Constructs

Spring 2020

Yale

Architecture

Letter from Dean Deborah Berke

It is a thrill to welcome students, faculty, alumni, and other friends in the Yale School of Architecture community to a new decade in its history. In 2019 we made great progress toward our goal of helping all students graduate debt-free, thanks to generous gifts dedicated to financial aid. We also had a diverse lineup of speakers and events, and the students built an innovative three-unit house on Plymouth Street for the Jim Vlock First Year Building Project.

Last semester, speakers in the lecture series presented a wide range of approaches to the practice of architecture, from Rotor's deconstructive recycling to Tammy Eagle Bull's work on the Pine Ridge Indian Reservation. We also learned about resort architecture, the cinematic spaces designed by Studio MK27, and the legacy of leading women architecture critics. The symposium "My Bauhaus: Transmedial Encounters" brought to light the interdisciplinary learning environment and energetic atmosphere of experimentation at the foremost school of Modernism. A fall exhibition assembled prototypes of the many intricately curved modular screens designed by former School of Art faculty member Erwin Hauer.

This spring, the *garden–pleasure* exhibition has showcased work by artists Alteronce Gumby, Bek Andersen, and Camille Altay. An exhibition opening in February will display models and drawings by Frei Otto, the midcentury pioneer of lightweight architecture. In late March, a team of students from School of Architecture will convene a symposium on mental health in the built environment, part of an annual series of symposia organized by a different Yale department each year; the School of Management hosted the last edition. This year's symposium will explore ways in which designers and architects can influence the mental health of those who inhabit the built environment—all of us.

This February, the work of two summer seminars and an Advanced Design Studio taught by Alan Plattus and Andrei Harwell will be featured in an exhibition at the Swedish Embassy in Washington, D.C. The exhibition reimagines the future of postindustrial districts in the city of Gothenburg, all included within the new *Urban Atlas* they created. This semester we welcome returning Advanced Design Studio faculty Pier Vittorio Aureli, Sunil Bald, Tatiana Bilbao, Francine Houben, and Isaac Kalisvaart; alumni teaching team Turner Brooks and Jonathan Toews; and first-time visiting faculty members Norma Barbacci, Stella Betts, Anupama Kundoo, Ruth Mackenzie, and Cazú Zegers. We also welcome the inaugural Diana Balmori Visiting Professor in Landscape Architecture, Walter Hood, a 2019 winner of the MacArthur Foundation "Genius Grant" and the Gish Prize.

We will continue our recognition of the 150th anniversary of women students in Yale's graduate and professional schools and the 50th anniversary of coeducation at Yale College with events and exhibitions through Fall 2020. You will soon receive a call to participate in "50 Women at Yale 150," and I encourage all YSoA alumni to take part.

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

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Spring 2020 Calendar

LECTURES

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

Thursday, January 9
Cazú Zegers
Eero Saarinen Visiting Professor
"Mondo Nostro: The 21st-Century Urgency"

Thursday, January 16
Margie Ruddick
Timothy Egan Lenahan Memorial Lecture
"Landscape/Architecture: Bridging the Divide Between Nature and Culture"

Thursday, January 23
Jonathan Jones
"NYC C.I.G.: One Journey Toward an Alternative Architectural Practice"

Thursday, January 30
Anya Sirota
Keynote lecture for the exhibition *garden–pleasure*
"Urban Outliers"

Thursday, February 6
Anupama Kundoo
William B. and Charlotte Shepherd Davenport Visiting Professor
"Building Knowledge"

Thursday, February 20
Lizabeth Cohen
George Morris Woodruff, Class of 1857, Memorial Lecture
"Saving America's Cities in the Suburban Age: Taking Another Look at Urban Renewal"

Monday, February 24
Wendy Chun
David W. Roth and Robert H. Symonds Memorial Lecture
"Authenticating Figures: Algorithms and the New Politics of Recognition"

Thursday, March 26
Mindy Thompson Fullilove
Keynote lecture for the symposium
"Beyond the Visible: Space, Place, and Power in Mental Health"
"The Social and Ecological Aspects of the Psychology of Place"

Thursday, April 2
Walter Hood
William Henry Bishop Visiting Professor
"Recent Work"

Thursday, April 9
Stella Betts
Louis I. Kahn Visiting Assistant Professor
"Thirteen Ways"

Thursday, April 16
Georg Vrachliotis
Keynote lecture for the exhibition *Models, Media, and Methods*
"Models, Media, and Methods: Frei Otto's Architectural Research"

Monday, April 20
Liz Diller
Gordon H. Smith Lecture
"DS+R: Recent Work"

The School of Architecture Spring lecture series is supported in part by the Timothy Egan Lenahan Memorial Fund, the J. Irwin Miller Endowment, the David W. Roth and Robert H. Symonds Memorial Lecture Fund, the Gordon H. Smith Lectureship in Practical Architecture Fund, the Robert A. M. Stern Family Foundation for Advancement of Architectural Culture, and the George Morris Woodruff, Class of 1857, Memorial Lecture in Architecture Fund.

Hastings Hall is equipped with assisted-hearing devices for guests using hearing aids that have a "T" coil.

SYMPOSIUM

"Beyond the Visible: Space, Place, and Power in Mental Health"
J. Irwin Miller Symposium
Thursday, March 26–Saturday, March 28

This symposium seeks to make designers and practitioners aware of their capacity to improve access to and perceptions of mental health. One-quarter of the global population will suffer from mental illness at some stage of life. The built environment therefore becomes an urgent stage in which mental health must be addressed. The rise of urban inequality has had a huge impact on an individual's access to mental-health services. This symposium will explore issues of mental health at three scales: city, hospital, and home. By engaging an interdisciplinary team to explore these themes, we can begin to understand how professionals influence practices surrounding mental health in the built environment.

Thursday, March 26
6:30 p.m.
Mindy Thompson Fullilove
Keynote address
"The Social and Ecological Aspects of the Psychology of Place"

Friday, March 27–Saturday, March 28
10 a.m.–5 p.m.
Speakers include Earle Chambers, Alison Cunningham, Jason Danziger, Hannah Hull, Christian Karlsson, Molly Kaufman, Bryan C. Lee, Christopher Payne, Sam Tsemberis, Kelechi Ubozoh, and Martin Voss

"Beyond the Visible: Space, Place, and Power in Mental Health" is supported in part by the J. Irwin Miller Endowment.

EXHIBITIONS

Architecture Gallery
Second floor
Monday through Friday
9:00 a.m.–5:00 p.m.
Saturday
10:00 a.m.–5:00 p.m.

garden–pleasure
December 2, 2019–February 5, 2020
This project is an inhabitable scenography of seven "figures" sustaining a gathering space and a framework for engagement with the New Haven arts community. Over the course of two months artists and community partners will develop the space through a series of treatments in, of, and around this analogical garden. The piece is designed and organized by Daniel Glick-Unterman (MArch '17), Ian Donaldson (MArch '18), and Carr Chadwick (MFA '17).

Models, Media, and Methods: Frei Otto's Architectural Research
February 20–May 2, 2020
This exhibition, curated by Georg Vrachliotis, opens the archive of celebrated German architect Frei Otto (1925–2015) on the sixtieth anniversary of his guest professorship at the Yale School of Architecture. Otto's way of thinking was distinguished by experimentation. His research manifested an "operative aesthetics" oscillating between the precision of scientific tools and artistic imagination, material culture, and media technology. His techniques of modeling, drawing, measuring, and evaluation formed the basis of a creative experimental culture embodied in the Institute for Lightweight Structure and its publications, which furthered architectural research as innovative interdisciplinary knowledge production and served as the starting point for a collective discourse on the future of society.

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

Join the Yale School of Architecture in celebrating the 150th anniversary of coeducation in Yale University's graduate and professional schools and the 50th anniversary of coeducation at Yale College, continuing throughout the 2019–20 school year.

Cazú Zegers

Cazú Zegers, the Spring 2020 Eero Saarinen Visiting Professor, gave the talk “Mondo Nostro: The 21st-Century Urgency” on January 9.

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NINA RAPPAPORT How are you dealing with the difficult political issues in Chile that have been occurring since the fall?

CAZÚ ZEGERS We are all in a situation of collapse. Everybody is trying to keep things going so we don‘t panic. We are trying to go to work every day as best as we can. Chile changed for the good. The Dalai Lama gave a prayer for us and promised that the next century will be peaceful. It is really our children who will do this, and are now. In an interview, Arnold Toynbee said that Chile will be part of the future of humanity’s salvation.

NR Do you feel people are committed to the idea of peace?

CZ Young people—our own children—are willing to have peace and to have new relationships outside of the capitalist system that is taking all the resources from the earth and making people very unhappy. They are interested in new models, not making a lot of money, and making good relations and healthy connections. A lot of older people have fear and anger that is caused mainly by all the social differences, especially in Latin America, and I think this collapse in Chile has a lot to do with that.

NR Do you feel that architecture has a role in this change? How does the profession address political issues, if at all?

CZ We articulate things such as roofs, walls, and floors. While we create houses and buildings, we can also articulate territories, new narratives, and ways of developing cities. In a lecture earlier this year I pointed out that it is not about making a better design but rather solving environmental and social problems, such as having technology serve people and not the other way around.

NR How did you get involved with architecture? Did the engineers and architects in your family influence your decision about your career?

CZ I didn’t choose architecture really. When I was finishing school I had a broad range of interests in the humanities and the arts, like most people at that age. I was interested in astronomy and biology because I was fascinated with the origins of people as a humanistic area. I thought architecture was boring. My mom introduced me to an artist and said if I wanted to go into the artistic world, that I should choose the best school, which at the time was the Pontifical Catholic University of Valparaiso. The poet Godofredo Iommi, who started the school, told me about “Amereida,” an epic poem based on the reunion of Virgil’s *Aeneid* with America, as a way to re-originate our continent with the permanent question about what it is to be Americans. Edmundo O’Gorman says that America wasn’t really discovered because Columbus was going to the Indies and America “emerges as a present.” Since then we Americans have been copying other traditions, Amereida, the Open City project is a call to be original and to create a new culture; the Latin American culture and the Americans were copying other traditions, so we have to build new cities.

NR I understand that the school was a fairly radical place in the 1950s, and the “Open City” that was built on 300 hectares in 1971 was a huge experiment. How did that city and Amereida influence your work?

CZ The dimensions of Amereida and the new world we needed to build inspired me, and that’s the reason I became an architect. I am an architect of the territory, and I work with the land. When I finished studying, Godofredo told me that I should stay in the Open City and make the Errante House (Wanderer’s House). I found it really interesting, and thought I needed to find my own voice so I decided to start a long journey.

NR So instead you traveled a great deal and became an outdoors woman as well?

CZ I wanted to know how it was in the world. I went on a trip from Valparaiso to Jamaica by sailboat with some friends. Then I continued traveling to Miami, Lake Tahoe (where my sister was working) and finally New York by way of Long Island. I still remember the joy of the experience of coming out of the train station and seeing the city and the people. Then we went to Europe, and I couldn’t go back to the way Godofredo was asking me to study, so I decided that I needed to work in New York.

NR But you decided to return to Chile for your master’s degree?

CZ I could have gone to the AA, but I stayed and worked with the territory, the land, and the local process, and all of that has been part of my architecture, which I think it is what makes it valuable.

NR Would you say your approach is because of the many different territories of land and sea in Chile?

CZ That is a very good question: it is my artistic method to bring that aspect out in a project, working from the poetic as I learned from Godofredo. He said that the poetic comes before form, so when you name things the form comes. When I receive a commission I go to the place and draw to understand where the building will be. The land evokes poetic names like “hotel of the wind” and “lily house.” From that poetic word I design any building that is needed there and a form, like a mustard seed that can evolve. I call this the “territorial thesis.” Then you have the figure and the form that becomes the building; I call this approach “geopoetics,” to generate narratives with an understanding of the place. You can see it in my design for the Tierra Patagonia Hotel: a very casual way of understanding the environment, the people that are going to live there, and how to develop a dialogue that always makes buildings very virtuous.

NR Do you feel that your designs should camouflage the building or simply be in dialogue with the landscape?

CZ It is a dialogue with the landscape. *Art and Space,* a text resulting from Heidegger's collaboration with sculptor Eduardo Chillida, speaks about their shared phenomenological orientation and response to the nature of place. When you have an abstract relation between buildings and landscape, you develop a cultural way of being in a place and bring a narrative to the place. My buildings are not camouflaged—they have a presence that is not imposing. With Tierra Patagonia I wanted to build without spoiling the place and for the building to give something new to the place, not take it away. That in general is my architecture.

NR I feel you have a deep sensitivity to geography and nature. Is this something you grew up with did you consciously develop your environmental perspective?

CZ I think it has always been with me. When I was studying architecture I traveled on off-road motorcycles to explore the landscape and local communities. We just had some gas and a tent, so we ate with the traditional people. Chile as a long narrow country, compressed bay, the Andes, the Pacific has a variety of climates. As I said in my first lecture abroad: “the territory is to the Americas as monuments are to Europe.” So the task here is to build without demystifying the land, as I wrote in my first book, *Prototypes in the Territory*.

NR Chile has a very precarious natural environment, with earthquakes and other catastrophic natural events. What issues are you addressing today in terms of engineering for safety and are you interested in structural design?

CZ I believe structure is part of architecture, not something that you have to cover. It has to be very detailed and technically clear. In Tierra Patagonia I lifted the roof that shapes the building. In a house project a platform is suspended with pillars, which are also a beautifully shaped. In two other houses—one new and another from the 1990s—there are environmental issues. A tree fell on top of one during a cyclone, and everything came down. So we are here now to see how to rebuild it. It’s part of living in Chile, and we have to live for today. There is no insurance for the future; you just rebuild in a better way.

NR How would you define the way Chilean culture is expressed, not only in its landscape and materiality but other cultural aspects that are less evident? Are there any projects that have been difficult to work on because of cultural differences?

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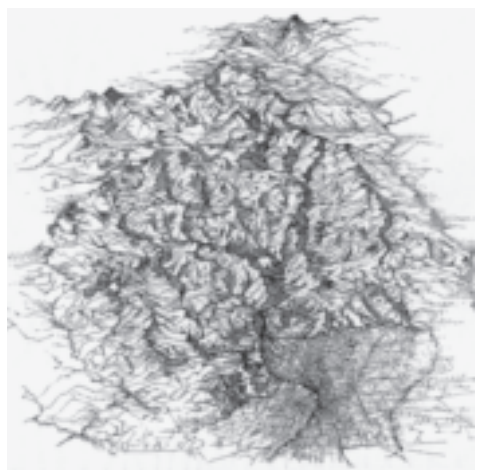

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CZ I have a project that I am very sad about, for a cultural center in a very poor area. It is really important for the local community, but the governmental system lost control of the project. I have a very strong social concern and believe that architecture can greatly improve people’s lives.

NR What projects are you most excited about right now?

CZ In Santiago there is a 5,400-meter-high mountain called Cerro El Plomo. We are making trail systems there to expand the city sprawl into the landscape in a controlled and natural way. This type of project has me very excited in terms of creating new narratives for the territory and better practices in cities. You have to make public and private agendas and talk to a lot of people to convince everybody of these ideas. If we had trails we wouldn’t have the social chaos we have now. When you go to the mountain and walk, spend time with your family, and get in closer contact with nature, you release a lot of bad energy and gain balance in your life.

NR What is the attitude toward the large-scale companies with extraction enterprises in Chile, and do you see any way to improve the sustainability of their operations?

CZ Chile is a mining country. We are proposing that we become a sustainable tourist territory. We won’t be able to end mining, but we have to build a dialogue between industry and art to make better practices. If you’re going to build a big dam, then you have to compensate the environment and the people in some way. This is the dream: we need to influence people to make things in a better way. There is a mining company that is providing compensation, and they are financing the trail system.

NR What is the project you are working on with the students at Yale this semester?

CZ It is a project for the 21st International Museum of Women in the hills of Santiago, where our Central Park, called Park Met, is on the main hill. We will conduct a workshop for students similar to my Andes Workshops, with classes led by a Chilean choreographer, a sculptor, and two architects who do traditional carpentry without nails. I believe we have to learn from indigenous communities how to be sustainable and from the feminine aspects of life how to re-balance the world, and then understand how to turn that into a museum.

NR How has the Dalai Lama influenced your architecture?

CZ I would say that I share his spirit; I believe we build architecture for the spiritual part of people.

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1 Cazú Zegers, Casa LLU, Los Rios, Chile, photograph by Ian Hsu, 2018

2 Cazú Zegers, Casa Esmeraldo, Santiago, Chile, photograph by Cristobal Palma, 2014

3 Cazú Zegers, Casa Esmeraldo, Santiago, Chile, photograph by Juan Purcel

4 Cazú Zegers, Casa Soplo, Lo Barnechea, Chile photograph by Isabel Fernandez, 2011

5 Cazú Zegers, Tierra Patagonia, drawing by Pia Vergara, 2011

Ruth Mackenzie

Ruth Mackenzie, artistic director of the Théatre du Châtelet, is a Spring 2020 Visiting Critic, teaching with fomer Bass Visiting Fellow Isaac Kalisvaart and architect Francine Houben.

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NINA RAPPAPORT How did you begin your career as an artistic director in the 1980s? And how has your approach to performance and staging venues changed over the years?

RUTH MACKENZIE When I was at Cambridge University I discovered that the most fun people were making performances. Even though it wasn't on the curriculum—you can't study performance at Cambridge—there is a very long tradition of slightly naughty people who, instead of studying in the library, would go and make plays or do stand-up comedy, and then they'd turn into Monty Python. I was there the same year as Emma Thompson, and the comedian team of Hugh Laurie and Stephen Fry, among other talents. Several of us decided that we would leave university to set up our own theater company as a multicultural socialist feminist collective. Our pledge: "Let's never perform in a theater because they're very bourgeois. And let's make work with, and, for those people who don't go to theaters." Our company did workshops and performances for young people in social housing estates on the edges of towns where the roads have no names, the youth clubs have no heating, and the toilets don't work. After the first show we were effectively commissioned by those young people through workshops after every performance. Oddly enough, I don't think anything has changed in my approach since then.

NR How did you engage that openness as director of cultural programs at the London 2012 Festival, during the Olympics, and how did you engage with the city physically?

RM Once in a lifetime you get the chance to tell the world what you care about. We created a lot of work in public spaces—parks, beautiful buildings, heritage spaces, playing fields, playgrounds, mountaintops, beaches, canals, and rivers—all over the place. This was revelatory for most of the artists, as well as the public, and it was enormously good fun. One of our themes was the truce declared during the Olympic Games in Ancient Greece so people wouldn't kill each during the games. The UN still declares a truce before every Olympic Game. So our big theme was peace, which was something a lot of artists and communities could support.

NR How did you decide to apply for the position of director of the Théâtre du Châtelet, becoming the first foreigner and woman to hold the position, in a more traditional institution than you had worked with previously?

RM I applied with a former colleague and old friend, Thomas Lauriot dit Prévost, who had already worked at the Châtelet. We had to write a dossier with a five-year program and budget. We did four interviews over six months, the last two with the mayor of Paris, who takes culture very seriously. So we *won* it, I would say. We started with values and developed our vision together, and then we actually developed a real program that solidified what we believed in and how we were going to work together.

NR How do you continue your inclusive approach with an institution that has a permanent venue, making it responsive to audience needs and even finding a new audience?

RM We have just written a plan with almost nine thousand citizens of Paris in which we've asked them exactly the same question. We need to overcome what we call the democratic deficit. Anyone who pays taxes to the city of Paris has already paid for the theater, so we should be offering them a public service and the power to decide what the priorities for that service should be. We made an interactive online plan, and every year for the next ten years we are going to evaluate it with market research, debates, and workshops. You can find the plan at Chatelet2030.com.

NR One urban issue we struggle with in the United States is how to keep public space actually open for everyone. How do you view public space? Do you feel that the arts and performance pieces contribute to providing public access and engagement?

RM It's more of an issue in the States. Public space is still absolutely one hundred percent public, and overt privatization doesn't happen as much in London and Paris, where the mayor's job is to think about how space can be inclusive. Sometimes a public space may not be a safe space for women at night, and in some religions women feel more at risk. With the artists we are trying to boost the power of listening and understanding.

NR Many traditional theaters and opera houses in New York have had issues in terms of keeping a vital audience. For example, Lincoln Center has added new types of performance for younger crowds and outdoor events. How can these institutions reach new audiences that have never attended performances before?

RM There are two very simple rules: One is that if you want to change the audience, you have to change the art. You need to think about what forms of art are going to speak to new audiences—it's got to be bloody brilliant. In Paris, where we have had two years of building work, we reopened in October. One of our first shows, *The Just Assassins (Les Justes*, the much better title in French), was the first in the history of the theater to be directed by a black artist, rapper Abd al Malik. Twenty percent of the audience was under the age of twenty-five, and that's a big shift. France has laws about equality: it's illegal to ask what your cultural origin is, so I can't measure attendance in terms of audience diversity. But the audience *looks* extremely diverse, and that is a revolution that we are already feeling good about.

NR What other ways do you aspire to change the audience?

RM It's also about giving away power and asking the audience to become participants in creating shows, so they become activists along with us. Abd al Malik worked for eight months with young people from the most deprived backgrounds in the most difficult parts of Paris who, like Malik, were facing the choice between finding something to do that they could believe in or drifting into crime. He created his rap musical with professional actors and musicians and ten young people who had never ever performed before. Being on the stage changed their lives, and they were so proud.

NR I love the fact that while Châtelet was undergoing an impressive restoration you started conducting performances in other spaces around Paris. Could you describe some of those successful projects?

RM The first thing we did was with the Metropolitan Opera in New York. We co-presented an opera with sixteen 18-month-old kids, called *Bambino*, in nurseries, libraries, and town halls. We did *Singing in the Rain* in the Grand Palais, which is one of the largest venues in Paris. We had 730 amateur dancers of all ages and skills take 150 free workshops in every district in Paris to learn a difficult dance by choreographer Akram Khan.

NR How do you feel that the often elitist medium of opera has to change to be more inclusive and participatory?

RM As Robert Wilson says, *opera* means *work*. So first let's reclaim the word. Let's say opera means something that combines music with theater and performance, and it exists worldwide. Innovative artists and new audiences are using projection, light, VR, and AR. A lot of musical theater happens on your mobile device, in fact. We still imagine a place with live performance because that isn't going out of fashion, interestingly enough.

NR Do you think live performances have become even more important because of digital media, and even in spite of it? Do we expect to be thrilled all of the time?

RM I think there are advantages: the flexibility and the magic that the digital tools can give. In the opera house of the future we might not need the same physical infrastructure. We can work with communities in community spaces. We can be much lighter and more transparent, more flexible and innovative, and at the same time more sophisticated with digital devices. Even if we never go to see a performance, we have a very rich vocabulary. And popular culture is absolutely full of sophistication and surprise and adventure.

NR This flexibiilty recalls concepts of interactive spaces and designing to respond to needs of performers and audience, as in Cedric Price's Fun Palace, created with director Joan Littlewood.

RM Exactly, but we have to think about where young people go for fun. What do those places look like?

NR What's the next performance project that you're most excited about?

RM Damon Albarn, of Gorillaz, has been working with us and with local communities in the suburbs of Paris on a project that has its roots in the music of Mali and the Congo. He is working with West African filmmaker Abderrahmane Sissako, who made the film *Timbuktu*, on building an amateur choir for the opera *Le Vol du Boli*, slated for 2020.

NR Why are you working with the *New York Times* on this project related to *An American in Paris* at Galleries Lafayette?

RM A young start-up company called Sabir put together these three unlikely partners with an occupation of Galleries Lafayette and at the Théâtre du Châtelet: we created interactive digital shop windows inspired by the musical, so you could stand on the pavement and activate shoes to tap dance along with *An American in Paris*. The newspaper has an incredible photo archive along with the *International Herald Tribune*, which is the second oldest newspaper in Paris. They created an exhibition and we organized debates with *Times* journalists and experts on fashion, climate change and "Me Too, Now What."

NR Tell me the story of how you met Isaac Kalisvaart and about the collaboration for your Yale studio with architect Francine Houben, who taught at the school in 2015.

RM Between 2014 and 2018 I was artistic director at the Holland Festival, the biggest in the Netherlands for performing arts, which was established the same year as the Edinburgh Festival in 1947. When the war ended the country had suffered terribly and turned to international artists to help think about and rebuild the future. It was a great challenge for me to live up to. I met Isaac and his wife, Francine, who is an artist. We had one of those great evenings where you try to put the world right and talked about the opera house of the future. Isaac thought it would be amazing to take on the topic in a studio for students at Yale. A few months later he said we would teach and that Francine Houben could join, and we started to think about a site in Saint-Denis.

NR How do you even begin to think about what the opera house of the future needs to offer?

RM The thing about the opera house of the future is that is has nothing to do with the opera house of the present or the past. It needs to be accessible, maybe a temporary structure, maybe it's outdoors, maybe it's in a neutral building not only for the rich. Maybe it's a place where artists can make something that speaks to wider and different communities. The students will understand better than arts professionals about how to program the space with a vision for the future not based on exclusion and class. And maybe there's a better chance to get it commissioned because the 2024 Summer Olympics will be in Paris.

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1 Elizabeth Steb's Extreme Action outdoor demonstration, photograph by © Guillaume Combier, courtesy of Théâtre du Châtelet

2 *American in Paris*, photograph by © Marie-Noelle Robert, courtesy of Théâtre du Châtelet

3 Abd al Malek teaching at Théâtre du Châtelet, photograph by © Guillaume Combier, courtesy of Théâtre du Châtelet

Walter Hood

Walter Hood, Professor at UC Berkeley and principal of Hood Design Studio, is the inaugural Diana Balmori Visiting Professor in Landscape Architecture.

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NINA RAPPAPORT First, congratulations on your MacArthur Fellowship and the Gish Prize! Do you plan to do anything differently in terms of your focus with these amazing grants?

WALTER HOOD Thinking carefully about the next five years is the first thing. I have a couple of books I am trying to get off my plate, one based on a conference and another based on my work, and a couple of upcoming exhibitions that will allow me to tease out what I hope to do.

NR We are thrilled to have you teach at Yale as the first Diana Balmori Visiting Professor of Landscape Architecture. Where do you find synergy between your work and hers?

WH I knew Diana from afar. I found her collaborations with architects interesting, and the way she worked with issues of sustainability, and thinking of landscape as an armature of architecture relates to my work. I am trained as an architect, landscape architect, artist, and urbanist, so in a way my main goal is to make work that doesn't conjure up a single discipline but forges through culture. I tease out ideas of how people live in a place, so I tend not to characterize the practice but investigate how culture can manifest as a set of ideas or an approach toward a place.

NR I see that your interests between landscape and urban design start to intersect as you address bigger projects like San Francisco's De Young Museum and urban design schemes for cities such as Oakland. How do you approach projects on such different scales?

WH When we are working at a site it starts at a scale larger than the site. For the East Palo Alto Performing Arts Center, we have been looking at the bay and sampling the scales and formal ecology we are trying to bring to the site. Instead of creating miniatures, we are bringing forth large-scale prophecies into the smaller scale of the site.

NR How do you integrate these different scales?

WH If they are 1:1 they do not have to be integrated. It is when you miniaturize that you have to integrate. The biggest problem we have with these natural systems is that we have to change the scales, and that is when the invention comes in, whether it is rain or curbing the gutter, and we are not draining into the basin of a river or a creek. We have to change those scales to make infrastructure. Then we look at what happens when those scales don't change and ask, can you do that with infrastructure?

NR When you talk about the artifice or fiction of landscape in terms of imported or indigenous plant life, where do you find a resolution between the two when landscape architecture is now more about local environment? For example, are the olive trees at the Broad Museum considered local or cultural landscape elements?

WH I would consider them as part of the cultural landscape. The attitude now is that you can only grow native things. Yet over time people have changed the landscape so that the native is now cultural. If you go back to before the settlers came to the Bay Area, there were hardly any trees. The trees grew in deep ravines along creeks. These landscapes are part of the colonial story. The palm trees at the De Young, which were given as gifts, are now part of a normal backdrop. We try to highlight an understanding of flora as part of the diaspora; for example, olive trees are part of the Mediterranean landscape around the world, but they have been culturally planted.

NR It's interesting to compare landscape revitalization to historic preservation, where the decisions are made as to what period to restore, in terms of what plants to save.

WH Very similar. For example, when people make the argument that we have to get rid of the eucalyptus tree: If you get rid of all the eucalyptus, then the history of Australia and California expansion is erased—there would be no trace of the cultural landscape shared between these two colonies. And those were moments when invention happened. The eucalyptus tree came here, the Monterey cypress went over there, and redwoods were planted in New Zealand—and these have all been there for one hundred years.

NR How does landscape reflect a memory of different people's perspectives, and how do you make the environmental landscape visible by tying it into cultural and historic activity?

WH I shy away from the homogenous and typical because it either erases one aspect or implies that these other things don't matter, whether it's the way you make a house, a garden, or a park. For housing I would ask questions about how people live, what the climate is, and what are the new materials, whereas it seems like the only question people are really asking here is how to create mixed use, so that the same things just get made over and over.

NR Can you really design for diversity, for difference that embraces many kinds of people, when you don't know what will happen next?

WH This is where my archaeological interest frees me up. I can't predict the future, and that's where accretion matters. In my first project, Lafayette Square Park, we wanted to imbue different memories, so I created a concept by drawing the space and asking myself, "If each time I had to leave something, what would I leave?" So the design is a fiction and very postmodern in a way. I thought of what traces would be really important. The rules emerged from, for example, the first time they made the public square in the form of an X-shape. Everybody entered from a corner, came to the center, and then made a decision about which way to go. One of the rules that we came up with was that the corners had to act as access points, and that became the first layer. The second one was that the eight-inch-diameter observatory determined the circular landform to be eighty feet in diameter. These layers created something idiosyncratic with a purpose and a location. It's almost like going back to the site and trying to find something tangible that will allow for new formal expression, even if the people are not there: the memory persists.

NR There is a big focus now on how to make public space more accessible to all. For you public space can't be neutral—but it can't be too specific either?

WH It can't be too specific. But again it's a kind of physicality of the space, the things that you scarified and want to protect. To me the history is a physical history. I want to bring back the physical traces, particularly in places where people have been erased. In one of the spaces we decided to keep a curb because one of the roads got removed, and the curb is a marker. For me those kinds of things are more important than the program. I want these things to remain when people are gone; I want there to be traces.

NR What are some interesting and successful ways you've found to reveal a culture that has been lost or a site that has no traces of its history?

WH In spaces that people have walked away from, such as Detroit and Pittsburgh, successional landscapes emerged. Two generations of families have grown up in this sort of landscape in Pittsburgh since the late 1960s and early 70s. So why can't it be celebrated? Often out of not doing something, something new emerges. There are lots of places like that that we don't value.

NR How do you sell that to a city or to a private client?

WH I can sell it to the inhabitants, but everybody wants something new. So you have to improvise. In Pittsburgh we called it the "green plant" and "woods" instead of vacant plots. We characterized landscapes and came up with species, even though they're successional and short lived, and

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1 Lafayette Square Park, Oakland, photograph by Hood Design Studio

2 Hood Design Studio, Viaduct Rail Park, Philadelphia, photograph by Rob Cardillo, 2016

3 Hood Design Studio, The Broad Museum, Los Angeles, photograph by Hood Design Studio, 2015

we celebrated them. So on day one you didn't have to do anything; you already had your woods.

NR So you're just identifying it for them.

WH In a way identifying and validating them for the city so that other people can give them value and find something new at the same time.

NR But you're not going for nostalgia? What are you doing in Detroit that is similar?

WH We tried to find these physical places where cultural legacies occured, whether it was a hotel where murders happened, a connection to Motown Records, or some of the historic high schools. We made a loop that connected all of those things because there was nothing else that was tangible. Within the loop we can start talking about landscape. We can close one of the traffic lanes, because you don't need six lanes, and dedicate a bike lane that the community wants to call the "pedestrian mile." But, you know, the city doesn't have the brainpower to think that way.

NR Your small insertions in cities and little acupuncture interventions, such as Pearl Street in Philadelphia, actually reveal a lot of lessons for low-budget public projects.

WH I loved the process of working with Philadelphia residents, but it was like pulling teeth to get them to think of the side alley, and not a park, and to think about social practice in a different way. They received grants to have artists do social projects. I tried to convince them it could incorporate sustainability if they did some fundraising and basic technical improvements, like repaving, installing lights, and removing boards off the windows. It was going to cost a couple hundred thousand dollars, and instead they chose to use the funds for more social programs. We were trying to empower them through the process.

NR You have the wonderful concept of the "empathetic" cultural landscape. How can planning or design embody empathy?

WH I would describe it as an optimistic impulse toward helping. It's not about saving people, about being paternal, or about knowing. We don't see how our work can have an impact if we're not empathetic about where people are and how they live. It is a kind of optimism rooted in the mid-twentieth century.

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NR How are you involved in the design of the International African American Museum in Charleston, South Carolina?

WH Harry Cobb is the architect, and we're designing what we'll call the "ancestors' garden." It's part of a larger landscape, which is a memorial component that talks about the Low Country, the Atlantic crossing, and the experience of Charleston.

NR How have you decided whether to make something representative or abstract in this project and other recent installations?

WH That's a good question, and for a while I had problems with representational art, even in painting or sculpture. A decade ago I saw a loss of representation within environments where people of color lived. A few years ago in Indianapolis an artist wanted to scan this image of a slave breaking chains and place it in other parts of town, and the public art group thought that was great but the black community didn't want to be represented in that way. It made me think about the representation of people of color. For the project *Witness Walls*, in Nashville, I wanted to have something representational in an abstract plan; in Charleston I was inspired by abstract figures in plan for a fountain.

NR I think that's true in so much art in general.

WH There is a big push for representational art and that of people of color, such as Kehinde Wiley with his *Rumors of War* sculpture in Richmond, Virginia. At Princeton we just finished a sculptural piece critiquing Woodrow Wilson, where we use the colors black and white to convey racial and cultural contestation on campus. It was influenced more by my architectural background and art education because landscape has never really critiqued and embraced racial and cultural issues head on.

NR What are you exploring in your Yale studio?

WH It is about reparation in terms of urbanism, architecture, and landscape. We will work in the Prescott neighborhood of Oakland, which was erased to become the Cypress Freeway and then a parkway. It turns out that this piece of landscape is probably the most valuable in the city, but no one knows it because it's in a marginal community. We are going to work through this critique to revive Prescott and think about cultural history, particularly the narratives we don't like to talk about.

Anupama Kundoo

Anupama Kundoo, the Spring 2020 Davenport Visiting Professor, gave the talk "Building Knowledge," on February 6.

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NINA RAPPAPORT How did you become interested in architecture in India, and what triggered your passion for materials and culture?

ANUPAMA KUNDOO I was a very studious girl. I chose architecture to ground me because I was attracted to studying math or fine arts and sculpture. Architecture involved having to envision, imagine, create, and also to manifest. I started my practice extremely early, at the age of twenty-three, since after graduation I felt that I should stop studying and work at the other extreme, in contact with ground realities.

NR How did you begin as a professional while creating a new type of lifestyle for yourself?

AK Although I started to practice I remained idealistic, as if I was still studying. I thought it was important to integrate my diverse interests into one holistic solution. I also did that with my life. I left Mumbai and moved to a remote area, and I didn't think that my work would get discovered. I was really doing everything inside out. I kept my aspirations high despite the clients and felt that one day I would study further. I also conducted workshops for established schools and created learning environments within my practice.

NR What brought you from India to Europe, and then to Berlin to get a PhD at the Technical University?

AK By 2002 I was collaborating on a research project in Barcelona with London and Gurgaon, an Indian city, and I had already developed a global network through teaching workshops. In 1992 I spent time in Berlin during the building boom following reunification. I was in a reflective mood and it felt like a good time to return and re-enter academia. I was interested in alternative building technologies and gravitated toward the university's Habitat Unit beginning my PhD with Dr. Peter Herrle.

NR How did you use Ray Meeker's fired-house technology—for example, in projects such as Spiritsense, in Auroville, and the Volontariat home for homeless children, in Pondicherry—firing and employing an entire building as a kiln to make it structurally sound?

AK Around 1999 a potter approached Ray to build a fired house. The process is all about fire and air interacting with the properties of clay, which is otherwise vulnerable to rain and termites. The fire transforms the earth into something new, strong and durable, through a poetic process. Ray asked me if I would like to be the architect while he would help solve the technological issues. He had already constructed eighteen projects and developed this seemingly simple but complex way to fire a huge clay object in situ.

NR So you changed the topic of your PhD thesis because of this?

AK I had completed the fired-house projects in 1999 and, after hearing about my fascination with Ray's pioneering work, my advisor suggested that I focus on baked mud houses, addressing the appropriateness, relevance, and limitations of the technology. It was after the PhD was almost concluded, a decade after Spiritsense, that I addressed outstanding issues with the Volontariat project, particularly those concerning fuel consumption and environmental impact.

NR In the past the use of local materials was called "appropriate technology" in terms of suiting the place and its available resources, materials, and craft techniques. You are taking it to the level of structure and form, so how does your attitude differ from "critical regionalism" or working with the vernacular in a contemporary way?

AK I don't find the term *critical regionalism* apt; perhaps *critical modernism* is more fitting. Eurocentric theories look at regions as if they are suddenly regional when they were always regional. I have a problem with seeing buildings in developing countries through the perspective of developed countries that are employing postindustrial construction techniques in an overstandardized manner. I am concerned that such terms stereotype complex regional developments. Although the use of local materials has historically been the normal thing to do, it has been oversimplified, exoticized or too broadly slotted under the label of "critical regionalism." In the age of climate change and sustainability we need to rethink the *isms*.

NR How do you address sustainability issues in response to local climates and environments? Aren't your techniques considered green?

AK I grew up in India, where buildings consume way less energy than those in more developed countries, and we learned climatic design and solar-passive principles. I have tried to reduce resource consumption through rethinking the materiality of architecture. They have started labeling me a "green" architect, which is disturbing because they are referring only to the sustainability features of the technologies and not to the form and spatial experience as an integrated whole. For a while I was labeled a "social" architect, including participatory and inclusive strategies. Now that gender issues are being addressed, I'm being labeled a "woman" architect. The changing "prefix" reflects the changing issues over the three decades of my practice.

NR So you're everything!

AK That's because I'm an architect!

NR Labeling is a problem. However, I think the issue of the vernacular is important because we have to focus on the place in terms of making sustainable architecture. Architecture can actually have a *terroir*, just as a grape needs a specific environment and soil to attain its characteristic flavor.

AK Yes, it is a beautiful idea.

NR For you it's every aspect: construction technique, location, and material. How do you evolve architecture organically from a local site?

AK The trend of producing buildings with standardized elements chosen from product catalogs has led to a disconnection with the human aspect and scale in a particular habitat. The relationship between spatial and formal research, all coming together with material research, was always part of the process of producing architecture. When architects don't have close contact with a place, a mastery of geometry, or know-how to achieve climate comfort naturally, they build without holistic thinking and use various consultants. If we use the wine analogy and accept the use of local materials, we are shaping as well as being shaped by what we inhabit. At this time of great environmental crisis, the materiality of architecture is a problem. We must rethink everything, acknowledging the place and available resources, and use ingenuity and timeless materials in new ways.

NR So, for example, when you manipulate the terra-cotta pots you are organizing the material and structure in a different way while using them as ornamentation. Are you trying to give the material as many different aspects as possible in terms of function and aesthetic?

AK Ornamentation is not the intention, but a handmade process often leads to a crafted look in contrast to the large blank surfaces of industrially produced buildings. The choice of material and mode of assembly is based on rational decisions that are worked out continuously until the design integration is so successfully solved that it becomes aesthetic. One doesn't start with an aesthetic image or style. For instance the terracotta-vaulted roof derives its form through engineering knowledge. The form of the catenary curve allows us to build the roof without a steel structure, and hence it is sensible to do so. The cone form provides better thermal insulation than thin terra-cotta tiles and allows self-supporting terra-cotta roofs to be built without timber or another type of support structure. The details are designed to enhance spatial quality and structural form as a holistic solution. I'm not nostalgic about the terra-cotta pot; I am more concerned with the loss of knowledge that took generations to develop. Urbanization is threatening the livelihood of potters, and using these artisans to produce materials for building construction could generate employment for them while boosting local economy. I have employed the same strategy to build with many other materials and skills. I am also working with ferro-cement technology to produce lightweight speedy construction to enhance social and economic sustainability according to the local context.

NR Did you have to develop the construction process, or do the workers already have the skills to build these projects?

AK It's a combination of both actually. Typically these craftspeople have produced cooking pots and flowerpots, so the roofing elements were new for them. There were masons who had experience but had never used terra-cotta cones as masonry units. So everyone had a lot of learning to do. But the potters are highly skilled: the pots they make have a fixed shape they can produce accurately without measuring. It was a mutual learning experience that I put my engineering mind to. We would build little mock-ups to figure out how to do it. I needed to get feedback from the craftspeople because they have a very good sense of what will stand up or fail.

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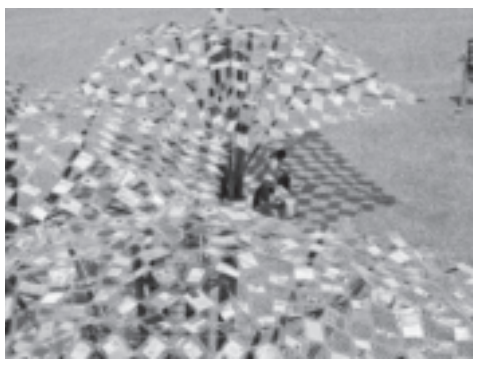

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NR What current project are you most excited about, and how does it relate to the Yale studio you are teaching this semester?

AK I'm working on a cohousing prototype called an "urban eco-community" for sustainable urban living, a new approach to housing that is more about human habitat and emerging society than the commodified object of investment it has become. At Yale we are focusing on this topic because I feel that urban areas need to offer more in keeping with socially conscious citizens' aspirations. On the other hand, due to the rise in population and the land crunch, there is the need to build more densely and go vertical. The tower typology of stacked apartments is just airdropped onto random places, connecting neither with the ground nor with street life, built as glass boxes without regard to the cycle of the sun. So the students will look at how to create density without losing human scale and intimacy. If the future landscape is going to be based on green mobility and pedestrian street life, what kind of housing can be imagined? How can this compactness allow us to share more and reduce resource consumption while increasing quality of life? In other words, how can architecture shape society and propel us forward in a way that it serves us well?

1 Anupama Kundoo, Volontariat Orphanage, India, photograph by Andres Herzog, 2008

2 Anupama Kundoo, terracotta production, Auroville, India, photograph by Andreas Deffner

3 Anupama Kundoo, Wall House, Auroville, India, photograph by Javier Callejas

4 Anupama Kundoo, Library of Lost Books, Tricentenari Barcelona, photograph by Javier Callejas, 2014

Stella Betts

Stella Betts, partner with David Leven of New York–based LevenBetts Architects, is the Fall 2020 Louis I. Kahn Visiting Assistant Professor.

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NINA RAPPAPORT Let's talk first about the organization of your firm and how you and David, your partner in every way, started out.

STELLA BETTS We were a little bit different than some of our colleagues. We didn't start off teaching. We decided to get married, start a practice, and move into a Chinatown loft that we renovated, all in one month. We basically used our loft as a building laboratory. We both came from fine-arts backgrounds and wanted to be artists. We started our practice together slowly by making custom furniture. Since we were always reconstructing our residence and moving things around, as if we were camping, it made us think about domestic space. We designed a few small projects, and then we were commissioned to do a project for a 13,000-square-foot two-story printing plant.

NR David had construction experience as a Yale graduate student working on the Building Project.

SB Yes, and after he moved to New York he worked for Vito Acconci and then in a wood shop, in a metal fabrication shop, and in construction. I first worked for what was one of the few women-owned construction companies. I learned a lot, including the tough aspects of running a business doing construction projects in Bedford-Stuyvesant.

NR How do your hands-on experiences play out in your house designs in terms of construction and detail development as well as model making? Has it become a more iterative process?

SB I think it's really integrated for us so that the details are at the forefront. We approach many of our projects with the idea of an "open house" and the informality of a campsite. Many of our houses—most of them are around 2,000 square feet—have no formal front door. Sometimes they have all doors and no windows, allowing you to drift in and out effortlessly. We make tons of models and work through the details in the process, using 1:1 mock-ups produced in our own shop. Designs evolve through making and a trust in the process. We set up open-ended parameters and see how it evolves. For instance, we were layering chipboard for the Square House and realized it should be board-formed concrete, a texture that we like that relates to the context, which is about heaviness and steps into the ground with a recessed central living space. The Catskills House, constructed of wood and stick frame, is elevated above the ground like a tree house, so it is about lightness.

NR You discuss the informality of programs and spaces, in contrast to a formal geometry and hierarchy of spaces. Yet from your house models in the office it is evident that you have made a collection of forms. How do you unify these different approaches?

SB We construe life in a house as informal—for example, the front door is not celebrated, even in the large three-pronged house in Amagansett, Long Island. You kind of slip into the house from the side, negating the formal front yard–back yard arrangement. The informal comes into the organization and relationship to the site.

NR How have you been attracted to the primary form of the trapezoid, seen a few years ago in your piece for the exhibition *Unpacking the Cube,* at the Chamber Gallery, in New York? I remember discussing with you how it could be a building.

SB We have been kind of obsessed with it since we responded to curator Andrew Zuckerman's prompt to do whatever we wanted relating to cubes. We made the project "Not to Scale," with a trapezoid shape that nests. It was also about the idea that as architects we are always working with models. So the piece became a toy, and then furniture, and then it grew into a pavilion at Art Omi and a house in the Hudson Valley, as well as benches in the Miami Design District. We have been fascinated with the process of scaling it up and down.

NR Why is that form so interesting to you?

SB I don't know really! I think it is the way it opens on one side and pinches on the other. The Hudson Valley house opens to the east, the west, and the north, so with each room you get a different perspective and focus.

NR It also can be assembled in different ways, like a hexagon.

SB Exactly. You can kind of turn it into a snaky wall or a linear shape. With the piece at Art Omi we let the roof vary so it opened in both plan and section but was still the same shape in plan. We have designed houses in a variety of shapes, including ovals and triangles, but began with a series of linear bar houses.

NR You have also been working on adaptations of existing buildings, including historic landmarks. How do you design new insertions, and do you feel you are liberating the existing buildings in a way?

SB We often say it's harder to do projects in existing buildings because of the constraints and resistance presented by the existing structure. On the other hand, there is an opportunity in the challenge of working with the building's DNA.

NR How did these challenges create a trigger for something totally new in Cornell University's East Sibley Hall, where you had the pressure of an architecture school as a client and OMA's Millstein Hall design to compete with?

SB Actually it was funny, because when we were invited to submit for the RFP, the person from Cornell asked, "Do you want to do a project where your client is a group of architects and you have to deal with a building that has structural and mechanical problems?" But they were wonderful to work with. Since it's landmarked it was like putting a ship in a bottle, and fitting in the HVAC system in what is now hidden in the attic space was a huge challenge. We wanted to open up the third floor into a more collaborative space, creating transparency between the dome and East Sibley Hall, and then make a connection through the egress stair that connects down to the OMA project. We used fire-rated glass to produce transparency, adding new windows and forming a dynamic relationship between the historic envelope and the new insertions.

NR How did you use the structure to set up the idea of closed and open frames, and how did that play out in terms of new ways to program the spaces?

SB We thought of it in terms of urban interiors and campuses as well as how we could pick up where OMA left off, so it became an urban campus with transparency. We removed three masonry walls and inserted three open frames: a large moment frame from end to end; a smaller, intermediate frame between the faculty office area along a wide corridor-like gallery space; and a smaller frame connects to the Dome. Silman, the structural engineers, said that the first thing needed was to structurally stabilize the building, and we responded that we wanted to knock out all the walls.

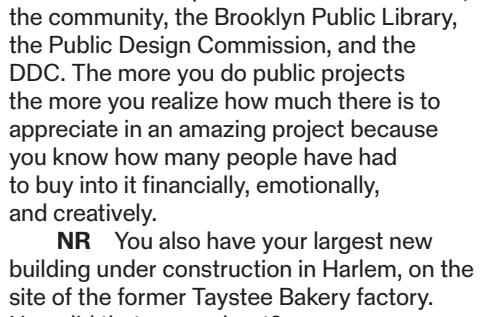
NR For your next project at Cornell, at Rhodes Hall, were you able to continue the idea of openness?

SB The hall had two floors connecting the department of computer sciences that they wanted to expand with more flexible space for a cross-disciplinary computer hardware lab and digital computation. The existing offices were on the perimeter, leaving the corridors in darkness, so instead we continued the idea of the interior urban campus. We moved the private spaces away from the window-wall to bring natural light into the shared spaces and floor plate of the building.

NR Themes of light, both natural and artificial, have been apparent in your work, particularly in your adaptive-reuse projects. How have you carved into and out of spaces to increase light in recent projects such as the Brooklyn libraries?

SB We often joke that early in our practice we only worked on projects in basements. In the printing plant the employees were on the street level, but with the arrival of a new printing press they had to move to the basement, so we cut into the floor plate to create a lightwell. Our second project was a furniture showroom, half of which was in the basement, so we approached it like Gordon Matta-Clark, cutting out surfaces to bring light down. For the East Flatbush Library we are inspired by Labrouste's naturally lit reading rooms. We carved three large north-facing skylight monitors in the main reading space.

NR Besides natural light, what are your spatial and organizational concerns in the branch libraries?



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SB One thing that was really important to us was not to create a "back of house" separating the staff from visitors. In East Flatbush we got rid of corridors and created a light-filled central reading room, which everyone crosses through so that there is more interaction. In the Red Hook project we are removing almost everything except for the concrete slab, the columns, and the roof, which is made out of concrete T-beam panels. We are celebrating its structure, which is like a parking garage, by leaving it exposed in an informal way. We are removing the horrible glass-block and brick facade and using a light gray salt-and-pepper perforated brick pattern to connect to the community context. So it's about understanding the materiality of the context and the project's DNA.

NR How have you extended that to community participation and the local review process?

SB With each of the libraries, which are usually under the city's Department of Design and Construction (DDC) or Economic Development Corporation (EDC), we have a review process with the librarians, the community, the Brooklyn Public Library, the Public Design Commission, and the DDC. The more you do public projects the more you realize how much there is to appreciate in an amazing project because you know how many people have had to buy into it financially, emotionally, and creatively.

NR You also have your largest new building under construction in Harlem, on the site of the former Taystee Bakery factory. How did that come about?

SB The developers are unusual in the sense that they didn't parachute into Harlem and drop in a building but have been developing and renovating a group of structures, including the Mink Building, all on the same block. They came to us ten years ago, and one of the owners, Scott Metzner, asked us to unify the ceiling in two buildings. We thought of it as a ceiling art installation, and then later we renovated their offices. Then they asked us to work on the RFP for a site on 126th Street. The most important part of the project is not the building but a midblock urban garden passage that reorients the structure and connects 125th and 126th Streets. It is very much about making sure that it isn't just a new building but also a community connector.

NR What is the topic of your Yale studio this semester?

SB Since I'm now obsessed with libraries it will be a Free Library. By necessity, libraries today have taken on community programs that social agencies have not been able to fund, such as after-school literacy programs, vocational training, and computer education. The site will be in Jamaica, Queens. We are looking at precedents such as the libraries of Labrouste, the Carnegie libraries, and more recent examples such as Sendai Mediatheque and the Seattle Public Library. The students will crack open the program of the library as a public space responding to questions such as, What are the "free" places where people can gather and congregate?

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1 LevenBetts, Square House, photograph by Naho Kubota, 2018

2 LevenBetts, Zoid, Art Oma, installation, Ghent, New York, 2018

3 LevenBetts, Brooklyn Public Library, East Flatbush Branch Library, 2019

4 LevenBetts Cornell University Sibley Hall, photograph by Naho Kubota, 2017

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From Continuity to Infinity and Beyond

Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer, curated by Enrique Rosado, was exhibited at the Yale Architecture Gallery from August 29 to November 16, 2019.

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Beginning in 1950, Austrian-American sculptor Erwin Hauer (1926–2017) developed a series of modular "continuous surfaces" he would later call "Continua" that he believed showed the potential for continued progression toward infinity. Inspired in part by Modernist European sculptures, particularly the "saddle surfaces" of Henry Moore, Hauer combined the continuity of surface with the cultivation of interior spaces. Hauer's double-curved sculptural experiments went beyond those of his other artistic influences, like Constructivist sculptors Naum Gaub and Antoine Pevsner, and architects Felix Candela (thin-shell concrete roofs) and Frei Otto (high-tech tent structures). Unlike Moore, whose work stayed in the realm of art galleries, museums, and public sculpture installations, Hauer sought practical applications for his work in architecture and interiors.

Still Facing Infinity was one of the first retrospectives dedicated to this pioneer in architectural screens and sculptures. Curated by Hauer's collaborator Enrique Rosado, the exhibition included a range of the designer's work, from small sculptural studies to tall towers, all rendered in diverse materials, along with videos of the artist, photographs, and ephemera from the Hauer archive. Erwin Franz Hauer was born in Vienna on January 18, 1926. After serving compulsory military service in World War II, he went on to study at Vienna's Academy of Applied Art (1947–53) and the Accademia di Belle Arti di Brera, in Milan (1954–55). A 1955 Fulbright scholarship took him to the United States, where he studied at the Rhode Island School of Design, and the following year Josef Albers invited him to do postgraduate work at Yale University. Hauer went on to teach sculpture there from 1957 to 1990 and was named Professor Emeritus of Sculpture upon his retirement.

During the 1950s Hauer would develop large architectural screens, which were described in *Domus* magazine as "quintessential forms of modernism." He cast his most popular series, "Continua," from molds in concrete, gypsum, and acrylic resin using processes he developed while living in Vienna. It was in the United States where he caught the attention of Murals Inc., the company that would fabricate and sell his designs. Although trained as a sculptor, Hauer sought to turn his artistic experiments into innovative real-world construction applications such as room dividers and light-diffusing perforated walls and ceilings. His experiments sought ways to easily fabricate and assemble these construction blocks in addition to creating new and improved methods of manufacturing and fabricating walls and ceilings. When repeated across a wall or a screen, these modules flow seamlessly together in a vast interlocking web. The technique became an obsession for Hauer, who once said, "Tension in a surface—it's almost like a life force."

The idea of incorporating screens into architectural projects was not new. Modernist architects Frank Lloyd Wright, Edward Durell Stone, and Florence Knoll all designed architectural screens for their projects. A pioneer of space planning, Knoll developed a floating wall screen that was used in the interiors of the Connecticut General Life Insurance Company Headquarters, a solution based in part on room dividers she had developed a few years earlier for her company's showroom on Madison Avenue, in New York. She was one of the first architects to include Hauer's light-filtering screens in her interior projects, including a five-inch module made of cast Hydrostone for the First National Bank & Trust Company, in Miami, in 1958. Two years later she specified Hauer's four-inch cast Hydrostone module for the interiors of the *Look* magazine executive offices, in New York. "I was so in love with the screens, I couldn't stop looking until I found them," she once said in an interview. She even had Herbert Matter design Christmas cards based on Hauer's patterns. By the mid-1960s Hauer's screens—radically different from a mere sphere or flat plane—would find their way into architectural projects in North America and beyond: Gordon Bunshaft's residence in Long Island, the Coca-Cola Pavilion at the 1964 New York World's Fair, churches in Vienna, a bank, Montreal's main airport terminal, and even the National Race Track in Caracas, Venezuela.

Hauer's patent drawings for screens of the 1950s and '60s reveal a mathematical basis for his inventions. NASA physicist and mathematician Alan Schoen was inspired by his infinite surface work and deemed one of Hauer's three-dimensional surfaces as significant because there are no straight lines on the surface. Schoen later named it Innercore Wrapped Package (I-WP). He had discovered at NASA how to apply nineteenth-century mathematics to produce new examples of triply periodic minimal surfaces that contained no straight lines—similar to Hauer's designs. Schoen wrote: "During the past ten years, triply periodic minimal surfaces have enjoyed a great vogue. Physicists, chemists, and biologists have discovered a great variety of both natural and synthetic materials whose microstructures match the shape of triply periodic minimal surfaces, and mathematicians have greatly expanded our understanding of these surfaces. The electron microscope has been used to identify Hauer's I-WP as the shape of the interface between the two interpenetrating polymer structures of star-block copolymers, an outstanding example of Nature imitating Art." Hauer's work thus helped advance the potential material applications of synthetic microstructures.

When commissions dried up in the late 1960s, Hauer continued to work as an independent sculptor in Bethany, Connecticut. He would produce sculptures in cast bronze and stainless steel. During the late 1970s he undertook a personal project to advocate for the preservation of the California condor, ultimately creating eight life-size sculptures of these birds. It was only after the publication of the 2004 monograph *Erwin Hauer: Continua* that his work enjoyed a resurgence in popularity. Hauer's modular screens had not been produced in nearly forty years, and Rosado, a former student of his at Yale, convinced him to revive the Continua series for commercial production. Rather than constructing them by hand, the two explored the latest in computer-assisted technology, creating continuous surface screens that were CNC milled in MDF and limestone and found that CNC-milled screens were costly to produce.

By the mid-2000s architects and interior designers had rediscovered Hauer's work. Knoll was mining its own mid-century Modern legacy and prominently featured two installations of digitally fabricated Continua screens in its Chicago showroom. The installation of a 25-foot-high CNC-milled Indiana limestone bas-relief screen designed by Hauer and created with Rosado featured prominently in Centria, a 34-story residential tower in New York. More recently Hauer's work has been specified for projects by Marcio Kogan and Roman and Williams, with Polshek Partnership.

A highlight of the exhibition was the installation at the gallery's perimeter of Continua screens first produced in 1950 out of polyurethane and later out of cast stone, Hydrocal, and polyurethane. Seeing them in full size made you understand why architects like Bunshaft and Knoll were attracted to these magical forms; they truly exemplify the intersection of art and architecture. Throughout the exhibition visitors were treated to other mock-ups, both in full size and in experimental miniature models that represented the unrealized potential of an idea.

A glass case representing Hauer's chronological archive showcased his boyhood interest in flight and his time at the art academy in Vienna, where he carved stone rubble in the wake of the war, as well as more recent experiments in Connecticut during the last decades of his life. The visual archive made me want to know more about the collaborations he did with other Modernist architects and what installations still stand today. Hauer's influence crossed many disciplines, connecting sculpture and architecture, and has relevance for today's software and fabrication tools. His work is found in many private, public, and corporate collections. Yale's survey of his experiments with space and form will hopefully inspire a continued interest in this artist and his work for the next generation of practitioners.

—Paul Makovsky

Makovsky is a design critic and the editor of *Contract Magazine*. He is currently writing a book about Florence Knoll and was previously the design editor of *Metropolis*.

Gallery Talk

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Associate Dean Phil Bernstein moderated a discussion for the exhibit *Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer* on September 20, 2019, focusing on his pedagogy, practice, and influence in the fields of geometry and design. First Marcio Kogan, who implemented Hauer's light screens in his own architectural work, recounted how he was intrigued by the way Hauer sculpted light in space. Sydney Simon, a curator at the Yale University Art Gallery, addressed the difficulty in categorizing Hauer's work: "There are other artists who are working in a liminal space. He had the sensibility of a sculptor. The infinitely expandable designs he made in the 1950s and '60s were sculptures that became integrated into their environments. They became things to look at and also backdrops against which life would happen. ...They had a function as well as contributing to the aesthetic of the space."

Curator Enrique Rosado took many of Hauer's courses at Yale before pursuing a career in computer technologies. In 2003 he began to create complex digital files for Hauer's Continua architectural screens and organized his design studio as a company. Rosado noted, "Everyone was getting into parametric software and recognized the importance of the surfaces that Hauer had come up with fifty years earlier by hand, literally with a straight file."

Artist Bathsheba Grossman reflected on her time as Hauer's student and his influence on her decision to use mathematics to pursue expertise in the cross-section between technology and sculpture. She explained, "The class of surfaces these things belong to is called minimal surfaces. The area is minimized under certain arcane constraints. In particular, it's notable that these things partition all of space into two volumes that never meet. In physical systems, these things actually occur ... characteristic of situations where two gelatinous or liquid or soft-matter systems are trying to occupy the same volume and they hate each other; they try to minimize the area at which they are touching each other. And then you get these surfaces, and they even occur within cells. It's astonishing because these occur in nature, and they were computed [by Hauer] for many years before anyone realized that they actually exist."

—Sam Golini ('22)

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1–2 *Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer*, Yale School of Architecture Gallery, photographs by Rich House

3 From left: Phil Bernstein, Marcio Kogan, Enrique Rosado, Sydney Simon, and Bathsheba Grossman

garden–pleasure was exhibited at the Yale Architecture Gallery from December 2, 2019 through February 8, 2020.

Changing with the Seasons

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These days architecture seems to wake up each morning and contemplate its likeness in the mirror with remorseful distaste. Though the sun has surely set on Modernism's heroic self-fashioning, visions of grandeur, and macromanagement of cities and culture, its legacy of urban-renewal projects has left permanent black marks on both urban topographies and the critical consciousness of the profession. The elitist currents of Modernism were defined fundamentally by individualistic political expressions of the few. In a self-reflexive look toward the future, architects are questioning whether the profession can proceed as a political project at all. If so, an inevitable question arises: How can architecture bring the outside in? The question of pluralistic critical mass hangs in the balance at the spring semester exhibition *garden–pleasure*, curated by Daniel Glick-Unterman (MArch '17), Ian Donaldson (MArch '18), and Carr Chadwick (MFA '17). Structured around three seasons, "Flood," "Emergence," and "Low Water," the dynamic exhibition was designed to last for two months, introducing new artwork and installation pieces into its temporal landscape. Yale-affiliated and independent New Haven artists collaborated to challenge the notion of singularity and spatial ownership, creating an environment in which dialogue and interplay came to the fore. The exhibition was a refreshing contribution to the gallery's programming.

While it seemed that *garden–pleasure* was crafted specifically to confront the historic limitations of Rudolph Hall, this was not its first appearance. The exhibition's original iteration, designed by Donaldson, Glick-Unterman, and Olisa Agulue, was a response to Artspace New Haven's 2017 call for projects, which posed the question, "What do we do when we know we are being lied to?" Fueled by the disarming political specter of the 2016 presidential election, the curators envisaged a metaphorical garden space where architecture functions as a platform for critical exchange and a methodology for cultivating dialogue. In September 2017 the New Haven Armory hosted *garden–pleasure* along with the works of 450 local artists participating in City-Wide Open Studios. In this expansive setting the project was given the luxury of breathing space and benefited from the abundance of neighboring projects and visitors to the place. Saturday, January 11, marked the opening of the exhibition's second season, "Emergence." The energy that day was much more subdued than on the occasion of "Flood," launched on December 15, 2019, with a fashion show designed by Syd Bell, musical performances by Chad Browne Springer and Mooncha, and the reading of three original works by Precious Musa, and its final season, "Low Water," which highlighted musical performances. On the contrary, "Emergence" opened quietly with a session of guided meditation followed by a film screening and discussion with artist and animator Derek Larson, film studies professor Francesco Casetti, and multimedia artists and filmmakers Cindy Hinant and Leah Beeferman, before culminating in a reception. The gallery space featured painter Alteronce Gumby and multimedia artists Bek Andersen, Melanie Moser (Mlle.NOISE), and Camille Altay, each of them working around the open-ended parameters of the exhibition's theme "Emergence."

Although for the curators the notion of *garden* was seen as metaphorical, several of the artists contributed works that were literal ruminations on natural ecology and landscape. At the center of the gallery space, the six acrylic walls of Altay's *Maker Taker* enclosed an experimental environment in which skittles and plant life competed for real estate across a bed of soil. Andersen's multimedia installations considered the role of the milkweed as a life-giving source for the monarch butterfly, the beauty of sun showers in her garden, and the topographical landscape of garden beds. Each work softened the exhibition hall's hard edges, suggesting the integration of the natural environment into the gallery as a means to redefine its material and theoretical contours.

If the intellectual framework of the exhibition posited art as a democratic practice, redefining democracy in the process, then the architectural framework was an experiment in structures as a medium for multiplicities of expression. The curators' architectural contribution to the exhibition were seven 16-foot-tall "figures," each an assemblage of wooden parts: columns supported by internal structures that were in turn partially concealed by plywood sheets fanning out at obtuse angles. The simplicity of the structures suggested their intended role in the space as inexpensive, reproducible armatures that both display art and instigate relationships between various artistic interventions. Visitors could traverse the space around the figures in the central hall of the gallery or take a moment for individual reflection by ducking into a figure's banal hollowed interior.

While the smooth surfaces of the figures opened up the possibility for artistic intervention in contrast to the rough, unforgiving walls of Rudolph Hall (though, to my delight, Altay placed the occasional dried flower in the tiny holes of the striated concrete), their very nature as pieces of architecture—bound to dimensions and angles, static in space—enacted a limiting framework by which artists had to abide. Gumby's incredibly rich monochromatic paintings, for example, seemed oddly constrained by the 4-by-8-foot plywood panels of the figures—each spectacular abstraction seeming to yearn for more space to occupy. The figures worked best in tandem with Moser's woven fiber artworks, which hung loosely from the structure seemingly in defiance of its rigidity.

The role of architecture in the space was ultimately unresolved. At times the figures, and even the walls of Rudolph Hall, seemed to recede into the background, existing only as passive material while defiantly counteracting the architect's historical inclination to control artistic expression through strategic intervention. At other times the figures were fashioned as active place makers, instigators of discourse, interaction, or to use the curators' term, emergent behavior. In the moments in between—as the exhibition transitioned seasons—they become something else altogether. Looming tall and alone, they were artifacts of ambiguous origin, silently refusing to offer any insight into their agenda.

While the exhibition's slippery position on architecture's relationship to art and culture was evident in small moments of discord, perhaps one of the most successful aspects was its willingness to embrace the uncomfortable space of liminality. As such, the exhibition was a way to observe the multidimensional functionality of architecture unfolding over time in an experiment measuring architecture's effect on art, art's effect on architecture, the body's effect on space, and space's effect on the body.

—Mary Carole Overholt

Overholt (MED '21) is a designer and writer interested in the intersection of feminist and architectural theories.

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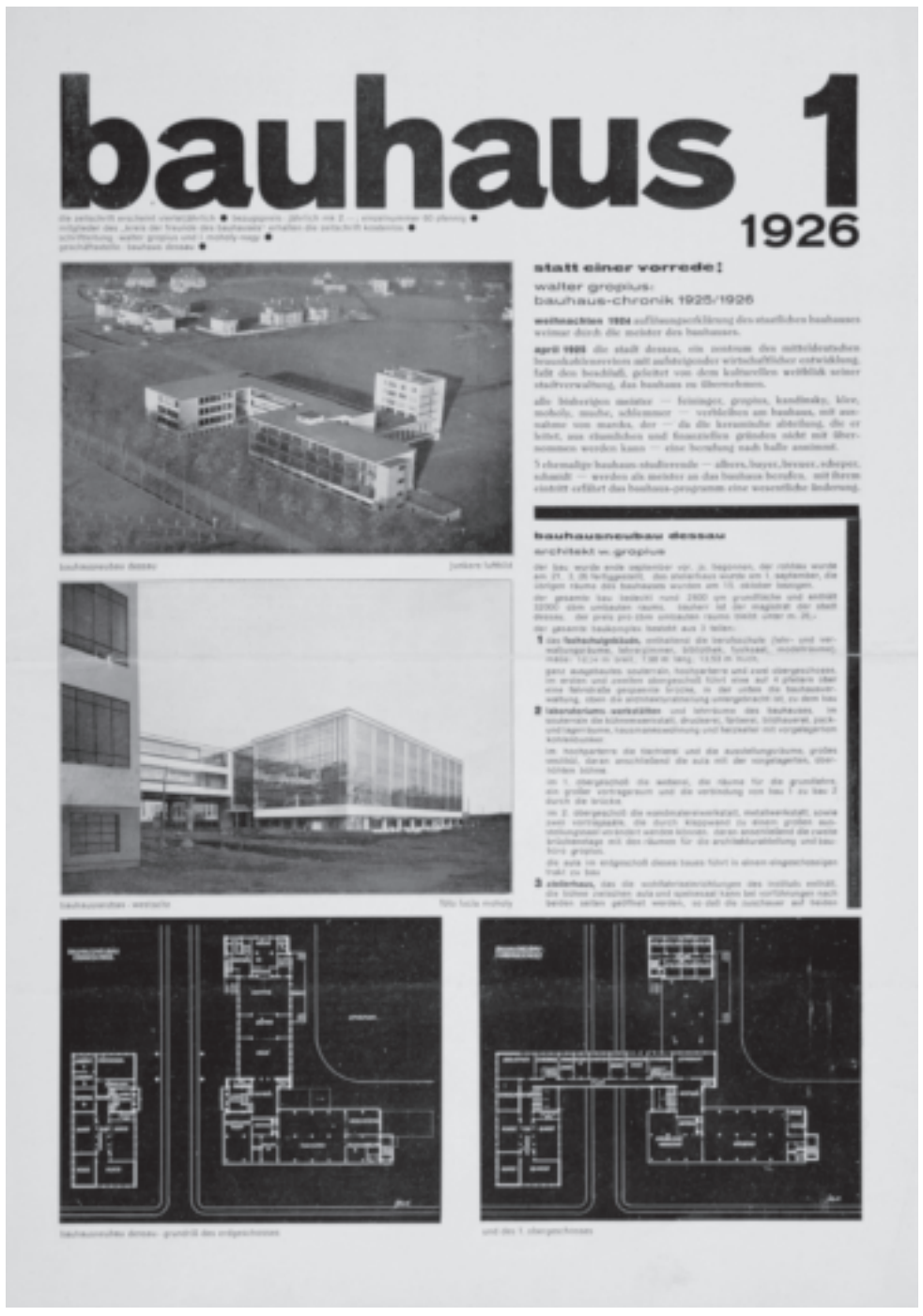
1–3 *garden–pleasure,* installation, Yale Architecture Gallery, photographs by Daniel Glick-Unterman and Kay Yang, January 2020

3

My Bauhaus: Transmedial Encounters

On the occasion of the one hundredth anniversary of the Bauhaus, Yale hosted the symposium, “My Bauhaus: Transmedial Encounters.” This J. Irwin Miller symposium was convened by assistant dean and associate professor Eeva-Liisa Pelkonen from October 31 to November 2, 2019. The event gathered together historians, artists, and architects to discuss the legacy of the school.



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The concept behind “My Bauhaus,” a two-day conference exploring that legendary school “as a site of transmedial experimentation,” gave participants free rein. One could reexamine but also capture an imaginary of the school in an individual way. Since a number of the interventions were lecture-performances, this also meant *doing* one’s own thing. As Yale’s critic in architecture Surry Schlabs put it, the word *Bauhaus* itself elicits anything from a Teutonic Home Depot to a British post-punk group; it is also an American brand of clothing and a Swiss line of home products.

The gathering produced a playful effect of *mise en abyme* as a conference on a school held within a school, the former identified with an iconic Modernist building inside another iconic Modernist building. What is more, it took place at the Yale School of Architecture, formerly combined with the School of Art, where in 1950 Josef and Anni Albers moved from Black Mountain College and the former was the head of the design department until 1958. During these two days, we attendees were always on the move, roaming through the seven stories and thirty-floor levels of Paul Rudolph’s building, going from auditorium to conference room and galleries. Every session was well attended, with conference participants and audience, students and professors crowding the spaces, sitting not only on chairs but also tables, the floor, and the landings of Rudolph’s spectacular jutting balconies. Under a radiant blue sky, we also went to Beinecke Library, down more suspended stairs and through more glazed walls, to look at Bauhaus printed matter selected from the library collections. Every section of this thoughtfully conceived conference involved participants of different generations. The idea, of course, was to recapture the carefree mood of Lux Feininger’s tiny (often enlarged) photographs of students going up and down the famous staircase of the main Dessau building—eating, performing, or just hanging out on the roof, their legs dangling off the balconies of the student housing. At moments, one felt truly exhilarated.

Coinciding with the MoMA’s transmedial reorganization of its collections, conceived by Alfred Barr in 1929 along the lines of the Bauhaus and later famously departmentalized by medium, the conference was organized by assistant dean and associate professor Eeva-Liisa Pelkonen under the rubric of “transmedial encounters.” As she put it, “The Bauhaus not only brought different artistic media into close proximity with one another, it became a place where painters, weavers, photographers, and graphic designers came to share form concepts, forms, and techniques across media. Whenever we consider architecture at the Bauhaus, we must only look beyond the discipline and across media to discover that architectural ideas were produced across media in material experiments with paper, photographs, and weaving.”

The conference opened with a sweeping keynote by Dietrich Neumann (Brown University) about various moments in the life of the Bauhaus, a school we have come to see in retrospect as a microcosm encapsulating a historically momentous cultural phenomenon in the face of world catastrophe.

The first full day of the conference was given over, appropriately, not to the professors, who entered the picture only on the second day, but to students and an artist. First students from different universities (mostly American, all of them Ivies I couldn’t help notice, and one from Germany) presented papers in which space—taken over by installations, performance, and exhibitions—was the dominant theme.

A gallery tour of the student-curated show *In Search of Space-Time*, originating from Pelkonen and critic in architecture Trattie Davies’s seminar “Experimenting with Experiments: Bauhaus@100,” followed in another instance of mise en abyme.

Even under the rubric of the transmedial, Bauhaus painting, sculpture, architecture, product design, typography, photography, and exhibition design felt like well-trodden terrain. Overall it was drawing and weaving, in the form of praxis more than medium, that emerged as the most magnetic themes in this conference, bringing to the fore dual interests of recent scholarship: pedagogy and gender (i.e., women’s work). This is ironic since two of the more amusing moments in Neumann’s spirited keynote involved the dismissal of both drawing and weaving. In the first Neumann, cited letters written by the young Walter Gropius to his parents in 1907 about his ordeal at architecture school (where he lasted only four semesters), in which he lamented that he was incapable of drawing a single straight line and almost immediately got a cramp in trying. Indeed it is well known that Gropius

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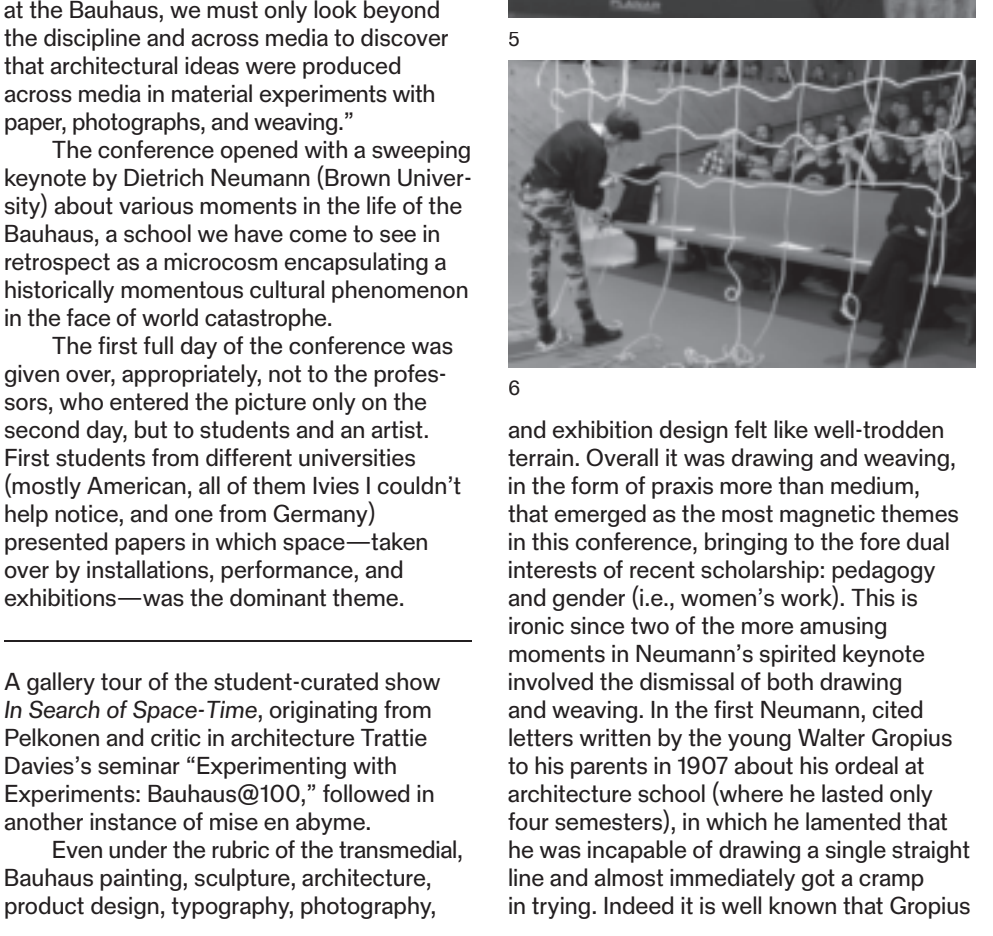

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1 *Bauhaus 1* magazine by Walter Gropius, 1926, from the collection of Peter Eisenman, Beinicke Rare Book & Manuscript Library, Yale University

2 *Die Form* with image of assembly hall designed by Walter Gropius, at Deutsche Werkbund exhibition in Paris, photograph courtesy of Universitätsbibliothek Heidelberg

3 Anni Albers, *Open Letter*, 1958, cotton, 23 × 24 in., 1994.12.4, image courtesy of the Josef & Anni Albers Foundation

4 Dietrich Neumann

5 Eeva-Liisa Pelkonen

6 Judith Raum, performing “Anni and the Feline”

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would never draw a single building in his life, relying throughout his career on collaborators and assistants to translate his words into drawings. As Neumann compellingly elaborated, Gropius excelled in words rather than lines. Hence the survival of the school as an idea, beginning with its charismatic one-word name: *Bauhaus*. The second, more fleeting dismissal was one image: a photograph of Peter Behrens, to whose office Gropius's well-connected parents sent their offspring for an apprenticeship, putting an end to his roaming through Spain and hope of becoming an art dealer. Wearing a three-piece suit and a pocket watch like a figure from a bygone era, Behrens is seated on a wooden chair in front of a blocky wooden desk in his office. On his left is a woven wall hanging that appears to merge—it is difficult to tell from the black-and-white photograph—into a thick carpet crumpled carelessly under a chair leg.

"Anni and the Feline" is the cryptic title of the haunted and haunting lecture-performance given by Berlin-based artist Judith Raum on the second evening of "My Bauhaus." Its subject was the work and life stories of two women designers, Otti Berger and her teacher Lilly Reich, involved in a textile adventure ambitious enough to encompass the entire creative dimension of the Bauhaus. Both used textiles as architecture or, better yet, architecture by other means. In 1928 Berger did this for the auditorium of the Trade Union School in Bernau, near Berlin, a space recently restored *minus* the wall coverings that she designed to envelop the room in a silvery luster. Born in Zmajevac, in present-day Croatia, Berger studied arts and crafts in Zagreb before going to the Bauhaus in Dessau in 1926, where she studied and subsequently taught before opening her own business in 1932. At some point in her career she worked for Lilly Reich. Unfortunately one of the online information sites on the Trade Union School erroneously attributes Berger's wall coverings, of which we have only one or two photographs, to Anni Albers. Albers was a more well known and luckier Jewish weaver from the Bauhaus, who fled Germany at the end of 1933 and had an amazing second life in America, whereas Berger was deported and murdered at Auschwitz in 1944. The work of Lilly Reich appears in Raum's lecture in a series of splendidly produced black-and-white photographs, in which her diaphanous textiles are drawn across the large windowpanes of her spare Modernist interiors.

As Raum intimated, this had a sinister dimension, as if Reich were striving to screen her immaculately designed rooms from the ignominious goings-on in the street. Reich had a long and successful career as a designer, largely in collaboration with Mies van der Rohe until he left for the United States in 1938, well into the era of National Socialism.

The three major panels of the conference's second day focused on "Pedagogy," "Medium," and "Technic." At times one needed to parse the diverse interventions at "My Bauhaus" for oneself. As Brenda Danilowitz (Albers Foundation) reminded us, the *Vorkurs* (introductory courses at the Bauhaus) were as much about unlearning, experimentation, and its corollary, minimal instruction, as they were about learning and drill, according to the recollections of Anni Albers. Yet in the ensuing talk, Zeynep Çelik Alexander (Columbia University) presented us with a contrasting account of Bauhaus students whose body language was already programmed by psychological, psychophysical, and psychometric exercises that one reformer after another had instituted in the German-speaking lands. Here we were presented with an arsenal of devices—pedagogical equipment between punitive contraption and artifact—exercised not so much *by* the body as *on* the body. Executed free hand or perhaps by muscle memory, *Bewegung* (movement) was rehearsed endlessly in Wilhelmine Germany with the aim of developing that elusive thing called *Erfahrung* (experience).

Almost as a bookend to Çelik Alexander's account of a Bauhaus *before* the Bauhaus was Craig Buckley's account of a Modernist rupture with the nineteenth century that took place in a Bauhaus *after* the Bauhaus, not during the interwar years but in the aftermath of World War II. Breaking away from the antics of the Bauhaus, the redesigned curriculum practiced at the Ulm School of Design (HfG) began not with objects but with

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15 *Section Allemande* catalog, designed by Herbert Bayer. Double-layered cover. Courtesy of Bauhaus-Archiv Berlin and © Artists Rights Society (ARS)

16 *Section Allemande* catalog, designed by Herbert Bayer: pages for Room 5. Representation of film projection. Courtesy of Bauhaus-Archiv © Artists Rights Society (ARS)

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products and visual communication. Dematerialization and programing ruled. After 1933 the heritage of the Bauhaus in the United States split into the carefree, extreme experimentation of Black Mountain College and the technological bend of the New Bauhaus in Chicago. At HfG, by contrast, redesigning meant retraining citizens for a new democratic West Germany. Acronyms like the "HfG in Ulm" are, de facto, cryptic, and unmoored. They mark the language of total administration of the 1950s and '60s described by Herbert Marcuse in *One-Dimensional Man*. So it is that the exhibition pavilions of the HfG in Ulm appeared in this talk as eerie, sparsely inhabited glass boxes, shot at night illuminated from within against a pitch-black ground. In these photographs it is as if, after two disastrous wars, West Germany wanted to disappear itself into total abstraction, a nonplace vis-à-vis the new geopolitics of the Cold War.

The next conference panel, dedicated to the concept of medium, took us to photomontage—which the Werkbund, allied with the Bauhaus, introduced to the French in the German section of the Salon des Artistes Décoratifs, in Paris in 1930. The Werkbund's separately produced catalog was, in the words of Wallis Miller (University of Kentucky), a "minor typographical masterpiece." In a humorous touch, we see in photomontage on the cover cutouts of individual figures approaching the elaborate neo-Baroque double stair of the Grand Palais, rendered in a tenuous linear diagram, before being pressed like sardines into a compact crowd on its way to the exhibits. Foldout flaps in the catalog pages create a miniature paper model of the German pavilion. Following Miller's presentation, Olivier Botar (University of Manitoba) revisited light as the great activator of space in László Moholy-Nagy's installations of the late 1920s. Botar brings new protagonists to the fore, such as Moholy-Nagy's fellow Hungarian and critic Alfred Kemeny and—in one of the few mentions in this conference of the Bauhaus's relation to the Soviets—Alexander Bogdanov, the inventor of *tektology*, one of many zany philosophies that sprang up in Eastern Europe during the years of the revolution.

The last discussion of medium was perhaps the most beautiful, elegiac talk of the conference: "Anni Albers's Silence," by Jeffrey Saletnik (Indiana University), which brought together an unexpected pair, Albers and John Cage, at Black Mountain College. Beginning with the juxtaposition of two photographs—Anni at her loom and Cage bent over his "prepared piano"—Saletnik developed a parallel between the indeterminate dynamics of Albers's irregular

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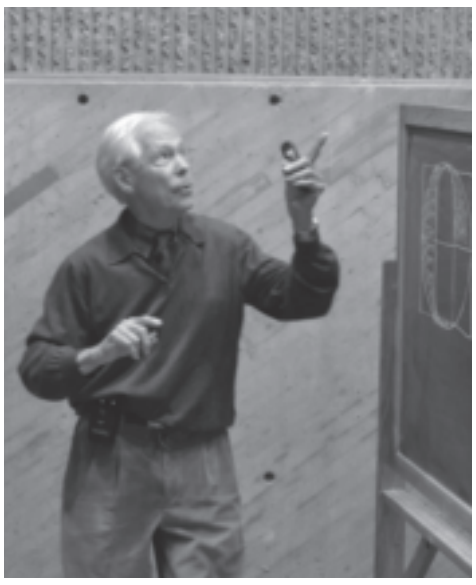
7 From left: Brenda Danilowitz, Zeynep Celik Alexander, Craig Buckley, Surry Schlabs
8 Wallis Miller
9 Oliver Botar
10 Jeffrey Saletnik
11 Sarah Meister
12 Spyros Papapetros
13 Nicola Suthor
14 Kirk Wetters
17 Anoka Faruqee
18 Katy Dixon
19 Trattie Davies
20 Fatima Naqvi



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intertwining of threads, some of them metallic, and Cage's sound manipulations via the insertion of little gizmos between the piano wires. Materials remain key, Cage would maintain in his "Lecture on Nothing," even when manipulating nothing (the silence of the talk's title is obviously cribbed from Cages *4'33"*). Josef Albers, a generation older than Cage, found the composer's radical shift impossible to follow, especially after his move to Yale, but Anni kept in touch with Cage.

A lecture-performance by Yale professor emeritus and alumnus Alec Purves (Yale College '58, MArch '65) served as an intermezzo between panels. Purves took the attendees through two sets of exercises he had performed at Yale with Josef Albers. The first set entailed capturing a mental image of what one was going to draw (for instance, our names or other words upside down, or reversed). In the second set models struck brief poses (Purves remembers being fascinated by the folds of loose pants or the billowing skirts worn by his peers in the 1950s) that one had to draw from memory after the fact, attempting to reproduce what one actually saw. As in Bauhaus, learning and unlearning, freedom and programing. The products of this pedagogy, which Purves fetched from old piles of drawings, were splendid.

The third panel was about techniques, though by this point it had become clear that the three panel themes—pedagogy, medium, and technique—were in some ways interchangeable, a notion no Bauhäusler would disapprove. Sarah Meister (Museum of Modern Art) spoke about a little-known group of photocollages made by Josef Albers soon after he was given a Leica, now owned by MoMA and other institutions. While these photographs, mounted on identical boards, do not strictly constitute an album, one noted a diaristic side satisfying our endless curiosity for what took place in the everyday life of the school. In his paper, Spyros Papapetros (Princeton University) brought to the fore another outlier to the Bauhaus, Siegfried Ebeling, and his theory outlined in *Space as Membrane.* After studying dance in Berlin with Rudolf Laban—of interest in view of the absence of dance at the Bauhaus in contrast to its centrality at Black Mountain College—Ebeling developed his concept that "everything that lives must be enveloped." While this dictum now sounds prescient of the techno-utopias of the 1960s and present-day sustainable architecture, the more eccentric side of his theory, the domestication of cosmic radiations and such phenomena, led to his sidelining from not only the Bauhaus but also history.

Meanwhile, the school's truly great eccentric, Johannes Itten, now the subject of much interest after years of mockery on the part of scholars, was back on stage in an account of his drawing exercises by Nicola Suthor (Yale, History of Art). She noted that Itten, Albers, and Paul Klee were all elementary school teachers before joining the Bauhaus. Suthor conferred to Itten's exercises an art-historical *longue durée* by tracing his freehand drawing exercises back to the Renaissance. (In Giorgio Vasari's tale, also known as the "Legend of the O of Giotto," the painter drew a perfect circle freehand to demonstrate his abilities in a fiduciary meeting with Pope Bonifacio VIII.) As Suthor reminded us, by bringing in little-known nineteenth-century American educators such as James Liberty Tadd, the Bauhaus prefigured John Dewey's repeated visits to Black Mountain College in the 1930s.

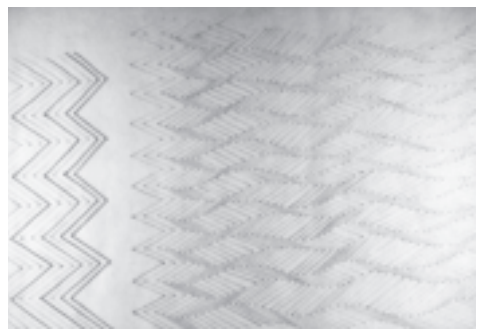
The last section of the conference was a series of short lectures, or sketches, by groups of participants, and in every case I noticed how each group in this thoughtfully orchestrated conference belonged to a different age range. Here were young professors from art and architecture schools, German and comparative literature departments, and those who had studied at Yale, mostly in the art and architecture school, coming from different walks of the creative sector, namely public engagement. For example, we heard from Katie Dixon (Yale College '95), director of Powerhouse Arts, a new artist-space collaborative in Brooklyn.

The conference reached its end as it had begun, in the same auditorium, with a sonic blast—but of a very different nature. Neumann's lecture had opened with short films from World War I. The Bauhaus, he reminded us, was born just a few months after the carnage of the battlefield. The electronic piece by the musical duo of architect Enrique Ramirez ('05 and lecturer at the School of Art) and Blake Carrington that closed out the conference took us to present-day music and design, totally programmed and computer generated, with the dizzying speed of abstract images on the screen. Then suddenly, and perhaps to the surprise of even the conference's organizers, what appeared on the screen were daunting images from *Brutality in Stone*, a short 1961 film by Alexander Kluge, chosen by Anoka Faruqee, a professor from the German department at Yale. We were left then not with Gropius's gleaming laboratory building at Dessau, nor the elegantly spectral pavilions at Ulm, but with Albert Speer's buildings for Hitler's rally grounds at Nuremberg.

Let us end on a different note: a booklet that Kevin Repp, Beinecke Librarian (Curator, Modern European Books & Manuscripts), pulled out, among other Bauhaus and related printed matter from the Beineke Collection on the first morning of the conference for participants to peruse. The most spirited of these was the booklet *Junge Menschen: Kommt ans Bauhaus!* (Young people, Come to the Bauhaus!), published in 1929 and designed by Hannes Meyer. Aimed to entice prospective students, it was targeted to various audiences and listed different aspects of the school's appeal, from the most concrete to the abstract: "Do you love modern art? From abstract to *Sachlich*?" "Do you want contact with leading minds?" "Are you 17, 27, or 37 years old?" "Are you dreaming of a working community?" "Do the problems of modern *Gestaltung* (design) trouble you?" "Do you want to study at a reasonable price?" And, perhaps a little less enticing, on the page featuring a little talking head of Gunta Stolzl, head of the weaving department, the timetable of classes, starting at 7 a.m. and ending at 10 p.m. Here, in the voice and the zany cutouts on page after page of the accordion foldouts, one encountered the self-confident attitude and the quasi-Dada posturing of this singular, ultimately doomed, school.

—Romy Golan

Golan is a professor in art history at the Graduate Center at the City University of New York. Her book *Flashback, Eclipse: The Political Imaginary of Italian Art 1962–1970*, will be released by Zone Books this year.



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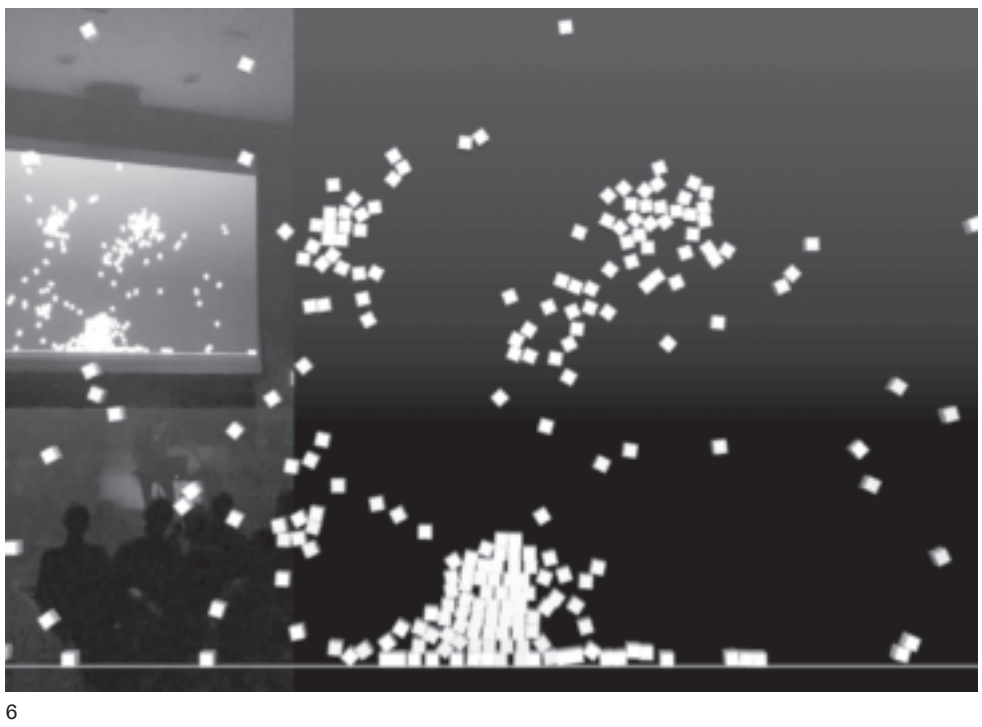
1–5 Alec Purves, professor emeritus, demonstrates the teaching of Josef Albers when he was an undergraduate at Yale. Illustrated here are Purves's drawings of patterns, letters, and a newspaper.



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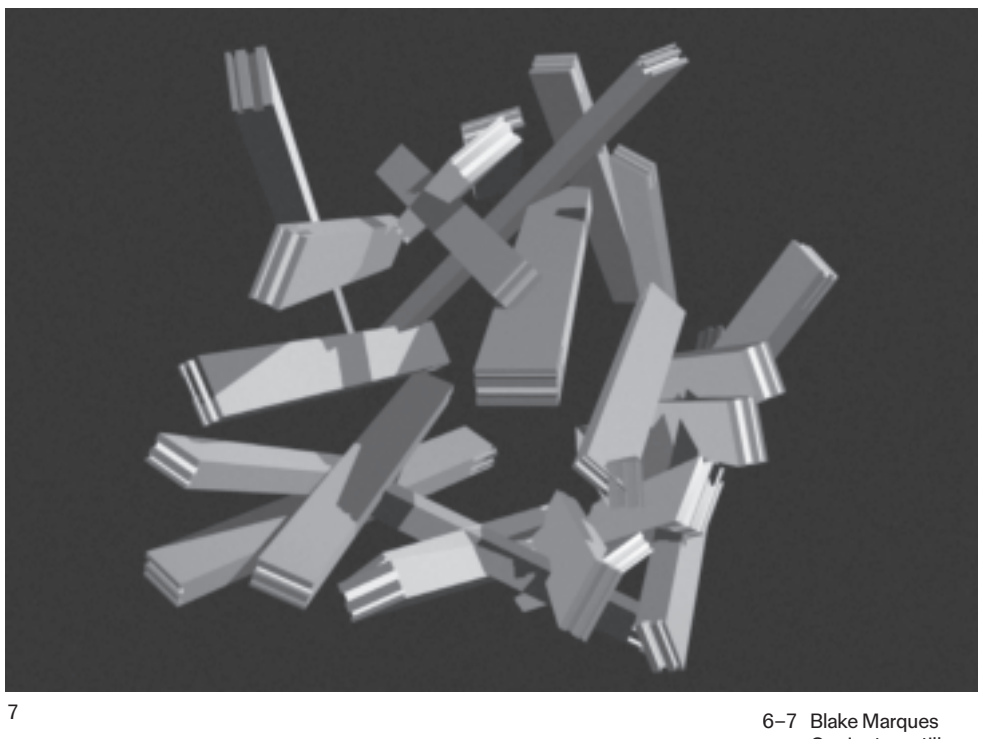

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6–7 Blake Marques Carrington, still images from The Albers Variations, performance with Enrique Ramirez

Spring Events

Exhibition & Symposium

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

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The exhibition *Models, Media, and Methods: Frei Otto's Architectural Research*, curated by Georg Vrachliotis of Karlsruhe Institute of Technology (February 20–May 2, 2020), opens the archive of celebrated German architect Frei Otto (1925–2015) on the sixtieth anniversary of his guest professorship at the Yale School of Architecture.

Otto's way of thinking was distinguished by experimentation. His research manifested an "operative aesthetics" that oscillated between the precision of scientific tools and artistic imagination, material culture, and media technology. In the fall of 1960 Otto taught a course for fourth-year architecture students titled "Structures. Traditional and Lightweight," in collaboration with King-lui Wu, professor at Yale from 1945 to 1988. Gibson A. Danes, YSoA dean 1958–68, wrote about Otto in a letter: "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 originality."

Otto's publication series would become one of the most innovative, long-lived, and remarkable projects in the history of twentieth-century architecture. His research gave rise to its own visual language, revealed in the photographs, graphics, diagrams, and drawings that appeared in the bulletins of his Institute for Lightweight Structures, founded at the University of Stuttgart in 1964. Otto's techniques of modeling, drawing, measuring, and evaluation formed the basis of a creative experimental culture that furthered architectural research as interdisciplinary knowledge production as well as the starting point for a collective discourse on the future of society. The exhibition *Models, Media, and Methods: Frei Otto's Architectural Research* brings his innovative thinking and work back to the Yale School of Architecture.

Beyond the Visible: Space, Place, and Power in Mental Health

The symposium "Beyond the Visible: Space, Place, and Power in Mental Health," to be held on March 26 to 28, 2020, seeks to make designers and practitioners aware of their capacity to improve access to and perceptions of mental health. One-quarter of the global population will suffer from mental illness at some stage in their lifetime. The built environment is therefore an urgent stage on which to address mental health. The symposium will explore issues of mental health at three scales: hospital, home, and city. In engaging an interdisciplinary team to explore these themes, practitioners can discover ways to influence practices surrounding mental health.

The first panel, "The Hospital: Deconstructing Otherness," will focus on the built form of the psychiatric hospital as a lesson in how to respond to mental health within society. These buildings have the ability to inculcate positive reflections or conjure images of the mental health institution as a sign of "Otherness." How might progressive models disrupt prevalent perceptions of mental health and improve the experience of the clients employing them?

The second panel, "The Home: After the Asylum, Housing and Mental Health," will look at how after the age of the asylum housing became an urgent stage on which mental health must be addressed. The underserved populations in our communities continue to have poor access to mental health services. With the move toward community-based mental health care and decreased reliance on inpatient care, designers and professionals are uniquely placed to consider how good housing could be made more accessible to individuals with mental illness. These people often face barriers to good, affordable, and sheltered housing, which in turn inhibits recovery. Through the provision of housing, the home might be seen as the setting from which to redress perceptions and outcomes of mental health care.

The third panel, "The City: Mental Health and the Right to the City," shows how the city and the rise of its spatial inequalities have huge impacts on an individual's access to mental health care. As practitioners that co-create urban environments, we are in a position to understand how our work affects the city's physical and social geographies. Through the discussion of urban infrastructure, transportation, and food inequity we might begin to unveil the entrenched systems that contribute to unequal access to mental well-being within communities.

The speakers include Earle Chambers, Alison Cunningham, Jason Danziger, Christian Karlsson, Molly Kaufman, Bryan Lee, Mindy Thompson Fullilove, Sam Tsemberis, Kelechi Ubozoh, and Martin Voss. The symposium is supported in part by the generosity of the J. Irwin Miller Endowment and organized by students Kate Altmann, Jackson Lindsay, Mariana Riobom, Jen Shin, and Charles Steyer. Advisors include Yale professors Phil Corlett, Jessica Helfand, Sheril Holbrook, Elihu Rubin, and Joel Sanders.

PhD Programs

Yale Architecture Forum

Fall 2019 Events

This year the Yale Architecture Forum continued the longstanding collaboration between the School of Architecture and the Department of the History of Art. Second-year PhD students organized three events at the intersection of media studies and architectural history and theory. Martin Doll, professor of media and culture studies at Heinrich Heine University Düsseldorf, gave the talk "Models for a Complete Transformation in the Social Condition of the World." He also presented his ongoing research on the media technologies employed in Charles Fourier's utopian phalanstery and its many derivatives built in the United States during the nineteenth century. Shannon Mattern, professor at the New School for Social Research, gave a talk entitled "Ether and Ore: An Archaeology of Urban Intelligence," in which she examined how a new urban epistemology engendered by algorithms, artificial intelligence, surveillance technologies, and civic technology exists in parallel with residues of older urban intelligence like stone carvings and graffiti. Katherine Kuenzli, professor of art history at Wesleyan University, prompted a lively discussion around a precirculated text on Henry van de Velde's conception of the total work of art at the turn of the twentieth century and its direct influence upon the Bauhaus.

Spring 2020 Events

The Yale Architecture Forum will continue to host events during the Spring 2020 semester, with presentations by Samia Henni, of Cornell University; Daniel Barber, of the University of Pennsylvania; MAMMA (Modernist Architects of Morocco Memorial Association); and Georg Vrachliotis, of Karlsruhe Institute of Technology, in conjuction with the Yale exhibition *Models, Media, and Methods: Frei Otto's Architectural Research*.

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PhD Dialogues

Fall 2019 Events

The PhD Dialogues returned to its roots this year with an adjusted format focusing more on student presentations. The sixty-minute events saw PhD students launch discussions on topics of their choosing with an invited guest. Architecture PhD student David Turturo presented "Caryatids, Cults, and Chorae" alongside art history PhD student Soffia Gunnarsdottir, and Anthony Vidler, former Vincent Scully Visiting Professor of Architecture History, responded. Zach Michielli invited Caleb Smith, professor of English at Yale, to engage in a discussion about boredom and its entanglement with leisure in the nineteenth century. During her visit to Yale School of Architecture to lecture on "Indigeneity in Contemporary Architecture," Tammy Eagle Bull, of the Oglala Lakota Nation, responded to PhD student Summer Sutton's dissertation work on complementary themes. The final event of the Fall 2019 semester was a lecture by Michael J. Waters, of Columbia University's Department of Art History and Archaeology, who gave the compelling talk "Rethinking Reproduction: Copying after Print," in which he examined various techniques of copying during the Italian Renaissance.

Spring 2020 Events

To begin the Spring 2020 semester, PhD Dialogues will support David Turturo's panel discussion "Image, Architecture, Place," on February 13, organized in conjunction with Architecture Office's exhibition, *Swissness Applied*, in the North Gallery. Turturo's event will focus on the question of whether or not place suppresses the "seductive power of the image." Following the panel, a seminar-style discussion centered on readings precirculated by Wendy Chun, chair of the School of Communications at Simon Fraser University, will take place on February 25. The final PhD Dialogue event will feature student Gary He ('20), who will speak about his dissertation shortly after its submission.

1 Frei Otto, soap-bubble model with contour lines, Atelier Warmbronn

2 Charles Fourier, drawing of a nineteenth century phalanstery

North Gallery Exhibitions

Swissness Applied

The exhibition *Swissness Applied*, on display in the North Gallery from January 9 to February 15, 2020, was curated by Nicole McIntosh and Jonathan Louis, of Architecture Office. Featuring models of Swiss traditional houses and their new interpretations, the show was a transcultural analysis of New Glarus, Wisconsin, representing challenges in architecture and urban design as examples of current social transformations in global contexts. It is one of several towns in America founded by European immigrants that have adapted local architecture to reflect an image of their cultural origins—in this case Glarus, Switzerland. The exhibition questions the translation of the cultural image in architecture and illustrates through representational means the results and potential outcomes of New Glarus's Swiss-themed building codes. The exhibition was coordinated at Yale by Angela Lufkin ('21) and David Turturo (PhD '22).

Panel Discussion

Image-Architecture-Place

In conjunction with the exhibition, a panel discussion, "Image-Architecture-Place," will be held on February 13 at 6:30 p.m. with a group of emerging architects, designers, and critics to discuss the confluence of image, architecture, and place. Some suggest that images are now so ubiquitous that they have replaced thinking itself. Others argue that situating images in a single place liquidates all their seductive power. The discussion will query the potential of place for image-architecture by looking at a small number of influential images. The panel will feature Maya Alam, Erin Besler, Nikole Bouchard, Brennan Buck, Jonathan Louie, Nicole McIntosh, Fatima Naqvi, and Philipp Schaerer, and will be moderated by David Turturo. This event will be free and open to the public.

The exhibition and event are supported by the Consulate General of Switzerland in New York, Texas A&M University, Yale School of Architecture, Yale Architecture PhD Dialogues, Yale MacMillan Center European Studies Council, and the Yale Graduate & Professional Student Senate.

In Memoriam: Architects Entombed

The exhibition *In Memoriam: Architects Entombed* (February 20–March 28)—organized by students Luka Pajovic, David Shaengold, and Jerome Tryon—aspires to facilitate a visual discourse between architects that considers the role of memory within architecture. The exhibition will include past examples of the tombs architects have designed for themselves alongside new drawings that contemporary architects make for the exhibition.

Brazil Reenvisioned

The exhibition *Brazil Reenvisioned* (April 2–May 2), organized by students Leonardo Fuchs and Laura Pappalardo, offers a critical panorama of the logic of production and consumption that is established beyond national borders. By encompassing aspects of both local and generic character it proposes to visualize how a necessity to materialize makes architecture part of a global network of resources and power structures. The exhibition raises the question of how architecture can respond critically to this logic and give form to new ways of coexistence.

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3 *Swissness Applied,* Installation at Yale, photograph by Nina Rappaport

Models, Media, and Frei Otto's Arc

Yale Architecture Ga
Februa

Frei Otto working on the model of the swimming pool canopy for the Olympic Park Munich, 1970. Courtesy © saai | Archive for Architecture and Civil Engineering, Karlsruhe Institute of Technology, Frei Otto Work Archive

Methods:
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ry 20–May 2, 2020

Teaching Design and Culture

Nina Rappaport organized a roundtable with Core One studio faculty members to discuss issues of teaching, design, and practice. Participants included Nikole Bouchard, of OoSI and assistant professor at the University of Wisconsin-Milwaukee; Miroslava Brooks (’12), of FORMA; Brennan Buck, of FreelandBuck; Joyce Hsiang (Yale College ’ 99, MArch ’02), assistant professor and director of undergraduate studies at Yale, of PlanB; Nicholas McDermott (’08), of Future Expansion; and Mike Szivos, of SOFTlab.

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Architecture Today

Nina Rappaport One direction in architecture is that it is more pluralistic, diverse in approach, and open in solutions, making it a more fluid terrain. I’m curious about what you see as the most pressing issues in the framework of your own work?

Nicholas McDermott Fluid terrain makes it sound like quicksand, which I think is appropriate. Our job is often to advocate for the role of architecture as something that improves peoples’ lives as a set of discreet practices and a way of operating the world. But the idea of disruption in culture means that things should, and actually can, cease to exist and can be replaced. In this context a more open and diverse architectural practice can adapt and still fulfill a cultural and social role.

Brennan Buck There are two aspects of culture and the nature of the world that present challenges for architecture to stay relevant now: one is populism and the dominance of the populist mind-set, and the tendency for architecture to seem elitist or irrelevant in that context. The other factor is the diminishing role of physical space in social life with the rise of digital media. I think those two challenges are pre-existential. It is possible to imagine that architecture could disappear if we don’t remain useful, so the key question is how can we make our skill set valuable within that context.

Joyce Hsiang I think the same pressing issues that affect all humans are at stake for architecture: climate change, the Anthropocene, global urbanization, infrastructures of inequality, exclusion, and marginalization. How the power dynamics of society take spatial dimensions and physical form is relevant not only to architecture—it is at the center of what we do. It is not simply a question of responsiveness and relevance; we are constantly in the position of reexamining our role and the ways in which we work.

Miroslava Brooks Some of the pressing issues today have been pressing at different times in history. The issue of populism is certainly a big one, fueled by the decline of living standards, entrenched inequality, and a sense of alienation and marginalization. How do we operate in a sociopolitical context that is different from those of previous decades? One of the biggest challenges is to find a way to communicate with people outside of our field.

Mike Szivos One danger is that architecture as a discipline is too insular. It might be a reaction to populism, but I think architecture is a lens to a part of our culture and to other disciplines, whether it’s art or design. It was once a bit more horizontal in terms of those disciplines talking together. The architectural discussion now is very much a critique of how the discipline has worked in the past and has been less horizontally related to other disciplines, which has resulted in the lack of a consistent language. Of course we talk to clients differently, but there is a conversation that is not legible to anyone outside of the discipline.

Teaching It

NR How would you convey those issues to first-year students in Core One?

MS I think the issue of medium specificity and how ideas get represented in architecture is key—especially in school, where it isn’t necessarily about projects that will get built but how your ideas are represented through the discipline of architecture. With this sort of existentialism there is an idea that if it changes it will be something new. Yet there’s also a tendency to anticipate change rather than just accept it as another way. So there can be resistance, but accepting change can be an opportunity to reevaluate things. In Core One we challenge the idea that a certain medium represents certain things, and it is important to explore its potentials by looking at a project through the various modes of representation. That breaks down preexisting biases as well.

Nikole Bouchard I am interested in looking outside of architecture for inspiration to learn from the creative processes, materials, methods, and presentation approaches that other creative minds experiment with. The Design One curriculum has been set up so that the students start with an image from any discipline. So they are encouraged to think about the way painters, textile artists, graphic designers, and composers create. By looking outside of architecture the students think about how to communicate with a wider range of audiences. This might evolve into a way of engaging with a collaborator, client, or department of city planning. It is critical to start trying to break the boundaries of the discipline from day one in studio.

BB One way we try to think about communication as part of the curriculum in the first semester is by uniting representation and design in the studio. This was always done to some extent, but we used to have a separate set of courses dedicated to visualization. The studio focuses on multiple modes of representing a project as a way to design, not just as a way to communicate. This studio is broken down into chunks, each focusing on a different way of drawing or representing a building.

Core Studio Organization

NR Can you explain how the studio has been organized over the three sections of the semester since it was restructured two years ago?

BB Each of the studio’s main projects has a different format of representation, and the students start by finding a source or artifact to initiate their own projects. The first project starts with an image that the students are asked to project onto a three-dimensional object and then produce a hybrid image-object. The second project is to design through plan, so they find a drawing to interpret organizationally and spatially by looking at many examples of precedents. The third project is to design through section, for which they essentially appropriate a drawing from the second project, think about it as a section through precedents, and then develop a building.

JH By choosing their own sources of appropriation for the first project, considering the social organization of plans for the second project, and defining their own sites of intervention for the third project, students frame their expectations, implicitly or explicitly, about what conversations they believe, desire, or expect architecture to engage in.

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MB The fundamental studio structure is still to work through plan and section as the primary means of organizing space and form. It is crucial for architects, yet people don’t think in plan and section. It’s a very particular way of thinking about organizing space or a city and how to move around in general. It’s a great fundamental skill for students, paired with something much broader than the discipline. Especially with the third project, which deals with how to design and represent a building through section: it also asks the students to define a context within which to operate anywhere in the world, whether cultural, environmental, or social. This mode of representation forces students to think about the organization and construction of space and physical artifacts in general, which is crucial. At the end they have to produce a really large section drawing that synthesizes all their ideas and spatial, material, and tectonic relationships.

NM One of those disciplinary magic tricks we try to teach is that the plan and section are representations of something—they’re not space. The idea of the two- and three-dimensional and spatial representation addresses these concerns. We introduce the program and site after the section, then we start to tackle the relationships of the physical spaces of the building with the context or the site.

MS Each faculty member presents, through the lens of our work, the conventions that are particular to one of the semester’s three projects and how students might explore or challenge that convention in their practice. While there are certainly fundamental forms of representation in architecture, by teaching the students how to follow the convention we also show them how to explore the boundaries and how they might leverage those conventions to blur the lines between various modes of representation to frame their work. It’s about the opportunities beyond the age-old approach of everyone learning how to draw an identical section properly.

1 FreelandBuck, Catch Me If You Can, Palo Alto City Hall, on display through 2020

2–3 Core One studio reviews, 2019

Public Engagement

NR How do you engage with the social issues and public works in your own practices, and are you seeing more of a conscious focus on community and public projects in architecture today?

MS It’s obviously a focus that is more pronounced now. My firm, SOFTlab, does a lot of public artwork. The briefs often ask for community engagement at the beginning of a project. We usually engage with either a volunteer or professional public-arts committee in the city. We discuss what is meant by public work, whether the artwork can be the social engagement, does it need

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to be visible, and how people can be made aware that it's happening. It's an interesting conversation that is different for each city.

NR Nick, you have also made public installations that elicited social engagement, such as the one at Flatiron Public Plaza, in New York.

NM Yes, Future Expansion works with institutions and developers quite frequently and spends a lot of time trying to situate projects beyond the space of the properties we are given. We get out there to meet neighbors, for example, to understand the broader context and its local ecologies better. We've done a few large rural projects recently for which we have spoken to people about ideas of conservation and histories of land use. We try to take a project outside of itself, and if it's a public artwork, as Mike has mentioned, you have to ask whether it is only a visual thing. So much of public artwork is about the process of getting it done.

MS We also do interactive work, and we really think about how people engage with work and creative ways to explore that. When we present a project to a large group we sometimes get the feeling that they just want informational plaques, but we won't do just that. We design our projects to engage in other ways.

MB I often think about practicing here versus in Europe, where I am originally from, and whether it is easier to engage the public in an open conversation there, where a sense of civic engagement and community is historically stronger. We want to be more proactive in facilitating that kind of conversation through collaborations with city agencies, community organizations, and art and educational institutions.

NR: How do you teach students to address that kind of engagement, and do they understand the process in the first year?

JH We are engaged in much larger issues of the collective. What is the role and agency of design at the scale of the world in the Anthropocene era?

MB One reason I love the third project in the studio, and how it's structured now, is that students are asked to define the project site and context and to think of who the client or occupants might be rather than simply taking it from a brief.

NB The students have wide-ranging interests in various social, environmental, and political issues. With regard to the third project of the semester, one student found an article in the *New York Times* about sea-level rise catalyzed by climate change and realized that the taco trucks along the New Haven waterfront will probably not be there in ten years because of rising water levels, so her project sought to address this. Another student was interested in how public housing in Boston has been demolished to make way for luxury high-rise housing, so her project addresses shifting populations and demographics by proposing what the city could have been. A student addressed a variety of Anthropocene issues by designing an architectural infrastructure of trash that purifies water, spawns salt, and grows architecture. The curriculum is set up so that students can tap into and explore their own interests and figure out how to push related agendas.

The Digital

NR How are you using digital technology in your own practices differently than you did ten years ago? Are students jumping in and using it right from the start?

NM Students use digital technology right away to elaborate projects in both plan and section, and as the project develops it becomes clear that it's a natural thing for them to do.

BB In my practice we use technology quite broadly; it's more about reflecting back on the discipline and history—ways of interpreting, translating, and reconstructing things already in the world—rather than producing an entirely new language of form or some of the more ambitious ideas around technology, as was the case ten years ago. There is no single piece of software or machine that everybody has to know; there's just too broad an array of technologies. We allow students to explore what they're interested in.

MS One issue is output—we have to be more diligent, and the translation between mediums produces a space for discovery. Yet that is difficult because it can be used as an alibi instead of a tool for invention given its perceived precision. For example, you can add more detail without more material. The difference from when we were in school is that the programs come prepackaged so they're thought of less as arenas for exploration. We asked, how are we going to use this in a different way or to invent? For the first project, one student in Nikole's section put a squid in the projector and scanned it, which is extremely weird. There were so many potential translations.

NB I am a strong believer of being facile with both analogue and digital techniques. It's important to recognize both strengths and weaknesses of all methods of making and how they lead to different types of discovery. For the student modeling, scanning, projecting, and drawing with a squid in project one, perhaps building a Rhino model wouldn't be the most productive approach. That same student is the one working with growing salts to produce architectural forms, structures, and spaces in project three. That process may not be so easy to simulate in Rhino either. Realizing the differences between those approaches is critical. Another student used stop-motion animation to document the decay and transformation of organic matter as a way to discover shapes, forms, spaces, and structures. What's great about project three in particular is that the students are free to explore their unique interests, so there's a real diversity and richness.

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JH I've found myself almost doubling down on analogue techniques, perhaps because many of the de facto methods are now digital and the tendency is to use them so prolifically and unquestioningly. If anything, the digital generative possibilities have been a bit overexplored and are comparatively dull at the moment.

MB Ten years ago, when I was still in school, there was a sense of novelty and optimism around various emerging technologies, and although it is still the case today, there is also a greater sense of skepticism and questioning. In fact there has been an exciting reemergence of analogue techniques and experiments in terms of how those can be translated through the digital. I think being able to move between analogue and digital techniques is absolutely crucial today. This is how we work in the office and what I also try to instill in my students: there is no "correct" way to approach and develop a project.

Self-Direction

NR By not giving students a brief do you hinder them from diving into a project because they have to spend so much time creating their own project parameters?

BB It's coming off a little bit like a thesis semester, which it is not. The brief is actually very specific, just not about site and program. In the second project, the plan phase, they get a program and site here in New Haven. In the third project they take that program and come up with a site anywhere on Earth. They think about how that program would change in a new context.

NB I think it allows for more agency and authorship.

MB One of the strengths of our MArch I program is that we have students with architecture and other backgrounds. They all come with a huge range of skills, interests, and knowledge. Many have no preconception of what they should do or how something should look, which can lead to exciting discoveries as they reinvent the brief. The projects are short, quick, rigorous exercises with explicit deliverables that provide both a framework and the freedom for students to develop their own interests.

MS It teaches the students to be more aggressive about challenging conventions, the status quo, or a brief that later becomes a kind of thesis idea. I think that's the agency that architects may have.

BB In future semesters there are programs with explicit social agendas. I think this semester is more about finding ways to be ethical through programs that aren't inherently progressive or ethically driven—the students' endeavor to deploy socially geared ideas in their future work on any building type, even high-end residential developments and corporate office towers, for example.

Teaching/Practice

NR How does teaching this studio reflect on your own practice? Does it make you consider things you're doing differently?

JH It's absolutely marvelous to teach first semester—the students' fresh ideas, individual approaches, unique perspectives, and completely different ways of thinking and working before they have become fully immersed in the collective culture of the school are inspiring. I soak all of it in; every student makes an imprint upon me, shifting my perspective and unhinging my assumptions.

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NB I learn so much from the students. I'm also reminded to loosen up a little bit and play because a lot of them are playing pretty hard! Perhaps it hasn't influenced the way I practice or work in a specific way, but I'm constantly learning from the students as much as they learn from me, as corny as that sounds. They inspire me to experiment and embrace unexpected discoveries.

MS For me it is also more general. I enjoy teaching core because I'm directing student research and helping them develop their interests within the brief. In core the students all have very different ideas, and it's an interesting challenge trying to operate the way they're seeing things and help them with their projects. It's an especially interesting challenge when it's something I wouldn't otherwise be interested in.

MB I love teaching. Students have so much energy, and they're often curious about things that I am not curious about until they are. They make me look at and question things that I would not have thought of otherwise. Some of the questions are so fundamental that you don't ask them in practice because you take the answers for granted. The first design studio is such wild territory that anything can happen; it can be both incredibly interesting and frustrating. It has certainly made me more open-minded and curious about the world, as well as more critical and thoughtful about our discipline and the way architectural knowledge is taught and disseminated.

NM I think this studio puts a lot of responsibility on the students, but it doesn't leave them lost because it gives them a toolkit to find their way. We are not trying to depersonalize the process, but at the same time this doesn't allow you to forget that architecture is a kind of continuum of practices that have evolved and hold us together. At times you operate intuitively and at others you operate critically. Sometimes you are just doing and making, and then you go and look back and it's like you're evaluating someone else's work—and that's a process I share with the students.

MS Brennan has been coordinating this since Fall 2018. I started when Joyce reworked the curriculum, and the spectrum was broader. We are peers and colleagues, which makes it easier. We meet a lot to discuss issues such as what Nick has spoken about and to clarify the program or decide when to leave it open for students. At a certain point you can't predict what the outcomes or pitfalls will be, but that's something I'm always reminding the students—that it's not perfect, it is a work in progress.

6 FORMA, *Inevitable House*, physical model, competition entry, honorable mention, 2019

7 FORMA, Mozambique Preschool, plan drawing, competition entry, 2019

8 Future Expansion, *Flatiron Reflections*, installation New York, 2017

9 Future Expansion, *Accelerated Ruin*, installation, Brooklyn Academy of Music, 2011

10 SOFTlab, *Spectral Grove*, Philadelphia, 2019, photograph courtesy of SOFTlab

11 SOFTlab, *Iris,* Klementinum, Mirror Chapel, Prague, 2018, photograph courtesy of SOFTlab

Book Reviews

Bauhaus Futures

Edited by Mike Ananny, Molly Wright Steenson, and Laura Vorland
MIT Press, 2020, 376 pp.

With its centennial in 2019, the Bauhaus prompted a slew of publications, symposia, dance performances, and even a German TV show. In Germany there was hardly a museum or institution that did not want a piece of the action, no matter how tenuous its relationship to the famous school. With both Weimar and Dessau rushing to complete their new Bauhaus museums, the existing archive and museum in Berlin kept its doors closed with impending renovation and extension plans. Meanwhile, an interim location, the so-called "temporary bauhaus-archiv" features different programs, while the archive's holdings remain inaccessible. In the past few decades the Bauhaus has produced a number of offshoots scattered across the globe; yet its influence on global design culture is much more sweeping, if oftentimes veiled. The recent publication *Bauhaus Futures* seeks to trace various expressions of Bauhaus approaches in the present and beyond. Its editors, Mike Ananny, Molly Wright Steenson (MED '07), and Laura Vorland, handily take the Bauhaus as a way of thinking "through things, through pedagogy, through design." They do it by dint of a series of six sections, each gathering a range of contributions that address issues of history, pedagogy, race, bodies, gender, and materiality as well as technology. Where the editors raise arresting questions—such as, "What would keep the Bauhaus up at night if it were practicing today?"—the contributions offer analytical and speculative conclusions.

The styles of the essays are as deliberately diverse as are the contributors, scholars and artists from within and outside of the academy. Still there is a tendency to attempt to pin the Bauhaus down. It is a paradox: the introduction declares that "there was no single Bauhaus" as its history is simply too variegated. And yet the editors mention the school's "pragmatic approach to industry engagements," as if this were always the case. Elsewhere one wonders what "the Bauhaus DNA" really is, as if there were some stable formation able to spread like a virus. In fact DNA changes constantly through mutation, and this is what happened to the institution, not least because of the different masters involved in the preliminary course. The impulse toward unity is understandable as it provides a solid background to stage individual explorations.

The book's broader scope can be best described as design ethics, an extremely relevant discussion. Should this not have been the primary framework upfront? Ramia Mazé's opening essay is a case in point. She discusses a set of valuable propositions on how to decolonize and diversify institutions as much as individual scholarship, from rectifying biased job ads to including a more diverse range of voices through careful selection of citations. Citation as a practice to remedy gender inequalities in scholarship is something every writer can heed, but Mazé suggests overcoming ingrained patriarchal structures further through basic procedures involving syllabi, curricula, and book making as well as student supervision. Students of architecture are primarily exposed to the "power dynamic of the architectural jury," and in order to reform design it takes institutional critique, new forms of peer review, and a revised set of history books. Here the Bauhaus serves as a springboard for an indispensable discussion on current design education.

Something similar happens in other contributions too. In a moment of self-criticism, Robert Wiesenberger confesses that "comparing a small school and a massive industry, in two vastly different socioeconomic moments, verges on absurdity." If that is the case, why is the Bauhaus needed as a trope to discuss the current state of Silicon Valley's tech industry? The chapter entails an informative interview with Moira Weigel, a former fellow student of mine at Yale, and her husband, Ben Tarnoff. An image of Paul Klee's, the so-called *Twittering Machine,* serves as a tugboat pulling a contemporary discussion of technology, as if the latter was restricted in its ability to maneuver on its own. The connection between the Bauhaus and the current tech industry is possible because of Gropius's call for the unity of art and technology. But this connection is fragile. The interview alone would have been more powerful. A good dose of faith in the reader is often enough to allow for connections.

In the humanities, the Bauhaus has long been an industry of its own—much like Walter Benjamin and Aby Warburg—and there is hardly any aspect of contemporary discourse that is not projected onto the school's complicated history. The school is not always needed even to raise important questions about the future of design education. Concluding an instructive and succinctly written overview of the Bauhaus's evolution, Fred Turner sees its influence even in the Burning Man Festival. Eventually, or so it seems, everything was Bauhaus in 2019.

—Tim Altenhof
Altenhof (PhD '18) is writing the book, *Breathing Space,* an exploration into the various ideological understandings of breathing and its effects on architectural design in the Modern period.

Perspecta 52: Ensemble

Edited by Charlotte Algie and Alicia Pozniak
Yale School of Architecture and MIT Press, 2019, 298 pp.

Even though *Ensemble* serves as its putative title, it is another, more fraught E-word—*empire*—that looms large over *Perspecta 52*. As co-editor Charlotte Algie ('18) explains in her introductory essay, the idea of empire forms the discursive thread that lends thematic coherence to the issue. Algie defines *Ensemble* as a "specific assembly of multiple dissimilar parts articulated collectively by relational means." Empire, on the other hand, is characterized as a condition of "generalized extractive centralization." *Ensemble* and *empire* are thus a dyad where the latter is the secret (or not-so-secret) twin of the former. It is this dual theme that animates the most compelling of the twenty-seven contributions to *Perspecta 52*.

Hayden Bassett addresses the articulation between *ensemble* and *empire* in its most literal sense in his essay on the construction of the elaborate network of roads that served as both an infrastructure of mobility and an instrument of control, coercion, and surveillance in the plantocracy of colonial Jamaica. Similarly Alex Bremner offers a fascinating account of the infrastructural networks of Jardine, Matheson and Co., the agency that came to dominate the China trade in the nineteenth century and became a leading protagonist of the First Opium War. Bremner's story of logistics par excellence unearths the "gray" architecture that constituted Jardine's vast "transterritorial" supply chain: ports, godowns, and factories. Marc Crinson takes us back to the first British colony, Ireland, in his essay on a fleeting episode of creative protest against British rule in late-nineteenth-century Dublin.

Emily Mann's essay on Barbados is a diachronic history of empire that finds traces of the seventeenth-century slavery-plantation economy in the development of tourism by American capitalists in the twentieth century. The enduring afterlife of colonial knowledge-power forms the basis for Itohan Osayimwese's essay on the creation of the International Institute of Tropical Agriculture, in postcolonial Nigeria. She illustrates the persistence of colonial discursive categories such as "tropicality" in the "modernization" visions of American development agencies. Samia Henni brings the persistence of colonial policies and fascist practices into sharp relief in her essay on the circulation of spatial "norms and forms" between metropole and colony in the context of the French rule of Algeria. Henni's essay is complemented by Jean-Louis Cohen's contribution, offering a detailed look—via full-page reprints of spreads from the journal *Techniques et Architecture*—at the architectural strategies of institutionalized rural regionalism in Vichy France.

If the essays adduced above explore the empire-ensemble dyad—including *ensembles of empire*—in a historical register, another set of contributions tackle the formal, political, and organizational valences of ensemble in contemporary South Asia. Here empire does not disappear so much as recede into the background; its ensembles endure and give shape to the lineaments of postcolonial existence in Kolkata and Karachi alike. The latter serves as the site for Zahra Malkani and Shahana Rajani's investigation into the entanglements of neoliberal capital, militarization, and securitization as colonial tropes of waste and aridity are reanimated to expropriate land for real estate development. Arko Datto's photographs of Diwali festivities in and around railway lines (a consummate colonial ensemble) vividly capture the imbrication of precarity, immiseration, and joy in Kolkata. Three contributions on the Bengali festival of Durga Puja offer rich insights into a festival whose meaning and significance in the lifeworld of Bengali Hindus is difficult to overstate. Heyward Hart's photographs set the stage for essays by Swati Chattopadhyay and Tapati Guha-Thakurta, whose text is a detailed exploration of *pandals*—the wildly diverse "temporary edifices" that form spaces of ritual, celebration, spectacle, and performance during the five-day festival. Chattopadhyay's essay focuses on the heterogeneity of Durga Puja celebrations by examining the pandals of two neighborhood pujas in terms of their distinctive expressions of community as well as their differential articulations to class, caste, and capital. Taken together, these two contributions come closest to the editorial ambition of using the concept of ensemble as a "lens to theorize object-parts and states at once, together."

This issue of *Perspecta,* while characteristically eclectic, is distinguished by an editorial vision that admirably foregrounds topics, geographies, and people typically underrepresented in North American architectural discourse. The interrogative undercurrents of many of the contributions—in particular imperialism, coloniality, and postcoloniality—coalesce to form a collection that is resolutely global and surprisingly subversive, qualities that are ultimately underserved by its enigmatic title. As the scope of architectural scholarship is reconstituted and its boundaries redrawn, not least by the issues under consideration here, perhaps it is time for *Perspecta* to retire its titular tradition of using only one, and occasionally two, words in favor of a naming convention that does greater justice to the works collected in its pages.

—Swarnabh Ghosh ('14)
Ghosh is a PhD student at Harvard University. His current research focuses on the intertwined histories of irrigation infrastructure, agrarian change, and urbanization in South Asia.

1 Charlotte Algie, "Ensemble" in *Perspecta 52 : Ensemble*, eds. Charlotte Algie and Alicia Pozniak (MIT Press, 2019), 3.

Space Settlements

By Fred Scharmen
Columbia Books on Architecture and the City, 2019, 208 pp.

Space Settlements Return to Earth

The story begins at NASA's Summer Study in 1975, convened by Princeton physics professor Gerard O'Neill, who brought together an interdisciplinary group to deliberate on the viability of permanent space settlements. As Fred Scharmen ('06) poignantly explains, O'Neill was disinterested in colonizing other planets and in encountering their unanticipated biological and atmospheric conditions. He asked his students at Princeton whether the surface of the planet was the right place for an expanding technological civilization (p.15) and quickly dismissed this possibility. O'Neill's aspiration was not to conquer and colonize but to reinvent life anew. He longed for the construction of worlds in a space that was yet to be defined both topologically and existentially. Unlike Buckminster Fuller's and John McHale's imagined futures of vertical mobility in the 1960s, O'Neill's vision was ahierarchical in its dimensionality and engendered the fiction of a vast space where humanity could reinvent itself from scratch.

Sharmen brilliantly recounts the story of inventing a planet, along with the expanded role of architecture in designing a multidimensional space in a complex world with its chemistry, biology, culture, orientation, and physical manifestation. Whereas an actual planet would be discovered and scrutinized, a settlement would be a planet designed and invented "inside-out," in the words of Stewart Brand, who dedicated an extensive issue of *CoEvolution Quarterly* to O'Neill's "Space Colonies" in 1977. The lasting influence of the summer program's illustrations by artists Rick Guidice and Don Davis is based not only on the technique of curving perspectival representation to render the Bernal sphere and the Stanford Torus but also on the instrumentalization of curved space showing quite lucidly how we still live inside a simulation—the virtual environment of a naturalized bucolic landscape. Guidice and Davis's extraordinary drawings aestheticized a new type of virtual wilderness, one that we long for mentally but are physically detached from.

The enclosure of the space settlement cannot be detached from the framework of social and political unrest throughout the 1960s and '70s that rendered cities as dark places of smog lacking oxygen. By controlling the climate, a space settlement would ultimately operate as a prophylactic from the dirty urbanity down on Earth. Just think of Fuller and Shoji Sadao's Dome Over Manhattan, Walt Disney's Epcot theme park, Athelstan Spilhaus's Experimental City, and Frei Otto and Kenzo Tange's Arctic City. As Spilhaus described it quite explicitly, it is a place where "the filth, ugliness, congestion and noise" of the real city could be erased.[1]

In this light it is hard to imagine the colonization of space detached from the politics of urbanization in the 1970s and the latent intention of a newly formed colonial order. Guidice and Davis's representations explicitly demarcate massive pieces of the earth as precise extractions curved and pasted in the vacuum of space. This vision, which was critiqued as a type of hubris by many of Brand's allies in *CoEvolution Quarterly,* was prescribed as a space of boundless opportunity, a testing ground for experimentation, and a metaphor for individual liberation. One of the most outstanding contributions of Scharmen's *Space Settlements* is to demonstrate that this political disposition is by no means a project of science fiction; it is not a future that never happened. In fact it was carried quite intact through the neoliberal trajectory of the 1980s and in our design and validation of planetary interiors in the corporate world today. What is Google's headquarters, by BIG and Heatherwick Studio, if not a project of hegemony and control of weather and leisure?

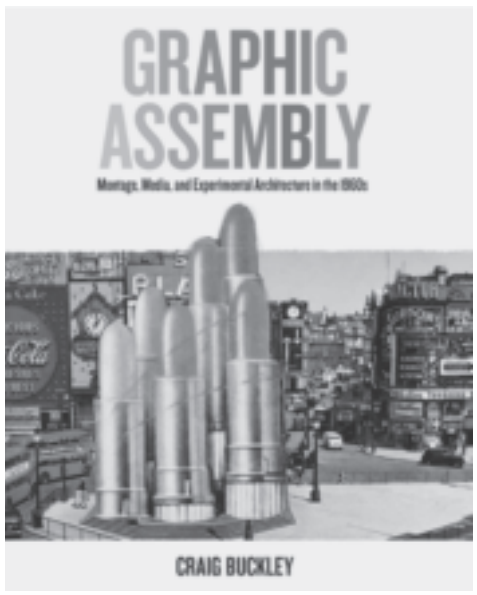
Thus, in addition to providing a close historical reading of the NASA Summer Program in 1975, *Space Settlements* is also an important critical reading of an architectural and existential modality to design new worlds. It is not a book that singularly narrates the history of beautiful obsolete machines and spaces but of the space settlements among us now. If we go beyond the astonishing visual landscapes of Interstellar and Elysium, reality is in fact much stranger than fiction. Like the panoramic experience of a represented universe in Étienne-Louis Boullée's Cenotaph (p. 62), Apple's headquarters, by Foster and Partners, as well as Amazon's spherical dome jungles, by NBBJ, are not only perfectly rounded spaces—literally and conceptually—but also the realization of a world vision by the corporate world. These giant corporate bubbles of massive venture capital investment are no longer representations of weather control, as was the case with Fuller's dome. They are materialized power structures that control bodies and psyches within perfectly controlled mediums of capital and information flow. As Scharmen argues eloquently, the space settlement helps us navigate and cocoon ourselves against an unforgiving void (p. 55) but is down on earth—and here to stay.

—Lydia Kallipoliti
Kallipoliti is an assistant professor of architecture at The Cooper Union in New York.

1 Athelstan Spilhaus, "The Experimental City," *Science,* New Series, Vol. 159, No. 3816, February, 1968.

Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s

By Craig Buckley
University of Minnesota Press, 2019
390 pp.



Looking, really looking, is a crucial strength of Craig Buckley's excellent account of the cut-and-paste graphic techniques that define our understanding of 1960s radical architecture. This makes perfect sense since the prime objects of the book's focus are visual puzzles: photomontages by architects Hans Hollein, Arata Isozaki, and Ron Herron, and the groups Superstudio and Utopie, among others. These compositions circulated widely in postwar architectural culture and were critical to the emergence of an international network of experimental practice. Among the welcome profusion of such images within the handsome volume, those that are unfamiliar provide enjoyable new perspectives on the period's production and those that might be considered overly familiar are recalibrated in Buckley's insightful text.

The book deals with a set of well-known figures and practices. Radical architecture of the 1960s has garnered renewed attention in the last decade or so in a steady stream of monographic treatments of individuals, groups and movements, in exhibitions and special journal issues as well as the establishment of dedicated archives. Even as I write this review my Instagram feed is alerting me to the launch of another book reimagining the architectural avant-garde of the 1960s and '70s. The particular force of Buckley's close observation of the era's radical architecture lies in his attention to the physical production of famous images such as Herron's *A Walking City* or those of "The Continuous Monument" series by Superstudio. Buckley is acutely alert to the traces of tape, glue, pencil notations, and crop marks; to the constitution of iconic imagery from the assemblage of materials such as photographs, magazine clippings, transfer lettering, adhesive color and screen tone pattern sheets, ink and graphite.

Discussion of the archival system that supported the production of Superstudio's "Continuous Monument" (1969–71) is just one example among many that underpin the book's careful scholarship. The project consisted of more than thirty photomontages produced during a period of just over a year. Its compelling, controversial images featured monumental gridded volumes (resembling ultraminimal bridges or viaducts) making brutal interventions into landscapes well known through their own longstanding reproduction in mass media—Manhattan skyscrapers, Swiss alpine lakes, the Arizona desert. Buckley alerts us to the extensive visual archive built by Superstudio to allow efficient collaborative production of photomontages that would adhere strictly to the rules of perspectival projection and maintain visual continuity across a series of constructed scenes. The group's huge stockpile of tear sheets, extracted from a broad range of printed sources, was carefully organized into categories (people, machines, landscapes, architecture) and filed in wooden drawers. That careful organization of clippings ensured easy accessibility to a large quantity of variations in size, color, perspective, and lighting. Buckley describes a technical system that underpinned the visual consistency and temporal collapse in the Superstudio series, analyzing the assembly of specific photomontages in detail. These qualities were vital to its reading via a cinematic logic, "not as a series of projects but as a single project seen in a series of frames" (p. 263). "Continuous Monument" is perhaps Superstudio's best-known project and has become a persistent reference point in architectural culture. More generally the extensive dissemination of 1960s radical architecture's images—via magazines, exhibitions, films, and lecture projections—was a catalyst for reimagining architecture in that period as well as kindling individual careers. Buckley's critical point, though, is that "these media operations were also material things: printed pictures assembled from pieces of other printed pictures. A finer-grained account of them as media artifacts has the potential to raise a different set of questions" (p. 5).

The larger project that emerges through Buckley's fine-grained account of projects such as "Continuous Monument" as media artifacts is examining the transformations in the understanding of intellectual work and authorship in architectural culture during the postwar period. Over five chapters Buckley explores this theme by tracing the relationship between montage (treated as an evolving, contested array of techniques) and transformations in the conditions of industrial assembly and architectural practice during the second half of the twentieth century. He begins with Reyner Banham's "clip-on" theory of the early 1960s—a key example of Banham's distinctive thinking about the potential in experimental forms of technological assembly for maintaining architecture's cultural authority. The second chapter turns to Archigram's "plug-in" architecture and the group's efforts to articulate its work as part of an expanded electronic communications network. This is followed by an examination of Hans Hollein and Walter Pichler's propositions for architecture conceived as a communications medium in a disconcertingly broad sense—"All is architecture," as declared Hollein's infamous 1968 manifesto. Chapter Four considers the intense and fragmentary satirical montages of the French Utopie group. Finally, as noted, the last chapter turns to the iconic photomontages of Superstudio.

By attending to the media techniques of photomontage throughout the book Buckley brings together the creative and the routine—connecting privileged notions of immaterial design and conceptualization with workaday filing, modeling, pasting, and printing. Buckley charges that this emphasis on "hybrid human-technical handling" (p. 300) allows a more expansive understanding of graphic assembly and the ongoing possibilities for photomechanical media in architectural culture—as neither unlimited creative operations of the human imagination nor technological processes that foreclose or determine outcomes. For those invested in enduring characterizations of authentic embodied drawing practices or teleological narratives of unbridled technoinstrumentalization, the book may disappoint. For readers more interested in a nuanced register of the disciplinary problematics engaged in exploring architecture's status as media, *Graphic Assembly* is a significant contribution.

—Lee Stickells
Stickells is an associate professor in the University of Sydney School of Architecture, Design and Planning. With co-editor Greg Castillo, he is currently preparing *Design Radicals: Spaces of Bay Area Counterculture* for publication with the University of Minnesota Press.

Fall 2019 Lectures

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

1

Janet Marie Smith and John Spence—Atmospheres for Enjoyment: Sports, Resorts, and Weather of All Sorts

2017 and 2019
Edward P. Bass Distinguished Visiting Architecture Fellows
Ann Marie Gardner, moderator
August 29

A conversation between Janet Marie Smith (Bass Fellow 2017) and John Spence (Bass Fellow 2019), moderated by cultural editor Ann Marie Gardner, inaugurated the Fall 2019 lecture series. Their discussion focused on design strategies for leisure spaces in a changing climate and the role of nostalgia in crafting community experiences. Smith, a senior vice president for the Los Angeles Dodgers, noted the power of sports parks to boost a city's spirit and civic pride among fans. Spence, chairman of the Karma Group, explained that he conceives resorts as private membership clubs with organized entertainment platforms rather than just holiday accommodations.

Janet Marie Smith [We] always try to design a place where fans will want to go no matter what level of passion they have for baseball; we do not design a place so much as a platform for something else to happen. Baseball is more than just a sport, and it varies among cities in terms of customs, food, and so on. ... You must create something where the communal quality of the place encourages people to come out.

John Spence We try to make all of our resorts totally different but create in all of them the ethos of Karma. We call it "five-star hippie"—the concept that the best holiday you ever had was when you were twenty years old: You haven't got much money, you sleep in a hammock, and you have a great experience. We try to renew that sense of soul. ... It's about being a bit different and irreverent.

Renaud Haerlingen—Rotor: Messages from the Field

Eero Saarinen Lecture
September 5

Renaud Haerlingen, of Belgium-based collective Rotor and Rotor Deconstruction, is interested in the life cycle, use, waste, and reuse of material resources. He discussed material-reuse projects that resulted from dialogues with over one hundred Belgian companies, policy makers, contractors, developers, architects, and industry pioneers. Rotor Deconstruction started as a project that recuperated ten tons of building materials from one company's headquarters renovation and offered them a second life. He presented interventions ranging from a public canal path restored with lichens and graffiti art to an exhibition about the invasive Chinese mitten crab with a pop-up restaurant. The firm also designed a public pathway through an abandoned neighborhood in Palermo, Sicily, to alter the local narrative.

"We have different backgrounds. Some of us are architects, but we have a stenographer, we have scientists, we have sons of lawyers, we have historians, two biologists. The work we do, the dedication, is from the material dimension. It's kind of unusual, so you need someone willing to do it; you don't need someone very specialized. We are more bound by this dedication. The projects and the work we do make us wear many hats and meet many kinds of people in many situations. Mostly we are curious, and we like that. It's an enchanting way to work.

"We have a great interest at Rotor in starting from the material reality implied in the project or the things we try, instead of letting it go to the abstract or speculative level. That's rooted maybe in our generation being particularly concerned with the waste of resources and the fact that we probably see too many valuable materials that are fast losing all their entropy and value, and are discarded."

1 From left, Ann Marie Gardner, John Spence, and Janet Marie Smith
2 Renaud Haerlingen
3 Teddy Cruz and Fonna Forman
4 Marcio Kogan and Gabriel Kogan

Teddy Cruz and Fonna Forman—Unwalling Citizenship

William Henry Bishop Visiting Professors
September 12

Fonna Forman and Teddy Cruz, who have been partners in a political and architectural practice for the last five years, are both professors at the University of California San Diego. They presented their recent research and interventions into the border region between the United States and Mexico. They reconceived the border as "Mexus"—a thickened region of dependent relationships superimposed onto natural systems—rather than simply as an abstract line of political differentiation. They discussed the value of informal architecture and the role of community engagement in forming new civic codes of citizenship and knowledge. They showed their "Political Equator" visualization project, which links border regions, contested spaces, and activism. They showed how they collaborated in Tijuana with a steel-frame home manufacturer to create a simple kit-of-parts for their employees to build safer domestic and public buildings.

"We want to use materials to intervene into the beliefs people have about the border to provoke a more ecological way of thinking about border spaces and a more inclusive idea of regional interdependence. As such, a new border wall is a self-inflicted wound: an undifferentiated one-dimensional line will produce huge havoc in our own environment and the social-ecological systems shared with our neighbors. Visualizing those shared systems has been an essential part of our practice.

"Our work reimagines the U.S.–Mexico border as a tissue of social and spatial ecologies, an amazing laboratory for political, urban, and architectural creativity. We see the San Diego–Tijuana border region as a microcosm of all the injustices that neoliberal globalization has inflicted on the world's most vulnerable people: poverty, climate change, accelerating migration, gender violence, human trafficking, explosive urbanization, and radical privatization. For us, urban conflict is always an opening, a creative tool, and really sits at the heart of everything we do at our practice."

2

3

4

Marcio Kogan and Gabriel Kogan—Architecture and Cinema: Studio MK27 in Motion

Paul Rudolph Lecture
September 19

Marcio Kogan, who in 2002 founded Studio MK27 in São Paulo, described himself as a Brazilian Holden Caulfield. He spoke about one day as a teenager when he stumbled into a theater showing Ingmar Bergman's *The Silence* as the first day of the rest of his life.

Studio MK27 films its architectural work as stories through the perspectives of inhabitants of the space. Be it a person, cat, or bumblebee, the playful and often surprising narratives in the cinematic videos compellingly showcase the stunning details of the firm's work. He presented the studio's installation at the 2012 Venice Architecture Biennale: a monolithic black wall covered in small peepholes, each offering an intimate moment of insight into the everyday lives of strangers.

"Moving pictures would become a tool that would move beyond the representation of architecture. I became interested in its inscriptions in the narration of ideas, its reflection on the possible uses of space, and its diffusion of architecture to a wider audience. This would serve also as a bridge between theory and practice, the aspects of my double life."

Fernanda Canales—Private Spaces, Shared Structures

Louis I. Kahn Visiting Assistant Professor
September 26

Fernanda Canales, a historian and practitioner, advocated for ways to rethink the relationships between public and private spaces in her buildings and in several curatorial and exhibition projects in Mexico and abroad. The projects have stringent requirements—be it budgetary or regulatory—to redefine spaces that had previously been unclaimed or abandoned, and also to focus on the needs of the community. She showed

the Reading Rooms intervention of small public structures in housing-development parking spaces and a private house in the Mexican countryside, each of them making productive use of spaces between buildings.

"Architecture is not about answering questions or giving solutions, but rather about questioning what other ways can we work with space, with people, with cities.

"I try to figure out how buildings intervene in the city or the space that lies between one building and another. For me, it's not just about construction and buildings but also about voids and the spaces in between, or the relationship between private and public space—what belongs to one but in many ways affects all."

Robert A. M. Stern—A Time of Heroics: Paul Rudolph and Yale, 1958–1965

J. M. Hoppin Professor of Architecture
October 10

Robert A. M. Stern ('65), dean emeritus of the School of Architecture, lectured on Paul Rudolph's tenure as chairman of the School of Architecture at Yale University, from 1958–65. Stern began by placing Rudolph's generation of architects as the first to be educated in American universities. Rudolph, Philip Johnson, and Eero Saarinen all thrived when the Modernist "masters" —Mies, Le Corbusier, Gropius, and Frank Lloyd Wright—were in their later years. Stern highlighted Rudolph's specific American Modernism as it related to the new architectural program he created at Yale.

"Rudolph's most important accomplishment in his Yale years, even more than his teaching, was his demonstration that an American architect could overcome the 'guilt complex' toward the validity of American architectural values with which his generation of Harvard graduates had been indoctrinated. And, as Sibyl Moholy-Nagy wrote to President Kingman Brewster Jr. in 1965, 'In upholding Yale's traditional emphasis on architecture as the art of making buildings, Rudolph was crucial. ... Rudolph made it his position to see that Yale remain one of the few, if not the only, schools where a student can sharpen his or her appetite and skill for creative design while most others were becoming technology minded, semicompetent training centers that advocate design under the pretext of environmental study.' Leaning on Moholy-Nagy's observations, I feel comfortable in concluding that perhaps even more than his body of built work, Paul Rudolph's clear vision of what it means to train a young person for the practice of architecture was his greatest gift to architecture."

Alexandra Lange—Looking for Role Models in All the Wrong Places

Brendan Gill Lecture
October 14

Architecture critic Alexandra Lange (Yale College '94) spoke about the history of women in the discipline of architectural criticism and the importance of writing contemporary histories from the "edge" rather than the "center." She traced the trajectory of key twentieth-century women critics, noting their subtle yet transgressive approaches to criticism, questioning the parameters of so-called "successful" or "important" architecture.

"I've been struck by the relationship of architect to critic again and again. None of these great [female] critics studied architecture or wanted to be an architect. In this sense, they were all passionate outsiders and all chose to engage deeply in this world because of their empathy with the enterprise and their desire to make it better and give it a different voice. The natural alienation they felt as women, and is still felt today, may actually have given them an edge. We know their names because they were also given a platform.

"It's the privilege of the critic ultimately to rewrite the narrative. . .to stop writing profiles as if architecture is made by one person and start writing stories of collaboration; to declare an educator a design genius, to make that 'little clang' that Jane Jacobs talked about. When you start asking the right questions, when you go where curiosity takes you, and when you do things in your own time, that's when you find not one man or one woman who seems like the successful grown-up that you want to be, but a whole chorus of people that you want to join."

Dietrich Neumann—The Bauhaus: Complexities and Contradictions at Modernism's Foremost Art School

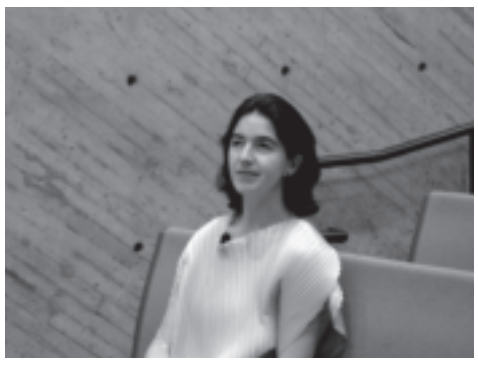
Keynote lecture for "My Bauhaus: Transmedial Encounters"
October 31

Dietrich Neumann, professor of art history at Brown University, gave the keynote for the symposium "My Bauhaus: Transmedial Encounters." He quoted Mies van der Rohe's discussion with Walter Gropius on the occasion of the latter's seventieth birthday, when he described the Bauhaus as follows: "It was an idea. You cannot attain such resonance with organization or propaganda. Only an idea has the power to spread itself so far."

Neumann argued that the Bauhaus was not so much a single cohesive idea but rather a sequence of different schools of thought that a bit chaotically defined its fourteen-year history. Beginning with Gropius's conception of an institution blending the boundaries of sculpture, architecture, and painting, the school had a system of masters and apprentices rather than students and professors, with each director and faculty member contributing his or her own vision and style of education.

"Both Anni and Joseph Albers very clearly believed in approaching materials and minds in such a way that creativity was encouraged and that everyone was able to be creative and develop new artistic forms as long as they were supported and left alone, not hemmed in by preconceived structures.

"The one thing that everyone seems to agree upon when anyone asks a Bauhäusler what influenced them the most: First of all, of course the name was very important in its simplicity, suggesting coherence and continuity. But what people remember most was the human interaction, the open creativity, the promoting and demanding atmosphere, the belief and personal discovery, individual creativity, and transmedial inspiration."



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Tammy Eagle Bull—Indigeneity in Contemporary Architecture

November 7

Tammy Eagle Bull spoke about the importance of an architectural practice focused on thoughtful client-architect interaction and self-representation in the built environment, particularly with regard to her work on tribal lands in the United States. She seeks to develop an interactive grassroots design process that acknowledges everyone's stake in architecture. Eagle Bull is principal of Encompass Architects, based in Lincoln, Nebraska; former president of the Nebraska chapter of the AIA; and the first Native American woman to be a registered architect the United States.

Eagle Bull noted that on most Native American reservations architecture is failing to achieve its historical purpose: to connect with and reflect on the relationship between the land and the people who are its stewards. She also emphasized the lack of spaces designed by indigenous community members. "The spirit of sovereignty calls for Native American design professionals to take the lead in defining the built environment of tribal communities.

"Cultural identity and authenticity is critical to the survival of Native American cultures. Our own people must define the future of our communities. Reclaiming the aesthetics and functions of the physical environment is crucial to the expression of sovereignty. By our houses, you will know us."

Francis Kéré—Work Report

Davenport Visiting Professor
November 14

Francis Kéré's work focuses on doing more with less and engaging with the problematic social conditions created by a history of poor planning and conflict. He was born in Gando, a small town in Burkina Faso, and now practices in Berlin. Kéré discussed his return to his home village, during his second year studying architecture at the Technical University in Berlin, to build the first school and other local projects there. Using local materials and labor, Kéré has created innovative solutions in response to the extremely hot climate of Gando and the dusty regional desert winds, known as harmattan. He also discussed new projects in the West, including a series of pavilions, for the Serpentine Gallery, the Coachella festival, and the Tippet Rise Art Center, in Montana. Kéré emphasized that his focus is tied to Burkina Faso, where he has a network of more than two hundred people.

"A clay structure, in a place where a hospital is considered to be a place of death because it's dirty—you go in healthy and come out sick, or you go and pass away—no one is going. But then we happen to create a structure like this with clay and everyone is going there—even nomadic people. ... They don't want to go to public health centers, but they go here to visit. In Burkina Faso, out of one thousand kids being born in a hospital, eighty-one will die. In Germany, three will die. In this new clinic it's still a lot, but five will die. This mud clinic is a great innovation for my people and myself.

"I want to use this opportunity to put my work in a political context. I've been traveling a lot and doing lectures. Nowadays, everywhere in Europe, people are asking me, 'So the UAE and China are trying to enter Africa. Isn't that good at all for this continent?' It is almost always European paternalists who raise this issue. They seem to love the African continent, so they want to protect it. So I'm not a politician, and I cannot tell you who is the best partner for Africa. I'm not an economist either. But I'm a citizen, and I feel I have the right to ask: If Europe loves Africa so much, then what have they been doing all these centuries if someone like me has no school in his village? And you call us your partner, and you want to defend us against the United States and China. This is my right as a citizen."

—The lecture excerpts and summaries were compiled by Scott Simpson ('21) and Sam Golini ('22)

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5 Fernanda Canales
6 Robert A. M. Stern
7 Alexandra Lange
8 Dietrich Neumann
9 Tammy Eagle Bull
10 Francis Kéré

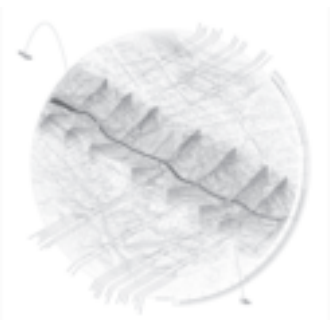
Fall 2019 Advanced Studios

The Advanced Studios delved into designs for coastal areas, sustainability, and interventions with a political, spatial, and social focus.

Building Blocks: An Incremental Housing Strategy
EMILY CASS ('20)
Fernanda Canales, Louis I. Kahn Visiting Assistant Professor, with David Turturo (PhD '22), critic in architecture

Fernanda Canales and David Turturo conducted a studio focused on new housing alternatives for the abandoned districts with five million houses in Mexico. In their analysis of the Mexico–United States border the students addressed migration, identity, temporality, privacy, housing, and production. The issue here is how to build a sense of identity and prosperity in places lacking local appreciation and hope. This project challenges the ability of architecture to engage urban, political, social, and cultural aspects in an attempt to reshape our communities and territories.

The students completed fast-paced studies on the meaning of "home" and the definition of "wall." They conducted in-depth analyses of collective housing precedents around the world and then focused on two typologies in Mexico—the courtyard *vecindades* apartment complexes in Mexico City and the single-family housing developments near the Mexico–U.S. border. After they visited the sites in Mexico they worked in pairs to propose speculative *vecindades*, inventing minimal units for living and a series of shared spaces, which they presented at midterm. For the rest of the semester the students worked individually to propose systemic interventions of one thousand units to the previously researched developments in Mexicali and Tijuana. They addressed the varying topography and climate as well as the isolation of the communities from basic infrastructure, retail, and social services. Proposals included critical subtractions and additions to the urban fabric, infrastructural solutions, landscape interventions, reconfigurations of domestic labor, and innovative inversions of conventional private property.



Las Flores Community Waste Brokers: Waste to Resources
RACHEL LEFEVRE
PAGE COMEAUX (both '20)
Teddy Cruz and Fonna Forman, William Henry Bishop Visiting Professors, and Marta Caldeira, critic in architecture

Teddy Cruz and Fonna Forman, with Marta Caldeira, led a studio on the "Cross-Border Commons" in the region of San Diego–Tijuana centered on the idea of an interdependent geography. The students were asked to work in pairs to "localize the global" as they analyzed and mapped how transnational issues such as waste flow, the migrant crisis, and exploitative production practices manifest locally in the physical and social realities of the informal settlements in the Laureles Canyon and the binational watershed system of the Tijuana River.

On their studio trip to San Diego and Tijuana the students visited the Tijuana River Estuary in San Diego and UCSD Community Station sites and projects in five distinct slivers of the Laureles Canyon, and they met with community members, environmental and immigration activists, and municipal stakeholders. Based on their analytical diagrams, the students designed spatial systems in tandem with social protocols for critical programs addressing waste ecology and economy, migrant shelter and empowerment, education inequality, incremental housing infrastructure, and productive land conservation. The projects envisioned opportunities for sustainable transformation through the political vectors and socioeconomic contingencies inscribed in the territory, emphasizing the role of the architect as a mediator between institutional frameworks, economic resources, and local communities.

Ineffable Form
JEROME TRYON
LEONARDO FUCHS (both '20)
Mark Gage ('01) professor, and Graham Harman, philosopher

Mark Gage and Graham Harman asked their students to explore the meanings of "The Architecture of Thought," referring both to the design of physical buildings as locations for reflection and to developments in architectural theory that have acted as prompts for changing the course of architecture throughout its history. The concept also calls attention to the structures of the human mind, where thoughts are developed to encourage larger questions on the nature of existence and the status of reality. The students were then asked to design a think tank or policy retreat for the Brookings Institution to address issues impacting the Trans-Himalayan region. As part of their research into architectural typologies dedicated to human thought, the students spent six days visiting historic Buddhist monasteries in Lhasa and rural Tibet.

The program of a think tank offers an interesting problem for architecture; while universities and educational building types are well established, there are few examples of a purpose-built typology for a think tank. The students responded to questions such as the following: Can architecture produce environments other than generic office spaces that are conducive to contemplation and the collaborative exchange of ideas between people, resulting in international policies that impact us all? What might an architecture dedicated solely to intentional, collaborative, and political thinking be like? The students' projects ranged from habitable landscapes derived from intricate artificial intelligence to monolithic geological formations visually stitched into the Tibetan natural context. Some students designed large cavelike settings carved into the mountains, while others reached out to the dramatic landscape with platforms for meditation and meeting, and volumes that spiraled down into the earth.

Vienna Apartment Block
ANDREW ECONOMOS MILLER ('20)
David Gissen ('96), Eero Saarinen Visiting Professor, and Surry Schlabs (MArch '03, PhD '17), critic in architecture

David Gissen and Surry Schlabs challenged their students to engage in the exploration of solarization in architectural Modernism with an eye toward the development of a new monumental urban framework for Vienna, Austria, based not in the radiant aesthetics so persistent in the Modern era but in the potential of constructed darkness, generously understood, to help mitigate the rising problem of urban heat in the contemporary city. The students began with group drawing projects in which a suite of Modern precedents—selected for their adherence to an aesthetic regime defined by crystalline, pyramidal, glazed, and glowing forms—were analyzed, inverted, and eventually assembled into mural-size cityscapes presenting competing visions of the Modern(ist) metropolis and its relationship to light and darkness.

After their visit to Vienna the students selected sites from a group identified in and around the city, in collaboration with the city planning office, where they developed projects exploring the construction of darkness from a variety of differing perspectives, such as environmental, historical, and moral. These included a sprawling network of arcades, towers, and alleyways for a local sports center; a scenographic celebration of urban experience at night and the potentially delightful character of dark spaces; a new market square commemorating the loss of the Jewish community (and architecture) in the city, based on a highly anachronistic and critically revisionist reconstruction of former Viennese synagogues; and an infill housing project conceived as a form of material and historical bricolage, a barricade-like obstruction in the urban and historical fabric and consciousness of modern Vienna.

Urban Oasis
ROBIN YANG ('21)
Francis Kéré, Davenport Visiting Professor, and Martin Finio, critic in architecture

The students in Francis Kéré and Martin Finio's studio began intensive research on Burkina Faso with a focus on ground-up design solutions both for the capital city and the complex sociospatial dynamics of its rural villages. Rather than travel to the country, beset with violent extremism, the students visited the informal settlements of Accra, Ghana. There similar unbridled growth resulting in half the urban population living in slums exuded a vibrancy and optimism from the residents.

The students were challenged, just as the local residents are, to apply ingenuity and resourcefulness in the use of local building materials in the development of programs evolving from local needs they had observed during site visits. Their 1:1 models reflected this resourcefulness with low-cost materials. Working individually, the students invented interesting combinations of programs ranging from a public toilet and laundering center to a factory burning garbage and human waste as fuel in the manufacture of concrete blocks made from discarded coconut husks and a hydroponic urban farm system built on the concrete skeletons of derelict unfinished buildings throughout the city.

The projects assumed that little to no municipal infrastructure was available and were designed to collect water during Ghana's prodigious rainy season and generate power or simply not require it at all. The students' work proved the potential of architecture's agency at a time and place where that agency can feel all but lost.

The Informal City: Learning From Ringon
SERENA CHING
KAY YANG (both '20)
Alan Plattus, professor, and Andrei Harwell ('06), critic in architecture

Alan Plattus and Andrei Harwell focused their students' research on the Lindholmen waterfront in the port city of Gothenburg, Sweden. Their investigations into eleven Baltic and North Sea port cities revealed major development challenges such as economic, social, and environmental sustainability and resilience toward rising seas and shifting economies. The students continued research on food supply chains, mobility, climate change, social equity, and public health in the interest of developing a pavilion design for the upcoming 400-year jubilee celebration in Lindholmen. They then paired off and proposed interventions elsewhere in the city. The students traveled by overnight boat from Helsinki to Stockholm and by high-speed train from Stockholm to Gothenburg to meet with economic, planning, and cultural stakeholders. They conducted a joint studio review for the site with students from the Chalmers Urban Design studio.

During the second half of the semester the students worked in teams to develop their design schemes, which ranged from new food economies organized around vertical sea farming with a logistics center to the alignment of natural and urban systems in a brownfield free port adjacent to Lindholmen. Some students focused on the city as an urban archipelago, and one student designed small-scale multifunctional projects to integrate bottom-up with top-down development connected with a water taxi system.

Solar Songket
JUSTIN TSANG ('20)
John Spence, Edward P. Bass Visiting Fellow; Henry Squire, visiting professor; and Patrick Bellew, visiting professor; with Timothy Newton ('07), critic in architecture

The teaching team tasked the students to design a four-hectare sustainable beach resort on Gili Meno, an island located off the coast of Lombok, in Indonesia. In 2018 two earthquakes devastated the island, destroying homes and killing 320 people. The resort Karma Reef experienced lack of power and prompted the owner, professor John Spence, to consider ways to address climate change and natural disasters in low-lying islands with limited resources, however idyllic they may seem. The students started by studying climatic issues including rising sea levels, increases in extreme weather patterns, and geological actions

along with the associated tsunamis. Focusing on the impact of global tourism on these fragile environments, they researched potential sustainable solutions that could have broader applications for other similar ecosystems, such as biomimicry, indigenous architectural forms, structures, materials, and traditional building techniques that could be adapted with modern materials for site-specific projects. The students also explored the potential for a nearby community-based development that would enhance and benefit from a relationship to tourism.

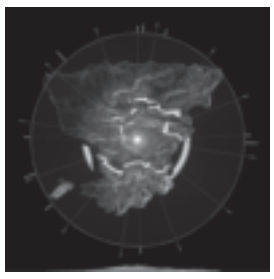
After visiting Gili Meno, the students defined their particular type of client, either high-end or hippy, for a resort of the future responding to the local ecosystem, geology, topography, and climate as well as issues of circular economy and material waste reduction. The complex studio required the students not only to address planning and architecture at the master plan and building scale but to work closely with a "client" to develop and deliver a sustainable real-world project. They selected their own programs, encompassing models from health and wellness to diving and millennial lifestyles via wedding services and music festivals with spaces for beach villages, spas, dining rooms, coworking, and exercise. Designs included circular bamboo floating rooms and a series of integrated rooms and services. Most students figured out ways to use passive and active design solutions such as stormwater runoff and rain filtering systems.

Pathway To Conjunto!
REBECCA COMMISSARIS ('20)
Tod Williams and Billie Tsien, Charles Gwathmey Professor in Practice, with Andrew Benner ('03), assistant dean

Tod Williams, Billie Tsien, and Andrew Benner organized a studio to support continued cultivation of the music tradition known as Conjunto, a unique hybrid of Mexican-American folk music that evolved in San Antonio, Texas, in the nineteenth century. The students were asked to reimagine Lerma's Nite Club, an Art Deco National Register Landmark founded in the 1950s, as a 30,000-square-foot music venue and education center to anchor a new complex in the neighborhood.

The semester began with "duets," a design exercise pairing students to design and build an instrument and a vessel to contain it. Then the studio worked collectively to research the site and the neighborhood. On their trip to San Antonio the students visited leaders of the Conjunto community, observed lessons at a dedicated music school, and toured the west side of San Antonio with the Esperanza Peace and Justice Center.

Many students focused on urban and landscape design to draw attention to the district and create inviting courtyard spaces, public plazas, parks, and gardens, along with new multiuse bus shelters as connectors. The alleys were incorporated into projects as connective pathways and spaces for possible musician residencies. Some designs expanded to the north, incorporating the site of a convenience store and several vacant lots. Other students modeled projects on historic missions in San Antonio or used materials such as precast highway construction elements, prefabricated metal building systems, and traditional adobe.



Calendar
LIWEI WANG ('20)
Elia Zenghelis, Norman R. Foster Visiting Professor, with Violette de la Selle ('14)

Elia Zenghelis and Violette de la Selle gave the students the task of a collective project: working as a team the students undertook the study of the Saronic Gulf and its islands, near Athens, Greece, followed by a set of individually executed interdependent interventions. The programs should extend the possibilities for tourism by developing prototypes for a new form of high-value tourism appended to an already successful ecological and "pointillist" model that remains invisible despite its intensive use.

These prototypes had a dual instrumentality: (a) they were aimed at specific interest groups with a shared focus that would benefit from a facility supporting high concentration; and (b) they were required to reinforce and improve public and social amenities of the localities for the benefit of residents. In addition, they were to form a metaphorical archipelago, in line with Massimo Cacciari's interpretation, whereby each island is missing something that the next one contains, a circumstance that makes each island turn toward the other in search of conceptual wholeness.

The students' interventions spanned a broad range of interests to provide for a diverse body of visitors: three public parks set in greatly contrasting contexts addressing very different communities, including an experimental farm and conference venue; a traveling museum; a lighthouse animating the night landscape; a site of civic commemoration and artistic production; a new Asklepion healing center; two alternatives to traditional hotels; and a civic center. The heterogeneity of the designs enriched the collective project, forming an archipelago within an archipelago.

Event Reviews

Equality in Design Fall 2019 Activities

Equality in Design (EiD) started off an exciting Fall 2019 semester with a program during new student orientation in which returning students engaged members of the incoming class in discussions of community building and social conduct to promote a YSoA learning environment suited to all. Last semester EiD organized a variety of events and sent students to many conferences, expanding its presence. Programs included a pizza lunch for EiD's Mentorship program, which has expanded to undergraduate students; a brown-bag lunch with Gabrielle Printz, cofounder of f-architecture collaborative; an open discussion with Nancy Alexander, founder of Lumenance Consulting, on her work developing AIA guides for equitable practice; and a school-wide debate about architecture's role in gentrification, moderated by alumna and faculty member Elisa Iturbe.

With support from Yale administration, EiD sent members to attend the conference "Black Futurism: Creating a More Equitable Future," at the Harvard Graduate School of Design, and the AIACT conference on "Equity, Diversity and Inclusion," in New Haven. A group of students and faculty also attended the National Organization of Minority Architects (NOMA) Conference, in Brooklyn, and is in the process of creating a NOMAS student chapter at YSoA. EiD rounded off the semester by helping Laura Pirie and Danielle Davis, YSoA alumnae of Pirie Associates, with their Fund for Teachers, a daylong workshop that invests in the professional growth of pre-K, elementary, middle, and high school teachers. The goal of the day was to inspire teachers to think expansively and creatively about ideal learning modes and new types of places that could emerge to employ them. The teachers especially enjoyed touring Rudolph Hall.

2

The Building Project Goes Solar

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Since its inception in 1952, the First Year Building Project has remained steadfast in its commitment to social justice through quality affordable housing in downtown New Haven. In recent years this mission has been augmented through the inclusion of clean renewable energy sources to power the completed structures.

The 2019 Jim Vlock Building Project marked the second collaboration between the School of Architecture and New Haven Community Solar (NHCS), a small-scale solar-development company that seeks to democratize the local economy through crowdsourced investment in utility services. NHCS strives to give agency to underserved communities by allowing individual members the opportunity to invest directly in environmental and social projects that provide reliable low-cost energy sources and local ownership of infrastructure.

The 2019 Building Project—a three-unit house on Plymouth Street in the Hill neighborhood—includes an 11-kilowatt solar array composed of twenty-eight solar panels. The system was designed to cover the average energy consumption based on construction efficiency and locally available data for similar homes in southwestern Connecticut. The cost for the system totaled around $35,000 and was paid for through the aggregation of small investments in a subsidiary company formed specifically for the building. The energy captured via solar array is to be consumed directly by the house but can be sold back to the local utility company in the event that excess power is generated.

As an investment model rather than a donation-based program, the project provides funders small steady returns on the initial capital over time. Through the collaboration with the school, NHCS seeks to generate a symbiotic relationship between affordable housing and affordable energy that can be scaled up to affect the funding structures of larger projects, creating a more equitable system for the future of the architecture and construction industries.

—Scott Simpson
(BA '13, MArch '21)

North Gallery Exhibitions Fall 2019

Making Space for Resistance, curated by Summer Sutton (PhD '21), Anjelica Gallegos (MArch '21), and Charelle Brown (BA Urban Studies '20), was displayed from August 19 to October 5, 2019. The exhibition aligned with the fiftieth anniversary of the Alcatraz Island Occupation, a nineteenth-month-long act of indigenous resistance spurred by unfulfilled government guarantees.

Architecture played a central role in negotiations between the U.S. government and the Indians of All Tribes as well as the envisioned undeveloped spatial configurations. It should be recognized that the group Indigenous Scholars of Architecture, Planning, and Design acknowledges that the exhibition was "situated upon traditional indigenous land. The spatial territories include those of the Quinnipiac and Paugussett nations, and other Algonquin-speaking peoples."

The exhibition *In Search of Space-Time* emerged from the Fall 2018 seminar "Bauhaus@100," organized by critic in architecture Trattie Davies (BA '94, MArch '04) and assistant dean associate professor Eeva-Liisa Pelkonen (MED '94). Displayed from October 10 to November 15, 2019, the exhibition celebrated the centennial of the Bauhaus movement and its enduring design lessons through the work of students Diego Arango, Lani Barry, David Bruce, Emily Cass, Sunny Cui, Kerry Garikes, Tianyu Guan, Orli Hakanoglu, Kelley Johnson, Louis Koushouris, Jen Lai, Mengi Li, Rachel Mulder, Iven Peh, Maya Sorabjee, Luke Studebaker, and Jingqiu Zhang. Installations of various media, described "as an archive of attempts to capture space-time," question where the analogue ideals of the Bauhaus fit into today's digital society. The exhibition coincided with the symposium "Bauhaus at 100: Transmedial Encounters."

The show *reVEIL*, displayed from December 2, 2019, to January 2, 2020, celebrated the collective identity of the service industry's workforce and the often concealed surrounding spatial network. More than half of people who work in the service industry, or closely interact with this "backdrop for survival," are foreign-born. The exhibition explored the nexus of labor, desire, and global and economic interplay.

1 Jim Vlock First Year Building Project house on Plymouth Street, solar panel installation, 2019

2 Students in EiD discussion, 2019

Faculty News

1

EMILY ABRUZZO, critic in architecture, and her New York–based firm, Abruzzo Bodziak Architects (ABA), designed British clothing brand maharishi's first international store in New York, which was featured in *Interior Design*, *Domus*, *Azure*, *Dezeen*, and *Hypebeast*, and listed in Frame among this year's "brand new must-see shops and cafés." *Architect's Newspaper* named the store 2019 Best of Design winner for Interior Retail. ABA was listed among *AN Interior's* top fifty architects and designers for 2019 demonstrating novel and exciting approaches to residential, hospitality, retail, and work spaces. In November Abruzzo and her partner, Gerald Bodziak, were interviewed by *Archinect* as part of its "Studio Snapshot" series. In early fall ABA's Packed House project was exhibited at the Banvard Gallery, at Ohio State University's Knowlton School, as part of the show *REJECTED: Architectural Drawings and Their Stories*. In September Abruzzo spoke at two events stemming from Fall 2018's restorative justice core studio: Impact Justice in Oakland and the 2019 ACSA Conference "Less Talk | More Action," at Stanford University, where she also conducted "Full Circle," a related interactive workshop with Ashlee George, associate director of the Restorative Justice Project at Impact Justice.

DEBORAH BERKE, dean and professor adjunct, joined the jury of the Pritzker Prize and received the Helen Adelia Rowe Metcalf Award from RISD, her alma mater. The Upper East Side Townhouse project designed by her firm, Deborah Berke Partners, was published in the September issue of *Robb Report*, and its Duplex Penthouse appeared in the October issue of *Galerie*. In December Dean Berke was profiled by *Surface* as one of the most visible women in architecture. She also lectured at Stanford, University of Arkansas, City College of New York, and the National Arts Club in New York. Her firm reflected its commitment to broad, diverse, and intergenerational leadership in its promotion of eight principals to partners. The 122 Community Arts Center and High Street Residence Hall at Dickinson College received design awards from SARA National; the latter project received design awards from AIA New York State along with the Richardson Olmsted Campus, which also won an Honor Award from AIA New York. Deborah Berke Partners was listed in "AD100" for 2020 and began new projects at the University of Virginia and Brown University.

PHIL BERNSTEIN (BA '79, MArch '83), associate dean and senior lecturer, gave a talk on technology and the future of architectural practice at the New York Building Congress and was keynote speaker for the Digital Built Environment Institute's national conference in Seattle, both in June. In fall 2019 Bernstein's series on digital project delivery was published by *Architect* magazine and he lectured on future business models at the Architectural Record Innovation Conference.

NIKOLE BOUCHARD, critic in architecture, was one of three selected to receive the Association of Collegiate Schools of Architecture (ACSA) New Faculty Teaching Award in 2019. In March ACSA members honored Bouchard and fellow Architectural Education Awardees at the 107th Annual Meeting "BLACK BOX: Articulating Architecture's Core in the Post-Digital Era," in Pittsburgh. Bouchard is also an assistant professor in the School of Architecture & Urban Planning at the University of Wisconsin–Milwaukee.

MIROSLAVA BROOKS ('12), critic in architecture, with her firm, FORMA Architects, which she cofounded with Daniel Markiewicz ('11) in 2018, recently completed the first phase of a renovation for Yale's student-run online radio station WYBCx that will lend a long-desired physical presence on campus. The firm received an honorable mention for its Inevitable House proposal in the HOME 2019 competition, which considered what it means to build a home in precarious conditions. Brooks was recently interviewed for the "Women Who Build" series on the website *ArchNative*.

TURNER BROOKS (BA '65, MArch '70), professor adjunct, received an AIA Connecticut Excellence in Residential Design Award for his project East Branch House, in the Catskills region of New York. He is currently working on a 450-square-foot house on wheels to be initially located in Ticonderoga, New York; a Palliative Care Facility, in Monticello, New York; and the transformation of an old creamery building into a guesthouse and study for a country residence in Bethany, Connecticut. The Y2Y Center for Homeless Youth in New Haven, in partnership with Duo Dickinson Architects, is in process.

BRENNAN BUCK, senior critic in architecture, in association with his firm, FreelandBuck, completed an installation commissioned by the city of Palo Alto. Located in King Plaza, in front of City Hall, the project opened in September and is on view until June 2020. The firm also received a 2019 New York State AIA Design Award for the single-family Second House, in Los Angeles. FreelandBuck was named as a finalist for its proposal for a new ceramics gallery and café at the Everson Museum of Art, in Syracuse, New York. In November the firm presented the project at the symposium "Decoys and Depictions: Images of the Digital," at Washington University in St. Louis. Buck was named a senior critic at Yale this past fall.

MARTA CALDEIRA, critic in architecture, is on the scientific committee of the fourth edition of "Critic|all: Conference on Architectural Design and Criticism," at the FAU-USP São Paulo in September 2020. In fall 2019 she gave a talk in Stockholm on citizenship and new urban spaces in developed cities at the research forum "Architecture and Urbanism: Addressing the Social Space in the 21st Century." Caldeira also delivered a paper on decentralization and urban inclusion in 1970s experimental housing, at the 2019 Society for American City and Regional Planning History Conference, in Arlington, Virginia.

TRATTIE DAVIES (BA '94, MArch '04), critic, and JONATHAN TOEWS (BA '98, MArch '03), of Davies Toews Architecture, had their firm recognized as one of the 2019 Emerging Architects by the Architecture League in New York, for which they delivered a lecture on parallel worlds and Sheetrock. They recently published "Sheetrock Notes 1–20" for the "Simplicity" issue of *Plat Journal*. The firm is currently working on the development of a multistory gallery in New York's Chinatown and a music venue in Queens, as well as a number of residential projects in New York, Los Angeles, and Chicago. Davies Toews Architecture recently completed an archive and large-scale exhibition space for artist Cai-Guo Qiang and a 40,000-square-foot brick-and-mortar gallery for 1st Dibs in New York. The firm's project Linear Park, in downtown Memphis, in collaboration with the PARC Foundation, was featured in *Metropolis*. The firm was also profiled in the *Architect's Newspaper* and *Introspective Magazine* and was the subject of a short film for 1st Dibs. Last summer the firm hosted five interns as part of an ongoing research project investigating the role of textiles in architecture. Davies Toews Architecture opened the experimental gallery RabbitRabbit adjacent to its office, in New York City's East Village, this past winter.

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

KELLER EASTERLING, professor, exhibited work at the Seoul Biennale for Architecture and Urbanism this past fall and was awarded the 2019 Blueprint Award for Critical Thinking. Easterling also gave talks at the University of Pennsylvania School of Architecture, Princeton School of Architecture, Kaaitheater in Brussels, Katholieke University Leuven, National Library of Malta, Swiss Architecture Museum in Basel, ETH Zurich, and Lucerne University of Applied Sciences and Arts (HSLU).

MARK FOSTER GAGE ('01), associate professor, with his firm, Mark Foster Gage Architects, is completing "Virtual Reality World," the largest virtual-reality entertainment center in the Western Hemisphere; a private library on the site of a twelfth-century Templar Chapel, in Shropshire, England; designs for the museum of Lady Gaga, in Las Vegas; and a resort in the Middle East. Last fall Gage delivered the lecture "Philosophy and Aesthetics," at the John Soane Foundation, and participated in a panel discussion for the symposium "The Aesthetics of Prosthetics," at the Pratt Institute. His work has been featured in international exhibitions including the Bienal Internacional de Arquitectura de Buenos Aires, the Tallinn Architecture Biennale, and the four-museum exhibition "Impossible Architectures," in Japan. A new monograph on Gage's work is being published in Mandarin by Tongji University Press and a book he edited, *Aesthetic Theory: Essential Texts for Architecture and Design* (2011), is being translated into Persian by Fekreno Press.

ALEXANDER GARVIN (BA '62, MArch '67), professor adjunct, gave presentations on the changing nature of downtown America at the Smart Cities Conference, in New York City; the Central Houston BID; the Urban Land Institute Atlanta; and most recently, the Philadelphia Athenaeum, this past January.

STEVEN HARRIS, professor adjunct, with his New York office, Steven Harris Architects, completed two coastal residences, in Maine and the East End of Long Island, and has ongoing projects in Manhattan. Other projects include homes in Upstate New York, Connecticut, California, Florida, and Croatia, as well an art museum in Houston, Texas. The office received the Interior Design Magazine Best of Year award for its Boston residence. The firm's work was included on the 2020 AD100 list and was featured in *Elle Décor* and *Luxe Magazine* and the book *New York Design at Home*.

ERLEEN HATFIELD, lecturer, and MARTIN FINIO, critic, and their engineering firm, Hatfield Group, recently won the bid for a museum project with architects Herzog and De Meuron. Hatfield and Finio were recently featured in a *Redshift* magazine issue focused on design-driven engineering. Hatfield spoke about the upcoming changes to the New York City Facade and energy codes at the "World of Facades" conference.

ELISA ITURBE (BA '08, MArch '15, FES '15), critic in architecture, edited *Log 47*: "Overcoming Carbon Form." The issue reconceives architecture's role in climate change, moving away from technical solutions to the study of relationships between energy, economy, and form, including her introductory essay, "Architecture and the Death of Carbon Modernity."

EEVA-LIISA PELKONEN (MED '94), assistant dean and associate professor, joined the advisory boards of the *Journal of Architectural Education* and the Finnish Cultural Institute in New York. She participated in a panel on cultural identity at the International Cultural Festival in St. Petersburg, Russia, and gave the keynote talk "Exhibiting Architectural Theory" at the Museum of Modern Art, in Warsaw, Poland. In December Pelkonen discussed her book *Exhibit A: Exhibitions that Transformed Architecture, 1948–2000* (Phaidon, 2018) at the Paul Rudolph Foundation, in New York.

ALAN PLATTUS, professor, ANDREI HARWELL ('06), critic in architecture, and MARTA CALDEIRA, critic in architecture, presented "DesignCase Lindholmen: From Science Park to Science City" at the "Fusion Point" conference in Gothenburg, Sweden at the end of January. It was a research project carried out by the Yale Urban Design Workshop in collaboration with Älvstranden Utveckling AB, the municipal development company responsible for redeveloping Gothenburg's waterfront for the industry-academic research coalition Fusion Point, including Chalmers University of Technology and Gothenburg University. The work of the summer 2018 and 2019 Urban Atlas courses and the fall 2019 Advanced Design Studio, "Gothenburg: Reinventing the River City," led by Plattus and Harwell, will be exhibited along with the Lindholmen project at the Swedish Embassy in Washington D.C., sponsored in part by the Embassy of Sweden.

NINA RAPPAPORT, publications director, is convening the conference "Hybrid Factory/Hybrid City" at the Politecnico di Torino on February 14. The second edition of her book *Vertical Urban Factory* was released in paperback by Actar and the eponymous exhibition opens in its tenth venue, at the Halles Saint-Géry, in Brussels, in April. Rappaport's films of workers in New York's Garment District, *A Worker's Lunch Box (II)*, will be installed in the district in late April. Her essays on urban manufacturing, sustainability, and logistics were published in *Urban Omnibus* (December 2019) and *Domus* (November 2019). She has been asked to serve on the Manufacturing and Innovation Council Committee of the Small Business Services of NYC.

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1 Nikole Bouchard at the final review for a UMW studio. Photograph by Josh Alsum

2 MIXDesign, Rendering of NYC Public Toilet Prototype, 2019

3 Citygroup's installation, *Alone Together: The Board Game,* at the Oslo Architecture Triennale 2019

ELIHU RUBIN (Yale College ’99), associate professor, was a panelist at the Hixon Center Urban Conference, at the Yale School of Forestry, on the topic of “The 21st Century City: Striving Toward a More Equitable and Sustainable Future.” He co-convened the panel “Reevaluating Urban Renewal Landscapes,” at the Society of American City and Regional Planning History Conference, in November. This spring Rubin is teaching a course at Yale-NUS College, in Singapore, on the topic of American architecture and urbanism, and he will deliver a lecture at the Yale Center Beijing.

JOEL SANDERS, professor adjunct and director of the postprofessional program, with his New York project, MIXDesign, received a grant from the National Endowment for the Arts in the design category last November. Current projects include the DOT NYC Public Toilets and the SoCal Men’s Health Clinic. Last year Sanders and MIXDesign gave several talks including “Body Politics: Inclusive Design Methodology,” for the event “What Makes a Place? A Public Discourse,” at the Hong Kong Arts Centre; and “Rethink Restroom Design,” for Austin Design Week. He participated in the Yale Center for Collaborative Art and Media’s Ability & Inclusion Symposium and the Yale School of Management’s panel on “Design for Marginalized Populations.” He also gave the lecture “Alternative Futures: Questioning Design Standards,” at Ryerson University, in Toronto; Marywood University, in Scranton, Pennsylvania; and Skidmore, Owings & Merrill, in San Francisco. Sanders’s work was published in *Yale News*, *Yale School of Public Health News*, *Buildings*, and *Apartamento*. Joel Sanders Architects made presentations at the Center for Architecture and Van Alen Institute, both in New York.

VIOLETTE DE LA SELLE (’14), critic in architecture, participated as a member of architecture collective citygroup in the Oslo Architecture Triennale, organized around the theme “degrowth.” The group created *Alone Together: The Board Game*, in which two players negotiate the spatial needs in a residence shared between two fictive characters.

ROBERT A. M. STERN (’65), J. M. Hoppin Professor of Architecture, received the Museum of the City of New York’s Auchincloss Prize, presented by *Architectural Record* editor-in-chief Cathleen McGuigan, at an event that included a conversation with architecture critic Paul Goldberger. Stern

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was on the panel “Developing the New Luxury Living Experience,” with his client Arthur Zeckendorf, for Bloomberg Pursuits; he participated with his partners Paul Whalen and Sargent Gardiner in a discussion moderated by Katie Gerfen, of *Architect* magazine, at the opening of the apartment building 1331, in Washington, D.C. Stern also participated in a panel discussion in San Francisco with his partner Dan Lobitz and John King, architecture critic for the *San Francisco Chronicle*, and a conversation at the College of Charleston with Jacob Lindsey, Director of Planning, Preservation, and Sustainability for the City of Charleston, South Carolina, sponsored by the Historic Charleston Foundation, Coastal Conservation League, College of Charleston’s Carter Real Estate Center, and College of Charleston’s Historic Preservation and Community Planning program. Stein also spoke at the memorial for Stanley Tigerman at the Art Institute of Chicago. His firm’s project 20 East End Avenue, in New York, for the developer Corigin, won a Stanford White Award from the Institute of Classical Architecture & Art. The firm has dedicated a number of new buildings: Ann and George Colony Hall, a music and dance building at Choate Rosemary Hall, in Wallingford, Connecticut; Dundon-Berchtold Hall, at the University of Portland, in Portland, Oregon; and the Commons, a 1,135-bed student residential precinct at Villanova University, in Pennsylvania. The Monacelli Press published the monograph *Robert A. M. Stern Architects: Buildings and Projects 2015–2019*.

MIKE SZIVOS critic in architecture, and his office, SOFTlab, recently unveiled the permanent outdoor installation Spectral Grove at the entrance of Pivot Park, in Philadelphia. The firm was recently selected, in collaboration with the Burning Man Civic Arts team, to design a public artwork for the new Charleston East Plaza at the Google campus in Mountain View, California. In September SOFTlab was profiled in Hospitality Design, with a focus on its interactive, technology-forward approach to design.

Eisenman Milanese: The Dialectics of Site

It’s well known that Milan is one of Peter Eisenman’s spiritual homes—he has quite a few, for an avatar of perpetual architectural deracination. Notably it was home base for Giuseppe Terragni and Gruppo Sette, and the site of several buildings in Eisenman’s limited oeuvre. (Perhaps less well known is that Milan is where you go for *risotto al salto*, which for Eisenman is right up there with a pie from New Haven’s venerable Modern Apizza.) It would be way over the top to compare his new Milan apartment building, Residenze Carlo Erba, to Milanese cuisine, but it does have a few relevant architectural neighbors in that city. The obvious ones are Terragni projects in Milan and Como, but the architects also cite Giovanni Muzio’s Ca’ Brutta, a favorite of Robert Venturi’s. I would add to the discussion a slightly more provocative project in the center of Milan, to which I was introduced many years ago by Eisenman: Luigi Moretti’s brilliant complex of buildings between Corso Italia and Via Rugabella in the center of Milan, designed and built from 1949 to 1956.

This project exemplifies what I would call a dialectical approach to a complex, tightly constrained urban site. Like Moretti’s three-dimensional tour de force, the Eisenman project—a collaboration with Milan’s Degli Esposti Architetti and New York-based Guido Zuliani—eschews a conventional infill approach to the site, but not for the sake of plopping down a totally autonomous object. Instead both schemes make highly rhetorical points of site constraints, Eisenman by wriggling and Moretti by shooting a self-consciously thin constructivist wedge through the site while holding down, indeed anchoring to, a few key urban edges and corners. If this is contextualism of a sort, and I think it is, then it is contextualism with a critical edge, not the simple pouring of architectural plaster into an urban mold.

The godfather of this approach to an irregular urban site is probably Le Corbusier’s *Cité de Refuge*, in Paris, of 1929–33, where the slab can be seen as both infill and object. Yet a more intriguing, if now otherwise notorious interlocutor, might be another Moretti project, the Watergate complex, in Washington, D.C., of 1962. There, as at Terragni’s Casa del Fascio, in Como, the political associations can obscure the compositional sophistication. Not an issue, at least so far, for Eisenman’s smooth and tasty *risotto Milanese*.

—Alan J. Plattus
Plattus is a professor and director of the Urban Design Workshop.

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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, with publications director Nina Rappaport—features a collection of scholarly essays based on the conference held at Yale celebrating the fortieth anniversary of the 1968 epochal Las Vegas Studio, led by Robert Venturi, Denise Scott Brown, and Steven Izenour. 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, Eve Blau, Beatriz Colomina, Elizabeth Diller, Peter Fischli, Dan Graham, Neil Levine, David M. Schwarz, Katherine Smith, Martino Stierli, Karin Theunissen, Stanislaus von Moos, and Robert Venturi and Denise Scott Brown, with a preface by Robert A. M. Stern. The book was designed by Bruno Margreth and is copublished by Yale School of Architecture and Scheidegger & Spiess.

Natures of Ornament

The book *Natures of Ornament* focuses on the work of Kent Bloomer and its relationship to the contemporary discourse of ornament in architectural education. 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, biologists, who explore the diverse meaning of ornament in contemporary discourse. The questions explored by the various contributors include the following: 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 place in the pedagogy of architectural education, and its methods and practices? In addressing these questions, the book aims to reorient ornament from a contentious vestige of modernity to an active relationship to architecture, landscape, urbanism, and the sense of place in a world.

The book is edited by Gary He (PhD ’20) and Sunil Bald, associate dean and assi-professor (adjunct), with a preface by Dean Deborah Berke, and includes essays by Thomas Beeby, Kent Bloomer, Edward Casey, Douglas Cooper, Guru Dev Kaur Khalsa, Mari Hvattum, Emer O’Daly, Richard Prum, Willie Ruff, Stacey Sloboda, and Randy and Sovich. It is organized into three parts—“History,” “Cosmos,” “Legacies”—along with a portfolio of Bloomer’s work. Designed by Luke Bulman, the book will be distributed by Yale University Press this spring.

Space for Restorative Justice

On November 11 a presentation and roundtable discussion on the topic of restorative justice was held at the school in conjunction with the launch of the book *Space for Restorative Justice,* featuring the results of the Fall 2018 core design studio. Yale faculty member Emily Abruzzo; Ashlee George, associate director of the Restorative Justice Project at Impact Justice; Justin Carbonella, director of the City of Middletown’s Youth Services Bureau; and Iliana Pujols, director of Community Connections at Connecticut Juvenile Justice Alliance discussed pressing issues related to justice centers in Connecticut.

The book features student research and designs of purpose-built community spaces for new forms of conflict resolution paired with communal activities such as recreation, cooking, and learning. It also includes guest critic essays expressing visions for how architecture can frame new forms of conflict resolution and collaborative support systems for local communities. The book was supported by Impact Justice and is available both in print and online at www.spaceforrestorativejustice.org.

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 Jackilin Pita and Florencia Bloom, 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.

4 Robert A.M. Stern Architects, Colony Hall at Choate Rosemary Hall, Wallingford, CT, photograph by Peter Aaron/Otto

5 Eisenman Architects, Residenze Carlo Erba, Milan, 2019

Alumni News

Alumni News reports on recent projects by graduates of the school. If you are an alumnus, please send your current news to:

Constructs, Yale School of Architecture
180 York Street, New Haven, CT 06511

By email:
constructs@yale.edu

1960s

JAN G. DIGERUD (’65), professor emeritus at the the Oslo School of Architecture and Design and partner at BASE Arkitekter, has published the book *Architectonic Fantasies* (Orfeus Publishing, 2018), in which he discusses drawing as architecture. Digerud is represented by Oslo’s National Museum for Art, Architecture, and Design, where his paintings and collages are on display. He has also received the Italian honorary order Cavaliere Ordine al Merito della Repubblica Italiana.

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PETER GLUCK (’65), THOMAS GLUCK (’97), and STACIE WONG (’97), principals of GLUCK, received a 2019 Design Award of Merit from the Society of American Registered Architects/NY Council, for the Cary Leeds Center for Tennis and Learning in Crotona Park, in the Bronx; and a 2019 AIA NY Design Award of Merit in Sustainability, for Bridge, a LEED Gold high-rise mixed-use development in Philadelphia. Thomas Gluck participated in a panel discussion moderated by Paul Goldberger on the firm’s Malt House, the transformation of an early twentieth-century brewery complex into a commercial development in the Manhattanville Factory District, in Harlem. He also presented at “Designing New York: Prefabrication in the Public Realm,” a roundtable discussion sponsored by the NYC Public Design Commission. Stacie Wong was on the 2019 design jury for the Architectural League of New York’s annual “Folly/Function” design-build competition for Socrates Sculpture Park. Peter Gluck will be featured in the panel discussion “Architect-Led Design-Build: Reestablishing Your Role,” at the national AIA 2020 Conference on Architecture, in Los Angeles.

HENRY SMITH-MILLER (’65) and Laurie Hawkinson, of Smith-Miller and Hawkinson Architects, were awarded the 2019 World Architecture and Design Award (WADA) in the corporate office category, for the Brooklyn Navy Yard Development Corporation (BNYDC) offices.

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CRAIG HODGETTS (’66), of Hodgetts + Fung, based in Los Angeles, has recently been featured in the Italian design magazine *Abitare* in a piece about his design for an Uber Skyport, envisioned as a platform for Uber air vehicles. Conceived as a community asset, the skyport is an elevated landing field above a public park.

1970s

LOUISE BRAVERMAN (’77), based in New York, won the 2019 Chicago Athenaeum Green Good Design Award for *Hyperloop Suburb*, an installation in the exhibition *Time Space Existence*, at the 2018 Venice Biennale of Architecture, and the 2019 Chicago Athenaeum International Architecture Award for the project Pre-Fab Learning Landscape, completed in 2016 in New York. She was also one of thirty artists selected for the exhibition *Infinite Archive: NYPL*, at the Harry Belafonte 115th Street Library in 2019.

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1980s

TURAN DUDA (’80), of Duda Paine Architects, recently completed the New Student Center for Emory University. The centrally located student center cultivates a sense of community with interior and exterior spaces that extend into campus. Designed to serve students, faculty, staff, and guests, the 118,000-square-foot facility is the heart of campus.

ALEXANDER GORLIN (’80) and his firm, Alexander Gorlin Architects, completed the Jennings, in Crotona Park East, Bronx, New York, in November 2019. The new 42-unit 54,000-square-foot development is a supportive housing project that will provide safe and affordable apartments for survivors of domestic violence and their families. The practice was featured in *Ocean Home* magazine’s “Top 50 Coastal Architects 2019.”

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MARION WEISS (’80) and Michael Manfredi, cofounders of Weiss/Manfredi and former Eero Saarinen Visiting Professors, were recently selected through an international competition by the Natural History Museums of Los Angeles County to lead a master-planning team reimagining the La Brea Tar Pits. The thirteen-acre site includes the world’s only active paleontological research facility in a major urban area, with asphalt seeps, surrounding parkland, and the George C. Page Museum building. The firm’s “Loop and Lenses” concept will create new connections through a triple Möbius surface that redefines the area as an unfolding place of discovery. Completion is projected for 2025.

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BLAIR KAMIN (MED ’84), architecture critic for the *Chicago Tribune*, has published the book *Amherst College: The Campus Guide* (Princeton Architecture Press, 2020). It features the history and development of the nearly 100 buildings, landscapes, sculpture, and interiors on campus and was published to celebrate the bicentennial of the school, in 2021.

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1 Jan G. Diferud, *Architectonic Fantasies*, Sweden, Orpheus Publishing, 2018

2 GLUCK +, Bridge, Philadelphia, 2020, photograph by Timothy Hursley

3 Hodgetts + Fung Architects, Uber Skyport, 2019

RICHARD M. HAYES (’86) had his essay “Postmodern Social Housing: Charles W. Moore’s Whitman Village,” published in Arris, the *Journal of the Southeast Chapter of the Society of Architectural Historians*, (2018). He will be speaking at the conference “Thinking-Making” in February at the Free University of Brussels. He will also present a paper at the European Architectural History Network conference, in Edinburgh in June. He recently returned to work at Alexander Gorlin Architects, in New York.

JOHN TITTMANN (BA ’81, MArch ’86), of Albert, Righter & Tittmann Architects, in Boston, won a 2019 Merit Award from the AIA New Hampshire in the category of Excellence in Architecture Design–Residential, for the project Pond Farm.

CARY BERNSTEIN (’88) received design awards from *Architectural Record* (Interiors) and *Interior Design* (Best of Year Finalist) for her addition to a midcentury Modern home in Teaberry, California. The project has been published in *Dwell* and *Spaces* magazines and featured in the book *Designing for Disaster: Domestic Architecture in the Era of Climate Change.*

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1990s

PETER NEWMAN (’90) and his practice, Newman Architects, announced the master plan for Fintech Village, the global headquarters of Ideanomics, located on the former campus of University of Connecticut. The plan redevelops the commuter-based college campus into an entrepreneurial work-live-play campus and international center for financial technology and innovation.

MORGAN HARE (’92), MARC TURKEL (BA ’86, MArch ’92), SHAWN WATTS (’97), and Sybille Schneider, of Leroy Street Studio, were named among the *Architectural Digest* Top 100 for 2020. The firm has recently completed an affordable-housing unit on Manhattan’s East Houston Street and a net-zero energy waterfront glass house.

CHARLIE LAZOR (’93), professor in practice of architecture at the University of Minnesota College of Design and founder of Lazor/Office, was featured in *Dwell* magazine for the project Week’nder, a modern prefab home in the Midwest. BENJAMIN OLSEN (’19) joined the office as a designer last summer. Lazor/Office has projects under way on the Bitterroot River in Montana, on the coast of Lake Michigan in upstate Wisconsin, and in the heartland of Indiana. Blu Dot, a furniture design company Lazor cofounded, was awarded the National Design Award by Cooper Hewitt Smithsonian Design Museum in 2019.

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KIMBERLY A. BROWN (’99) has opened Kimberly Brown Architecture based on the host of mixed-use, commercial, residential and institutional projects and urban planning experience. Her firm has completed hospitality (restaurant and hotel) spaces in Dallas, Cape Cod, Williamsburg, Virginia and New York City’s East Village. New residential projects in New York City include a six-story, six-unit condominium in midtown for a Woman-Owned and Woman-led Development. The owner’s rep for the project, Dharshnyi Peries is a 1984 Yale SOM graduate.

FAITH ROSE (’98) and DEVIN O’NEILL (BA ’90, MArch ’98) and their firm, O’Neill Rose Architects, won the 2019 Architizer A+ Award, Architect Residential Architect Design Award, and AIA NY Design Awards for Oculi House. The firm was shortlisted for house interior of the year for the 2019 *Dezeen* Awards and was featured in the *Wall Street Journal* in April 2019. Oculi House was published in *In/ex Magazine* (June 2019). The practice was also mentioned in Amanda Kolson Hurley’s book *Radical Suburbs: Experimental Living on the Fringes of the American City* (Belt Publishing, 2019).

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2000s

DOMINIQUE DAVISON (’00), founder of DRAW Architecture + Urban Design and CEO of PlanIT Impact, in Kansas City, Missouri, was featured in “A Who’s Who of Smart Cities,” in *Architect Magazine* (January 2019). She was also profiled in a

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4 Louise Braverman Architects, Pre-Fab Learning Landscape, New York, 2016

5 Duda Paine Architects, New Student Center Emory University, Georgia, 2019

6 Alexander Gorlin Architects, The Jennings, New York, 2019

7 Weiss/Manfredi, rending of La Brea Tar Pits, California, 2019

8 Blair Kamin, *Amherst College: The Campus Guide*, Princeton Architecture Press, 2020

9 Cary Bernstein Architecture, Teaberry home, California, 2018

10 Newman Architects, Finch Village, Connecticut, 2019

11 Leroy Street Studio, East Hampton House, New York, 2019

12 Lazor/Office, rendering of the Fort Wayne House, Indiana, 2019

13 O’Neill Rose Architects, Oculi House, New York, 2018

14 DRAW Architecture, Centerview Municipal Facility, Missouri, 2018

piece titled “WWMB@20: From punk rock to architecture, Davison finds a groove of her own,” in *Business Journal* (November 2019).

RON STELMARSKI (’00) completed his eighth year as design director for Perkins and Will’s Dallas office. The Texas Society of Architects 2019 Design Awards recently recognized two of the practice’s projects for outstanding architectural excellence: Richards Group Headquarters and City of Dallas Fire Station 27, the latter named one of “The Decade’s Best New Buildings in Dallas” by architecture critic Mark Lamster in the *Dallas Morning News*. Current projects under Stelmarski’s design leadership include phase two of The Epic, the 23-story future home of Uber, and a transformation of the master plan for Dallas’s storied Fair Park, a 277-acre complex that is home to the Texas State Fair and the largest collection of Art Deco buildings in the United States.

GHIORA AHARON (’01), of Ghiora Aharon Design Studio, exhibited sculptures in the exhibition *Kabbalah: The Art of Jewish Mysticism*, at the Jewish Historical Museum in Amsterdam (March 28–August 25, 2019). In late January he presented a project at the India Art Fair, in New Delhi, that explored cultural interconnectivity via sculptures and works on paper.

MA YANSONG (’02), founder of MAD Architects, completed restoration and reconstruction of a traditional courtyard house dating back to the Qing Dynasty, Hutong Bubble 218, as part of the revitalization of Beijing’s historic neighborhoods amid rapid development. The firm’s winning proposal for the Yiwu Grand Theater, encompassing two theaters and an international conference center, will soon begin construction in China’s Zhejiang province.

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NEYRAN TURAN (MED ’03), partner at NEMESTUDIO and assistant professor at the University of California-Berkeley, was selected to curate “Architecture as Measure” for the Turkish Pavilion at the 2020 Venice Biennale of Architecture. She is founding chief editor of the Harvard University Graduate School of Design journal *New Geographies* and was editor in chief of its first two volumes, in 2008 and 2009. Turan’s book *Architecture as Measure* (Actar Publishers, 2019) was funded by a grant from the Graham Foundation.

DANIEL A. BARBER (MED ’05), associate professor of architecture and chair of the graduate group (PhD Program) in architecture at the University of Pennsylvania Weitzman School of Design, has recently published the essay “Emergency Exit” as part of the *e-flux Architecture* series “Overgrowth,” in collaboration with the Oslo Architecture Triennale (September 2019); “After Comfort,” in *Log* 47: “Overcoming Carbon Form” (November 2019); and “Climate-Sensitive Architecture as a Blueprint: Habits, Shades, and the Irresistible Staircase,” in *Rachel Carson Center Perspectives: Learning from the Past for a Sustainable Future* (Spring 2019). His latest book, *Modern Architecture and Climate: Design before Air Conditioning*, will be published by Princeton University Press (April 2020). In spring 2020 Barber is colaunching *Current*, a web platform and publishing collective, and a series of dossiers on the subject of “Accumulation” for *e-flux Architecture*. He will be topic director of the Penn Program in the Environmental Humanities and codirector of the Mellon Humanities, Urbanism, and Design seminar on “The Inclusive City” during 2020–21.

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RUSSEL GREENBERG (’06) and CHRISTOPHER BEARDSLEY (’07), of RUX Design, in New York, had an installation on exhibit at 165 Mercer Street in January 2020. The project included two large-scale custom installations demonstrating the firm’s modular “stickbulb” lighting system, which was featured in *Dezeen* magazine as a modern take on a classic chandelier.

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2010s

ASHLEY BIGHAM (’13), founder of Outpost Office and assistant professor of architecture at the Knowlton School at Ohio State University, curated the exhibition *Fulfilled,* at the Knowlton School of Architecture (February 10–27, 2020). The show and a related symposium considered the role of architecture in a culture shaped by the excessive manufacture and assuagement of desire and examined architecture through three main themes of fulfillment: material, logistical, and cultural.

Two Sides of the Border

Two Sides of the Border: Reimagining the Mexico–United States Region is a collective academic initiative led by Foster visiting professor Tatiana Bilbao and curated by New York design studio NILE that was first displayed at the Yale School of Architecture last year. The exhibition has since traveled to the Aedes Architecture Forum, in Berlin (March 16–April 25, 2019), and the El Paso Museum of Art (November 9–December 8, 2019). The exhibition reviewed online in *Metropolis*, *Architectural Record*, *Architect’s Newspaper*, and *e-flux Architecture*.

The New York Review of Architecture

In May 2019 James Coleman (’18), Dante Furioso (’16), Sarah Kasper (’16), Nicolas Kemper (’16), and Julie Turgeon (’18) organized a monthly broadsheet, *New York Review of Architecture,* with graphic design by Chase Booker (MFA ’17) and Laura Foxgrover (MFA ’16). The editorial team is mobilizing a network of writers, almost all working architects, to fan out across New York’s architecture scene and write reports so short you can read them over lunch. A guiding rule is “No Propaganda”—no writing about your own work. The *Review* holds meetings and most of its monthly distribution events at citygroup, an architecture gallery and event space founded by Michael Cohen and Violette de la Selle (both ’15). Subscribe at nyra.nyc.

16 MAD, rendering of Yiwu Grand Theater, Zhejiang, China, 2019

17 Daniel Barber, *Modern Architecture and Climate: Design before Air Conditioning*, Princeton University Press, 2020

18 RUX Design, Stickbulb, New York, 2019

19 Marcel Breuer, Pirelli-Armstrong Building, New Haven, 1966. Photograph by Bruce Becker, 2019

20 Norman F. Carver Jr.; *Architect of Form and Space, 2019*

Saving Breuer's Pirelli Building

Bruce Redman Becker (’84), principal of integrated architecture and development firm Becker + Becker, in Westport, Connecticut, has purchased the Armstrong Rubber Company Building, in New Haven, designed by Marcel Breuer. After the building was acquired and subsequently vacated by Pirelli, IKEA purchased it in 2003 but never occupied it. Known for its sculptural precast concrete facade and cantilevered structure designed by Robert Gatje with Breuer, it has functioned mostly as an advertising billboard for the past decade, except for an occasional art project (see *Constructs* Fall 2017). Becker was fascinated with the building as a graduate student at Yale and began studying its adaptive reuse and preservation potential after completing 360 State Street, an apartment building within Elm City Market in New Haven. Becker will design and develop the project and partner with a hotel operator in response to increasing demand for hotel rooms in the city.

Becker’s interest in the historic preservation of Modernist buildings and sustainability led him to the 1968 building and the Secretary of the Interior Standards. The structure is listed on the State Historic Preservation Register and is eligible for the National Register, allowing restoration work to be funded partially with Historic Preservation Tax Credits. Becker has previous experience with historic preservation projects in the region: he restored and redeveloped the Octagon on Roosevelt Island and the Bank of America tower in Hartford, designed by Welton Becket, which uses the same MoSai precast concrete panel system found in the Pirelli.

Breuer had convinced the Armstrong Rubber Company to build the structure as a multistoried office and gateway to the city. Becker said, “The building is a sculptural masterpiece.” After IKEA purchased it, the horizontal factory section was demolished to make way for a parking lot, and preservation organizations such as Docomomo New York/Tri-State and New Haven Preservation Trust objected. Yet it is a miracle that the building still stands. In exchange for a low purchase price, Becker and his team are required to follow guidelines set by IKEA, such as purchasing a certain amount of IKEA furniture and carrying out asbestos remediation.

The latter aligns perfectly with Becker’s goal to produce the first Passive House certified hotel in the United States. It will have all-electric mechanical systems that will operate without fossil fuels and be powered and heated by renewable energy from rooftop photovoltaic panels and solar canopies in the parking area. The building structure is well suited for adaptable reuse as a hotel, with 85-foot-wide floor plates that can accommodate guest rooms using the original office-building circulation. The original 16-foot-high penthouse mechanical space above the eighth floor will be redeveloped as a meeting and conference space with recessed mechanical courts replaced by internal windowed courtyards.

Local newspapers and architecture publications have featured stories about the project’s potential to promote the growth of New Haven in a positive direction as well as continued interest in the preservation of significant modern architecture.

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Norman F. Carver Jr.: Architect of Form and Space

This new book about Norman F. Carver, featuring the architect’s own photographs, plans, and sketches, is a comprehensive reference for his built works. It follows Carver’s design career from studying architecture at Yale in the early 1950s to working with Minoru Yamasaki and starting a practice in his hometown, Kalamazoo, Michigan. He designed more than 140 homes, winning three consecutive *Architectural Record* House of the Year Awards and a Silver Medal from the Architectural League of New York. Carver passed away in November 2018.

An accomplished writer and photographer, Carver cofounded *Perspecta: The Yale Architectural Journal* when he was a student, and he edited its first two issues with his wife, Joan. Together they interviewed some of the preeminent architectural minds of the day, including Paul Rudolph and Louis Kahn. Carver’s first book, *Form and Space of Japanese Architecture* (1954), was the product of a Fulbright scholarship he won to photograph and study traditional architecture in Japan. This had a profound influence on Carver’s architecture: his own 1956 house was featured in the *New York Times Magazine* in 1958 and rode a wave of renewed interest in Japanese-influenced Modern architecture. Carver remained active until his death, creating projects that fuse a Modernist design language with his interest in global and vernacular architecture.

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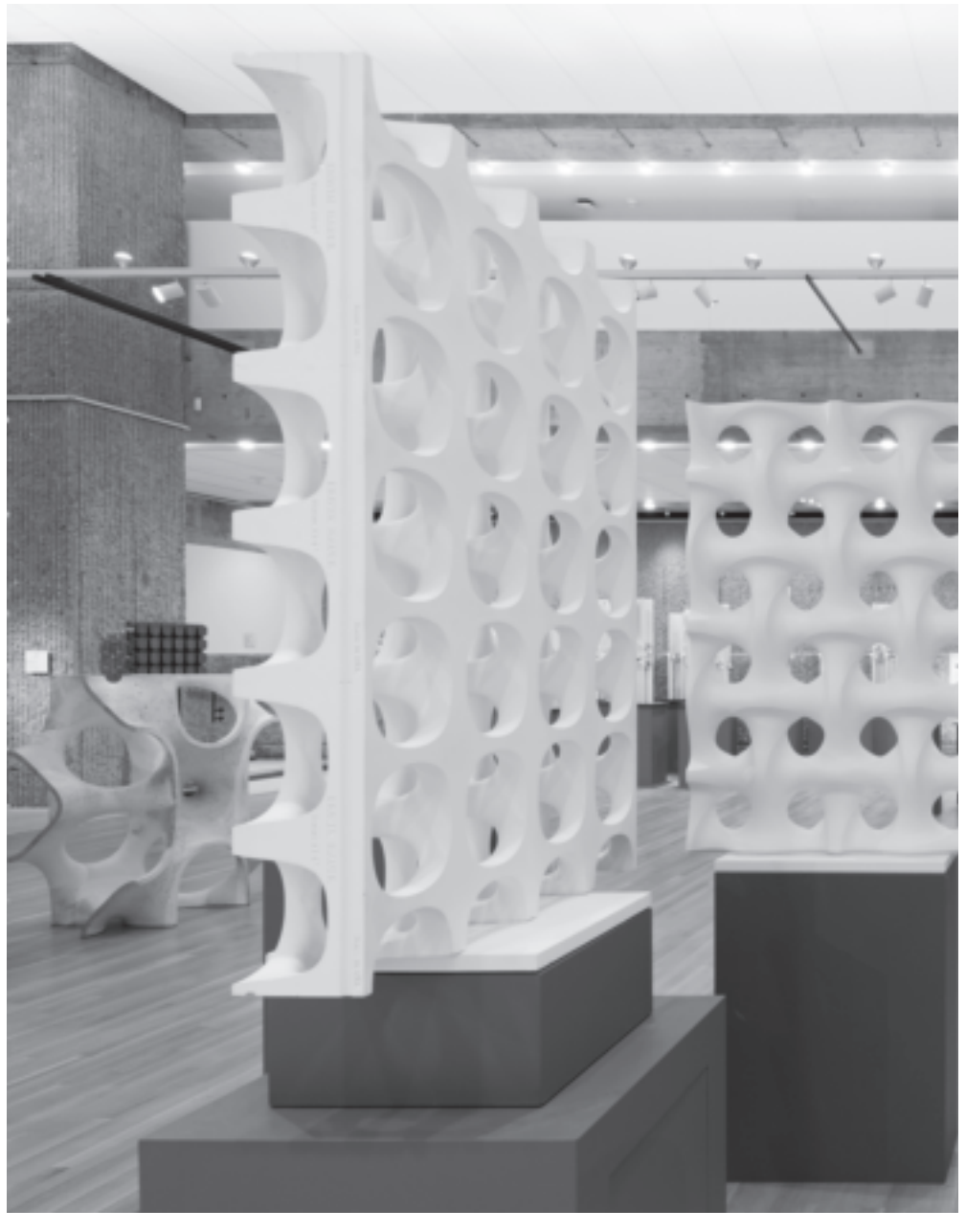

Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer, installation at Yale Architecture Gallery, photograph by Rich House, 2019

Spring 2020

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