Fall 2021 Events Calendar

In response to concern over the Delta variant of COVID-19, in-person lectures in Hastings Hall are limited to vaccinated Yale School of Architecture students, faculty, and staff. Livestream information will be posted online in advance of each event.

Lectures

Thursday, August 26
2 p.m. EDT
Lord Norman R. Foster
MArch ’62
Thursday, August 26
6:30 p.m. EDT
Nnenna Lynch
Edward P. Bass Distinguished Visiting Architecture Fellow
Thursday, September 2
6:30 p.m. EDT
Caroline Bos
Norman R. Foster Visiting Professor
Thursday, September 9
6:30 p.m. EDT
Karen Seto
Frederick C. Hixon Professor of Geography and Urbanization Science
Thursday, September 23
6:30 p.m. EDT
Justin Beal
Thursday, October 7
6:30 p.m. EDT
Ife Vanable
KPF Visiting Scholar
Thursday, October 28
6:30 p.m. EDT
Jessica Varner
Curator of Room(s): Yale School of Architecture Graduate Women Alums 1942–

Monday, November 1
6:30 p.m. EDT
Heather Roberge
William B. and Charlotte Shepherd Davenport Visiting Professor
Thursday, November 4
6:30 p.m. EDT
Todd Saunders
Robert A.M. Stern Visiting Professor in Classical Architecture
Monday, November 8
6:30 p.m. EDT
Cruz García and Nathalie Frankowski
Myriam Bellazoug Memorial Lecture
Thursday, November 11
6:30 p.m. EDT
Elaine Scarry
Thursday, November 18
6:30 p.m. EDT
Abeer Seikaly
Louis I. Kahn Visiting Assistant Professor
Lecture Date
To Be Announced
Lina Ghotmeh
Louis I. Kahn Visiting Professor
Hastings Hall is equipped with assistive listening devices for guests using hearing aids that have a T coil.

Exhibitions

Room(s): Yale School of Architecture Graduate Women Alums 1942–

August 26 to December 10, 2021
Curated by Jessica Varner (March ’08, MEd ’14)

Architectural Culture Fund; the Robert A. M. Stern Family Foundation; the Paul Rudolph Publication Fund; the Dean Robert A. M. Stern Fund; the Robert A. M. Stern Family Foundation for Advancement of Architectural Culture Fund; and the Nittin Family Dean’s Discretionary Fund in Architecture.

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

Architecture Gallery

North Gallery Student Exhibitions

Speaking into Being: Beyond Asian Silence
Curated by Ariel Bintang, Ben Fann, Signe Ferguson, Chloe Hou, Gina Jang, Faith Pang, Ethnie Xu

In-sync, De-sync, Re-sync
Curated by Timothy Wong, Joshua Tan, Sangi-Han, Domingo Díaz

The World’s Fair of 1893: The Columbian Exposition
Curated by Abraham Mora-Vale and Lily Agtu
Warm greetings to you all after what I hope was a relaxing summer. I am thrilled to be writing you from the third floor of Rudolph Hall. Upstairs the studios are filled with students, a new exhibition has opened in the second-floor gallery, lectures have resumed in Hastings Hall, the shop in the sub-basement is fully active, and around us the campus is returning to normal. Although Yale was extremely fortunate to be “open” last year, and we are grateful to the deans of the Schools of Medicine, Nursing, and Public Health for their extraordinary leadership, it was in no way a typical bustling period. As the pandemic continues to present challenges this semester, we are pleased to be participating in an active campus and school.

The exhibition Room: Yale School of Architecture Graduate Women Alums, 1942– opened on August 26, one year later than planned. Curated by Jessica Varner (MArch ’08, MED ’14), it was originally conceived as part of the 50 Women at Yale 150 celebration of coeducation. Women graduates are represented, and Noel Phyllis Birkby (BArch 1966), Toni Nathaniel Harp (MED ’77), and Constance Marguerite Adams (MArch ’90) are highlighted. Please visit the show this fall along with our student-curated exhibitions in the North Gallery.

Our fall lecture series began on August 26 with a talk by Nnenna Lynch, Edward P. Bass Distinguished Visiting Architecture Fellow. Other speakers this semester include Justin Beal, Caroline Bos, Todd Saunders, Elaine Scarry, Abeer Seikaly, Ife Vanable, and Jessica Varner. At the conclusion of the lottery on the same day, Lord Norman Foster ('62) hosted a discussion with the entire student body. We are thrilled he has returned to the school this semester.

In addition to Nnenna Lynch, who is teaching with Jamie von Klemperer and Hana Kassim, other advanced studios for the semester are being led by Caroline Bos, of UN Studio as Norman R. Foster Visiting Professor; Martin Finio and Nico Kienzi, Saarinen Visiting Professors; Lina Ghotmeh, Louis I. Kahn Visiting Professor; Steven Harris and Gavin Hogben with Helen Evenden, as Professors in Practice; Alan Ricks, of MASSdesign, as Bishop Visiting Professor; Heather Roberge, as Davenport Visiting Professor; Todd Saunders, as Robert A.M. Stern Visiting Professor in Classical Architecture; Abeer Seikaly, as Louis I. Kahn Visiting Assistant Professor; and Tod Williams and Billie Tsien, as Charles Gwathmey Professors in Practice. While our visitors are from around the world, all travel for advanced studios this semester will be domestic due to the pandemic and the related difficulty of obtaining visas.

We are very pleased to celebrate the legacy of women at the school with the creation of three new endowed scholarship funds. The scholarships are to be awarded in the name of Sonia Albert Schimberg (MArch ‘50) with funds from her daughters Carla Cicero and Anne Weisberg, to Billie Tsien (BA ’71), who was among the first female Yale College undergraduates to major in architecture. Claire Weisz (‘89), of WXY Studio, created an additional fund. We also mark the first scholarship named for an African-American alumnus, Michael Marshall (‘84), who supports the school’s outreach efforts to draw a more diverse field of applicants. John Carrafiell (BA ’87), cochair of our Dean’s Council, is supporting these scholarships with a matching gift.

We enter the coming academic year in good spirits and remain grateful to all those who contributed their efforts to bolster us through last year’s difficulties. Now that campus is open to visitors, please do come and see us in Rudolph Hall.

Best, Deborah
After training as an art historian, how did you decide to be part of an architecture studio, and what skills did you gain? After working as an architect, what do you gain from it yourself? Moreover, questions related to mixed-use projects, and what is your concept for the vertical neighborhood you’re creating?

CB: That is an interesting question, and I feel it’s just exactly the same — it was about integrating architecture with new technology. That is important. Nowadays, people are always trying to explore the full potential for architecture. At UNStudio we were interested in the exchange between digital technologies and the pragmatics of practice and the building industry. Computer-aided design made the complex forms of the Erasmus Bridge possible, for instance. At the other end of the process, these technologies also change your thinking, of course. We and our whole group of friends that mentioned earlier would always refer to Gilles Deleuze, as well as Michel Foucault, who was one to point out that technology itself evolves from changes before it becomes a technique.

CB: After some experience as a practice we were ready to formulate fundamental principles. In the book More, I name three vital ingredients: first, the imagination, the need to perpetually revisit and rethink the profession; second, technology, understood in a broad way; and finally, effect, how what you make affects people. Within this theme there is a chapter called “After Image,” which addresses all the different design possibilities. When I was already in my late forties, and the accompanying architectural growth had sort of changed. Urbanization, and it sort of naturally continued into practice.

The first part of the project realized was the four-floor deep underground parking garage, which we already knew would later be extended vertically in two towers. Normally you would have a variety of different-sized column grids all stacked up and meeting each other randomly, or it is too big in length, another for the showers, finally an office grid. But instead of that, Deep Planning, in a way it is more a sectional approach. An example is Arnhem Central. The internalization of the position of cultural and educational principles. In the book More, urban design projects, and what is your concept for the vertical neighborhood you’re creating?

CB: Of course, there were many years leading up to that. In 2005 we were invited by the Netherlands Architecture Institute for an urban-regeneration brief that was the Manhattan South project in New York. We fused the parking bay columns in long V-shafts, which offer room for stairs and lighting and transform the grid dimensions slowly as we move toward the (multiple) ground plane level.

CB: That is the opposite of what you envisioned. There is a huge diversity of work we are doing, involving art and design. I do think that there are some lying dormant, but still with the potential to contribute to the whole new way of increasing communication and interaction between stakeholders.

CB: That is the best question! Teaching (and certainly at Yale) is challenging, because our students are just like our parents and come from all over the world. These are all the projects we are involved in the urban plan level.

CB: Some of the projects we are doing are cross-collaborations through the entire studio to work on resiliency and circulatory master plans all over the world. Another project that is close to my heart is Southbank, in Melbourne, a mixed-use project in the CBD that strives to open up the overly dense profile of that part of the city. It’s conceptually organized by one big detail, a green spine of vertically networked platforms, terraces, and verandas. This spine is actually a vail, which comes out of splitting open what would otherwise be a huge, massive volume. The project is a suggested conversion of the existing Botanical Garden to complement the overall idea on the top. We are striving for that vertical core to be as natural as possible. From the beginning we worked with experts on embedding and connecting public and mixed-use elements of the proposal within the existing network of cultural and leisure functions.

CB: What is the meaning of your concept of Deep Planning for urban design?

CB: In the book More, we talk about clusters on Manhattan’s West Side, which might have been one of the first where you use the term, and of course Hudson Yards is the opposite of what you envisioned.

CB: Yeah, some of the thinking in that competition, such as the time-based city (or Paris’s 15-minute city), has now become common. I am very proud that we not only recognized the most important urban issues and highlighted the necessity of keeping a positive and optimistic outlook is important. Moreover, questions related to mixed-use projects, and what is your concept for the vertical neighborhood you’re creating?

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Nina Rappaport

I love your story about your travels. How did you move from Newfoundland to Nova Scotia? Were you on a circuitous route via RISD and Berlin, a long story, but do tell us some of it.

Todd Saunders

I grew up in Gander, Newfoundland, a town founded when the Royal Air Force drew a straight line from a route from London to New York and had to find a place to fill up for fuel. It doesn’t sound too romantic, it was actually at an actual airplane gas station. Then they decided to move the airline to Nova Scotia, where I had my last two years of high school for the biggest moments when I was in undergrad and we got our scholarship to RISD for an exchange semester, and the following summer I traveled and worked in Europe. While getting my master’s at McGill I was the first Canadian to receive an AIA Travel Scholarship and two other fellowships, allowing me to travel for five weeks, and I managed to continue for five more months, with very little money, ending up in Moscow. I visited Bergen, where I now live and have spent half my life. The best flight back was either through Stockholm or Beijing, so I took the Trans-Siberian Railway to Beijing. Traveling was a way to try new things and for my fears. It’s the only way we’ve had barriers in your own head and building a base on which to make your own decisions.

TS

In your work in Norway, after 25 years, you have been hired for numerous projects in national parks and preserves that just lightly touch the earth, allowing you to appreciate nature until there’s some kind of contrast or visual frame for a view. How do you add site’s topography, ecology, and environment?

We have a human-based; approach; we listen to ways and methods of design.

NR

It is really interesting that your firm has grown up at a time when clients care about the environment and want to give back, so you are in synergy. How have you seen this change happening or continued to develop?

It is a great question because it calls “ugly beauty” (a French expression, beauté laide). After traveling all my life I’ve acquired different definitions of beauty and practically. Basically the architecture in Newfoundland was one of necessity and they didn’t have time to build houses. People weren’t allowed to settle there permanently, so they had to be a bit ambivalent and impermanent. There was a language behind that impermanent architecture that was based on survival and not desire, and Norwegian contemporary architecture is very similar. They have fantastic builders there because they were all boat builders. If you pit a house builder and boat builder against each other, the boat builder is going to win because if a boat sinks it is its life threatening. We tested out wood construction, the first of four art studios to see if they could build it, and I got this amazing feeling. There was expert knowledge in the local building culture, and the carpenters led most of the construction process. We built four studios and the inn, and we recently finished the dining hall.

TS

As the inn keeps making profits, it certainly can. The building was given to the community and is run by the Shorefast Foundation, which will decide how to use it. They just restored a wooden boatbuilding center, and built a homemade ice cream shop, a furniture-building workshop, and a ceramic studio.

NR

What recent commissions do you have in Norway?

We are doing a new project on an island, our first large project in that part of Norway. It’s two hours from Bergen and is similar to Fogo Island. The last Norwegian whale hunter lives there, and he will perish before the whales are extinct. It’s a community of 540 people on an island the same size as Central Park. We are helping the residents stay afloat economically and culturally.

The building is a small hotel, and there will be a gin and whisky distillery and a series of music studios, a shop, and homes.

The first project will be a public art initiative called “Nine Sisters,” with nine park benches as sculptures representing the nine women investors.

TS

How do you jump scales to larger urban projects and instill them with similar environmental awareness as special places in the landscape? Is there a way to build locally sensitive to the city you do for a more rural setting?

We did that in Istanbul with eight well-known architects, which was my first taste of a scaled up urban project. We put the user first. With 8-year-olds and 80-year-olds simultaneously. What’s in it for them?

We designed a mixed-use project in Toronto combining a basketball court with a café, a climbing wall, community roof farm, and a kindergarten. With so many people wanting to use the space, there are many opportunities. We are also designing a small village, near the new train station outside of Oslo, with 35 different buildings. We designed the public spaces before the buildings. My urbanism is going to be through both landscape architecture and architectural science.

NR

The harder question: A few years ago you had a near-death experience in an avalanche. In your lectures you addressed how you wanted a new focus in life. Has that changed or have you changed your core values?

Yes, time is more appreciated. We have had more to connect with people. I’ve had more time to connect with people. Another thing I noticed is that location of our studio is so important. There are some great minds in the world that you can get access to. We were working on Zoom for five years, and one of my best employees lived in Seattle, so he comes in at 3pm. Norwegian time and works all evening. We can have a 16-hour workday. Also you can be on a Zoom call with a 21-year-old and an 83-year-old simultaneously and no one is ages. So connections are increased and location is erased while time is more appreciated.

NR

What is your studio subject at Yale?

TS

I will focus on architecture, art, and philanthropy in relation to rural communities. The idea is how architecture can instigate change, how philanthropists make decisions based on their altruistic values and motivations, who they involve to get to the final product, and how that building can give back. Are the buildings you make give back? When the students start thinking that way — asking what their building will be giving in 50 years — it will promote that mindset and the creation of a better world.
As you say, the design is built by a process of tracing within a very specific, very discursive type of architecture that opens the boundaries within the city. 

NR What I find interesting, beyond tracing the ground, is that the facades of these two buildings do more than just wrap the space inside, they engage with the place and site. How do the facades of the place where it sits? Greatly impact on the revolution of dignity and change in the neighborhood?

LG That is a beautiful question. The façade of the building is like a skin, it is that element that gives architecture a presence. It has its own narrative and becomes almost human in a certain way; you want to engage. It is not neutral, nor does it have an austere presence. Materiality has an important role in creating this kind of human connection with the building. You want to touch and feel it because it is pronounced and draws an attention to the environment. Furthermore, the facade of the National Dance Center is structured around a big opening that creates an interface with the plaza to bring dance out into the city. The envelope is like a curtain of different thicknesses of bricks, inviting the body of architecture to dance in a similar way as the dancers.

NR Your sensibility for materials is contemporaneous but also very earthy, very tactile, almost vernacular. Where does that come from and has it changed over time, the attitude toward the use of materials?

LG It was affirmed subconsciously over and over again. When I was born, Beirut, I had a strong relationship to the earth that was constantly uncovered in the city. Beirut is an open archaeological site, unveiled after every construction, destruction, war, or earthquake. In these digs we would discover Ottoman relics, Roman baths, artifacts, and beautiful traces of building's structures.

NR The field of archaeology has always influenced your projects. How did this focus change over time in relationship to your appreciation of sites, and how do you incorporate history into projects?

LG Right now we are looking at the historical contexts that you can discover a whole buried city that has literally become part of the ground. What is magical is that you are like a detective trying to reconstruct a story that emerges from putting the bits of what you find together. I wonder how an architectural process is linked to the process of archaeology. I would start looking at a site and search for different stories as a way to connect to the ground I was building on. A narrative grows from what you understand and connects to the place where it sits, so this is where the two fields meet, on a process level, a meth-

NR How does this process inform your Stone Garden building in Beirut? What was your relationship to the client, and how did it evolve over the decade of design and construction?

LG I wanted the building to feel like a very modern building, but also reminiscent of the bombshells that penetrated buildings leaving skeletal ruins invaded by nature. The memory of such an architecture was productive of a new architectural language. Windows became bearers of life and nature in Stone Garden. With large gardens transforming architecture it is possible to have and use a building even over the passing of time and seasons. As a result, the project is always evolving and filled with biodiversity. These openings also became tools for transforming the interior spaces; each apartment had a different plan.

NR How would you compare it to Stefano Boeri’s Tower of Cedars, in Milan, in terms of the plant species, who maintains them, and the vertical landscape distribution throughout the building?

LG The difference is that Beirut enjoys a Mediterranean climate. In the city, you can see lots of buildings that are full of greenery because every inhabitant has her/his own nature heaven on the balcony. This is part of the cityscape. Nature exists in the interstices and seeps through the concrete masses. It is organic nature, all alive. Stone Garden’s plants grow in one-meter-thick planters with a central irrigation system next to the bay windows. A gardener comes every so often for maintenance, as with other local buildings.

NR How did the workers craft the plaster facade cladding that almost resembles a slender lined-ridge version of the thicker bush-hammered concrete of Rudolph Hal? 

LG Our approach is to go back to an intrinsic common sense and think about how can architecture be the most biocli-

NR Do you think that the building is resistant to blasts, but it is also resilient sustainably. What is your approach to climate change as integrated into the construction rather than an afterthought?

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NR How have you incorporated these ideas into a current project?

LG The workshop project for Hermes in Normandy is a passive building labeled E4C2, which signifies using renewable green energy, and has a low carbon footprint. The building is constructed with handmade bricks manufactured close to the site by a local artisan using a vernacular approach. Yet the project is also highly technological; the number of windows and the use of the building is structured with a fine structural design. All the mechanical systems are closely monitored and designed for efficiency. The calculation of the global carbon footprint was integrated into the architecture from the beginning, guiding the choice of every construction material.

NR What is the topic for your Yale studio?

LG The starting point will be a reflection on post traumatic landscapes and the notion of trauma as an event that emerges. We made material experiments in the studio and translated them to the scale of the building. The rendered material is a thicker plaster that is reinforced structurally with fiber additives and then hand-crafted by artisans using a custom-made chisel I designed for the purpose. The combing started from the top and made its way down level by level.

NR And then your building survived the most traumatic event ever, the horrific blast from the port warehouse. How did it react to the explosion?

LG It was a crazy moment. Yet when I went to the site after the blast the event explained the narrative of this building. The event was terrible, but Stone Garden acted like a protective shield, unlike surrounding glass towers. Probably the building survived because it was also built in a resilient way informed by these events and echoing vernacular architecture. 

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Nina Rappaport: How did you decide, as a young child, to go to RISD to study design and architecture, and how did that step determine your future?

Abeer Seikaly: I learned about RISD through my art teacher, Saimaa Zarou. I liked that it was a small school focused on art and offered an opportunity to navigate through different disciplines. In my environment my mother and grandmother opened up different ways of seeing, but my grandmother more than anyone else, and it shattered my ego. Then it slowly built me back up again, and it was one of the most transformative experiences of my life. It was a foundational journey for what I do today — how I work, the way I think, and where I am.

Nina Rappaport: One of your early studies focuses on weaving, an indigenous craft that engages both materiality and form throughout history. It also echoes Gottfried Semper’s theories of Verkleidung, or woven walls, and is now even being engaged in new digital technologies by architects. Have you incorporated Middle Eastern weaving traditions as structure into your contemporary “high-tech” project Weaving a Home?

Abeer Seikaly: I’ve been questioning this idea of low-tech versus high-tech. When we look at traditional work, we compare it to today’s technology, but if you look at the most evolved technology, it is art and making. The weaving of a bedouin tent three years ago, was done in the technology of the times. Weaving makes crucial use, as an act, as a process, of your body and mind in a relationship that is the foundation of indigenous social practices and knowledge. What has changed are the tools enabling us to create new forms and meanings that reflect our needs and how we live today.

Nina Rappaport: How have you focused on materials and the relationship to eye, hand, and object?

Abeer Seikaly: I am a tactile person and have always been interested in weaving and the tactile nature of the craft. As a young Jordanian woman in 1997, to move to a Zaatari camp and spoke to a lot of refugees. How did this project relate to your overall interest in home?

Abeer Seikaly: My fascination with the idea of building a tent, not just as a shelter, but as a whole, as a home. It was a foundational journey for what I do today — how I work, the way I think, and where I am. I am a tactile person and have always worked with model making, so materials and your relationship to eye, hand, and rhythm reflected in physical form. I see a whole but also the pieces that come together to make that whole. I am also interested in movement, flexibility, and transformation. Weaving is a way of thinking that has allowed me to express different geometries. I like sequences, repetition, and patterns, but I don’t draw lines; my process always begins with a model. Model making has allowed me to understand objects, forms, and spaces in a three-dimensional way. I am very intrigued by notions of sacred geometry and how they manifest in different forms as metaphor.

Nina Rappaport: How did you conceptualize your project Weaving a Home, based on your studio project at RISD? What was the process of turning it into a deployable structure with all of the necessities of home, and how did the project change over time?

Abeer Seikaly: At RISD I was interested in creating fabric architecture. We think about fabric and structure as being things that are disrupted, so I imagined how we could combine them into one. My project evolved from a point of view. From a metaphorical point of view, I have been interested in the notion of home and shelter, of the womb and the mother, since day one. During spring term 2001, I took an advanced studio that was offered as part of a design competition, which asked us to examine and invent fabric architecture for the use of a disaster-relief shelter. I left that project alone for many years until I entered the competition for the international Lexus Design Award. The theme of movement resonated with me, so I looked into the history of movement and how we can combine them into one. My project began from a point of view.

Nina Rappaport: As part of your project at RISD, you received an award. My intention was to design a tent, and it was a totally different answer before I worked on a film that juxtaposed the handmade home created by women versus men building with concrete. I saw a marriage between the Bedouin tent, the textile, and the concrete. Sometimes Bedouins are forced to move into villages and live in more permanent houses, but they’re still attached to their roots and way of living in something that is flexible and movable. They might have a concrete block wall in the corner of the space, but it’s just a tent. I am interested in more flexible structures.

Nina Rappaport: How did you shift your direction and change the tent concept?

Abeer Seikaly: My research on Bedouin tent-making two years ago was a turning point. I decided that I could make a project within a refugee context. I would research cultural heritage on a deeper level to develop new processes for building a home. I began to work with communities to learn how to build using local materials and help people fabricate dignified shelters. Questions surfaced, such as: How can the design of a shelter create added value? How can architecture become a social technology and a cultural practice? But the main question that allowed me to answer all of those is a very simple one: What is the material of the tent made from? I didn’t know at first, but now I can say that I am interested in wool, in goat hair — a local building material that is also environmentally friendly. When you talk about the idea of home are you more interested in a permanent structure or a Bedouin-style nomadic shelter? Are you considering how we build in cities or only how local people move from place to place?

Nina Rappaport: When I started working on Bedouin tent-making craftsmanship and understanding the wool and goat hair used in making those homes, I made it my mission to develop a system using those materials. It is not the tent that is innovative in Weaving a Home; it is the material system that could become a tent or a canopy. Meeting Points was the process of creating a material system like the tent. The tent is inherently experimental. It does not provide a solution to a problem but rather poses questions on how and why it could be used in terms of its limitations and potentials. It’s a structure that cherishes the symbolic nature of our cultural heritage expressed through the gentle act of weaving, which brings together different elements to create a new cultural artifact.

Nina Rappaport: Where did you shift your direction and how did you get them involved?

Abeer Seikaly: Meeting Points was a collaboration between 58 members of Bedouin and rural communities, including 40 women, from various areas across Jordan. I would meet one person and go to an event, and the interest just spread as I got to know them. We began with clipping the goat hair, spinning the yarn, knitting, and putting the structure together. It showed that it is not what we design and build but how we choose to design and build with different people. My process is very methodological, and with women it’s always a two-way relationship formed through conversation around what we are doing and building as well as who we are, what we do, how we live, and so on. I learn from them as much as they learn from me.

Nina Rappaport: How has this project allowed you to develop new processes for building a home?

Abeer Seikaly: Weaving a Home, rendering of tent in Desert Environment, Jordan, 2020 Abeer Seikaly, Meeting Points, a self-structuring tapestry with hexagonal units, creates a stable material system, photographs by Abeer Seikaly 2021
Exhibitions

Fall 2021: Room(s)

Room(s): Yale School of Architecture Graduate Women Alums, 1942–1970 will be on display from August 26 to December 10, 2021.

The exhibition Room, curated by Jack Rusak, Rachael Tsai, Gustav Kager Vidal Nielsen, and Diana Simllovic (all ‘22) with graphic design by Luiza Dale and Nick Massarelli (both MFA ‘21), was displayed in the YSoA Noble Gallery from February 12 to March 1, 2021. The installation was part of HMWRK, an ongoing research project generously supported by are.na.

The room performs. The room has a “back-of-house.” The room is where work and family life converge. The room is a place for play and social interaction. A room of one’s own is the room of all. The room is public and private. The room exists between one’s own and the room of all. The room is for play and social interaction. A room of family life converge. The room is a place supported by are.na.

Beginning with Elizabeth Betsey Mackay Hanney (*BArch ’46), the first known woman to graduate from the Yale School of Architecture’s professional program, the show highlights the work of more than 500 alumni over the school’s almost 80-year coeducation history. Curated by Jessica Varner (March ’16, MArch ‘17), assisted by Mary Carol Overholt (MED ’21) and Limy Fabiana Rocha (March ’21), the collection recognizes the significant but often overlooked accomplishments of alumni culled from university archives, personal records, conversations, emails, and work acquired from graduates in an open call.

By establishing an institutional collection, the exhibition asks, What happens when we make room? More than 700 pieces—from drawings of “The Boaters” by Mario O’Brian Dotson (*BArch ’58), to Harriet Cohen’s (MCP ’66) vinyl record Mountain Moving Day as a member of the New Haven Women’s Liberation Rock Band—highlight work by Yale women graduates as students, architects, urban and landscape designers, academics, politicians, inventors, engineers, artists, developers, planners, lawyers, activists, and citizens. The show features three alumni—Nicol Phyllis Birky (*BArch ’66), Toni Nathaniel Harp (MED ’77), and Constance Margarette Adams (March ’90). Viewed collectively, the works speak to what it means to make room—to build, bear, create, care, lean, rest, redefine, witness, compromise, and thrive.

* The BArch degree was considered a professional degree during the first decades of the School of Architecture’s coeducation.

Spring 2021 Student Exhibits

HMWRK: ROOM

The exhibition Room, curated by Jack Rusak, Rachael Tsai, Gustav Kager Vidal Nielsen, and Diana Simllovic (all ‘22) with graphic design by Luiza Dale and Nick Massarelli (both MFA ‘21), was displayed in the YSoA North Gallery from February 12 to March 1, 2021. The installation was part of HMWRK, an ongoing research project generously supported by are.na.

The room is an environment of screens. The room is an abstraction. Room catalogs the mutants, hybrids, and chimeras that have arisen in response to a new state of exception. This strange menagerie is depicted in plans submitted by students and practicing architects at Yale and other academic institutions. The room is a virtual assembly of domestic and professional activity, of productive and reproductive labor, that joins the material and contemporary speculations about the interrelationship between work and home. The exhibition argues that a critical collection of these new arrangements, made by necessity more than design, is a message from the future of architectural production. Learn more at www.hmwrk.work.

Reframing Brazil

Examining architecture as an entangled system, as form rather than meaningless discrete shapes, Reframing Brazil proposes a multiscale interdisciplinary discussion. In considering how the production of architecture is yoked to the commodification of human and nonhuman resources, it is imperative to unveil the power structures behind the process.

Reframing Brazil was the first research project undertaken by Brazilian architects and designers at the Yale School of Architecture. Led by Leonardo Serrano Fuchs (’20), it was part of the eponymous exhibition displayed at the Yale School of Architecture’s North Gallery from March 20 to July 31, curated by Fuchs, Laura Pappalardo (MED ’20), Nathalie Ventura (MArch PUC-RJ ’21), curatorial assistant Luiza Serrano Fuchs (BArch PUC-RJ ’22), and graphic designer André Mendes (’20), along with institutional partners Yale School of Architecture, BRUMASTUDIO, and the Yale International Students & Alumni Association. The exhibition was the first bilingual English-Portuguese show held at YSoA and encompassed a series of six large-scale 60-by-60-inch drawings that could be contemplated as both wholes and detailed parts by visitors navigating freely through a grid set in the gallery space. A video-collage included award-winning movies and short documentaries by independent Brazilian producers.

The exhibition offered an incomplete critical panorama of the logic of production and consumption that operates at local and global scales. The project proposes to visualize this underlying logic by returning to the origin of the material chain, reordering its processes, and making visible its essential abstractions. This work contests the alienation of a building from its territories of neocolonial extraction, exposing the landscape left behind.

A collaborative platform that discusses possibilities toward human emancipation beyond national identities or state borders, it is an unfinished process. Questions regarding the material nature of architecture are raised. How to represent the layers of extraction that underpin a built project?

Who narrates the story and for whom? Beyond the material, drawings illustrate conditions in Brazil that, despite their specificity, can also be found in other parts of the world.

The drawings project the subversion of universalizing settler societies by appropriating their ethos as a negative form. Films and projects discuss propositions from diverse authors; interviews bridge the discussion with the present, rehaerinig potential forms of action. Through multiple subjects, the works illustrate phenomena and abstractions related to the meaning of building as the materialization of architectural form.

Sponsored by the Yale MacMillan Center, Yale School of Architecture Exhibitions Fund, and the TSAI Center for Innovative Thinking at Yale, the show also received support from Dean Deborah Berke, Assistant Dean Sunil Baid, Director of Exhibitions Andrew Benner, exhibition coordinator Allison Walsh, and visiting professor Esther da Costa Meyer. Assistance was also provided by Pedro Avantes, Carla Juacaba, Alexander Kelling, Ligia V. Nobre, Marílene Ribeiro, Ana Carolina Tonetti, and Conrado Vargas/Escola da Cidade. More news about the project can be found at reframingbrazil.com, which includes interviews with leading Brazilian architects, museum directors, cultural critics, and Yale faculty.
The Fabricated Landscape


Nina Rappaport: It must be wonderful to be back at the museum in person after the COVID-19 crisis. What was the planning trajectory for the show and how did it diverge?

Raymund Ryan: It was supposed to open last year for three months, and then we quickly realized, partly because we are shipping material from around the world, that it had to be extended to a full year, so that’s why it opened exactly a year later.

NR: How did you choose the architects, and how does the title relate to the works exhibited? What is “fabricated” and what is “landscape”?

RR: The theme was to show the work of international architects who are from the same generation, born after 1975. The Fabricated Landscape is the title because many of the practices are hybrids between architecture and landscape, such as Umwelt and LCLA whose principals taught at Yale last year. I often look at the work of young architects to detect the seeds for bigger, more complex projects. The "fabricated" part touches landscape itself, rather than having an interest in building things rather than working with theory. We also wanted a good global spread, and there is an interesting dialogue in each case. Umwelt took my notion about big and small quite literally, so we ended up choosing smallish sites; and Cancha Deserta, a territorial project investigating the Atacama Desert.

RR: The firms also engage their communities in different ways, so I wonder if that was another aspect in the selection process?

NR: Yes, and I think that’s a theme younger architects engage. Anna Heringer’s work in Bangladesh shows that, as well as the cathedral in Worms, Germany, where she’s made a small altar, and the congregation makes this element a sacred space. Assemble is working on many projects around community engagement, such as the Granby Street projects and the Material Institute, in New Orleans, where the studio is designing not only the building but also the curriculum for a school of fashion and fabrics.

NR: What do they share in their use of the computer and computer programs?

RR: One thing that nearly all of these architects share, although they might see it in quite a different way, is that they are of a generation that has absorbed the computer and is no longer obsessing about it.

NR: So it is really a tool that is not taken for granted but more naturally incorporated into the workflow.

RR: It relates to design and also communication since the practices are often global.

NR: How is the installation organized?

RR: There are five galleries through which the pieces are deliberately dispersed, making the space a sort of landscape itself, rather than having an architect in each room. The visitors are encouraged to go from A to B to C, be attracted to something, and go from there. At one end we have Frida Escobedo’s mural of her project La Tallera Siqueiros, in Cuernavaca. The other end is her wooden modular housing model in the north of Mexico, which we commissioned for the show. We already had three key objects in the collection: SO-IL’s model of the UC Davis museum, Go Hasegawa’s seven gold prints, and MAIO’s Grand Interior model. We acquired a large print by Bas Princen of Bahrain’s Center for Traditional Music by OFFICE; three large curtains from the CCA in Montreal also represent the project. We worked with Luisa Lambri to acquire twelve new prints of Hasegawa’s marble chapel, in Guastalla, near Modena, Italy. It means that the exhibition lives on in the museum.

NR: One commonality of these practices is the interest in building things rather than just working with theory. We also wanted a good global spread, and there is an interesting dialogue in each case. Umwelt took my notion about big and small quite literally, so we ended up choosing smallish projects such as the pavilion Ambient 30–60, in the park of Santiago; a project called Seismic Domino, a somewhat larger building intended to be replicated in many places; and Cancha Deserta, a territorial project investigating the Atacama Desert.

NR: What do you hope the audience learns and appreciates from seeing these works?

RR: As you know, the architecture galleries are located in an art museum, so people go there to see other things as well, and typically they aren’t coming to see architecture. I hope people will find things that are visually interesting that lead them to explore architecture. I hope the show feels like a casbah or souk because it’s filled with things to see that are often rather different. Architects will be stimulated by looking at projects with different materials and presentations, as food to nurture their own professional lives.

You know the line about how Vincent Scully’s greatest gift was not so much training architects but cultivating clients for future architecture projects? I would love people to be seduced and challenged by projects that are not a thousand miles, in terms of scope and budget, from what they themselves might able to imagine, commission, and build.
Constructs Fall 2021

Academic Initiatives

Building Project Deliberations

In an average year, we’ve been told, the Building Project typically begins with the frenetic pace of any architecture studio and sustains it until the last coat of paint has been applied. But in an exceptionally atypical pandemic year, when the usual rhythms have morphed into a series of rushed starts and stops, we’ve had the chance to speculate on what a more deliberate Building Project might look like.

In January the first-year class dove into the initial research phase; an attempt to understand New Haven’s cultural history, the discriminatory housing market, the geology of the Hartford Basin, situational homelessness, Northeastern climate patterns, combined sewer systems. Stop; new teams; start again. In February we focused on issues of race and space and Redefine the Design Question, then when?

In July we finally arrived (new teams) at a fully framed house and a dwindling to-do list. The bottlenecked materials market has hit the Building Project hard. Things we usually purchase have skyrocketed out of our price range, and few suppliers have extra stock to donate. Ingerently has squeezed extra yield from our resources in hand: instead of buying formwork for the foundation, for instance, the crew temporarily wrapped our roof beam LVLs in plastic. But we cannot think our way out of certain obstacles. As of this writing, in early August, it looks like we may not have exterior cladding or windows for months. What to do then with fifty-some students for six weeks? Go slow. The impossibility of completing the house by fall is allowing time for one-on-one training, more task sharing, lots of questions, communal meals, and thoughtful work. We wonder if this pace will be perceived by our future homeowner—if the space will be experienced as handled and constructed with care. And we wonder too how our stop-and-go semester could have gone differently if the Building Project embraced slowness on a larger scale. Does pushing out another statement building, during a time of great social upheaval and expensive construction prices, grow the long-term prosperity of the community or our development as students?

What if, recognizing the innovative and hands-on pedagogical spirit of the Building Project, we had collaborated with the hotels who temporarily housed the houseless throughout winter to conceive permanent residences, or with our client, Columbus House, to redesign its temporarily empty shelters? What would it look like to research and redefine equity and homeownership for Columbus House as it reaches the end of its contract with Yale? Could we work with other departments to establish participatory research methodologies, sustainability benchmarks, and frameworks to actively decolonize our work? Eighteen months into the pandemic, the virus continues to force us to pause; we invite this pause as a chance to both celebrate and critique the Building Project. Because if this isn’t the year to embrace slowness, seek humility, and redefine the design question, then when?

This year the MED Working Group plans to expand ongoing conversations on racial justice and spatial practices by considering the global solidarity emerging from struggles linked to race, apartheid, occupation, and environmental collapse.

For further information please visit www.architecture.yale.edu/academics/programs/3-m-e-d. For inquiries contact us at ysoa.med@gmail.com.

This year the MED Working Group launched last year, it joined forces with activists, educators, and students in and beyond the academy to further an evolving set of conversations about the destructive whiteness of our institutional and professional practices. In addition to exposing racism, the group worked to unseal the fallacy of white invisibility and neutrality.

Allied with other groups around Columbia University GSAPP’s statement “Unlearning Whiteness,” the MED group conducted a series of roundtable discussions, lectures, and participatory events. In Fall 2020 the Working Group addressed the thematic areas of policing, archives and the commons. Featured guests included Jaime Amparo Alves, Ciera Chenier, Arissa Hall, Lauren Hudson, Mal taylor, Sunny Iyer, Philip V. McHarris, Amrita Raja, Dan Taeyoung, Rachel Valinsky, and Black Students for Disarmament at Yale (BSDY). The group hosted two events focused on issues of race and space during Spring 2021. One was the BIPOC in the Built Wikipedia Edit-a-thon, a

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In March and April we transformed the selected scheme into a set of material relationships. Full stop; do not pass go. In May and June we watched on Instagram as recent graduates and members of the Building Project teaching team began construction because university COVID-19 protocols wouldn’t allow us to join the job site yet.

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Clare Fentress, Josh Greene, and Zach Felder (all ’23)

MED Working Group for Anti-Racism

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The Building-Supply Chain Research Project

The School of Architecture, in collaboration with Yale’s Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition (GLC), recently received a significant grant from the Stavros Niarchos Foundation to study the challenges of forced labor in the building-supply chain with a focus on the role of architects in eliminating slavery from construction and materials manufacturing. The proposal was based on an innovative seminar taught in 2020 by associate dean and professor (adjunct) Phil Bernstein (BA ’79, MArch ’83) and retired ambassador Luis C. DeBaca, who led the Obama administration’s fight against human trafficking and serves as Senior Fellow at the Gilder Lehrman Center (GLC) for the Study of Slavery, Resistance, and Abolition, at Yale’s MacMillan Center.

The inaugural course examined the historical legacy of slavery in the built environment, efforts to fight enslavement in industries such as farming and manufacturing, and the dynamics of the building-industry supply chain that can be influenced by architects. Students from the School of Architecture, Yale Law School, and Yale College proposed projects designed to illuminate the crisis of forced labor in building, empower construction laborers on-site, and circumvent the abusive financial controls imposed by labor brokers who arrange worker engagements.

The project will consider questions of memory, memorialization, history, design agency, construction labor and materials, and procurement in the service of a slave-free built environment.

In Fall 2021 Bernstein and delBaca will expand on their initiative to support interdisciplinary efforts on campus that attack issues of social justice. The plan includes a sequence of Fall seminars, the first called “Slavery, Its Legacies, and the Built Environment,” that will research historical, legal, zoning, policy, and technical questions about slavery in the built-supply chain. The seminar will be taught by Spring by an advanced design studio. Bernstein and delBaca will work closely with Yale’s Blight, Shanghai, and History, a leading scholar of enslavement and the Civil War who leads the GLC. The interdisciplinary course will provide a platform for interinstitutional innovation. DeBaca, recently named a professor in practice at the University of Michigan Law School’s Center for the Study of Law, Economics, and Policy, will expand on his hybrid online methods, as practiced during the COVID-19 pandemic. The class will be taught as a graduate design studio. In May 2021 the collective was selected as inaugural resident of the new Lab at the Yale Native American Studies and Design (ISAPD) is a student collective founded in September 2018 and was selected as the inaugural resident of the new Lab at New York’s Center for Architecture in New York City. The Lab has provided a base for ISAPD to launch a national student organization whose website, newsletter articles, interviews, and conversations with practitioners from inside and outside the field of architecture. Cochiti tribal leader Regis Pecos, who served as executive director of the New Mexico Office of Indian Affairs for 16 years, shared his perspective on historical architecture and how it has transformed the lifeways of pueblo communities. The group has introduced tribe and environment case studies showcasing Indigenous practices in the built environments. A mapping project identifies and documents natural and built environments, native communities, and the ways they have related to the land. By the end of the residency, the work will be compiled in a platform for a digital exhibition.

The program is part of efforts by DeBaca, Deborah Berke and Heather Gerken, of Yale Law School, to create opportunities for future architects and attorneys to collaborate on issues of social equity in an applied research setting.

Phil Bernstein (BA ’79), March ’83 is the founding director of the GLC. He is author of Architecture Design Data: Practice Competency in the Era of Big Data. student group has already initiated an inaugural tribal land acknowledgment for the Jim Wyck Building Project, curated the 2019 exhibition Making Space for Resistance at the North Gallery, proposed curriculum of relevant literary resources and case studies, generated a guide for Indigenous architecture sources, and increased Indigenous representation at the school. Dean Berke and the school community have encouraged the group to flourish by fostering an inclusive atmosphere, recti- procity, new ideas, and productive action. In 2021 the collective was selected as inaugural resident of the new Lab at the Center for Architecture, Planning, and Design (ISAPD) at New York City. ISAPD launched its residency with a series of newsletter articles, interviews, and conversations with practitioners from inside and outside the field of architecture. The class will be taught simultaneously at the North Gallery, proposed curriculum of relevant literary resources and case studies, generated a guide for Indigenous architecture sources, and increased Indigenous representation at the school. Dean Berke and the school community have encouraged the group to flourish by fostering an inclusive atmosphere, rectiprocity, new ideas, and productive action.
Urbanism Post COVID-19

Nina Rappaport gathered Yale urbanism faculty — lecturer Marta Caliera, senior critic in architecture Andrei Harwell, professor Alan Plattus, and associate professor Elihu Rubin — in a discussion about the impact of COVID-19 on cities and proposed ways forward.

We knew from the beginning that employees in some jobs were more vulnerable than others — in the service sectors especially. Those who could be able to work from home and density seemed like a liability. A number of commentators picked up on this anti-urban strand and speculated that COVID-19 would make cities less relevant. That is wrong.

— Elihu Rubin

Elihu Rubin The blanket lockdowns immediately made urban differences more stark and painful, whether for access to jobs, health care, or other resources. Some were able to reflect on the “Great Empty” as a sublime ghost town, but there were those who continued to navigate the city every day to perform essential work like delivering food and goods to those of us who had the privilege of sheltering comfortably in place. We knew from the beginning that employees in some jobs were more vulnerable than others — in the service sectors especially. Anti-urban leavings and speculation that COVID-19 would make cities less relevant. That is wrong. Now is the time to resist those trends and the new anti-urban leavings and speculate that COVID-19 would make cities less relevant.

Andrei Harwell In addition to these natural and health disasters, we should also add the financial disasters that have occurred during the last 75 years. In 1977 New York was a much worse place than it is today or was in the 1990s after the recession. The South Bronx was basically on fire; landlords were burning down buildings to recoup costs. There was also an uneven effect on different populations at that time. Now, throughout the twentieth century wars and terrorism have been used as arguments in support of deconcentrating urban populations, that depending on how cynical you are and I’m pretty cynical, were also a smokescreen for other interests and agendas. The current predictions of another “end of urbanism” have been a persistent theme usually deployed in relation to quite specific markets for real estate, technologies, surveillance and security systems and by those who, as Naomi Klein has pointed out, would monetize disaster.

NR How has systemic racism been exacerbated during the pandemic in terms of the built environment?

ER It has been striking to see how the residential security maps created in the 1930s by the Home Owners Loan Corporation — the “Redlining” maps that reinforced and perpetuated racism and exclusion in the housing market — have come into the public discussion, appearing on the front pages of the New York Times, for example. We finally have a president who will speak openly about institutionalized racism. The convergence of COVID-19 and the public confrontation with police brutality has made it all too clear that patterns of inequality have multiple and connected impacts, from housing to the criminal justice system and public health.

NR On the topic of returning to work, I’ve been having conversations with business executives and white-collar workers who prefer WFH about how we are seeing the decline in downtowns. Lower Manhattan, they had already started to convert offices to residential buildings to make a 24/7 district. What do you see as the broader economic ramifications, not just for office workers but also for small businesses such as street vendors and bodega and chains? Do you think offices will come back or will they be hybridized?

AH If you look at second- and third-tier cities you find a process of transformation has been going on for the last 35 or 40 years. Some downtowns emptied out a long time ago as the structure of work shifted and downtowns created loft-style living above offices and retail. I wonder if the big cities just have to catch up with the rest of the country. On the other hand, I hear all kinds of interesting things about people in the food industry who are now are becoming entrepreneurs. There is definitely, among certain classes, an eruption of entrepreneurial labor, which is exciting.

Marta Caliera In contrast to previous pandemics, most white-collar workers have continued to work remotely during COVID confinement. A significant consequence of remote work was the boom of the wireless economy in most cities. While apparently virtual, the wireless economy manifested physically in urban areas through new forms of delivery services with battalions of workers.

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— Marta Caliera

Play streets closed to traffic, New York, photograph by Nina Rappaport, 2020

Sidewalk sales during the pandemic, New York, photograph by Camila José Vergara, 2020

Construks

Elle, what do you see happening with office space such as the Prudential Center, whose history you studied so closely in Boston? Are you seeing new ways of occupying these spaces in hybrid ways?

ER It has never been more important to recognize that buildings need to be flexible and to adjust to different uses. They should not be over-determined by the plans of the structural core. As Andrei mentioned, lots have been used for literally anything and everything. The new towers going up in Austin and Miami, for example, and even right here in New Haven, indicate the popularity of amenity-laden urban living; but what is the likelihood of overbuilding in some cases and these structures need to accommodate different future uses. In San Francisco they are taking hotels that have been decimated by COVID-19 and appropriating them for affordable housing, even homeless shelters.

AP Bigger isn’t necessarily better, it’s sometimes downright stupid. When Andrei and I taught the Bass Fellowship on baseball stadiums with Janet Marie Smith three years ago, we saw that the practice in the 1960s and 1970s was to build huge stadiums. Even minor league ballparks were overbuilt. Many of those have been downsized or rebuilt at reduced capacities. So imagine that some 70-story buildings will be abandoned from the 30th floor up, disassembled and recycled, or adapted for vertical farming and other uses. The late nineteenth and early twentieth-century metropolis of mostly midrise, highly flexible buildings is looking better all the time, while super-talls look increasingly risky in many respects.

NR This year the idea of the 15-minute city, which was promoted by Clarence Perry in the late 1920s with the Neighborhood Unit and in Garden Cities, was a focus in terms of providing amenities, jobs, and schools close by so that we didn’t have to travel. But people such as Edward Glazier think that this 15-minute unit increases homogeneity, limits opportunities for the poor, and doesn’t provide random encounters among diverse populations. What do you think should characterize a neighborhood?
Emergency conditions during lockdown forced municipalities to adopt radical measures and envisioned the need for city-scale approaches.

— Marta Caldera

Bigger isn’t necessarily better, it’s sometimes downright stupid.

— Alan Plattus

We have to get away from thinking of parks as single-use infrastructure and think of them as serving multiple functions.

— Andrei Harwell

The Yale Urban Design Workshop project for New Haven’s Dwight neighborhood shows how collaborative approaches can create more equitable access to outdoor spaces. The Dwight Neighborhood Plan diagram illustrates how connecting existing and new private and public landscapes in between buildings and in the middle of blocks can form networks and link residents to larger open spaces.
Women Alums 8/24/21 12:30 PM

1999
Adrienne James, MArch Cheryl E. Cho, MArch Jae Ch, MArch June Grant, MArch K. Katherine Cassidy, MArch Katharine, MArch Elizabeth Morgan, MArch Gabriela Braschi, MArch, 2001 BA

2000
Laura Ritchie Killam, MArch

2001
Nicole Lambrou, MArch

2002
Doreen Adengo, MArch

2003
Ceren Bige Bingol, MArch, 2001 BA

2004
Katherine (Trattie) Davies, MArch

2005
Francois Rachid, Ammos, MEd, 2012 MEd

2006
Abigail Gowan, MArch

2007
Adrienne E. Siwatocha, MArch Ayumi Suyiyama, MArch Casei G. Davison, MArch Elizabeth Morgan, MArch Gabriela Braschi, MArch, 2001 BA

2008
Laura Ritchie Killam, MArch

2009
Ashley Burr, MArch Diana Gutman, MArch E. Elizabeth Donald, MArch Madeleine L. Kramer, MArch, 2006 BA

2010
Aliya Chang, MArch II

2011
Alexandra Kincaid-Naglo, MArch

2012
Charlotte Ailge, MArch II

2013
Jacqueline Ho, MArch, MBA Ashley M. Bigham, MArch, MBA Amrita J. Rao, MArch, MBA Jonatha D. Devine, MArch

2014
Brittany L. Utting, MArch

2015
Haellee Jong, MArch

2016
Annie Ma, MArch

2017
Anna Nasonova, MArch, 2013 BA Ava Arumahadi, MArch Casey Fumaro, MArch Cecily Ng, MArch Francesca Canney, MArch Garrett Hare, MArch Gina Canistra Zari, MArch II Heather Bizin, MArch Ilana Barch, MArch Jamie Eklund, MArch II Katherine Stynes, MArch, MEM

2018
Albana Bonne, MArch, 2015 Master's Joseph Zajac, MArch

2019
Lucinda Venditti, MArch, II Melissa Martin, MArch II Madhavakumar Parasuraman, MArch II Shamim Bhagwagar, MArch II Tanya-Anor Awar, MArch II Abigail J. Borth, MArch II Erin Hyerin Kim, MArch II

2020
Anna Yu, MArch II Jiang Ting, MArch II Sarah Alaimi, MArch II Tampering Chen, MArch II

Women graduates who submitted work for the exhibition Room(s): Yale School of Architecture Graduate Women Alums 1942–2019 – on display from August 26 to December 10, 2021 in the Architecture Gallery.

Yale School of Architecture Graduate Women Alums 1942–2019
Site Matters: Strategies for Uncertainty through Planning and Design

Edited by Carol Burns and Andrea Kahn, Routledge, 2021
308 pp.

Making Houston Modern: The Life and Architecture of Howard Barnstone

Edited by Barrie Scardino Bradley, Stephen Fox, and Michelangelo Sabatino
Sabatino University of Texas Press, 2020
400 pp.

Site Matters: Strategies for Uncertainty through Planning and Design, edited by Carol Burns (10) and Andrea Kahn, who taught in the Yale urban design studio for many years, is the second edition of collected essays on the subject of “Site.” Published in 2005, the first edition, Site Matters: Design Conversations, Histories, and Strategies, was motivated by the lack of architectural site theorization “either in formal terms or, more generally, as a complex array of conditions and conditioning forces” and the need for an interdisciplinary approach. It sought to understand this vast, ignored topic properly. The second edition pushes the same questions with “growing attention to ... landscape as infrastructure ... the advent and impacts of big data, an escalating climate crisis, heightened awareness of the Anthropocene, and a concomitant reorientation away from viewing the Earth as a separable sphere of human thought and action.”

The rationale for a new edition is beyond dispute. It isn’t just that “sites” were understudied or that it requires more complex parameters of spatial and temporal thought. It is also the case that more transdisciplinary voices are entering the discourse: environmentalists, curators, developers, and entrepreneurs. The new edition addresses this in ten previously unpublished pieces — some partially or completely modified — and adds seven new essays, nine of them short “afterwords,” including two by Yale alumni Anne Gatling Haynes (94) and Nicholas Urcelay (06). Hence, the success of these new essays in addressing the contemporary expansion of site purview is not far-fetched. For better or worse, Kahn and Burns have chosen new texts (not counting the “afterword” essays) that are relatively short practice-based case studies. Esin Kizme (ecologist) and Andrea Kahn offer a portfolio of her own work; and Thaisa Way presents the work of her lab organized by the Menils at the Rice University Gallery. Actualizing an unusual editorial predilection in a number of ways. In the introductory essay Kahn writes: “That the site as political construct did not appear on the original DTDC matrix ... suggests a striking omission. This volume aims to address that oversight.” These two essays do the job nobly and were just waiting to be seen in a contemporary and politically-charged light.

Architects need texts like this to make us aware of the issues we blithely ignore in our everyday practice. The point isn’t just that landscape and site organization can no longer be separated from architecture: we need to read our sites as the intersection of bad past acts and future restitution.

— Peggy Deamer

Deamer is professor emeritus, and author of Architecture and Labor.

Making Houston Modern is an engaging and highly readable account of Howard Barnstone (1923–1987; Yale School of Architecture 48), an architect and educator who helped define Houston’s culture, growth, and prosperity in the wake of World War II years. With his wife, architect and academic, and author of Houston Architecture, Barnstone was a complex individual who strived to create architecture that was rooted in yet transcended his milieu. Barnstone eschewed personal credit for the immediate perception, Barnstone’s beautiful expression!) Beyond shaping sensations of ‘magic’."

The concluding chapter, “Magical Modernism,” explains the stakes for Barnstone. As the editors write, “it is the most profound way that Barnstone and his cohorts sought to forge the consensus on their practices and legitimize their professional identities. In the context of the cultural authority and leadership was by the overwhelming sensations that Barnstone used the word magic to invoke architecture’s potential to generate intensely ethereal experiences. He described the sensation of being in a Messianic space, for example, as the “divine float.” (What a beautiful expression!) Beyond evoking immediate perception, Barnstone’s aspiration to conjure deeper revelations — unarticulated, perspective-altering experiences that elevate the spirit — was perhaps the ultimate interpretive act of his brilliant, restless humanity.

The Rothko Chapel is on the cover of Making Houston Modern, although the design was awarded a personal credit for the design. In fact, I had not read of him before our firm, Architecture Research Office, began work on the chapel’s renovation and expansion in 2016. The book describes how, through patron John and Dominique de Menil and at the request of Mark Rothko, “in particular. For those who experience the neighborhood, the effect is both modest and incomparable. Who but Barnstone could have conceived the transformational concept? Magic indeed!

— Adam Yarinsky

Yarinsky is principal of Architecture Research Office and worked on the renovation and expansion of the Rothko Chapel at the De Menil Collection in Houston, in 2019.

Diedrich discusses the IBA Ruhr Valley infrastructural redevelopment; Jane Wolff offers a profile of her own work; and Thaisa Way presents the work of her lab UrbanUW. Of the new contributions only Simon Dixon, in a short essay on geomorphology, and Dirk Sijmons, in an analysis of the four positions IBA held in the Anthropocene discourse, veer toward theoretically based theory. (The latter essay is so engaging that it alone is worth a second edition.) One could rationalize this editorial predilection in a number of ways. In a time of crisis like the present, we need clear and direct examples of new modes of practice. Activist mediation is urgent. Long essays preclude a multiplicity of voices at a time when inclusivity is a premium, the essay form needs climate change, and a contemporary volume should be rhizomatic.

Nonetheless, the essays by the original authors, modified or reprinted, are the most engaging. They benefit from the new ecological and infrastructural framing and seem extremely fresh. Robin Dripps’s reprinted essay, “Groundwork,” an examination of the unfortunate “back-grounding” of the (physical) ground in architectural design, is rooted in the light of our current recognition of the earth’s failing health. Kristina Hill’s updated essay, “Shifting Sites: Every Day Is Different Now,” puts her description of sites as flashpoints depicting questions about biophysical processes into a current, can’t wait, context. Carol Burns’s essay, “Adaptive Systems: Urban Site, and Building,” updates her original analysis of architects’ environmentally integrative platforms with new notes that allow for, indeed insist on, systems thinking. “Defining Urban Sites: Toward Ecotone-Thinking for an Urbanizing World” is a revision of Andrea Kahn’s essay on the necessity of seeing the urban site as unbounded that emphasizes the inextricable natural-political nature of transitional spaces. Most interesting of all is the positioning of two original essays at the beginning and end of the new edition. The opening essay, Harvey M. Jacoby’s “Claiming the Site: Ever Evolving Social-Legal Conceptions of Ownership and Property,” explores the complex and deeply political implications of understanding sites in terms of deeded private ownership. In the final essay, “From Gromyko to Co-Mandering: Redrawing the Lines,” Peter Marcuse (JD Yale Law School ’52) describes the need to rethink voting-block boundaries democratically. In the introductory essay Kahn writes: “That the site as political construct did not appear on the original DTDC matrix ... suggests a striking omission. This volume aims to address that oversight.” These two essays do the job nobly and were just waiting to be seen in a contemporary and politically-charged light.

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Form and Flow

By Kian Goh
MIT Press, 2021
298 pp.

In the struggle for global climate justice, the coastline is a critical battlefield. What the coastline of Appalachia and the Shanxi province in China are to questions of carbon mitigation and energy transition, the coast is to climate adaptation and the next great migration—one that’s already well underway. It is the site of struggles against wind and water, and physical planetary forces, against global capitalism and revanchist urban redevelopment. It is a battleground against a future that is already being prefigured by the imagery and ideology of elite techno-utopian visions for the future. It is the site of ongoing, and in this critical battlefield, that an offshoot of competing forces for how to adapt our cities, build resilience against rising seas are animating local, regional, and international climate politics in new and unforeseen ways.

In the book Form and Flow, Kian Goh (‘00) provides a post-disaster redevelopment machinations of New York after Sandy, Jakarta after the 2013 flood, and Rotterdam since water-engineering expertise became the country’s primary export—though the book certainly does that. It also occupies an interstitial space informed by yet clearly distinct from an otherwise ethnographic or storytelling model of analysis and relevant to but clearly skeptical of the technocratic interests that treat the built environment of coastal cities as a simple risk-management equation. The text pulls the reader through three experimental fields together in a book that can help all of us—scholars, activists, and practitioners alike—make sense of struggles for the forces competing for the power to remake our coastal cities as sea-rise and the coastline creeps inland.

Form and Flow is organized around a critical question for urban and climate-justice scholars and activists: In the face of climate change and uneven social and spatial urban development, how are contesting visions of urban futures produced and how do they attain power? In New York and Jakarta the plans, counterplans, and conceptual frameworks to the book can help all of us

The Tender Detail

by Daniel Snyder
Bloomsbury, 2020
304 pp.

I was skeptical of Daniel Snyder’s selection of the word sentimentally reference to ornament before I read The Tender Detail. How could a Victorian term be relevant in the twenty-first century and its abundant today? Our thesaurus dictionary of ornament, including the OED, do not even distinguish between the terms ornament and decoration, which is necessary to discussing the problem of ornament in the first place. Is this strictly a history of a bygone era?

Not at all. Snyder (MED ’14) takes a giant step in confronting the problematic of ornament today by writing a book about how Louis Sullivan and Frank Lloyd Wright navigates the waters in the eyes of a storm bent on mechanizing architecture. By visiting the buildings, words, and conversations of the two most brilliant minds that shaped and revolutionized modern architecture in the twentieth century, he has given us a fascinating record of, indeed a meditation on, our struggle today.

Snyder reports how in the 1910’s sentimentality was “eponymous with unmanly” and thus “a weakness that is both more common [even natural]...in women than in men.” Snyder points out that Sullivan’s most important written defenses on ornament were his work such as the foliated piers under the eaves of Unity Temple or the frescoed interior of his masterwork of the idealized lotus leaf found in figures of ornament from his work, such as the simple derivative of his early work.” He did not renounce ornament altogether.

Kendall Bloomer

Bloomer is professor emeritus at the School of Architecture, principal of Kendal Bloomer Studio, and author of The Nature of Ornament (W.W. Norton, 2000).

Both architects ultimately considered themselves followers. Today their arguments sound quaint, in light of our greater understanding of the psyche and the impossibility of removing emotions from the playing field. While Snyder’s narrative takes place from the end of the nineteenth century to Sullivan’s death in 1924, its implications are contemporary. A century of modern architecture witnessed the rise of critical theorists but argues for a more radical and subversive approach to ornament. There was a precursor to the book published in 2013 flood, and Rotterdam since water-engineering expertise became the country’s primary export—though the book certainly does that. It also occupies an interstitial space informed by yet clearly distinct from an otherwise ethnographic or storytelling model of analysis and relevant to but clearly skeptical of the technocratic interests that treat the built environment of coastal cities as a simple risk-management equation. The text pulls the reader through three experimental fields together in a book that can help all of us—scholars, activists, and practitioners alike—make sense of struggles for the forces competing for the power to remake our coastal cities as sea-rise and the coastline creeps inland.

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RETROfuturisms

Projects that employ earth as a building material reflect the core values of Heringer’s practice and dispel the binary perspectives. They reflect and feeling, precision and fluidity. Rebecca Commissaris moderated an architecture workshop and the potential of how liberating it is to work at a local community scale, where creativity emerges from scarcity and real needs are met without the rigmarole of regulations and bidding.

John Lin, of Rural Urban Framework, began the next session referencing Anna Heringer’s renovation of a historic town in Yemen, highlighting the inherent intelligence in the settlement that “anonymous” architecture was dynamic and creative. Lin quoted the curator’s description from the exhibition preface: “For want of a generic label, we shall call it remanaculous, sporadically, indigenous, rural, as the case may be.” He offered his understanding that “anonymous” architecture was constructed collectively and “spontaneous” architecture was dynamic and creative despite the often rudimentary forms and materials. Fast-forwarding to the current state of the architecture depicted in Rudofsky’s exhibition, Lin shared images showing where industrialization and material transformations in China have led to harm and destruction of new forms with old. He argued that the architect was indeed necessary to reimagine the architecture built without architects. His practice has documented the transformation of old houses in rural China, modified by the inhabitants in architecturally banal yet intelligent ways that reflect lifestyle. Lin also presented design explorations he made as an architect to imagine the future of various traditional forms such as the earthen tulou, allowing for new meanings and the inevitability of change as well as the continuity of forms originally built without architects.

Xu Tianian, of DnA (Design and Architecture), presented work including the Baitasi Hutong Gallery in Beijing, a conservation project that adheres to the historic district regulations with careful surgical insertions and internal restructuring of the buildings. Adopting “architectural acupuncture” as a strategy for projects in a rural context, Tianian explained that “the idea is to introduce a public program with a minimal intervention approach to restore the village identity.” She followed with a discussion of carefully crafted projects such as the Hakka Indenture Museum, which responded to the topography and climate needs with a Workshop with a communal kitchen for villagers, along with the restoration of an abandoned site to serve as a community walkway. Other projects had a strong element of performance, such as the Brown Sugar Factory, where the program was to showcase traditional agricultural production during the harvest season, and the Bamboo Theater, an open-air venue in a bamboo forest. The last project Tianian presented, the Huiming Tea Space, accommodates a traditional tea-making workshop and teahouse. The design incorporated symbols associated with the changing seasons, visible as sunlight passes through the building, while using bricks, concrete, and glass as the materials.

On the third day former Yale professor Peggy Deamer presented an examination of the idea of labor, how labor, capital, and material interact in Rudolph Hall. Although both the builder as an architect and the laborer, there was a distinct asymmetry wherein “the architect, orders, and the contractor obey.” The drawings revealed the painstakingly produced bush-hammered walls of the A&A Building as well as Paul Rudolph’s creative labor. Deamer also explained the manual labor that was required of the constructor. Rudolph was inspired by Chandigarh’s “humanizing effect,” drawn from the lack of organization in the construction work “as a result of properly placed forms” in Le Corbusier’s buildings and the handicrafting he sought to incorporate in his own. Deamer, who was obvious to the conditions under which the workers labored (including women from rural India, as pointed out in Reinhold Martin’s essay “‘Environmental Divorce’ labor”), part of the condition of the construction. Deamer suggested that Rudolph was less conscious of the labor than the effect it had on the end user, wherein the intent was to “educate” them. She drew attention to the subjective experience of the walls of Rudolph Hall through the hands of the workers.

Lucia Allais, assistant professor at Columbia GSBAP, began by breaking up the words separated by a hyphen, suggesting the present. Allais noted that the words retro and futurism were both widely used in the twentieth century, especially in design disciplines based on “empty technological notions” in historical development.” To present her critique of how conceptions of time are deployed in the built environment, Allais used the example of the earthquake that rocked Ecuador, Peru, and Bolivia, devastating the adobe houses, Baroque churches, Incan stone walls, and colonial monuments—buildings representing different times in local history. The post-disaster rehabilitation was led by the Peruvian government and agencies such as the UN and the World Bank. Allais then turned to the Yale architecture and art history professor George Kubler, author of the UNESCO mission report on reconstructing Cusco. After pointing out

Part 1


Organized by MArch II and post-professional students, the symposium “RETROfuturisms” was an exploration of “speculative design methodologies and alternative forms of engagement with architecture’s past and future.” Though the term is not new, the title was striking for its use of the term in plural form and how the two words, distinct and opposite, blend as a provocation to move beyond their singularities. To introduce the symposium, participating panelists, professors, and students presented their own variegated interpretations of retrofuturisms.

Anna Heringer started the first session by recounting the experience of architecture students from ETH Zurich struggling to put together a rudimentary shelter from materials. Fast-forwarding to the current state of the architecture depicted in Rudofsky’s exhibition, Lin shared images showing how industrialization and material transformations in China have led to harm and destruction of new forms with old. He argued that the architect was indeed necessary to reimagine the architecture built without architects. His practice has documented the transformation of old houses in rural China, modified by the inhabitants in architecturally banal yet intelligent ways that reflect lifestyle. Lin also presented design explorations he made as an architect to imagine the future of various traditional forms such as the earthen tulou, allowing for new meanings and the inevitability of change as well as the continuity of forms originally built without architects.

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Guilermo Acosta Navarrete and Luka Pajovic moderated a discussion on how to contextualize Kubler’s book, published shortly before the A&A Building was constructed. Much of the conversation revolved around Rudolph’s notions of time manifested in the building, in which he inserted crafts associated with the past, such as bush-hammering, into a modern structure that bears distinct associations with mechanistic notions of time. Participants discussed how Cusco grew as a palimpsest of accruals while Rudolph Hall was a one-time act in which the binary of past and present was inserted, with direct repercussions on labor.

— Priyanka Sheth

Sheth (“9”) is an architectural designer, researcher, and co-author of Shipwrecks of Ahmedabad: Water, Gender, Heritage (Palma Editions, Madrid, 2020) and co-founder of the architecture program at the Cooper Union (2020) and the Yale Architecture Gallery (2018).

The inaugural post-professional symposium “RETROfuturisms,” held the week of March 15 with a session per night via Zoom, was supported in part by the J. Irwin Miller Endowment Fund.

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Constructs
Part 2

The review of the event is in two parts:

Part 1 by Priyanka Sheth

Part 2 by Nate Hume

The word imagination prominently in the final two panels of the symposium “Retrofuturisms.” A pliable term circulating more widely in architectural discussions of recent years, it alludes to the possibilities of architectural speculation in the development of ideas, aesthetics, spaces, and worlds. Simultaneously imagination conjures how social, cultural, historical, and political forces shape collective vision, which can be provoked by architecture. The panels were reminders of architecture's power to imagine the future by processing the present through elements of the past. A promising expansion of disciplinary boundaries is facilitating productive work on the pressing issues of these turbulent times. An optimism has allowed new voices to raise questions and work against collective frustrations.

The dissolution of separation came up several times as a means to perform the imagining of new scenarios, forms, organizations, and industries. There was a call for common camps to be discarded and canons removed, across generations, genres, and industries. Everything was processed through the presenter's work, eschewing any differentiation of high culture from low; witches' hats and Doric columns, Styrofoam and marble, artificial intelligence and romance tropes, were all involved. This clash characterizes the world as it comes at us daily through the screens in our palm. The important aspect of the presentations in the second half of the symposium, by Neyran Turan, Clark Thenhaus, and Liam Young, was to lower the calm resignation of what is to come. This time Young explored the role of the tools of Hollywood to speculate subversively on alternative ways of living.

Young sees storytelling as a critical architecture and fiction as the shared language through which we express culture and disseminate ideas. Through understanding the media's production of culture in film, games, and animation, the work seeks to impact a large audience beyond the usual reach of speculative architecture. Young's uses of the tools of Hollywood have to be seen subversively on alternative ways of living.

The short film Unraveled unveils the unseen effects of the fast-fashion supply chain, presenting the global journey clothes go through from raw material and production to consumer. The phases of production take place worlds away from buyers in places like mills, factories, and cargo ships. Beyond documenting the process, Young's team produced a gold thread refined from the rinds of discarded cargo ships. The weavers encoded a pattern into the resulting textile that represents their voices, invoking the unseen processes and expertise involved in production. For the film Madagascar, Young explored the origin of gems used as props for creating jewelry throughout the history of the world. He bought diamond rings and earrings from a mine in Madagascar to the film set.

The choreography of the human labors workers on the set was choreographed and juxtaposed with information about how they are paid in small daily wages. In Madagascar, a small minute of labor—synthetic stone embodies the systems of production. These interventions draw our attention to the invisible underpinnings of our global condition.

All of these projects force viewers to confront the role not only of the traditional architectural office but all the other interdisciplinary contributions made by practices such as architectural speculation. He believes that architects can have a greater relevance and impact on culture by embracing new realms, contexts, and industries. Similar to the paper architecture of other eras, the representations of speculative architecture should be seen as a form of research, reassessing the canons, or expanding the architect's scope, this thinking should reveal the laboratory entangled with architecture's tools and space, the potentialities for architectural speculation. He believes that architects have a greater relevance and impact on culture by embracing new realms, contexts, and industries.

The dissolution of separation came up several times as a means to perform the imagining of new scenarios, forms, organizations, and industries. Everything was processed through the presenter's work, eschewing any differentiation of high culture from low; witches' hats and Doric columns, Styrofoam and marble, artificial intelligence and romance tropes, were all involved. This clash characterizes the world as it comes at us daily through the screens in our palm. The important aspect of the presentations in the second half of the symposium, by Neyran Turan, Clark Thenhaus, and Liam Young, was to lower the calm resignation of what is to come. This time Young explored the role of the tools of Hollywood to speculate subversively on alternative ways of living.

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Marlon Blackwell

I’m working from a very simple conviction that architecture is larger than the subject of architecture, so what we try to do is look at the world around us with a wide-angle microscopic lens to generate ideas and actions from our direct experience with the everyday, between the ordinary and extraordinary, and between personal history and the history of our discipline.

— Marlon Blackwell

Jing Liu

The Shape of Time

February 11

Jing Liu, cofounder and principal of SO-IL, based in Brooklyn, discussed how her firm is both “locally rooted and nationless.” She noted that “now we still very much see as a practice that is materially and spatially situated in its context.”

Louis I. Kahn Visiting Professor

February 1

Marlon Blackwell, founder and principal of Marlon Blackwell Architects and E. Fay Jones School of Architecture Professor at Fay Jones School of Architecture + Design, University of Arkansas, gave the semester’s opening lecture. He discussed the opportunities derived from practicing in the Ozark region, outside of the major metabolises — in “the middle of nowhere, but close to everywhere.” He showed how he works.

Louis I. Kahn Visiting Assistant Professor

February 18

Chris T. Cornelius

Design Is Ceremony

Louis I. Kahn

Jing Liu

Fiona Raby

Recent Work

March 25

Jing Liu

Constructs

Louis I. Kahn Visiting Professor

February 1

Jing Liu discussed an ongoing project for an arts and dance center in Zurich on a residential infill site adjacent to a river. The formal composition is underground and expressed as a pair of stacked concrete walls from one side. Veiga highlighted how a geometric gesture relates the tactonics to the performing arts programs, linking the building to a dancer’s body in its connection to the flow of time.

Not Now, 2020

Recent Work

February 25

Alberto Veiga

Alberto Veiga, cofounder and principal of Barozzi Veiga, delivered his lecture from Barcelona, Spain. He espouses a European approach to design and construction, rather than simply channeling the native Spanish or Italian traditions of the firm’s principals.

Fiona Raby is an educator and partner in the studio Durrell & Raby, a speculative design practice that explores systems of human materiality to express the certainty and coherence of the “real world,” a manufactured-based and understood world. Raby spoke of the challenge of using imagination to engage people collectively through exhibitions such as Not Here, Not Now. Not a set of intentionally unrealistic objects that challenge our assumptions about the future, she argued, “An ethical decision calculation and a public voice box depicted in axonometric projections provoke questions about how we know, how survival is made possible, and what are the limits of our imagination.”

If you start in the here and you project in the future, you’re just pulling everything forward into the future — you’re bringing all of the things that we already know. And if you already know what that future is going to be, you’re kind of a narrow perspective before you even start. So, in some ways, we think that the future narrative is incredibly restrictive and it may be that it’s the really part, not the future, that’s holding us back. So we become incredibly interested in this idea of unreality — this not here, not now space.
We do need to think now not only at a planetary scale but at the scale of our nation about reconnecting the fabric of our signature landscapes. We need to think about our shoreways as interconnected, equitable, and accessible spaces. We can reconnect the center of our country as a Mississippi River cultural corridor and begin to knit together through regenerative agriculture in our heartland. So it’s time to really think big and expansively and to integrate ecological regeneration with climate risk reduction while always centering social-justice questions.

— Kate Orff

As architects and designers we should be thinking about the things we should be learning in our architecture programs, and talking about them in our architectural history — not only as a unique subset of it. We should also be talking about our building technologies as if they are a white, European model — what about the different ways that other people around the world work? I think these things can be embedded in our curriculum, and I think that this knowledge is for everyone, but it has particular resonance with Indigenous people.

— Chris T. Cornelius
By rethinking what the home could be beyond domestic space, students imagined ways of inhabitation beyond the constraints of property. The studio began a rigorous study to examine the intersection of two crucial factors: land as property and as typology. Each student researched the political, social, and spatial aspects of an existing typology in the city from which values could be distilled and organized into new projects.

As such, they reinvented social support mechanisms ranging from public housing to community land trusts. Their models took the market and context into account while they promoted a radical shift and denaturalized the idea of home as private space. The students made diagrams derived from the proposed financial models and translated them into architectural variations on different sites in the city. Some looked at the residential hotel and others evaluated the tenement, while many looked at variations on the apartment building and public-housing projects. The resulting models focused on design but on imagining a new type.

Sandra Barclay and Jean Pierre Cousse
Sandra Barclay and Jean Pierre Cousse, Eero Saarinen Visiting Professors, led the studio “Triggering Commons in Heritage Sites” with critic in architecture Can Vu Bui (’12), focusing on the new sacred in Lima, Peru. Lima has more than 385 archaeological sites and the most significant concentration of pre-Columbian heritage sites of any city in the Americas. Neglected and enclosed by walls, many of the abandoned archaeological sites appear as urban black holes attracting the encroaching urbanization while gradually shedding their sacred significance and historical value. The students explored how to redefine and revive these underutilized spaces within the urban realm through innovative uses and unconventional approaches to heritage preservation. They analyzed how to reimage these places woven into common life and projects that protect their legacies while making them functional as part of the city. The students focused on the Maranga archaeological site, an unused part of the Municipal Zoo where three pyramids have been abandoned in a vacant area adjacent to one of the country’s most important university campuses. They started by analyzing the important intangible heritage of Lima, in need of attention for food, education, and a student housing deficit. Each student had the task of creating meaningful urban spaces for a specific site and reimagining how to introduce a “new sacred” to forge long-lasting bonds of representation and encouraged students to consider a business model that Steven Bargmann supplemented the studio reviews. Workshops by specialists included virtual lectures by experts, the students removed to create raked parking areas for movie viewing. Natalie Broton used the site as a place for the arts and proposed inventive ways to transform it through design strategies that preserve and enhance the character of the place as an engaging ruin.

The students were encouraged to consider a business model that Steven Johnson defines as a “wonderland” economy, based on delight and well-being instead of maximizing profits. Important feedback and inspiration came from the site’s owner, entrepreneur Philip Kafka, who joined the online studio reviews. Workshops by specialists such as landscape architect Julie Bargmann supplemented the studio development sequence, inspiring students to uncover history and invite in wild processes through tactical use of the landscape.

Vivian Wu’s project, nominated for the Feldman Prize in the studio, recast the site as a place for the arts and play using a skating ribbon and ice-climbing towers to stitch together a winter waterfront and dance and performance venues. Shuang Chen proposed a suite of programs supporting film viewing and production in repurposed industrial spaces. A skateboard park emerged from the displaced landfill to create raked parking areas for movie viewing. Natalie Broton used the site as a place for the arts and proposed inventive ways to transform it through design strategies that preserve and enhance the character of the place as an engaging ruin.
Sara Caples and Everardo Jefferson

Sara Caples (’74) and Everardo Jefferson (’72), Davenport Visiting Professors, with George Knight (’95), critic in architecture, asked their students to imagine a theater at the site of the former coliseum in New Haven. As the virus hiatus made us yearn for more ways to experience “live” contact, it was a good time to consider a building dedicated to performance. The program brief, “Intersectional Theatre,” called for at least one indoor and one outdoor performance space. Students were at liberty to add program elements; the emphasis was to think through the logic of the structure on multiple levels—performative, experiential, and participatory—and to develop a formal structure to engage them. Each student was required to develop a full concept by mid-term and a full building schematic by within a manifestation that was distinct and specific to its creator’s vision. After research on many aspects of performance, each student tested their concept through a series of thought exercises imagining the theater from the perspective of an audience member, a performer, and a producer. The final studio elaborated the full concept and envisioned all major performance spaces, the building exterior, and the structural system.

The students addressed questions related to the boundaries and bonds between performers and audience, both physical and virtual. Should a theater provide a “fixed” environment or a more flexible one, with the potential to blur boundaries between physical and virtual presence? Indoor and outdoor performance spaces, seated and mobile audiences, fixed and movable performance elements? How can the theater engage with and impact its urban environment, neighborhood, and region? How can the building and its interior contribute continuously to the civic experience of a park or other public outdoor space, to the cultural and public at large? What physical components of the building can extend the performance experience? How could all of these layers combine to attract a broad range of cultural engagement and provide access to a range of many backgrounds, incomes, and ages?

Chris T Cornelius

Chris T Cornelius, Louis I. Kahn Visiting Assistant Professor, with Aaron Tobey (PhD ’22), critic in architecture, led the studio “Decolonizing Indigenous Housing” for North America, a territory that has been an instrument of colonization. Indigenous people have been systematically assimilated and stripped of their culture by government policies. Housing regulations continue to limit educational, economic, and cultural advancement. Students were encouraged to examine not only the residential unit but also the larger cultural, political, and ideological ramifications housing can have on a community. An examination of broader issues of Indigenous ontology, epistemology, and methodologies, and an understanding of the students’ ability to design culturally appropriate units.

Focusing on the Opaskwayak Cree Nation (OCN) in The Pas, Manitoba, Canada, the students met virtually with community members and activists. Students chose sites for their interventions from within the OCN reserve boundaries; some used the selection of a site as an opportunity to ignore those very delimitations. Each student used the selection of a site as an opportunity to examine the larger New England coastal region, including its ongoing evolution in terms of climate change and sea-level rise, economic, and cultural conditions.

For the studio “Coastal New England: History, Threat, Adaptation,” Vale students were asked to develop critical strategies that connect the island and its region, illustrated by specific programmatic, architectural, and landscape interventions that could be deployed over time. The studio began with the development of an Atlas of Change for the coastal New England, for which students examined multiscale and multitemporal themes ranging from geology to real-estate value while looking for where rapid change produced the conditions for adaptation. The atlas established a framework for defining Nantucket and its coast as a distinctive interconnected region with overlapping histories and environmental conditions and provided a context for specific strategic interventions.

Throughout the semester the students participated in Wednesdays’ envisioning presentations and consultations on Friday afternoons with international experts and local practitioners in ecology, resilience, urban planning, economics, landscape, and other fields. In three groups of three to four students they developed conceptual frameworks for adaptation built around programmatic categories including aquaculture, research, mobility, and energy production and developed long-term visualizations for how these categories might change life on Nantucket. Within these visions the students designed detailed short-term “pilot projects” responding to current conditions and needs and allowing for incremental change with the ability for continuous reevaluation and evolution over time.

At mid-term the five studios shared their projects, and after final reviews a review was held online. On June 2 the studio projects were presented in a live event on Nantucket. The work is also featured in the exhibition Envision Resilience: Designs for Living with Rising Seas, at the Thomas Macy Warehouse in Nantucket through December 2021 (www.envisionresilience.org/exhibition/events).
Anthony Acquaviti, Daniel Rose (905) Visiting Assistant Professor in Urban Studies, exhibited “Mansa: A New Contractual Agreement between City, River, and Forest in Amazonia” at the 2021 Venice Biennale of Architecture. Located in one of Brazil’s most densely populated cities, the project forges new forms of civic architecture that incorpo-
rate the cycles of river’s basin, forest, and city. Through close examination of five archetypal elements — tower, mat, linear bar, island, and bridge — each scheme proposes an urban strategy that promotes the coexistence of ecological conservation and urban development and tempers the harsh divide between city and forest. Acquaviti gave virtual lectures at Rice University and University of Hong Kong and a talk on “Knotty Materials” at the Annual Association for Asian Studies Conference. He presented a virtual panel discussions for the launch of Manifest: A Journal of the Americas issue number 3, at the University of Virginia, Pontifical Catholic University of Peru, Yale University, Princeton University, University of Illinois at Chicago, Torcuato Di Tella University, Architectural Association, Sapienza Books (Milan), Harvard University, and the Cooper Union.

Deborah Berke, dean, lectured at Ryerson University in March. In June she discussed sustainability and adaptive reuse with Sou Fujimoto at the Japan Society, in New York. She gave a presentation on the Spring 2021 magazine’s book release event “What I’ve Learned” this past spring. Her firm, Deborah Berke Partners, which2616d an important landmark in the Wallace Foundation headquarter projects. It completed the gut renovation of a Greek Revival Brownstone house in Brooklyn Heights that was published in the New York Times in July. Elle Decor inducted Deborah Berke Partners to its inaugural list of “Design Titans.” The firm released a third series of Client Files for WAP published in fall 2021 and recently completed the University Meeting and Guesthouse, at the University of Pennsylvania.

Stella Betts, critic in architecture and partner at LERVINN ENTS: the David Shaw Design Leven [91], was invited by Crystal Bridges Museum of American Art, in Bentonville, Arkansas, to participate in the studio’s first architectural exhibition, Architecture at Home, addressing issues of contemporary housing, LERVINN ENTS: is continuing to construct the 300,000-square-foot Taeywie Life Sciences Building in Harlem, a branch library for Brown Public Library in East Flatbush; and a house in Hudson, New York. Recently the firm was commissioned to design a partial renovation of the Queens Museum, in Queens, New York. In May Betts lectures as a Florida AIA Design Awards juror.

Tunmer Brooks (BA ’65, MArch ’70), professor adjunct and principal of Tunmer Brooks Architect, is designing a palliative care center for aging patients at the Center for Discovery, in Harris, New York, where the firm designed a residential campus in 2003. Each海棠楼 four patient bedrooms that open on to a collective space providing social interaction with friends and family.

Brennan Buck, senior critic in architecture, with his firm, FreelandBuck, recently completed the Block, a 90-foot- tall permanent scaffolding for the lobby of the recently renovated MRT Behavioral Health Center, in Los Angeles. The studio’s suspended artwork Park It Gap, first installed in 2018 at the Renwick Gallery of the Smithsonian American Art Museum, will be installed this fall at HALO, a public atrium on Grand Avenue in Los Angeles. The firm has several houses under construction and was cited on the 2021 Young Architects List of Cultured Magazine. FreelandBuck will present an exhibition opening at the SCI-Arc Gallery, in Los Angeles, in October 2021.


Martin Finio, critic in architecture and partner at Christoff-Finio Architecture, was invited to participate in roundtable discussions on wholistic concepts to mindfulness and the new relationship of Japanese spatial concepts to remote work and the Japanese newspaper facts of life.” His work has been published in new books including The Contested Territory: Architecture Theories after 1960 (Routledge), Re-Imagining the Avant-Garde (Wiley), and Beauty Matters: Human Judgement and the Pursuit of New Beauties in Post-Digital Architecture (Wiley/AD) and academic journals such as The ARCC Journal of Architecture, Research, Projects, and JLOS. One project was awarded virtual lectures for the US Embassy in Argentina in collaboration with Pogge magazine and participated in discussions with philosopher Graham Harman at SCI-Arc and architect Fenta Kolaat at Washington University in St. Louis. This spring he supervised a student’s PhD thesis for the Yale UCL program.

Mark Gage, MFG, design director for Perkins Eastman, England, and the Penrudge Hall annex in Shropshire, England. An article about his contribution to sustainable discourse, “Rediscovering the Aesthetics of Architecture: From Geoffroy Scott to Mark Foster Gage,” was published in Studies in History & Theory of Architecture (Vol. 8, 2020). Gage’s book Aesthetics: Theory (2011) was recently translated into Portuguese (Editora Paulino Press, Tehran) and updated with new texts by Slavoj Žižek and Alain Badiou. His work has been published in new books including The Contested Territory: Architecture Theories after 1960 (Routledge), Re-Imagining the Avant-Garde (Wiley), and Beauty Matters: Human Judgement and the Pursuit of New Beauties in Post-Digital Architecture (Wiley/AD) and academic journals such as The ARCC Journal of Architecture, Research, Projects, and JLOS. One project was awarded virtual lectures for the US Embassy in Argentina in collaboration with Pogge magazine and participated in discussions with philosopher Graham Harman at SCI-Arc and architect Fenta Kolaat at Washington University in St. Louis. This spring he supervised a student’s PhD thesis for the Yale UCL program.

Steven Harris, Architect, was named Deborah Berke Professor at Bennington, Vermont, 2020. He will take a two-year leave of absence to begin research for the international Well Building Institute (WBI), New Geographies: 1—Commons (Routledge), and New Geographies: 1—Commons, in the new Cornelia Hahn Oberlander International Landscape Architecture Prize. His firm’s River House was featured on the cover of Architectural Record, vol 160 (2020), and Purist (no. 23, 2021) highlighted Tea House’s solar design. His firm is currently working on projects in Miami, Fairfield County, Connecticut, and California.

Alban Organesse (’88), senior critic and former director of the Innovation and Design Excellence Awards for recently completed single-family residences; the AIA Connecticut Jury also selected Slice House, a residence in Fairfield County, as Project of the Year. Moore serves as an advisory board member of the Cultural Landscape Foundation for the new Cornelia Hahn Oberlander International Landscape Architecture Prize. His firm’s River House was featured on the cover of Architectural Record, vol 160 (2020), and Purist (no. 23, 2021) highlighted Tea House’s solar design. His firm is currently working on projects in Miami, Fairfield County, Connecticut, and California.

Yoko Kawai, critic in architecture and principal of Kawai+associates, was featured in a recent research advisory for the International WELL Building Institute (WBI), identifying opportunities and gaps between research and practice and offering ideas from a non-Western perspective. She recently contributed articles on human-centric work environments and remote work to the Japanese newspaper Sankei Shimbun. She gave lectures on the relationship of Japanese spatial concepts to mindfulness and the new work environment at the Japan America Society of Southern California and the Japan America Society of Greater Philadelphia.

Joeb Moore, critic in architecture and principal of Joeb Moore + Partners, received the 2020 AIA California Chapter Design Excellence Awards for recently completed single-family residences; the AIA Connecticut Jury also selected Slice House, a residence in Fairfield County, as Project of the Year. Moore serves as an advisory board member of the Cultural Landscape Foundation for the new Cornelia Hahn Oberlander International Landscape Architecture Prize. His firm’s River House was featured on the cover of Architectural Record, vol 160 (2020), and Purist (no. 23, 2021) highlighted Tea House’s solar design. His firm is currently working on projects in Miami, Fairfield County, Connecticut, and California.
Yale Women in Architecture

Now in the second year of Zoom events, Yale Women in Architecture continues to grow its repertoire of provocative and inclusive programs on architecture. In January, Grace Maek (’19) moderated “Understanding Contemporary Shifts in the Residential Industry: New Practices,” with panelists including Cella Imry (’19), Thunder Walker, CEO of Breathe Capital; and Katherine Principato, who moderated “The Vicissitudes and Curricular Hybridity of Residency Programs.” A virtual tour of建筑面积中的故事: 现代化带来的不适应 and a panel with architects about how their practices have responded to the pandemic were also presented. A June event focused on the shared experience of designers across the nation on how the pandemic has affected the design and delivery of residential design. In March, the studio visits to highlight four very different New York practices, with panelists who presented their work and practice structures were Kimberly Brown (’19), Jennifer Carpenter (’18), Mog Chapman (’19, March ’19), and Stacie Wong (’17). As part of that event the group broke into four rooms for more intimate discussions led by each architect. A follow-up event organized by the first group focused on

West Coast Practices and included participants Corina Chan (’17), Rebecca Katkin (’19), and Marisa Kurtzman (’19). In April 2021 Equity in Design students Lucy Alygo (’22) and Dominique Oli (’22) led a panel entitled “Allyship in Practice,” featuring Anna Asenbrenner (’19), Sarah Caples (’16), Mhawk Thompson (’04), and Professor Joel Sandell in a conversational format about how their practices support allyship. Panelists shared personal stories of successes and challenges, offering insights for an intimate and inspiring evening.

Nina Rappaport, publications director, moderated the June panel “Teaching Practice, Practice Teaching,” featuring Lise Anne Couture (’16), Lane Rickard, Brittany Utting (’14), and Marion Weiss (’84) discussing how teaching complements their practice and visa versa. In the meantime, YWA continues to create interesting and diverse programming. The group invites volunteers and others who wish to share their work in any aspect of its work.

Email us at yale.wia@gmail.com.

Reed Hilderbrand Landscapes Architecture, view to garden gate, St. Thomas More Catholic Chapel & Center at Yale University, New Haven, 2021

Boka Sturges, critic in architecture, member of the Marsh Botanical Garden Advisory Board, and partner at Reed Hilderbrand Landscape Architecture, recently completed construction of a contemplative garden for St. Thomas More Catholic Chapel & Center at Yale University. She is also leading projects for Storm King Art Center, Dumbarton Oaks, and New Haven’s Downtown Crossing. Sturges is a member of the multi-nominee list for a subsidiary of Olmsted’s Beardslee Park as green infrastructure that will protect Bridgeport’s underserved Southside community from storm surge and chronic flooding.

Nadine Horton, of the Armoury Community Advisory Committee at the Armoury Community Center, held in the Armoury Community Center and created as part of the Adaptive Reuse of the Goffe Street Armory. The project started with a design competition curated by Rappaport, is slated to begin by the end of 2021.

At Home in New York. In May the Wilkinson (Delaware) Riverfront Development Corporation unveiled Robert A. M. Stern Architects’ plans for Riverfront East, an 86.3-acre mixed-use development initiative along the Christina River, designed in collaboration with Land Collective and RKK Engineers. The team is also in the process of designing the Creative Reuse of the Goffe Street Armory. In April 2021, Lord Wolfson of Aspley Guise, the Conservative peer and CEO of the Wolfson Foundation, was appointed to the UK’s first National Design Commission, a body with the remit of advising government on how the pandemic has affected the design and delivery of public and Commercial projects.

More Catholic Chapel & Center at Yale University. She is also leading projects for Storm King Art Center, Dumbarton Oaks, and New Haven’s Downtown Crossing.

Retrospecta Renewed

Editors: Claudia Ansorena, Bobby Ka Ming Chun, Christopher Pin, Roba Salfelder
Book designers: Mike Fuly, Immanuel Yang
Website designer: Alvin Ashiaye

The vicissitudes and curricular hybridity over the past year forced upon us a necessary reorientation of the curriculum we communicate and design with and reorient the space we inhabit while we work. Our methods and material worlds were conveyed through the lens of remoteness, and so too were the ideas that followed. As a publication that stands to reflect upon and react to the beats of the previous year, Retrospecta required two critical adjustments to address the fulcrum of architectural education: a virtual extension to increase the autonomy and authorship of student work in a year that projects were developed through incredibly diverse and idiosyncratic means and a reduction in size to emphasize a reappraision of the physical act of reading, internal cross-content dialogue, and the importance of the book as an artifact. This volume of Retrospecta sets out to reclaim the solemn solitude of intimacy by revisiting the intimacy between student, story, and school and revisiting the reader’s relationship to the book as a physical object.

Urban Studies Fellows

Urban Studies Fellows worked on research and public scholarship related to projects based in New Haven, including its Our Armoury!, which has helped start a project to design the surrounding neighborhood around the Goffe Street Armory; the New Haven Industrial Heritage Trails, which calls attention to the physical legacies of industrialization by creating public-facing interpretive representations; and the New Haven Building Archive, which collects student research on local buildings as a tool for storytelling and urban appreciation for our built surroundings.

25 fall 2021
Alumni News

1960s
Augustus Kellogg (BA ’61, March ’64), a Connecticut-based architect, died in June. For many years before retirement, he worked at the Yale School of Medicine as Director of Facilities. He was also an active member and president of the Association of University Architects and a long-time president of St. Anthony Hall at Yale University.

1970s
Peter MacFarland (BA ’70, MBA ’72, March ’73) and his firm, E3 City Architects, received approval from the New Haven Historic District Commission for a two-family dwelling in the Wooster Square Historic District. Deep knowledge of the area through his family history helped with the approval process. The building will be completed in fall 2021.

William McDonough (’76) and his firm, McDonough Innovation, partnered with Ralph Lauren to launch a comprehensive circular strategy for the global fashion brand, creating the concept of “Cradle to Cradle Certified” products. The company is applying the program’s assessment criteria to its most iconic products.

Jennifer Sage (’84), of Sage and Coome Architects, received the 2021 AIA National Award for Excellence in Public Architecture. The AIA cited her as an “architect for change.” She curates programs on the board of the Center for Architecture in New York and cohosts the exhibition committee.

Marion Weiss (’84), of Weiss/Manfredi, renovated and expanded the Baker Museum in Naples, Florida, following significant damage from Hurricane Irma. The firm repaired the museum’s façade, added new landscaping, and extended the structure by adding a new performance venue, learning center, rehearsal space, and 15,000 square feet of gallery space.

2000s
Becky Katlin (’98), principal of Katlin Architecture, in San Francisco, has been appointed to San Mateo County’s Coastside Design Review Committee. Her recent completed projects include the Altman-Siegel Gallery and McEvoy Foundation for the Arts, two reconstructions of his vibrant San Francisco Street Project arts community.

2010s
Nicolas Gilliland (’10) with his practice, Tolip + Gilliland, has the firm’s first exhibition, In Between Places, opening at La Galerie d’Architecture, in Paris, in September. The exhibition will feature 12 built projects and others under construction, primarily in the Paris region.

Dante Furfaro (’12) will be starting a PhD in the History and Theory of Architecture at Princeton University (class of 2027), where he will study the relationship between labor practices and urbanization in late-nineteenth and early-twentieth century Latin American architectural history.

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

Constructs, Yale School of Architecture
180 York Street, New Haven, CT 06511
By email: constructs@yale.edu

Frédéric Fisher and Partners, Natural History Museum LA, 2018
Marisa Kurtzman (’06), a NextGen Partner with Frederic Fisher and Partners, leads curatorial, planning, and conceptual design work for the firm. Recent projects include the Natural History Museum of LA County—Commons, USC’s Levine and Young Hall, and Princeton University’s Eric and Wendy Schmidt Hall. She currently is an active participant in shaping the firm’s DEI initiatives, focusing on progressive office policy.

2020s
Lance Rieck (’03) curated the exhibition Off Stage, On Stage at the Jamiel Arts Center, featuring over 60 never-before-seen photographs of development in Dubai from the late 1970s. The show will run through February 2022. His latest book, Building Shajah (Birkhäuser, 2020), was released in June.

Stephen Shapiro (’91), is CEO and manager of the company 10-10-10, which is developing the Sunderland’s Riverfront Park. The firm was hired to create the park’s built structures along with a cohesive architectural language for the project, incorporating gender-neutral bathrooms and kayak kiosks.

Frederick Rieck and Associates, Office of Things
Tegan Bukowski (’13) is CEO and cofounder of Wellset, an online listing platform for wellness practitioners. Based in Los Angeles, the company has more than 7,000 practitioners enlisted on the service and aims to expand its marketplace to include New York and San Francisco.

Ashley Bigham (’13) and Erik Hermann (’10), in association with their collaborative practice, Outpost Office, have been making significant contributions to the Architecture Biennale. The project will be based on research from Drawing Fields, their 2020 Rappaport Ring project, recognized with awards from Architect’s Newspaper and the ACSA.

Tegan Bukowski (’13) is CEO and cofounder of Wellset, an online listing platform for wellness practitioners. Based in Los Angeles, the company has more than 7,000 practitioners enlisted on the service and aims to expand its marketplace to include New York and San Francisco.
Melissa Shin (’13), of design firm Shin Architecture, in Los Angeles, won the Architect’s Newspaper Best of Practice Award 2021 in the category Architect (New Firm)-West. The practice also received an honorable mention for its entry Fifty-Fifty, in the category “Low Rise: Housing for Los Angeles.”

Dima Srouji (’16) has been named the Victoria and Albert Museum Jameel Fellow and will explore its collection of Victoria and Albert Museum Jameel (’16) has been named the Dima Srouji competition “Low Rise: Housing for mention for its entry Fifty-Fifty practice also received an honorable Architect (New Firm)-West. The Practice Award 2021 in the category Shin Architecture, in Los Angeles, won the competition “Among Diverse Beings,” “As Emerging Households,” “As New Households,” “As Emerging communities; “Across Borders,” and “As One Planet” — and the invited participants were asked to respond to one of these themes. The curator called for a new spatial contract and, in the context of widening political and social movements and increasing economic inequalities, the Biennale invited architects to imagine spaces in which we can generously live “together as human beings who, despite our in- consistent social and moral hierarchies, yeo to connect with one another and with other species across digital and real space; together as households looking for more diverse and dignified spaces for inhabi- tation; together as emerging communi- ties that demand equity, inclusion and spatial identity; together across political borders to imagine new geographies of association; and together as a planet facing crises that require global action for us to continue living at all.”

Curated by architect and MIT dean of architecture Hashim Sarkis, the 17th Venice Biennale of Architecture, “How Will We Live Together?” runs from May 22 to November 22, 2021, after its postponement because of the global pandemic. The exhibition is organized into five scales — “Among Diverse Beings,” “Across Borders,” and “As One Planet” — and the invited participants were asked to respond to one of these themes. The curator called for a new spatial contract and, in the context of widening political and social movements and increasing economic inequalities, the Biennale invited architects to imagine spaces in which we can generously live “together as human beings who, despite our in- consistent social and moral hierarchies, yeo to connect with one another and with other species across digital and real space; together as households looking for more diverse and dignified spaces for inhabi- tation; together as emerging communi- ties that demand equity, inclusion and spatial identity; together across political borders to imagine new geographies of association; and together as a planet facing crises that require global action for us to continue living at all.”

Yale Faculty and Alumni in the 17th Venice Biennale of Architecture

Participating Faculty

Peggy Deamer, professor emeritus, contributed with several blog posts for the digital part of the exhibition “Platform Urbanism,” located in the Austrian Pavilion, in the Doge’s Palace. The exhibition is a comprehensive analysis of platform urbanism, which concerns the changes that the rise of digital platforms is bringing to all spheres of life.

Matthew Bohne (’17) with his firm, PROPS. SUPPLY, has collaborated with the New York Review of Architecture on the themed issue “The Future.” The firm worked on the graphic design to create layered text and graphics for a unique Risograph production.

Benjamin Olsen and Robert Hughes (both ’19) of Olsen Hughes, have partnered with One Roof Community Housing to design and develop two single-family housing prototypes in Minnesota on lots granted by the Rebuild Duluth program. Based in Saint Paul, Minnesota, and Phoenix, Arizona, the practice focuses on a range of theoretical and built works through research-driven investigations and realized designs.

PhDs

Theodossia Issasia (PhD ’21) was appointed associate curator at Heinz Architectural Center (HAC), Carnegie Museum of Art, his reenvisioning new ways of living and rethinking architecture through the lens. The exhibitions range from conceptual works, models, videos, drawings, sculpture, and photography to sites-specific installations. Braverman’s installation, Open the Box, is a display of precedents for public participation, civic space, and what it means to create architectural cultural sites that encourage critical thinking, shared conversations, and public participation.

Louise Braverman (’77) participated in the third edition of the exhibition Time Space Existence, organized by the Cultural European Space in Palazzo Pubblico. The participants were asked to reflect on their relationships with space and time, reenvisioning new ways of living and rethinking architecture through the lens. The exhibitions range from conceptual works, models, videos, drawings, sculpture, and photography to sites-specific installations. Braverman’s installation, Open the Box, is a display of precedents for public participation, civic space, and what it means to create architectural cultural sites that encourage critical thinking, shared conversations, and public participation.

David Gissen, Jennifer Stager, and Martha Zarokas, An Archaeology of Disability, 2021

Neyran Turan, Turkish Pavilion, Architecture as Measure, 2021

Participating Faculty

Joel Sanders, adjunct professor, contributed the multimedia research installation Your Restroom is a Battleground, code- signed with Matilde Cassani, Ignacio G. Galan, and Ivan L. Munera. Located in the Arsenal, the installation consists of seven international dioramas that depict bath- room controversies and restroom battle scenes illustrating how these debates “take place and reflecting local and global social issues.” A microcosmic struc- ture allows visitors to compare and contrast the interconnected political, social, health, and environmental issues triggered by bathroom issues and to situ- ate the restroom “within a wider set of polemics where different communities are testing new forms of coexistence.”

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Anthony Arcariotti, Somatic Collaboratives, Marsha New Contract, Brooklyn City, River and Forest in Urban Amazonia, 2021

Anthony Acciavatti, Daniel Rose (’15) Visiting Assistant Professor in Undergraduate Studies, exhibited Manus: A New Contractual Agreement between City, River, and Forest in Urban Amazonia, in the central pavilion of the Giardini. Located in one of Brazil’s most densely populated cities, the project forges new forms of civic architecture that incorporate the cycles of the river basin’s seasonal variability. Through careful examination of five archetypal city elements — the tower, the mat, the linear bar, the island, and the bridge — each project proposes an urban imaginary that advocates for the coexistence of ecological conservation and urban development, tempering the harsh divide between city and forest in the Amazonian region.

David Gissen (’96), with Jennifer Stager and Mantha Zarmakoupi, curated the installation An Archaeology of Disability, displayed in the Arsenale. The project reconstructs several elements from the Athenian Acropolis through the lens of human impairment. This includes an ancient gallery of paintings depicting gods and gender-based violence, a rock seat used by weary travelers, an enor- mous ramp that once connected the Acropolis to the Agora, and the geology of finite holding records of water, stones, and pollutions, and clearances. “In reconstructing these elements, the project avoids the autonomics of classical monoliths and is favorable of languages and imagery familiar to the experiences of disability.”

Clare Lyster, ANNNX, Status of Entanglement: Datas in the Irish Landscape, 2021

“The cloud is not an ethereal and abstract space but has distinct material and environmental footprints that compel us to re-evaluate the utopian fantasy of digital communication and to reflect on how we live together through data infrastructure, today and in the future.”

The descriptions were researched, compiled, and written by Diana Smiljovic (’22).
The 's' in futures is what gives us criticality in that no single vision of the future is more valuable than another, but it is the plurality of visions that makes the discipline of this type of work valuable.

—Liam Young