Letter from Dean Deborah Berke

It is a thrill to welcome students, faculty, 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 Vick 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, women students in Yale’s history, and the students built an innovative three-unit house on Plymouth Street for the Jim Vick First Year Building Project.

This spring, the garden–pleasure exhibition has showcased work by artists Alteronce Gumbsy, Bok Andersen, and Camille Altay. An exhibition opening in February will display models and drawings by Frei Otto, the midcentury pioneer of lightweight architecture. In 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 past 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 Plattend and Ariadne 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 Kalisvart; alumni teaching team Turner Brooks and Jonathan Toews; and first-time visiting faculty members Norma Barbacci, Stella Betts, Anupama Kundoo, Ruth Mackenzen, 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 coeduction 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.

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
“Mozart Nostra: The 21st-Century Urgency”

Thursday, January 16
Margie Ruddick
Timothy EganLonohan Memorial Lecture
“Landscape/Architecture: Bridging the Divide Between Nature and Culture”

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

Thursday, January 30
Anya Sirota
Key lecture for the exhibition garden–pleasure
“Urban Outliers”

Thursday, February 6
Anupama Kundoo
William B. and Charlotte Shepard Davenport Visiting Professor
“Building Knowledge”

Thursday, February 20
Lizabith 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 Fullove
Keynote lecture for the symposium “Beyond the Visible: Space, Place, and Power in Mental Health”

Thursday, April 2
Walter Hood
William Henry Bishop Visiting Professor
“Reform Work”

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

Thursday, April 16
Georg Vrachtiotis
Keynote lecture for the exhibition Models, Media, and Methods: Frei Otto’s Architectural Research”

Monday, April 20
Zi! Diler
Gordon H. Smith Lecture
“DS-IH: Recent Work”

The School of Architecture Spring lecture series is supported in part by the Timothy EganLonohan Memorial Fund, the J. Irwin Miller Endowment, the David W. Roth, and Robert H. Symonds Memorial Lecture Fund, the Garden H. Smith Lectureship in Practical Architecture Foundation, the Robert A. M. Stern Family Foundation for the Advancement of Architectural Culture, and the George Morris Woodruff, Class of 1857, Memorial Lecture Foundation in Architecture. Harvard GSD is equipped with assisted-hearing devices for guests using hearing aids that have a “T” coil.

SYMPOSIUM

“The 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 care. One quarter of the US population will suffer from mental illness at some stage of life. The built environment therefore becomes an essential stage in which mental health must be addressed. The rise of urban inequality has had a huge impact on an already complex mental-health services system. This symposium will explore issues of equity by looking at how cities scale, 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 Fullove
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, Aline Cunningham, Jason Dzarager, Hannah Hall, Christian Karlsson, Molly Kaufman, Bryan C. Lee, Christopher Payne, Sam Tsedensuren, Kehlchi Ubozho, 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.

garden–pleasure
December 2, 2019–February 5, 2020
This exhibition is an iterative scenario of several “figures” sustaining a gathering space and a framework for engagement with the built environment. 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 Weilman (March 17), Ian Donaldson (March 18), and Cai Chaddock (MFA ’17).

Models, Media, and Methods: Frei Otto’s Architectural Research February 20–May 2, 2020
This exhibition, curated by Georg Vrachtiotis, 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 program embodied in the Institute for Lightweight Structure and its publications, which furthered architectural research and advanced the field of lightweight construction. The exhibition traces Otto’s career from his student days to the 1960s, and beyond, and will present his work for the future of society.

The Yale School of Architecture’s exhibition program is supported in part by the Fred Koetter Exhibitions Fund, the James Wilber Green Dean’s Resource Fund, the Kibel Foundation Fund, the Nicholas and Baird Meyer Family’s Discretionary Fund in Architecture, the Pickard Chilton 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 coeduction in Yale University’s graduate and professional schools and the 50th anniversary of coeduction in 2019, continuing throughout the 2019–20 school year.
Cazu Zegers, the Spring 2020 Eero Saarinen Visiting Professor, gave the talk “Mondo Nostro: The 21st-Century Urgency” on January 9.

Cazu Zegers

NINA RAPPAPORT

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

CAZU 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 protest address political issues, if at all?

CZ: We articulate things such as roots, 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 often do you get involved in 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, I should choose the best school, which at the time was the Pontifical Catholic University of Valparaíso. The poet Godofredo Iommi, who started the school, told me about “Ameridei,” an epic poem based on the reunion of Virgil’s Aeneid, a way to re-originate our continent with the permanent question about what it is to be Americans. Edmund 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. Ameridei, 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 city and Ameridei influence your work?

CZ: The dimensions of Ameridei 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, how did you travel 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 Valparaíso 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 Godofredo was asked to come to study, and 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 resources, and all of it has been part of my architecture, which I think is what makes it valuable.

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

CZ: That is a very good question: it is my artistic method to bring that aspect out in the work, the linking from pole to pole and culture to culture. When I received 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 “fly 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.”

NR: Have you had the idea that the process that becomes the building? I call this approach “geo-poetics,” to generate narratives with an understanding of the place. You will see this in my design for the Tierra Patagonia Hotel: a building that is a part of the landscape and the environment, the people that are going to live there, and how to develop a dialogue that builds very simple.

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 Hernandez’s collaboration with sculptor Eduardo Chillida, speaks about their shared research: “The universal abstract response to the nature of the place. When you have an abstract relation between buildings and landscape, you have a culture of being in a place and bring a narrative to the place. My buildings are not camouflage, I have a form to impose. With Tierra Patagonia I wanted to show a space that the building is going to give something new to the place, not take it away. That is general in my mind.

NR: I feel you have a deep sensitivity to geography and nature. Is this something you grow up with or was it new for you how to develop your environmental perspective?

CZ: I think it has always been with me. We were studying a lot of the natural world, off-road motorcycles to explore the landscape and local communities. We had some areas that are remote, so we get in contact 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 building as metaphysics are to philosophy.” So the task here is to build without distorting 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, something that you have to cover. It has to be very detailed and technically clean. In Tierra Patagonia I lifted the roof that shapes the building. In a house project a platform is suspended with pillars, which allows a better shaped roof, and for other houses—one new and another from the 1990s—that 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 every day. 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?

CZ: I believe it has been about, for a cultural center in a very poor area. It is really important for the local communities, and we have managed to lose 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. It was hard 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 largest companies with extraction in Chile, and how do you see any way to improve the sustainability of their projects?

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 the same 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 tourism 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. I have a project with 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 project.

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

1 NINA RAPPAPORT How did you begin your career as an artistic director in the 1980s? And how has your approach to performance and staging 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 was 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 comedic team of Hugh Laurie and Stephen Fry, among other talents. So I 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 feel the world you care about. We had a lot of space: 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 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 tasks 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 it at Châtelet2030.com.

NR One urban issue we struggle with 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 religious women feel more at risk. But 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 keeping a diverse audience. For example, Lincoln Center has added new types of performance for younger crowds and cultural events. I think it’s necessary for 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 context. You need to think about what forms of art are going to speak to new audiences—It’s got to be exciting and engaging. In Paris, where we 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 dance/rap dancer Abdal 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 attention in terms of audience diversity. But the audience looks extremely diverse, and that is a revolution that we are already feeling going on.

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 part of the production shaping how we work. We’ve got activists along with us. Abdal Malik worked for eight months with young people from the most inspired by the show. In the most difficult parts of Paris who, like Malik, were facing the choice between finding something to do that they couldn’t do legally, or going into crime. He created his rap musical with political actors and the help of ten young people who had never ever performed before. On the stage of their lives they were getting the chance to turn into actors.

NR I love the fact that while Châtelet was undergoing an impressive restoration you were conducting workshops in other spaces around Paris. Could you describe some of the success of these projects?

RM The first thing we did was with the Metropolitan Opera in New York. We presented an opera to over 18,000 18-month-old kids, called Bambino, in nurseries, libraries, and town halls. We did Sinfonie: A Rain in Grand Parc, which is one of the largest venues in Paris. We had 730 amateur dancers of all ages and over 500 maybe schoolchildren all in one district in Paris to learn a danceable film choreography Almut Ostermann.

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

RM As Robert Wilson says, opera means work. So first let’s reclaim the word. Let’s see opera means some of the most combined 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 piece with live performance because that isn’t going out of fashion, interesting enough.

NR Do you think live performances have become even more important because of social media, and in spite of it?

RM We do expect to be thrilled all of the time?

NR I think there are advantages: the flexibility and the magic that the digital tools can give in. In the opera house of the future we might need the space as well as the digital structure. We can work with communities in community spaces. We can be much lighter and more transparent and use digital tools more flexibly and innovative, and at the same time more sophisticated with digital tools. Even if we never see a person, we can use very rich vocabulary. And popular culture is absolutely full of sophistication and surprise and adventure.

NR This flexibility 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.

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

RM It’s been very exciting to have been working with us and with local communities in the suburbs of Paris on a project that we can call the return of the music to the Congo. He is working with West African filmmaker Abderrahmane Sissako, who made the film Timbuktu, on building an auditorium for the opera Le Voûti du Bull, situated in the outskirts of 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 journalists and artists 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.

RM Between 2014 and 2018 I was artistic director at the Holland Festival, the world’s largest international 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 music. 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 go-to get Paris and we tried to put the world right and talked about the opera house of the future. Isaac thought it was a case study on an existing theater and that he would build nothing for the rich. Maybe it’s a place where you can do 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, rather than on exclusion and class. And maybe there’s a chance to get it commissioned because the 2024 Summer Olympics will be in Paris.
RAPPAPORT First, congratulations on MacArthur Fellowship and the Gish Prize! Do you plan to do anything differently in terms of your focus with these endowed grants?

Walter Hood Thinking carefully about the next five years is the first thing. I have spent a few years of books to get away from that, but there are big differences between the two. In the 1960s and 1970s, the cultural landscape of the United States and California expansion is erased—there was no trace of the cultural landscape shared between these two colonies. And those were moments when invention happens. The eucalyptus tree came here, the Monterey cypress went over there, and redwoods were planted in New Zealand—and we have been fighting that tree for one hundred years.

WH 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 You shun away from the rhetorical and local because you are 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 Are you thrilled to have you teach at Yale as the first Diana Balmori Visiting Professor of Landscape Architecture. What can we find synergy between your work and hers?

WH I know Diana from afar. I found her collected authored books interesting, and the way she worked with issues of sustainability, and thinking of landscape as an armature of architecture relates to the way I trained as an architect, landscape architect, artist, and urbanist, so in a way my main goal is to make work that does not conjure up a single discipline but forges through culture. I feel the same ideas for city planning so I don't tend to characterize the practice but investigate how culture can manifest as a set idea, an approach to a place.

NR I see that your interests between landscape and urban design start to intersect as you were trained at the Francisco De' Young Museum and urban design in New York cities such as Oakland. How do you approach projects on such different scales?

WH What is working at a site it starts at a scale larger than the site. For example, the East Palo Alto Performing Arts Center, we have to create minia tures, we are bringing forth large-scale prophecies into the smaller scale of the site. How do you do that? Do you integrate these different scales?

WH If they are 1:1 they do not have to be 1:1. There is a way that you have to integrate. The biggest problem we have with these natural systems is that we do not have the capacity to change the landscape when the invention comes in, whether it is rain or cutting the gutter, and we are not directed towards this change. 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 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 our climate has changed the landscape, and we have to subtract the natives to make sure 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 the idea of how they do in places 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 where they have been culturally planted.

NR It's interesting to compare landscape revitalization to historic preservation, with decision making and a process 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 when the history of Australia and California expansion is erased—there was no trace of the cultural landscape shared between these two colonies. And those were moments when invention happens. The eucalyptus tree came here, the Monterey cypress went over there, and redwoods were planted in New Zealand—and we have been fighting that tree for one hundred years.

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WH If they are 1:1 they do not have to be 1:1. There is a way that you have to integrate. The biggest problem we have with these natural systems is that we do not have the capacity to change the landscape when the invention comes in, whether it is rain or cutting the gutter, and we are not directed towards this change. 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 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 our climate has changed the landscape, and we have to subtract the natives to make sure 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 the idea of how they do in places 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 where they have been culturally planted.

NR It's interesting to compare landscape revitalization to historic preservation, with decision making and a process 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 when the history of Australia and California expansion is erased—there was no trace of the cultural landscape shared between these two colonies. And those were moments when invention happens. The eucalyptus tree came here, the Monterey cypress went over there, and redwoods were planted in New Zealand—and we have been fighting that tree for one hundred years.

WH 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 You shun away from the rhetorical and local because you are 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 Are you thrilled to have you teach at Yale as the first Diana Balmori Visiting Professor of Landscape Architecture. What can we find synergy between your work and hers?

WH I know Diana from afar. I found her collected authored books interesting, and the way she worked with issues of sustainability, and thinking of landscape as an armature of architecture relates to the way I trained as an architect, landscape architect, artist, and urbanist, so in a way my main goal is to make work that does not conjure up a single discipline but forges through culture. I feel the same ideas for city planning so I don't tend to characterize the practice but investigate how culture can manifest as a set idea, an approach to a place.

NR I see that your interests between landscape and urban design start to intersect as you were trained at the Francisco De' Young Museum and urban design in New York cities such as Oakland. How do you approach projects on such different scales?

WH What is working at a site it starts at a scale larger than the site. For example, the East Palo Alto Performing Arts Center, we have to create minia tures, we are bringing forth large-scale prophecies into the smaller scale of the site. How do you do that? Do you integrate these different scales?

WH If they are 1:1 they do not have to be 1:1. There is a way that you have to integrate. The biggest problem we have with these natural systems is that we do not have the capacity to change the landscape when the invention comes in, whether it is rain or cutting the gutter, and we are not directed towards this change. 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?

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

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 shouldn’t 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 Hertie.

NR How did you use Ray Meeke’s fired-house technology—for example, in projects such as Spiritense, in Auroville, and the Voluntari home for homeless children, in Pondicherry—bring 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 fire to 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 Spiritense, that I addressed outstanding issues with the Voluntari 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 suitting 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 region antagonistic; 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 premises.

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 bring this thinking 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 Do you do anything different?

AK That’s because I’m an architect! I think 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 terror, just as a grape needs a specific environment and soils to get its characteristic flavor.

AK Yes, it is a beautiful idea.

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

AK The trend of producing buildings with standardized elements chosen from prefabricated catalogs has led to a disconnection with the human aspect and scale in a particular habitat. The relationship between spatial order, formal reasoning, and cultural issues 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 knowledge of how to achieve material context, 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 seeing as being shaped as 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 ingeniously and timeless materials in new ways.

AK So, for example, when you manipulate the terra-cotta pots you are organizing the material and structure in a different way, thinking them as an 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 craze. IWARDER: In contemporary architecture we see large blank surfaces of industrially produced buildings. The choice of materials and modes 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 terra-cotta-vaulted drivers are a form that comes 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 the terra-cotta tiles and allows self-supporting terra-cotta roots to be built without timber or another type of support structure. The details are designed to enhance spatial quality and surface texture, not to create a 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 terro-cement technology to produce lightweight speedy construction to enhance social and economic sustainable ability 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 rooting elements were new for them. There were masters who had experience but had never used them in architecture before. So everyone had a lot of learning to do. But the potters are skilled heights: the pots may have a fine light that they can produce accurately without measuring. It was a way of sharing experience that did not require 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 fall.

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

AK I’m working on a cohousing project in Mumbai called “The Park.” A mixture of sustainable urban living, a new approach to housing that is more about human habitat and less about the idea of a house than they can produce precisely and accurately without measuring. It is a way of sharing experience that does not require 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 fall.

1 Anupama Kundoo, Voluntari Dhyanpichitra, India, photograph by ArchDaily, 2016.

2 Anupama Kundoo, Sprinhar, India, photograph by Andreas Dellner, 2015.


4 Anupama Kundoo, Library of Lust, Austin, Texas, India, photograph by Santiago Calatrava, 2014.
Stella Betts, partner with David Leven of New York–based LevenBetts Architects, is the Fall 2020 Louis I. Kahn Visiting Assistant Professor.

1 Nina Rappaport Let’s talk first about the organization of your firm and how you work with your partner, in every way, started out.

2 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 13,000-square-foot two-story printing plant.

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

4 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 Brooklyn-Stuyvesant.

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

6 SB I think it is an often-used model. We are a body that we have the whole project so that we 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. Design evolve through making and a trust in the process. We set up open-ended parameters and see how it evolves. For example, when we were laying chipboard for the Square House and realized it should be formed-board concrete, a texture that we like through-and-through. Sometimes I am heavy 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.

7 NR You discuss the informality of your work 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?

8 SB We construct 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.

9 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.

10 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. Between the projects, we developed a process of scaling it up and down.

11 NR Why is that form so interesting to you?

12 SB I don’t know really! I think it is the way it connects to the place, it puts it into 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.

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

14 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 box houses.

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

16 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 an existing DNA.

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

18 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 the primary program was to work with. Since it’s landmarked it was like putting a ship in a bottle, and fitting in the HVAC system was a huge challenge. We wanted to open up the third floor into a more collabora-

19 SB We thought of it in terms of urban intensities and campers. We built the place out of wood, it 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 building and the roof. our colleagues, so that there is a connection to the third floor into a more collaborative space and floor plate of the building.

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

21 SB We often joke that early in our practice we only worked on projects in renovations, in the green placings 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, and an approach like Gordon Matta-Clark, cutting surfaces in a bring light down into the shared spaces and floor plate of the building.

22 SB BS 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 where everyone crossed through so that there is more interaction. In the Red Hook project we worked for the concrete slab, the columns, and the roof, which is made out of concrete 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 horrid 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 under standing the materiality of the context and the place.

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

24 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 Library 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 physically.

25 NR You also have your largest new building under construction in Harlem, on the site of the former Minton’s Baking Factory. How did that come about?

26 SB The developers are unusual in the sense that they didn’t parachute in. 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 then the owners, Stella Betts, and Henry Wilkins, asked us to unify the ceiling in two buildings. We thought of it as a ceiling art installation, and then later we designed to the building. Then they asked us to work on the RFP for a site on 120th Street. The most important part of making the building a midblock urban garden place that connects to the central reading room, which is at 126th and 126th Streets. It is very much about making sure that it isn’t just a new building but also a community connector.

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

28 SB We have a new obsession 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 Snidad Mediathque and the Seattle Public Library. We will track 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?

1 LevenBetts, Square House, photograph by Naho Kubota, 2011

2 LevenBetts, Zoid, Art Omi, installation, Ghent, New York, 2014

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

4 LevenBetts Cornell University Sibley Hall renovation, photograph by Naho Kubota, 2017.
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. Inpired 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 Gabo 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 screen and sculpture. Curated by Hauer’s collaborator Enric 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 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 carded him the reservation of the California condor, ultimately for his experiments with Polshek Partnership. 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 commissioned to design 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 carve the Continuum for commercial production. Rather than constructing them by hand, the two explored the latest in computer-assisted design methods. To create 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 prominent for the installation of digitally fabricated Continua screens in its Chicago showroom. The initial 25-foot-high CNC-milled limestone bas-relief screen designed by Hauer was installed in Rosado’s workshop and prominently in Centria, a 34-story residential tower in New York. More recently Hauer’s work has been used in a series of projects by Marc Wolkin and Roman and Williams, with Polshek Partnership.

A highlight of this installation was the set of 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 scale, made in MDF and CNC-processed, architects like Bunschat and Knoll were attracted to these magical forms; they truly exemplify the intersection of architecture and sculpture. Through out 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 high 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 depicting the weaving of the visual and the abstract. Visual art and architecture share a common root, Hauer made us want to know more about the collaborations he did with other Modernist architects of this generation and his legacy.

Hauer’s influence crossed many design disciplines, from public, commercial, and industrial collections. Yale’s survey of his experiments with space and form will hopefully inspire a continuing interest in the artist and his work for the next generation of practitioners.

—Paul Makovsky

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

Curator Enric Rosado took many of Hauer’s courses at Yale before pursuing a career in computer technology. 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 line.”

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 general idea is to delineate convex or liquid or soft-matter systems, these things actually occur...”

Throughout his career, Hauer had a studio that was both a laboratory and a showroom. He carved not just stone and wood but also wax and wire, and used his studio to carve and mold. He had a strong belief in nature imitating art, and he was interested in the many ways that nature could be used in architecture. His work was inspired by the forms and processes of nature, and he believed that these processes could be translated into architectural forms. He worked with a variety of materials, including MDF, limestone, and polyurethane, and his work was known for its elegance and simplicity. He continued to work in the field of architectural sculpture until his death in 2017, and his work has been influential in the field of architecture and sculpture.
Changing with the Seasons

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 Garr Chadwick (MFA ’17). Structured around three seasons, “Flood,” “Emersion,” 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 fanning out at oblique angles. The simplicity of the structures suggested the important 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 burlap-walled nook.

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—enabled a limiting framework by which artists had to abide. Gumby’s incredibly rich monochromatic paintings, for example, seemed oddly constrained by the 4-bys-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 and constrict through strategic intervention. At other times, the figures were framed by 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 became something else altogether. Looming tall in the exhibition were artifacts of ambiguous origin, silently refusing to offer any insight into their agenda. While the exhibition’s overall architecture and the artist’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 untold 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.

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

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

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 imaginative form 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 Surly Schlaibs put it, the word Bauhaus itself eicits 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 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 gallery. 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 glassed 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 Luc 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 transcendental 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, sculptors, photographers, and graphic designers came to share forms, concepts, 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 lives I couldn’t help notice, and one from Germany) presented vapors from 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 as architecture student (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...
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 ablocky 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 rumpled carelessly under a chair leg.

“Archi 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 Berle 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 Berle 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 Zemajec, in present-day Croatia, Berle 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 Berle’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 Berle 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 windowspan of her spare Modernist interiors.

As Raum intimated, this had a sinister dimension, as if Reich were striving to screen her immediately 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 1934, 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” to discern. As Brenda Danisilowicz (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, psychophysiological, and psychomotor exercises that one reformer after another had instilled in the German-speaking lands. Here we were presented with an arsenal of devices—pedagogical equipment between punitive corruption and artifice—exercised not so much by the body as by the body. Executed free hand or perhaps by muscle memory, (jitterbug/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 art that is Bauhaus, not during the interwar years but in the aftermath of World War II. Breaking away from the antiseptic of the Bauhaus, the redesigned curriculum practiced at the Ulm School of Design (HIG) began not with objects but with products and visual communication. Dematerialization and programming 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 bent of the New Bauhaus in Chicago. At HIG, by contrast, redesigning meant retraining citizens for a new democratic West Germany. Antonioni himself was like the “HIG in Ulm” are, de tacto, cryptic, and unmoored. They marked the language practitioners and John Cage, at Black Mountain, like the Black Mountain College in the early 1950s described by Herbert Marcuse in One-Dimensional Man. So it is that the exhibition pavilions of the HIG 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 photo-montage—which the Werkbund, allied with the Bauhaus, introduced to the French in the German section of the Salon des Artistes Decoratifs, in Paris in 1930. The Werkbund’s separately produced catalog was, in the words of Wally Miller (University of Kentucky), a “mini typographical master piece.” In a humorous touch, we see in photomontage on the cover cutouts of individual figures approaching the elaborately 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 Boter (University of Manitoba) revisited light as the great activator of space in László Moholy-Nagy’s installations of the late 1920s. Boter brings new proteanists to the fore, such as Moholy-Nagy’s fellow Hungarian and critic Alfred Kennedy and—in one of the few mentions in this conference of the Bauhaus’s relation to the Soviets—Alexander Bogdanov, the inventor of tskikol, one of many zany philosophies that sprung 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: “Archi Albers’s Silence,” by Jeffrey Saeltenik (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”—Saeltenik developed a parallel between the indeterminate dynamics of Albers’s irregular
interwining 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 this point it had become clear, no notion that the three panel themes—pedagogy, medium, and technique—were in some ways interchangeable, a notion no Bauhaus educator 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 Papapetrou (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 1950s and present-day sustainable architecture, the more eccentric side of his theory, the domestication of cosmic radiations and such phenomena, led to his sidelinning 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. Author 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.) Albers reminded us, by bringing in little-known nineteenth-century American educators such as James Liberty Tadd, the school was configured. 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 depart-}

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

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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.
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 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 toward these themes, practitioners can discover ways to influence practices sustaining mental health.

The first panel, “The Hospital: Deconstructing Otherness,” will focus on the built form of the hospital. The built environment is viewed in itself as a way to help to conceptualize mental health treatment. The second panel, “The Home: After the Asylum, Housing and Mental Health,” will look at how the age of the asylum building became an urgent stage on which mental health must be addressed. The unregulated population of today continues 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 practitioners 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. Beyond the provision of housing, the future might be seen as the setting from which to redesign perceptions and outcomes of mental health care.

The third panel, “The City: Mental Health and the Flight to the City,” shows how the city and its rise of 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 the city shapes mental health and social geographies. Through the discussion of urban infrastructure, transportation, and food inequity we might begin to unveil the entanglements that contribute to unsafe access to mental well-being within communities.

The speakers include Earte Chambers, Alison Cunningham, Jason Danziger, Charles Fourier, Sheril Holbrook, Elihu Rubin, and Joel Sanders.
Models, Media, and Frei Otto’s Architecture


Yale Architecture Gallery
February 2019
Teaching and Culture

Nina Rappaport
One direction in architecture is to think in a radical, disenchanted, and critical approach, and open in solutions, making it a more fluid terrain. I’m curious about what you think are the most pressing issues in the framework of your own work?

McDermott Fluid terrain makes it is important to think about how ideas get represented in architecture and building standards, entrenched inequality, and a sense of alienation and marginalization. The key is to think about what we can make our work set valuable within that context.

Joyce Hsiang I think the 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 shape 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 a 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 architects make it look as if, instead of which 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 is set 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 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 experience with. The Design One curriculum has been developed 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.

BB One way we try to think about communication as part of the curriculum in the first semester is by using representation and design in the studio. This was always done to some extent, but we used to have a set of separate categories dedicated to visual representation. 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 studio begins to find a source of an artist 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 space, 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.
BH 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.

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 of the site. These 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 fundamentally material 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.

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, SO+I, does a lot of public work. The briefs often ask for community engagement at the beginning of a project. We usually engage with either a volunteer or professional public-art committee in the city. We discuss what is meant by public work, whether the artwork can be the social engagement, does it need...
to be visible, and how people can be made aware that it’s happening. It’s an interesting conversation that is different for each country.

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

NY 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 ecological potential. 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 art 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 to know information, but we don’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 the way that we present public projects in an open public conversation there, where a sense of civic engagement and community is historically stronger. We try to be more proactive in facilitating that kind of conversa- tion through collaborations with city agencies, communities, and art and educational institutions.

NB How do you make sure that students address that kind of engagement, and do they understand the process in the first year?

MB We are engaged in much larger projects as a collective. What is the role and agency of design at the scale of the world in the Anthropocene era?

NY 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?

NY 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 digital techniques by applying what the city could have been. There is no single piece of software or machine that everybody has to buy that’s just too broad an array of technologies. We allow students to explore what they’re interested in.

MB 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 as much 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 ask how we are going to use this in a different way or to invert? For the first project, one student in Nikole’s section put a square grid on the project and scanned it, which was extremely weird. There were so many potentialities.

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 example modeling, scanning, projecting, and drawing with a squid in project one, perhaps building a Rhino model in project two, perhaps a subtractive 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 forms 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. It’s a great project that’s particular is that the students are free to explore their unique interests, so there’s a real flexibility and richness.

JH I’ve found myself almost always going back to analogue techniques, perhaps because many of the de facto methods are now digital and the tendency is to use them completely 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 experimentation in the past few years, which has to be translated through the digital. I think being able to move between analogue and digital techniques is important 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-Discipline

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

MB Students are coming to a thesis seminar this week, which is not. The brief is actually very specific, not something they have to develop. In the second project, the plan phase, they get a program and site here in New Haven. In the first part we had that program and come up with a site anywhere on Earth. They think about how that program was going to change in a site-specific way.

NB I think it allows for more agency and autonomy.

MB One of the strengths of our MITch program is that we have students with architecture and other backgrounds, the mix of how they 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. Projects are short, quick, nimble exercises with explicit deliverables that provide both a framework and freedom for students to develop their own interests.

MS It teaches the students to be more aggressive about coming up with concepts, the status quo, or a brief that later becomes a kind of thesis idea. I think that’s the agency that the students 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’ understandings deploy socially oriented 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? Or does it show you new pathways?

NY 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 it all of it, every student makes an imprint upon me, shifting my perspective and unhinging my assumptions.
Bauhaus Futures
Edited by Mike Ananny, Molly Wright Steenson, and Laura Vorland

With its centennial in 2019, the Bauhaus prompted a spew of publications, symposia, dance performances, and even a German TV series. In Germany, the Bauhaus was harbored in a museum or institution that did not want a piece of the action, no matter how tenuous its relationship to the famous masters involved. At Bauhaus schools with both Weimar and Dessau rushing to correct their Bauhaus museums, the existing archive and museum could keep its doors closed with impending renovation and exhibition plans. Meanwhile, an interim location, the so-called “temporary bauhaus-archiv” features different programs, which have to be handled as remotely insensible. In the past few decades the Bauhaus has produced a number of offshoots and see-throughs. 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 to suggest a future. As co-editor Charlotte Algie (’18) explains in her introductory essay, the idea of empire formation is largely a “disavowed” and detached from the overarching, thematic coherence to the issue. Algie defines Ensemble as a “specific assembly of multiple and disparate cultural elements woven together by relational means.” Empire, on the other hand, is characterized as a condition of “generalized extraction centralization.” Ensemble and empire are thus a dyad where the former is the sphere of the latter. They are thus a dyad where the former is the sphere of the latter.

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 try 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 of the post” 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 have happened through mutation, and this is what happened to the institution, not least because of the differences in the Bauhaus’s different campuses. 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. It is relevant to discuss a set of valuable propositions on how to decolonize and diversify institutions as symbols or sites of individual representation, 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 patriar- chal 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 in the shape of the architectural structure,” and in order to reform design it takes institutional critique, new forms of peer review, and a revised set of citation practices. Here the Bauhaus serves as a springboard for an indispensable discussion on current design education.

Something similar happens in other contributions too. In a momentary critic, Robert Wiesenscher believes that “comparing a small school and a massive institute, in two vastly different points in time. One moment, verges on absurdity.” It is the case, why is the Bauhaus needed as a trope to discuss the current status of Valley’s tech industry? The chapter entails an informative interview with Manuel Hofer, a former student of mine at Yale, and her husband, Ben Tamoff. An image of Paul Klee’s, the so-called “Twisting Machine,” serves as a tugboat pulling a contemporary discussion in modernist direction, as if the line was restricted in its ability to maneuver on its own. The connection between the Bauhaus and the tech industry is possible because of Grappus’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 brought up as an alternative to the dominant paradigms of the school’s complicit 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

Perspecta 52: Ensemble
Edited by Charlotte Algie and Alicia Pozniak

Even though Ensemble serves as its putative title, it is another, more fraught E-word—empire formation. In Germany, the Bauhaus is hardly the only one. As co-editor Charlotte Algie (’18) explains in her introductory essay, the idea of empire formation is largely a “disavowed” and detached from its overarching thematic coherence to the issue. Algie defines Ensemble as a “specific assembly of multiple and disparate cultural elements woven together by relational means.” Empire, on the other hand, is characterized as a condition of “generalized extraction centralization.” Ensemble and empire are thus a dyad where the former is the sphere of the latter. It is thus a dual theme that animates the most compelling of the essay’s twenty-seven contributions to Perspecta 52.

Hayden Bassett addresses the articula- tion 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 plantationary of colonial Jamaica. Similarly Alex Brenner offers a fascinating account of the infrastruc- tural 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. Brenner’s story of topography’sOtherness assemblage erases the “gray” architecture that consti- tuted Jardine’s vast “transformational” supply chain: ports, godowns, and factories. Marc Crison takes us back to the first British colonial encounter, in an essay on the fleeting episode of creative protest against British rule in late-nineteenth-century Dublin. Crison’s essay reminds us that “landscape” is an embodied history of empire, an account of how empires were formed in the dynamics of colonial representation and resistance. His essay is also an important intervention in the ongoing debate about the role of the city in the global economy, and the ways in which the city is both a site of power and a site of resistance.

Emily Mary’s essay on Barbados is a biographical 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 knowl- edge-power forms the basis for Ottosy’s REFLECTION OF LIGHT: 1884-1922. The New Architectural Journal. In postcolonial Nigeria. She illustrates the persistence of colonial discursive categories such as “tropicality” in the “tropical” visions of American development agencies. Samia Benni brings the persistence of colonial policies and practices into sharp relief in her essay on the circulation of spatial “norms and forms” between Mexico City and the rural periphery of the French rule of Algeria. Benni’s essay is complemented by Jean-Louis Cohen’s essay, offering a detailed reading of full-page spreads from the journal Techniques of Architecture and its role in the architectural strategies of institutionalized rural regionism in Vichy France.

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 vanities 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 Mekhitarian and Shahrara Rajan’s investigation into the entanglements of neoliberal capital, militarization, and secularization as colonial tropes of waste and urdhi and ars par excellence to extrapopular land for real estate embroilment.

Jack Elsot’s photographs of Dubai festivities in and around railway lines (a consumerist colonial ensemble) vividly capture the imbrication of pecuniary, immaterial, and material in a fleeting episode of creative protest against British rule in late-nineteenth-century Dublin. Algie’s essay reminds us that the city is both a site of power and a site of resistance. Crison’s essay is also an important intervention in the ongoing debate about the role of the city in the global economy, and the ways in which the city is both a site of power and a site of resistance.

Chattopadhayay’s essay focuses on the heterogeneity of Durga Puja celebrations by examining multiple levels of “the cultural” in terms of its distinctive expressions of community as well as its differential articulations to class, caste, and capital. Taken together, these two contributions come closest to the editorial ambition of Construactivism: to theorize object- parts and states at once, together. Even though Ensemble, while charac- teristically eclectic, is distinguished by an editorial vision that admirably toggles topics, geographies, and people typically underrepresented in North American architechtural writing, the interweave of many of the contributions—in particular imperialism, coloniality, and post- coloniality—hold promise to form a collection that is resolutely global and surprisingly diverse, sometimes that are ultimately undervalued by its enigmatic title. As the scope of architectural scholarship is recon- structed 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 occa- sionally two, words in favor of a naming convention that does greater justice to the works collected in its pages.

—Swarnabha Ghosh (’14)

Ghosh is a PhD student at Harvard University. His current research focuses on the changing paradigms of modernist infrastructure, agrarian change, and urbanization in South Asia.

Space Settlements

By Fred Schramm


Space Settlements Return to Earth

The story begins at NASA’s Summer Study in 1965 in Colorado Springs. Professor of architecture and visual communication, Gerard O’Neill, who brought together an interdisciplinary group of experts to deliberate on the viability of permanent space settlements. As Fred Schramm (104) poignantly explains, O’Neill was disinterested in the academic circle. He wanted to do something that was more practical and had a real-world application. He researched the possibility of building a space station. The idea was to build a space station that could live and grow. This concept was revolutionary at the time, but it paved the way for future space exploration. Schramm notes that O’Neill was not interested in the theoretical aspects of space settlements. He was focused on the practical applications of these settlements.

A Walk in the Park

Schramm continues by discussing the concept of a space settlement. He states that O’Neill was interested in the idea of building a space station that could be inhabited. He believed that this would be the future of human habitation. O’Neill was convinced that space settlement was the way forward.

Media Spaces

Schramm goes on to discuss the impact of media on space settlements. He notes that O’Neill was interested in the idea of media spaces within the settlement. He believed that these spaces could be used for various purposes, such as communication, entertainment, and education.

The Future of Space Settlements

Schramm concludes by discussing the future of space settlements. He notes that the concept of space settlement is still relevant today. He believes that with advances in technology, space settlements could become a reality.

In summary, Space Settlements Return to Earth is a fascinating read for anyone interested in the concept of space settlements. Schramm’s book provides a detailed and comprehensive overview of the history and potential of space settlements. It is a must-read for anyone interested in the future of human habitation.
Fellow 2019), moderated by
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1 From left, Ann Marie Gardner, John Spence, and Janet Marie Smith
2 Renaud Haeringen

Teddy Cruz and Fonna
Forman—
Unwalling Citizenship
William Henry Bishop
Visiting Professors
September 12

Fonna Forman and Teddy Cruz, who have been engaged in a political and
design practice for the last five years, are both pro-
tors 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 relation-
ships 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
under-recognized one-dimensional line will pro-
duce huge havoc in our own environment and
the social-ecological systems shared with our
neighbors. Visualizing these 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 eco-
gies, 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 globaliza-
tion has inflicted on the world’s most vulner-
able people: poverty, climate change, accel-
erating 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.”

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.

2021 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 a Los Angeles
Dodgers, noted the power of sports parks to
boost a city’s spirit and civic pride among
fans. Spence, chairman of the Karmo Group,
explained that he conceives resorts as
private membership clubs with organized
entertainment platforms rather than just
holiday accommodations.

Janet Marie Smith [sic] always try to
design a place where fans will want to go
ever think 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
irrelevant.
J. M. Hopkin Professor of Architecture October 10
Robert A. M. Stern (’55), 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 thirsted 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 his new architectural program he created at Yale.

“Rudolph’s most important accomplishment in his Yale years was that his teaching, was his demonstration that an American architect could overcome the ‘gulf 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 Kingsley Brewer 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 show the Yale remain one of the few, if not the only, schools where a student can sharpen his or her appetite and skill to a level where most others were becoming technology minded, semiconpetent training centers that advocate design under the pretense of environmental study. ‘Learning on Moholy Nagy’s observations, I find a comforting culminating 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.”

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

Dietrich Neumann—The Bauhaus: Complexities and Contradictions at Modernism’s Foremost Art School
Keynote lecture for “My Bauhaus: Transmediat Encounters.” October 31
Dietrich Neumann, professor of art history at Brown University, gave the keynote for the symposium “My Bauhaus: Transmediat Encounters.” He quoted Mies van der Rohe’s discussion with Walter Gropius on the occasion of the latter’s seventieth birthday, where the renowned modernist noted: “It was an idea. You cannot attain such reso- nance 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 concept of an institution blending the boundaries of sculpture, architecture, and painting, the school became 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 Anti and Joseph Albers very clearly 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 Bauhausler what influenced them the most: First of all, of course the name was very important in its simplicity, suggesting coherence and conti- nuity. But what people remember most was the human interaction, the open creativity, the promoting and demanding atmospheres, the belief and personal discovery, individual creativity, and transmedial inspiration.”

Tammy Eagle Bull—Indigeneity in Contemporary Architecture
November 7
Tammy Eagle Bull spoke about the impor- tance 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 Eadigeneity Architecture and is based in Lincoln, Nebraska; former president of the Nebraska chapter of the AIA, and the first Native American woman to be a registered architect in the United States.

Eagle Bull noted that on most Native American reservations architecture is failing to achieve its historical purpose: to connect and reflect on the relationship between the land and the people who are its stewards. She also emphasized the lack of spaces addressing indigenous communities.

“The spirit of sovereignty calls for Native American architects to take the lead in defining the built environment of tribal communities.

Tribal identity and authenticity is critical to the survival of Native American cultures. Our own people must define the future for our communities. Reconnecting aesthetics and functions of the physical environ- ment is crucial to the expression of sovereignty. By our houses, you will know us.”

Alexandra Lange—Looking for Room 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 field 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 architecture to criticism 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 is the privilege of the criticism ultimately to rewrite the narrative... to stop writing profiles as if architecture is made by one person and start writing stories of collabora- tion; 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 curiously 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 one—up that you want to be, but a whole chorus of people that you want to join.”

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 in 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 myself 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 paternalism that raise this issue. They seem to love the African continent, so they want to exploit it. So I’m not a politician, and I cannot tell you who is the best president 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 a 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.”

Fernanda Canales
Robert A. M. Stern
Alexandra Lange
Dietrich Neumann
Tammy Eagle Bull
Francis Kéré
The Advanced Studios delved into designs for coastal areas, sustainability, and interventions with a political, spatial, and social focus.

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

Urban Oasis
ROBIN YANG (’20)

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 socio-spatial 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 untapped growth resulting in half the urban population living in slums exposed 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 observed during site visits. Their 11 models reflected this resourcefulness with low-cost materials. Working individually, the students invented interesting combinations of programs ranging from a public toilet and laundromat center to a tactful burning garbage and human waste as fuel in the manufacture of concrete blocks made from discarded coconut husks and a hydronic urban farm system built on the concrete skeletons of derelict unfinished buildings throughout the city.

The Informal City:
LEONARDO FUCHS
SERENA CHING
KAY YANG (both ’20)

Alain Plattus, professor, and Andrei Harwell (’06), critic in architecture

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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’ workshops on immigration and activist 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 continuities inscribed in the territory, emphasizing the role of the architect as a mediator between the forces of change. The students began with group drawing projects in which a suite of Modernist precedents—selected for their adherence to an aesthetic regime defined by crystalline, pyramidial, glazed, and glowing forms—were analyzed, invented, and eventually assembled into mural-scale cityscapes presenting complex visions of the Modernist metropolis and its relationship to light and darkness.

After their visit to Tijuana the students selected sites from a group identified in and around the city, in collaboration with the city planning office, where they developed proposals 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 spa center; a scenographic celebration of urban experience at night and the potentially delightful character of dark spaces; a new market square communicating the rolling lines of the Jewish community (architecture) in the city, based on a highly anachronistic and critical vision of religious ritual; and an intangible heritage and an infill housing project conceived as a form of material and historical knowledge, a backbone of the recognition in the urban and historical fabric and consciousness of modern Tijuana.

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 the students to engage in the exploration of solarization in architectural Modernism with an eye toward the development of a new monumental urban infrastructure for Vienna, Austria, based not in the radiant aesthetics so persistent in the Modern era but in the potential of constructing a democracy, a society and a city, on a grand scale.

The Building Blocks: An Incremental Housing Strategy
EMILY CASS (’20)

Fernanda Canales, Louis I. Kahn Visiting Assistant Professor, with David Turturo (PhD ’32), critic in architecture

Fernanda Canales and David Turturo conceptualized 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 vado 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 vacketones, inventing minimal units for living and a series of shared spaces, which they presented at midterms. For the rest of the semester the students worked individually to propose systemic interventions of one thousand and units to the previously researched developments in Mexico 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, recording urations of domestic labor, and innovative inversions of conventional private property.

Unsettled Form
JEROME TROY
LEONARDO FUCHS (both ’20)

Mark Gage (’10), professor, and William Liddle, critic in architecture

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 human mind, through which 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 of general 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 space of a river and meeting, and volumes that spiraled down into the earth.

Los Flores Community Waste Brokers: Waste to Resources
RACHEL LEFEBRE
PÄGE COMEAUX (both ’20)

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 and issues as waste to 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.

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Solar Sengket
JUSTIN TSANG (’20)

John Spence, Edward P. Blass Visiting Fellow; Henry Squire, visiting professor; and Patrick Belleville, visiting professor; with Timothy Newton (’07), critic in architecture

The teaching team tasked the students to design for the Karya Reefs, a sustainable beach resort on Gili Meno, an island located off the coastal town of Lombok, in Indonesia. In 2018 two earthquakes devastated the island, destroying homes and killing 320 people. The resort Karya Reefs experienced lack of power and promised the owner, the partner John Spence, to consider ways to address these challenges. The proposal for 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.
Pathway To Conjecture! REBECCA COMMISSARIS (’20) Tod Williams and Billie Tsien, Charles Gwathmey Excellence 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 Conject, a unique hybrid of Mexican-American folk music that evolved in San Antonio, Texas, in the twentieth century. The students were asked to reimagine Lemza’s Nite Club, an Art Deco National Register Landmark found 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. They tour to San Antonio to the students visited residents 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 alloys 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 historical missions in San Antonio or used materials such as precast highway construction elements, prefabricated metal building systems, and traditional ashlar.

Focusing on the impact of globalization on tourism, these fragile environments, they researched potential sustainable solutions that could have broader applications for other similar ecosystems, such as biomes, indigenous architectural forms, structures, materials, and traditional building techniques that could be adapted with modern materials for site-specific project. The students also explored the potential for a nearby community-based development that would need to directly 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 dining 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.

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

The 2019 Jim Vick 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 decolonize 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—three-unit house on Plymouth Street in the Hill neighbor—includes an 11-kilowatt solar array connected to 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 of the system totaled around $35,000 and was funded through the aggregation of small investments in a subsidary venture formed to operate and finance the building. The energy captured via solar array is to be consumed directly by the house but can be sold back to the electrical 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 alternative energy building. The energy captured via solar array is to be consumed directly by the house but can be sold back to the electrical company in the event that excess power is generated.

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RFID activated a central role in research the site and the neighbor. On their tri...
EMILY ABRUZZO, critic in architecture, and her New York-based firm, Abuzzo Bodzjak Architects (ABA), designed British clothing brand Monki’s new flagship store in New York, which was featured in interior design, Domus, Azure, Dezeen, and Hyperallergic. This year’s “brand new must-see and shops and call,” Architect’s Newspaper named the store 2019 Best of Design winner for Interior Retail. ABA was listed among AIA Interior’s top fifty architects, praised for their demonstrating novel and exciting approaches to residential, hospitality, retail, and work spaces. In November Abuzzo and her partner, Gerald Bodzjak, were interviewed by Architect as part of its “Studio Snapshot” series. Her fall 2019 project exhibition included the Evan’s Gallery, at Ohio State University’s Knollson School, as part of the show REJECTED: Architectural Drawings and Their Stories. In September Abuzzo 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 a “Full Circle,” a related interactive workshop with Archie George, associate director of the Restorative Justice Project at Impact Justice.

DEBORAH BERKE, dean and professor at the Graduate School of Design at Harvard Business and received the Helen Adelia Rowe Metcalf Award from RISD, her alma mater. The Upper East Side-based firm she founded with her fellow firm, Deborah Berke Partners, was published in the September issue of Roor Keye as its fall 2019 edition. Her fall exhibition also took place in the October issue of Galerie. In December Dean Berke spoke in a panel at the University of Pennsylvania School of Architecture, Princeton School of Architecture, Kaelkhe in Brussels, Kalo Egelse University Leuven, National Library of Malta, Swiss Architecture Museum in Basel, ETH Zurich, and Lund University of Applied Sciences and (HSLU).

MIROSŁAW BROOKS (’12), critic in architecture, with her firm, FORMA Architects, which she co-founded with Daniel Markiewicz in 2014, has completed the final phase of a renovation for Yale’s student-run residence, creating an expansive, long-lived desired physical campus on campus. The firm received an honorable mention for its winning submission for a national architectural competition organized by the 2019 competition, which considered what it means to build a home in precarious conditions; as well as a submission for the “Women Who Build” series on the website Archinatle.

TURNOER BROOKS (BA ’65, March ’70), professor of professional education at the 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 that will be located initially in Connecticut, New York; a Palliative Care Facility, in Monticello, New York; and the Galapagos, a 50,000-square-foot building into a guesthouse and study for a country residence in Bethany, Connecticut. The Y2Y Center for Homeless Youth in New Haven, his partnership with Duo Dickinson Architects, is in process.

BRENNAN BUCK, senior critic in architecture, in association with his firm, Diamond+Dunklack, completed an invitation commissioned by the city of Palo Alto, Lucio Arms, which will be included in the project opened in September and is on view until June 2020. The firm also received a 2019 Mineral Award for the AIA Awards Design Award for the single-family Second House, in Los Angeles. Freelandbuck was named as the firm in its fall exhibition at the Whitney Museum, and the ceramics gallery and café at the Everson Museum of Art, in Syracuse, New York. In December Bennett, as part of the firm, co-convened a panel discussion at the symposium “Decoy and Depictions: Understanding Fish and the Arts,” in the University of St. Louis. Buck was named a senior critic at Yale this fall past year.


TRAVIE DAVID (’94, March ’04), critic, and JONATHAN TOEWS (’98, March ’03), of Davies Toews Architects, had their firm recognized as one of the 2019 Emerging Architects by the Architecture League in New York for their怪物 which included a lecture on parallel worlds and Sheetrock. They recently published “Sheetrock Notes 1–10” for the “Exquisite” issue of Flat Iron. The journal is currently working on the development of a multi-galley museum in the city’s Chinatown and a music venue in Queens, as well as a number of residential projects in New York City and Chicago. Davies Toews Architecture recently completed a large-scale and large-scale exhibited, for the 2019 conference, in New York City. The firm’s project line, in downtown Memphis, in collaboration with the PARC Foundation, was selected as a finalist for an award at the firm profilated in the Architect’s Newspaper and Inforgraphic Magazine and was the subject of a short film for Istibs. Last summer, the firm hosted five interns as part of an ongoing research project investigating the role of architecture in the world, and the museum’s Davies Toews Architecture opened the experimental gallery RabbitRabbit adjacent to its office, in New York City’s East Village, this past winter.

KYLE DUDGAL (PhD ’15), critic, presented his paper “Monumental Failure” at the 2019 conference of the Society of Architectural Historians, where he completed a “Global Architectural History Teaching Collaborative Research Grant” on “Teaching the Global Architect,” which he spoke at the Harvard Graduate School of Design’s “Fault in Design” conference and at Notre Dame School of Architecture. At the conference, he also presented his work at the Eli Institute and participated in Judson University’s seminar on theology and the future. He was invited to speak at a joint conference for the Chistians of Harvard, and MIT architecture schools. Dudgale has been a reviewer for the Journal of the American Institute of Architects and Andrew W. Mellon Society of Fellows in Critical Bibliography.

KELLER EASTERLING, professor, exhibited work at the Seattle 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, Kaelkhe in Brussels, Kalo Egelse University Leuven, National Library of Malta, Swiss Architecture Museum in Basel, ETH Zurich, and Lund University of Applied Sciences and (HSLU).

MARK FOSTER GAGE (’01), associate professor, with his firm, Mark Foster Gage Architects, is completing the New York, the largest virtual-reality entertainment center in the Western Hemisphere; a private library on the site of a century-old, 20th-century Templar Chapel, in Shropshire, England; designs for the museum of Lady Gaga, in Las Vegas; and a research studio in New York. Last fall Gage delivered the lecture “Philosophy and Aesthetics,” at the John Soane Foundation, and hosted a panel discussion for the symposium “The Architecture of Prostitution,” at the Architectural Institute. His work has been featured in international exhibitions including the Biennale Internazionale di Architettura di Venezia, the Buenos Aires, the Tallinn Architecture Biennale, and the four museum exhibition “Imagining Architecture: The 21st Century,” in London.

ALEXANDER CARVIN (BA ’62, March ’67), professor, taught a course on the changing nature of downtown America at the Smart Cities Conference, in New York; the Capital Center, the Central Houston: BID; the Urban Land Institute Atlanta; and the University of Pennsylvania, 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 as an art museum in Houston, Texas. The office received the Interior Design Magazine Best of India award for its Boston residence. The firm’s work was featured on the 2020 cover of the magazine, and was featured in Elle Decor 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 best Boook for a museum project with architects Herzog and de Meuron, Hatfield Group 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.

ELISABERIBUS (BA ’08, March ’15, FES ’15), critic in architecture, edited Log 47: “Overcoming Carbon Form.” The issue revises 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 Capital.”


ALAN PLATTUS, professor, ANDREI HARWELL (’06), critic in architecture, and MARTA CALDEIRA, critic in architecture, presented “DesignCase Lithiums: 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 Åkvarden Utveckling AB, the municipal development company responsible for developing Gothenburg’s waterfront for the industry-academic research coalition Fusion Case, a public–private partnership.

NINA RAPPAPORT, publications director, is convening the conference “Hybrid Factory/ City,” at the University of Toronto, 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-Germain, in Brussels, in April. Conference partners: New York’s Garment District, A Worker’s Lunch Box (6), will be installed in the district in late April. Her essays on urban manufacturing, sustainability, and logistics were published in Urban Omnibus and Economic Development (November 2019). She has been asked to serve on the Manufacturing and Innovation Council of the Small Business Services of NYC.

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Faculty News
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-organized the panel “Revaluating 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 School’s Professional 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 SoCo Men’s Health Clinic. Last year Sanders and MIXDesign gave several talks including “Body Politics: A Conversation on 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 Manage ment’s panel on “Design for Marginalized Populations.” He also gave the lecture “Alternative Futures: Questioning Design Standards,” at Ryerson University, in Toronto; Maryland Institute College of Art, Baltimore; Pennsylvania; and Skidmore, Owings & Merrill, in San Francisco. Sanders’s work was exhibited in New York’s Yale School of Public Health News, Buildings, and Apatenta mento. Joel Sanders Architects made pre service visits at the Manhattan College Art History Department, Van Alen Institute, both in New York.

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

ROBERT A. M. STERN (’55), J. M. Hoppin Professor of Architecture, received the Museum of the City of New York’s Aichinization, presented by the Metropolitan Museum Record editor-in-chief Nan Reuevan neucruean, at an event that included a conversation with architecture critic Paul Goldberger. Stern was on the panel “Developing the New Luxury Living Experience,” with his client Arthur Zekendof, for Bloomberg Pursuits; he participated with his partners Paul Whalen and Sargent Gardiner in a discussion moderated by Kathryn Piggot, in the Architect magazine, at the opening of the apartment building 1331, in Washington, D.C. Stern also participated in a panel at Second City in San Francisco with his partner Dan Lobitz and John Young, architects of the Young & Piggot Chronicle, and a conversation at the College of Charleston with Jacob Lindtner, the director of the Center for Architecture and Sustainability for the City of Charleston, South Carolina, sponsored by the Historic Charleston Foundation, Coastal Conserva tion 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 Conigli, 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 Chase Rosemary Hall, in Wallingford, Con necticut; Dundon-Berchtold Hall, at the Uni versity of Portland, in Portland, Oregon; and the Commons, a 1,356-bed student residenti al precinct at Villanova University, in Penn sylvania. The Monacelli Press published the monograph Robert A. M. Stern: Architects: Buildings and Projects 2015–2019.

MIKE SZIDOS critic in architecture, and his office, SOFTlab, recently unveiled the permanent outdoor installation Spectrivese at the entrance of Pivot Park, in Phila delphia. 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 Mount Pleasant, Charleston. SOFTlab’s profiled in Hos tel Taller, with a focus on its interactive, technology-forward approach to design.

YSofA 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 Nick 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, transform the architectural education. The book includes essays by Stan Allan, Eve Blau, Beatriz Colomina, Elizabeth Diller, John Hejduk, Michael Hoot, Neil Levine, David M. Schwarz, Katherine Smiley, Martin Soto Climent, Thelma Stanislaus von Moos, and Robert Venturi and Denise Scott Brown, with a preface by Robert A. M. Stern. The book was designed by Bruno Margep and is copublished by Yale School of Architecture and Scheidegger & Spiess.

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 mechanistic architectural deconstruction. 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.) One would be hard put to compare his current 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 this discussion a slightly more provoc ativ project in the center of Milan, to which I was introduced many years ago by Eisenman: Luca Moretti’s brilliant complex of buildings between Corso Italia and Via Rubagella 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 Degi Espositi Architetti and New York-based Guido Zuliani—eschews a conventional inti approach to the site, but not for the sake of plop downing all a tonawhili architecture, but instead to make heighten the rhetorical points of site conditions, Eisenman by wireframing and Moretti by shaping a self-consciously thin constructivewedge 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 contextuality with a critical edge, not the simple pouring of architectural plaster into an urban mold.

The godfather of this approach to an urban irregular site is probably Le Corbusier’s Cité de la Défense, in Paris, of 1929–33, where the slab can be seen as both infill and object. Yet another, if no more noteworth notedomnesticator, might be another Moretti project, the Watergate complex, in Washington, D.C., of 1962. There, as at Eisenman’s, the influential dialogue between Corso Italia and Via Rubagella, and the political associations can observable the compositional sophistication. Not an issue, at least so far, for Eisenman’s smooth and tasty risotto Milanese.

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

Within or Without

The book Within or Without reveals how the work of three Louis I. Kahn Visiting Assistant Professor students at Yale engaged with conventions of architectural and cultural production at the boundaries of our disciplines. It highlights the methods of making and enclosing space developed by students of Jacklyn Pita and Florencia Blooms, Omar Gandhi, and Scott Rutt. In Pita and Blooms’s study of the Early Modern Period, experimenting with ways of generating new spatial, formal, material, and narrative ideas through the processes of collecting, collage, and composing everyday objects. Students in Gandhi’s studio, “Where the Wild Things Are,” designed a campus of buildings for a Rabbit Snav Rose Gorge, on the north coast of Taranaki, New Zealand. The project, in the sack of a 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 MOFM design, and edited by Benjamin Olson (19) and Nina Rappaport.
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 selected for the exhibition Infinite Archive: NYP, at the Harry Belfore 15th Street Library in 2010.

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 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.”

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.”

1990s

RICHARD M. HAYES (86) had his essay “Postmodern Social Housing: Charles W. Moore’s Whitman Village,” published in Aris, 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 TITTMAN (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 (78) received design awards from Architectural Record (interiors) and Interior Design (Best of Year Finalist) for her addition to a midcentury Modern home in Tustin, 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.

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 Sybil Schneider, of Leroi 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/Ex, a modern prefab home in the Midwest. BENJAMIN OLSEN (93) joined the office as a designer last summer. Lazor/Office has projects underway on the Bitterroot River in Montana, on the coast of Lake Michigan in upstate Wisconsin, and in the heartland of Indiana. Also, not, a furniture design company Lazor cofounded, was awarded the National Design Award by Cooper Hewitt Smithsonian Design Museum in 2019.

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 hospital 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, Dharshini Peries is a 1984 Yale SOM graduate.

FAITH ROSE (’98) and DEVIN O’NEILL (’BA, March ’98) and their firm, O’Neill Rose Architects, won the 2019 AIAF A+ Award, Architectural Residential Design Award, and AIA NY Design Awards for Oculi House. The firm was shortlisted for house of the year for the 2019 Dezeen Awards and was featured in the Wall Street Journal in April 2019. Oculi House was published in the prestigious June 2019 issue. The practice was also mentioned in Amanda Keating’s book One Room, One House, The Experimental Living on the Fringes of the American City (Bell Publishing, 2019).

2000s

DOMINIQUE DAVISON (’00), founder of DRAW Architecture + Urban Design and CEO at DRAW 3000 in Kansas City, Missouri, was featured in “Who’s Who of Smart Cities,” in Architect Magazine (January 2019). She was also profiled in a

1960s GIGERUD (65), professor emeritus at the then School of Architecture and Design and partner at BIAE Architects, has published the book Architectonic Fantasies (Orfeus Publishing, 2018), in which he discusses drawings as architecture. The book 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.

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 Goldberg at the firm’s Mal House, the transformation of an early twentieth-century brewery complex into a commercial development in the Southwarkville Factory District, in Harlem. He also presented “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 Scroccatte Squares Park. Peter Gluck will be featured in the panel discussion “Architect-Led Design-Build: Reestablishing Your Roots,” at the national AIA 2020 Conference on Architecture, in Los Angeles.

HENRY SMITH-MILLER (‘65) and Laurie Harrison, 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.

CRAG 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 Museum of Design Green Good Design Award for Hyperloop Suburb, an installation in the exhibition Time.

BLAIR KAMIN (MED ’94), architecture critic for the Chicago Tribune, has just 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.

1 Jan G. Diefedt, Architectonic Fantasies: Sweden, Orfeus Publishing, 2018
2 PETER GLUCK × Bridge, Philadelphia, 2020, photograph by Timothy Hunkele
3 Hodge + Fung Architects, Uber Skyport, 2019
4 Jan G. Diefedt, Architectonic Fantasies: Sweden, Orfeus Publishing, 2018
5 PETER GLUCK × Bridge, Philadelphia, 2020, photograph by Timothy Hunkele
6 MARION WEISS (80) and Michael Manfredi, founders of Weiss + Manfredi and former Eero Saarinen Visiting Professors, were recently selected through an international competition by the National History Museums of Los Angeles County to lead a master-plan ring team reimagining the La Brea Tar Pits. The thirteen-acre site includes the world’s only active paleontological research facility in a major urban setting, with sweeping, surrounding parkland, and the George C. Page Museum building. The firm’s “loop and lens” 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.
7 LOUISE BRAVERMAN (’77), based in New York, won the 2019 Chicago Athenaeum Museum of Design Green Good Design Award for Hyperloop Suburb, an installation in the exhibition Time.
8 BLAIR KAMIN (MED ’94), architecture critic for the Chicago Tribune, has just 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.
9 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.
10 MORGAN HARE (92), MARC TURKEL (BA ’86, March ’92), SHAWN WATTS (’97), and Sybil Schneider, of Leroi 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.
11 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/Ex, a modern prefab home in the Midwest. BENJAMIN OLSEN (93) joined the office as a designer last summer. Lazor/Office has projects underway on the Bitterroot River in Montana, on the coast of Lake Michigan in upstate Wisconsin, and in the heartland of Indiana. Also, not, a furniture design company Lazor cofounded, was awarded the National Design Award by Cooper Hewitt Smithsonian Design Museum in 2019.
12 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 hospital 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, Dharshini Peries is a 1984 Yale SOM graduate.
13 DOMINIQUE DAVISON (’00), founder of DRAW Architecture + Urban Design and CEO at DRAW 3000 in Kansas City, Missouri, was featured in “Who’s Who of Smart Cities,” in Architect Magazine (January 2019). She was also profiled in a
14 LOUISE BRAVERMAN (’77), based in New York, won the 2019 Chicago Athenaeum Museum of Design Green Good Design Award for Hyperloop Suburb, an installation in the exhibition Time.
penn program in the environmental humanities and codirector of the Mellon humanities, urbanism, and design seminar on “the inclusive city” during 2020–21.

russell greenberg (’06) and christopher beardsey (’01), of rux design, in new york, had an installation on exhibit at 185 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 decade magazine as a modern take on a classic chandelier.

2010s

ashley bigham (’13), founder of outpost office and assistant professor of architecture at the knolls school at oregon state university, curated the exhibition fulfilling, at the knolls school of architecture on february 10–27, 2020. the show and a related symposium considered the role of architecture in a culture shaped by the excessive manufacture and assurance of desire and examined architecture through three main themes of fulfillment: material, logical, and cultural.

Two sides of the border

Two sides of the border: Reimagining the Latin–u.s. border region is a collective academic initiative led by foster visiting professor talitana 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, 2019 to april 25, 2019), and the el paso museum of art (november 9–december 18, 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 tugemann (’18), organized a monthly broadsheet, New York Review of Architecture, with graphic design by chase broker (MFA ’17) and Laura Foxgrover (MFA ’16). the editorial team is mobilizing a network of writers, almost all working architects, to fan out 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 citygarden, an architecture gallery and event space founded by michael Cohen and Volodia de la Selle (both ’16) subscribe at nyra.nyc.

17 uae, barcelona, 2019
18 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 1940s to working with minoru yamasaki and starting a practice in his hometown, Kalamazoo, michigan. he describes in detail his role in 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. in this accomplishment, carver, an architectural photographer, carver coturnted perspectives: The Yale Architectural Journal when he was a student, and edited its first issue for 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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**Faculty News**

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**Equity in Design**

- **The Building Project Goes Solar**

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**Constructs**

- **Yale Architecture**

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**Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer**, reviewed by Paul Makovsky