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Colophon

Constructs

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

Volume 24, Number 2

Cover François Dallegret, Poster for the 19th International Design Conference in Aspen, 1968

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Spring 2023 Events Calendar

All lectures take place at 6:30 p.m. in Hastings Hall, basement level of Paul Rudolph Hall, unless otherwise noted.

Lectures

Thursday, January 12
Mabel Wilson
Can We Forget?: A Memorial to Enslaved Laborers
Friday, January 13
Smith Conference Room (Third Floor)
Ken Tadashi Oshima, Momoyo Kajijima, and Sunil Bald
Found in Translation

Thursday, January 19
Commons, Yale Schwarzman Center 168 College Street
David Rockwell and Deborah Berke
Dancing About Architecture

Thursday, January 26
Ann Beha
Straight Up, with a Twist: Clarity, Intention, Delivery
Gordon H. Smith Lecture

Thursday, February 2
Carrie Norman and Thomas Kelley
Being Particular

Thursday, February 23
Nontsikelelo Mutiti

Symposium

Wednesday, February 8, 2023
Hastings Hall, 1:30 p.m.

Denise Scott Brown: A Symposium

In 1972 Denise Scott Brown and Robert Venturi, together with Steve Izenour (MED ’69), published their treatise Learning from Las Vegas. This canonical text, based on the studio that they taught together at Yale in 1968, explores architectural communication in a new kind of automobile-oriented urban landscape. Its interdisciplinary methods helped change architectural and studio teaching in fundamental ways.

Fifty years after its publication, “Denise Scott Brown: A Symposium” presents new scholarship related to the groundbreaking studio methods developed by Scott Brown during her teaching career and at Yale in the 1960s. Three panel discussions build on chapters in the recently published anthology Denise Scott Brown in Other Eyes: Portraits of an Architect (2022), edited by Frida Grahn.

Denise Scott Brown, along with Denise Costanzo, Lee Ann Custer, Valéry Didelon, Frida Grahn, Izzy Kombatl, Sylvia Lavin, Craig Lee, Mary McLeod, Sarah Moses, Joan Ockman, Elhu Rubin, Surry Schlab, and Katherine Smith.

Exhibition

January 12 to May 22, 2023
Opening reception Monday, January 30

François Dallegret: Beyond the Bubble 2023

Organized by Justin Beal with Kara Hamilton, this exhibition showcases the work of Montreal-based architect, artist, and designer François Dallegret. François Dallegret: Beyond the Bubble 2023 draws from 60 years of drawings, objects, films, and ephemera, including the original prototype for Tubula, an “automobile immobile” exhibited for the first time at the Centre Saidye Bronfman, in Montreal, in 1968. This exhibition builds on the 2017 exhibition GOD & CO: Beyond the Bubble, curated by Alessandra Ponte, Laurent Stalder, and Thomas Weaver, which originated at the Architectural Association, in London, and traveled to ETH Zurich and École des Beaux-Arts, in Paris.
Dear YSoA Alumni and Friends,

The architecture school is making great progress toward its many goals this academic year: we’ve increased the amount of money available for scholarships and financial aid; we’ve attracted excellent new faculty members, opening up new areas for research; and our student body, the largest yet, represents a wide range of backgrounds.

Our Spring semester advanced studio faculty include Stella Betts, Bishop Visiting Professor Tatiana Bilbao, Davenport Visiting Professor Zhu Pei, Foster Visiting Professor Momoyo Kaijima, Gwathmey Professors in Practice Neil Thomas and Ray Winkler, Kahn Visiting Professors Mauricio Pezo and Sofia von Ellrichshausen, Kahn Visiting Assistant Professors Carrie Norman and Thomas Kelley, Saarinen Visiting Professor Mabel Wilson, and Stern Visiting Professor Ann Beha. Bimal Mendis and Emily Abruzzo will teach the Post-Professional Design Research studio for MArch II students pursuing a final independent studio project.

I hope you will join us this semester for our program of public events, including lectures by Mabel Wilson, David Rockwell, Ann Beha, Carrie Norman and Thomas Kelley, Nontsikelelo Mutiti, Sara Caples and Everardo Jefferson, Kathryn Yusoff, Ross Exo Adams, Shigeru Ban, and Christine Ten Eyck.

Special events include the discussion “Found in Translation,” with Ken Tadashi Oshima, Momoyo Kaijima, and Sunil Bald on the domestic architectures of the Japanese Exhibition House, displayed at the Museum of Modern Art, and work by Antonin and Noémi Raymond and George Nakashima; a symposium on Denise Scott Brown, organized by Frida Grahn celebrating the 50th anniversary of Learning from Las Vegas, featuring Scott Brown, along with Denise Costanzo, Lee Ann Custer, Valery Didelon, Grahn, Izzy Kornblatt, Sylvia Lavin, Craig Lee, Mary McLeod, Sarah Moses, Joan Ockman, Elihu Rubin, Surry Schlabs, and Katherine Smith; and a celebration of the design and teaching career of Turner Brooks (MArch ’70). Our Spring exhibition is François Dallegret: Beyond the Bubble 2023, organized by Justin Beal and Kara Hamilton, drawing on sixty years of drawings, objects, films, and ephemera from the archive of the Montreal-based architect, artist, and designer.

It has been wonderful to meet so many alumni in person at school events and reunions, and during my travels this past semester. Enthusiasm for the school and architectural education among alumni and the public has been incredibly gratifying. It has made for some very energetic class reunions. I hope to see many more of you in New Haven, at the AIA National Conference in San Francisco, and beyond! I am looking forward to the semester ahead.

I end this letter with an enormous thanks to Nina Rappaport, Constructs editor, who is stepping down after 24 years. She has done an incredible job and I am happy to say she will continue her editorial work at the School on our book series and exhibit brochures.

Best, Deborah
Momoyo Kaijima

The themes that you've defined in architecture, manifested in your projects and your Architecture Guidebook, employ specific research and observation methods. I'm wondering how that relates to your current research and observation methods. I'm interested in how different actors connect to your ideas of behavio

Momoyo Kaijima

We tried to determine the social context of architecture. We didn't know the terms exactly, so at the time we referred to the environmental units instead of architecture or de-architecture. De-mean in Japanese, but it has a positive meaning too. It means architecture is focusing not only on the building itself but also including the environment. This idea comes from our previous research. Yoshishina Tsukamoto and I were studying at Tokyo Tech under professor Sakamoto Kazunari on the research project called "Spatial Composition in Contemporary Architecture in Japan." We collected cases of modern architecture from after World War II, more than 200 examples of different typologies, to understand the literacy of the architectural form in the social context and how that language is applicable to reading the actions of architects through the design of buildings.

"Made in Tokyo" became a test for how our knowledge of the literacy of architectural form could change our architecture. The project is about understanding the diversity of living conditions in different contexts. In this case architecture is one tool that is giving us a chance to intervene and allow us to reflect on our design through a rural network.

Your analytical method is similar to the way cultural anthropologists and ethnographers work. It is a way for architecture to understand people's living and adapt to their environments. Do you feel you have to put yourself in the position of an objective outside observer in order to see these things in a different way?

MK: Yes, in certain moments we were observers, but early on we were more inside-outsiders taking a new position in the context. We were lucky to win a competition to create a very small kiosk in a rural area. We had to build it by ourselves with the support of the forest union. It was during my master's degree, so the project was very small but very effective in terms of my career. We understood that even if we are just one person we can be responsible. It's a heavy responsibility on our shoulders as architects, but it also inspires other ideas in the pursuit of real meaning.

The inside-outsider position that I experienced until my career has been good luck for us. Afterward we worked on a case-study project for a small urban town. There we had the good fortune to meet generous clients who asked us to be part of the community and they were happy to invite us into their lives, but we were also able to keep enough critical distance to work independently. That type of relationship is so important.

NR: How did your studies of the urban hybrid in Tokyo influence your recent Eight & Half House? I don't think we could ever build something like that here and wonder how you got through the zoning and planning regulations?

MK: That is a very important project for me. The client has worked with us for a long time; I met him in my high school days, and he's also my hair stylist. When I was a young architect I designed his salon, and over the last 20 years we have designed three salons for him. After going through some major life changes he wanted to become more independent, so he closed his three salons and works now in a different way. We took over his salon, with a front garden set back from the street. It also creates a nice entry for the salon, with a roof garden set back from the street. It also creates a nice entry for the salon and a roof garden set back from the street. It also creates a nice entry for the salon.

MK: Yes, at the Japanese fisherman village we explored how local resources can be used as accommodation for urban-rural exchanges in recovery areas, and we developed a team there that created new cottages and working and non-working areas. We used the thatched roof to replace the roof, renovated the farmhouse and built a new one, renovated the community center, and built a new hostel for guests in collaboration with the School of Design in Saitama. The learning process has promoted rich knowledge and opportunities for a wider audience beyond the university.

NR: What will you be teaching this semester.

MK: The project is about architectural behavior and learning from the Antonin Raymond Farm, in New Hope, Pennsylvania. Raymond had lived in the house before he moved to the farm, where he developed inter-esting timber structures and hybrid Japanese-European timber joints. Ken Tadash Oshima will collaborate with us, and we will propose some renovations or transformations for the farm. We will be trying to understand how a designer can interpret nature within the context of rural America in a way that can help to guide the students' future projects.

MK: We did twin studies of Japan and Switzerland, focusing on timber local resources can be used as accommodation for urban-rural exchanges in recovery areas, and we developed a team there that created new cottages and working and non-working areas. We used the thatched roof to replace the roof, renovated the farmhouse and built a new one, renovated the community center, and built a new hostel for guests in collaboration with the School of Design in Saitama. The learning process has promoted rich knowledge and opportunities for a wider audience beyond the university.

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Mauricio Pezo and Sofia von Ellrichshausen

Nina Rappaport
You have practiced together since you met, more than 25 years ago, and you divide the tasks and stay small?

Mauricio Pezo
We believe in the need for authorship behind ideas and construction and having someone with a hierarchical position driving the creative process. In our practice this position is a joint venture, a shared authorship. This is a form of collaboration that avoids an overlap of subjectivity. Since the beginning it has always been just the two of us plus a few collaborations.

Sofía von Ellrichshausen
Our practice is rather unusual. Our romantic relationship started along with our conversations about everything we loved doing. We had no program, the work grew naturally. We have always found a way to materialize our ideas.

MP
We have never known each other under different conditions. From day one we were always in a loving relationship while the art projects we could invent together.

SvE
We were trained as architects, and as an ethics of endurance, which can be read as a record of a useless endeavor, in a way that also changed your way of looking at the world as well as a means to situate the human condition within a specific culture. The human condition within a specific culture.

NR
I’m particularly interested in the idea of painting together and how you actually work when you design a building together.

MP
We think of building as an ethics of endurance, which can be read as a record of a useless endeavor, in a way that also changed your way of looking at the world as well as a means to situate the human condition within a specific culture.

NR
Many architects use drawing as an expressive fallacy when it is made as a record of a useless endeavor, in a way that also changed your way of looking at the world as well as a means to situate the human condition within a specific culture.

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In general, we keep exploring the manipulation of materials for buildings, as if following the botanical distinction between native and exotic flowers. In many cases the buildings we’re building the moment are in a diverse range of locations, from the United States and Italy to South Korea and Australia. Certainly the places where we grew up. We are more interested in the transversal dimension of space. We have explored the collapse of perspectives, and the thinking of the eye faster than the eye, perhaps as an intuitive moment to develop an idea of the building.

NR
I’m particularly interested in the idea of painting together and how you actually work when you design a building together.

MP
We normally start a project by reviewing two or three different things, that we have seen and learned from the site, yet they respect it in a strange way never the same way.

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We believe that art and architecture are both physical and mental constructions. As a building, as much as a painting, is an instance to read and eventually to understand something more about the world.

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In Chile we don’t have sophisticated artisanal traditions, like in stone or woodcrafts. We are more interested in the transversal dimension of space. We have explored the collapse of perspectives, and the thinking of the eye faster than the eye, perhaps as an intuitive moment to develop an idea of the building.

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Nina Rappaport: How did you start working together, and where did each of you begin your architectural education?

Carrie Norman and Thomas Kelley: We met nearly 20 years ago, when we were undergraduates studying at the University of Virginia. During our time there we often collaborated with our professors, Jason Johnson and Nataly Gettig, of FUTUREFORMS, on a number of competitions. Their office became a more practical place to work after getting our professional work. Thomas and I met again in graduate school at Princeton. From there we worked in different offices, and Thomas went to Chicago and started teaching, and I went to New York to start a professional practice. We hoped another collaboration would bring us together again, and in 2012 we settled on a competition hosted by the Architectural League of New York. Like a lot of others starting out, we were both moonlighting and working on the competition nights and weekends. We didn’t win, but I think we got an honorable mention. It was enough to give us the confidence to keep working together. We opened a bank account, started a website, and have been calling our collaboration Norman Kelley ever since.

Thomas Kelley: In 2012 I was awarded the Rome Prize from the American Academy, and I moved to Rome, where Carrie came to collaborate on one of our first wall drawings. A couple years later we completed “Stairs, Chairs,” a collection of alterations to seven American Windsor chairs. The project seeded intellectual themes about optics and alterations that our practice continues to work with today.

Nina Rappaport: How does Chicago’s legacy as an architectural city— with historical masters such as Sullivan, Burnham, Root, and Mies—as well as Tigerman and the new generation—play a part in your approach to architecture in both academia and professional practice?

Thomas Kelley: We think of our work in a one-to-one scale that was a superficial link to perspective drawing. It is constructed like an opportunity to participate in a form of scenography, as opposed to something that’s more three-dimensional or experiential, which is something we are contending with as we grow.

Carrie Norman and Thomas Kelley, Norman Kelley, Venice Shaker Chair, American Pavilion, Venice Architecture Biennale, 2021

Scott Brown and Venturi, 1966

Carrie Norman and Thomas Kelley: It will take on the form of a lot of what happens in our practice now: conversions or alterations to existing buildings, a form of scenography that draws on the constraints of your designs and what is the design process for the Notre store and the lobbies that you’ve been working on?... How do you approach the conditions of working within an existing building as both a constraint and a liberation from the constraints of your designs? And what is your design process for the Notre store and the lobbies that you’ve been working on?

Carrie Norman and Thomas Kelley, Venice Shaker Chair, American Pavilion, Venice Architecture Biennale, 2021

Carrie Norman and Thomas Kelley, Venice Shaker Chair, American Pavilion, Venice Architecture Biennale, 2021

Carrie Norman and Thomas Kelley, of Norman Kelley, are teaching an advanced studio as the Spring 2023 Louis I. Kahn Visiting Assistant Professors.
Nina Rappaport

One of the interesting things about your career is that after becoming an architectural designer, you returned to the built environment with history, art, and design, and then returned to the built environment and spatial practice as a lens to approach culture. How have you been able to keep all those threads going and then converge them?

Mabel Wilson

The origins of my interest in the built environment is the education at the University of Virginia (UVA) in the 1980s, when historiography was a focus in architecture education. But I constantly felt that my own history, as someone of African descent in the Americas, was absented. Thomas Jefferson is master of everything at UVA, and his dominance in the history of its institutional architecture coupled with the absence of teaching on the history of slavery confounded me. In the last 30 years these narratives about Monticello as a plantation and UVA have undergone an excavation in terms of the parts they played in histories of enslavement, which had been deliberately forgotten and buried. The effort to fill in those gaps really sparked my interest.

NR Do you see your approach to the built environment as anthropological, in an attempt to theorize architectural history in hierarchies in any society? Do you see your purview as encompassing the cultural-global environment rather than just a traditional institutional and chronological study of architectural history?

MW These questions kept coming up in my seminary-grade graduate education. My last studio class with Stan Allen gave me an opportunity to think about the social function in the design of a single-family home, which allowed me to bring in methodologies and sites that would challenge assumptions about race, Blackness, and domesticity. There is a history of collage and assemblage with Black artists like David Hammons, Betye Saar, and also my uncle John Outterbridge. Working with the “found” has been a sensibility of “making do with what you have” in African-American cultural practices. For my project, the Black family was the subject in the house in which I grew up in Levittown because it was perfect for the space of the history in the segregation. This project allowed me to think about the representation and the tools of architecture, and it sparked an intellectual and architectural exploration that I wanted to continue on after the studio ended and I began teaching at the University of Kentucky. I met great colleagues in geography, philosophy, and other disciplines who encouraged me to think about doctoral studies. Fortunately Rosalyn Deutsch suggested that I apply to American Studies, along with two architectural history programs, and the department was more receptive to studying architecture than architectural history at that time, in the mid 1990s.

NR That brought you to combine these different interests in your own kind of practice, studio, and in teaching. How have you been able to bring cultural history together with design, as in the project [Awayy station]

MW In 1995, when I entered the doctoral program in American Studies at New York University (NYU), I started a design project with Paul Kariuki, allowing me to maintain a presence as an architectural designer while doing scholarly work. The project, currently on view at the SFMOMA, is a study of migration histories and impacts in urban neighborhoods by migratory populations that aren’t evident in obvious ways because they often take place in the domestic sphere. It’s a model of practice — design, scholarship, and research — that’s the foundation for how I continue to work with Studio M/M.

National African American Museum of History and Culture. I approached Liz Diller to continue on the commission, for reasons that we were finalists. We didn’t win the commission, but a few years later Kinshasha Conwell, the associate director, invited me to design a temporary structure for the director, asked me to write Begin with the Past for the museum. These examples show through various conversations, exhibitions, experimental installations, and built projects. A couple of theses and minor projects you initiated was with a group of former students and colleagues who have been at the forefront of researching the conditions of construction workers in architecture. How did that get started?

“What do labor have to be disconnected from what architects do, even though legally there are something like 300,000 construction workers to the workers?” We brought people together for a public event, which raised even more questions.

We are committed to raising awareness about issues for the construction workers. We created the Critical Field Guide. We’re not labor activists working on behalf of construction workers; we’re architectural designers. We have to think that future architects should engage these questions. We wanted to ignite the conversation about the conditions of construction workers at the beginning, including two Peabody award-winning architects, who started the Architecture Library. Through various conversations, I began working with organizations like the Architecture Foundation and others such as Phil Bernstein, who wanted to better account for labor in how buildings were conceptually modeled.

MW What’s interesting about your work is that you’re a historian who uses history to impact how we see Blackness in the world today. How you create projects that are not only on a shelf or an archive to inform the public more directly or experientially.

I always had exactly that question about “making history visible,” which was the title of my dissertation, a study of world exhibitions as precursors to the Black museum movement in the 1960s. These exhibitions were temporary events that are absent from the historical record because of Jim Crow segregation. My interest in this topic was catalyzed by the African Burial Ground controversy, in the early 1990s. Thousands of members of the city’s enslaved community were buried in the burial ground in Lower Manhattan, which remained hidden until excavation for a new federal building revealed it. Harvard’s decision to excite the bodies and deconstruct the site informed Black communities around the city. The fight by community groups to maintain the site as an historical burial ground and not build on it led me to reflect upon the invisibility of Black history in public spaces. This became the subject of an essay I wrote for Harvard Design Magazine. Around the same time Paul and I submitted an entry and were finalists in the competition to design a memorial for the site. The same was true for my dissertation, which traced the lineage of the Smithsonian’s Field Guide, which explores networks of diaspora, began when Mark Wiley was dean. In 2012 Mario Gooden and I approached Mount about some of the videos explored how the Cross Bronx Expressway, and others like it, bulldozed displaced Black and other communities of color. The other video charted how protests like Black Lives Matter took over the same avenues and streets in order to shut down the systems that have greatly harmed lives and communities.

So we have to stay a little optimistic.

MW I think we have all these possibilities; we have to imagine what is possible. Our studio and seminar at Yale, and how did it evolve?

MW My seminar is called “Thinking Race, Real Estate,” which emerged out of the question of race and architectural discourses at the studio. The studio started with the influence of Black feminism, queer studies, and seminar at Yale, and how did it evolve?

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NR What are some of the key components in your studio?

MW We have engaged in so many interdisciplinary studies at Columbia. How do you work with the School of Architecture, the Graduate Library School, and Studio X Johannesburg?

MW The Global Africa Lab, which I coedited with Kwame Dawes, is a Refugee Camp, curated by Mpho Matsipa, at the Architekturnmuseum at TU Munich. One of the videos explored how the Cross Bronx Expressway, and others like it, bulldozed displaced Black and other communities of color. The other video charted how protests like Black Lives Matter took over the same avenues and streets in order to shut down the systems that have greatly harmed lives and communities.

“Why do you do collaborate with the Department of African American and African Diasporic Studies at Columbia?

MW I was one of the faculty members who helped to develop the proposal for the Department of African American and African Diasporic Studies at Columbia.

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MW I was one of the faculty members who helped to develop the proposal for the Department of African American and African Diasporic Studies at Columbia.

NR So you have to stay a little optimistic.

MW I think there are always possibilities; we have to imagine what is possible. Our studio and seminar at Yale, and how did it evolve?

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Nina Ragpaport
Ray, it is fascinating how you are working as an architect in the field of set design, with projects at the building scale. Had you ever considered becoming involved with set design and engineering, which very few architects have.

Ray Winkler
Well, I have to blame or thank Neil, depending on which part of the story you want to hear. I started studying architecture at UCLA in 1990, just when Peter Cook took a professorship there. It was probably the best three years of my academic life because it was complete mayhem. Everything was under the umbrellas of architecture, including visual and performance art, sculpture, and furniture—but nothing that most people would normally recognize as being architecture. In my second year I met Neil, who was one of the tutors in Paul Monaghan and Simon Allford’s unit. Neil was the third member of the band. I was very interested in structural engineering and looking at things through the lenses of both architecture and engineering. So I took Neil’s offer to visit him for tutorials, and I was a persistent bugger. Neil was very generous and forward thinking, and I ended up at SCI-Arc, where everything was ephemeral and transient. I think it laid the groundwork for going to Stufish as an entertainment architect to do a huge bang of projects, from entertainment stages and sit-down shows in Las Vegas to one-off ceremonies like the Olympos and ship launches, as well as actual buildings.

Neil Thomas
Can I tell my version of the same story? I had this arrangement at the Bartlett to tutor students, but some of them just didn’t bother turning up. So I said to Paul and Simon, “Instead I’ll give time to any student who wants to come to our office.” Ray came in every single morning he could, and it was a pleasure having him. Then when we employed him for a bit he was a great draftsman and had interesting ideas. We had been working with Mark Fisher at Stufish for quite a while before Ray got involved in the U2 stage “PopMart.” One day I asked Aron, my partner, where Ray was, and it turns out he was at Mark’s studio, but we were paying his salary. I phoned Mark and said, “If Ray’s working in your studio, don’t you think you ought to be employing him?” So Ray moved there.

Ray Winkler
It wasn’t so it wasn’t very subtle, but I did get the message.

Neil Thomas
Nobody wanted you to go—you just left! It was absolutely fantastic because it was a perfect kind of symbiosis, with Ray working as an architect in our engineering office and then driving towards Mark’s intuition and understanding of engineering, which very few architects have. Ray picked that up, and it’s inherent.

Ray Winkler
Neil, did you hire Tesla after taking on set design and then how did you connect to Mark Fisher?

Neil Thomas
I was working with Tony Hunt, and Mark came to see Tony because Stufish had been approached to do a project to retrain the National Westminster Bank staff in a rented venue but decided that the logistics were too complicated. Mark decided that we should design some temporary buildings that would move around the country, but it still needed to be set up. So we needed to employ an architect. Atelier One was hired, and the first major concert we worked on was Pink Floyd, in 1994.

Ray Winkler
What role was your role in the set design and installation for the concert?

Neil Thomas
We used high-pressure infiltrate tubes as the supporting structure for the spherical surface of the backdrop, where they did the light projections. We developed high-pressure infiltrate and used them for the initial part of the tour. But then they kept exploding and the police got involved, so they decided to put russes in place instead. What’s fantastic about working with Mark and Ray is that it allows you to push the technology. You could never do that in the conventional building business.

Ray Winkler
As an architect how do you see and develop this interest in entertainment settings as architecture?

Neil Thomas
I think as an architect, whether you build buildings or stage architecture, or anything in between, you are taught to solve problems through lateral thinking where the trajectory between a problem and a solution is never a straight line, which allows you to come to solutions. I come from a family of architects. What Neil, and later on Mark, taught me is that there are a lot of solutions out there in search of problems. I think the joy of that discovery, and the evolution of these ideas into something tangible, as Neil just explained, was always the backbone of what we did in conjunction with Atelier One. I never make a distinction between engineering and architecture, nor between architecture and furniture design, which was my first foray into the design world.

Ray Winkler
How was the recent ABBA Voyage pushed the envelope of set design, with projects at the building scale, and how do you see that project with Stufish?

Neil Thomas
How was the recent ABBA Voyage set design significant in terms of construction technique, engineering, sustainability, and demountable design?

Ray Winkler
ABBA Voyage pushed the envelope to the limit. It was a perfect storm in which all of the strands converged to make content and context indistinguishable. The building, without the content and the content without the building could not exist since it was a novel spatial experience in relation to the screen and to the audience. The envelope we created with Atelier One was based on 30 years of understanding what temporary structures required. It’s the world’s biggest demountable building, which couldn’t have been done without that collective experience of progressive innovation and how to transport large structures from A to B efficiently, safely, and quickly.

Ray Winkler
Neil, do you think the literary technology to create demountable buildings can be applied to buildings in general for increased sustainability?

Neil Thomas
Many of the innovations in that project you will never see. It has to do with how the structure, designed with Ray and Stufish, was possible to build. The roof was lifted from the ground in totality. It was designed to not to lose any of the carbon sequestration, so at the end of its short life you can just move it somewhere else. I think a demountable building is definitely a step forward in the concept of how to design a building for its full life.

Ray Winkler
There was a two-pronged approach. First we designed the building from the inside out, focusing on the audience experience and the really weird hybrid experience of a digital and physical world colliding together to create a sort of singularity. There is no other building that is tailor-made to a single band. The fact that it needed to be moved in five years was the driving force. We pushed the idea of sustainability from the very beginning, and it was inherent because there was only timber, and no concrete, which reduced the carbon footprint. All of the welding, steel fabrication, and timberwork was done so the carbon footprint—amoritized over two or three or four iterations of this building in different locations—would be reduced.

Ray Winkler
There are three aspects to the building: the 70-meter-wide auditorium, which is the hearth space where the audience sits; the front of the house, which is a series of 24 interlocking hexagonal canopies, timber, and steel construction creating a partially enclosed changing room. Flexibility was inherent in the design, with hexagons that could become wider and narrower or longer and fatter. There are no foundations, just very shallow pads, and it doesn’t need to be knocked down with a big crane. It just comes apart.

Neil Thomas
How do you collaborate with performers on the design of a project?

Ray Winkler
There is no template, and each client has a different way of working. There can be a very strong one-to-one relationship with many iterations, involving back-and-forth with the entertainer using animation, VR, renderings, scale models, and projections, often like architecture.

Neil Thomas
Where do your structural-engineering work and material design expertise come together on a complex project with Stufish?

Ray Winkler
We worked with U2 on the 30th anniversary of Joshua Tree, where Ray’s colleague was designing the set and we were developing it with him. LED screens have become more accurate, with much less pixelation, and we came up with a structure built into the LED screen itself. In the 1990s the screens were televisions that weighed 300 kilograms per square meter and were just bolted together. Now they’re super-sophisticated carbon-fiber structures weighing only 10 or 12 kilos per square meter. Jake Berry is one of the best production managers I’ve worked with, and this was the first time he had to do something for living memory. So we developed the set with carbon fiber, which had never been done before. Interestingly Metallica, on tour at the same time, was complaining about being too loaded with big, heavy LED screens.

Ray Winkler
An important benefit was the reduction in crew, hotels, trucks, and flights, not just from a financial point of view but also a carbon-footprint perspective. A BBC study showed that 60 percent of the footprint of concerts was left by the audience, especially in North America, where most people travel to the venues by car. I was in Los Angeles for Elton John’s last tour, in a stadium hosting about 60,000 people, with 40,000 cars. Some artists are taking about residencies rather than tours—which Adele would do many shows on a single occasion, reducing the carbon footprint. The future of entertainment architecture has much to do not only with the technology that delivers it but also the mindset that creates it. If our mindset is not attuned to the pressures we’re feeling, then we will fail in task.

Ray Winkler
Neil, how do you see the focus on sustainability developing in the entertainment industry?

Neil Thomas
I think it’s fundamental in terms of the future of entertainment, which is the focus of Stufish both as an architect and as an entertainment design. We have been awarded an award for advancement in the structural application of low-carbon materials, along with the Supreme Award for Structural Engineering Excellence from the Institution of Structural Engineers (ISE) for the Green School, in Bali. The ISE had changed the nature of bamboo in the construction industry. But the entertainment industry has to change the nature of how it operates. We are making choices about certain projects, for example, not working on any proposals for Saudi Arabia because of its bad human rights and sustainability track records.

Ray Winkler
What will the studio prompt and investigation be for the students at Yale?

Ray Winkler
We will attempt to redefine the future of entertainment, not simply through an incremental tweaking of an existing technology but also through disruptive ideas. We are very interested in thinking through the whole cycle—not just coming up with a clever idea of how to do something slightly different. As Neil has pointed out, you can make a decision to make changes from within or you can sit outside. Sustainability is not an afterthought; it is a core principle by which everything gets built. I want our Yale studio to have a spirit of genuine exploration and opening up minds to see things differently.
SOS Brutalism — Save the Concrete Monsters!

Stepping off the 8:02 from Grand Central Terminal at New Haven Union Station on the last Saturday in October, I walked past a handful of buildings considered Brutalist: New Haven Police Department (1973) and the former Knights of Columbus Museum (1965), both designed by O'Ry, deCessey, Winder and Associates; Kevin Roche and John Dinkeloo's Knights of Columbus Headquarters (1967); Paul Rudolph’s Temple Street Garage (1960); and Louis Kahn's Yale University Art Gallery (1955). I was on the way to Paul Rudolph Hall, the latest stop for the traveling exhibition SOS Brutalism — Save the Concrete Monsters! which took place from August 25, 2022 to December 10, 2022.

Before I reached the two-block-long parking garage spanning George Street, within the realm of Rudolph's "concrete monster," there was yet a more impressive void: the expansive surface parking lot next to the 23-story Knights of Columbus tower. The empty lot hinted at the presence of its predecessor, the 23-story Knights of Columbus tower.

Brutalism is the opposite, necessary and urbanism more greatly informed by history, culture and urbanism, if already retaining those two senses still at loggerheads — the style was enunciated in international architectural practice. The New Brutalism should be saved. Reinforced-concrete buildings predating the Modern movement.

The term was first articulated as "New Brutalism" by Reyner Banham in describing Béton brut architecture, à la the Smithsons, and raw concrete, as Le Corbusier did stating that Brutalism was the opposite, necessary and urbanism more greatly informed by history, culture and urbanism, if already retaining those two senses still at loggerheads — the style was enunciated in international architectural practice. The New Brutalism should be saved. Reinforced-concrete buildings predating the Modern movement.

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The Legacy of Alexander Garvin

What Works, What Doesn’t: The Planning and Development Legacy of Alexander Garvin

The paprika seats disappeared from view as the bustling audience gathered for the symposium honoring his late friend Alexander Garvin (1941–2021). Named after the master plan for Ground Zero that brought Garvin and Libeskind together two decades ago, the talk was the alluring first act of “What Works, What Doesn’t: The Planning and Development Legacy of Alexander Garvin.”

Libeskind opened with an ode to Garvin’s memory—“charming, well-dressed professor; lover of cities, of Russian literature (‘Pushkin! The scope of the man!’), of museums and culture”—and then invited us on a trek through projects dedicated to remembering: museums and memorials. “Memory,” he said, “is the ground on which architecture is held.” The playful memory—“charming, well-dressed prof—on their way, such as Hunter’s Point South and the Williamsburg waterfront parks, Flushing Meadows natatorium and CitiField, the Barclay, and the Rebuilding of New York,”—for which Garvin, Elhu Rubin (BA’99), and Joe Rose (BA’81), all of whom offered reflections tied to Garvin’s work and legacy and the dynamics of public-sector initiatives. A wide-ranging discussion that focused primarily on the public realm and the citizens that drive the regulatory framework in which it is developed, the panelists offered views that were, not surprisingly, sympathetic to those espoused by Alex Garvin. As Rose noted, Garvin’s greatest legacy is sending people into positions where their engagement with the land-use process is informed by the key beliefs on which all three panelists reflect:

1. The Jewish Museum Berlin (2001), which put him on the map; the Dresden Museum of Military History (2010); the Dutch Holocaust Memorial History (2011); the Dutch Holocaust Memorial
2. Paul Goldberger provides an in-depth account in his
3. Act II
4. New Yankee Stadium, MLB; Pond/Park, Bronx Terminal Market, the 2008 Army reunion, the Williamsburg waterfront parks, flushing Meadows nasatorium and CitiField, the racetrack Center, Hudson Yards and the extension of the New York City College campus, MoMA PS1, the slurry wall that stood there, Pass through and you see the gored space-time intent to etch itself in memory of the absent towers.
5. Metrics that changed a lot over 20 years.
6. As Kimmelman, agreeing with Glaisek, noted: “Lower Manhattan continues to evolve, and people are finding ways to reinvigorate this part of the city. What’s the Post may look completely different in twenty years.”
7. Act III
8. Preservation, for example—on site NIMBY endeavor to prevent development—alriga effluent while people using legislation for the purpose with tenant
9. Antonia Devine (MArch ’13) on October 8–7 to celebrate Garvin’s life and contributions to the fields of architecture, planning, and urban development.

In life and memory they share the brilliant gaze of the fortunate who do the work they love. This is the way to grow old, the way to be remembered.

Like its namesake, “Memory Foundations” was a compelling introduction to the tedious and complicated matters that would follow, when we delved into Garvin’s practice, the ground that holds his legacy.

In their introductory remarks Beckelman recounted a history of the preservation movement, Rubin recapped Garvin’s contributions as an urban historian and public entrepreneur, and Rose summarized the benefits of zoning — it’s legal, it’s free, and it works to effect desired outcomes. The theme that ran through the entire exchange, however, was a sense that the public officials engaged in the change business must respect the interests of the entire community they service with an awareness of the impacts across the spectrum of players in the game, as Garvin might have put it. Rose recalled Garvin’s regular declaration that he was “in the change business,” but the group’s consensus was that the business of planning is not as much about transformation or radicalism as it is about responsible deployment of the levers of change. Rubin used the expression “advocacy planner” to capture the official, invoked by Garvin, who embodies and effects the desires of the citizenry. It’s a noble thought certainly, and an accurate way to capture Garvin’s attraction for the public positions he held and the influence he wielded through them.

— Ioana Barac (’03)
Barac is principal of the New Haven practice Atelier Cue.

As in LA’s channeling the river to prevent flooding.

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Dario Libeskind

What Works, What Doesn’t: The Planning and Development Legacy of Alexander Garvin

Act II
It is pretty rare to excite a group of people with a question like, “Why is zoning so hot?” Yet if there has ever been a panel equipped to discuss that issue, along with a series of others connected to land use and public policy, it was certainly that comprised of Laurie Beckelman, Elhu Rubin (BA’99), and Joe Rose (BA’81), all of whom offered reflections tied to Garvin’s work and legacy and the dynamics of public-sector initiatives.

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Public officials have an obligation to pursue policies desired by the public; business must respect the interests of the public officials engaged in the change exchange, however, was a sense that the public officials engaged in the change business must respect the interests of the entire community they service with an awareness of the impacts across the spectrum of players in the game, as Garvin might have put it. Rose recalled Garvin’s regular declaration that he was “in the change business,” but the group’s consensus was that the business of planning is not as much about transformation or radicalism as it is about responsible deployment of the levers of change. Rubin used the expression “advocacy planner” to capture the official, invoked by Garvin, who embodies and effects the desires of the citizenry. It’s a noble thought certainly, and an accurate way to capture Garvin’s attraction for the public positions he held and the influence he wielded through them.

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Act III
Inviting all into the labyrinth of planning for Ground Zero, Paul Goldberger (Joseph Urban Professor of Design at The New School) picked up Libeskind’s thread in “Heart of the City: The Architects and Planners of the World Trade Center Post-9/11,” a tightly packed saga of multiple characters and turns of events he seemed to know almost too much about. At every bifurcation in the intricate path, Goldberger illustrated Garvin’s “much- hyped” motives: his love for New York, Yale, and teaching; his interest in design, development, places, and people; his delight in the planning game.

Antonia Devine

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Garvin joined the Lower Manhattan Development Corporation (LMDC) in 1998 as vice president of Planning, Design & Development, and saw his task as transforming the district into an urban village that would go on to become "a place that was so important to him. It was a declaration of his commitment to it. But that's because I'm an 'Old Blue.'" He concluded, "Well, that's how I feel about it."

in 1992 when Alex Garvin and I were discussing It was probably about five years ago. It was a good time for Garvin, after securing the LMDC's sponsorship for "a memorial that changed an entire city,"* recalling, for "a memorial and supporting activities as catalysts for housing and an extension of the subway outward from the memorial site. He pushed for Lower Manhattan, its effect rippling development of Ground Zero within a larger vision of Garvin's realism with high aspirations. Indeed he felt very strongly that he had a responsibility to ensure that every student leave the school with a set of skills in workable design and astute salesmanship, which was as important as any so-called "capital-A" architectural ideas. Such was the Garvin Doctrine that the consensus was that, twenty years after the conception of Olympic X and the WTC, it may be too soon to judge the success of these projects? I wonder: Are we, this small audience of Alex's acolytes, too close to these projects and their creators to appreciate their success through their struggles and good intentions, as well as biased by what works for us? The design recipes simply, yet the ingredients are state-of-the-art; the process is very difficult and time-consuming, and rarely clear.

A consensus was that, twenty years after the conception of Olympic X and the WTC, it may be too soon to judge the success of these projects. Wonder: Are we, this small audience of Alex's acolytes, too close to these projects and their creators to appreciate their success through their struggles and good intentions, as well as biased by what works for us? The design recipes are state-of-the-art; the process is very difficult and time-consuming, and rarely clear.

Garvin's views were given to symposium participants.

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*Photo: Goldberger

**Author's note: The research procedures and methods are described in the Acknowledgments.
Notes on Peter Eisenman: Towards a Celebration

The event to celebrate Eisenman’s contribution to architectural discourse began on Friday November 11th with a warm welcome by Dean Deborah Berke, followed by Phyllis Lambert, founder of the Canadian Centre for Architecture (CCA), recounting via prerecorded video the parallel growth trajectories of the CCA and its Eisenman archive through cataloging and projecting the architect’s work in both analog and digital forms. “The Peter Eisenman Fonds” are the first papers of a living architect acquired for the CCA collection,” she noted, adding that it is therefore appropriate for this forum to examine the reciprocity between Eisenman’s and CCA’s practices. Lambert said she would attempt to do this through the lens of major exhibitions and related publications, explaining that “exhibitions as a mode of research at the CCA was initiated with Eisenman’s Cities of Artifical Excavation,” curated by Jean-François Bédard and designed by Eisenman. The Archaeology of the Digital, a tripartite exhibition curated by Greg Lynn, was presented in 2013 and shown later at Yale. It was followed with Architecture Itself and Other Postmodernist Myths, a show curated by Sylvia Lavin—which, Lambert noted, highlighted the work of Michael Graves and Peter Eisenman over other participants. Lambert concluded with a telling query: “But can you imagine Eisenman designing boudoirs?”

Former dean Robert A. M. Stern (‘65) provided, also via video, a historical account of Eisenman’s defining presence at Yale under his leadership and initiatives, which started with appointing him to teach his first advanced architectural studio. In 1989 Philip Johnson, “ensuing a newly appointed dean’s agenda to energize the school,” had arrived with Peter as his “teaching assistant” to focus on the ambitious challenge of redesigning the architecture school on the site of Rudolph Hall. Stern recounted the 2008 establishment of the doctoral program in architecture, which Eisenman advocated and supported passionately—and eventually defended in front of university authorities. Ultimately Stern declared the series of formal analysis seminars as cornerstone of the school’s core curriculum, responding to his pedagogical plans for introductory courses to visual studies as fundamental for all students. Stern linked his reasoning for “inviting” Eisenman to Yale with the discursive past of the school, in which its prime sought co-existence and dialogue between differentiated educational models. For the former dean this was manifested in the studios and exhibitions, along with a 2002 symposium shared between Eisenman and Leon Krier, who was deemed his ideological opposite. Stern noted that Eisenman believes in “architecture as discipline,” rather than merely as an excursion in nostalgia or style, and expressed a deep appreciation for his contribution to reestablishing the school’s prominence.

The first speaker, Greg Lynn, discussed the significance of his stint at Eisenman Architects at a time when the office was growing exponentially, emphasizing the challenges of scaling up the small practice while maintaining an intellectual culture along with architectural output of theoretical merit and resisting the pressures of commercialization. Noting that as an ongoing concern for every developing practice with “projective” ambitions, including his own, Lynn stressed the notion of “intellect” in designing Eisenman’s efforts, relying on the annual informal series of afternoon seminars for his employees—later called an “intellectual machinery” by Eisenman—in the form of talks by invited academics, critics, and theoreticians, laterally reviving the spirit of the Institute of Architecture and Urban Studies (IAUS).

Unfortunately Anthony Vidler’s planned keynote evening lecture, “The Idea of Form in Architecture: An Enduring Vision,” was postponed and replaced by an improvised Q&A session titled “11 Questions about Eisenman’s work.” Participants were asked to submit one question each as “softballs” to trigger a dynamic conversation with Eisenman. In one of many notable instances, Jeffrey Kipnis cited Eisenman’s foundational statement about the “mind-blowing” book Latenness—which he announced as the topic of his paper, explicitly stressing Eisenman’s commitment to critic-and resistance yet asking for clarification on the “critical project” as well as the object of resistance. Eisenman responded that he specifically “resists architecture as a mode of consumption,” and Preston-Scott Cohen speculated that, considering its content, Eisenman’s work “makes architecture a moving image of thought” rather than overcoming or “resisting its static and intractable presence.” It was a potent statement and a query that he repeated both days, and yet it was left unanswered by Eisenman.

Joan Ockman

Joan Ockman told spirited anecdotes from her lengthy exchanges with Eisenman at the IAUSS. She spoke of their common editorial pursuits and his pithy recollaging of cut-and-pasted printed text as a coping technique. She cited his paper in a 1978 issue of Architectural Forum—a special issue of Design Quarterly—in 1970. Ockman concluded with the Mallarmean precept “Everything in the world exists in order to become a book”—a fitting reference for Eisenman’s authorship, or “crucial role,” in the making of 60s—some “good” books (as Jacques Derrida noted in Chora L Works) on the course of an almost equal number of years, constituting a “resonant and influential contribution to the culture of architecture.”

Mary McLeod

Ockman expanded on the autobiographical prose that marked the proceedings by emphasizing Eisenman’s lust for “debating, even outright arguing”—as in her theory seminars over several years—and expressed admiration for “his delight in being confounded, undoubtedly one reason why he was such a brilliant teacher for over fifty years.”

Well-versed in rethinking Eisenman’s work more than forty years ago, McLeod addressed the torturous architectural processes as “doing so many things, destined to become so many tricks, and make us laugh about our efforts to express the inexpressible” and lasting attention to the “limits of linguistic analogy” for having “written through his own quote on ‘information that cannot be equated with words.’” Thus architecture, as an “undisciplined discipline,” overcomes the “limits of traditional modes of representation” and may even demand “its own lexical and syntactical order while constantly feeding off cross-disciplinary fascinations with the arts, film, and literature to create the vibrant culture generated by other media.

Peter Eisenman

Opening the floor on Saturday morning, Surry Schlabs announced the session “Notes on Peter Eisenman” as a prolegomenon to a forthcoming collection of essays on Eisenman’s impact on architecture and architectural education. Symposium attendees assembled in Rudolph Hall’s fourth-floor rotund to hear presidium speakers from a podium set strategically beneath what is allegedly a statue of Minerva, the goddess of war and wisdom, but is actually Demeter, the goddess of earthly fertility and motherhood. A wooden staircase, attached to the rotund brut pedestal as if a stage prop, recalled Eisenman’s notoriously abstractive, functionally eroded stairs in House VI.

A tribute to Peter Eisenman was convened in November 2022 by critic in architecture Surry Schlabs (BA ’99, MArch ’03, PhD ’17) to celebrate his long career as an architect, author, and educator on the occasion of his retirement from Yale.
Moving further into the realm of geometric manipulation, Cohen prioritized the Eisenman Lecture, calling it "the most important work as a text" par excellence—as an "allegorical Modernist expression of presentness" and as an essay on the role of art. Cohen, Eisenman's agenda is to "unde the ends," literally and metaphorically ceasing polar dualities—be that a point and a cube for L—then Wes Jones posed a relevant question that springs from geometrizing another noble project, the Wenger Center for the Arts: Centers or edges? In the Wes Jones's semi of scales were brought together or intersected, aligning to "various local and regional conditions," as much as a "specialist's unadulterated" thing, based upon the related "figural" traumas from his stint at Eisenman Architects, when a drawing set prioritized, calculating, and editing edge relations of geometric entities, while compromising the visual aids, with a compulsively flush in favor of the reverse approach, as validated by Eisenman: Considering the "aligned" and edge relations must be maintained, leaving edge conditions to simply occur, to result automatically. Jones argued for favoring "strict geometric"—that edge interfaces be preserved at the expense of centers—to serve the neces sities of implementation and therefore eliminate the crossing of thickened paths that were "elastically misaligned. For him the executed scheme meant "stlpye topological relationships obscuring the reading of the intended concept," among the notability of the rhetorical question or jest, "Where's the beef?" He even assigned discursive content to the "void space" as if it serves notions of architecture as object, while working "toward" edge relationships favors a "contemporary"—Eisenmas's term for the phenomology wild card right in front of a "true" position. This was Moneo's outright yet responsive right on the "beef": As an autonomous disci plined architecture project, it is Post-Modernism versus Modernism but rather the rational versus the phenomenological. While the XVI Triennale of Milano exhibition (1970), was brought up to a favored reference in the memo of recalibration. A "trey" to "be interpreted as analytical rather than ratio nal"—Eisenman's profile as a fervent sports fan, purchasing season tickets for the Los Angeles Lakers, and has always been someone to measure up to. Cohen bought up the shared hypothesis of whether Eisenman did actually propose an "urban project," even so, the case has been dismissed repeatedly, since he "got it right." In response, Eisenman confessed that although many of his projects demonstrate an urban scope, much of his work is dedicated to evoking the "remaining influence of the Gothic tradition," noting that—"in a retiree mode of "save the last dance for me"—he intends to clarify all aspects of his work that have been "misunder stood." Apparently "thinking post-Yale," Eisenman is preparing a "master class of urban form"—versus formalism—considering this symposium as the latent inaugural event for the development of an "urban basis" of architecture. The keynote lecture on form as idea by Vidler, his first student and cohort, was Platuss's eye opener. The Formal Basis of Modern Architecture, might have been seen as the introduction.
After 24 years as editor of Constructs, Nina Rappaport is stepping aside and coinhabiting as editor of the school’s book projects and exhibition catalogs to focus on her urban industrial projects, writing, and teaching.

Eeva-Liisa Pelkonen

I was reading some early issues, and there were captivating pieces such as your interview with Frank Gehry and Zaha Hadid. It reminded me that what I really like about reading the magazine is the different modalities—the interviews, book reviews, and little snippets you can read at different speeds. It’s not just one long article after another, so you can skim and then be engaged by a particular piece. The format works really well. So tell me how it all started.

Nina Rappaport

When he was appointed dean at Yale, Bob Stern held a faculty meeting and announced that he wanted to publish a new magazine combining aspects of Interview, Blueprint, and Skyline Magazine. He was looking for an editor. Louise Harpman (‘93) said, “Why don’t you ask Nina Rappaport, news editor of the AIA magazine Oculus with Jayne Merrill?” So that’s what he did. We proceeded to map out the publication concept, and he asked me to develop the concept. He brought in Michael Bierut of Pentagram, to create a graphic identity for the school that related to Bob’s interest in plurality. I met with Michael at Pentagram’s Fifth Avenue office and we brainstormed about what an architecture school publication should look like. We tossed around names like constructing and building, and finally came up with Constructs. We liked it because of the double meaning. The first issue was a lot of work because Bob wanted it out for January 1999, and I had just been hired in September, so we had to figure it all out right away.

ELP What is interesting about the name is that the school and publications like Perspecta had been a bit dormant, and Bob was using the magazine to construct a new place. It has the double meaning because it was constructing a discourse. It wasn’t just reporting what was happening; its function was to construct happenings. When you have to report your faculty news in the publication every semester, you become very conscious of whether or not you’ve contributed anything to the field, as well as what others have contributed.

NR I remember meeting faculty members when I started at Yale and asking them what they were working on so I could create stories. Some of them responded, “No one’s asked me this before.” I was surprised because I assumed everyone knew and engaged one another. So Constructs was a vehicle of communication both among those in the school and to the wider community.

ELP The wonderful café in Paul Rudolph’s former apartment was the physical hub for communication and exchange. Constructs filled the journalistic gap. I was always drawn to the interviews with visiting faculty. You didn’t often get a chance to sit down with people, but through Constructs you get a glimpse into their thinking. I always admired your skill in interviewing people. You teased a lot out of very in-depth conversations.

NR A journalist colleague once called me the Mike Wallace of architecture interviews. I always introduce the conversation with: “I’m introducing you to the school, to our community, and to the wider architecture field. Sometimes I play devil’s advocate, not to put you on the spot but to get more information out of you.” I do a lot of research beforehand. I listen to their past lectures online to get the rhythm of their voice so I know how they will sound when I talk to them, which helps me to anticipate their tone and nuances.

ELP It has reminded me that we’ve had some amazing visitors throughout the years. How do you get people going? What is your secret?

NR Usually I begin a conversation with them offline. Previously I would often travel to meet and interview architects. For example, Sean Griffiths and Sam Jacob toured me around the FAT office, in London, and then I visited some of the firm’s projects. It was a fantastic experience to anticipate their tone and nuances. When we were already in a conversation, I would turn on the recorder discreetly so as not to intimidate them. The questions related to their personal approaches to design, their work, and their ideology. I pose questions related to themes brought out in their work and then reference a specific project that illustrates it to our audience.

ELP In the past eight years, even before the COVID-19 pandemic, I communicated with them offline. Previously I would often tour me around the FAT office, in London, and then I visited some of the firm’s projects. It was a fantastic experience. It has reminded me that what I really like about the architecture field. Sometimes I play devil’s advocate, not to put you on the spot but to get more information out of you.” I do a lot of research beforehand. I listen to their past lectures online to get the rhythm of their voice so I know how they will sound when I talk to them, which helps me to anticipate their tone and nuances.

NR It’s easier; there are fewer distractions. But I find I can focus better on the words over the phone, whereas with Zoom the image gets in the way.

ELP I did some interviews earlier in my career, but it’s a real skill. It can be totally flat, with a terrible power imbalance. Did you have any disasters, or did things always go smoothly?

NR Of 150 or so interviews, I’ve only had two or three architects who didn’t like what they said and wanted to do it again. We always send the transcription to them for review, and we edit for flow. I am considering collecting these into book form.

ELP Another wonderful feature is the book reviews. I looked at the first issue again and saw Alan Plattus’s beautifully written review of the book Turner Brooks: Work. I like that you had faculty review each other’s work, making Constructs a valuable platform for interdepartmental exchange.

NR There are very few magazines that review architecture books, and we felt it was important to highlight books by both faculty and alumni. It’s been fabulous because I have been able to find four books for review for almost every issue, which means our community is very prolific. The reviews became a way to include outside voices too, since I also look for critics and architects from beyond Yale to contribute. We have featured a great trove of books over the years.

ELP You have also engaged PhD and MED students as authors, although there is Paprika! How has it been working with students, faculty, and visiting scholars?

NR We started to have student editorial assistants from the third issue. It is a learning experience, like an internship, for them. We work closely with the Retrospecta team because there’s so much information that overlaps. We began to feature the MED program, which had a newsletter that was not being published regularly, so we folded it into Constructs. So the students can write about the Building Project and their other activities. It is good experience for the students, some of whom have gone on to write for Retrospecta or Perspecta and beyond, like Nicolas Kemper, a former assistant editor of their magazine. It is a good experience for the students, some of whom have gone on to write for Retrospecta or Perspecta and beyond, like Nicolas Kemper, a former assistant.
who is now publisher of New York Review of Architecture.

ELP: The writing style is very journalistic, and the magazine format communicates clearly to the different audiences—alumni, students, faculty, and visitors.

NR: I have hired the best editors in the publishing business and the first one was a newspaper copy editor. Cathryn Drake, a former copy chief of Metropolis, has been whipping the Constructs articles into shape for the past 23 years. An insightful art critic in her own right, she works magic with words to ensure a clear, accurate, and vivid read. David Delach, who has worked for Rolling Stone, New York, and WWD, was our proofreader for many years.

ELP: I want to return to the impressive format of the magazine—along with the ginormous school program posters. I had the privilege of working with Michael Bierut on several books, and he really believes that graphic design should attract the eyes, and not hinder reading. Although the magazine is all black-and-white, the way things are framed and flipped between black or white backgrounds keeps it from feeling monotonous. It’s animated enough to facilitate a combination of deep reading and skimming.

NR: Often the multiple typefaces we used led to negative comments from readers. In the first few issues, designed by Pentagram's Kerrie Powell, each page was unique, making for a very time-consuming production process. Later Pentagram recommended David Reinfurt, of O-R-G, also a Yale School of Art graduate, and he took it on in 2001. He developed a new graphic design, retaining the idea of using varied typefaces, which he commissioned from different designers. So we produced a collection of new typefaces for Constructs. Reinfurt recommended Jeff Ramsey to replace him, and then he followed with Hye Kwon and Berton Hasebe, and then three years ago we hired the designer Manuel Miranda, who teaches at the Yale School of Art.

ELP: Do you have a digital platform for the publication?

NR: Each issue is posted online as a PDF. With Dean Deborah Berke, and our communications director, AJ Artemel, we are planning to make a dedicated website where it can be accessed by a wider audience, in addition to the print version.

ELP: Constructs is also a historical document with tentacles extending to the outside world. What news events have you featured besides considering how to memorialize the tragedy of 9/11?

NR: More recent events such as the murder of George Floyd and the protests that followed, teaching during COVID-19, and global topics such as urbanism, housing, and sustainability have created opportunities for Yale graduates and faculty members to speak out about contemporary issues. We record, transcribe, and edit carefully for readers.

ELP: You’ve had the privilege of engaging in deep conversations with basically everybody who’s come through the doors of the school for the past 24 years. That’s a lot of people! NR: Certainly one of the most gratifying aspects of working on the publications is all of the people I have gotten to know. I develop interesting relationships with authors because I have to critique their work. It was also fantastic to bring together visiting faculty, who otherwise might not have met one another, in productive and lively discussions.

ELP: What other publications have you been involved in at the school?

NR: I started the books program at the School of Architecture with Bob Stern, reaching out to Yale University Press to collaborate. Our first book was Building a New Europe, a collection of essays by George Nelson. In 2001 we published Zaha Hadid's first Yale studio, focused on centers for contemporary art, with Monacelli Press. When the Louis I. Kahn Visiting Assistant and Edward P. Bass Distinguished Visiting Professorships were established, we began the studio book series and expanded to publications for smaller studio editions, the symposia, and exhibitions.

ELP: You also worked to organize some exhibitions and symposia?

NR: I helped with symposia such as Saving Corporate Modernism, which was also an exhibition. The topic came to Bob's attention in 2001 through Yale graduate Tyler Smith, who wanted to save the Connecticut General Life Insurance complex, near Hartford, designed by SOM. I also organized “Dense-Cities” with Winy Maas in 2003, when he was a visiting professor, and worked with engineering professor James Axley on the symposium “Non-Standard Structures” in 2005, when I was writing the book Support and Resist. I supported these projects because I understood the importance of the link between the academics, other programs, and faculty activities.

ELP: It sounds like Constructs was one of the first pieces in what became an ecology of various publications and programs. You are the one who navigates through and unites all of these events. What is the next step for you?

NR: I will continue to work on the book series, revamping content, as well as the exhibition catalogs, which now number 73! Stepping down from Constructs will allow me to focus more on my urban industrial work, described in the newly released book Hybrid Factory/Hybrid City, and the initiation of a new Center of Urban Industry, at Kean University School of Public Architecture, where I teach in New Jersey. It all runs parallel to the Vertical Urban Factory projects that I plan to now construct.
**Architectural After God: Babel Resurgent**

The evocative title of this book might remind us of how the history and theory of architecture has been intertwined with concepts of the divine, in particular the Judeo-Christian God. Although Friedrich Nietzsche declared the death of God in Gay Science (1882), nearly a half-century later Le Corbusier's iconic image of the hand of the architect gesturing to his city model still evoked Nietzsche's despairing conclusion of God as the procreative creator, in the Sistine Chapel. The Ita Music Archive's self-portrait by its namesake Beethoven is the hand that has been interpreted as a metaphor for the architect has remained a consistent image in the Western culture.

In the context of a frenetic digital world, Kyle Dugdale (PH '15) reminds us of architecture's temporal and spiritual foundations—specifically its ties to the cultural history of modern Germany. His book is the second in the Birkhäuser series “Exploring Architecture,” which according to its editors is intended to offer “novel and unexpected readings” of architectural works and texts, which this book deftly accomplishes. These two threads form the book's warp and weft. First, through a close reading of the Tower of Babel myth in Genesis, 11.3, Dugdale revisits the allegorical power of architecture to territorialize and impose meaning on the shaper of humanity. This more familiar narrative is then paired with a relatively unknown retelling of the same myth: Urnel Birnbaum's 1804 allegory, Der Kaiser und der Architekt: Ein Märchen in fünfzig Bildern. Part of the Jewish intellectual scene of Vienna and Berlin during the Austro-Hungarian Empire, Birnbaum was a poet, fantastical novelist, and artist who used architecture and Mount Zion as motifs for exploring the heavenly city and the metaphysical significance of God. Birnbaum's fable revolves around an architect's megalomaniacal obsession with building just such a perfect city. Dugdale takes up the text, meticulously recounting and analyzing the implications of this cautionary tale about the architectural after God.

Dugdale analyzes how the unique visual motifs for exploring the heavenly city are connected and the colossal undertaking of this task, underpinning life-cycle assessment in order to contextualize it as one tool among many for the architect. He carefully elaborates the manifold ways that art and culture have often been inter-connected with building just such a perfect city. The book includes case studies that offer a deep dive into two projects, Common Ground High School and Puukuokka One Apartment Building, illustrating with impeccable detail the type of carbon accounting in its production and assembly, and stored a total of 134 tons, which both appear in a delightfully illustrated balance sheet in the right margin. The book is published on carbon sequestering material (paper), and even its book jacket is made of biofuel for future energy production, thus hardly a carbon molecule goes unaccounted for. Examples of this kind of thoroughness abound, demonstrating the authors' commitment to expanding an understanding of the climate impacts of building (and unbuilding) through as many variables as possible.

**Constructs**

By Kyle Dugdale


"Survivability," write Matti Kuitunen, Alan Organschi ('88), and Andrew Ruff (MED '15) in their new book Carbon: A Field Manual for Building Designers, "should be our new urban planning code for the palimpsest era of emergency that the book derives from decades of research and design work by its authors: Kuitunen in Helsinki, Organschi in his book on the relationship of architecture to the conception of the Judeo-Christian God, Organschi, and Ruff, in their recent book, Refiguring the City (2021), both of them were among archi-

*Constructions*

By Matti Kuitunen, Alan Organschi, and Andrew Ruff


Ground High School and Puukuokka One Apartment Building, illustrating with impeccable detail the type of carbon accounting in its production and assembly, and stored a total of 134 tons, which both appear in a delightfully illustrated balance sheet in the right margin. The book is published on carbon sequestering material (paper), and even its book jacket is made of biofuel for future energy production, thus hardly a carbon molecule goes unaccounted for. Examples of this kind of thoroughness abound, demonstrating the authors' commitment to expanding an understanding of the climate impacts of building (and unbuilding) through as many variables as possible.

**Carbon: A Field Manual for Building Designers**

By Matti Kuitunen, Alan Organschi, and Andrew Ruff

The Architecture of Disability: Buildings, Cities, and Landscapes beyond Access

By David Gissen

University of Minnesota Press, 2022, 224 pp.

The Architecture of Disability: beyond Access

Who Is the City For? Architecture, Equity, and the Public Realm in Chicago

By Blair Kamin


What if disability was not external to architecture—a reality that architects and viewers have addressed successfully to comply with accessibility requirements or as an ever-expanding set of guidelines? Chapter four explores the relationship between form, perception, and disablement, building a powerful response to depolitized formalisms and, even more profoundly, an analysis of form itself as a notion predicated in architecture against disability. The next chapter addresses ideas of disablement and accessibility within the body implied by discussions of the environment. It also challenges environmentalist precepts tied to notions of comfort, calling for contingent and relative positions. The book’s final chapter offers a critique of the ways in which the study of tectonics is often grounded on hierarchies of text and labor that are linked to evaluations of human capacities. Gissen accompanies this discussion with an exploration of alternative genealogies concerned with “de-skilling” construction practices. It is reasonable to ask if anyone will be using that disability as ultimately belittling of disabled people by nondisabled. Others have recently gone even further, posing that no radical transformation could unfold without the presence of disabled individuals: “No revolution without us.”

The book is also thoroughly enmeshed in contemporary architectural discussions. Throughout its different chapters there is no realm of discourse or practice that is left untouched—rarely does one encounter such profound destabilization of the field. Gissen’s arguments travel through diverse temporal and geographical landscapes: in unexpected ways through novel genealogies across periods and geographies. Some readers may find the book’s discussions and questions than answers for the collective rearticulation of the field.

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Who Is the City For? is illustrated with photographs of buildings. The book is a publication of the Chicago Tribune. In the 1990s, the book’s black and white photographs fit snugly on each page and are at times quite small. Yet readers familiar with Blair Kamin’s “Exposure: The Overlooked Architecture of Chicago’s South Side” will find themselves wishing for more color information. The book ends with Kamin asserting, “My columns sought to be a conversation between the architects, the critics, and the people who use the places. It is impossible to imagine writing this book without the knowledge and support of those who use the places.”

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Who Is the City For? is written by Blair Kamin, a historian, architect, and critic. The book’s title refers to the question of who the city is for, the people who use the places, and the people who build them. The book is illustrated with photographs of buildings and is published by the University of Chicago Press. The book explores the public realm in Chicago and the architecture of the city, including the impact of disability on the built environment.

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The Architecture of Disability: Buildings, Cities, and Landscapes beyond Access is written by David Gissen, a professor of architecture at Columbia University. The book explores the relationship between architecture and disability, and how the built environment can be reimagined to be more inclusive for people with disabilities.

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The Architecture of Disability: Buildings, Cities, and Landscapes beyond Access is published by the University of Minnesota Press. The book is 224 pages long and explores the relationship between architecture and disability, and how the built environment can be reimagined to be more inclusive for people with disabilities.
Exhibition

François Dallegret: Beyond the Bubble 2023
Curated by Justin Beal and Kara Hamilton
January 12–May 22, 2023

The exhibition François Dallegret: Beyond the Bubble 2023 focuses on the eponymous Montreal-based architect, artist, and designer. Born in Morocco in 1937, Dallegret received his architectural training at the École des Beaux-Arts in Paris before settling in Montreal, by way of New York, in 1964. The following year Dallegret produced a series of meticulous illustrations commissioned by Art in America to illustrate Reynier Banham’s seminal essay “A Home Is Not a House,” launching his international reputation. His first architectural commission, Le Drug, a pharmacy-cum-discothèque in downtown Montreal, established him as a central figure of the Canadian architectural avant-garde of the 1960s and ’70s. In 1968 Dallegret told Time magazine, “New York may be where the action is, but in Montreal you can be a pioneer”—and that is exactly what he did. He has forged an experimental practice that collapses the boundaries between design and life, body and technology, persona and product.

François Dallegret: Beyond the Bubble 2023 draws from sixty years of drawings, objects, films, and ephemera, including the original prototype for Tubul, an “automobile immobile” made from aluminum air-duct tubing, exhibited for the first time as it originally appeared at the Saidye Bronfman Centre for the Arts (now the Segal Centre for Performing Arts), in Montreal, in 1968. This exhibition builds on the 2011 show GOD & Co: François Dallegret. Beyond the Bubble, curated by Alessandro Ponte, Laurent Stalder, and Thomas Weaver, which originated at the Architectural Association, in London, and traveled to ETH, in Zurich, and the École des Beaux-Arts, in Paris.

Symposium

Denise Scott Brown: A Symposium
Wednesday, February 8, 2023
Hastings Hall, 1:30 p.m.

In 1972 Denise Scott Brown and Robert Venturi, together with Steve Izenour (Med ’67), published their treatise Learning from Las Vegas. This canonical text, based on the studio that they taught together at Yale in 1968, explores architectural communication in a new kind of automobile-oriented urban landscape. Its interdisciplinary methods helped change architecture and studio teaching in fundamental ways.

Fifty years after its publication, “Denise Scott Brown: A Symposium,” organized by Frida Grahn, presents new scholarship related to the groundbreaking studio methods developed by Scott Brown during her teaching career in the early 1960s. Three panel discussions build on chapters in the recently published anthology Denise Scott Brown in Other Eyes: Portraits of an Architect (2022), edited by Frida Grahn, to offer new perspectives on Scott Brown’s intellectual formation, research on determinants of urban form, concern for social factors, and advocacy for minimal design interventions in lieu of large-scale urban renewal. It will highlight her conceptual contributions, distinct voice, and incisive impact on architectural education.

Speakers include Denise Scott Brown, along with Anne Battie, Signe Ferguson, (both March ’23), Jeep Stehle, Oanh Kim, and (both March ’23), explored materiality and temporality in an effort to realize the concept of a non-site. The contents of sandbags filled with sand from the shores of the Connecticut coast were slowly released to reconstitute a site of spectacle, maintenance, and care. Through a series of time-based performances, the exhibition deconstructed concepts of time and place as a physical manifestation tied to collective memory.

Fall Student North Gallery Exhibitions

Students curated three exhibitions in the North Gallery this fall that were featured in part through the Yale School of Architecture Exhibitions Fund.

Thank You for Loving Me till the End: Life, Memory, and Reconstruction in Post-Atrocity Bosnia and Rwanda

October 13 – November 5, 2023

Curated by Christina Zhang (March ’23) with artists Smirna Kulenović, of Bosnia, and Amatus Nézelye, of Rwanda, Thank You for Loving Me till the End was based on Zhang’s research on memory and genocide in the two countries, which continued with funding from the George Nelson Fellowship in 2021. The exhibition included four workshops: “Memorialization Unmoored: Mass Violence and Memory in the Digital Age,” by David Simon; “Urban History and Public Space Development of Rwanda,” by Amatus Nézelye and Josh Greene (March ’23); and “Performing Landscapes of Care,” by Smirna Kulenović, with a screening of the film Our Family Garden. The multimedia exhibition examined “violence, destruction, and the incomprehensibility of mass atrocities,” seeking to underscore “the fragility of life, the beauty of love, the resilience of survivors ... and living and healing — what we share as human beings.”

Weight of Time

November 15 – December 10, 2022

The exhibition Weight of Time, curated by Anne Battie, Signe Ferguson, (both March ’23), Jesus Sarah Kim, and (both March ’23), explored materiality and temporality in an effort to realize the concept of a non-site. The contents of sandbags filled with sand from the shores of the Connecticut coast were slowly released to reconstitute a site of spectacle, maintenance, and care. Through a series of time-based performances, the exhibition deconstructed concepts of time and place as a physical manifestation tied to collective memory.
The Inaugural Yale UDW Housing, Connecticut Clinic

According to the National Low Income Housing Coalition, Connecticut has a shortage of nearly 87,000 units of affordable housing for low-income residents. Disproportionately impacting inner-city communities of color in cities like New Haven, Bridgeport, Hartford, and Waterbury, lack of affordable housing damages residents’ mental and physical health and affects children’s sense of stability and ability to learn. It also increases the racial-wealth gap by limiting opportunities to build intergenerational wealth through homeownership.

The Fall 2022 course, “Housing Collaborative: Addressing Affordable Housing Needs,” was the first interdisciplinary clinical seminar convened by the Yale Urban Design Workshop (UDW), the School of Architecture’s community design center, and was offered in collaboration with the Connecticut Housing Coalition. Bringing together students and faculty from Yale’s School of Architecture, Law School, and School of Management, “Housing Connecticut” allowed students to work directly with nonprofit affordable housing developers in two of the state’s most disadvantaged neighborhoods, Newhallville and Fair Haven. The students developed proposals anchored in affordable housing that engaged with community-development issues, including environmental justice, sustainability, social equity, identity, food scarcity, mobility, and health.

The supervising faculty included Andrei Harwell ’06, who coordinated the course; Andrei Harwell (’06, ’17), from the Law School; Kate Cooney, from the School of Management; and Alan Plattus ’76, from the Architecture School. They began by providing the students with a book-based, style interdisciplinary introduction to the world of affordable-housing design and development. Seminars on GIS mapping and data analytics, urban design, codes, pro formas, financing mechanisms, housing design, and community engagement provided the students with a foundation for developing strategies, identifying opportunity sites, and preparing designs concepts for development.

The students worked in multidisciplinary teams and collaboratorated with three nonprofit developers — NeighborWorks New Horizons, NeighborWorks Connecticut, Services of New Haven, and Beulah Land — to develop detailed development proposals, which included demographic and spatial neighborhood analyses, site selection, conceptual architectural design, pro formas, and proposed financing mechanisms. Borrowing from the pedagogical practices of architecture, law, and management, the students engaged with their clients through clinical rounds, moots, case studies, desk crits, and design reviews of the clinic.

Additional input and feedback were provided by the Connecticut Department of Housing and the Connecticut Housing and Finance Authority (CHFA), along with substantial predevelopment support so the projects may move toward implementation.

On December 16, 2022, students presented their work in the fourth “pit” at the School of Architecture to state officials, developers, city administrators, and other stakeholders.

From the clinic will continue with the work over spring semester as UDW Housing Associates in concert with the clinic faculty, nonprofit developers, and the local community. A grant from the SNF Fund for Integration and Theory and Practice, administered through the Law School, allowed the UDW to provide additional resources to the students and their projects, including the appointment Elise Barker Limon (March ’22) as UDW Fellow in Housing and Urban Design. Limon will coordinate students, work with the spring and assist faculty with preparation for the fall 2023 edition of the clinic.

— Andrei Harwell (’06), Senior Critic in Architecture, and Elise Barker Limon (’22), UDW Fellow in Housing and Urban Design

Guatemala, for example, corn, squash, and beans — the three sister crops — are grown in certain proportions seasonally. So we are interested in understanding how scaling construction material production can respond to such healthy soil practices. This is really counter to what we’re seeing in terms of monoculture farming, and it presents an opportunity to think about how new products that come out of the agriculture, textile, medicine, and building industries to develop a new catalog of materials that promote ecological responsibility.

Will the students be able to pick a combination of countries to research?

ML We have industrial partners in Ghana and Guatemala. We will use plants and crops from those countries as the basis of the material inventory for the workshops. We will look specifically at natural dyes and bio-based materials, ranging from low-density insulation to medium-density fiberboards. We will be doing mechanical and thermal testing and collaboratorship in the School of Engineering. This research will be expanded during the YSfA 2023 summer program in Ghana.

NR How do you see the future of material and product development and the underbelly of our agriculture and food economy. The parallels with the issues of the by-products of our food economy. The parallels with the issues of the agricultural and building materials to broaden material loops. In doing so it opens up new avenues for the designer to expand the practice of material design, including farmers, including urban food and waste enterprises, and companies trying to transition to circular material loops.

ML Exactly. It means that there’s an opportunity for circular material principles. There’s also an opportunity for emergent material in the building sector, thinking about new “clients” and collaborators, including farmers, urban food and waste enterprises, and companies trying to transition to circular material loops.

NR What are you currently teaching at Yale?

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Francis Kéré, founder of Kéré Architecture and recipient of the 2022 Pritzker Architecture Prize, thanked Dean Deborah Berke for her great clarity in the opening talk of the Fall lecture series. He discussed his approach to design, highlighting recent work in Burkina Faso, Benin, and Kenya. After an education in Germany, “I wanted to give something. I don’t like this term giving back because it has become very heavy, but I just wanted to do something for my people working with what we have locally, with available materials. You have people that are full of enthusiasm and looking to contribute, and so with that I just started to give.” Kéré described his design process using full-scale mock-ups when professionals could not be hired, particularly to show communities his vision. Kéré elaborated on community input that is positive for teaching, projects Kéré seeks “to create an environment; it is really transparent. And I imagined a boundary. People come and sit where it’s cool under a big tree and solve problems as equals. There is no shadow of the tree as equals. There is no hierarchy.”

Inspired Kéré’s largest and most recent projects, particularly to show communities his vision. “I just started to give.” Kéré described his approach to design, highlighting recent work in Burkina Faso, Benin, and Kenya. “I wanted to give something. I don’t like this term giving back because it has become very heavy, but I just wanted to do something for my people working with what we have locally, with available materials. You have people that are full of enthusiasm and looking to contribute, and so with that I just started to give.” Kéré described his design process using full-scale mock-ups when professionals could not be hired, particularly to show communities his vision. Kéré elaborated on community input that is positive for teaching, projects Kéré seeks “to create an environment; it is really transparent. And I imagined a boundary. People come and sit where it’s cool under a big tree and solve problems as equals. There is no shadow of the tree as equals. There is no hierarchy.”

In Benin traditional construction inspired Kéré’s largest and most recent project, Parliament House. “In West African tradition, people gather together under a big tree and solve problems as a real democracy. People sit around in the shade of the tree as equals. There is no boundary. People come and sit where it’s really open to make a decision about the community; it is really transparent. And I wanted to learn from that.” In all of his projects Kéré seeks “to create an environment that is positive for teaching, celebrating, and doing whatever. Especially for a big gathering, where people take ownership using every corner.”

Francis Kéré
Recent Work
August 25

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Constructs
The Fall 2022 lecture series took place fully in person and was met with enthusiasm and engagement by the YSoA community and beyond.

Rachaporn Choochey
Dancing with Power: The Architect’s Dilemma
Brendan Gill Memorial Lecture
September 1

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promoted by the Smithsons. By 1966 there was a clear exhibition of structure, and everything is at the same volume. The whole thing is turned down, or even off."

They have “a lot of open space and a lot of contained space. The whole thing is not the same thing in a forest or in Grand Canyon. In a forest, there needs to be enough enclosure to give you a focus.” She also suggested that "heart open as you walk through life, but you can have incredible experiences if someone’s house and believe I’m in a rural region through adaptive reuse. Each of these structures. “What should be advocate against the demolition of architecture.” Elser stressed that principle of Brutalism, which accounts as a fourth point in Banham’s rhetoric, Elser argued, is introduced in Practice, Tod Williams and Billie Tsien, Peter Zumthor, founder of Atelier Peter Zumthor, and Michael Lafaurie-Debany, partners at Balmori Associates, are recent examples of this approach.

Talking about places that "a landscape, like a moment, never happens twice." Within each site the landscape is matched and under them — and sometimes resolving competing forces at a point of culture. But I think culture is more and more social in nature. And now, the strategy of “architecture acupuncture” to create specific interventions within the local context and heritage, for example, in the use of a lost masonry construction in a Chinese building, the Fujian tulou. In the faucet by the local villagers. In the quarry. Tiantian worked with abandoned quarries to become an unusual resource in the urban context. There are no longer only one Brutalism. Instead we need to reactivate the idea of a world history of architecture. Elser stressed that principles of Brutalism, which accounts as a fourth point in Banham’s Rhetoric, Elser argued, is introduced in Practice, Tod Williams and Billie Tsien, Peter Zumthor, founder of Atelier Peter Zumthor, and Michael Lafaurie-Debany, partners at Balmori Associates, are recent examples of this approach.

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On Sanity and Sanitation

Plant. All proposals incorporated waste the pervasive, and invasive, water hyacinth ranged from public baths, maker spaces, recycle, and repair, the students’ proposals by asking a simple question: Does architectural production and its regional network of 

Poor hygienic conditions cause diseases and Porto-Novo, the capital—with a population densely populated coastal area of Benin—on highly developed fishing techniques prohibited from entering the water for the Portuguese by the Fon, who were Tofinu people settled here to avoid the Portuguese by the Fon, who were prohibited from entering the water for the Portuguese by the Fon, who were Tofinu people settled here to avoid the Portuguese by the Fon, who were prohibited from entering the water for the Portuguese by the Fon, who were Tofinu people settled here to avoid the Portuguese by the Fon, who were

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Over the years Ganvié has developed an intricate and prosperous culture within the constraints of life in the lake, becoming a self-sustaining community that survives on highly developed fishing techniques and tourism. Ganvié is also home to a large population of water hyacinth. The city is the main source of fish production in Benin and is the largest city in the country. The city is also home to a large population of water hyacinth. The city is the main source of fish production in Benin and is the largest city in the country. The city is also home to a large population of water hyacinth. The city is the main source of fish production in Benin and is the largest city in the country. The city is also home to a large population of water hyacinth. The city is the main source of fish production in Benin and is the largest city in the country.

Gehry and Daisy Ames

Documenta 15

Marc de la Bruyère, Claire Weisz, and Andrei Harwell

Marc de la Bruyère, Edward P. Bass Visiting Fellow, Claire Weisz, Visiting Professor, and Andrei Harwell, Senior Critic in Architecture, focused on a housing development in Edmonton, Alberta, that the Bruyère firm, Maclab Development, is in the process of developing. Since most of North America is a large coastal city, the students were asked to investiga...
Lessons from Hawai'i: Time, Space, and Architecture

Brigitte Shim, Talitha Liu, and Dan Sakamoto

After visiting the site, studying the Hochi building designed by Japanese architect Gwathmey Professors in Practice, and Andrew Benner, several students in Architecture, prompted the students to explore more thoughtful and responsible approaches in the design of a 30,000-square-foot building for a branch office of the Galapagos Conservancy, a residential program for visiting scholars, a public meeting space, and a public garden. The goal was to create bridges between local and traditional cultural and material practices. They chose between two sites. One was on an infill site adjacent to the SFGE campus and the public outreach of the university buildings. Projects involved creating large bamboo-roofed buildings designed by Japanese architects, urban scholars, and community partners, have had an expanded public conversation about the future development of a 64-acre site known as the Midtown Campus. Formerly the campus of the College of Santa Fe, founded in 1859 as St. Michael's College and renamed in 1966, the site was purchased by the city, the State of New Mexico, and a for-profit educational corporation in 2010. In collaboration with Santa Fe Art Institute (SFAI) and two architectural practices, the students contributed to the dialogue about creating a superblock in the midst of diverse neighborhoods in the Midtown area into shared space addressing issues of land tenure, climate and environmental justice, storytelling, Indigenous culture and knowledge, housing, and life as arts practices. Professor Alan Plattus and Liz Gálvez, Critic in Architecture, began with an intensive period of research, focusing on the layered and brutalized landscape of Santa Fe. Their work explored the conceptual and spatial development of the site. After a tour of the Grand Canyon and the Hoover Dam, and experience in the desert, the students experimented with building technologies that grappled with the ecologies and climates of desert environments, investigating both ancestral and contemporary cultures to materialize alternative futures in multiple scales. They then developed individual speculations on possible futures for the site. Some used the archaeology, Indigenous traditions and languages to experiment with relational concepts relating to celestial viewing points. The projects spanned a range of physical and temporal scales, each was a reiteration of the idea of “land” within the cultural and geographical context of Santa Fe, proposing ways of engaging with the site by standing its value to human and nonhuman communities alike.

Patrick Belk, Andy Bow, and Tess McNamara

The Fragile Earth Research Institute

As architects and engineers we trained to be optimistic about the future and believe we can make a difference in people's lives by making more livable existing buildings better than we found them. Extreme weather and the changing climate present us with significant new challenges. The Fragile Earth Institute at Biosphere 2 is a project designed to touch the earth lightly according to the most exacting twentieth-century construction and environmental standards. The studio took cues from the legacy of Biosphere 2, a visionary project from the 1990s that explores sustainable ways for humankind to live in harmony with nature. The challenge was to develop proposals for a research center that would conserve and create energy, water, and food. The students visited a number of piloting projects and existing buildings in Arizona. After a few days at Biosphere 2, they went to the Sonoran Desert to look at houses designed by Frank Lloyd Wright in Arizona. After a few days at Biosphere 2, they went to the Sonoran Desert to look at houses designed by Frank Lloyd Wright in Arizona. The trip culminated with a visit to Springs Preserve in Las Vegas, which incorporates water and vegetation in a new way. The students experimented with building technologies that grappled with the ecologies and climates of desert environments, investigating both ancestral and contemporary cultures to materialize alternative futures in multiple scales. They dealt with low-carbon materials, water reuse, wildlife and landscape, algae for fuel, and strategies for the conservation and fragility of desert ecosystems. Each scheme married its sustainability agenda with a unique perspective on building, designing, and living in the desert.
Anthony Accavitti, the new Diana Balmori Assistant Professor, exhibited at University College London, and the won an AIA NY Merit Award. She also gave a talk with Edgar Alvarado ('24) on recent research and teaching about modern slavery in the building industry at the AIJ TCI JEDI Conference and spoke on the future of architectural practice at the AIJ Trust and the Center for Innovation. Bernstein’s article exploring the copyright and intellectual property implications of 2001.Louis I. Kahn Visiting Professor Matron Blackwell’s Saracen Rescue Casino project and lawsuit was published in Architectural Record, in August 2022.

Stella Betts, senior critic in architecture and partner at LEVENBETTS with David Luyens ('99), has completed a pavilion for the Crystal Bridges Museum of American Art as part of Architecture at Home, an exhibition focusing on contemporary housing. The firm is also designing Aperture Foundation’s new headquarters in New York. Betts recently gave the jury for Architectural Record’s 2022 Women in Architecture Awards and lectured at the Fay Jones School of Architecture and Design, Columbia University’s GSAPP, and the College of Architecture at Texas Tech University.

Kyle Duggal (PhD ’15), senior critic, was invited to address the 44th annual convention of the Fellowship of Catholic Scholars to present the paper “For the Love of Ruins.” He also delivered the lecture “Classical White, Bauhaus Buff, and Other Problems” for the Walton Critic Lecture Series on Architecture and Planning, Catholic University of America, and joined the advisory committee for the Andrew Mellon research project planned by Duke Divinity School’s Ordmond Center. Duggal’s monograph Architecture and War, which was published recently by Birkhäuser (see page 16 for a review).

Ania Maria Durán Calisto, lecturer of architecture, published her acceptance speech for the Second Mark Cousins Theory Award in Log, with an introduction and translation by Sarah Harwood. She contributed guidelines for a regional approach to CAP’s (Development Bank of Latin America) Lineamientos estratégicos de desarrollo urbano. She participated in the panel “Urban Planning for Human Settlements in Carbon-Rich and Ecologically Sensitive Regions” at the 4th International Symposium on Environmental Management and Climate Change in Brazil and at ELAF 2022, the European-American Emerging Architect Festival. She published “The Agroecological Urban Commons of Puebla, Mexico,” in Turba ToHoli ToHol, and “Requiem for Pantoja,” in Roadside Picnics. She was also a guest of an invited talk on the magazine POLDe cultural interpretation studies in the historic centers of Rimac and Huamanga, Peru, for ARQ Progetto.

Deborah Berke, dean and professor, was elected a member of the American Academy of Arts and Sciences, a leading honorary society for visual artists and architects based in New York City. Her Spring 2023 lecture series will start as the Marjorie Mead Hooder Visiting Scholar at the University of New Mexico’s School of Architecture and Planning. Hooker was the first woman to earn a bachelor’s degree in architecture from the University of Texas and the third to be licensed and practice architecture in Texas. Deborah Berke Partners and Ballinger were selected to design Brown University’s integrated life sciences building in the Providence District of Providence Island. The structure will house a new laboratory space for high-impact research that could lead to breakthroughs on pressing health-related issues. The firm’s Projects Team, including students, was also selected to design University of Illinois’ Art and Architecture and Environmental Design, Tulane University of Architecture and Planning, and HKS Architecture at NJIT in fall 2022. She was a speaker at Miller(Hull), in Seattle, at the AA/EATH seminar “Exhibiting Architecture: Media, Methods, Agents,” and at Central Saint Martins’ “Production Studies: Media, Methods, Agents,” at the Festival of Planning in “The Practice of Planning and New Publics” in February 2023.

Peggy Deafer, professor emerita, lectured at Kent State College of Architecture and Environmental Design, University of Cincinnati, and spoke on the future of architectural education at the AIA Cincinnati Chapter in August 2022. She also delivered a talk with partner Nathan Rich ('08), is featured in Architectural Record’s 2022 Women in Architecture, and her Brooklyn-based architecture firm, Miriam Peterson, has recently published the essays “16 Paradoxes of Studio Practice (2008-18),” in Materia Arquitectura #11, and “the null, the void and the pretty vacant,” in Design Research Practices (O&O Ediciones, 2022). In 2019 she started Grass Pillow, a site for land art in Boston’s Roxbury neighborhood, with staged construction processues as choreographed perfor- mances to build empathy kinesthetically, including The Weight of Earth (16 ele- phants in a pandemonium of performance) for which she moved 63,385 tons of material; An Ocean of Tears (2022), for which she moved 35,710 tons of paving stones; and Brook (2023). Fornabai has continued to donate her series “Data Paintings” (2020–2021) and “An Ocean of Tears” (2020) as the Annual AIDS Benefit Auction at the Krakow Witkin Gallery, in Boston.

André Harwell (‘06), senior critic and director of the Yale Urban Design Workshop, received an Environmental Journalist Project Grant from the U.S. Environmental Protection Agency in 2022 and was named a Fellow of the American Society of Civil Engineers in 2022.

Eileen Hafstad, senior lecturer, was named a Fellow of the American Society of Civil Engineers in 2022.

Kristin Hawkins (’85), lecturer and associate principal at Pelli Clarke Pelli Architects, recently featured in the Chengdu Museum of Natural History in Chengdu, China. The project was selected as the winner of an international design competition in 2018 and opened to the public in November 2022.

Nicholas McDermott (’08), critic in architecture, and his New York office, Future Expansion, have been honored with the 2022 Best of Design award from Architect’s Newspaper for religious buildings. The project Open Church, an addition to the Park Slope United Methodist Church, creates an accessible entrance as well as gathering spaces and new connections between the existing building and an adjacent garden.

Joob Moore, senior critic in architecture and principal of Joob Moore & Partners, received the 2022 Innovation in Design Innovation Award from CTCAG. Joob Moore & Partners received a 2022 AIA New England Honor Award, for Hill House, and a 2022 AIA Connecticut Excellence Award, for the Lost and Found (Art) Lab, a Black-owned, in-residence space in Connecticut. The firm is currently working on projects in Palm Beach, Miami, Fairfield, Westchester Counties, and Colorado.

Joeb Moore, Meadow Pavillion, Westchester, New York, 2021

André Patrías, a postdoctoral fellow at the Yale School of Architecture funded by the Swiss National Science Foundation, is currently working on a chapter in the book Life within Ruins: Essays on Architecture Restoration and Preservation for the Heritage Benefit Corporation. The essay, “The Ruin in the World: From Heidegger’s Kunstwerk to Baudrillard’s objet ancien,” connects two unlikely intellectual traditions to advocate a new architecture to reflect on the becoming not “into” but “of” the architectural ruin as a run-in within our everyday lives.

Miran Peterson (’09), critic in architecture, and a Brooklyn-based practice, Peterson Rich Office (PRO) with partner Nathan Rich (’08), is featured in the show Architecture Now: New York, New Publics, at the Museum of Modern Art, highlighting projects by 12 New York firms. Recent projects include the Sheffield Gallery and Andruk Architects, a three-story showroom in Midtown Manhattan for furniture manufacturer Blu Dot; an imaginative, gondola-inspired, a six-story office and residential building in Brooklyn; and “An Ocean of Tears,” featured in the Cooper Hewitt National Design Museum online exhibit and publication Designing Peace, curated by Cynthia E. Smith. Harwell recently completed the design and construction of Uni-Life, a new retail space on Chapel Street in New Haven, in collaboration with Keith Krakof Architects.

Eileen Hafstad, senior lecturer, was named a Fellow of the American Society of Civil Engineers in 2022.

Kristin Hawkins (’85), lecturer and associate principal at Pelli Clarke Pelli Architects, recently featured in the Chengdu Museum of Natural History in Chengdu, China. The project was selected as the winner of an international design competition in 2018 and opened to the public in November 2022.

Nicholas McDermott (’08), critic in architecture, and his New York office, Future Expansion, have been honored with the 2022 Best of Design award from Architect’s Newspaper for religious buildings. The project Open Church, an addition to the Park Slope United Methodist Church, creates an accessible entrance as well as gathering spaces and new connections between the existing building and an adjacent garden.

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Violette de la Salle (’14), critic and founding member of Citygang, was featured in the ongoing exhibition "New York in 2023," organized by AIA NY at the Center of Architecture, and took part in the panel topic “Architecture Responds.” She was also invited to discuss the topic “Architecture is Submissive” in the student-run Salon series at Princeton School of Architecture.

Sigtunga Light, Signe Rappaport,0

YSoA
New Books
What about Learning?

Studio of Deborah Saunt
Edited by David Grant and Saba Baklald

What about Learning? focuses on how architectural education and learning at large faced ongoing disruptions and paralysed under the COVID-19 pandemic, in terms of disembodied learning and a renewed sense of civic participation, along with an increasing awareness of how our relationship to the environment is so critical to life at home. These issues led the students to consider a twofold architectural question: What is the best site for learning today? What alternative forms of learning and exchange could it nurture?

The research came out of a studio led by Deborah Saunt, of DDSAIA, based in London. A collective analysis of the Yale School of Architecture’s changing conditions, from its physical site to a virtual presence and networks, in parallel with research into alternative learning models such as the University of the Underground and the London School of Architecture, served as the basis for the critical and the making and unmaking of a curriculum in the students’ studio projects. The design projects drew from lockdown and the need for different spatial potentials for learning in sites of personal significance. Talks from a symposium were invited—initiatives from activism and planning to pedagogy, triggering a cross-disciplinary exchange about learning the built environment— are also included. The book is distributed by Actar.

Housing Redux: Alternatives for NYC’s Housing Projects

By Neenah Lynch, James von Klempner, Hanna Kassam, and Andrei Harwell Edited by Nina Rappaport and Saba Baklald

The book Housing Redux focuses on ways to reinvent public housing in New York City through a series of design projects produced in a studio at Yale School of Architecture that integrate form with social programs for the residents. Neenah Lynch, housing developer and Edward P. Bass Distinguished Visiting Professor with architects Jamie von Klempner and Hanna Kassam, of Kohn Pederson Fox, and Andrei Harwell (’10), senior critic in architecture, led the studio, focusing on the redesign of the New York City Housing Authority’s Washington Houses, in East Harlem. Investigating the relationship between housing, equity, health, and community, the students developed comprehensive frameworks for the Washington Houses, comprised of three interconnected superblocks equivalent to seven city-blocks. The concepts focused on restitching the project into the city street grid by adding new built fabric that would connect the modernist towers in the park to connect with public streets. Some found ways to keep the superblock with interventions to support the community at different scales and family structures. Urban farms and community facilities as well as recreation spaces were included as a way to reorient public housing with a range of interventions to support the city’s health, equity, and vitality. The book is designed by Manuel Miranda Practice and distributed by Actar.

Perspecta 54

Edited by Melinda Aaron, Timon Covelli, Alexia Kandel, and David Langdon

Perspecta 54 examines the role of architecture’s critical confrontation with hegemonic systems and a theoretical space in which its own processes can be challenged. The journal is designed by Steven Rodriguez and Nicholas Wolsky and distributed by MIT Press.

The Innovative Workplace

Edited by Stella Yu and Nina Rappaport

The Innovative Workplace documents the Edward P. Bass Distinguished Visiting Architecture Fellowship studio with Abby Harlin, founder of Harlin Ventures, Dana Tang (’95), architect and partner at Gluckman Tang Architects, and Andrei Harwell (’06), critic and professor at the Yale University School of Architecture, that built the role of the Brooklyn Navy Yard in New York City’s history of manufacturing in order to determine new ways to develop new workspaces that can be productively engaged and challenged. Architecture’s traditional objectives of critical inquiry—locating modes of complexity, agency, and resistance within larger structures—are mediated and reframed through nontraditional strategies of speculative design and fiction. For a profession that is routinely asked to navigate extreme complexity with limited tools, this approach suggests an expanded operational domain and possibilities for reinvigorated creative thought. From urban crises and climate emergencies to border disputes and geopolitics, Perspecta 54 examines the role of architecture’s critical confrontation with hegemonic systems and a theoretical space in which its own processes can be challenged. The journal is designed by Steven Rodriguez and Nicholas Wolsky and distributed by MIT Press.

Billy Fleming
Designing a Green New Deal

National climate plans like the Green New Deal will be understood by most people through the sites of extraction and deposition they create and displace—the rare earth mineral mines of south Greenland and the Congo, the industrial-scale wind and solar projects in the American South, and the Gulf of Mexico; the buildings, landscapes, and infrastructures of the oil, gas, and mining sectors; and the heart of the energy transition.

Billy Fleming, the Diana Balmori Visiting Professor, taught a studio at Yale that builds on three years of fieldwork and research in and around the Kvenrafell site in south Greenland—a erstwhile uranium mine for the US and European nuclear energy and weapons programs of the twentieth century that continues to leach radioactive material into the surrounding village of Narsaq, now inhabited by Greenland Minerals (an Australian multinational mining company) as a key cog in its global clean energy supply chain. Students were asked to think about this network of minerals and its related sites of waste disposal, manufacturing, transportation and logistics, and end-use deployment of clean energy technology—in ways that link the present and future of places like Narsaq with those of Freyvik and Northern Virginia, where clean energy and digital infrastructure are being rapidly deployed. One key to this present transformation is building a more robust understanding of how thresholds of waste come to be defined, articulated, and regulated both at these sites and between them. This entails seeing industrial processes like mining, manufacture and disposal, and postconsumer discard as part of a singular interconnected matrix.

Through this lens, mining in Greenland is connected in a variety of nonlinear ways to semiconductor fabrication in Taiwan, e-waste disposal in Zimbabwe, the Amazon Data Center buildout in Northern Virginia, and on. Seeing these sites as moving together and bound to one another is key to unlocking pathways for the future. Instead of designing a set of beautiful buildings or object-oriented images, the studio focuses on producing reciprocal relationships between sites of extraction (Greenland), deposition (the Delta and Appalachia) and making them legible and actionable for those at the fringes of the struggle for climate justice.

Calvin Lang

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**Adventurer and Friend**

By Helen Searing

A felicitous chain of circumstances was set in motion when Jim, then just a graduate student in Copenhagen, as a Fulbright scholar, along with His wife and muse, Elin, in 1956. The couple’s story note that what would occur in a country that nurtured and developed attitudes already present in their imaginations and, fortuitously, prepared them for their next sojourn abroad, this time in Japan. In both places, aesthetic considerations were destroyed to a degree then unknown in the United States.

Jim’s ideas about architecture and urbanism. Denmark’s welfare state was also politically in accord with the Polsheks’ leftist sympathies. The government’s humanitarian aims were in sync with its citizens’ approach to the role of the arts.

The Polsheks’ impact on me personally was no less life-changing than Denmark’s. Photograph courtesy of Ennead Architects. James Stewart Polshek at Carnegie Hall, 1980s, New York.

Jim’s respect for tradition and a responsibility.

And a responsibility.

**At Work**

By Duncan Hazard

Jim Polshek took a keen interest in the renovation of the Kahn Building for the Yale University Art Gallery. When he was a graduate student in the architecture program, the Kahn building was primarily a studio building for the art and architecture program. He loved the building and had many fond memories of his days there, although he liked to tell irrelevant stories about having to tape up brown paper on the west-facing windows to cut down on the glare from the afternoon sun. He liked to tell cheeky stories about crits with Louis Kahn, who criticized one of his site plans because he said, “I didn’t grow in straight lines, to which Polshek replied, “But, Mr. Kahn, they do if you plant them that way.” (That was definitely one of his favorites.) He lamented the fact that many ad hoc renovations had adulterated the clarity of the building’s original concept over the years.

When it came to the renovation, which I worked on as a principal at Polshek Partnership, his advice was straightforward and clear. Regarding the replacement of the glass-and-steel exterior walls, Polshek’s directions were, in effect, that he didn’t know how we were going to solve all the technological problems of the original design and adapt the wall to accommodate a contemporary museum climate-control system. But he knew one thing: when we were done it had better look exactly like the original!

With regard to the interior renovation, Polshek advised not to make it look new. He wanted to make it look like the great building it was, which had served nobly, and give it the loving, discerning renovation it deserved. Repair and refresh where possible, but don’t replace. If a column has been painted blue and the corner bashed out, then obviously you have to strip the paint and fix the corner. But in general, just clean the concrete and the ground block walls and allow them to show their beautiful age.

On the fourth floor, where there had been a pay phone on the back side of the central stair’s concrete enclosure, he wanted to leave all the telephone numbers and messages scrawled on the concrete walls by generations of architecture students as part of the building’s history.

Polshek rejected several proposed replacements of the railing panels of the famous central stair — a beautiful but fragile looped-wire mesh that had deformed and pillowed over the years — and was certain something right would turn up. And it did. After months of searching, a stay catalog from a food-production equipment supplier crossed our desks, and there it was, the identical product, originally designed for the conveyor belts used to produce frozen food. Polshek’s only comment was, “I told you it would turn up. You just have to keep searching!”


**Mentor**

By Susan T. Rodriguez

Jim Polshek was a one and only, a great architect, educator, and humanist.

He was a master of bringing people together to effect change — in the academy, in the studio, and beyond. He had a smile, a sense of humor, and a keen intellect, yet was radical and ahead of his time in so many ways. Fueled by a passion for doing what is right, he was an advocate for protecting our civil liberties, our environment, and providing for those in need. He taught us all so much, especially that architecture and being an architect is both an art and a responsibility.

Jim left an indelible mark as a leader with a unique perspective that sought to communicate values and meaning through architecture. His approach to design was a true synthesis, not letting the making of his personal mark interfere with what really mattered — instilling lasting meaning and memory in the spaces, experiences, and forms that were being made. To that end he assembled expertise to great effect with results that had a tremendous impact on the life of our cities, especially New York City. Because of that, his influence on the public realm was vast, not only through specific works, but also in projecting an attitude about design as a force for making the world a more open and accessible, something that reflected his own character. Jim spoke up and raised the bar for all of us. He brought architectural discourse to a higher level beyond the formal nuances of design, conveying a heightened awareness of the power of architecture to strengthen the built environment, improve the quality of life for all, and enhance the cultural and educational infrastructure that we hold so dear.

Jim dedicated his life to architecture. He brought to his work a tremendous curiosity and a desire to connect and be informed. He made it personal and brought so many of us into his world by giving us opportunities that we could never have imagined. He was kind and thoughtful, and it was also made sure that we fulfilled what he saw as a moral obligation to serve and put our skills toward effecting lasting impact. We will miss the sparkle in his eye and his uncanny ability to communi- cate what is possible. His legacy will carry on in all of those he has inspired.

— Rodriguez was a partner at Polshek Partnership [Enead] in 1998 and was a student of James Polshek at Columbia University. She started her own firm, Susan T. Rodriguez | Architecture. Design in 2017.

James Polshek at Carnegie Hall, 1980s, New York, photograph courtesy of Ennead Architects.

**James Polshek as mentor, 1980s, photograph courtesy of Ennead Architects.**
1970s
Laurence Rosen (’70), with his firm Upper South Studio, recently completed custom designs and manufacturing of all interior materials at the newly completed Virgin Vegas. Other recent projects include Ritz Carlton Residences Westlake, Four Seasons Mexico City, Lotte New York Palace, Nobu Vegas, Fourquet New York, Commodore Perry Estate Austin.

Evon Markiewicz (’83) is cofounder and executive director of the nonprofit ViveLatinoCA, which has built 33 food security farms in Nicaragua and is working on an additional 10 family farms. The organization has also launched a new food and nutrition program in rural communities around Lake Atitlán, in Guatemala.


Price Harrison, Idiomata, 2022

1980s
John Tittmann (BA ’81, MArch ’86) and J. B. Clancy (March ’86), of Albert, Righeter & Tittmann Architects, based in Boston, won a 2022 Bullfinch Award for BRIQ Condominiums, sponsored by the Institute of Classical Architecture and Art.

David Waggoner (’75) is founding principal of Waggoner & Ball. The firm joined Infrastrutture advisory firm, Moffatt & Nichol in 2022. They will remain a distinct design innovation studio within Moffatt & Nichol and will continue to pursue projects in all aspects of the built environment.

Mary Burnham (’83), principal at MBB Architects, and her practice received the National Society of American Registered Architects Award for the renovation of the Park Avenue Synagogue. The firm’s renovation of Trinity Church Wall Street received a Lucy G. Moses Preservation Award from the New York Landmarks Conservancy, and construction work began on the new visitors center for the Bayard Cutting Arboretum in late 2022.

David Waggoner & Ball, Louisiana Children’s Museum, Louisina, 2019

1990s
Daniel Naegle (’90), associate professor emeritus at Iowa State University, published Almost Forget: Unpublished Colm Row (MIT Press, 2022). He owns and is restoring the John Frank House, in Sapulpa, Oklahoma, designed by Bruce Goff in 1957.

Kofi & Diabaté Architectes, Orange Village, Abidjan, Côte d'Ivoire, 2022

Isa Diabaté (’95), managing director of the Kofi & Diabaté Architectes office, founded in 2001 with Guillaume Kofi, and cofounder of Kofi & Diabaté Group, won the Engineering Prize at the World Architecture Festival 2022 for the firm’s building Orange Village, the new headquarters of Orange Côte d’Ivoire, completed in January 2022.


2000s
David A. Barber (MED ’05), recently appointed professor of architecture at the University of Technology Sydney (UTS) and a Guggenheim Fellow, was featured in the Venice Journal’s series “Field Notes on Design Activism.”

Aesthetics from the End of History
AJ Arnold (’14), communications director at the school, organized the show Aesthetics from the End of History: Liberalization, Privatization, and Other Ghosts of the 90s, displayed at Citygroup, in New York. The exhibition showcases books and ephemera from the early 1990s collected from used bookstores and library sales around the D.C. area. Artifacts range from post-Soviet manuals for developing private housing to an urban-planning manifesto by then Prince Charles. Altogether the material takes us back to the end of history and the beginnings of the 33-year era of liberalization and privatization. The gathering of this material into one space is an attempt to conjure the spirit of that time and to understand the aesthetic and tonal methods by which these now faltering ideologies and policies were marketed to audiences around the globe. Arnold embarked on another exploration of American aesthetics with the article “Off White,” published in the New York Review of Architecture (January 2023), about the hidden desires embedded in the Architecture of the Washington, D.C. Temple of the Church of Jesus Christ of Latter-Day Saints.
Thank you for your support of the Yale School of Architecture.

“In West African tradition, people gather together under a big tree and solve problems as a real democracy. People sit around in the shadow of the tree as equals. There is no boundary. People come and sit where it’s really open to make a decision freely and solve the problems as real democracy. People sit around to decide the community.”

—Francis Kéré