the existing ceramic community in Red Lodge.

All of the students solved pointed questions, responding to issues such as: What can this center offer to artists and employees that choose to establish their lives in a rural community? How can a project join contemporary art and rural communities to create a positive change for everyone involved? Can these art centers really help rural communities?

Abeer Seikaly

Abeer Seikaly, Louis I. Kahn Visiting Assistant Professor, led the studio "Conscious Skins" with Gabrielle Printz (PhD candidate), to recover the intimacy of creating objects from alienated forms of architectural production. The students established new yet familiar relationships with the labor of making while incorporating textile practices into spatial investigations and exploring how fabric could inform the production of space and program.

Through the concept of fabric structure, the students imagined textile making as a spatial, social, and affective engagement with materials, indigenous knowledge, and craft practices. They

conducted a series of case studies in pursuit of new soft architectures, investigating paradigmatically different textile techniques and cultures. Their research into weaving, knitting, basketry, and essential tools uncovered a relationship between fabric production, the body, and space. Each student began by exploring fabric properties related to a material ecology, which resulted in a specific geometry and structural form. They visited a New York State sheep farm to learn about the textile economy.

The students matched textile techniques with potential programs and conceptions of space. They developed programs not only in response to a social need but as an intersection between material function and a community's ability to manipulate a material. Thus the relationship between the body of the designer and that of the user was elaborated, celebrating the hand as technology and craft in the production of space.

The design process spanned across multiple scales, from the hand and the knot to the objects of architecture and the landscape from which raw materials are gathered. The designs elicited diverse dialectic investigations: elaborating on knots as architectural detail, felting phragmites as wetland management, braiding spaces of remembrance in segregated urban space, and weaving social spaces in Rudolph Hall, to name a few.

The students were required to redefine reflection as action. This included the application of the body as a design tool and the use of writing as a medium capable of bridging different scales and modes of production, and framing the designer as fabricator. They experienced textile construction for architectural production and the sociotechnical assemblage needed to fabricate it, facilitating forms of interaction, new tectonic landscapes, and textile-based spatial conditions.

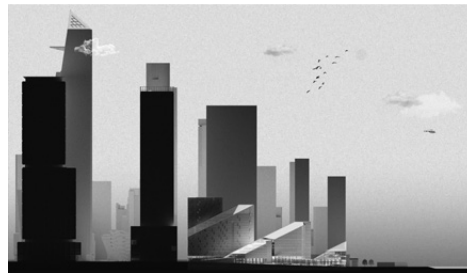
Tod Williams and Billie Tsien

Tod Williams and Billie Tsien, Gwathmey Professors in Practice, and Andrew Benner ('06) Senior Critic in Architecture, challenged their students to design the Theodore Roosevelt Presidential Library, in Medora, North Dakota. The project is an actual program that was awarded to Snøhetta in a competition. In contrast to the original version, the students were asked to find ways to engage more directly with the town and think about how such programs can support a wider public vision and critical reassessment of Theodore Roosevelt.

After the students visited the site and the vast landscapes of Montana, Wyoming, and the Dakotas that inspired Roosevelt, they met with the team working on the Obama Presidential Library, in Chicago. At midterm the students showed innovative siting approaches that demonstrated a strong relationship to Medora or were situated on the edge of the town and served as thresholds between it and the surrounding Badlands. Some projects were more embedded in the landscape, using light boardwalks or techniques of terracing and burrowing to offer access to experiencing the land.

Some students critiqued the presidential library program, proposing shifts in emphasis toward more environmental stewardship or better public access, while others added materials that would give equal weight to the history of Indigenous peoples. A few considered innovative programs to deepen connections to the context, such as a sunken bathhouse to serve hikers during tourist season and year-round residents during the long winters.

Scale was an important consideration in many of the projects, and students strove to find ways of balancing a light touch respectful of the land with a sense of institutional gravity. The choice of materials was also crucial to creating a dialogue with the place. Natural and robust materials suggested approaches to weathering gracefully in the harsh environments.



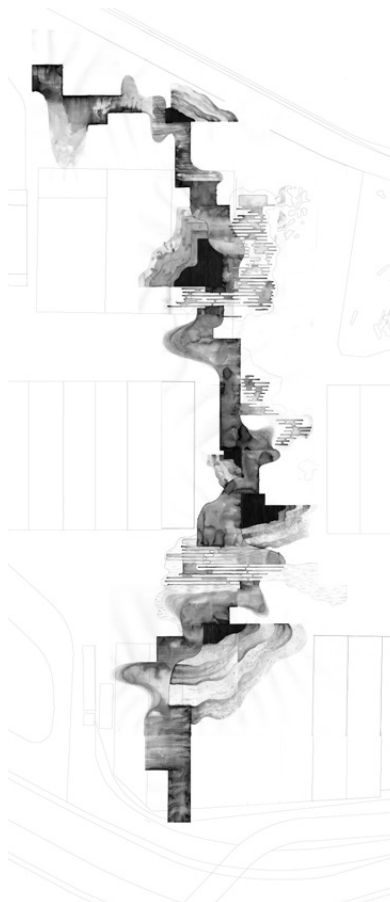
Memory Over Time
Wenzhu Shentu and Sally Chen (both '22)

Carolyn Bos, Foster Visiting Professor with Violette de la Selle and Jay Tsai, Critics in Architecture



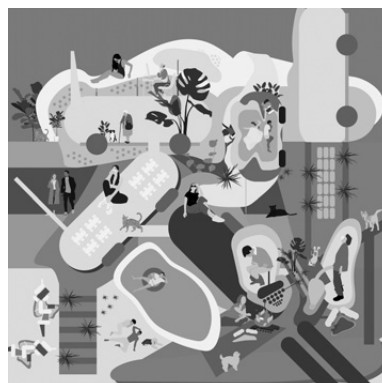
Meghna Mudaliar ('22) and Janelle Schmidt ('22)

Martin Finio, Senior Critic in Architecture, Nico Kienzl, Visiting Professor, and Tess McNamara, Visiting Professor



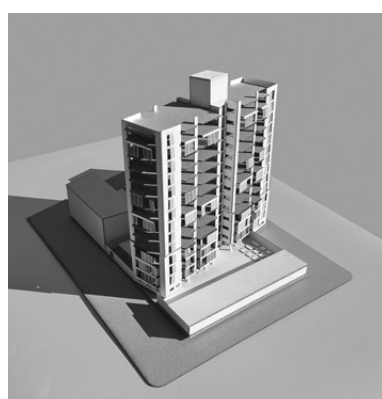
Reverberating Temporality
Yuyi Shen ('22)

Lina Ghotmeh, Louis I. Kahn Visiting Professor and Surry Schlabs, Critic in Architecture



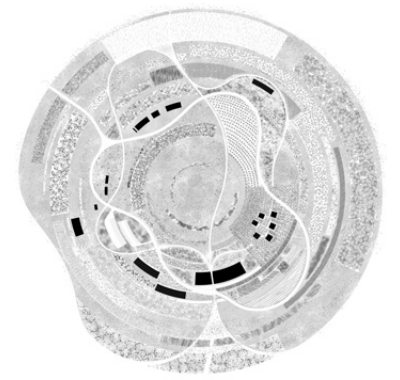
Nomads Against Digitized Nomads
Sewon Roy Kim ('23)

Steven Harris, Professor in Practice, Helen Evenden, Visiting Professor, and Gavin Hogben, Senior Critic in Architecture



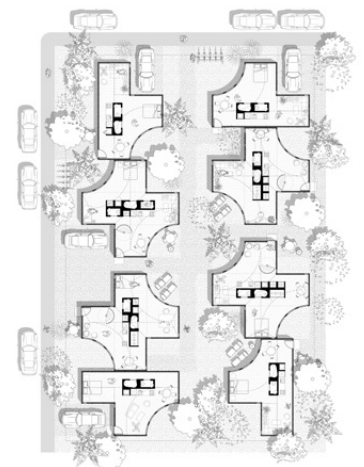
A Future For NYCHA
Raúl Martínez Martínez ('23)

Nnenna Lynch, Edward P. Bass Distinguished Visiting Architecture Fellow, Hana Kassem and Jamie von Klemperer, visiting professors, and Andrei Harwell, senior critic in architecture



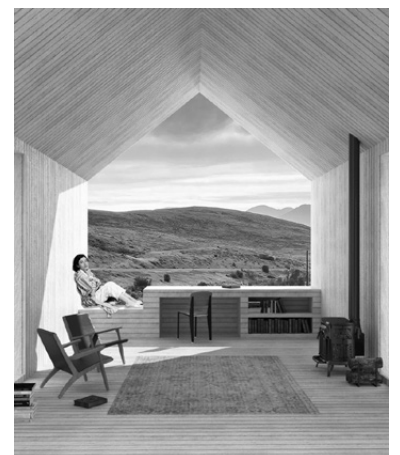
Slowburger Campus
Abby Sandler ('22) and Chong Gu ('22)

Alan Ricks, Bishop Visiting Professor and Caitlin Taylor, Critic in Architecture



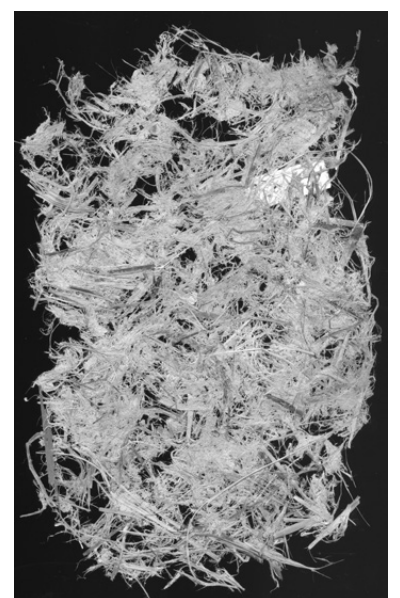
Mobile Poché
Pabi Lee ('22) and Rachael Tsai ('22)

Heather Roberge, Davenport Visiting Professor and Daisy Ames, Critic in Architecture



County Center for the Arts
Claudia Carle ('22)

Todd Saunders, Robert A. M. Stern Visiting Professor, and Timothy Newton, Critic in Architecture



Read Source
Adare Brown ('22)

Abeer Seikaly, Louis I. Kahn Visiting Assistant Professor with Gabrielle Printz



Theodore Roosevelt Presidential Library
Isabel Li ('22)

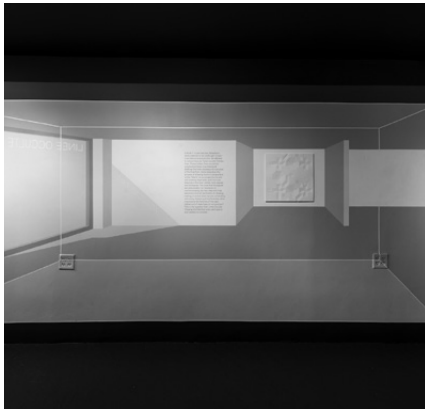
Tod Williams and Billie Tsien, Gwathmey Professors in Practice, and Andrew Benner, Senior Critic in Architecture

Faculty News



Victor Agran with Architectural Resources Cambridge, PJM STEM Center at Eagle Hill School, photograph by Jeff Goldberg ESTO, 2021

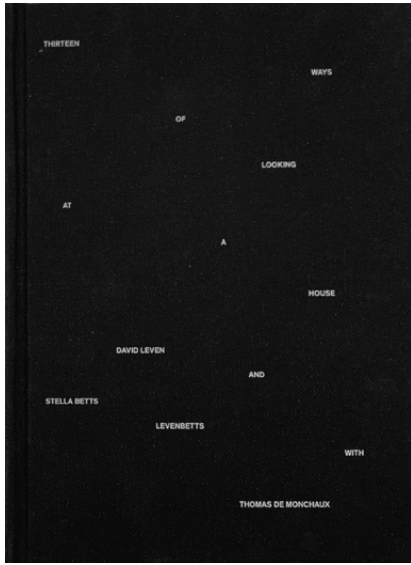
Victor Agran (MArch '97), lecturer, and his firm, Architectural Resources Cambridge (ARC), received the 2021 Chicago Athenaeum American Architecture Award, as well as a BSA Education Facilities Design Award, for the PJM STEM Center, at Eagle Hill School, in Hardwick, Massachusetts. The ARC team sought to affirm the school's pedagogy with flexible spaces supporting the students' unique constellation of talents and the belief that learning is about making physical, intellectual, and emotional connections.



Daisy Ames, north wall of *Linee Occulte: Drawing Architecture* with installed artwork by Melissa Shin (MArch '13)

Daisy Ames (MArch '13), critic in architecture and principal of Studio Ames, received a New York AIA LeBrun Travel Award. She had an essay and drawing published in Rice Architecture's architectural journal *PLAT 10.0*: "Behold." Her contribution, "Bringing to Light: Historical Housing Policy," outlined the overlapping effects of visible and invisible elements in American municipal and federal housing policy, global climate change, and racialized dispossession on the country's urban landscapes. Ames designed and curated the exhibition *Linee Occulte: Drawing Architecture*, displayed at CityGroup, in New York, from April 15 to July 15, 2021. The show commissioned artists and architects to represent invisible aspects of the architectural profession and was awarded an Honorable Mention in Best of Design in the category of Exhibition Design by *Architect's Newspaper*.

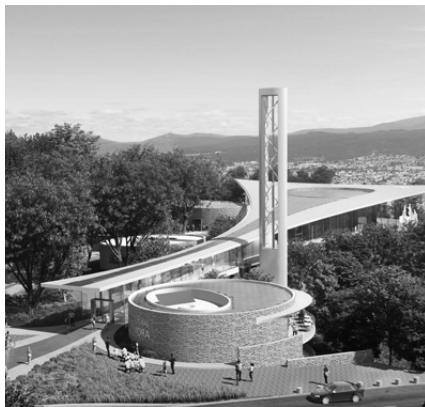
Deborah Berke, dean, received the Topaz Medallion from the AIA/ASCA, the highest honor in architectural education. *Architectural Record* gave her a Women in Design Leadership award, also for excellence in architectural education. Her firm, Deborah Berke Partners, recently completed the Meeting and Guesthouse at the University of Pennsylvania, which was published by *Wallpaper*. It received an award of excellence from SARA National, an honor award from SARA NY, and a Best of Year Award, Editor's Pick from *Architect's Newspaper*. The project NXTHVN also received a Best of the Year award in adaptive reuse from *Architect's Newspaper*. AIA National gave the Richardson Olmsted Campus an Architecture and Interior Architecture excellence award. *Interior Design* featured the offices for the Wallace Foundation; *Ocean Home* magazine published the Bayside House, on Long Island; and *Architectural Digest* named the firm to its coveted AD 100.



Thirteen Ways of Looking at a House, David Leven and Stella Betts, Oro Editions, 2021

Stella Betts, critic in architecture and partner at LEVENBETTS, and David Leven (MArch '91), collaborated on the book *Thirteen Ways of Looking at a House*, to be released by ORO Editions in spring 2022. Thirteen house case studies are accompanied by texts on elements of domestic space.

Turner Brooks (BA '65, MArch '70), professor adjunct and principal of Turner Brooks Architect, is currently working on "transitional housing" for elderly nearing the end of life in Harris, New York. The project, consisting of three individual residences built near an existing health-care facility, is slated to break ground in 2022. The Y2Y and Youth Continuum project on Grand Avenue (designed in collaboration with Duo Dickenson Architects), which assists local homeless youth, will start construction in early 2022. Brooks has also completed the design of a small guesthouse in East Branch, New York.



Pelli Clarke Pelli Architects, Lola Mora Museum, Jujuy, Argentina, rendering, 2021.

Susana La Porta Drago, lecturer and principal at Pelli Clarke Pelli Architects, is designing a museum celebrating the life and work of Argentinean sculptor Lola Mora. The museum will be located on the edge of a cliff with views of the Andes, in the northwestern province of Jujuy. In spring 2021 La Porta Drago gave a virtual lecture for the Universidad de Buenos Aires on Abandoibarra, a master plan transforming a former industrial area in Bilbao, Spain.

Kyle Dugdale (PhD '15), critic in architecture, published the book *Towers in the City: Berlin Alexanderplatz* (Yale School of Architecture, 2021), edited with Kirk Henderson. His book *Architecture After God* will be published by Birkhäuser in 2022. He coauthored the chapter "Theoretical A/gnosticisms: Paul Tillich, Colin Rowe, and the Theology of Architecture" with Karla Cavarra Britton, published in the volume *Architecture Thinking across Boundaries: Knowledge Transfers since the 1960s* (Bloomsbury, 2021), edited by Rajesh Heynickx, Ricardo Costa Agarez, and Elke Couchez. His essay "The Light of Promise," on the architecture of Byzantine churches and Apple Stores, was published in *Image Journal*.

He was invited to join the Program Design Committee for FASPE (Fellowships at Auschwitz for the Study of Professional Ethics), participated in a colloquium on the art of ethics organized by Columbia University, gave an invited response to the annual conference of the International Society for MacIntyrean Enquiry at the University of Bergamo, lectured at Texas Tech University, and took part in a public conversation on the topic of "The City and Its Gods" hosted by the Center of Theological Inquiry, in Princeton, New Jersey, all remotely.

Ana María Durán Calisto, lecturer, coauthored the chapter "Amazonia in Motion: Changing Landscapes and Livelihoods" for the *Amazon Assessment Report* of the Science Panel for the Amazon. She published the articles "Indigenous Tree Knowledges in Amazonia," in *The Architectural Review* (October 2021), and "The Congenital Character of the Contemporary: Fair, Mutual, and Collective," in *Casabella. Revista Pangea* published her essay "Ecología Urbana en América Latina: Una Práctica Ancestral" (Urban Ecology in Latin America: An Ancestral Practice). Her piece "Demential Juxtapositions, Crude Realities" was published in the "Bigger than Big" issue of *Manifest*. Durán Calisto's essay "On the Opposite Margins of the Napo River: Two Ontologies of the Territorial," appeared in the latest issue of *Rivista Territorio*, published by FrancoAngeli Edizioni. She contributed the chapter "Requiem for Pantoja" to the book *Roadside Picnics*, edited by Victor Muñoz Sanz and Alkistis Thomidou. Durán Calisto has been invited to participate in the research seminar "Recreating Territories: Art and Urban Imaginations," organized by the Patricia Phelps de Cisneros Research Institute at the Museum of Modern Art, Dumbarton Oaks, DRCLAS Art Film and Culture Program, and the Mellon Urban Initiative at Harvard University. She participated in 250 AGA, an online design investigation by curator Amery Calvelli, Poole Centre of Design, Art Gallery of Alberta, with a reflection on point 167: The Importance of the Amazon, from Michael Sorkin's *Two Hundred and Fifty Things an Architect Should Know*. She is currently engaged in a remote training program developed by PROAmazonia and PNUD to support multicultural urban planning in 17 municipalities of Ecuadorian Amazonia.

Anna Dyson ('96), Hines Professor of Sustainable Architectural Design and founding Director of the Yale Center for Ecosystems in Architecture (CEA), and Mae-ling Lokko, assistant professor, received the SOM Foundation's 2021 Research Prize for their project titled "Soil Sisters: An Intersectoral Material Design Framework for Soil Health." "Soil Sisters" will focus on investigating pathways and practices of agricultural waste, soil remediation, and material supply chains for the design of architectural systems that utilize a wide range of biomaterials and products. The research project also seeks to reconsider pedagogical approaches and will build on existing relationships with local project partners in Ghana and Guatemala.

Martin Finio, senior critic in architecture, with his firm, Christoff:Finio Architecture, won a NY AIA Design Honor Award, an American Architecture Award, Vermont's Greenest Building Award, and The Plan Award Honorable Mention for the renovation of Bennington College's Commons building. The firm is nearing completion of a house in Sharon, Connecticut, and the headquarters for a tutoring center on New York's Upper East Side.

Eeva-Liisa Pelkonen (MED '94), assistant dean and professor, gave the following talks in fall 2021: "Image-Truth of Stone," Leipzig Institute of History and Culture of Eastern Europe, Germany;

"Henri Focillon's Liquid Temporalities," Lisbon University; "When Modern Architecture Goes Viral" and "Under Influence," TU Delft, Netherlands; and "Untimely Moderns," Jaap Bakema Center, Rotterdam, Netherlands.



Alexander Purves, *Cedar Solo*, watercolor, 2021

Alexander Purves (BA '58, March '65), professor emeritus, exhibited watercolors and drawings at the Blue Mountain Gallery, in New York, in November 2021. All the work was done during the last two winters and focused on the trees surrounding his studio, in northwestern Connecticut.

Nina Rappaport, publications director, was a keynote speaker (remote) for the AURA symposium on industrial spatial design for the University of Ankara, Turkey, and she gave remote talks for programs at the universities of Milan, Aachen, and Munich this winter. Her essay "The New Industrial Commons" was published in *Production Urbanism AD*. Her book *Industrial Palimpsest: Newark, N.J.* was published in February by Actar, and *Hybrid Factory/Hybrid City*, a collection of essays from the conference she organized in Torino in 2020, is forthcoming in May (Actar). Her exhibition *Vertical Urban Factory* will open in Brussels on April 28. Rappaport's *A Worker's Lunch Box* project was installed at the Gene Frankel Theatre, in New York, in October 2021, thanks to a grant from the New York City Artists Corps, and it was displayed in a ChaShaMa space in Midtown Manhattan in February.

Robert A. M. Stern ('65), former dean and J. M. Hoppin Professor of Architecture, published his autobiography, *Between Memory and Invention: My Journey in Architecture* (Monacelli Press), which will be available online and in bookstores in March 2022. The book encompasses elements of his life, focusing on architectural culture, institutional history, and criticism. Robert A. M. Stern Architects opened the Schwarzman Center at Yale University, transforming Carrère & Hastings's historic Bicentennial Buildings into a new social hub for students and the public. The firm opened Edwin's Place, a supportive housing development in Brooklyn and a public library in South Bend, Indiana, where construction also began on the Raclin Murphy Museum of Art for the University of Notre Dame. Designs for the St. Regis Residences in Miami were unveiled and a number of New York City commissions were announced: a renovation and expansion of the New York Historical Society, which will become home to the new American LGBTQ+ Museum, and high-rise residential projects The Cortland in Chelsea, Claremont Hall in Morningside Heights, and 200 East 83rd Street and the Bellemont, both on the Upper East Side. The firm received numerous awards this past year for completed projects.

Post-Pro Program Renewed

The new curriculum of the post-professional program considers the reciprocal relationship between research and design, asking: “How does research inform design, and how is design informed by research?” It questions what it means to conduct “design research” and how we can leverage new forms of inquiry to address the pressing problems of our time.

Students develop their own independent design-research projects over four semesters, beginning with two preparatory seminars and culminating in an independent studio. Within this common framework, students also take advanced studios and elective seminars during their first three semesters. With only three required courses, the program offers students considerable freedom to shape their own curriculum.

The first seminar, “Design Research 1: Cross-Disciplinary Perspectives,” led by Anthony Acciavatti, introduces students to research methods through a series of “Object Lessons.” Guest lecturers from a variety of arts and science disciplines with diverse approaches and subjects present their work through the lens of the object

lesson. During the semester students articulate their research intentions and questions through an iterative and multivalent process that ranges from writing exercises to short design explorations that include models, drawings, and animations.

The second seminar, “Design Research 2,” led by Aniket Shahane, provides a framework for developing the scope and ambition of each student’s project. It is structured around weekly discussions, presentations, and exercises that allow students to evolve their thinking from initial provocations to cogently argued positions. Students develop a plan of action for the independent studio through writing abstracts and descriptions, researching bibliographies, and testing deliverables.

The culmination of the program is the “Independent Design Research Studio,” coordinated by Bimal Mendis assisted by Zachariah Michielli. It provides a platform for shared discussion and feedback as students work with their faculty advisors. The focus on design research in the Post-Professional Program privileges independent thinking and empowers students to develop expertise in a chosen subject and chart their own direction in innovative professional and academic trajectories after they leave Yale.

— Bimal Mendis

Mendis (BA ’98, MArch ’02) is Director of the Post-Professional Program

Building Project 2022

Design is currently underway for the 2022 Building Project. For the sixth consecutive year, the school has partnered with Columbus House, a local nonprofit provider of shelter, housing, and social services, to design and build a dwelling for an individual who has recently experienced homelessness in New Haven. Over the course of the spring and summer semesters, 68 first-year MArch I students will design, document, and construct a

400-square-foot accessory dwelling unit (ADU) in The Hill neighborhood. The City of New Haven has recently modified zoning regulations to allow for the construction of ADUs. In addition to the typical design/build component of the program, the students will work with the City Planning Department to study and propose design guidelines, which will allow for the viable and effective construction of ADUs in New Haven.

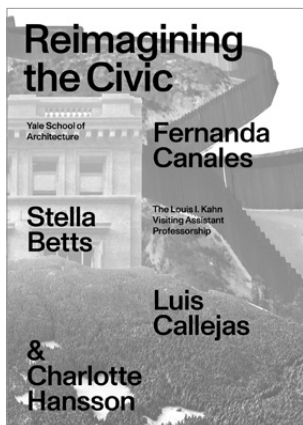
— Alex Kruhly

Kruhly is a critic in architecture teaching the Yale Building Project courses and works at Tod Williams Billie Tsien Architects.



2021 Yale Building Project with Columbus House, photograph by Alex Kruhly

YSoA Books



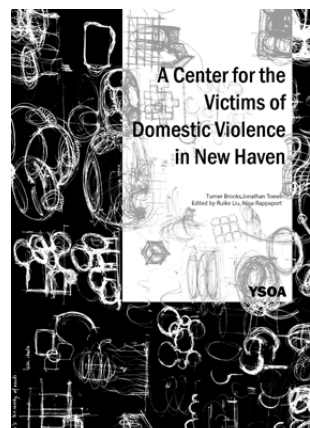
Reimagining the Civic

The latest publication at Yale School of Architecture is *Reimagining the Civic*, documenting the Louis I. Kahn Visiting Assistant Professorship Studios. The book focuses on three professors: 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 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 Kahn Visiting Assistant Professors set out to provoke 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 in New Haven was just published in the Studio Books series. Focusing on the concepts created in an advanced graduate studio at Yale, led by Turner Brooks (BA ’65, MArch ’70) 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.

Guggenheim Bilbao to Feature Student Work

Through the initiative of Lord Norman Foster (’62), the student projects from Steven Harris and Gavin Hogben’s advanced studio “futureNOMAD,” on the topic of the projected future of mobility in the year 2086, will be displayed at the Guggenheim Museum Bilbao’s upcoming exhibition *Motion. Autos, Art, Architecture*, on display from April 8 to September 18, 2022. Fifteen other

schools of architecture, engineering, and design were invited to present student projects with different perspectives on the topic. Foster’s call cast a broad definition for mobility, welcoming speculations that could be physical, technical, personal, social, or virtual in character and local or global in range and implications.

The Norman Foster Foundation conceived of the exhibition with works assembled primarily from the Foster family collection, along with loans from international collectors. Curated by Norman Foster, Manuel Cirauqui, and Lekha Hileman Waitoller, the show will include a selection of 38 historic vehicles and around 300 artworks and models focusing on the theme of mobility.

Maple Street Montessori and the YUDW

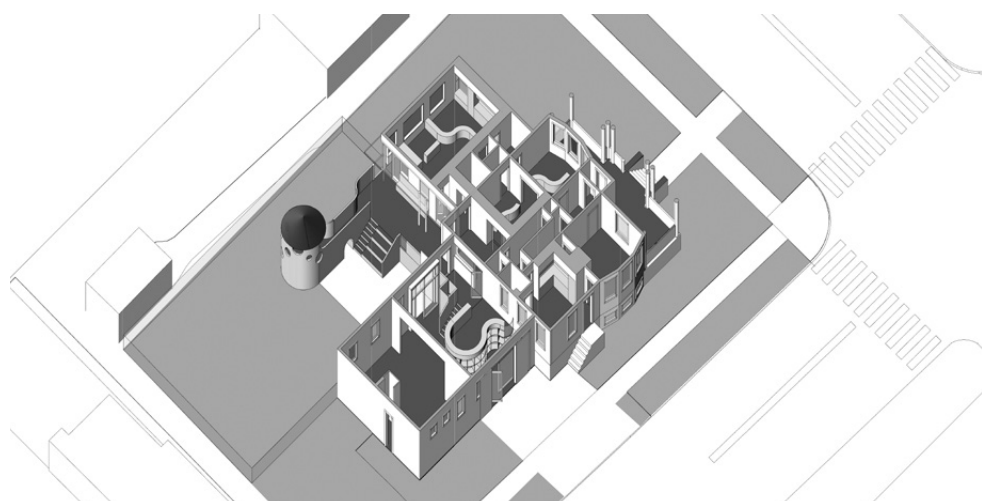
Since 2019 Yale Urban Design Workshop (YUDW) director Andrei Harwell, along with a group of YUDW Student Fellows, has been working with the Greater Dwight Development Corporation (GDCC) to prepare an adaptive-reuse design for a historic late-nineteenth-century home in Queen Anne style at the corner of Maple Street and Ella T Grasso Boulevard, in the Dwight neighborhood of New Haven. The first floor of the three-story 7,000-square-foot house and barn, attached with a breezeway, will be restored and converted into two pre-K classrooms for 16 students from neighborhood families, along with educational support spaces for teachers and several local family-based day-care businesses. The upper levels of the house will be renovated into three units

of high-quality affordable housing, with preference given to area teachers.

In a December 2021 press conference U.S. Representative Rosa DeLauro, along with State Representative Pat Dillon and New Haven mayor Justin Elicker, announced that the project would receive \$600,000 in funding from the U.S. Department of Health & Human Services. The exciting news means that the GDCC and YUDW can proceed with final design and construction documents. The YUDW has worked with community leaders in the Dwight neighborhood since 1996, when a weeklong design charrette led to the first neighborhood plan. This is the third building designed by the YUDW for the GDCC — earlier projects include an addition to the former Timothy Dwight School and a new building to house the Montessori School on Edgewood and the GDCC’s offices.

— Andrei Harwell

Harwell (’06) is Director of the Urban Design Workshop and Senior Critic in Architecture



Yale Urban Design Workshop scheme for Maple Street Montessori, 2021

1960s

Mike Dobbins ('65) published the book *Atlanta's Olympic Resurgence: How the 1996 Games Revived a Struggling City*, with coauthors Leon Eplan and Randy Roark (The History Press, 2021). The book chronicles how public-sector Olympics planning facilitated, focused, and shaped private-development activity that has lifted the quality of place to propel Atlanta from a languishing city to a thriving international center.



GLUCK+, California House, photograph by Timothy Hursley, 2021

Peter Gluck (BA '62, MArch '65), of GLUCK+, with **Thomas Gluck** ('97), and **Stacie Wong** ('97), won the 2021 Design Award of Honor and the Design Award of Excellence from SARA and SARA/NY for the project "ONStage," at Kaufman Astoria Studios. The firm also won the 2021 AIALA Residential Architecture Award for the project "California House," which was recently published in *Architectural Digest*.

1970s

Barton Phelps ('72) received the 2021 Lifetime Achievement Award from AIA California. The honor is presented annually to an individual or group in recognition of an outstanding contribution to the improvement of the built environment and to the aims and goals of the architectural profession in California.

John T. Reddick ('74), Harlem historian, was a panelist in the 2022 "Bard Breakfast" of the New York Preservation Archive Project (NYPAP), for which he is a member of the board. He was also a jury member for the 2021 Docomomo US Modernism in America Awards.



Patkau Architects, Polygon Gallery, North Vancouver, 2017

Patricia Patkau ('78) and John Patkau, partners of Patkau Architects, in Vancouver, British Columbia, have been recognized with new awards. In 2021 their Polygon Gallery received both a RIBA International Award for Excellence and an AIA Architecture Award. It was also awarded a 2020 Governor General's Medal in Architecture — the highest distinction for building design in Canada. Polygon Gallery, built along the waterfront, is simple yet bold, its form activated with layers of stainless steel that capture light. The interior gallery space is conceived as a ready instrument, free of obstacles, and able to accommodate any form of art and media.

1980s

Peyton Hall (MED '80), principal architect emeritus of Historic Resources Group, in Pasadena, and adjunct professor at the University of Southern California, received the Lifetime Achievement Award from the California Preservation Foundation in 2021. He recently led his firm's renovation of the Los

Angeles Memorial Coliseum, which was the main venue for the Olympic games in 1932 and 1980 and will serve as a venue again in 2028.

Michael Winstanley ('83), principal of Winstanley Architects and Planners, had two projects, Old Dominion Boat Club (ODBC) and National Ready Mixed Concrete Association (NRMCA), selected as winners in the AIA Potomac Valley 2021 Excellence in Design Awards competition.

Marion Weiss ('84) with her firm, Weiss/Manfredi, won two 2021 Design Awards of Excellence from SARA/NY, for the Brooklyn Botanic Garden Robert W. Wilson Overlook and the Tsai Center for Innovative Thinking at Yale University (Tsai CITY). The firm also received two 2021 Design Awards of Honor for its Naples Baker Museum project and La Brea Tar Pits Masterplan and Page Museum.

Peter MacKeith ('85), dean of the Fay Jones School of Architecture and Design at the University of Arkansas, was named among Design Futures Council's 2020 Senior Fellows. He also received the AIA Arkansas 2021 Award of Merit. In 2021 MacKeith was featured in the American Institute of Architects career and the profession article "Fay Jones School: Building a Culture of Innovation and Inclusion" as well as in the *Arkansas Democrat-Gazette*.

Richard W. Hayes ('86) published chapters on Charles W. Moore in two recent books: *Activism at Home: Architects Dwelling Between Politics, Aesthetics, and Resistance*, edited by Isabelle Doucet and Janina Gosseye (Jovis, 2021), and *Thinking-Making: When Architects Engage in Construction*, edited by Pauline Lefebvre, Julie Neuwels, and Jean-Philippe Possoz (University of Brussels, 2021). He also spoke at Clare Hall, Cambridge; University of Nottingham; and the Frascari Symposium. He gave a talk on E. W. Godwin in Mary McLeod's doctoral seminar at Columbia's GSAPP.

Duncan Stroik ('87), of Duncan G. Stroik Architect, in South Bend, Indiana, won a 2021 Palladio Design Award from *Traditional Building* magazine, for Christ Chapel at Hillsdale College, in Hillsdale, Michigan.

John R. DaSilva ('89), with his firm, PSD Architects, has a net-zero house under construction at the top of Corn Hill, site of the infamous Pilgrim's robbery of Indian corn in Truro, Massachusetts. The fourth monograph on the firm's work is forthcoming next year.

Victor Deupi ('89), senior lecturer at the University of Miami School of Architecture, published the second edition of *The Urban Housing Handbook* with architect Eric Firley, to be released by Wiley in 2022. The book includes graphic representations of more than 30 case studies around the world, examined against a context of increasing densification.

1990s

Paul D. Mankins ('91), principal at Substance Architecture, in Des Moines, Iowa, has won a 2022 AIA Award for Excellence in Public Architecture. The AIA noted the honorees as "individuals who design distinguished public facilities and advocate for design excellence."

Charlie Lazor ('93), of Lazor/Office, had the Montana cabin project Silhouette House featured in the 2022 kickoff issue of *Dwell*. The article, "Hooked on a Feeling," introduces the residence as "a rambling fishing retreat in Montana [cutting] through cabin conventions."

Clifton Fordham ('98) was promoted to associate professor at Tyler School of Art and Architecture, Temple University, in 2021.

Devin O'Neill ('99) and **Faith Rose** ('98), of O'Neill Rose Architects, had their Choy House, a home bridging nature and tradition in Queens, New York, published in the book

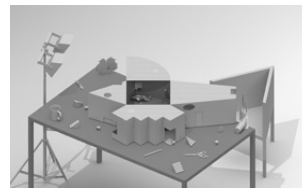
Come Together (Gestalten, 2021), focusing on the architecture of multigenerational living. Rose gave the lecture "Home" at the AIA Idaho Annual Gala in September 2021.

Ross Tisdale ('99) and Jody Beck, of Traction Architecture, based in Tampa, Florida, were awarded the 2021 Firm Award from the Tampa Bay Chapter of the AIA. Traction also received the 2021 Chairman's Award from the Hillsborough Planning Commission, for the University Area Cultural Campus, a proposed development that consists of community spaces, cultural programs, and affordable housing. In addition, Traction's 512 House was featured in *ArchDaily* (February 2021) and the *Architect's Newspaper* (January 2022).

2000s

Anne Bernard (MED '00) started her own exhibition design firm, Renate, and had her design for the Corvallis Museum, in Corvallis, Oregon, published in the *Architect's Newspaper*.

Michael Osman (MArch '01) and **Roy Kozlovsky** (MED '01) have essays included in *Writing Architectural History: Evidence and Narrative in the Twenty-First Century* (University of Pittsburgh Press for the Aggregate Architectural History Collaborative, 2022). Osman, a coeditor of the volume, contributed the chapter "The Banister Fletchers' Tabulations," and Kozlovsky wrote the chapter "Comparative Architecture and Its Discontents."



NEMESTUDIO, Beaux-Arts Ball on Table, 2021

Neyran Turan ('03) with her firm, NEMESTUDIO, received an Editor's Pick award for the *Beaux-Arts Ball on Table* project, in the Temporary Installation category of the 2021 AN Best of Design Awards. The installation was created as a virtual party space to host the Architectural League of New York's annual Beaux Arts Ball.

Spencer Luckey ('04), of Luckey Climbers, recently completed several projects in Rochester, New York; Branson, Missouri; High Point, North Carolina; Richmond, Virginia; Hong Kong; and South Korea and is working on projects in Mumbai and Phoenix, Arizona.

Na Wei ('04), principal of WEI Architects, also known as Elevation Workshop, was appointed associate professor at Tianjin University School of Architecture in January 2022. She has taught and lectured at many universities, including University of Pennsylvania, Tsinghua University, Central Academy of Fine Arts Beijing, Syracuse University, and University of Cincinnati.

Tom Carruthers ('05) and **Jennifer Newson** ('05), of Dream the Combine, have been named 2022 USA Fellows, representing the architecture and design category along with Germane Barnes, Nina Cooke John, Jing Liu, and Florian Idenburg, of SO-IL, and Rania Ghosn and El Hadi Jazairy, of Design Earth.

Max Worrell ('06) and **Jejon Yeung** ('07), of Worrell Yeung, were recently awarded a NY Design Award of Honor from SARA New York, for 77 Washington, an adaptive-reuse project near the Brooklyn Navy Yards. The firm was named to the inaugural Young Architects list by *Cultured Magazine*. In 2020 they cofounded Design Advocates, a nonprofit platform for architects and designers to share resources and collaborate on efforts to serve the public good through pro bono projects, research, and

advocacy. The initiative has grown to 120 firms and volunteers working on more than 50 projects.

2010s

Ronald Lim ('11), principal of Ronald Lim Architect, became co-chief editor of the *Singapore Architect* magazine, the Singapore Institute of Architects' long-running official publication, in 2021. Lim also teaches undergraduate core at the National University of Singapore and is an office bearer for the RIBA Singapore Chapter.



FORMA, Miroslava Brooks and Daniel Markiewicz, Pink Thermal Baths, 2021

Miroslava Brooks ('12) and **Daniel Markiewicz** ('11), of FORMA, have received the *Architect's Newspaper* 2021 Best of Design Awards for the Pink Thermal Baths, in the Unbuilt Cultural Project category. Jury member Germane Barnes commented: "Stark vertical geometries are a highlight of this very pink project, where the interior and exterior color palette provide a pleasant contrast with the natural scenery."

Nicky Chang ('12) with her firm, Meanwhile Partners, is working with the Metropolitan Museum of Art and Met Store on gift-box designs for Junzi's Year of the Tiger Celebration Chili Oils. This year's design brings to life early twentieth-century Chinese woodblock prints of *Door Gods*, on which the firm worked with curators of the museum's Asian Art Department to identify the missing twin of the folk-art masterpiece.

Aaron Schiller ('13), principal of Schiller Projects, received a 2021 AIA New York State Award for the Brooklyn Mass Timber House.

Ryan Connolly ('14) was named a director at Thomas Phifer and Partners, in New York.

Constance Vale ('14) was named chair of undergraduate architecture at Washington University in St. Louis last year. She is co-author and editor of *Mute Icons — and Other Dichotomies on the Real in Architecture* (Actar, 2021) with Marcelo Spina and Georgina Huljich. Vale is the director of The Factory of Smoke & Mirrors, focusing on architecture, art, theater, and technology. She won the 2021 *On Olive Local Emerging Architect Competition* and is designing a residence in the Tatiana Bilbao ESTUDIO master plan in St. Louis, Missouri. Vale is also developing an Experimental Platform for Autonomous Driving with Yevgeniy Vorobeychik, PhD, funded by WUSTL OVCR and she is a MacDowell Fellow.

Maggie Tsang (BA '11, MArch '17), cofounder of the landscape architecture and urban design practice Dept., moved to Houston to start as the 2021–23 Wortham Fellow at Rice Architecture with fellow YSoA alum and assistant professor **Brittany Utting** ('14). In fall 2021 Tsang taught the studio "Middle Ground: Urbanism in Reverse," which addressed issues of adaptation and urban design along Houston's flood-prone Brays Bayou.

Elisa Iturbe (BA '08, MArch '15, SOE '15), **Jack Rusk** (MArch '22), and **David Turturo** (PhD '22) were all published in the Architectural Association's journal *AA Files 78*. Iturbe wrote the piece "Other Transitions: A Pre-history of Carbon Form," Rusk penned "There Is a Light that Never Goes Out," and Turturo contributed "Action Architecture: Blood, Soil, and the Body as a Stage."

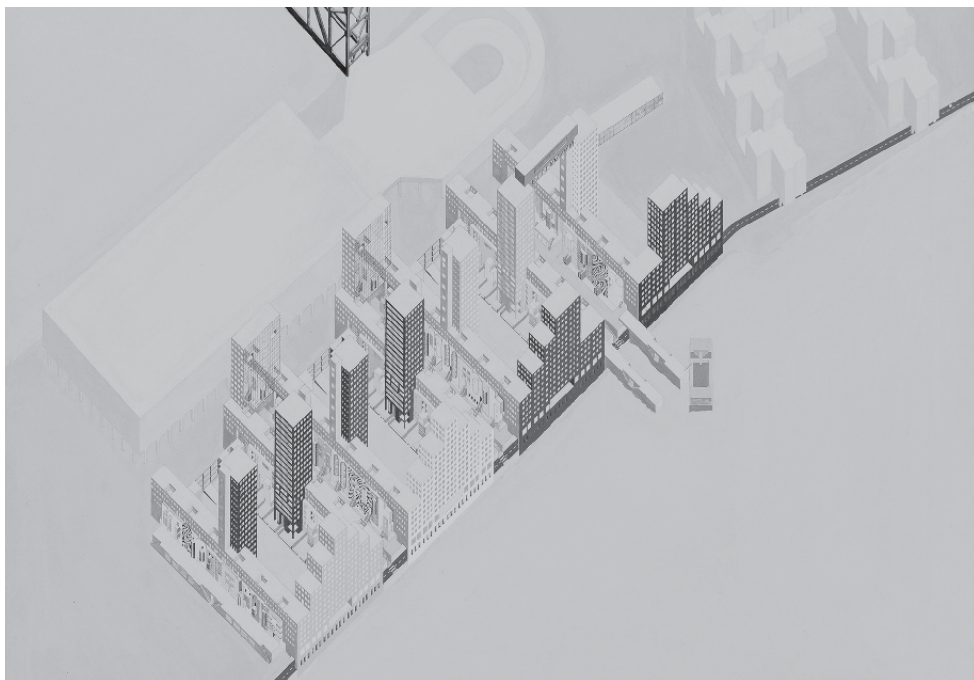
Zoe Zenghelis: Fields

Theodossis Issaias (PhD '21), associate curator at the Heinz Architectural Center, and **Hamed Khosravi**, educator at the Architectural Association School of Architecture, curated the exhibition *Zoe Zenghelis: Fields*, on display from March 26 to July 24, 2022, at the Heinz Architectural Center, Carnegie Museum of Art, in Pittsburgh. The show celebrates Zoe Zenghelis's work at the intersection of painting and spatial imagination, part of a practice that has defied disciplinary classifications. Populated with buildings, fragments, abstract tectonics, metropolitan landscapes, urban grids, idle fields, and land subdivisions, her compositions portray imaginary worlds of longing. From seductive metropolitan constructs and dystopian landscapes to floating buildings and cityscapes of disturbing stillness, Zenghelis's poetic images offer a contem-

plative critique of the built environment. Born in Athens in 1937, she studied stage design and painting in London, where she has lived and worked since the late 1950s. In the early 1970s she cofounded the architectural practice Office for Metropolitan Architecture (OMA) with architects Rem Koolhaas and Elia Zenghelis and artist Madelon Vriesendorp. The architectural projects of OMA became inseparable from the iconic images and visual representations produced by the artist. The studio's collaborative work and Zoe Zenghelis's approach to art making opened new possibilities for thinking about space and the urban landscape through the medium of painting. From 1982 until 1993, Zenghelis and Vriesendorp transposed this exploration into a teaching method at the Color Workshop, an experimental course they taught together at the Architectural Association School of Architecture (AA). The exhibition *Zoe Zenghelis: Fields* invokes a dialogue between her independent work with the collaborative projects of OMA and her pedagogical experiments and is accompanied by a publication.



Zoe Zenghelis, *Shapes in Space*, 1992. Oil on canvas, 45 x 55 cm. Private Collection



Zoe Zenghelis (OMA), *Axonometric, Roosevelt Island Redevelopment Project*, NY, 1975. Pencil, acrylic, and watercolor on board. Drawing Matter Collection

Yale Women in Architecture

Yale Women in Architecture (YWA) had a successful 2021 through hybrid events and will continue to organize activities with the same mixed media. Thanks to a diligent team — **Gioia Connell** (MArch '20), **Cooper Hall** (BA '18), **Sophie Potter** (BA '20), and **Madison Silvers** (MArch '20) — the YWA social-media platforms are being updated to increase opportunities for alumni to connect.

Most importantly, the group's Facebook page has become private. This means that members — anyone who signs up to join the group — can enjoy internal posts and conversations related to their lives and careers within the security of a closed network. It will be a great place

to showcase recent work, post jobs, and do outreach and mentoring. The yalewomeninarchitecture.org website will be updated to include recordings of past events. YWA's Instagram page, [@yale.women.in.architecture](https://www.instagram.com/yalewomen.in.architecture), with over 1,200 followers, posts summaries of in-person and remote events.

Upcoming programs include a panel discussion moderated by **Peggy Deamer** on March 8. Participants will include **Elaina Berkowitz** (MArch '17), **Elisa Iturbe** (MArch '14), **Palmyra Stefanía Geraki** (BA '06, MArch '10), and **Xinyi Xie** (MArch '24).

The YWA cochairs — **Nicole Emmons** (BA '98), **Celia Imrey** (MArch '93), **Andrea Mason** (MArch '94), and **Jennifer Sage** (MArch '84) — are pleased to continue expanding the activity of the organization in 2022. Please reach out to them with ideas for programs and to join in on events.

Tributes

Andrew Smith, 1980–2021

It is with great sadness that we commemorate the passing of **Andrew Smith** (MArch '11), who died in May 2021 in Berlin, where he had been living and working. Andrew was a unique personality among his generation of Yale students. An avid collector and prodigious producer of visual and sonic culture, he was equally accomplished in the fields of design and electronic music. He had an encyclopedic knowledge of architecture, especially of the Modernists who shaped his native Midwest. He had boundless creative energy and was constantly sketching in a yellow legal pad in his trademark thick black marker and experimenting with new ways to make models and images. Despite his exceptional talent and intelligence, Andrew was never arrogant, and he was a generous friend and collaborator, always happy to assist with even the most mundane technical matters, to give encouragement, and to share his wide-ranging interests. He worked both independently and in collaboration with internationally renowned firms such as Büro Ole Scheeren, Asymptote Architecture, Michael Maltzan Architecture, Mark Foster Gage Architects, and John Ronan Architects. Through his passion for electronic music he became a member of a global community of kindred spirits and established himself as a prolific musical artist, releasing numerous original compositions and mixes under the moniker **Jasen Loveland**, among other aliases. He will be dearly missed. Per his family's request, any donations in Andrew's memory should be directed toward the National Alliance on Mental Illness.

— Emmett Zeifman

Zeifman ('11) is an adjunct professor at Columbia's GSAPP and a principal at Medium Office

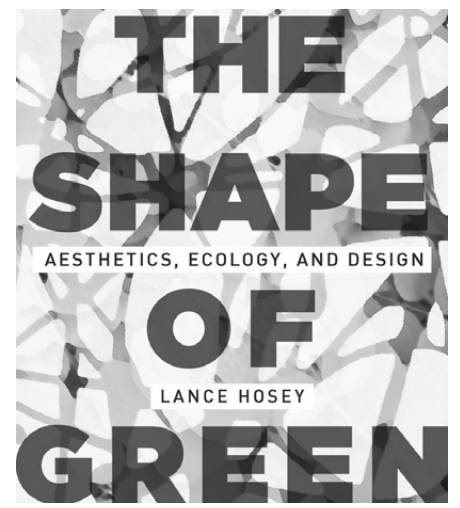


Lance Hosey, 1964–2021

Lance Hosey, 1964–2021

Architect, visionary, and life of the party **Lance Hosey** (MArch '90) died August 27, 2021, at age 56. At the time he was serving as Chief Impact Officer of HMC Architects, working from the firm's San Diego studio. Previously he was principal, design director, and coleader of design resilience at Gensler; a director with "green pioneer" William McDonough; and the first Chief Sustainability Officer with international architecture firms RTKL Associates and Perkins Eastman. Raised in Houston, Texas, Hosey studied jazz saxophone at the High School for the Performing and Visual Arts, a life-changing experience that cultivated a delight in teamwork, beauty, and improvisation. He brought those skills to architecture, pursuing degrees at Columbia University and Yale School of Architecture.

In the article "Living, Breathing Buildings," published in *Metropolis* magazine (January 2006), Laurie Manfra described Hosey as one of a group of architects who were "inventing a new kind of architecture that instead of being at odds with the environment, works with it." Hosey lectured frequently and wrote for many U.S. publications. His most influential book, *The Shape of Green: Aesthetics, Ecology, and Design* (Island Press, 2012), was the first to study the relationships between beauty and sustainability. In 2014 Hosey was elevated to the American Institute of



Architects College of Fellows, which recognizes "architects who have made a significant contribution to architecture and society."

When remembering the young Hosey, many of his Yale contemporaries reference his infectious humor, wide-ranging musical and writing talents, and unique mix of self-effacing candor with great confidence and intellectual curiosity. The bright trajectory of his career as an architect, author, and speaker surprised none who were close to him. Roberto Espejo ('90) called his classmate "brilliant but very accessible. His confidence was open and welcoming. Maybe it had something to do with his Texas roots. He delivered smart information in a completely disarming way that invited interaction." Kyle "Chuck" Epstein ('90) said that Lance brought tremendous levity to studio life and noted his "ability to look at what people were doing and what they were talking about and elevate that conversation. He was a conduit for more conversation."

Classmate Steve Kahle ('90) described Hosey as academically rigorous, recalling how he secured a coveted teaching assistant position with Vincent Scully, an experience that Hosey treasured. "The way Lance approached and presented his work," Kahle said, "contained hints of the unified theory that would come later. He had a powerful vision. That was realized in *The Shape of Green*." Carrie Meinberg Burke ('91) remembers Lance thriving at Yale. "There was a lot of diversity of opinion at Yale at that time," she said. "Lance published pamphlets and was actively engaged in vigorous debates around the connections between theory and practice. He was a provocateur. He had a point of view. He wanted to bring 'Lance logic' to any topic and to set a framework." She made note of his genuine and supportive interest in the work of others, echoing praise for Hosey by many professionals in the field. Serving as an advocate and mentor to many throughout his 30-year career, Hosey leaves a remarkable legacy through not only his work but a vast network of friends and colleagues.

— Kira Gould

Gould is a writer and consultant. She and Lance Hosey coauthored *Women in Green: Voices of Sustainable Design* (Ecotone, 2007) as well as *Ecology and Design* (American Institute of Architects, 2006).

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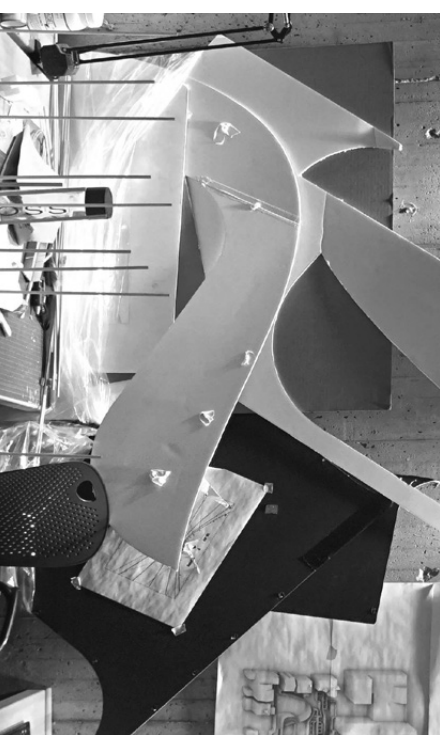
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From the desk of Liliane Tran, photograph by Jack Rusk



Morgan Kerber, Abeer Seikaly Fall 2021 studio



From the desk of Bobby Chun, photograph by Jack Rusk



Hannah Mayer Baydoun, Lina Chotmeh Fall 2021 studio



Morgan Kerber, Abeer Seikaly Fall 2021 studio



Hao Tang, Abeer Seikaly Fall 2021 studio



Hannah Mayer Baydoun, Lina Chotmeh Fall 2021 studio



Jingyuan Qui, Caroline Bos Fall 2021 studio

Communal practice of weaving continues to embody an imperishable beauty and can create inclusive social fabrics that manifest around the cultural objects.

—Aber Seikaly, Louis I. Kahn Visiting Assistant Professor, lecture at YoSA, November 18, 2021