Table of Contents

3 Letter from Dean Deborah Berke
4 Black graduates discuss equity, social justice, and the architecture profession
Conversations with visiting professors
8 Kevin Carmody and Andy Groarke
9 Deborah Saunt
10 Luis Callejas and Charlotte Hansson
11 Abby Hamlin and Dana Tang
12 Teaching and Learning in the Time of COVID-19
16 Book Reviews:
Architecture as Measure, by Neyran Turan reviewed by Lindsay Harckema
Louis Kahn: A Life in Architecture by Carter Wiseman, reviewed by Dietrich Neumann
Building a New Arcadia, by Miró Rivera Architects reviewed by Michael Crosbie
Books by Daniel Barber and Peter Eisenman
18 Spring 2020 Events:
Exhibition: Models, Media, and Methods: Frei Otto’s Architectural Research
Panel Discussion: Image Architecture Place
19 Fall 2020 Activities:
Symposium: “Beyond the Visible: Space, Place, and Power in Mental Health”
MED Working Group for Anti-Racism
Jordan River Peace Park Restarts
Exhibition: Learning from Sweden
20 Spring 2020 Lectures
22 Spring 2020 Advanced Studios
24 Faculty News
25 YSoA Books
26 Alumni News
27 Alumni Books
Alternative Building Projects 2020
Peabody Museum Project
Yale Women in Architecture

Fall 2020 Lectures

All lectures will be completely online for Fall 2020.

Please check www.architecture.yale.edu/calendar to view events and to register.

Thursday, August 27
6:30 p.m. EST
Dean Deborah Berke
Everyday 2020

Thursday, September 10
6:30 p.m. EST
Mindy Thompson Fullilove
The Social and Ecological Aspects of the Psychology of Place
Keynote Lecture for the J. Irwin Miller Symposium “Beyond the Visible: Space, Place, and Power in Mental Health”

Tuesday, September 15
1 p.m. EST
Kelechi Ubozhoh, Christian Karlsson, and Jason Danziger
The Hospital Panel — Deconstructing “Otherness”
J. Irwin Miller Symposium “Beyond the Visible: Space, Place, and Power in Mental Health”

Tuesday, September 17
6:30 p.m. EST
Alison Cunningham, Earle Chambers, and Sam Tsemberis
The Home Panel — After the Asylum: Housing and Mental Health

Tuesday, September 22
1 p.m. EST
Christopher Payne and Hannah Hull
Architectures of Mental Health
J. Irwin Miller Symposium “Beyond the Visible: Space, Place, and Power in Mental Health”

Thursday, September 24
6:30 p.m. EST
Bryan Lee, Molly Kaufman, and Nupur Chaudhury
The City Panel — Mental Health and the Right to the City
J. Irwin Miller Symposium “Beyond the Visible: Space, Place, and Power in Mental Health”

Thursday, October 1
1 p.m. EST
Rebecca Choi
Surveillance and Self-Determination: The Black Workshop

Thursday, October 8
6:30 p.m. EST
Jennifer Newsom and Tom Carruthers
Dream the Combine

Monday, October 19
6:30 p.m. EST
Stan Allen, Deborah Berke, Peter Eisenman, Elisa Iturbe, Nicolai Ouroussoff, and Sarah Whiting
Lateness Book Launch

Thursday, October 29
6:30 p.m. EST
Kate Wagner
Brendan Gill Lecture

Monday, November 2
6:30 p.m. EST
Tod Williams and Billie Tsien
Charles Gwathmey Professors in Practice

Thursday, November 5
6:30 p.m. EST
Abby Hamlin
Edward P. Bass Distinguished Visiting Architecture Fellow

Monday, November 9
1 p.m. EST
Deborah Saunt, DSDHA
Saarinen Visiting Professor

Thursday, November 12
6:30 p.m. EST
Walter Hood, Hood Design Studio
Spring ’20 Diana Balmori Visiting Professor of Landscape Architecture

Thursday, November 19
6:30 p.m. EST
Ronald Rael and Virginia San Fratello
Unbounded
Myriam Bellazoug Memorial Lecture

Monday, November 30
1 p.m. EST
Luis Callejas and Charlotte Hansson
Louis I. Kahn Visiting Assistant Professors

Constructs

To form by putting together parts; build; frame; devise.
We would like to acknowledge the support of the Thomas Rutherford Towbridge 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.

Dean
Deborah Berke
Associate Deans
Sunil Bald
Philip G. Bernstein
Assistant Dean
Eeva-Liisa Pelkonen
Editor
Nina Rappaport
Copy Editor
Cathryn Drake
Graphic Design
Manuel Miranda Practice

Typeface
HG Grotesk by Bertolt Hasebe
Printing
GHP Media
Editorial Assistants
Sam Golini ('22)
Angela Lufkin ('22)
Diana Smiljkovic ('22)
Student Photographers
Jamiing Gu ('21)
Cover

Volume 22, Number 1
ISBN: 978-1-7333908-3-5
Fall 2020
Cost $5.00

© Copyright 2020 Yale School of Architecture, Yale University
P.O. Box 208242
New Haven, CT 06520
Telephone: 203-432-2296
Email: constructs@yale.edu
Website: www.architecture.yale.edu/constructs (for back issues)
Constructs is published twice a year by the dean’s office of the Yale School of Architecture.
Letter from Dean Deborah Berke

When I wrote at the start of Spring 2020 semester I could not have imagined the global and national events that would unfold shortly, and I’m not sure anyone could have predicted the extraordinary challenges the world has experienced since then. Typically I start my Fall letter with an enthusiastic description of how the previous academic year ended, with notes on final reviews, graduation, speakers, and the like.

There is positive news to report, such as the many wonderful community-based projects that evolved this summer and are reported here in Constructs, including a series of alternative “Building Projects” developed in addition to the 2020 Columbus House Building Project. In the alternative projects students paired with other New Haven nonprofit organizations to design storefronts, connective pathways, and murals throughout the city. Students in Alan Organschi’s seminar are constructing a research station for the Peabody Museum, on Horse Island. MED students have created a Working Group on Anti-Racism to gather resources on the topic and organize future discussion events. Our students also came in first place in HUD’s 2020 Innovation in Affordable Housing Student Design and Planning Competition.

I will begin this school year with more guarded optimism. After conducting classes remotely for the second half of Spring semester, Yale has reopened the campus. Many courses are still being delivered online, since classroom capacity has been reduced dramatically. Not all faculty members are able to be present on campus, and not all students were able to get to New Haven. However 200-plus students are back at their studio desks in Rudolph Hall. In spite of the strict new occupancy requirements, the studio environment feels great! In the place of desk critics, we will have one-on-one critiques with participants masked and maintaining appropriate physical distance. I want to thank associate deans Phil Bernstein and Sunil Bald for their brilliant solution for desk assignment and studio times and creating spaces for pinups and crits. The problem was a four-story, three-dimensional chess game that took most of the summer to solve.

This semester’s advanced studios are being taught by Bass Visiting Fellow Abby Hamlin and visiting professors Dana Tang; Bishop Visiting Professors Andy Groarke and Kevin Carmody; Davenport Visiting Professor Marc Tsurumaki; Foster Visiting Professor Hitoshi Abe; Gwathmey Visiting Professors Tod Williams and Billie Tsien; Kahn Assistant Visiting Professors Luis Callejas and Charlotte Hansson; and Saarinen Visiting Professor Deborah Saunt; along with faculty members Professors Keller Easterling, Peter Eisenman, and critic in architecture Elisa Iturbe.

There will be no exhibitions this semester. Instead we have outfitted the gallery as a large technology-enabled classroom hosting up to eighteen students who will work virtually with other classmates on Zoom. The room has worktables large enough to enable social distancing, along with multiple screens, cameras, and microphones to support simultaneous “in-person” and remote learning. It is not quite a NASA command center, but it is an impressive installation of coordinated technology.

Among the many changes, I decided to start our lecture series differently this semester. Typically we gather for the first lecture on the evening of the advanced studio lottery, and the speaker is the Edward P. Bass Visiting Fellow. Hastings Hall is packed, and the mood is festive—the day has been one of excitement and anticipation as classmates reconnect and incoming students are welcomed to the community. Although new students still joined returning students in Rudolph Hall, there will be no lectures in Hastings Hall this year.

Working under these unique circumstances has been necessary, but it is even more important to acknowledge the multiple crises and day-to-day challenges and difficulties that confront us all — and the fact that the impact has not been fairly or equitably shared. My opening lecture addressed this issue as it relates to architecture and the built environment. In 1997 Steven Harris and I edited the book Architecture of the Everyday, published by Princeton Architectural Press. I wrote a very brief essay, a sort of manifesto, titled “Thoughts on the Everyday.” Organized as a list, it made some claims and propositions that seemed strident at the time. I felt it would be helpful and healthy to reassess the piece in the framework of the present.

What I discovered was that, although some of it was no longer relevant, I had written a directive for architects that feels more timely than ever now: “Acknowledge the needs of the many rather than the few; address diversity of class, race, culture, and gender; design without allegiance to a priori architectural styles and formulas and with concern for program and construction.” What I had not paid nearly enough attention to was the climate crisis, the urban crisis, and the lack of diversity in the profession of architecture and all the other disciplines related to the built environment, from engineering to construction.

I also had not focused on social justice as it relates to topics such as planning, zoning, building systems, and access in the built environment. Today I would move away from the term everyday and argue for what I would like to call an architecture of the greater good. Architecture must be great in terms of aesthetics, design, and construction but must also care for the people who inhabit it as well as the environment they live in.

I want to thank you all for your generous support of the school — our students and faculty — during these difficult times. Please join us for Zoom lectures and other events in the coming year (see the school’s website for the updated program), and do stay in touch.

Best, Deborah

See the full talk at www.architecture.yale.edu/calendar
Tavia Nyong’o

You were all at Yale with different deans and represent three different eras of the school. In August 2020 we are going on two months of national protests around racial justice and widespread calls for reform across corporate America, institutions of higher education, and the field of architecture. What is your perspective as architects on these demands? What is the particular relationship between architecture and the Black Lives Matter movement in terms of grappling with the history and ongoing influence of white supremacy in the United States?

Everardo Jefferson

There’s another way of approaching architecture. Architecture has been called upon to promote social justice through the built environment. What lessons can we learn from the successes and the failures of past efforts?

Michael Marshall

What is the field of architecture? It is a subject with a sleeping-dog theory and a deep slumber comes over it. Perhaps focusing the gaze on Whiteness and the immense benefit of all. “We are raced,” as Toni Morrison so eloquently stated. I think people are really starting to get that notion, and if enough of us do the work then we’re onto something.

Jerome Haferd

We also need to address some of the issues Everardo is bringing up as an evolution of language and consciousness. It’s the turning of the gaze to something like Whiteness, for example, that I haven’t seen before. The evolution of understanding of and integrating—especially for non-POC people—the decolorization of our practices, our institutions, and aesthetics is to the immense benefit of all. “We are all raced and within that system [racism], bereft,” as Toni Morrison so eloquently stated. I think people are really starting to get that notion, and if enough of us do the work then we’re onto something.

Jennifer Newsom

This pattern has repeated so many times at Yale and elsewhere. Every 15 to 20 years the Yale School of Architecture has this conversation with itself and tries to reckon with these issues, and then annies takes hold and a deep slumber comes over it. Perhaps focusing the gaze on Whiteness and the immense benefit of all. The question really is, ‘What will be the lasting change—and how will things be done differently this time?’ Otherwise we will be having the exact same conversation in 2035.

Tavia Nyong’o

Could you reflect upon what the current moment means for your field? This is not the first time architecture has been called upon to promote social justice through the built environment. What lessons can we learn from the successes and the failures of past efforts?

John Reddick

I’m a beneficiary of the postwar civil-rights era. Veterans like my father accessed the G.I. Bill for education and housing based on sacrifices that were shared equally by the Bushes and Kennedys, who lost a son in war. I’m not saying that everything of the period was hunky-dory and equal, but it allowed a generation of working-class whites to go to Yale as well. Sure, there were brand names in my class at Yale, but there were also ethnic whites who had excelled in public schools just as we did. Many were second-generation students whose families had accessed college through the G.I. Bill. So there was a sense of uplift in the
This summer Nina Rappaport, publications director, convened an online roundtable discussion over two days with nine Yale School of Architecture Black alumni of different generations based in different cities. In the framework of the pandemic, protests, and quest for equity, they shared their experiences and knowledge as they explored and debated anti-racist architectural education and the various forms of practice with which they have engaged. The discourse was rich with personal stories from Yale, suggestions for academic reforms, and visions for the future. Yale professor of African-American Studies Tavia Nyong’o moderated the discussion, which was condensed and edited for Constructs.

Clifton Fordham “I’m encouraged about mem­ber­hood that the younger genera­tion I meet through my teach­ing, and I think the future is going to be better. As a country we are engaged in a struggle against race, bias, and a lot of­fer­sions that do not reflect our bet­ter selves. Amer­i­cans are pay­ing a signifi­cant cost for this unresolved equity issue in terms of health, education, and hous­ing needs that are under­sup­ported because the benefited are considered others.

Tavia Nyong’o Francesca and Jennifer, how did your historical research change how you see your educational experience at Yale? And Jennifer, what were the key aspirations of the “Black Boxes” symposium in terms of students today?

Jennifer Newsom I planned the symposium “Black Boxes: Enigmas of Space and Race,” in January 2004, because of the frustrations I had as a student. I had experiences early on in my graduate education that made it clear to me that—even though I was present, I was in the room, and I wanted to be an architect—I was somehow invisible. I was trying to come to terms with what that meant, this crisis of self, of how to exist in this place when it doesn’t see us, or the legacies of people who look like me. It came from a very personal place. I was not trying to arrive at any sort of conclusion about what Black architecture is, but instead explore the question of its existence through history, theory, and application.

Francesca Carney “My research “The Black Architect at Yale” was also a personal journey. Yale was definitely the whitest environment I had ever been in. I felt isolated, so in my last semester I researched the history of Black students in the department. It seemed to me that there was, on average, one per year. I conducted interviews with previous students and faculty, which was really rewarding. I discovered the history of the Black architect at the Yale School of Architecture, basically a body of work that I didn’t know existed. That history really needs to be embedded in the education of the students so that it won’t be forgotten and can be shared beyond those walls.

Amina Blacksher “It’s an earnest effort to attack and dismantle the assumptions in your own industry. The officers who killed George Floyd, one in particular, displayed confidence in a system that would protect his actions and continue a tradition of no accountability. The landscape is changing. I have my doubts of the white community to make meaningful change, and that these gestures aren’t being used to absolve them so that we can all move on, now that “we’ve done our bit on race.” I also have my doubts that meaningful change will come, but it’s important to move the needle of the dialogue, language, and consciousness.

Amina Blacksher It will continue to be a burden, and a tiring and exhausting struggle, and a full-time job, as long as it’s shouldered only by the people who are suf­fer­ing from it. It’s not asking for a favor, or for accommodation. It’s you locating your knee and figuring out whose neck it’s on and how to get it off. It’s de­cent­ering whiteness as the assumption.

Mix for all of us; there was more equality in how all of us got to Yale back then. I feel that the country has really stepped away from this in terms of providing a more equal playing field socially and economically. How do you create a dialogue that allows every­body to move forward together on an equal plane? The Ralph Ellison Memorial project, in Riverside Park, gave me the opportunity to incorporate the political, community, and artistic aspects, and so on. Our culture portrays all people as created equal. It’s our pursuit of happiness. It’s about inclusion. But I think our challenge is how to bring our voices together and accentuate the best of what we’re doing.

Michael Marshall My perspective is more as a practitioner. Knowing that Afri­can-American architects understand the nuances of African-American culture and the neighborhoods where we work makes it easier to move certain initiatives forward. The local government and the practitioner have to buy into the policy—especially Afri­can-American architects, who may not have had the same opportunities as their contem­poraries or because of race but also lack of access to decision makers in certain clubs and associations. So that’s the lens I’m looking through, and the opportunity is to correct some of those exclusions over time and prepare the next generation, I think this generation coming up has the chutzpah. We just have to push the door open so they can step in and present themselves.

Clifton Fordham “It’s important to note that it’s been more than 50 years since the Civil Rights Act. My undergraduate teachers came up through that era and were hired in pretty significant numbers. The National Organization of Minority Architects (NOMA) was born out of that in the early 1970s. In the 50 years that followed through today, with the neoliberal attitude of privatizing, we’re not necessarily better off. Recent protests have really underscored that, and we’re struggling for answers as to why we can’t get better representation in institutions and academia, particularly at higher levels. It’s heartening that there has been a greater response than I would ever have imagined.

Clifton Fordham I must have talked to students about what was like before and not to become complacent. I remember some African-American architects I worked for in D.C. in the 1970s talking about projects that had not been done. One architect said to the other, “Was that before or after the match?” They were referring to the 1968 riots. We are going to have a George Floyd infliction point in terms of before and after. The younger generation is ready to go. I’m optimistic about it.

Our comfort zone is something we have to be aware of how we do that? We can make some effort. It’s decentering whiteness as the standard of accountability. Things that are acceptable in society 30 years ago aren’t acceptable now, so if we can adjust the needle on what’s acceptable it will permeate into universities and other institutions.

Jerome Haferd First, I wanted to reiterate both of the points Amina raised and point out the wariness everyone here has about even participating in a conversation like this: the context and what this conversation really about? I have to give the leap of faith that James Baldwin describes that you can’t turn off all of the white community to make meaningful change, and that these gestures aren’t being used to absolve them so that we can all move on, now that “we’ve done our bit on race.” I also have my doubts that meaningful change will come, but it’s important to move the needle of the dialogue, language, and consciousness.

Amina Blacksher It will continue to be a burden, and a tiring and exhausting struggle, and a full-time job, as long as it’s shouldered only by the people who are suffering from it. It’s not asking for a favor, or for accommodation. It’s you locating your knee and figuring out whose neck it’s on and how to get it off. It’s decentering whiteness as the assumption.

Clifton Fordham I was one of those kids out there…
Tavia Nyong’o  You all seem to agree that the field of architecture is behind in terms of the decolonization of its curriculum to be more anti-racist. As a number of you pointed out, the current movement is a multiracial focused effort on social justice and community involvement rather than prestige and dollar signs. Can you envision architecture playing a role? Given its deep Eurocentric roots and relationship to wealth, what might an anti-racist education in architecture look like?

Clifton Fordham  In my new book, Constructions of Black tenure—the buildings at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.

Everardo Jefferson  The other image is that the students should have opportunities and interests and connect each other to new ways of thinking. It would be a diverse faculty and a diverse student body. For example, two Black students, or four. In New York City they finally came up with a percentage: 38 percent of construction teams have to be owned by minorities and/or women. They just made the number up, but the idea really is that we need to teach diversity.

Jonathan Jones  Black professors can teach more types of studies. If a student wants to, say, explore color through indigenous painting or African masks and the professor isn’t tuned into that, how much support will there be? When I went to see the Hagia Sophia I was just blown away at how beautiful it was. When I entered the discipline as a profession if we don’t allow people to explore the things that are painful in its history. I think we all have that responsibility to evolve. A true evolution of architecture is also the aesthetic aspect. One reason why I agree with you that the AIA has made some statements, but it has been pretty vacuous overall with respect to what has to contribute to the political discourse. That shouldn’t be the case: this is a time to tell, inform, and educate as a field.

Jerome Haferd  I think there’s an even bigger risk with not having a rigorous understanding of some histories — say Modernism as a style. We’re dealing with a profound crisis of imagination as a discipline on behalf of ourselves as citizens of the so-called United States. To me, the real question is what do we need to understand the state of dominant and colonial power that affects a lot of what we appreciate and what we do appreciate.

Amina Blacksher  The field is not changing who is in the room visually because that system can operate even if there are only one or two Black tenure—the buildings at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.

Jennifer Newsom  I’m an image person, and one of the images I want to see would be a diverse school with tenured Black professors who have been there for 30 years.

Jennifer Newsom  There have never been 38 percent of construction teams have to be owned by minorities and/or women. They just made the number up, but the idea is that we need to learn from a whole range of interests, such as Chinese and Japanese architecture and from other cultures whose work is beautiful. When I went to see the Hagia Sophia I was just blown away at how beautiful it was.

Jerome Haferd  I think there’s an even bigger risk with not having a rigorous understanding of some histories — say Modernism as a style. We’re dealing with a profound crisis of imagination as a discipline on behalf of ourselves as citizens of the so-called United States. To me, the real question is what do we need to understand the state of dominant and colonial power that affects a lot of what we appreciate and what we do appreciate.

Amina Blacksher  It is not just changing who is in the room visually because that system can operate even if there are only one or two Black tenure—the buildings at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.

Jennifer Newsom  In my experience at Harvard GSD, the field was often held up as the pinnacle, and there was little room for other ways of thinking about aesthetics. The Barcelona Pavilion is amazing, but I feel like we will continue to perpetuate our own irrelevance and demise as a profession if we don’t allow people to bring the task to their own subjectivities and different ways of creating architecture. It diversity changes the whole dynamic. That is the image change I would like to see at Yale.

Jonathan Jones  Black professors can teach more types of studies. If a student wants to, say, explore color through indigenous paintings or African masks and the professor isn’t tuned into that, how much support will there be? When I went to see the Hagia Sophia I was just blown away at how beautiful it was. When I entered the discipline as a profession if we don’t allow people to explore the things that are painful in its history. I think we all have that responsibility to evolve. A true evolution of architecture is also the aesthetic aspect. One reason why I agree with you that the AIA has made some statements, but it has been pretty vacuous overall with respect to what has to contribute to the political discourse. That shouldn’t be the case: this is a time to tell, inform, and educate as a field.

Jerome Haferd  I think there’s an even bigger risk with not having a rigorous understanding of some histories — say Modernism as a style. We’re dealing with a profound crisis of imagination as a discipline on behalf of ourselves as citizens of the so-called United States. To me, the real question is what do we need to understand the state of dominant and colonial power that affects a lot of what we appreciate and what we do appreciate.

Amina Blacksher  It is not just changing who is in the room visually because that system can operate even if there are only one or two Black tenure—the buildings at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.

Jennifer Newsom  In my experience at Harvard GSD, the field was often held up as the pinnacle, and there was little room for other ways of thinking about aesthetics. The Barcelona Pavilion is amazing, but I feel like we will continue to perpetuate our own irrelevance and demise as a profession if we don’t allow people to bring the task to their own subjectivities and different ways of creating architecture. It diversity changes the whole dynamic. That is the image change I would like to see at Yale.

Clifton Fordham  Architects have carved out a comfortable place that works pretty well in the field, but not for those who can’t pay the price of admission. The safe place is not really where we want to be. It is time to get out of the comfort zone and think about what else can be included in the academic discourse. Then it will carry over into the profession. Recently the AIA has made some statements, but it has been pretty vacuous overall with respect to what it has to contribute to the political discourse. That shouldn’t be the case; this is a time to tell, inform, and educate as a field.

Jonathan Jones  Black professors can teach more types of studies. If a student wants to, say, explore color through indigenous paintings or African masks and the professor isn’t tuned into that, how much support will there be? When I went to see the Hagia Sophia I was just blown away at how beautiful it was. When I entered the discipline as a profession if we don’t allow people to explore the things that are painful in its history. I think we all have that responsibility to evolve. A true evolution of architecture is also the aesthetic aspect. One reason why I agree with you that the AIA has made some statements, but it has been pretty vacuous overall with respect to what has to contribute to the political discourse. That shouldn’t be the case; this is a time to tell, inform, and educate as a field.

Jerome Haferd  I think there’s an even bigger risk with not having a rigorous understanding of some histories — say Modernism as a style. We’re dealing with a profound crisis of imagination as a discipline on behalf of ourselves as citizens of the so-called United States. To me, the real question is what do we need to understand the state of dominant and colonial power that affects a lot of what we appreciate and what we do appreciate.

Amina Blacksher  It is not just changing who is in the room visually because that system can operate even if there are only one or two Black tenure—the buildings at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.

Jennifer Newsom  In my experience at Harvard GSD, the field was often held up as the pinnacle, and there was little room for other ways of thinking about aesthetics. The Barcelona Pavilion is amazing, but I feel like we will continue to perpetuate our own irrelevance and demise as a profession if we don’t allow people to bring the task to their own subjectivities and different ways of creating architecture. It diversity changes the whole dynamic. That is the image change I would like to see at Yale.

Clifton Fordham  Architects have carved out a comfortable place that works pretty well in the field, but not for those who can’t pay the price of admission. The safe place is not really where we want to be. It is time to get out of the comfort zone and think about what else can be included in the academic discourse. Then it will carry over into the profession. Recently the AIA has made some statements, but it has been pretty vacuous overall with respect to what it has to contribute to the political discourse. That shouldn’t be the case; this is a time to tell, inform, and educate as a field.

Jerome Haferd  I think there’s an even bigger risk with not having a rigorous understanding of some histories — say Modernism as a style. We’re dealing with a profound crisis of imagination as a discipline on behalf of ourselves as citizens of the so-called United States. To me, the real question is what do we need to understand the state of dominant and colonial power that affects a lot of what we appreciate and what we do appreciate.

Amina Blacksher  It is not just changing who is in the room visually because that system can operate even if there are only one or two Black tenure—the buildings at YSoA. At Harvard GSD, I believe there are two. These are deplorable statistics.
Tavia Nyong’o: We have talked a lot about architecture as an art form and as a gauza combining a diversity of influences, as well as how the ongoing pandemic will restructure education and society. Where do you see the future of architecture in this context? Are you optimistic, or pessimistic, about its capacity to change? I’m also curious how you think architectural practice can engage more effectively with race, gender, and other social issues. In light of all these dynamics, where might the younger generation, particularly graduates just entering the field, focus its energies in the next few years or so?

John Reddick: I would advise finding a passion within your practice; it all takes more time and energy than you will get doing anything else. Look for that passion in serving the communities where you work; it will carry you a long way, through the good and the bad of your life experience. Harlem has offered that reward for me in many ways.

Michael Marshall: At Yale I learned how to learn. While you’re a student there you learn about the process of doing projects and always trying to resist it by planning the conference, doing an independent study, or meeting with professors outside of Yale who could speak to us in ways I wasn’t finding in the classroom. What I value most about my education is the potential to have the change. Architecture master’s programs are not situated in ways that allow you to shape your own education. It’s not really a conversation about what should be learned; it’s just white history presented to you.

Jennifer Newsom: I understood that framing was being presented in the setting of architecture school is really valuable. Since being there, I’ve done a lot of reading. I think that’s one of the things that allows you to shape your own education. It’s not really a conversation about what should be learned; it’s just white history presented to you.

Clifton Fordham: I think anybody who goes through the type of degree, you have a lot of passion within your practice; it all takes a lot of it was trial by fire. I had professors who in the current imbalance or the lack of a desire to learn should have a reasonable chance of access. Francesca Carney: The discussion about how work is being presented in the setting of architecture school is really valuable. Since being there, I’ve done a lot of reading. I think that’s one of the things that allows you to shape your own education. It’s not really a conversation about what should be learned; it’s just white history presented to you.

Everardo Jefferson: That’s really sad to me because Yale should be rigorous and intense and also safe. You should be able to get out of school with a larger picture of yourself. If that’s not happening then it’s a big issue.

Amina Blacksher: The audience for architecture is currently an adjunct assistant professor at Atelier Brandt : Haferd architects, and previously taught at Howard University.

Jennifer Newsom, [Yale College ‘01, ‘03] is a principal of Atelier Brandt : Haferd architects, and previously taught at Howard University. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YLSA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness forces, mass, momentum, and energy to articulate scenario-based form. Amina Blacksher: The audience for architecture is currently an adjunct assistant professor at Atelier Brandt : Haferd architects, and previously taught at Howard University. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YLSA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness forces, mass, momentum, and energy to articulate scenario-based form.

Everardo Jefferson: I’m curious: did any of you have a professor that touched you?

Jennifer Newsom: I had great professors, but nobody talked to me about race and architecture or about the black experience in architecture. Amina Blacksher: I had phenomenal professors. I would put them at the top three in the world. In the process of the space and the architecture the audience for architecture is currently an adjunct assistant professor at Atelier Brandt : Haferd architects, and previously taught at Howard University. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YLSA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness forces, mass, momentum, and energy to articulate scenario-based form. Amina Blacksher: The audience for architecture is currently an adjunct assistant professor at Atelier Brandt : Haferd architects, and previously taught at Howard University. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YLSA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness forces, mass, momentum, and energy to articulate scenario-based form.

Amina Blacksher: The audience for architecture is currently an adjunct assistant professor at Atelier Brandt : Haferd architects, and previously taught at Howard University. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YLSA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness forces, mass, momentum, and energy to articulate scenario-based form. Amina Blacksher: The audience for architecture is currently an adjunct assistant professor at Atelier Brandt : Haferd architects, and previously taught at Howard University. She is currently an adjunct assistant professor at Columbia University GSAPP. Blacksher previously taught at YLSA, where she was the inaugural Presidential Visiting Fellow. Her studio uses analog and digital methods to harness forces, mass, momentum, and energy to articulate scenario-based form.
Kevin Carmody and Andy Groarke

Kevin Carmody and Andy Groarke, partners in Carmody Groarke, based in London, are the Bishop Visiting Professors teaching an advanced studio in the Fall semester.

Nina Rappaport: While you were working for David Chipperfield and entering competitions on the side, how did you know you were ready to start out on your own?

Andy Groarke: We had an incredible apprenticeship with David as our architectural master and Antony as a client. We were taught the craft of designing buildings in a very privileged way. Kevin and I were the two project architects on the studio building, and we stumbled upon a friendship and decided that it was worth trying some competitions together. We did two competitions in quick succession in the United States—the Chicago Burnham Prize, in 2004, and the Coneys Island Parachute Pavilion, in 2005. When we were selected as winners of the Parachute Pavilion, we sped over to New York to accept our prize—and started negotiations with the Economic Development Corporation. Unfortunately after Bloomberg was elected they made different plans, but the win gave us the confidence to make a go of starting a practice. We think competitions are important because they allow you to qualify your principles with your process and clients.

Kevin Carmody: If you were working in David’s studio, did you develop a preservation philosophy that focused on maintaining the palimpsest of a building and keeping as much as possible while inserting new elements? What do you change in a renovation for a contemporary outlook or practice, as winners of the Parachute Pavilion, as the Ghent Design Museum with other projects on historic sites. I’m curious how your interest in technology is foregrounded as an artistic expression of a material and environmental engagement, or not technology for technology’s sake.

KC: The Hill House becomes the architectural masterpiece as if a large doll’s house, turning the architectural subject into an artistic object. It’s like the objective way a surgeon triages a patient.

NR: What are you teaching for the Yale Studio at the University of Stuttgart? How do you manage it remotely? I know when you taught at the University of Stuttgart you did a lot of model making with the students. Will you still be able to do that this fall?

KC: We are continuing our interest in the inexorable relationship of architecture to the act of building. The sense of one’s time and place as well as how they may be understood for future generations. The project will be a technological distribution center for a fictitious brief based on the British Library’s national archive. While the project will be engaged in the distribution functions that cities rely on to survive, it will also speculate on the long-term future of such architecture.

AG: We always make the teaching part of the studio at Yale a reflection of what we can. Today that presents challenges, but not insurmountable ones. We are teaching students an understanding of the meditative pace of thinking and creating. In our studio we try to put a twist on the belief that architecture and building are merely led by subsistence and necessity.

Kevin Carmody

Kevin Carmody: When we were designing the memorial for the July 7 bombings, we were interested in how people related to the public space of Hyde Park and how the place had evolved. Historically it had been allowed to change to make a designed landscape. The paths that crisscross the park are formalizations of people’s daily lives. There was a war of defenses and eventually terminate in gates in the perimeter fence. When coming to terms with the dense and multilayered history of a site like this we try to act, as Andy has said, like detectives to balance equally the modern history of the city with all of the layers back to antiquity, and even geological histories. The project tries to knit into this history by extending a path to the new memorial. At the same time, the project looks toward generations to come, speculating how the memorial can maintain meaning through form and material. The project is a field of abstract figures in sand-cast stainless steel—one element representing the lives of the 52 victims. It is a space defined, but not enclosed, without many of the primary tenets of architecture, such as shelter and comfort. After all, the memorial’s only responsibility is to stop people from forgetting the event, or in some sense preserve it.

AG: One of the themes in your work is the idea of rooms as building blocks to concepts of one room after the other to create a hierarchy that you need to set for the idea of rooms with views. It is not just a process trying to find the common denominator or another; rather, we see its meaning through form and material. The translation of drawings to buildings becomes an increasingly abstract process. As buildings get bigger, you have to find new techniques and materials that compel you to experience them more directly.

KR: You combine materials with interesting spatial configurations that contribute to the visceral experience, as in the underground swimming pool. The pavilion is an enclosure from this very unusual material—sand-cast stainless steel—one element amplifying, or intensifying, being in the here and now but also fast-forward hundreds of years into the future while bureaucracy does not weigh us down in the process. What is the design strategy in that project? How do you develop a preservation philosophy with a contemporary outlook or practice, as winners of the Parachute Pavilion, as the Ghent Design Museum with other projects on historic sites.

AG: You combine materials with interesting spatial configurations that contribute to the visceral experience, as in the underground swimming pool. The pavilion is an enclosure from this very unusual material—sand-cast stainless steel—one element amplifying, or intensifying, being in the here and now but also fast-forward hundreds of years into the future while bureaucracy does not weigh us down in the process. What is the design strategy in that project? How do you develop a preservation philosophy with a contemporary outlook or practice, as winners of the Parachute Pavilion, as the Ghent Design Museum with other projects on historic sites.

KR: The Hill House becomes the architectural masterpiece as if a large doll’s house, turning the architectural subject into an artistic object. It’s like the objective way a surgeon triages a patient.

NR: What are you teaching for the Yale Studio at the University of Stuttgart? How do you manage it remotely? I know when you taught at the University of Stuttgart you did a lot of model making with the students. Will you still be able to do that this fall?

KC: We are continuing our interest in the inexorable relationship of architecture to the act of building. The sense of one’s time and place as well as how they may be understood for future generations. The project will be a technological distribution center for a fictitious brief based on the British Library’s national archive. While the project will be engaged in the distribution functions that cities rely on to survive, it will also speculate on the long-term future of such architecture.

AG: We always make the teaching part of the studio at Yale a reflection of what we can. Today that presents challenges, but not insurmountable ones. We are teaching students an understanding of the meditative pace of thinking and creating. In our studio we try to put a twist on the belief that architecture and building are merely led by subsistence and necessity.

Kevin Carmody

Kevin Carmody: When we were designing the memorial for the July 7 bombings, we were interested in how people related to the public space of Hyde Park and how the place had evolved. Historically it had been allowed to change to make a designed landscape. The paths that crisscross the park are formalizations of people’s daily lives. There was a war of defenses and eventually terminate in gates in the perimeter fence. When coming to terms with the dense and multilayered history of a site like this we try to act, as Andy has said, like detectives to balance equally the modern history of the city with all of the layers back to antiquity, and even geological histories. The project tries to knit into this history by extending a path to the new memorial. At the same time, the project looks toward generations to come, speculating how the memorial can maintain meaning through form and material. The project is a field of abstract figures in sand-cast stainless steel—one element representing the lives of the 52 victims. It is a space defined, but not enclosed, without many of the primary tenets of architecture, such as shelter and comfort. After all, the memorial’s only responsibility is to stop people from forgetting the event, or in some sense preserve it.

AG: One of the themes in your work is the idea of rooms as building blocks to concepts of one room after the other to create a hierarchy that you need to set for the idea of rooms with views. It is not just a process trying to find the common denominator or another; rather, we see its meaning through form and material. The translation of drawings to buildings becomes an increasingly abstract process. As buildings get bigger, you have to find new techniques and materials that compel you to experience them more directly.

KR: You combine materials with interesting spatial configurations that contribute to the visceral experience, as in the underground swimming pool. The pavilion is an enclosure from this very unusual material—sand-cast stainless steel—one element amplifying, or intensifying, being in the here and now but also fast-forward hundreds of years into the future while bureaucracy does not weigh us down in the process. What is the design strategy in that project? How do you develop a preservation philosophy with a contemporary outlook or practice, as winners of the Parachute Pavilion, as the Ghent Design Museum with other projects on historic sites.

AG: You combine materials with interesting spatial configurations that contribute to the visceral experience, as in the underground swimming pool. The pavilion is an enclosure from this very unusual material—sand-cast stainless steel—one element amplifying, or intensifying, being in the here and now but also fast-forward hundreds of years into the future while bureaucracy does not weigh us down in the process. What is the design strategy in that project? How do you develop a preservation philosophy with a contemporary outlook or practice, as winners of the Parachute Pavilion, as the Ghent Design Museum with other projects on historic sites.

KR: The Hill House becomes the architectural masterpiece as if a large doll’s house, turning the architectural subject into an artistic object. It’s like the objective way a surgeon triages a patient.

NR: What are you teaching for the Yale Studio at the University of Stuttgart? How do you manage it remotely? I know when you taught at the University of Stuttgart you did a lot of model making with the students. Will you still be able to do that this fall?

KC: We are continuing our interest in the inexorable relationship of architecture to the act of building. The sense of one’s time and place as well as how they may be understood for future generations. The project will be a technological distribution center for a fictitious brief based on the British Library’s national archive. While the project will be engaged in the distribution functions that cities rely on to survive, it will also speculate on the long-term future of such architecture.

AG: We always make the teaching part of the studio at Yale a reflection of what we can. Today that presents challenges, but not insurmountable ones. We are teaching students an understanding of the meditative pace of thinking and creating. In our studio we try to put a twist on the belief that architecture and building are merely led by subsistence and necessity.
Deborah Saunt

Deborah Saunt, founder of London-based DSDHA, is the Saarinen Visiting Professor at Yale this Fall semester. She will give a lecture on November 9th.

Nina Rappaport How did you come to work for Colin St John (Sandy) Wilson on the decades-long British Library project and then for MJ Long, as she was starting her own practice?

Deborah Saunt When I finished my postgraduate degree at Cambridge, there was a tradition of Sandy hiring a few graduates, so I started to work on the British Library, which had been conceived before I was. It was one of the few major public buildings being constructed at the time, and there I discovered this amazing person called MJ, who was instrumental in the library's design. Many of us want to correct the history books to refer to it as Sandy Wilson and MJ Long's collaboration. She was working at a time when the boys got the recognition. I was MJ's first hire when she started her practice and was traveling to Yale regularly to teach. I enjoyed that culture of a practice spanning between academia and professional projects; I just assumed that was what all architects did, and I followed in her footsteps.

NR How did you decide to start your own studio with your life partner, David Hills?

DS David and I studied at Cambridge and worked with MJ and Sandy at different times, so we shared that lineage. In the 1980s, I worked with Sandy and Sandy Wilson, a man who talked about politics, poetry, society, and public life as well as building. This experience helped me determine where I wanted the practice to go, and David shared these aims. While I was a student I produced my own projects, which made me understand that the preoccupations you have in your earliest period will probably remain abiding themes: the architecture you choose to engage with is an amplification of your understanding of your own place in the world.

NR You were lucky to have women as mentors: how did that affect the way you see yourself as an entrepreneur and practitioner?

DS I had always worked with female architects; I had a mother who worked and a grandmother who built, so I never thought of it as anything other than a calling. The gender issue didn't really surface until I got into the workplace and was disappointed to find that architecture was, and still is, very male and pale. I have manifested my interest in addressing this large site and noticed that somebody had snipped through the fence along a playing field to make a short cut. We realized that there was a large social housing development nearby and the only route to amenities from there was through the school grounds. Through our agency as architects we won approval to put a road through the site and constituted the school around it to assist the flow of people. It was amazing to see this happen, and they even put a cycle route through it to integrate the whole district. Breaching the boundaries as we made this new public building enabled more public amenities.

NR That certainly illustrates the impact of a single building on its broader context. How did the Tottenham Court Road project address the local community's needs and gain traction as a larger economic project?

DS We won the competition to do a one-mile-long project that would radically transform Camden's West End, in London. The idea was that the building was underperforming economically, socially, and environmentally. Our proposal was to string five amazing public spaces through the city and to denture many roads. We discovered, through the 100 conversations, that a major hospital on the site wasn't mentioned in the formal brief, and we identified a constituency of health-care workers and patients who had not been heard. As a result we closed more roads than anticipated and created some healthy streets and back routes for doctors, nurses, patients, families, and visitors to leave the confines of the big hospital machine and get outside, which now is more important than ever. We also discovered that there were huge universities byjow with big business, but there was very little conversation between the different institutions. So we mapped all of the educational institutions in central London and showed it to the businesses, and there was a palpable intake of breath. We said, “Do you realize you have the equivalent of Oxford and Cambridge on your doorstep?” That was the beginning of what is now called the Knowledge Quarter, a knowledge-based economic zone where universities, the British Library, and innovation-focused businesses all form a branded cluster.

NR After many months of living with the social world at a physical distance, what have you been thinking about in terms of the impact of COVID-19 on the city and the role of architects in the “new normal”?

DS We hope all architects can be embedded in their local communities. We do a lot of pro bono work through our studio’s Social Impact Group. We have been working with the local authority on initiatives for low-traffic neighborhoods to encourage cycling and walking in young, diverse communities that typically are absent from democratic deliberations. We held a summer program for teenagers to design interventions using Minecraft as a drawing tool. Our team works with these teens to build timber projects, providing them with design and engineering skills that will allow them to shape their own environments.

NR The breadth of work in your studio is so wide, with new projects at the high end of the spectrum in terms of visibility and cost, such as Piccadilly for the Crown Estate, alongside local projects. How do you manage to go back and forth between clients with different economic levels and strategies?

DS We are kind of Robin Hood architects, alternating between not only different scales but also economic extremes. We work in the wealthy city center and use spatial strategies to codevelop the Modernist housing Tustin Estate, in South London, as an urban revitalization project. Other architects entered the competition with finished designs, but we are focusing on the studio to listen to the residents and learn how we could design with them.

NR What are you focusing on in your Yale studio this fall? How are you approaching teaching in the time of COVID-19?

DS We are very interested in the condition of dispersed learning in public and in public space. We are looking at how learning has taken place in the past and the form it might take in the future, addressing particularly what is happening now in terms of architecture and the environment. We will use spatial strategies to look at the networks between us and the new civic movement that uses the street and its publicness as a site of protest and information exchange.

NR How do you envision working with Rudolph Hall in terms of how it functions as a hub for networks between the personal, the urban, and the virtual. The studio is currently running in parallel with DSDHA's ongoing project for the British Library’s public realm, and it is a role of public creation, access to knowledge, and architecture. We have come back to Sandy and MJ as we open up that building for locals, passersby, and other diverse constituents of public spaces.
Luis Callejas and Charlotte Hanson, partners in the practice at LCLA, are teaching as the Louis I. Kahn Assistant Visiting Professors this fall. They will give a lecture on November 30th.

LCLA, Aquatic Center, photograph by Luis Callejas, 2012

NR, Nina Rappaport

NR How have you consciously organized the studio to evolve online? Do you have a process that you think will continue to enhance teaching and inspire student investigations?

LC While it's tough, the travel restrictions allow us to test something that we might have done anyway. Studio site visits have become sources of late means of verification rather than early inspiration. At the beginning of my practice we traveled very little; in fact it all started back in 2007 with a competition for Venice, a city that I only visited later. Projects became a way to travel, and the idea of designing as a way to travel has been very important in our work. We want to introduce students to advanced modeling techniques, from remote sensing to more traditional physical models, but also to narrative and literature as a way to create mental models of a site that have potential to be more powerful than the real site. There is a kind of taboo, especially in landscape, about designing a site without visiting it. We believe that when you trust a model you can be inspired by that abstraction. We want to teach students how to read a site you cannot visit and to construct creative mental and physical models when it is not possible to travel.

LCLA, Weid Horizons, VDL Neutra House installation, Los Angeles, 2014

LCLA, Casa Larga, el Retiro, Colombia, 2019

LCLA, Aquatic Center at LCLA, photograph by Luis Callejas, 2012

How has the coronavirus impacted your work? Have you had to stop projects? LC Now we can tell you only that the security fence will be removed and there will be public space, considering how the embassy was originally designed more like a cultural center. The building by Saarinen is a jewel, so we feel a big responsibility to build a new landscape while engaging with the restored Modernist facade.

LCLCH Coronavirus has also affected, in an interesting way, the houses that Luis mentioned in Medellín. Situated in the landscape, each of the pavilions inhabits the terrain differently. The landscape has been important as a building material, so we designed gardens to take on a larger role than originally expected by the client.

NC There was a fortunate accident. The gardens for this project were nearly finished when suddenly the very intense lockdown started in Colombia. This meant they could not be maintained, and they went wild so that what emerged was a strange mix of a formal manicured garden and a very wild landscape. It was a way that when you abandon a garden for a few months in the tropics—even wild orchids appeared.

NR What are you offering your students as the studio subject at Yale?

CH We are working with the forest north of Oslo as a cultural landscape. It is often described as pristine nature, but Norway’s forests are actually managed by private companies despite the fact that railway travel, and the idea of designing as a way to travel has been very important in our work. We want to introduce students to advanced modeling techniques, from remote sensing to more traditional physical models, but also to narrative and literature as a way to create mental models of a site that have potential to be more powerful than the real site. There is a kind of taboo, especially in landscape, about designing a site without visiting it. We believe that when you trust a model you can be inspired by that abstraction. We want to teach students how to read a site you cannot visit and to construct creative mental and physical models when it is not possible to travel.
The first part of your project was to work on a schedule of events for the downtown area. Did you find any collaboration that worked especially well for you from the start of the project?

While much of our work is for institutions, we have had a number of collaborations with developers, including the hospital group for which we designed the Mi ami Spa, in Sedona, Arizona, and we recently completed the Trail House at Enchantment Resort. Hospitality developers are thinking about the guest and the bottom line. Great architecture provides an engaging experience, and a strong sense of place is critical to our clients’ success. Our design weaves the landscape between bars of the building, engaging or satisfying projects for nonprofit and community organizations. The two areas of nonprofit work that I’m currently focused on are the arts and affordable housing. I’ve enjoyed working on many of these projects in these sectors over the years, but I feel particularly proud of the Schermerhorn with its 217 units of supportive housing and a community theater in the base.

Deborah Dana, you are really known for your nonprofit work that I’m currently focused on—art, architecture, and how the built environment affects our sense of place for the community, which was the university. The other project is the ZUMAA, Hangzhou, China, photograph by Terence Zhang, 2018.

The students will respond to the urban development is a public act, can make a real difference.

NR Dana, you are really known for your nonprofit work that I’m currently focused on—art, architecture, and how the built environment affects our sense of place for the community, which was the university. The other project is the ZUMAA, Hangzhou, China, photograph by Terence Zhang, 2018.

The students will respond to the urban development is a public act, can make a real difference.
Teaching and Learning in the Time of COVID-19

Greenwood and the team at MakeHaven cut cutters to produce the patterns. Meanwhile normally use for printing to make new face Mylar sheets and rolls that students makerspace, MakeHaven. We used clear to address a local shortage of protective could contribute.

Emergencies (CHIME) sought resources at Coalition for Health Innovation in Medical Engineering Innovation and Design, and the YSoA Produces Face Shields

In March 2020 a task force led by Joe Zinter, director of the Yale Center for Engineering Innovation and Design, and the Coalition for Health Innovation in Medical Emergencies (CHIME) sought resources at Yale for projects related to COVID-19. Dean Deborah Berke and associate dean Phil Berstein signed on to collaborate on this effort. We began participating in Zoom calls and exchanging e-mails to determine how our fabrication tools and resources could contribute.

The first project that came our way was to address a local shortage of protective face shields. We teamed up with Joel Greenwood and the team at the social makerspace, MakeHaven. We used clear Mylar sheets and rolls that students normally use for making new face shields. Trevor Williams, from YSoA Advanced Technology, and Nathan Burnell, from the YSoA Fabrication Shop, used laser cutters to produce the patterns. Meanwhile Greenwood and the team at MakeHaven cut a number of Mylar sheets and assembled the shields using elastic, foam, and staplers. We delivered hundreds of face shields to local medical professionals. Next we were recruited to produce design prototypes for COVID-19 test swabs in anticipation of shortages and the ramping up of testing. CHIME sent us a 3-D model file for this. Once again Williams and Burnell answered the call by printing several prototypes on the school’s 3-D printers. They used the prototypes to test and refine the method for 3-D printing on them for use in the field. Ultimately we provided prototypes of the swabs from a FormShape Form 3 printer (Burnell) and an AnyCubic Photon printer (Williams).

CHIME then asked us to print a 3-D prototype of ventilator multiplexer that would be tested in case of shortages. We made the multiplexer to allow for one ventilator to assist multiple people. Williams provided design analysis on the machine to determine how it would fare in its 3-D printers and details about its dimensional accuracy. He then optimized the 3-D design file for our printers and produced copies for members of the CHIME team.

Recently a member of Yale New Haven Hospital reached out to us with a design for a face-mask tension band to prototype and test with hospital staff. His band design connected both ends of a face mask behind your head instead of wrapping it around your ears. Using one of these tension bands reduces the pressure that masks put on your face and head, especially during prolonged use. Williams 3-D printed several of these bands and delivered them to hospital staff and Yale Environmental Health and Safety for review. On recent trips back to Rudolph Hall I tested one of these tension bands and found them much more comfortable than the standard designs. We are happy to have made a small contribution to the larger effort during this unprecedented situation. It was truly inspiring to see how many disciplines and departments come together for a common goal. We look forward to continuing our collaborations with Yale colleagues and the local community.

— Vincent Guerrero, Director of advanced technology at YSoA architectural ideas. Virtual desk crits facilitated, perhaps counterintuitively, the production of multiple iterations of draft documents: 3-D sketches, drawings, and occasionally models (though final models were an unfortunate casualty of online learning across the board) that were crude but effectively marked up using online annotation tools. As the digital screen became our only medium for communication, the final review format shifted to the presentation of an IT-by-IT inch book that employed text and images to present a design proposal from research through concept to a final design proposal. Despite all of the challenge, this new format, thrust upon us by necessity, taught a valuable lesson in the importance of clarity, sequence, and narrative in conveying an architectural idea successfully. The final review for Core 2 was in some ways more akin to the presentations we make regularly in architectural practice within the studio, to clients, and to a complex network of stakeholders. I believe that this experience will hold lifelong value for the students. It makes me wonder whether we should take a closer look at our typical review process for fresh alternative approaches.

Aniket Shahane (’06)
Critic in architecture
Notes to Self on Teaching Studio during a Worldwide Pandemic: 1. We should stop thinking of this as a temporary situation: If we pretend this is the new normal, how would we change the way we teach? What would we do to keep school rich and exciting? 2. How do we design a future of remote teaching (no commute, ability to invite critics from afar, ease of “sitting in” on discussions)

YSoA Produces Face Shields

In March 2020 a task force led by Joe Zinter, director of the Yale Center for Engineering Innovation and Design, and the Coalition for Health Innovation in Medical Emergencies (CHIME) sought resources at Yale for projects related to COVID-19. Dean Deborah Berke and associate dean Phil Berstein signed on to collaborate on this effort. We began participating in Zoom calls and exchanging e-mails to determine how our fabrication tools and resources could contribute.

The first project that came our way was to address a local shortage of protective face shields. We teamed up with Joel Greenwood and the team at the social makerspace, MakeHaven. We used clear Mylar sheets and rolls that students normally use for making new face shields. Trevor Williams, from YSoA Advanced Technology, and Nathan Burnell, from the YSoA Fabrication Shop, used laser cutters to produce the patterns. Meanwhile Greenwood and the team at MakeHaven cut a number of Mylar sheets and assembled the shields using elastic, foam, and staplers. We delivered hundreds of face shields to local medical professionals.

Next we were recruited to produce design prototypes for COVID-19 test swabs in anticipation of shortages and the ramping up of testing. CHIME sent us a 3-D model file for this. Once again Williams and Burnell answered the call by printing several prototypes on the school’s 3-D printers. They used the prototypes to test and refine the method for 3-D printing on them for use in the field. Ultimately we provided prototypes of the swabs from a FormShape Form 3 printer (Burnell) and an AnyCubic Photon printer (Williams).

CHIME then asked us to print a 3-D prototype of ventilator multiplexer that would be tested in case of shortages. We made the multiplexer to allow for one ventilator to assist multiple people. Williams provided design analysis on the machine to determine how it would fare in its 3-D printers and details about its dimensional accuracy. He then optimized the 3-D design file for our printers and produced copies for members of the CHIME team.

 Recenty a member of Yale New Haven Hospital reached out to us with a design for a face-mask tension band to prototype and test with hospital staff. His band design connected both ends of a face mask behind your head instead of wrapping it around your ears. Using one of these tension bands reduces the pressure that masks put on your face and head, especially during prolonged use. Williams 3-D printed several of these bands and delivered them to hospital staff and Yale Environmental Health and Safety for review. On recent trips back to Rudolph Hall I tested one of these tension bands and found them much more comfortable than the standard designs. We are happy to have made a small contribution to the larger effort during this unprecedented situation. It was truly inspiring to see how many disciplines and departments come together for a common goal. We look forward to continuing our collaborations with Yale colleagues and the local community.

— Vincent Guerrero, Director of advanced technology at YSoA

YSoA Produces Face Shields

In March 2020 a task force led by Joe Zinter, director of the Yale Center for Engineering Innovation and Design, and the Coalition for Health Innovation in Medical Emergencies (CHIME) sought resources at Yale for projects related to COVID-19. Dean Deborah Berke and associate dean Phil Berstein signed on to collaborate on this effort. We began participating in Zoom calls and exchanging e-mails to determine how our fabrication tools and resources could contribute.

The first project that came our way was to address a local shortage of protective face shields. We teamed up with Joel Greenwood and the team at the social makerspace, MakeHaven. We used clear Mylar sheets and rolls that students normally use for making new face shields. Trevor Williams, from YSoA Advanced Technology, and Nathan Burnell, from the YSoA Fabrication Shop, used laser cutters to produce the patterns. Meanwhile Greenwood and the team at MakeHaven cut a number of Mylar sheets and assembled the shields using elastic, foam, and staplers. We delivered hundreds of face shields to local medical professionals.

Next we were recruited to produce design prototypes for COVID-19 test swabs in anticipation of shortages and the ramping up of testing. CHIME sent us a 3-D model file for this. Once again Williams and Burnell answered the call by printing several prototypes on the school’s 3-D printers. They used the prototypes to test and refine the method for 3-D printing on them for use in the field. Ultimately we provided prototypes of the swabs from a FormShape Form 3 printer (Burnell) and an AnyCubic Photon printer (Williams).

CHIME then asked us to print a 3-D prototype of ventilator multiplexer that would be tested in case of shortages. We made the multiplexer to allow for one ventilator to assist multiple people. Williams provided design analysis on the machine to determine how it would fare in its 3-D printers and details about its dimensional accuracy. He then optimized the 3-D design file for our printers and produced copies for members of the CHIME team.

 Recently a member of Yale New Haven Hospital reached out to us with a design for a face-mask tension band to prototype and test with hospital staff. His band design connected both ends of a face mask behind your head instead of wrapping it around your ears. Using one of these tension bands reduces the pressure that masks put on your face and head, especially during prolonged use. Williams 3-D printed several of these bands and delivered them to hospital staff and Yale Environmental Health and Safety for review. On recent trips back to Rudolph Hall I tested one of these tension bands and found them much more comfortable than the standard designs. We are happy to have made a small contribution to the larger effort during this unprecedented situation. It was truly inspiring to see how many disciplines and departments come together for a common goal. We look forward to continuing our collaborations with Yale colleagues and the local community.

— Vincent Guerrero, Director of advanced technology at YSoA
The pandemic caught me visiting my family in Quito for spring break. One day I was walking in the park when I came across an old friend and we decided to walk around. The next day I went to visit my aunt, where I met another friend and we both went on a trip together. On the way back home, I started thinking about the differences in our lifestyles and how they have been affected by the pandemic.

Reaching out is weird; everyone’s supposed to be “together” remotely on Zoom, and it’s difficult to reach out to people, and I don’t think I came to terms with that collective connection really helped me. I was able to see a lot of creative work. I am more thankful than ever for the school for providing students with additional scholarship have helped me return to school and study. It was hard limiting my contact with people, and I don’t think I came to terms with it.

Scott Simpson ('21)

Given the sudden deterioration in circumstances around the pandemic, I was generally unprepared to have the opportunity to work remote coursework after spring break. I was fortunate to be working on a team that kept me motivated in the fourth–semester core urbanism studio, and in a studio section full of colleagues who were committed to making the best out of a bad situation. We all participated as fully as our technological and physical situations would allow, and many of us used the opportunity to reframe our projects, invest time in learning new software skills, and present design proposals that harnessed the unique characteristics of a Zoom review that might not be as well received in a traditional jury scenario.

The biggest disappointments were the closed fabrication facilities and inability to use advanced technologies. As a second-year student, I was supposed to get out of a core studio and focus on the development of better remote working infrastructures. The presence of the starter prompts successives rounds of baking, and each loaf is polished off by the next person. We did not have any new houses. What has been more interesting to me is that the house that we are living in has been turned upside down and transformed into a new normal.

They After the abrupt jump from a relatively normal life to one in lockdown, I found the adjustments I made to virtual and remote working quite painful. For the remainder of the spring semester I felt creatively blocked in studio and found it difficult to remain focused on schoolwork. I took a while to get back into a productive rhythm. Although I am more of an introvert, being isolated from my cohort made me realize how important the work of the past month. I took up running in an effort to get out of the apartment and spend more time outdoors. This lifestyle change has made a huge difference; the exercise has kept me active and the endorphins have helped me stay positive.

Mary Carole Overholt

I am more than grateful for the transition to remote learning provided some unexpectedly positive outcomes. I found that my thirst for community led me to spend more time connecting with peers, which I think is helpful in the current times. Interactions interlocutors to hear about their work. I see the same thing happening for my colleagues; learning has reinforced how important community and communication are to creative work. I am more than grateful for all past and their support. I think COVID-19 has made us reconsider how our work can, and must, jump scales. Stuck in the microcosm of our homes, we have been utterly inundated with grim statistics of global proportions. As designers and thinkers we often see our work develop incrementally from concept to prototipe to realization. We test our ideas at a variety of scales, from the individual to the small group and the crowd. While sheltering in place we have been faced with the challenge of moving design propositions from the macroscopic to the microscopic scale in a single move. In many ways the space and time for incremental solutions seems to have passed. The labor of collective work has become more urgently needed, and yet the pathways to achieving it remain largely unexplored and underappreciated. Developing methodologies for jumping scales in design practices, finding creative modes of expressing, and recognizing the labor of care that so many selflessly provided are all the more central practices in making meaning and community during the pandemic.

Nicolette Ratajczak ('21)

Before we asked some students and faculty how they were coping, creating, living, and learning in the time of COVID-19.
PLEASE
MAINTAIN
SOCIAL
DISTANCE

THANK YOU!

Thank you for staying 6 feet apart for everyone’s safety.
Louis Kahn: A Life in Architecture

Despite copious amounts of scholarly writing and several exhibitions on the subject, Carter Wiseman's new book, Louis Kahn: A Life in Architecture, has maintained an air of mystery. For most, his name evokes a series of seven or eight photogenic masterpieces—which appeared at mid-century seemingly out of nowhere to change the way we see the world as distinct from ourselves and the night sky—yet they escape the conventional scale of the “global” and reveals the inherent links between architecture and the Anthropocene, the geological epoch in which human activity is the dominant influence. In Turan’s view, as humans we struggle to understand the world both as distinct from and within our own bodies, and, of course, to control the planet. The depletion of nonrenewable resources, melting of icebergs, and rising seas are measurable consequences of these realities, yet they escape the conventional scale and framework of our daily lives.

The book situates architectural production in the context of climate change by conceiving the environment (both human-produced and naturally occurring) as an unintended (but necessary) mode of representation. It is also dependent on the earth’s raw materials. It is also dependent on the earth’s raw material, which is a limited resource. Without our technological problem solving and demands for solutions to climate change, our planet is facing a real threat to our existence. As Turan argues, the necessity for architectural reconfigurations of human construction and planetary transformation as a means to circumvent the limits of our conventional knowledge cannot be understood like a math problem. Instead, the book leaves its audience inspired with the open conclusion “What kinds of architectural futures will we see for our techno-fossils?” (p. 204).

—Lindsay Harkema

Harkema is a NYC-based architect, educator, and founder of the collaborative design practice WIP, focusing on the public realm.

By Carter Wiseman

Building a New Arcadia

By Miró Rivera Architects
University of Texas Press, 2020, 448 pp.

For the past two decades, the architecture of Miró Rivera has been distinguished by the unfaltering incremental refinement of its practice, founded by Spaniard Juan Miró (’84) and Miguel Rivera, born in Puerto Rico. After studying architecture in Madrid and San Juan, respectively, the partners completed graduate studies at Yale and Columbia. They met while practicing with Charles Gwathmey (’62), and in 2000 they established the practice in Austin, Texas. This monograph is as expertly composed and presented as the work it documents: it is an oeuvre that never fails to surprise and satisfy in its intelligence, inventiveness, and regional sensitivity.

In his insightful introduction, architecture critic Michael Sorkin writes that Miró Rivera’s wide range of projects exhibit genuine “Austin-nesses” — essences of the Lone Star State’s capital region that include, as he describes it, “barbecue and Shiner beer, bats and Austin City Limits” — the vibe of a city that is at once relaxed, compound, and exceptional. Although Sorkin doesn’t use the term, he alludes to the fact that Miró Rivera’s architecture appears to exude an affinity with critical regionalism, as articulated by Kenneth Frampton. Another inspiration is Austin’s texture as a “landscape city,” a flora-inspired urbanism elaborated in an essay by Miró.

Sorkin characterizes Miró and Rivera as “monks and cowboys” because of their ability to draw together a variety of influences into a specific design that harmonizes down a sense of place like a tent stake on the range. Such attributes abound throughout Miró Rivera’s work, for example, in the firm’s design for the Chimmaya Mission (which won an award for New Religious Architecture from Faith & Form magazine in 2016). This refuge for Austin’s Hindu community vibrates with Eastern and Western resonances. The architecture is a distillation of Hindu architectural traditions along with Texas hip-roofed agri-cultivars and rustic stone construction. The mission’s architectural heart—a central courtyard around which buildings are carefully placed and aligned — is defined by sculptural limestone sentinels (slightly taller than a monk and tinted in a light rust that echoes the traditional saffron-colored robes), which appear to watch over the community and its place. It is a wonderful example of how Miró Rivera brings together host of influences and references: traditional construction, regional architecture, enduring materials, devotional attire, and the expansive blue of the Texas sky.

Some of the most engaging examples of the firm’s work presented in this sumptuous monograph are the small projects with big ideas: for example, a San Antonio bus stop that appears on the brink of taking flight. Its protective inverted-gable roof spreads wide with wings, sheltering bus patrons like a hovering guardian angel. A restroom on an Austin hiking trail is contained within a gradually constricting coil of 49 Cor-Ten steel panels that appear as a modern-day unraveling Stonehenge, the apex of which is a cylindrical volume with a mysteriously levitating steel disk overhead. A footbridge connects the main house of a large residential project in Austin with a guesthouse over a shallow inlet. Leaping and arcing over the water, the bridge’s slender steel structure is camouflaged in an array of vertical rebar, resembling a reef-covered duck blind or serpent.

In the book’s cleverly titled Afterword, “Future Foreword,” architectural critic and author Nina Rappaport describes these diminutive opuses as forays of experimentation that continuously expand the designers’ “orientation and Weltanschauung.” These diminutive projects are fascinating not only for their modest size but also for their inherently dual nature: bus stop or angel? comfort station or tiny temple? footbridge or swamp creature? Miró Rivera demonstrates that even a modest building can dream big and spin fantastic tales.

Along with these modest projects, the book includes commercial, institutional, and residential designs executed for the particular exigencies and characters of their sites, many of them in and around Austin. The houses in particular seem to stress life on the horizontal plane, reminding inhabitants of the vast spaces that distinguish this part of the country. One exception graces the book’s cover: the Vertical House, in Dallas, a “machine for living in a garden.” A series of floating floors interspersed by glass planes highlight the verdant surroundings beyond. The house speaks with the lilt of Gwathmey Siegel.

Along with the contributions by Sorkin and Rappaport, the book includes an essay on Miró Rivera’s work and its contributions to the architecture scene by Juan Luis de las Rivas Sanz, architecture professor at the Universidad de Valladolid in Spain, and an interview with Miró and Rivera by architectural scholar and critic Carlos Jiménez. The book is bracketed by dreamlike pinhole-camera portrayals of Miró Rivera’s architecture by Sebastian Sch tuyser. Para-phrasing Sorkin, this book presents us with an architecture that knows where it is and whose lives it endures.

—Michael J. Crosbie

Crosbie is Professor of architecture at University of Hartford.

Book Announcements

Daniel Barber

In Modern Architecture and Climate Change Daniel Barber (MED ’06) explores how leading architects of the twentieth century incorporated climate-mediating strategies into their designs, and shows how regional approaches to climate adaptability were essential to the development of modern architecture. Focusing on the period surrounding World War II — before fossil-fuel powered air-conditioning became widely available — Barber brings to light a vibrant and dynamic architectural discussion involving design, materials, and shading systems as means of interior climate control. Projects presented include those by Richard Neutra, Le Corbusier, Louis Kahn, Gropius, and Mies., as well as those by climate-focused architects such as Frank Lloyd Wright, Philip Johnson, and Corbusier. The book is bracketed by interviews with architects and climate experts, and offers a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be “of the times” — lateness. Focusing on three architects who exhibited the qualities of lateness in their designs: Adolf Loos, Aldo Rossi, and John Hejduk — Eisenman draws on the critical theory of Theodor Adorno and his study of Beethoven’s final works. The comparisons show how the architecture of these canonical figures was temporally out of sync with conventions and expectations, and how lateness can serve as a form of release from the constraints of the moment.
Frei Otto at Yale

The exhibition Models, Media, and Methods: Frei Otto’s Architectural Research, curated by Georg Vrachliotis of Karlsruhe Institute of Technology, was on display beginning on February 3 but had to close because of the coronavirus. The show displays archival materials from German architect Frei Otto (1925–2015) on the sixtieth anniversary of his graduation from the School of Architecture. Unfortunately, because of the school closing, few people were able to see the exhibition.

Here we are featuring excerpts from Vrachliotis’s essay “Models, Media, and Methods: Frei Otto’s Architectural Research,” which was published in the exhibition catalog.

Dr. Otto’s presence on the campus was a very important moment in the history of the school, and his contribution was extremely valuable. He is not only considered one of the finest of teachers but his knowledge of his broad field of specialization is perhaps unmatched by anyone in the Western World. . . . His series of books which contains ideas and the results of his research are unique documents and unmatched so far as I know for their thoroughness and their originality. . . .

With these lines begins a letter, dated August 16, 1963, written by Gibson A. D’Aliprandi, dean of the School of Art and Architecture at Yale University. In 1960 Otto was invited to New Haven as a visiting professor and apparently made a very good impression on students and colleagues. Together with King-lu Wu, a long-time professor at the school, he taught the course “Structures: Traditional and Lightweight,” an unusual topic for the time. At the beginning of his career, but he already had some practical experience as an architect.

Otto, knowledge production meant both its creation and circulation. Science, to him, was not a cult of genius but communication, cooperation, and discourse. This is particularly evident in the nine EL Bulletins, which he published at his Institute for Development of Lightweight Construction in Berlin between 1958 and 1964. Otto’s intellectual image as a research architect arose from the interplay of two important leitmotifs. The consistent architectural research was remarkable as a social innovation. He continually succeeded in questioning and overcoming the traditional claim to autonomy of architecture. For instead of just focusing on design, he was also interested in artistically elaborating on the material dimension of architecture. For him, materiality was not something that had to be forced, for better or worse, into an already established form, but rather something that could serve as a starting point for the design process itself. What at first sounds like an academic gimmick turns out, on closer inspection, to be an elegant attack on nothing less than the historically established hegemony of geometry. Otto was therefore not only concerned with rebuilding architecture, but also with rethinking architecture. If one wants to tell the history of architecture, traditionally understood as the history of building and style, also as a cultural history of experiments and research (i.e. of the models, media, and methods of design), then Frei Otto’s architectural research is a substantial starting point.

— George Vrachliotis, curator

Image Architecture Place

The traveling exhibition Swissness Applied —curated by Nicole Mcintosh, designed by Architecture Office, and organized by Angela Luber (‘21) and David Turtoro (‘21) — was on display in Yale’s North Gallery from January 9 to February 15, 2020. To conclude the show, the organizers raised additional funds from the Consulate General of Switzerland in New York, the European Studies Council, and Texas A&M University for a panel discussion in Hastings Hall. One of the final School of Architecture events preceding the COVID-19 shutdown, “Image Architecture Place” considered the pressing resurgence of images and imaging in current discourse.

The popularity of recent related seminars and publications — such as the books Picturing Media and Signal, Image. Architecture. — indicates that image architecture is a movement to be reckoned with. A group of eight designers and critics was invited to challenge its momentum in an examination of whether the diacritical image and place corresponds to deliberations of form and politics. With Turtoro as moderator, the participants were asked: “Does place validate the seductive allure of the image?” Their answer was a resounding “No.”

“Maya Aloum, of University of Pennsylvania, considered the nagging, insidious, and disobedient agency of image projects; Brennan Buck, of Yale, analyzed the phenomenal (transparent) potency of place-based image distortions; Erin Besler, of Princeton, provoked the subversions of image circulation on language, media, data, and design; Cynthia Davidson, editor of Log, discussed the relatable nature of image as sign; Nic le Mcintosh, of Texas A&M, scrutinized the dechon of the frame in our image search; Philipp Schonauer, of EPL, explored the weightiness of images; Nicole Boucharde, of Yale, traced the transformation from physical to digital into anachronistic and uncanny afterlives; and Jonathan Louie, of Texas A&M, discussed the dislocation of color and the strangeness of optical memory. In the gallery talk “Applying Swissness” earlier that day, professor Kurt Forster suggested that the unexpected combinations in the new work cannot be traced to any one place or time but “have lots of different potentials, full of life sparks that propose many possibilities.” Similarly “Image Architecture Place” raised more questions than it answered, outlining vibrant new avenues for inquiry. Following the evening panel discussion, Yale students mingled with other participants at a lively gallery reception that exceeded capacity and continued outside Fluidity Hall.
Two Yale College filmmakers, park that were presented in Amman and charrette produced concrete plans for the
such as the health of the Jordan River, the
so southern entry to the park.

The symposium explores issues of mental health at multiple scales: hospital, home, and city. Mindy Thompson Fullilove, MD, professor of urban policy and health at The New School in New York for the symposium with the keynote lecture “The Social and Ecological Aspects of the Psychology of Place.”

In the first panel, “Hospital: Deconstructing ‘Otherness,’” Keichi Uchimoto, Chalmers University, discussed how progressive models of inpatient care can disrupt harmful perceptions of mental illness and improve the experience of clients inhabiting these architectures. The second panel, “Home After the Asylum: Housing and Mental Health,” considered new perspectives on the home and community-based mental health care system, which pioneered housing is available for people facing mental illness. Alison Cunningham, Earle Chambers, and Bas De Decker participated in the discussion.

In “Architectures of Mental Health,” photographer Christopher Payne and Hannah Hall focused on reimagining positive physical spaces where patients can experience mental distress and access care through art and play both inside and outside of psychiatric institutions. The last panel, “The City: Mental Health and the Right to the City,” explored how issues such as the criminalization of poverty, inadequate infrastructure, and a dearth of transportation options intertwine urban space and mental health. Bryan Lee, Molly Kaufman, and Nupur Chaudhury will address the entrenched systems that contribute to unequal access and mental illness within communities.

This symposium is part of a long-term initiative that builds on the work of last year’s Yale Mental Health Colloquium and was organized by recent YSoA alumni Kat Altman (’19), Jackson Lindsay (’21), Araceli Lopez (’21), Mariana Robiom (’19), Jen Shin (YSE and MArch ’20), and Gus Steyer (Yale College ’18, YSE ’20).

See www.theyelementalhealthsymposium.org

Learning from Sweden: Urban Yale Design Workshop at the House of Sweden

Following a multiyear academic engagement with Gothenburg, Sweden, students and faculty have been collaborating to design proposals in the exhibition Learning from Sweden, from the House of Sweden, in Washington, D.C., from February 1 to 23, 2020. An opening was hosted by Henrik Jernberg, Sweden’s minister for social affairs and local government, and featured lectures by Profes-

sional Alan Plattus and Carl Mossfelt (Yale World Fellows 2015-2016) and a panel in the lower galleries of the Swedish Embassy’s cultural facility on printed panels and in a project video from two graduate summer research programs and a fall 2019 advanced design studio taught by Plattus and senior critic Andrei Harwell. Yale Urban Design Workshop (YUDW) research and design proposals for the Swedish Symposium F clever from a broader conversation around policy, futures, and fictions—each inseparable from the city and region. The fourth component of the show, DesignCase Lindholmen: From Science Park to Garden City, was a study undertaken by the YUDW for the industrial-academic research group Fusion Point to model best practices as the development and design concepts and processes for sustainable, resilient, and inclusive urban design. The next phase of Lindholmen’s redevelopment is a case study of the northern European city of Gothenburg, Sweden, the city and region.

The YSoA tradition of learning from other cities is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.

The YSDA tradition of learning from less familiar places is an essential component of the design studio “Learning from Sweden” and the exhibit “Learning from Sweden: Urban Yale Design Workshop at the House of Sweden.” Our students have engaged with the people and policies of Sweden, which addresses scales ranging from the building to public open space and infrastructure, and the approaches to adapt urban development to the city and region.
Margie Ruddick

Landscape/Architecture: Bridging the Divide between Landscape and Culture
Timothy Egan Lenahan Memorial Lecture
January 16

Margie Ruddick, a landscape architect based in New York City who focuses on real landscapes, highlighted the fruitful results of a collaborative design process between architects and landscape architects. She spoke at length about the need to return to natural landscapes to build healthy cities, balancing life and work. Ruddick advocated for a return to traditional methods of construction, using local materials and immaterial forms. Her projects often feature high-tech concepts realized through low-tech building processes, with an emphasis on structural expression and handcrafted textual elements.

Mondo Nostro

The 21st Century Urgency
Saarinen Visiting Professor
January 9

Mondo Nostro, from Santiago, Chile, inaugurated the Spring lecture series with a discussion of various residential and hospitality projects as well as a description of her extensive experience in land-use planning, outdoor programming, and natural landscape conservation.

Cazú Zegers, for example, focused on the “little movements” operating within a paradigm that balances feminine and indigenous communities within the cultural process and expresses built structures as a system of relations in space that combine material and immaterial forms. Her projects often feature high-tech concepts realized through low-tech building processes, with an emphasis on structural expression and handcrafted textual elements.

Spring 2020 Lectures

Jonathan Jones

FYC Cultural Institutional Group: One Journey Toward an Alternative Architectural Practice
January 23

Jonathan Jones, a 1996 graduate from YSoA, spoke about his role as director of Capital Projects at the Brooklyn Academy of Music (BAM) and the unconventional career path that led him to the position. After working in a traditional architectural practice, Jones transitioned into real estate development before taking on his current role in the cultural field. His journey highlights the importance of context in architectural practice and the need for architects to think outside the box.

Any Siroti

Urban Outliers
January 30

Architect, designer, and educator Anya Siroti presented excerpts from academic research, installations, and urban proposals. She is the founding director of the multidisciplinary studio Akoaki, based in Detroit, and associate professor and director of the Taubman College of Architecture and Urban Planning, at the University of Michigan. At Akoaki, design projects are approached with “equal measures of optimism and caution.” Siroti explores the idea of designing with limited resources, often with a vast understanding of what that means in the context of real-world situations. Her projects have the capacity to synthesize seemingly disconnected things — to bring various aspects of life together, and the branches are forever — the branches are never written off, the branches are never written out of the book. We want people to write about our future, but we really truly hope the book will be a reflection of our future.

Morning Coffee

Urban America in the Postindustrial Era
February 6

Anupama Kundoo

Building Knowledge: Building Community
Davenport Visiting Professor
February 6

Anupama Kundoo began her practice after leaving the College of Architecture at the University of Mumbai in 1989. Shortly after, she built herself a home in rural India, a round-wood timber and coconut-rope structure that cost about $100. Central to her thinking at the time was the idea that Eurocentric urban references were relevant to a country with a much larger population and radically different patterns of growth. Ultimately Kundoo has been guided by a precursor of the dilemma of how to employ small actions to reverse troubling emerging trends. Her practice is informed by migration and displacement, as well as the resistance to consumption patterns imposed by developed countries.

Ananya Roy

The 21st Century Urgency
February 10

Ananya Roy, a social scientist and urban planner, spoke about the need to rethink urban development in the context of climate change and social justice. She emphasized the importance of understanding the role of the built environment in shaping social outcomes and the need to develop more sustainable and inclusive urban strategies.

Lizanne Cohen

Toward an Alternative Urban Landscape
February 20

Lizanne Cohen, the Howard Mumford Jones Professor of American Studies and Bard's George Morris Woodruff Class of 1857 Memorial Lecturer, spoke about the need to develop new urban landscapes that are more sustainable and socially responsible. She argued for the importance of thinking about urban development in terms of both human and non-human needs, and the need to develop more responsive and adaptable urban systems.

The Spring lecture series was expanded and contracted as events moved online, with a few additional lectures taking place.
Who owns the city, who produces the city, and who benefits from it?

The commons is moving to the center of debates about more just cities, architects and planners are slow to join this vibrant and urgent conversation. Architecture's dependence on large investments makes it naturally conflict with prevailing power. I would argue that contemporary architecture is increasingly reinscribed within an already generic urban development ... or instead to signature icons competing for symbolic capital in the global attention economy.

Gruber explained that the exhibition featured various examples of a proposed third approach to be both common and private: the commons, which operates as a "social infrastructure" and can either build or destroy the resources (material or immaterial, depletive or replenishable). By considering tensions between urban production and reproduction, and right versus solidarity, Gruber investigates the ability of the "commons" ability to provide equity and access without sacrifice in urban environments. "Commoning" can range vastly from public intervention to protest and advocacy and to architecture hosting new models of communal living. Essential to empowering citizens through the commons is to ask, "Who owns the city who produces the city, and who benefits from it?"

Norma Barbacci

Earthen Architecture: Valorization and Underestimation

Robert A. M. Stern Visiting Professor

April 13

Following Spring recess and the closure of the Columbia campus due to COVID-19, Norma Barbacci inaugurated YSoA's virtual lecture series. She explored the history, strength, and value of earth construction methods presented by natural structures around the globe. A preservation architect with more than thirty years of experience, Barbacci has worked as an associate at Beyer Blinder Belle and is currently the Research Chair in New Media at Simon Fraser University, in Burnaby, British Columbia, Canada.

Chun's wide-ranging lecture touched on the structural legacies of segregation, exclusion, and the racialized and gendered relations between space, property, and power. Her research explores the history and impact of machine learning as well as how ignoring differences often amplifies discrimination.

"If the world seems so closed now, it's because these methods were designed to prevent a future based on the past. In this world there is no nurture, only nature. Intelligence cannot be learned; it can only be bred. In this world the body is recognized as the key to creation and destruction. In the future there is no nurture, only nature. We must find ways to change our world to accommodate this new paradigm."

Stefan Gruber, associate professor at Carnegie Mellon, gave an online lecture hosted by the Department of Architecture. Arupama Kundoo, Tatiana Bilbao, and Pier Vittorio Aureli. He highlighted his research and architectural practice. The final presentation of the Atlas of Commonging through the lens of the "commons." Gruber's exhibition "An Atlas of Commonging" brought together grassroots initiatives in which he has been working to challenge the ownership of the city "in response to the growing realization that neither the state nor the market, at least in their prevalent neoliberal manifestations, support the even distribution of access to resources. While

Sarosh Ansari

Tactics for an Architecture of Agency

April 17

A lecture by Sarosh Ansari, who taught an Advanced Studio with Anupama Kundoo and cofounded Anthil Design, a collaborative architecture practice based in India, introduced the schism between interior and exterior and architectural discipline. On the disciplinary interior, he notes, we have formalism, syntax, autonomy, and temporality; on the exterior, the architectural discipline engages with environmentalism, ecology, politics, and social reform. He argued that architects must deploy tools on either side of this schism to produce architecture of agency. Exploring his work through the themes of subtraction, movement, ornament, food, and temporality, means, methods, manifestos, devices, sites, and forms that embrace an architecture of inwardness and obsolescence through formalism, enables urban intervention.

Models, Media, and Methods: Frei Otto's Architectural Research

April 26

Georg Vrachliotis delivered a virtual lecture to continue the series on Frei Otto's experience. He is a professor of architectural theory and director of the architecture collection at the Karlsruhe Institute of Technology, where he teaches. He has been a visiting professor at a variety of schools in the past year. Mesot and Vrachliotis have proposed an adjacent garden passageway to connect 125th and 126th Streets. Betts emphasized that the work of LEVENBETTS: three libraries, three stories, and a seamless integration of public engagement in different ways. Presented beside another plan in the library, the Grimshaw, the Sunbird project. Betts stated that the work of LEVENBETTS establishes a clear language of materiality and moves architectural through rigorous modeling and making of objects at different scales throughout the design process.

Stella Betts

Thirteen Ways

Louis I. Kahn Visiting Assistant Professor

April 21

Stella Betts’s online lecture, “Thirteen Ways,” was a reference to the 1917 poem by Wallace Stevens, which inspires her and her partner, David Leven (’99), to consider the multiplicity of ways of seeing a thing. Betts offered thirteen examples of the work of LEVENBETTS: three libraries, three stores, three spaces for residents. Each of the libraries seamlessly with light and text to create a room in their Manhattan office is converted into an art gallery four times a year to show the works of other designers, engineers, and artists. Betts began with a reflection on the moment of the onset of COVID-19. “I think we need to fight for our cities. I’m afraid that the reaction to this crisis will be another urban blight that we have seen in the past, and then somehow the idea of density and cities will be one of those concepts that everyone will flee for the suburbs or the digital world. But we need to think differently or cities will need to change in ways that protect care, for, and provide for their inhabitants. I don’t have the answers, but I have some ideas.”

LEVENBETTS “seeks to consider alternative ways to approach very familiar problems and to remember that there really are no givens.” Each of the libraries Betts presented address daylighting conditions and respond to their Brooklyn neighborhood’s history and nature of public engagement in different ways. Presented beside another plan in the library, the Grimshaw, the Sunbird project. Betts established that the work of LEVENBETTS is bound seamlessly with light and text to create pauses within an interactive network of programs. She showed a building under construction in Harlem, where the firm has proposed an adjacent garden passageway to connect 125th and 126th Streets. Betts emphasized that the work of LEVENBETTS establishes a clear language of materiality and moves architectural through rigorous modeling and making of objects at different scales throughout the design process.

Stefan Gruber

Stefan Gruber

Commung the City

Notes from Assembling an Atlas

April 2

Stefan Gruber, associate professor at Carnegie Mellon, gave an online lecture hosted by the Department of Architecture. Arupama Kundoo, Tatiana Bilbao, and Pier Vittorio Aureli. He highlighted his research and architectural practice. The final presentation of the Atlas of Commonging through the lens of the "commons." Gruber's exhibition "An Atlas of Commonging" brought together grassroots initiatives in which he has been working to challenge the ownership of the city "in response to the growing realization that neither the state nor the market, at least in their prevalent neoliberal manifestations, support the even distribution of access to resources. While funding per capita than any other city, but many of these early projects were misguided attempts to keep middle-class citizens in the city at the expense of a growing working population. Logue later moved to Boston, where he led the initiative to redesign Boston City Hall, and was invited by Governor Rockefeller to lead the New York City Urban Development Corporation (UDC). Although the UDC was given immense metropolitan control, its projects, most notably the Roosevelt Island development, were ultimately unrealized. After the agency was dissolved among criticism and debts, Logue worked at the South Bronx Development Organization to retain a neighborhood that was ulti- mately deemed a success.

Cohen notes that Logue consistently proposed socially integrated communities but frequently lacked the tools to do so. She also notes that Logue's ideas were not "a minimally I can think from this history that planning for a neighborhood or the city as a whole was a very useful tool. Right now everybody at the table, whether it's public officials, planners, architects, private investors, of course, community residents."
Pier Vittorio Aureli and Emily Abruzzo

Pier Vittorio Aureli and Emily Abruzzo led a studio called “Kitchen Sink Realism,” the third studio at the USM to explore the Japanese method of kintsugi, used to repair pottery with lacquer and gold, and to engage with contemporary urban life through imagining the restoration and future of Ladeira da Misericórdia, a steep street that connects the upper and lower areas of the historic center of Salvador, Brazil. A UNESCO World Heritage site, the street is “one of the most economized areas in the city,” and Aureli and Abruzzo “wanted to do something that was not to become experts (necessarily) on the history and politics of civic space, but rather to recognize that “as architects” we are responsible for the politics inherent in the projects we create: we built, organized, positioned, designed, and structured the space to promote changes to civic space, transform norms and conventions, and invite a more open democratic civic space. The students focused specifically on the architecture of the free library as part of a larger campaign for public education and access to information and as an urban public building housing a range of free books and varied public programs. The studio team traveled to New York and Paris, visiting many public libraries, both historic and recent, as well as the central Block Book-Store-Faucet-Bath-Kitchen-Sink-Service-Bath-Faucet for BPL and NYPL in Queens. The students proposed a wide range of library buildings with a focus on an expanded idea of site and civic space that is not limited by physical boundaries but rather can transform domestic labor but depends on social contracts and the flexibility to evolve with shifting needs.

The studio site was within a four-block area of Santa Maria la Fuja, Mexico City, an area that students described as a neighborhood of “four building blocks, an area that has been informed by daily life and engagement across the area.” During the first part of the studio, the students developed an analysis of the tension between the process of urban renewal and the intention of reusing various buildings. The studio team traveled to Johannesburg, the site of the studio, to explore the social, environmental, and architectural implications of urban renewal in a context where “the politics of space” are often defined by the politics of place. The studio team worked with local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery and received the support of several organizations that aimed to support the students in their work.

The studio emphasized the choreography of space and the ways in which it is used to express and reinforce the politics of place. The students worked with local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery and received the support of several organizations that aimed to support the students in their work.

The students took inspiration from a studio trip to the Netherlands, where they observed the transformative potential of community engagement and the role of local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery.

The students’ projects aimed to create a new neighborhood landscape capping a new public service facility for the area. The projects emphasized collectivizing care and support for the arts and culture in the area. The students’ projects focused on the concept of “commoning” and on the idea of sharing resources such as tools or places with the community. The studio team worked with local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery and received the support of several organizations that aimed to support the students in their work.

The studio team worked with local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery and received the support of several organizations that aimed to support the students in their work.

The students’ projects aimed to create a new neighborhood landscape capping a new public service facility for the area. The projects emphasized collectivizing care and support for the arts and culture in the area. The students’ projects focused on the concept of “commoning” and on the idea of sharing resources such as tools or places with the community. The studio team worked with local experts in the fields of law, social work, child psychology, and emotional and physical trauma and recovery and received the support of several organizations that aimed to support the students in their work.
and presenters who recognize its promise by a new generation of artists, performers, experimental visual effects, and opera (or music. And yet an amalgamation of
restaurants, film, theater, and popular
artist, with George Knight, critic in architecture
Isaäc Kalisvaart, visiting scholar, and Ruth Mackenzie, visiting
Liwei Wang (MArch '20, MBA '20)
Tatiana Bilbao, Norman R. Foster Visiting Professor, ('20)
Emily Abruzzo, critic in architecture
Pier Vittorio Aureli, Charles Gwathmey Professor in Practice with
Serena Ching ('20),
assuring the positive, enduring legacy of
Denis, meet with local community and
at the Théâtre du Chatelet, visit the two
traveled to Paris to attend a performance
of opera, projection and lighting, acous-
tics, seating, temporary construction
of fly towers, scene shops, and structural schemes included
off-the-shelf scaffolding systems, crane-supported roofs, tensile tenting, barge-supported platforms, custom-adapted shipping containers, prefabricated agricultural buildings, and inflatable vaults. Thematic priorities incorporated
inverting opera’s colonial history, attracting Paris’s diverse communities of patrons, incorporating food and beverage into the experience of opera, generating sustained value, enabling virtual and augmented reality in a given performance, and reckoning with our fears.
The ten designs for performance spaces, encapsulated in short videos created during quarantine, were performances in themselves. The student projects are on display in Paris with the ambition that one or more of them might be realized as part of the Cultural Olympiad.
Anupama Kundoo and Sarosh Anklesaria
Anupama Kundoo, Davenport Visiting Professor, and Sarosh Anklesaria led a studio on cohousing prototypes in the high-density urban contexts of South India. In recent years “communing” has emerged as a transformative social paradigm across cultures, disciplines, and geographies since it allows for new forms of collective living, empowering local communities, and offering resource stewardship, in sharp contrast to capital-driven market models.
The studio site was in Auroville, a “city-in-the-making” in South India, founded in 1968 as a model city for the future and
inverted typologies of hotels through inventive means of critiquing the conventional
wardrobe units; and cohospitality as a
modes of hybrid programming; a
engaging the senses through various
pollinators; a wellness community
construction; a structure for synan-
strategy for experimental timber
land remains a nonownable resource
led market models.
On a larger scale, the studio’s stated
intention was for students to travel to the far
potential of legitimate approaches to the work.
students’ projects in ways that were more
those responding in palpable ways to Chile’s
mouseion
course of the irrigation canal that winds its
of the programs also reacted to the complexi-
proposed a wide range of responses, all of
this would be no conventional museum.
program of such an institution—it was clear
as both a place of learning
of the museum as both a place of learning and a site dedicated to the Museums, as well as those responding in palpable ways to Chile’s indigenous heritage or the physical experience of the terrain.
Travel week was structured in part around engagement with Zegers’s Andes Workshop: a series of exchanges between architects, naturalists, and artists from different disciplines—photography, print-making, choreography, sculpture, and narrative. These experiences influenced the students’ projects in ways that were more often implicit than explicit, expanding the potential of legitimate approaches to the work.
On a larger scale, the studio’s stated intention was for students to travel to the far
end of the Americas and look back at their own context with greater clarity. The irony of the onset of a global pandemic halfway through the semester was not lost on the studio; and in certain ways it rendered the students’ ultimate responses all the more poignant in spite of the inevitable constraints.
Emily Abuzro, critic, and her New York firm, Abuzro Bodeziak Architects (ABA), are participating in the 2021 edition of the Institute of Architects initia-
tive “Neighborhoods Now,” which connects New York’s neighborhoods adversely affected by the COVID-19 pandemic to architectural design services.

Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor in Urban Studio at SCI-Arc, has collaborated with artist Paula Antelloni’s exhibition Broken Nature: Design Takes on Human Survival, at the XXV Biennial International Architecture Biennial last fall. He gave lectures at RAI Amsterdam, Yale School of Architecture, Bhopal, in Madhya Pradesh, India; the Bi-Integrated Design Lab, at University College London; Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, in Mumbai; the Indian Statistical Institute, in Kolkata; and New York University, as well as in the Environmental Humanities Workshop at Yale. This spring Acciavatti was on how COVID-19 will affect a Griswold Faculty Research Fund for work on an upcoming book and exhibition.

Annie Barrett (BA ‘01), critic, and her practice, AAFB, based at the Brooklyn Public Library to design prototype guidelines to transform the system’s 59 branches into more dynamic and productive spaces for the neighborhoods they serve.

Anibal Bellomio, lecturer, in association practice, BAS, was selected by the Brooklyn and nearby parks with Deborah Berke cafeteria, commercial spaces, and parking.

Turner Brooks Architects (BA ’64, MArch ’70), professor adjunct, and his firm, Turner Brooks Architects, are currently working on the Shivaji Maharaj Vastu Sangrahalaya in Monticello, New York. Other recent work includes a 450-square-foot mobile house and the rehabilitation of an old farm cremeery into a guesthouse.

Kyle Dugdale (PhD ’15), critic, lectured at the Morningside Institute and participated in a colloquium at the River Campus, Theology and the Arts. He wrote about the history of airport chapels in Sacred Architecture and the politics of classicism, for the New York Review of Architecture. Dugdale contributed an essay to Biblical Architecture: Disciples: Pedagogy with Textual Artifacts, coordinated by the Rare Book School (2020). He was invited to participate as a research scholar in a semester-long workshop on Constructing the Environment at the Center of Theological Inquiry, in Princeton, New Jersey, and joined the New York Review of Architecture as a member. In March Dugdale received a Rosenkranz Award for Pedagogical Advancement at the Aalto University of Poorni Center for “Modeling the History of Architecture.”

Ania Maria Durlan Calisto, critic, was invited to participate as keynote speaker and judge of the Asian Autumn Architecture Biennial. She joined the Science Panel for the Amazon (BAF), convening by Erunde. She interviewed Carlos Nobre, and Andrea Encalada in response to the Lecia Pact for the Amazon (2019). She is a contributing author in a report to be published next year by the Sustainable Development Solutions Network, a Global Initiative for the United Nations. Her design firm, Estudio AUO, with partner Adriana Scatena, will present a conference on their culture and architecture firms in Latin America.

Keller Easterling, professor, wrote a piece for Quartz, “Normal Now: No Normal,” and participated in a symposium at the University of the Republic, Uruguay, Radical/Change Conference, Jeu de Paume conference, and the 100 Day Studio.

Martin Fino, senior critic, and his firm, Christoff-Finio Architecture (CF-FA), had a house design featured in The Plan magazine, in August. The firm’s renovation of the Bennington College Commons building, in Vermont, was featured in The Plan and Architectural Newspaper and was featured as U.S. Building of the Week in the American Institute of Architects’ (AIA) online newsletter. The issue will be published in Domus and The Plan later this year. Fino will present research findings at DNAA (Designing Now) Forum in February. Fino is a partner, on low-carbon structural systems at the CTBUH conference in Singapore with Stéphane Falvey. AIA Design Award winning project for the Fino office, is a 20,000-square-foot ground-floor addition and rehabilitation of a historic warehouse in Monticello, New York, for the Museum of Lady Gaga, in Las Vegas; and production of a limited-edition series of giant armatures for a Guest in Basel. In the spring Fino published four articles: “East and West: Architectural Knowledge, in "Knowledge, in PLAY; "The Style of Our Discontent," in "Designs; and "Unknown," in BIF'T (China); and "The Graphics of Wrath: Krooha and the Handicrafts of Standard in the Burlington Review of Architecture. He lectured at University of Miami, University of Missouri, and John Seng Museum of Cal Polytechnic, and Beijing Institute of Fashion Technology—the latter two invited. His work was shown at the National Museum of Art, in Tokyo, Japan, as part of the exhibition “Architectures, which traveled to the Museum of Modern Art in Saitsa, the Netherlands, and later to Curated Architectures Museum of Contemporary Art. A new Mandarin monograph on the work of Mark Foster Gage Architects and being published by the Tongli University Press (2021).

Alexander Garvin (BA ’62, MArch ’67), professor adjunct, gave the talk “Planning the ‘Pacific Heat’ at the Philadelphia Athenaeum last winter. His essay “Financing the Restoration and Repair of Public Buildings” was featured in the Gotham Gazette in December.

Eileen Hatfield, lecturer, of the Hatfield Group, in New York, was a panelist at the Zak World of Facades North America conference, where she discussed “The Green New Deal in New York.” In April she published the Architectural Record article “Trading Trade” series, discussing “Construction in the Age of COVID-19.” She and Martin Finio are planning a paper “Towards a Structural Approach to Sustainability” at the conference on Tall Buildings and Urban Habitat (CBUH) conference in Singapore this fall.

Elisa Turba (BA ’08, MEM ’15, MArch ’15), critic, coauthored the book Letters with Peter Zumthor (Princeton Architectural Press, 2020). The book proposes a perspective on form and time in architecture that circum-
cvents temporal concepts on style requiring it to be “of the times.”

Nicholas McDermott (’98), critic in archi-
tecture, and his firm, Future Expansion (FE), are participating in the Urban Design Forum and the Van Alen Institute initiative “Neighborhoods Now.” The firm is part-
nering with the Northern Neighborhoods Com-
munity and Clergy Coalition and a team of designers to address immediate and long-term issues related to the ongoing pandemic in Kingsbridge, Bronx, New York. McDermott and his FE colleague, David McDermott, recently moved their practice to the Marble House Project, in East Hampton, New York, where they support an ongoing project mapping and speculative on the built, economic, and natural features of conserves of landscapes in agrarian and postagricultural regions.


Alan Organschi (’88), senior critic, coau-
thed the paper “Buildings as a Global Cultural Heritage,” in Climate Change and Human Sustainability (January 2020) based on a short presentation given at scientists from the Potsdam Institute for Climate Impact Research, in Germany, and presented to the National Academy of Sciences, Rock, of the Yale Center for Industrial Ecology. This past spring Organschi held the lecture “The New Urbanism and Regenerative Building” with David Skelly, Ouster Professor of Ecology and director of Yale’s Peabody Museum of Natural History. Over the summer a team of recent Yale architecture graduates created a Coastal Research Station on Horse Island, managed by the Peabody and the Yale Environmental Initiative (see page 27). Organschi served as the Portman Prize Critic at the Georgia Institute of Technology in the spring second consecutive year. With his firm, Gray Organschi Architecture, and partner Elizabeth Gray (BA ’92, MArch ’87), he is completing

Deborah Berke and partners, the Architect, continue work on the Field House at Derby High School, in Connecticut. The office is also working on the first prize Award in Hawaii, featuring a series of five green-

Deborah Berke and partners, the Architect, continue work on the Field House at Derby High School, in Connecticut. The office is also working on the first prize Award in Hawaii, featuring a series of five green-

Deborah Berke and partners, the Architect, continue work on the Field House at Derby High School, in Connecticut. The office is also working on the first prize Award in Hawaii, featuring a series of five green-

Deborah Berke and partners, the Architect, continue work on the Field House at Derby High School, in Connecticut. The office is also working on the first prize Award in Hawaii, featuring a series of five green-
Joel Sanders, adjunct professor, in association with his firm, Joel Sanders Architect (JSA), and MIXdesign, received a grant from the National Endowment for the Arts to support MIXmuseum research and programming in collaboration with the Architectural League of New York. In January Sanders lectured at the Center for Curatorial Research on “MIXmuseum: Inclusive Design” and participated in panel discussions at the AIA Chicago, on “Gender Inclusive Design” and participated in panel discussions at the AIA Chicago, on “Gender Inclusive Design.” In June Sanders lectured at the Center for Curatorial Research on “MIXmuseum: Inclusive Design” and participated in panel discussions at the AIA Chicago, on “Gender Inclusive Design.”

Robert A. M. Stern (*65), former dean and J. M. Hoppin Professor of Architecture, was keynote speaker at the Society of College and University Planning Mid-Atlantic Regional Conference. In this panel event Stern and Ceda Yoon, an art history professor at Rutgers University, discussed campus planning and architecture. With his professional partners at RAMSA, Paul Whalen and Daniel Lobitz, Stern was a panelist on a Corcoran Sunshine “CS Live” event, discussing the firm’s approach to multifamily residential buildings, including 30 Park Place, 20 East End Avenue, and 70 Vestry Street, in New York. His firm’s Courier Square was honored with a Whitney Founders Award from the Historic Charleston Foundation. The firm opened the James J. McCann Recreation Center, at Marist University, in Poughkeepsie, New York, and announced new commissions including the John D. and Alexandra C. Nichols Center for Theater and Dance, at the Loomis Chaffee School, in Windsor, Connecticut, and two buildings at the Ohio State University Arts District: the Timashef Family Music Building and a new Theater Department building are under construction.

Carter Wiseman (BA ’68), lecturer, released a new book Louis Kahn: A Life in Architecture (University of Virginia Press, October 2020) (see page 16). Wiseman’s first book on Kahn, Beyond Time and Style (W. Norton, 2007), was a general survey of the architect’s life and work. This new volume concentrates on Kahn’s lifelong commitment to improving the human condition through architecture.

YSoA Books

Eyes That Saw

The book Eyes That Saw—edited by Stanislaus von Moos, former Vincent Scully Visiting Professor of Architectural History, and Martino Stierli, Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art—features a collection of scholarly essays based on the conference held at Yale celebrating the fortieth anniversary of the 1968 epochal Las Vegas Studio, led by Robert Venturi, Denise Scott Brown, and Steven Izenour. Three Yale studios brought students out into the world to both analyze and design projects and, in so doing, transformed architectural education. The book includes essays by Stan Allen, Eoe Blau, Beatriz Colomina, Elizabeth Diller, Peter Fischli, Dan Graham, Neil Levine, David M. Schwarz, Katherine Smith, Martino Stierli, Karin Theunissen, Stanislaus von Moos, and Robert Venturi and Denise Scott Brown, with a preface by Robert A. M. Stern. The book was designed by Bruno Margreth, managed by Nina Rappaport, and is copublished by Yale University Press, in Poughkeepsie, New York, and announced new commissions including the John D. and Alexandra C. Nichols Center for Theater and Dance, at the Loomis Chaffee School, in Windsor, Connecticut, and two buildings at the Ohio State University Arts District: the Timashef Family Music Building and a new Theater Department building are under construction.

Nature as Ornament

Nature as Ornament celebrates Kent Bloomer’s indispensable intellectual and pedagogical contribution to the Yale School of Architecture and the profession of architecture over the last fifty years. Bloomer’s dedication to the design and thinking of ornament in architecture has influenced collaborators and students in a broad range of fields, among them architects, historians, musicians, artists, philosophers, and biologists. Many have contributed to this collection of essays, including Thomas Beeby, Turner Brooks, Edward Casey, Douglas Cooper, Mari Hvatmm, Guru Dev Kaur Khalsa, Emer O’Daly, Richard Prum, Willie Ruff, Stacey Bibboda, and Michael Young all exploring the diverse meaning of ornament in contemporary discourses. The book is divided into three sections—History, Cosmos, and Legacies—and includes a portfolio of Bloomer’s works. The text poses critical questions in order to reorient the discourse of ornament from a contentious vestige of modernity toward its active relationship to architecture, landscape, urbanism, and the sense of place in a world. What links ornament to the broader human sciences and the natural world? What are ornament’s theoretical stakes in the intellectual and material history of our own discipline? What is ornament’s role in the pedagogy of architectural education, as well as its methods and practices? The book is edited by Gary He (PhD ‘20) and Sunil Baid, associate dean and assistant professor (adjunct), with an afterword by Dean Deborah Berke. It was managed by Nina Rappaport, designed by Office of Luke Bulman and distributed by Yale University Press.

Within or Without

The book Within or Without reveals how the work of three Louis I. Kahn Visiting Assistant Professor studios at Yale engaged with conventions of architectural and cultural production at the boundaries of our discipline. It highlights the methods of making and enclosing space developed by students of Jacklin Hall Bloom and Florencia Pita, Omar Gandhi, and Scott Ruff. In Pita and Bloom’s studio, “Easy Office,” students experimented with ways of generating new spatial, formal, material, and narrative ideas through the processes of collecting, collaging, and casting everyday objects. Students in Gandhi’s studio, “Where the Wild Things Are,” designed a campus of creatures for Rabbit Snare Gorge, on the north coast of Cape Breton Island. Ruff’s studio, “Gullah/Geechee Institute,” investigated architecture’s role as a cultural signifier in the African-American Gullah-Geechee community off the South Carolina coast. Distributed by Actar, the book was designed by MGMT.design and edited by Benjamin Olson (’19) and Nina Rappaport.
West (now the Frank Lloyd Wright School of Architecture), in Arizona. 

Susan Green (’69) died on May 28, 2020. She ran her own practice in New York City and, for most of her career, she designed residences primarily in upstate New York that combined a modern aesthetic with traditional vernacular farmhouse elements.

1970s

Patricia Patkau (’78) and John Patkau, partners of Patkau Architects, in Vancouver, British Columbia, were among those artists with numerous awards for design excellence from the past two years. In 2019 awards included the Wood Design Award of Merit, for the Capilano Library; Canadian Wood Council Design Award; ABC Innovation Award; Faith & Form New Facilities Award; and AZ Award for Merit, for the project Temple of Light; Canadian Architect Award of Excellence, for the Academic Wood Tower, University of Toronto; Canadian Architect Award of Merit, for the Thunder Bay Art Gallery; and Lieutenant Governor of British Columbia Medal in Architecture, for the Polygon Gallery. In 2020 they received the Prairie Wood Design Award of Excellence in Institutional Wood Design.

1980s

Aaron Bettsky (BA ’79, MArch ’83) was appointed director of the School of Architecture and Design in June, after serving for five years as dean of Taliesin West (now known as the Frank Lloyd Wright School of Architecture), in Arizona.

MacDougall (’83) has been working for AYESA, an engineering company in Seville, Spain, since 2007. She specializes in transportation infrastructure, specifically metro/subway stations both elevated and underground, in Lima, Riyadh, Panama, and Delhi.

1990s

Robin Elmslie Osler (’90) closed her office in New York to become the Interiors Studio Director of FXCollaborative in April 2019. She continues to teach design studios at City College of New York.

2000s

Bishop Family (’95) is also known for its non-profit organization Design Corps — through which it focuses on Public Interest Design Projects, holds conferences, and publishes resources — recently developed an evaluation system, in a triple bottom line called the Social/Economic/Environmental Design (SEED) Evaluator that led to organizing the SEED Network, which now has over 3,500 members.

His most recent books include Public Interest Design Education Guidebook (Routledge 2010) and next year All-Inclusive Engagement in Architecture: Towards the Future of Social Change, co-edited with Farhana Ferdous, will be published, also with Routledge. He is also associate professor at North Carolina State.

2010s

Cyrus Patell (’10) and Eliza Higgins (’10), cofounders of Bangalore design studio CollectiveProject, completed a weekend home, the Lake House, in Hyderbad, India, in 2019. The project was published widely, in Archdaily Español (January 2020), Architectural Digest India (November 2019), Gesato (November 2019), ArchDaily (October 2019), and Dezen (August 2019), among others. It was also listed in the “Best 10 Houses of 2019” in Domus (December 2019). The firm was also featured in Archdaily’s “36 Architect Firms from the Global South You Should Know” (November 2019).

Brian Butterfield (’10) started as director of the Museum’s Workshop at wHY Architecture, focusing on museum and cultural building design, after five years as senior design manager for Exhibitions and Capital Projects at the Metropolitan Museum of Art.

David Yang (’11) is a cofounder and chief creative officer at Pursuit, a social-impact organization that offers training and support for the tech industry in Long Island City, Queens. Pursuit was featured on CNBC (June 2019) and in the New York Times (March 2019) as a success story in training low-income community residents called Fellows, for future jobs. During the COVID-19 pandemic the agency created an Emergency Relief Fund for Fellows in Hardship.

Christos Boles (’12) is a designer with Marmol Radziner, in Los Angeles. He worked on the 1930s design of the Italian eyewear company Luxottica, in New York City’s Garment District, in 2020.

Miroslava Brooks (’12) and Daniel Markiewicz (’11), founding partners of FORMA, conducted the renovation of Yale’s WYBC Radio Station Office this year. It was designed in Designboom (March 2020) and Dezeen (2020).

Brittany Utting (’14) and Daniel Jacobs (’14), founders of the research and design collaborative HOME-OFFICE, had their project Re-Tagging featured in the exhibition Fulfilled, at the Banvard Hallway, Knollion School of Architecture, Ohio State University, in February 2020.

Karolina Czecek (’15) is principal at Only if —, an architecture and urbanism practice based in New York. The work of her studio was featured in Architecture Magazine’s “Next Progressives” (October 2019) and Domus’s “50 Best Architecture Firms of 2020” (March 2020).
Megaregions
Jonathan Barnett (BA ‘58, March ‘63) published the book Designing the Megaregion: Meeting Urban Challenges at a New Scale (Island Press, 2020). He presents key design and development initiatives to help reduce the pressure these systems exert on natural resources, transportation, and housing equity. Barnett shows how we can initiate incremental design using both private investment and existing administrative structures to make megaregions more sustainable, functional, and equitable.

Cuban Artists and Architects
Victor Deupi (‘89) recently published Emilio Sanchez in New York and Latin America (Routledge, 2020). The book focuses on the life and artistic activities of Cuban-American artist Emilio Sanchez (1921–1999) in the 1940s and ’50s. More specifically it examines Sanchez within the wider context of mid-century Cuban artists and cross-cultural exchange between New York, Cuba, and the Caribbean. Deupi reflects on why Sanchez chose to be a mobile observer of the American and Caribbean vernacular at a time when such an approach seemed at odds with the mainstream avant-garde. Sanchez attended Yale University for one year in 1940 and then transferred to the University of Virginia, followed by the Art Students League of New York. In 1957 he was writing a related book, Cuban Modernism: Mid-Century Architecture 1940–1970, with Jean Francisco-Juarez, to be published by Birkhäuser later this year. The authors received a grant from the Graham Foundation to research the work and significance of Modernist Cuban architects.

Building Enclosures
Clifton Fordham (‘96) recently published Constructing Building Enclosures: Architectural History, Technology, and Poetics in the Postwar Era (Routledge, 2020). Thirteen essays by interdisciplinary scholars analyze building technology within a design framework and investigate tensions that arose between the disciplines of architecture and engineering in the modern era. In two sections, the writers challenge notions of boundary between architecture, engineering, and construction in projects of postwar Modernism, including Louis Kahn’s Weiss House, Minoru Yamasaki’s Science Center, and Sigurd Lewerentz’s Chapel of Hope.

Alternative Building Projects 2020
With the onset of COVID-19, this year’s Building Project was adjusted to accomplish a two-unit house in Newhallville for the nonprofit organization Columbus House with the assistance of additional internships in the community. As usual during the Spring semester, the first-year students designed and developed full working drawings. While the pandemic prevented the students from constructing the house, four recent graduates and Building Project alumni completed the building this summer under the guidance of coordinators Adam Hopfner and Alex Skoda (‘17). The initial proposal, titled “Shared Individuality,” emphasized the house’s relation to the scale of the flag lot and its role in the greater community. The one-story building features an exposed wooden roof with skylights illuminating private spaces nestled at the core and large windows allowing light to pass through living areas.

Students, unable to work on the Building Project physically because of the pandemic, proposed alternative internships to meet the urgent needs of marginalized communities in New Haven that have been affected disproportionately by COVID-19 under the shadow of a troubling history of systemic racism and police violence. Thirty-three students worked on nine different socially engaged projects in Newhallville and greater New Haven. Two students worked with New Haven Department of City Planning to restore access to the Mill River. Two others renovated a small building in Goffe St. Park for use by Ice the Beef, a community organization that works to break the cycle of youth gun violence through the arts. Another couple of students collaborated with the municipality to paint Black Lives Matter murals in Newhallville and downtown. Three students worked with small businesses on reopening strategies and sidewalk seating arrangements. Five students designed a 1,600-square- foot storefront and educational space for Mae Flower Shop, in Newhallville. Two students worked with the Wilson Branch of the New Haven Free Public Library to create a physically distant and accessible outdoor space to host programming and distribute resources. One student conducted zoning research with a New Haven city planner. Seven others worked with Integrated Refugee & Immigrant Services (IRIS) to remodel its office space and deliver a GIS interface to visualize available local resources for its clients. The final seven students worked with the Center for Collaborative Arts & Media (CCAM) and Integrated Refugee & Immigrant Services (IRIS) to develop a New Haven retirement community; planning educational outreach for the Yale Art Museum and Center for British Art; and a city monument to the victims of COVID-19.

—Sam Golini (‘22)

Peabody Museum Project
This past summer and fall, a group of architecture and environmental management alumni — Clara Domage (‘20), Katie Lau (‘20), Max Ouellette-Howell (‘20), Christine Pan (‘20), Jen Shin (MARCH and MEM ‘20), Gus Steyer (Yale College ‘13 and MEM ‘20) — and current students started construction on a 750-square-foot coastal research station for the Peabody Museum of Natural History on Horse Island, the largest in the Thimble archipelago off the coast of Branford, Connecticut. Developed through the newly established YSoA Regenerative Building Lab, led by faculty member Alan Organschi (‘86), the building is the culmination of a two-stage curricular sequence that examines the conceptual framework and practice of regenerative building. Although the project has experienced delays due to the global pandemic, construction will be completed by the end of October.

The design of the building, a simple linear pavilion that opens onto a generous outdoor learning space with sweeping views of the Long Island Sound, was developed by recent alumni Domage, Ouellette-Howell and Shin with current students early this summer entirely over Zoom meetings. The design is simple: an efficient service area will contain a small kitchen, a composting toilet, an outdoor shower, and sleeping bunks for two fellows. A large room will house classes, research activities, lectures, and other events. Large barnacle skylights bring in natural light while optimizing for photovoltaic solar gain and wind flow.

The structure is completely off-grid, enhancing the landscape of Horse Island while maximizing repurposed, reused, and site-generated materials studied in the regenerative-building frameworks seminar in spring 2020. The design-build team joined forces with the Forest School to harvest the overstocked sassafras trees on site for columns. Hemlock from Yale Myers Forest will be used for cladding material. Following circular economy and materials principles, CLT panel stock from the Yale Building Project and used tempered glass and exhibition panels from museum storage will all be recycled into the building.

The Peabody Museum’s coastal research station will serve as an important learning laboratory for courses in design, classes, lectures, coastal research, and visiting fellows will contribute to the evolving story of humans on Horse Island.

— Jen Shin (MARCH and MEM ‘20)

Yale Women in Architecture
To kick off 2020, members from YSoA’s largest alumni group, Yale Women in Architecture (YWA), met at the architectural office of Perla Delson (‘92) and Jeff Sherman (‘92), in DUMBO, New York. At the meeting Jeanne Gang (‘84) and Nicole Emmons (Yale College ‘98) joined Andrea Mason (‘94) and Celia Imrey (‘93) as co-chairs and sprung into action, hosting online events with another five this fall.

YWA events are primarily panel discussions focusing on topics germane to the practice of architecture. From “Family + Practice” to “Alternative Careers to Architecture” and “Disrupting Past Normalities: Yale’s Equality in Design,” the online conversations could include alumni and students from far-flung geographies, an unexpected benefit of measures taken during the COVID-19 pandemic. While more difficult to conduct, YWA’s mentorship program led to many new associations and connections, which continue to grow as we all become more adept at remote communication.

The group’s events are open to all. Please visit the website (yalewomeninarchitecture.org), Facebook, and Instagram for more information.
Acknowledge the needs of the many rather than the few; address diversity of class, race, culture, and gender; design without allegiance to a priori architectural styles and formulas; and with concern for program and construction.