Fall 2019 Calendar

LECTURES

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

Thursday, August 29
"Atmospheres for Enjoyment: Sports, Resorts, and Wellbeing of All Sorts"

Thursday, September 5
Eero Saarinen Lecture
Roo Santer
"ROTOR: Messages from the Field"

Thursday, September 12
Teddy Cruz and Fiona Forman
William Henry Broderick Professors
"Unwilling Citizenship"

Thursday, September 19
Paul Rudolph Lecture
Marcio Kogan and Gabriel Kogan
"Architecture & Cinema: Studio MK27 in Motion"

Friday, September 20
Gallery talk for the exhibition Still Facing Infinity: The Tectonic Sculpture of Erwin Hauer

Yale Architecture Gallery
Paul Rudolph Hall, second floor

Thursday, September 26
Fernanda Canales
Louis I. Kahn Visiting Assistant Professor
"Private Spaces, Public Interests"

Thursday, October 10
Robert A. M. Stern
J. H. Haggan Professor of Architecture

Monday, October 14
Braden Gill Lecture
Alexandra Lange
"Looking for Role Models in All the Wrong Places"

Thursday, October 31
Dietrich Neumann
"The Bauhaus: Complexities and Contradictions at Modernism’s Foremost Art School"

Keynote lecture for the symposium: "My Bauhaus: Transmedial Encounters"

Friday, November 1
Judith Raum
"Anni and the Feline: Performative Investigations into Selected Bauhaus Fabric and Their Design Context"

Keynote lecture for symposium: "My Bauhaus: Transmedial Encounters"

Thursday, November 7
Tommy Eagles Bird
"Indigeneity in Contemporary Architecture"

Thursday, November 14
Franc Kéré
William and Charlotte Shepard Davenport Professor
"Work Report"

"The Bauhaus of Architecture's spring lecture series is supported in part by the Timothy Egan Lenahan Memorial Fund, the Mayack/Mack Fund of the Elizabethan Club of Yale University, the Planter Fellowship in Journalism, the Gordon H. Smith Lectureship in Practical Architecture Fund, the David W. Roth and Robert H. Symonds Lectureship Fund, and the George Morris Woodruff Class of 1887 Memorial Lectureship Fund.

SYMPOSIUM
"My Bauhaus: Transmedial Encounters"
J. M. Hoppin Professor of Architecture
Thursday, October 31–Saturday, November 2

This symposium marks the centennial of the Bauhaus, founded in Weimar, Germany, in 1919. The legacy of Josef and Anni Albers, faculty members at both the Bauhaus and Yale, and Anni Albers faculty member at the Bauhaus. The exhibition Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer will focus on the work of the former School of Art faculty member. Later in the semester recent graduates will invite the New Haven community to Rudolph Hall for the exhibition My Bauhaus: Transmedial Encounters— Please join us for this special event and help us celebrate the Bauhaus!

"Unwalling Citizenship" Thursday, November 7
Teddy Cruz and Fonna Forman
Marcio Kogan and Gabriel Kogan
"Architecture & Cinema: Studio MK27 in Motion"

"Atmospheres for Enjoyment: Sports, Resorts, and Wellbeing of All Sorts"

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COLOPHON

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

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[Back issue archives]

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"My Bauhaus: Transmedial Encounters" is supported in part by the J. Lewis Miller Endowment.

EXHIBITIONS

Architecture Gallery, Second floor

Image: 6:30 p.m. on

Thursday, August 29–November 14, 2019

Erwin Hauer, who taught at Yale for thirty years, lived to see his modular sculptures that were embraced by mid-century Modern architects. The exhibition will feature a series of light-filtering screens that demonstrate spatial ingenuity translated into a variety of materials and applications. Hauer pushed his sculptural explorations beyond the plane into three-dimensional latitudes, and the gallery will display his work repurposed, rearranged, and reimagined in a variety of materials and applications.

Rescheduled due to snowfall

Wednesday, December 2, 2020

This project is an inhabitable scenography of seven figures sustaining a framework for engagement with the New Haven community. Over the course of two months, four groups collaborate with local artists and community partners to address works ranging from the series of treatments around this analytical garden. The participants include local artists and educational organizations, students and graduates of the Yale Schools of Music, Drama, Art, and Architecture, and community partners with connections to New Haven. The scenography and seasonal treatments rest between events and performances, inviting visitors to shed normative gallery behavior and explore, inhabit, and rearrange and play with the flexible elements of the garden. The piece is designed and organized by Daniel Glick-Utterman (M.Arch ’17), Ian Donaldson (M.Arch ’18), and Carr Chadwell (M.FA ’17).

The Yale School of Architecture’s exhibition program is supported in part by the Fred Koetter Lecture Fund, the Paul Rudolph Public Lecture Fund, the Kuiper Endowment Fund, the Poynter Fellowship Fund, the Mary Moore Poynter Endowment Fund, the David W. Roth and Robert H. Symonds Lectureship Fund, and the George Morris Woodruff Class of 1887 Memorial Lectureship Fund.

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Francis Kéré, a 2004 Aga Kahn Award for Architecture recipient, based in Berlin and Burkina Faso, is the fall 2019 William B. and Charlotte Shepherd Davenport Visiting Professor. Kéré will give the talk “Work Report” on Thursday, November 14.

NINA RAPPAPORT

What are you doing in Porto now?

FRANCIS KÉRÉ

I am here to discuss a potential exhibition. Last year we had the exhibition Primary Elements at Museo ICO, in Madrid, and it was a great success.

NR It is interesting that the exhibition’s theme was about primary elements from the perspective of Gottfried Semper. While your ideas are not based on Semper’s, how did you relate to the comparison?

FK The pavilions are projects where you can create and inspire new ideas. Materiality shows, it is a spatial resource, and finding new ways to use it can help you to move very fast. It is also a way to introduce material in a different way. At Coachella, the pavilion was moving around the stage. We had two distinctive materials, plywood and steel, and the colors. It has attracted public attention. Have you seen how many people are posting it on Instagram? Pavilions give us an opportunity to step out of physical architecture that is strongly related to a space and create something that is more exploratory.

NR What was the design-construction technique for Coachella compared to your approach of using natural materials? How do you relate to pavilions as places of gathering and shelter?

FK First, it was about material availability, and there is a certain quality that I love to touch and see what is possible in wood. At the same time the transparency of wood is important, and I want you guys to support me, therefore I uplifted a community of architects. It also helped my career. I have a big heart for my community, and I felt it was my duty to go back and do something. I missed and I wanted to use the clay to see how we could move it to the place. If you struggle with democracy, go back to the village and find a big tree and talk there. Everyone loved the concept so much because it was evident that our office was in dialogue with the community. It generated pride. People see that you get the commission, and when will it be built?

NR This new project in Benin was influenced by your design for the National Assembly and Memorial Park, in Ouagadougou, Burkina Faso, that you designed after the 2014 uprising. How did you get the commission, and when will it be built?

FK For the National Assembly and Memorial Park I had decided to create an arbre à palabres, a “tree of discussion” or a gathering place around a tree. Everyone wanted to be a part of it. Suddenly what we were doing was like something you’ve never seen before. It was traditional in that, when someone has a hard job to do, they call the neighbor to help them and the work will last only one or two days. For example, to harvest and get the corn in, you call for help. What I was doing was permanent, and it took many minds. And so the help became like a great celebration, and everyone wanted to be part of it. We were different; they were different.

NR It’s a long process, but it’s also a commitment in terms of having the patience to help and work with the local residents. How were you able to do that?

FK To be honest, the only thing I have done in my life was to return from the village in Burkina Faso to study in Berlin and want to be a part of it. Suddenly what we were doing was like something you’ve never seen before. It was traditional in that, when someone has a hard job to do, they call the neighborhood to help them and the work will last only one or two days. For example, to harvest and get the corn in, you call for help. What I was doing was permanent, and it took many minds. And so the help became like a great celebration, and everyone wanted to be part of it. We were different; they were different.

NR What about the envelope?

FK The most important innovation was to return from the village and call the villagers when you get the commission, and when will it be built?

NR What art is the most likely situation, to return. What do you feel was the most important innovation that came out of your many projects in the community?

FK The most important innovation was to return from the village and call the villagers when you get the commission, and when will it be built?

NR It is not always the most likely situation, to return. What do you feel was the most important innovation that came out of your many projects in the community?

FK The most important innovation was to return from the village and call the villagers when you get the commission, and when will it be built?

NR Are you excited about your new pavilion in Tippet Rise, Montana?

FK Yes, with my little experience, I already realize that when I design a school, the residents of the village, who are normally very modest, say, “Hey, we did it, and this is our school.” It generates pride. People see that it takes account of the real thing in terms of identity, which is the design of common space: community.

NR What are the challenges for you now in building at a larger scale and internationally?

FK This is, to date, a big challenge. If they want me to do a memorial of Thomas Sankara, who has been killed—I cannot forget who I am. They want my knowledge but also my authority and capacity to push the envelope. Every day I keep pushing my people to create beauty. I just got the commission for a new Parliament House in Benin and I keep saying, “Don’t forget yourself. Find ways to innovate and have a dialogue with the site and the client so as to create something the user will be satisfied with.”

NR This new project in Benin was influenced by your design for the National Assembly and Memorial Park, in Ouagadougou, Burkina Faso, that you designed after the 2014-uprising. How did you get the commission, and when will it be built?

FK It’s interesting that the exhibition’s theme was about primary elements from the perspective of Gottfried Semper. While your ideas are not based on Semper’s, how did you relate to the comparison?

NR Are you excited about your new pavilion in Tippet Rise, Montana?

FK The client is very generous and supportive. This project is exciting because there is a connection: the client told me to design this pavilion and calls it our project, and they will also help with Naaba Bélim Goumma Secondary School, in Gando, in Burkina Faso. They are trying to promote a community in Montana by bringing music and art there, and they know we are pushing for education in our community, too, so they want to help.
Teddy Cruz and Fonna Forman

Teddy Cruz and Fonna Forman are the fall 2019 Bishop Visiting Professors. They will give the lecture “Unwalking Citizenship” on Thursday, September 12.

1 NINA RAPPAPORT When did you start working together, and how do you work together? One of you is a political scientist and theorist who has worked on a revisionist interpretation of Adam Smith, and the other is an architect-urban designer who works on sites of marginality.

FOonna FORMAN Teddy and I both had robust practices before we met. An architect and urbanist, Teddy was leading the Center for Urban Ecologies at UCSD. I was directing the Center on Global Justice, which dealt with poverty and development issues around the world. We were both interested in informality. Our approaches really resonated with each other. Teddy was interested in informality, and I was working on poverty and informal social and democratic development. We gradually brought together our research agendas and merged our centers, and now our joint work is a multifaceted approach to informal urbanization that includes spatial, economic, social, and political dynamics. We are both bringing something new to our respective fields, spatializing social science and socializing architecture.

TEDDY CRUZ One common topic was the bottom-up, everyday practices in immigrant neighborhoods. A lot of our work is focused on the border region as a laboratory for seeing urban and political creativity in times of crisis, particularly looking at under-represented immigrant neighborhoods as sites of socio-cultural and economic productivity. As you often discuss, too, the city is an interpretative diagram that reveals the most disproportionate vectors running through a site. At Yale our work will begin with a conflict diagram to understand the institutions, actors, and institutions invested in the history and future of a particular site.

NR Why is the university an important place for you to engage these topics? TC Our practice is embedded in the university because we want to navigate across teaching, research, and practice within academic protocols. One of our major tasks has been to determine how to produce new cross-sector and cross-institutional collaborations, linking our own knowledge and resources with bottom-up creativity and urban resilience. We are also interested in how this creativity trickles upward from the real world to transform public policy.

NR How have you engaged with a community and engendered trust in the face of so much political and social unrest? How do you build people’s trust to carry out a project?

FF We think a lot about building trust and why institutions so often fail. From the university perspective, we are struggling against many biases—for example, among ethnographers and anthropologists who see communities as untouched places where the researcher is forbidden to disrupt or intervene. On the other hand, the university is too often considered a humanitarian agent, condescending to provide something that the community lacks. We have been trying to tip that model to a horizontal level where university researchers, architects, and urbanists engage in a partnership with the community that builds over a long period.

TC I am teaching in the UCSD Visual Arts Department, founded by artists such as Alan Kaprow and Helen and Newton Harrison, who sought interfaces with the world beyond the university. At a time when the border has been criminalized and polarized, we invite our students to go beyond the ephemeral gestures of resistance, as important as they are, and instead develop trust by establishing long-term and rooted partnerships with communities, linking institutions, nonprofits, and grassroots organizations, demanding a new era of cross-border collaboration. Are you able to go into these communities and create projects with—rather than to—the border that builds over a long period?

TC We challenge the recipes of advocacy planning, which often become conflict with the forces of gentrification. We have been seeking new forms of urban pedagogy with our nonprofit partners in order to increase community capacity for political action. Community workshops should be agentic spaces where we can confront our own clichés and enable the meeting of knowledge edges that are shared among us. By visualizing the social, economic, and political registers of everyday practices in the community, we can rethink the generic definitions of identity, density, housing, migration, and public space.

NR You’ve been working on the border issue for a long time. In the American Pavilion at the Venice Architecture Biennale 2018 you displayed the idea of MEXUS, portraying the U.S.—Mexico border as a shared ecological condition rather than two separate places on either side. How do you persuade people to think beyond borders and see them as one ecological space?

FF We are always thinking about how visual spaces can impact people’s opinion. We try to see the border less as a jurisdictional zone, or a line, and more as a system of ecologies existing together on both sides. We are trying to do is focus conversation about borders and immigration through a political or ethical lens to motivate people to open themselves up to their neighbors. If we can tap into a sense of shared destiny, we can do that. We have learned that people are likely to change their attitudes and behaviors when they recognize that they themselves have an investment in something, rather than simply being ashamed by ethical or political arguments. MEXUS is meant to be a set of ecologies of mutual concern. We have been helping residents in San Diego and Tijuana understand why cross-border collaboration on a variety of issues, from public health to the environment to water and air quality, is so important right now.

NR How does your project Political Equator contribute to this expanded understanding?

FF If you draw a band between the 30th and 32nd parallels around the entire globe, it travels across the most contested border zones in the world—in Europe, the Israeli-Palestinian territories, North and South Korea, Kashmir and India, and so forth. This swath is characterized by interdependencies that are often unrecognizable. We are connecting with practices across the world to better understand how they visualize these territories.

TC We also added the “climatic equator,” which particular runs along the 30th parallel line of the equator. We found that the most dramatic global conflicts in terms of climate, human development, poverty, and inequality are happening because of the importance of bottom-up community activism?

FF We begin with understanding space not simply as an object but in terms of the social, cultural, economic, and political vectors running through a site. At Yale our work will begin with a conflict diagram to understand the institutions, actors, and institutions invested in the history and future of a particular site.

NR What do you think is the potential for these projects to develop the potential of bottom-up community activism?

FF The university circulates researchers, designers, and students into the communities, and the leaders of these communities come back to the university to co-teach with us. It is a two-way flow that’s designed to change the way we think about university-community partnerships and the way we think about co-developing the city.

TC Teddy and I both think that bottom-up urbanization can give us a benefit from producing new forms of revenue and participate in and share the benefits of urbanization. Schools and universities have been helping residents in San Diego and Tijuana understand why cross-border collaboration and the way we reorient surplus value to sites of need. For example, in the Living Rooms at the Border which building residents are interested not only in designing things but in conducting research.

The project obtained New Market Tax Credits because the university invested resources in activities that are funded through the Mellon Foundation.

NR What do you think is the potential for these projects to develop the potential of bottom-up community activism?

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TC We are also interested in introducing the students to those domains that are often absent from the conversation or peripheral to what we understand as design, so that we can return to architecture with more tools. We are interested in designing not only the physical systems but also the protocols for accessibility in terms of economic participation, resistance, and profit sharing. In that sense we are a hugely masochistic practice: we are attempting to design new forms of shared governance.
behind the streets I cross every day. It was current projects. It wasn’t clear how to read our cities has been so big that we are usually after the earthquake in 2017. The growth of knowledge?

inform your own architecture? Does it inspire the relationship between different movements the city and its public policies clarified the and culture.

and beyond buildings and architects, so I pursued the research to look at different things that related architecture to science, art, and urban planning. I started unfolding that multi-layered map into different diagrams, and it resulted in twenty-five timelines showing the interrelationships between history, ideas, buildings, and art, such as the Murakami movement. It was a process that unfolded in an attempt to understand the broader reality and culture.

How does this intensive research inform your own architecture? Does it inspire you, or is it a burden to have so much knowledge?

I am using this research method for current projects. It wasn’t clear how to read such a complex country and the histories behind the streets I cross every day. It was difficult to work in a place that I didn’t understand. (Sure, to try to make sense of the growth of the city and its public policies clarified the relationship between different movements and eras. This has become a way of working not just with the city but also with the much more local context that I’m working in.

What are your major concerns right now in Mexico in terms of housing and social issues?

I think I’ve realized why so many things have to do with the rhythm of exploration. I can only combine those worlds if I can shut myself off and work in a more personal manner.

I’m really interested in your analysis of ideas about public and private space and, in general, your attitude about what is public and what is private space. If you live in an apartment building in a dense city, when you look out the window, I am not able to see your neighborhood. Even the neighborhood’s sounds and scents are public, so how do you provide the necessary private and public space for the building and the community?

And how do you incorporate your theoretical ideas into a project?

That’s a wonderful way to put it. It is difficult to combine theories on dwelling and the relations between private and public with the need to respond to clients and construction processes. When projects are not interesting in terms of typology or experimental design, I ask myself if I should even participate, and if I decide to include a utopian framework and question the ways clients think. The challenge then is to try to put all of that together: the site, the commercial considerations, the economic restrictions, the desire to make profound changes. The biggest challenge for me is how to provide the necessary-private and public space in the multi-unit buildings in Mexico City versus the Casa Bruma, in the rural setting of Reserva el Peñón.

How do these different projects build on each other?

The differences help to emphasize certain priorities despite varying spatial allocations and densities. I think this contrast is recurrent in my work, which ranges from very small-scale projects to urban developments, and helps me to incorporate the generosity of a large weekend retreat into small housing projects for local communities with minimum budgets. It may sound crazy to shift between such different situations, but it is the reality of a country characterized by contrasts—in terms of social, geographic, and economic conditions. I’m often working on a house that can fit into the closet of another house I have just designed.

How did you foresee the idea of making this library into a new type of public space?

The library project started as a contribution to remain an abandoned apartment in order to house one thousand books donated by the Ministry of Culture in a place that serve large, marginalized areas, acerated by violence and segregation. But I was afraid to transform the apartment into a public space because one would be able to see what was happening inside and take care of it. So I had the idea of making it possible to make it a public space that would be really accessible to everybody. The response was, as usual: “We don’t have any space, and we don’t have any money.” After I visited different housing units, they all shared a similar condition: spaces that had been illegally occupied and turned into private parking spaces and storage areas. I thought we could reclaim an abandoned parking space that could become a public space, and then apply it as a prototype for self-built project adapted to different needs.

How do you think this project has transformed your practice?

At first, these small structures became the only shade and safe public space in the neighborhood and not just reading rooms but also the place where baptisms and weddings take place, where people from different gradients of people meet.

In addition to urban work you also have a strong relationship to rural landscapes or forests that enclose and embrace the house as a private space or open it up to the environment but with a defined boundary.

One topology that fascinates me is the patio and the possibilities it has offered throughout history of relating the private and the public realm. Especially, in Mexico—usually rural settings have bigger problems with a lack of safety, so patios become an opportunity for providing an exterior space that is somehow way controlled or the interior space. They help provide transitions that broaden the thresholds between inside and outside. Rather than fighting violence with more violence, I attempt to make it smoother transitions by using patios, halfway between a public and a private sphere. It is a way of molding the different gradients of people coming into a house.

How does the issue of public versus private play out in a public commission?

In the Elena Garro Cultural Center, in Guadalajara, the idea was to bear down the existing wall of the abandoned house and transform the site into a public building. I designed a bookshop and library for people who never have read a book or felt invited into the city’s public library. The idea was to make the sidewalk enter directly into the building and take the books outside the building. The vegetation played an important role because there are no boundaries between trees that are outside and trees that become part of the new interior space. Also, designing a series of patios helped to make those transitions more inviting without losing the sense of an enclosed, silent space. It’s a way of opening buildings to the city without feeling a loss of privacy.

In the Bruma House and Casa Terreno, you discuss the building disappearing into the landscape. Are you opening urban buildings up to the city but closing in the rural houses?

It’s a dual condition. The fun part of designing those two houses was that it became like turning a sock inside out. The inside of the house is actually outside a space—a patio. There is a contradiction, in that multi-purpose space is the most exterior part of the project and the outside disappears, so the house does not obstruct the landscape. The idea is that you see only vegetation and the patios. When you are inside the house you have an inside that is an outside. That play between interior and exterior, private and public, is what fascinates me.

How are you exploring this in the Mont Albán housing project?

The twenty-four-housing units with mixed spaces that I am building in Mexico City has been a challenge because it’s a very dense building. The L-shape connects two streets through the inside of the building, linking parts of the city instead of using closed-off spaces and private corridors. All of the hallways are open to the exterior. Patios, terraces, and balconies are the places where the building is a very narrow, highly dense project in the city, resembling in different ways some of the spatial qualities of those spaces I have designed in rural landscapes.

What will you teach in your studio at Yale?

The Yale studio is focused on the relationship between private and public, rural and urban, living and working. The idea is to find alternative solutions to our recurrent opposing views.
Henry Squire, principal of the London-based firm Squire & Partners, is teaching as a visiting professor this fall with John Spence, the Edward P. Bass Distinguished Visiting Architecture Fellow, and Patrick Bellew of Atelier Ten.

HN Squire, a young man in a white shirt, with a few white buttons and a narrow tie, is talking about his firm Squire & Partners, which is well known for its work on public spaces and cultural centers. He is speaking on a stage in front of a large audience.

You often experiment with new technology and materials. How do you ensure that the building is sustainable and energy efficient?

HN We have been using CNC and computer technology to create buildings, and we have developed a way of doing some of the old crafts using modern technology. This allows our designers to tell stories in buildings or use ornamentation for decoration. It is a return to an age of decoration; it is part of the architectural process that modern technologies are helping in new ways.

NR What is your current project, and how do you see it evolving in the future?

HS We have just won a pitch for a new building in London, and we are currently working on the design. Our main focus is on sustainability and energy efficiency, and we are using new technologies to achieve these goals.

HN I think it's important to have a diverse range of projects, from small-scale buildings to larger-scale developments. It's about broadening the horizons and ensuring that the firm is always evolving and adapting to new challenges.

NR You are an entrepreneur, and in some ways it is like being an architect. Can you explain how these roles are connected?

HS Our firm was scattered in satellite offices around the world, and we had to work together to achieve our goals. This was a big challenge, but it also taught us how to work effectively and efficiently.

HN I think it is important to have a clear vision and a strong strategy, and to be adaptable and flexible in order to succeed. It is also important to have a strong team who can work together to achieve these goals.

NR What is your current project, and how do you see it evolving in the future?

HS We are currently working on a project in London that will be a cultural center, and we are using new technologies to ensure that it is sustainable and energy efficient.

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David Gissen (MArch ’96) is the Fall 2019 Eero Saarinen Visiting Professor at Yale.

I became interested in the way in which buildings produce nature. Which is different from how buildings are set in landscapes, model themselves on natural artifacts, or use resources. When you think about the production of nature in cities, the pollution outside, which I termed “environmental centralization.” Avoiding the classroom and room created for the Temple of Dendur at the Metropolitan Museum of Art: Ancient Egyptian art inside this room helped preserve the temple and was used as an argument as to why the museum should be the site of the Temple of Dendur. The other example was trading-hall environments, such as Cesar Pelli’s World Financial Center. These buildings were some of the largest chieftains in Manhattan at the time, to cool both the equipment and the bodies of these sweaty men who were trading stocks inside. I argued that this environment was a form of nature reproduced as the physical mechanics of financial trading.

NR: How did your work evolve through the years? Is the historic approach to monuments as objects? How do you interpret the difference between a historic environment versus a modern one?

DG: We often think of environments as fleeting aspects of the built environment, while monuments are more permanent. I interpret these questions. The first time I did this was with the exhibition “Big and Green,” because we needed a way to visualize the amount of air conditioned space in cities. I was interested in understanding the amount of air conditioned space in New York City in the late twentieth century. I was interested in understanding the amount of air conditioned space as a totality and to objectively determine if the potential interplay between the material environment and the historical environment in the history of architecture runs deep. A building that is quite monumental but that people probably don’t think about in environmental terms is the Guild House, by Robert Venturi and Denise Scott Brown. They chose the color of the bricks to represent that of the smog-stained buildings in Philadelphia. Frank Gehry’s Danziger residence makes visible Los Angeles pollution as an accretion on the off-gray building surface. I became interested in writing about these earlier works as well as reconstructing the lost atmosphere from the past through visual imagery and text.

NR: You have been instrumental in the movement to promote awareness of the disabled within the architecture profession. What has your approach been, and how do you advocate for people with disabilities?

DG: I became an amputee when I was an undergraduate architecture student at Columbia. My teachers told me that the severity of my impairment might limit my career as an architect. At that time I was also studying architectural history as a second major, so they told me I should really consider being a historian. In graduate school, with Columbia and Yale, I was given very similar advice and told that I was going to be very challenging. For many years I did not want to acknowledge the obstacles I faced relative to my career in architecture. Although all of my work is influenced a little bit by what you could call “disability aesthetics,” it was never an explicit aspect of my work. I took on a variety of leadership roles at the California College of the Arts and saw the challenges of a new generation of disabled people wanting to study architecture, I decided I needed to do something about it. I couldn’t just pretend that this issue wasn’t there. So I became very active trying to make our school a model for disabled students and to recruit disabled students into architecture. I think my efforts made a difference.

NR: What inspired you to start being more vocal—for example, in your writing about the A&A Building and in a recent piece in Architect’s Newspaper?

DG: I don’t relate to most explorations of architecture and disability because they imagine people with impairments as the passive users of architecture and infrastructure versus the architects and builders of it. I wrote the article for The Architect’s Newspaper to outline three key points as to why we don’t see more disabled architects. One is that many of the schools that produce great architects are physically inaccessible. I found Yale to be a much more accessible campus than Columbia’s—although the multiple levels in Paul Rudolph’s building make it almost impossible for someone in a wheelchair to study there. The other issue is the kind of architectural history that is perpetuate, which often romanticizes physical exertion in the authentic experience of habitation. The most egregious examples of this are ruin sites and archaeological parks, which often artificially create forms of inaccessibility complete at odds with the histories of particular buildings. The final issue is the inaccessibility of construction sites. When I worked as an architect in Manhattan I quickly discovered that the Americans with Disabilities Act doesn’t cover construction sites! People might laugh at the idea of someone with a disability accessing a construction site, but many people don’t realize that making construction more accessible makes it safer. Construction is one of the most dangerous occupations in the United States, and more than half of the people with careers in construction will become injured. Since writing this article I have been continuously contacted by disabled people who want to pursue a career in architecture but who recognize the challenges. I am also guest-editing an issue of Columbia University’s Future Anterior magazine that revisits the history of architecture from a disability perspective.

NR: What brought you to teach at the Academy of Fine Arts in Vienna, and what are you teaching there?

DG: They approached me about revisiting some ideas in my book Subnature as they might relate to a year-long study the academy is conducting on the effects of climate change in Vienna. The city of Vienna created a mandala for green planning to combat increasingly hot weather from solar gain, but the academy wanted to think about how architecture could contribute from a less technocratic perspective. I am exploring the same topic with my students this fall at Yale.

NR: How does this course relate to Subnature exactly and what will the studio entail?

Subnature is about the unwanted material effects that often emerge within modern urbanization—urbanization, dust and rubble, and overcrowding, among many other things. But one of the things that I didn’t consider in the book was darkness. Modern, unplagated urbanization often produced enormous amounts of darkness in cities. The goal for an “enlightened” future city has always been the incorporation of radiant sunlight. But darkness now has an interesting role to play and is ripe for exploration. Sunset is becoming a more debilitating factor in the experience of urban spaces, especially for older and impaired people. It is an interesting question: how can we get out of this trap in which light and sun represent the “enlightened” future city while the experience of urban darkness is somehow dystopian. We will investigate how we can project darkness forward. I’m interested in a design methodology where we look at sun-driven projects and imagine inventing or shifting them around to what I call an “overcast” or “crepuscular” quality. I think this project begins to align my decades-long work on environment with my desire to bring the experience of human impairment into architecture.

1 Air over New York City, c. 1953. From Architecture’s Other Environments, 2009

2 A reconstruction of the polluted air over Pittsburgh, rendered by David Gissen, 2010

3 A reconstruction of The Acropolis, Flampino, drawing by David Gissen, 2014
Focused on this idea of continuous change and waves, organized by Sunil Bald, associate dean and director of architecture, this year’s symposium “Clouds, Bubbles, and Waves” in Hokkaido, Japan, opened the symposium’s themes. Fitting to the subject of the symposium’s themes, Sunil Bald launched the event on April 4, with the talk “Between Nature and Architecture.” Fitting to the subject of the symposium, Fumio’s works represent the endless changes of the world through clouds, bubbles, and waves, allowing constant changes of perception in space through experience.

Fujimoto explained how his work seeks opposite elements, such as simplicity and complexity, natural and artificial, opaque and transparent, large and small. Having grown up in Hokkaido, Japan, where nature is abundant, and working in Tokyo, where he enquired. Recent Japanese history has seen the atomic bomb (the cloud), the economic implosion (the bubble), and the tsunami (the wave). At Yale, “the parallel currents between these calamities and creativity” were explored for three days through one keynote presentation and four discussion sessions. Sou Fujimoto’s keynote and the second session presented architects’ views and design methodologies. In the first and third sessions, historians, critics, and an anthropologist discussed and analyzed the currents themselves. In the last session artists offered glimpses of new art forms that are responding to and focused on recent events. Following an introduction by Dean Deborah Berke, Sou Fujimoto, of Sou Fujimoto Architects, opened the symposium on April 4, with the talk “Between Nature and Architecture.” Fitting to the subject of the symposium, Fujimoto’s works represent the endless changes of the world through clouds, bubbles, and waves, allowing constant changes of perception in space through experience.

Fujimoto explained how his work seeks opposite elements, such as simplicity and complexity, natural and artificial, opaque and transparent, large and small. Having grown up in Hokkaido, Japan, where nature is abundant, and working in Tokyo, where he enjoys artificial complexity, he believes both are important. His talk suggests that this does not mean the coexistence of both as independent elements but a system in which architecture and the human cognition of it slide freely between opposites.

In his Serpentine Pavilion (London, 2016), Fujimoto created the “super-architects melted into nature.” Constructed with numerous white steel poles in grid patterns, the structure rose from the ground like clouds. Drifting among its free-flowing spaces, the various elevations and patterns of the space kept altering, continuously changing the transparency and complexity of the space and the landscape one perceives. This tension between-ness is also apparent in his tiny NA House (Tokyo, 2010). With twenty-some “arenas” in the shape of horizontal planes floating on different levels, he created spaces with various heights and widths. The meaning of the planes changes constantly from floor to ceiling. The scale of the space alternates between two forms: “birds to humans.” Repetition becomes a way to slide between chaos and order in the projects Pavilion of Light (2015), in Dubai, and The Open Grid (2017), at University of St. Gallen, Switzerland. In both he employed a grid system, at different scales, for flexibility (chaos) and order. In his view of Fujimoto’s projects, sliding between the two opposites is possible through the movement of people in and around architecture, as seen in the traditional Katsura Villa. Interestingly Fujimoto referred to this movement as “choices” of points, areas which to take space, a rather contemporary approach to an architecture that floats.

On the second day, Bald launched the event by describing the symposium’s themes. The first session, moderated by Yale University’s Yo Yoshida (the counterpart), discussed humanism, dwelling, and city resilience during and after calamities. Three art and architecture history presentations presented over a broad period, from the eleventh to the twentieth century.

Mimi Yenpruksawan, of Yale University, presented an interpretation of Shin-edo Kii no, which “translates as residence for Kyoto aristocrats in the Heian period (794–1192). She argued that a Shinen complex was a small, self-contained, quiet place for life,” in which its residents were to be protected from disasters. In the eleventh century, when natural devastation from floods and epidemics occurred, there was a boom in the construction of Shinen complexes in Kyoto. In these large-scale complexes, with trees and waterscapes such as Onomiyai, visitors “felt as though they were in the mountains” as boars, bees, and two species of crickets were included. This boom coincided with Buddhist thinking that the world was considered to be ending, and thus its buildings, landscapes, and organisms must be in a “spontaneous and poetic response to ruinage.”

Anthony Vidler, of the Cooper Union, shifted the discussion to the twentieth century to show how World War II and atomic bombs have shaped our architecture, and cities through the silence and trauma that followed. He pointed out that, in the comments of architectural history after 1945, there is “no mention of war as an effect on architecture.” Quoting W. G. Sebald, he defined it as “a collective amnesia towards the ruins.” Japan, and the world, started an optimistic rebuilding to cover up silence, and Vidler questioned how the understanding of trauma, the companion of this silence, has altered architectural thought. He described the Japanese Gutai group as addressing the issue of “how to approach and build over the ruins,” the answers to which informed reconstruction plans after the war that decentralized industry and housing to protect them from attack. Vidler related the construction of fallout shelters in stark contrast to the symbolic habitat proposed in Peter and the Wolf and the nuclear crisis in 2011, called “3/11 Project” (1955). The delayed cultural trauma also explains two opposites, Brutalist buildings and the Festival of Britain style, as seen in Arata Isozaki’s homage that delayed the cultural trauma in a void in his project Re-ruined Hiroshima (1968).

Ken Tadao Oshima, of the University of Waseda, warned, turned the topic of Japanese homes, elaborating on the evolution of the Japanese hut after World War II. The form continued to the nineteen-fifties and nineteen-sixties (1920), which still represents the ideal of minimalism and temporality. It is an abstract form that also carries the meaning of lived space that is essential to its evolution. Oshima showed how a few architects elaborated on this theme, including Kiyosii Seike (1918–2005), who determined the design of a home that “왔다” (a place to dwell), to quote Kamo no Chomei. In House of Umbrella (1961), by Ken Tadao Oshima, an architect that did so to protect its residents from “the inhumanity of modern civilization,” another suggestion that a hut could be saved. Oshima, in his Sky House (1958), elevating its floor to allow its residents to experience the world, which is to say that the residents could feel as though they were a part of nature.

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such as art and coworking spaces. Kaajima continued the discussion about architects unconventional services in the presentation of her projects for communities in Tohoku and other places in Japan. Her team proposed the Core House, a concept reminiscent of a minimal Japanese hut that could be built after the disaster and expanded in the future. Unique ways of living tied to each local industry was an important aspect of its design. They built a prototype on the Oshika Peninsula, in Miyagi prefecture, with a floor plan based on traditional fishermen’s homes. Kaajima and her students also proposed, planned, and directed the Oshika Fishermen’s School, a series of three-day training sessions for those interested in working in the local fishing industry as a way to attract new residents. This experience generated the provision of the other resources, including required housing types and support programs for former and new residents. From these Tohoku projects Kaajima learned the importance of creating architecture that is rooted in the local industries, materials, and landscape. She now is applying this knowledge to projects in rural Japan, such as in Kumamoto and Chita.

Berke asked the architects if their experiences in designing architecture in crisis changed their attitudes. Kaajima and Fujimoto both noted that they are more engaged with collaborative platforms than previously. Fujimoto emphasized that he has a better understanding of what is important for local residents. Abe said he learned more about a local community through the medium and action of architecture.

The third session, moderated by Midori Yoshida, New Jersey City University, included three unconventional artists with a common interest in collective processes, use of technology, and audience participation. Kazuma Nonaka, of teamLab—the collective of visual artists, CG animators, mathematicians, and architects—elaborated on how their work transcends the boundaries between humans and the world. These boundaries include those among people and those between people and the arts. In their project “A Forest Where Flowers are Projected onto the Rocks,” this space makes the audience see time beyond their life and the continuity of life and death, not by re-creating nature but by making the environment recognizable. In their project “teamLab Borderless” (2016) there are no borders between the diverse arts presented. Different artistic mediums influence one another, just as the arts and audience impact each other. The project represents contemporary society’s complexity and suggests that we humans are here to another layer of complexity, not to solve it.

The MayaDerki art unit calls their audience “consumers.” According to founder, Nomiuchi Tosa, their artworks are “products” and their commercial performances are “demonstrations” of the products. Tosa “fishe” for new ideas for tools to explore the mystery inside of himself. The prototype as well as the main concept space, “the physical remains,” to be scattered to powder, a “progressive devaluation of the human perception of space, they thought of with intimacy. But with an aging population, the understanding that the remains’ death. She elaborated on the recent changes in Japanese grammar between “deceased,” “physical remains,” and “spiritual remains.” Traditionally, human remains in Japan represent not the deceased but also a sacred substance that loved ones take care of with intimacy. But with an aging population, the meaning of death will be different. Now, the meaning of death will be different.

The relationship between art and time and space is the relationship between art and the relationship between art and time and space. The final discussion considered the question of whether these artists stepped out of conventional arenas of art to make visible social issues.

The question of how architecture can lead to cure: It is seen as possible only in the moment, as Eastern understanding and humanity, is impermanent. While this might not be a satisfactory answer if one sees the world in a cause-and-effect dualistic way, it is effective in Eastern thought, especially Buddhist, “all sentient beings,” including spiritual beings, events, and human beings, are related to one another. As Katagiri Dainin has stated, “Time can be correctly understood only in deep relationship with all sentient beings.” Thus the only way for us to understand a disaster or the creation of the cure is to closely observe the flow around it physically and over an extended period. The symposium offered the understanding of disasters as transient elements, using art and design as a process.

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Japan: Archipelago of the House

The exhibition Japan: Archipelago of the House was displayed at the Yale Architecture Gallery from February 21 to May 4, 2019.

A Conversation with the Curators

Andrew Benner, YSoA gallery director, and Sunil Bald, associate dean, moderated a gallery talk on April 24 to accompany the spring exhibition Japan: Archipelago of the House, Curators Véronique Hours, Fabien Mauduit, and Manuel Tardits discussed the exhibition’s themes and organization.

1. Jerus, the Roman god of “beginnings, gates, transitions, time, duality, doorways, passages, and endings, war and peace,” is mentioned briefly in curator Manuel Tardits’s introductory essay for Japan: Archipelago of the House. The deity is a fitting guardian for a show that presents a digestible arrangement of information on the subject of the Japanese house in a manner that is both straightforward and transcendental.

2. Tardits also refers to a “contemporary game of smoke and mirrors” and other ambiguous tactics and turns of phrase in search of a clear definition. The show is described as a quest to understand “the essence of the Japanese house,” a subject that eludes definition, at least by its creators. In attempting to piece together the narrative, the curator writes with a striking mixture of skepticism and reverence for its subject.

3. In the exhibition, Tardits—along with Véronique Hours, Fabien Mauduit, and Jeremie Souteyrat—has assembled a collection of fifteen houses of “Yesterday,” twenty houses of “Today,” and thirty-six contemporary houses in Tokyo (Tokyo’s Houses). As the curators state, “There is nothing magical in this number.” The results are simply a product of “calculated subjectivity.”

4. The work is laid out in a clean and precise manner that is legible and self-sufficient. It almost seems like nothing: upon entering the Yale gallery one is struck immediately by a field of equivalents. The main space hosts a series of horizontal wood panels that depict “Yesterday’s Houses” side by side. Each of the fifteen projects is shown as a pair of black-and-white photographs, a small collection of simplified architectural drawings, a paragraph of text, and a corresponding physical model, all in white with the occasional wood beam.

5. Azuma Takamitsu’s “Tower House” is seven stories tall! Is Shinshara Kauzu’s “The House in White” really just an empty square? The drawings suddenly come in handy. Curious double readings emerge. At some point you discover, lurking right next door, Ishiyama Osamu’s “Pavilion of Illusion,” a little efflorescing capsule tethered to this world by a tiny ladder that leads to the mouth of an abstract, or lovable, goblin. Is it possible that you can see it better because there is almost nothing to look at?

6. The next gallery space is a field of individual vertical panels that nearly vanish when viewed in profile. In human scale, they register as a field of disciplined soldiers made by school children, each in the same wood material and displaying an elemental architectural drawing: a single black line on white paper. There is no site or gravity, only hovering implications of a possible space. These diagrams promise cross-referenced similarity. “Don’t worry,” they suggest, “It all makes sense and everything is related.” As you walk through and consider that perhaps these buildings are simplistic, diagrammatic one-liners, you can see the thirty-six building portraits in the distance and the show is over, the exhibit a perfect package, complete and digestible. Yet you turn around and the space flips inside out. The back of each pillar, so serene and easy on entry, is wild and joyful. Located perfectly on axis, “Yesterday’s Houses” are suddenly re-framed by the houses of “Today.” The field flattens, and you are immerced in a sea of dwellings—a color-full explosion. The same previously solemn projects are presented as a caprichorous lived experience. The black line has become a material—sometimes we see pure white, rich wood, simple brick; people eating dinner, a motorcycle in a hallway.

7. The curators perform a sleight of hand in which nothing suddenly becomes everything, and it is funny, joyful, exciting, and inspiring. It takes some restraint and patience, but it hits you like a rock. Why don’t we think about the way we live? How extraordinary it can be to wake up in the morning.

8. There are places, or spaces, that linger in the imagination a priory. For me, that place is the Tower Houses on the Imperial Villa in Kyoto, Japan. I don’t know when I first saw it or how; I have never visited. It is just a “house.” And yet it is impossible for me to see an image of any part of it without being moved. Is it the rhythms of walls, the scale and proportion, or the use of materials I don’t know. But each question opens an avenue to pursue. What makes a space inhabitable in reality or in the imagination?

9. This exhibition hits the same chords of familiarity and reverence. I am interested in its precise calibration of nothing. I write the sentence “There is nothing magical in this number,” as if magic is an inherent property that must be explicitly excluded. What a sneaky way to lower and raise expectations simultaneously. This demonstrates the way in which the entire show asks one to re-frame expectations. It depends on the willingness of the viewer to take the time to look.

10. Somehow these tricky curators do the inevitable. This show provides a portal to the imagination that demands participation and initiates speculation. Japan: Archipelago of the House is a reminder that what stimulates imaginative complexity comes in many forms, including the elemental. Duels are fought, more often than not without any plain sight.

—Tottie Davies
Davies (BA ’94, March ’04) is a critic in architecture at Yale and principal of Davies Toews Architecture in New York.
Ruff brought the session to a dramatic close, focusing on the presentation of "Exploration of Planetarium for the Ear Based on Johannes Kepler’s 1619 Harmonices Mundi." A faculty member from the Yale School of Music, Michael Ruff, has been a regular performer at the annual Bloomer Studio annual conference since the 1970s. Ruff performed his "Kepler Project": a realization of the music of the planets, inspired by seventeenth-century German astronomer, mathematician, and astrologer Johannes Kepler. Known for his laws of planetary motion, Kepler described how the planets’ orbits approximate musical harmonies, in a lecture to the Musical Times. Working with composer Laurie Spiegel, Ruff translated Kepler’s theories into a recording of the planets’ sounds using synthesizers and computer programs. He played a recording of his cosmic symphony, in which each of the nine planets has an identifiable melody determined by its size and shape, and the speed of its orbit. The short concert was a remarkable acknowledgment of Bloomer’s insight into the vast implications of ornament unifying a reflection of the cosmos.

The conference returned to Earth in the next session, “Legacies,” considering Bloomer’s influence as a teacher. The most cogent presentation was by Douglas Cooper, professor of the history of art, Connecticut College, who used Bloomer’s work to illustrate the development of architecture from the early Renaissance such as Simone Peterl to Frank Lloyd Wright. Critical to Cooper’s discussion was the role of ornament in modern architecture. Forster enlivened a discussion on "Cosmos" hewed closer to the under-standing of ornament held by Bloomer, who has pointed out that the word ornament derives from the Greek term kosmos, linking universe, order, and ornamentation. For Bloomer, the etymology of the word shows that “ornament is implicated with concepts” so vast that it is “like a force that unites and transforms conflicting worldly elements.” Consequently, this session explored relationships between Bloomer’s work and science, religion, and industry, presenting the biographer Richard Prum and jazz musician Willie Ruff. Prum—the William Robertson Cove Professor of Ornithology at Yale and an evolutionary biologist who studies sexual selection in birds, the subject of his book The Evolution of Beauty (2017)—focused on "the subjective experience of animals" to show how birds make use of ornamentation in their courtship and mating rituals. Postulating that aesthetic evolution is a consequence of sensory perception, cognitive evaluation, and choice, Prum’s talk was a crowd-pleaser as his videos of birds using songs, plumage, color-coded gifts, and dances in their mating practices were, by turns, captivating, comical, and poignant.

The day’s final session, chaired by Dean Debra Wierenga, opened with a presentation on Louis Sullivan and Frank Lloyd Wright by former dean Thomas Beeby, delivered by a student in his class at the University of California, Berkeley. In a broad formal analysis Beeby suggested that Wright derived his design for Unity Temple from Bloomer’s ornament. Beeby also emphasized the way a practicing architect undertakes historical research, demonstrating the nature of research and its role in the development of Bloomer’s work—after all, Bloomer defined the architect's ornamentation for his book Harvard Library (1994), in Chicago. Beeby’s discussion of the geometrical underpinnings of Sullivan’s ornamentation segued directly from the chapter "Conventionalization" in The Nature of Architecture in which he argued that Sullivan pursued a preliminary geometricization of architectural elements, that were then elaborated into “the dynamic and radiant plant forms that constituted his ornaments.” Beeby expanded upon this analysis to show how Wright worked backward, in a sense, from Sullivan’s finished ornament to the basic geometricization that was his point of departure.

A close examination of Bloomer’s work also characterized the following session’s presentation “Body, Space, and Ornament in the Work of Kent Bloomer.” Besides teaching alongside Bloomer for several decades, Brooks was a member of the first Yale Studio, that studied alongside Bloomer for over thirty years. He then invited by Moore in 1966 to return to Yale, where the academic climate for pursuing the study of ornament was animated. In 1978 Bloomer initiated a course on ornamentation that was groundbreaking for an era in which the design of ornament was one of the most important topics of Modern architecture—and modernity—that the movement produced. The volume’s engaging and accessible prose launched a sense of the failures of Modern architecture.

All reservations aside, the day in Rudy Ruff’s hall was enjoyable and illuminating, with a fittingly upbeat tone that is entirely appropriate to Bloomer, whose cordiality to his students was inexhaustible. By day’s end the actor that emerged as the prime mover—or, to channel Henry James—was "the figure in the carpet"—or Yale itself. Bloomer expressed his indebtedness to the university for its support of his research and teaching across several decades. Dean Ernke ended the conference in a warm-hearted tribute that brought the audience to a standing ovation.

“—Richard Hayes
Hayes (’86) is an architect in New York whose recent scholarly focus is on Charles W. Moore.
I sat patiently while my passport and visa were looked at with suspicion. “What are you, CIA?” asked the director of the Department of Passport, on my way, certain that the official’s anxieties over what seemed a quilt of farmland were overblown.

Three weeks later I came across an unusually wide canal passing beneath a roadway, then called NH7, south of Varanasi, near the village of Narayanpur. I asked the driver to stop so that I might get out and photograph it. We had already traveled along the Grand Trunk Road (NH2) from Allahabad and back, and were making a full loop on the opposite side of the Ganges, so he was used to my insistence at stopping at each and every hydrological feature by now. But this one, with its extraordinary volume of soupy brown water, demanded greater attention. We traveled to its source: a large pumping station, known as the Narayanpur Pump Canal, said to be the largest in all of Asia. After watching hundreds of liters of Ganges river water gushing from this great structure, I could almost think to do was to follow its flow. After much protobuf, the driver agreed and he set off along the canal, passing through hamlets and fields. Without warning, he pulled over and said he would go no farther because we were entering an area full of ducks (bandits) and it was too dangerous. Dismissing his warning, I got out and walked along the canal for some time, keeping an eye out for snakes, a long-standing phobia of mine. Focused on the ground and the pathway of the canal, I paid little attention to anything else. As I was getting ready to make a panorama shot, I noticed three women not far away. Dressed in dupattas (steps) at ghats of Allahabad, the city of Patna. With great hubs, I thought I could explore, map, and write about all of this in one year. It took me nine years to complete. Traveling by boat for hundreds of kilometers, trekking through the Himalayas, and driving up and down both the subtle and monumental changes taking place there. My familiarity with the basin grew through my photographs and drawings, framing a delicate patchwork of religious and cultural heritage, agricultural cultivation, and diffuse settlements supported by an elaborate system of hydrological and transportation infrastructure that rivals that of the most densely populated blocks of Manhattan or Tokyo.

Enthralled by this underlying complexity, I set out to see the extent of the Ganges, from its source at Gangotri Glacier, in the Himalayas, to the city of Patna. With great hubs, I thought I could explore, map, and write about all of this in one year. It took me nine years to complete. Traveling by boat for hundreds of kilometers, trekking through the Himalayas, and driving up and down both the subtle and monumental changes taking place there. My familiarity with the basin grew through my photographs and drawings, framing a delicate patchwork of religious and cultural heritage, agricultural cultivation, and diffuse settlements supported by an elaborate system of hydrological and transportation infrastructure that rivals that of the most densely populated blocks of Manhattan or Tokyo.

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Our collaboration began in June 1969—it is welcoming, vibrant, and transcendent places. Cesar loved to teach, and he had his remarkable projects that entailed an obliging architect who was fortunate to have but he didn’t court fame. He saw himself as a religious deanship as well as some of the largest projects in the world. Rather, it was a guiding mission that way, breaking out in his huge, infectious laugh as he did a dozen times a day and certainly chide me for bragging about him. He was more fabric of the twentieth century. He would hard to believe it was a half century ago. Upon moving from Los Angeles to New Haven, he assumed the deanship of the Yale School of Architecture, in 1977, Cesar began a successful and gratifying practice with Diana Balmori and Wolf Ollman, and he also opened Cesar Pelli & Associates, in 1977 in New Haven. As dean at Yale, Pelli emphasized pedagogical pluralism as well as the School of Architecture’s reputation as a leader in the profession. He revitalized Perspectives, the oldest student publication in the country, initiated the annual yearbook Retrospecta, and the school’s exhibitions program. Following his tenure as dean, Pelli stayed involved in the school as a member of the Faculty. In 1980 he established the Cesar Pelli Scholarship Fund to provide financial assistance for students. Just this year he endowed a professorship in landscape architecture in honor of his late wife, Diana Balmori, who died in 2016 (see page 25). The following tributes are by colleagues and former students.

Fred Clarke, senior design principal, Pelli Clarke Pelli Architects

Cesar made many simple yet profound observations about what architects do, who we are, the responsibilities we assume, and the celebrity that so often accompanies success. One of his answers to this complex set of questions is that the city is more important than the building, and the building more important than the architect. More than just a confident oxymoron, it was a tenet by which he taught and practiced. Nor was it a metaphor for high and low in architecture. It was a gesture of humility or self-effacement by an architect who took on a demanding, presti- gious deanship as well as some of the largest projects in the world. Rather, it was a guiding belief in responsible architecture. In Cesar’s world things were balanced. He was famous, but he didn’t court fame. He saw himself as a working architect who was fortunate to have remarkable projects that entailed an obligation to places and people beyond himself. Cesar loved to teach, and he had his own teaching style. He drew with HB lead in an Akelpencil mechanical pencil in which his fingers had worn to its silver aluminum core. He taught that one draws to understand and to be able to move to form-making: start with a "dumb scheme" to get the parameters of a problem quickly to understand its "givens," so that the project from which grows. When a student told him what he wanted to say, "Don’t torture your building or your future client!" Critiques were always conveyed with a reassuring smile, and students were treated with respect, as future colleagues.

When we were in the school studio together, we discussed Cesar’s extraordinary importance of an architect being entrusted with “a piece of the city” and our obligation to create sustainable, welcoming, vibrant, and transcendent places. Our collaboration began in June 1969— it is...
Still Facing Infinity: The Tectonic Sculpture of Erwin Hauer

Erwin Hauer, Design #1: Baroque, 2007-16, thin film anticlastic version of original Design #1 from 1950

Constructs
is on view at the Architecture Gallery from August 29 to November 16, 2019.
America's Downtowns: Today and Tomorrow

By Alexander Garvin

In an age of profound economic and social transformation, the quality of life in American cities is largely a reflection of the vitality of the downtown. While downtowns have undergone significant changes in recent decades, they remain an important feature of many urban areas. This book offers a detailed discussion of the challenges facing downtowns, along with a range of strategies for revitalizing them.

“Los Angeles is a holographic city.” —Craig Hodgetts, 1987

In her era-defining novel Play It As I Lay, Joan Didion imagines her narrator coursing through Los Angeles in a white Corvette, looping from interstate to interstate, to no end in sight. Anthony Vidler likewise explains Reyner Banham’s Los Angeles: Architecture of the Four Ecologies as a “freeway history,” a recursive form not to be confused with autobiography. He develops this idea of urban ecologies with the help of Mike Davis’s Los Angeles, a call to arms for fin de siècle Hollywood. The Heart of the City takes its title from Banham and Didion, likely at higher speeds than either, he doesn’t stop there: “If one wanders, shops, teaches, and swims across the surface of this planet L.A. is endlessly rewarding” (p. 120). Thus Hodgetts also amped up the “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobgoblin” to mesmerizing “mechanical hobo...
Aesthetics has been a slippery subject for as long as there has been philosophical discourse. In a superficial sense, aesthetic theory has limited itself to bringing rigor to the ways we evaluate the things around us—the beauty of a flower, how an artwork moves us, why a vista is arresting. When taken to its conclusions, however, aesthetics deals with an astonishingly wide range of philosophical topics: human experience, political life, our relationship to reality, and the nature of reality itself. In other words, aesthetics has a disconcerting tendency to lurk between the inconsequentially mundane and the hopelessly profound.

In two recent books Mark Foster Gage ('01) has harnessed this theoretical dynamic in an attempt to reframe the aesthetic discourse. He begins with a refreshingly straightforward definition: Aesthetics is “a discourse predicated on relationships between humanity and the forms of its reality” as mediated through the human senses. This is a very capacious notion of aesthetics. Indeed, Gage seems to conceptualize aesthetics negatively, including almost everything that is not Critical Theory, which he sees as the dominant mode of discourse in contemporary architecture.

His book Designing Social Equality develops this line of thinking in depth, and Aesthetics Equals Politics, edited by Gage with Matt Shaw, gathers formidable contributors to speculate on other directions for architectural theory.

The latter volume offers eighteen essays that originated in an ambitious 2017 conference at the Yale School of Architecture. In one of his best essays, philosopher Graham Harman presents an argument against the philosophical legacy of Immanuel Kant, the progenitor of modern critical thought. The stage is set by a deft interview with Jacques Rancière, who has put aesthetics back on the political agenda. Rancière’s suggestion that there is no path from inequality to equality and Harman’s views about our lack of access to the inner richness of the things around us, Gage argues, are lessons that we can find a foundation for social equality in our shared estrangement from objects (including architecture). Architects, Gage argues, should give up their fantasies of being all-knowing explainers, problem solvers, and social critics and adopt a stance of humility in the face of a world that ultimately escapes understanding and control.

This resurgence of a characteristically Western philosophical ethos is intriguing, encapsulated by Lazzari as cited by Yu-lan: “To work on learning [as in most Western philosophy] is to increase day by day; to work on the Way is to decrease day by day.” Gage presents the aesthetic attitude as a humble way of life for an architect and a corrective to overblown self-assurance. There is more than a hint of phenomenology in the writing of Gage and his cohort. Irreducible moments of aesthetic experience are seen as the key to escaping the machinery of orthodox critical theory. That said, Gage’s avoidance of phenomenological tropes and terminology allows him to escape the stifling effects of that discourse as well.

There are many surprises to be found in the territory Gage opens up. Roger Rothman’s essay on “an anarchist aesthetic” is a profound and necessary foray into recent political theory. Caroline Picard’s meditations on the Otherness of her cat reformulate classical philosophical questions for the age of the meme. These essays and many others identify the rich domain yet to be explored in the triangle between aesthetics, politics, and architecture.

—Matthew Allen

Allen is a writer, educator, and architectural historian who teaches at the University of Toronto.
The exhibition ...And More was installed this spring at Building 107 on Governors Island and will remain on display through October 27. The show features the projects of nine students who explored the possibilities for what Governors Island can be for the city and the people of New York today. Led by Michael Samuelian, Edward F. Bass Distinguished Architecture Fellow at Yale and former president of the Trust for Governors Island; Simon Hartmann, of HHF, in Basel; and Yale faculty member Andrei Harwell (MArch ’06), the students were challenged with a provocation that focused on the island as a physical object. Rather than deploying standard formulas of urban development or focusing on the picturesque qualities of the island, the students explored infrastructure that could connect it with its surroundings and formulated how discrete architectural projects could change the way the island functions within the city and region.

The students—Melinda Agron, Olisa Aguale, Lani Barry, Brian Cash, Karry Garikes, Menglan Li, Larkin McCann, Miguel Sanchez-Erkenkin, and Mariana Riobom—began their investigation with a team analysis of the island’s history as well as its architectural legacy and infrastructure. Further research took them across North America, from the Toronto Islands to Vancouver’s Granville Island and San Francisco’s Presidio. These case studies revealed lessons about the adaptive reuse of historic buildings, environmental stewardship, programmatic activation, and long-range planning.

The nine projects represented a range of approaches to the context of the island, the New York City real estate market, and specific programmatic needs. Projects reused or adapted prominent existing historic structures, smaller functional buildings, and housing or completed buildings as well as a new center for recreation and commerce, and places of ritual. The projects share common values of resiliency, authenticity, and community, like the island itself.

Governors Island is a challenging and inspiring site where the possibilities seem endless yet the constraints are very real. Today, Governors Island is a delightful seasonal destination for New Yorkers and out-of-towners alike, but these projects showed us ways that it can continue to delight and engage visitors as an extraordinary park ...And More.

The exhibition was sponsored by the Edward F. Bass Fellowship in Architecture, The Trust for Governors Island, and the National Park Service. It was coordinated by Andrei Harwell, designed and installed by Menglan Li and the staff of The Trust for Governors Island, including Shane Brennan, coordinator for The Trust for Governors Island. A catalog was published in conjunction with the exhibition, with editorial assistance from Melinda Agron.

Jim Vlock First Year Building Project

For its fifty-second iteration, the 2019 Jim Vlock First Year Building Project has maintained its commitment to social action in the city with a focus on the shifting needs for affordable housing. Through the school’s continued partnership with Columbus House, a shelter and permanent supportive housing provider for those experiencing homelessness, the students were challenged to design a three-unit dwelling for single adults. Located in the Hill neighborhood of New Haven, the project addresses issues of urban infill and the replicability of stick-frame construction.

Changes in Yale’s MArch I program offered the opportunity to refocus the building project’s pedagogical approach. In previous years the studio was the center of second-semester efforts, and the single-family house was the operative design typology. However, the first-year curriculum has been revised to consider the larger concept of “dwelling,” and the building project is now an independent design and visualization course outside of the core studio program. The coursework has been re-calibrated as a sequence of spatial and tectonic experiments interrogating the conventions of domestic space and residential construction.

Early assignments in this year’s project sought to define a fundamental spatiality of human dwelling, one that eschews the typical regulations and clearances of building activity and challenges them with uniquely delineated parameters. Next, students interrogated the material assemblies that could enclose space; each team theorized the technical rules played by the constituent layers of enclosure and their position within the system. The various theses gave rise to innovative envelopes as performative membranes that mediate the gray space between exterior and interior, host fixtures and equipment, and negotiate edges, overlaps, corners, and ground. The last preparatory exercise prompted the specification of a prototypical domestic space for an individual as well as speculative aggregation within a single building mass. A combinatorial logic was formulated to produce both a formal system for addition and a technical system of interconnections.

The final assignment synthesized the results and deployed them into the design of a three-unit residence. The house for Plymouth Street is intended to reflect the complex nature of the site along with an understanding of the power of architecture to define private and public identities within a vibrant residential community. Ultimately, ten proposals were designed and presented to a jury of practitioners, local officials, and the clients.

The selected design riff on the common triple-decker apartment prototype, which features three identical apartments stacked atop one another. The proposal augments the prototype by de-laminating the façade to create semiprivate porches on each level and by rotating the typical L-shaped floor plan. These strategies also produce a “power cell,” or mechanical block, that holds the service functions of the unit and creates spatial division between public and private zones. Formally the house presents a taut cubic volume with a canted roof plane whose diagrammatic identity is unique while its scale and siting is carefully calibrated to neighboring homes.

As is typical of the building project, the summer began with a collaboration in which the whole class participated. In seven weeks the students experienced site and foundation work, wood framing for floors and walls, and exterior sheathing—work that brought to life many of the theoretical experiments posed earlier in the semester. For the remainder of the summer a team of fourteen student interns continued to develop the interior systems and finishes. The house was completed at the end of August, with a dedication event to be held at the end of September.

—Scott Simpson (‘21)
Equality in Design

In spring 2019, Equality in Design (EiD) organized brown-bag lunches that addressed local and global topics. Simone Brown, an associate professor of African and African Diaspora studies at the University of Texas, presented her work regarding the intersection of surveillance and black city life. Brown related blackness to urban themes of infrastructure and the delicate line between surveillance and supervision. Following spring break, Parfait Gasana and Coral Bieleck shared their work with us, making an exciting development in collective research. Determined to grow from a trilogy past and develop into a modern society, the country is rooted itself through innovative ideas, constructions, and sustainable development. Both Gasana and Bieleck played integral roles in shaping a newly formed Yale Rwanda partnership that promises to pursue opportunities for collaboration.

PhD Programs

This spring the PhD program continued its two ongoing discussion and lecture series, PhD Dialogues and the Yale Architecture Forum, which coordinates with the Department of the History of Art and funded by the Graduate School of Arts and Sciences. Respectively continuing the themes of “Access, Accountability, Architecture” and “Building Flows: Race, Migration, and Resistance in Architecture,” the two programs together hosted seven public events, inviting scholars to speak to them and with YSDA students and faculty.

PhD Dialogues

Each of the four PhD Dialogue events was structured as a discussion between an invited speaker and a faculty or student who presented and responded to one another. In the first event, on February 11, Fatima Naqvi, professor of German language and literature at Rutgers University, spoke with Yale associate professor Ewa-Lisa Pekonen discussed spatial conceptions and embodiment of atmospheres in the film and sculptural practices of the French and American avant-garde during the 1960s. On March 29, Yale professor Emeritus Henry Sussman explored the exchanges between deconstructivist thought and architecture and their legacies today with Charles Gwathmey Professor in Practice, Peter Eisenman, followed by a lengthy discussion among students about the promises and pitfalls of architecture as a historical and future intellectual project. On April 18, Arca Elkan, professor of architecture at Cornell University, talked with PhD candidates David Tuturo and Daniel Marcus regarding the limitations and opportunities presented by ethnographic and archival research methods in a broader cultural and historical context.

Current research on the introduction of Victorian theories into French architectural practices during the eighteenth century, alongside Kathleen James-Chakraborty, professor of art history at University College Dublin and 2015 and 2016; Yale Vincent Scully Visiting Professor in Architectural History, who responded with a presentation situating biological and gendered undercurrents of organism thought in architecture within a broader social and intellectual history. The three Architecture Forum events were structured around a more traditional lecture format, offering an invited speaker a chance to share recent or in-progress work in an in-depth presentation. On February 11 Ayahla Levin, professor of art history at Northwestern University, discussed the impact of Denise Scott-Brown’s upbringing in apartheid-era South Africa on her architectural and planning collaborations with Robert Venturi as well as her own photographic topics. Amoradha Iyer-Siddiqi, professor of architecture at Barnard College, spoke on January 25 about the colonial architectural history underpinning contemporary refugee settlement schemes in the Dadaab region of Kenya. Finally, on April 3, professor of art history Jacqueline Jung presented a response to the recent book Graphic Assembly, by fellow Yale faculty member Craig Buckley, detailing the implications of a history of mid-century Euro-American avant-garde collage practices for a media-based re-direction of design and modernist counterpoints in contemporary architecture.

North Gallery

Sounding Sacred

An independent study by Davis Butner (’19), advised by critic in architecture Kyle Dudgeon (PhD ’18), included the exhibition Sounding Sacred, on display in the North Gallery at Yale from February 21 to March 30, 2019 and curated by students M. Isabel Balda (’19), Davis Butner, and Evan Sale (’19). In contemporary architectural practice, absent of any overarching religious dogmas, what constitutes “sacred” space? Given the diverse images of intimacy, introspection, and communal ritual that the term sacred conjures, can architects effectively design spaces of universal reverence? Is recognition of the sacred in architecture intuitive or is it learned? How much is it defined by aura as well as visual properties? By analyzing the acoustic characteristics of vernacular religious architecture, we seek to understand how aural practices shaped their design and can inform architects envisioning future spaces of reverence.

The exhibit examined the architecture and aural practices of four distinct religious communities: Hindu Kothammal, of Kerala, India; wooden synagogues of the nineteenth-century Poland-Lithuanian Commonwealth; mosques of Istanbul and the Turkish Samsun region; and the orthodox churches of northern Russia. While these architectural typologies and their communities are geographically and spiritually diverse, they share a need for spaces that instill a sense of reverence and transcendence.

The exhibition included concepts such as ways to promote sound as a component of architectural discourse, often forgotten in a visually dominant practice; convey the diversity of architectural responses to the need for reverence; consider the sonic implications of formal choices in architecture; and offer a more nuanced and complete vocabulary to describe sound as it interacts with architecture.

Through a series of typologies incorporating geographic mapping, section and plan overlays, acoustic animations using Odeon Acoustic Modeling Software, and physical models, Sounding Sacred enabled visitors to compare spatial and acoustic characteristics across types. The exhibit culminated in a performance of sacred spaces in New Haven with the Yale Schola Cantorum that drew on connections between the aesthetic and visual complexity of the interiors in relation to one’s experience of its aural qualities.

You can hear sample recordings at www.dsdbutnerdesign.com/sounding-sacred

Let’s Talk Business

Let’s Talk Business, curated by Vittorio Lovato (MArch ’16), was exhibited in the North Gallery from April 4 to May 6, 2019 and focused on new architecture business models.

Architecture for Humanity’s failure has highlighted the need for continued discussions about the methods and challenges for managing sustainable business models in alternative architectural practices. Four years after the organization’s bankruptcy, the conversations about the project are still remarkably quiet. This should come as no surprise. Architects are too poor and embarrassed to talk about money or the lack thereof but continue to talk about aesthetics and design objectives. “Profits” and “humanitarianism” clearly don’t mix in the architectural discourse, especially when it comes to discussing architecture that has a strong social agenda. Yet today the humanitarian design field is far more crowded than it was in 2015, so there is a growing need to understand how architects can make impactful social changes without going bankrupt.

The exhibition Let’s Talk Business presented topics related to sustainable funding, project delivery through networking, with an alternative focus through which we may learn, consider, and critique work with a strong social agenda.

The exhibition presented the work of six social-impact architectural practices, or architect-lead agencies, through their evolving business models. Divided into three pairs, each model represents a broadly defined organizational structure: “For-Purpose, Professional-Based Practices,” represented by the Byzantine and Latent Design; “University-Based Agencies,” represented by Rural Urban Framework and Forensic Architecture; and “Non-Profit-Based Organizations,” represented by GA Collaborative and Masa Design Group. While the exhibition did not draw conclusions, the hope was that these comparisons and the supporting visuals allowed visitors to form their own opinions on the business of architecture and its role in design projects.

The William Wirt Winchester Fellowship and the Yale School of Architecture supported the exhibition.

Let’s Talk Business installation in the North Gallery

1 Tupac’s, Hh refugee camp, Dadaab, Kenya, 2011, photograph by Arcturra Iyer Siddiqui

2 Sounding Sacred installation in the North Gallery

3 Let’s Talk Business installation in the North Gallery

10 equality in design

organize by yale women in architecture. sara caples (’74) and andre a masson (’94) moderated the discussion among alumni laura fine (’89), peria delson (’92), malt jones (’92), robert schultz (’92), vinoda khanna (’94), aicha woods (’97), oliver freundlich (’00), caleb livinlio (’10), and carmel geen (’10) — all at varying stages of their careers — who spoke refreshingly about balancing home and workplace. eID looks forward to continuing the mentorship program and, for the second time, running a student-led New Student Orientation program, in which current students engage with the incoming students on topics of community building and social conduct to promote a fruitful learning environment for all.

—Emily Cass and rhea schmid (both’20)

Architectural Forum

The three Architecture Forum events were structured around a more traditional lecture format, offering an invited speaker a chance to share recent or in-progress work in an in-depth presentation. On February 11 Ayahla Levin, professor of art history at Northwestern University, discussed the impact of Denise Scott Brown’s upbringing in apartheid-era South Africa on her architectural and planning collaborations with Robert Venturi as well as her own photographic topics. Amoradha Iyer-Siddiqi, professor of architecture at Barnard College, spoke on January 25 about the colonial architectural history underpinning contemporary refugee settlement schemes in the Dadaab region of Kenya. Finally, on April 3, professor of art history Jacqueline Jung presented a response to the recent book Graphic Assembly, by fellow Yale faculty member Craig Buckley, detailing the implications of a history of mid-century Euro-American avant-garde collage practices for a media-based re-direction of design and modernist counterpoints in contemporary architecture.

The PhD Dialogues and Yale Architecture Forum will continue in the 2019–20 academic year under the leadership of Davis Butner, Associate Professor of Architecture; and Jia Wang, along with their colleague Mia Kang, who will represent the Department of the History of Art. Please check the schedule on the YSDA website in the fall.

Aaron toby and ishara khan (both PhD’23)
### Spring 2019 Lecture Series

#### Jean Pierre Crouse and Sandra Barclay: “Other Tropics”
Norman R. Foster Visiting Professors
January 10

Peruvian architects Sandra Barclay and Jean Pierre Crouse presented recent work in Peru, where they gained inspiration from indigenous structures and modes of habitation while taking advantage of cheap and abundant local materials for both construction and design expression. Many of the buildings exhibit low-tech approaches to sustainability that employ simple cross-ventilation cooling systems, sitting and exposure strategies, and water-retenion features. Peru’s coastal desert conditions have required them to endow their spaces with rigorous design elements.

> “Concrete construction is not widely used, but there is a big tradition in Latin America—one of the traditions is in concrete. In coastal Peru it is the only cheap material available. The first project we did was supposed to be done with a deck made of wood from the Amazon, but the contractor told us it could not be finished due to rains washed out the roads. So from that point on we decided to focus on the primary elements, and concrete is one of them. There are people who say the material is unfinished, but it is the perfect material for our use because it has the color of the desert. If you paint your house white, it lasts twenty years. It changes gray—like concrete! Maybe it is easier for people to accept concrete because of this maintenance concern, that houses along the coast are always white, and people have a lot of grasses and plants. We work with a desert, and this arid landscape is beautiful too.

> “We must try to explain why we are doing things. We used to think of the desert as a void, but it’s a landscape. It is full of meaning, color, and texture that we have to use. We try to show the beauty of the landscape—the desert—of not having plants. We can’t understand it because there are none. It’s a matter of saying we do landscape with endemic materials, and here we do not include plants. We work with concrete, and this arid landscape is beautiful too.”

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#### Nancy Levinson: “Marginal by Design: What Happened to Architectural Journalism?”
Co-sponsored by the Pointers Fellowship in Journalism
January 31

Nancy Levinson, editor and executive director of Places Journal and the Poynter Fellowship in Journalism, examined how architectural journalism has been systemically marginalized in public discourse, resulting in limited readership and public lifelines for建筑 projects. She explained how Places Journal has emerged to reconnect the public with architectural scholarship and sponsor important conversations about the built environment.

> “Early in my career I became concerned that the readership of design journalism was confined entirely to the discipline. This seemed to be a conundrum: architecture is among the most public of the arts, then why does it have so little presence in public discourse? In some ways this can easily be understood. The space is dominated by two kinds of journal: academic journals of history and theory, which cater almost exclusively to an academic audience, and commercial and trade magazines, which publish news and information about the profession along with extensive visual portfolios of projects. ... What seems surprising is that architecture has such a marginal presence in mainstream media, intoned to inform the public on a broad range of topics. I would argue that the dilemma of an architectural presence in architectural media goes deeper; for many years now criticism and building reviews have been the default mode of writing about architecture. Yet in many ways criticism is an uneasy fit for mainstream mainstream and newspapers. We frame in sections dedicated to arts, leisure, and lifestyle or just ‘the weekend.’ In this, the so-called ‘crisis of criticism’ isn’t due to a lack of talented critics but because reviews of buildings don’t make the same claim on the readership as other subjects of popular or public critique.

> “We need serious journalism, deeply researched and reported, that explain architecture and, more broadly, the design of the built environment, are explored in larger frameworks, not only artistic and cultural but also political and economic, social, and technological. We need a powerful new generation of public scholars, and at Places Journal we are attempting to build a more expansive readership. ‘Public scholarship’ is a term we have been using for years to describe our mission. We are working hard to show that this hybrid space of public scholarship— with both aspects having equal weight—is valuable to both the discipline and the public.”

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#### Andy Groarke: “Mortal Bodies”
Co-sponsored by the Elizabethan Club at Yale
February 7

Andy Groarke, partner and co-founder of London-based firm Carmody Groarke, discussed the office’s recent work. He showed how it has created opportunities and taken an idea-driven tactical approach to winning projects. He shared his process of designing projects. “Mortal Bodies” explains the interests in how architecture and design can capture a moment of lived time in the way it is conceived and made and also about the importance of engaging intergenerational communities.

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#### Esther da Costa Meyer: “Chareau: Design”
Co-sponsored by the Elizabethan Club at Yale
February 21

Esther da Costa Meyer, architectural historian, writer, and professor emeritus at Princeton School of Architecture, took the audience on a historical mini-tour of Pierre Chareau’s design career. She shared the largely untold history of his work leading to the famous design. She shared the largely untold history of his work leading to the famous design.
of millions of dollars are earned in propos-
ing new cities like the one I dramatized at the 
beginning.
"I am working with graduate students to 
question if we can practice as architects 
without permanent. We are exploring an 
alternative way to approach these cities of 
the Arabian Peninsula. … What if temporality, 
the fleeting, floating, was a new kind of for-
that it was associated with adaptability and 
measurability? Surely the world is ready for a 
solution that does not simply propose 
pouring more concrete into abstract plans and 
onto enduring landscapes."

Phil Bernstein and Timur Galen 
"A Conversation on Practice"
Gordon H. Smith Lecture 
March 28

Timur Galen, former executive vice presi-
dent at the Related Companies, and Philip 
Biancetti, former vice president at Autodesk 
and assistant dean at the Yale School of 
Architecture, came together to speak about 
the architect’s role in the industry. Conver-
sation topics ranged from the broad trajectory 
of professional practice to alternative modes 
of practice, including development.

PB: What do you think architects do best?

TG: They dimensionalize a program with 
an authoring tool.

PB: Why shouldn’t we author the brief?

TG: You should. The building is one tool in 
a kit of tools to solve problems. If the brief’s 
not well authored, then it’s almost impossible 
for the built work to be respon-
sive to the original problem. It also doesn’t 
mean the architect is well equipped to do 
that brief. Are there classes in the graduate 
school where you have to write a request for 
grant? 

PB: Since we were just looking at 
the curriculum this evening, I can say, no, I don’t 
think there’s any. We don’t deal with that.

PB: Do you think architects are 
valuing to take risks?

TG: I don’t know if you would take 
the risk on a new formulation when you don’t 
quite know how it is going to end and, if I’m 
going to be fair, if this process is reliable. 
When you get to the end do you feel 
comfortable, that if you did a great job, that 
it’s demonstrable and that it’d be rewarded 
for that?

PB: But somebody’s going to have 
to do it at some point.

TG: That’s right. Part of taking risk is 
how careful architects are at client selection.

PB: Yes, I don’t think architects are very 
careful at client selection.

TG: That’s a fundamental problem. It is 
“invest with.” But you’re not going to 
invest with me unless you think I’m a good 
partner, so you go through the process of 
asking, “I wish someone I want to invest with 
or invest in this project. What are the 
architects are prepared to literally invest in the project?” My challenge to 
you and the audience is to ask what’s 
holding you back. Who else is doing it?

Nobody’s doing it. That’s the answer. How 
do you get from a fragmented assemblage of 
tools and barge into that position? You have 
the firm as a way to manage the range 
of outcomes.

Sou Fujimoto 
“Between Nature and Architecture” 
Timothy Egan Lenahan Memorial 
Keynote Lecture for the symposium 
“Clouds, Bubbles, and Waves” 
April 4

Sou Fujimoto, winner of the Japan 
Institute of Architects Grand Prix and 
recipient of the Golden Lion Citation at the 
17th Venice Biennale, presented his process of blending 
architecture and nature and his continual 
questioning of the status quo, leaving us 
with a few important lessons.

I was born and grew up in Hokkaido, a 
northern island full of nature. I played around 
in the forest in my childhood days. And then I 
moved to Tokyo, such a messy and chaotic 
city. Those opposites are my background.

Both of them are important to me. How do 
I integrate them to create a better living envi-
ronment? It’s quite a crucial question. Tokyo 
feels like an artificial forest. It has many 
artificial pieces (of electrical wires, signage, 
air-conditioning) floating around to create 
its urban environment. It feels like an 
almost the same branches and tree leaves 
surrounding you in the forest. Those kinds 
of similarity, behind the opposites of their 
appearances, are quite interesting for me. 
By the end of my lecture I have 
written messages to leave you. The first one is, 
"Be questioning" and again and again, 
questioning fundamental or normal things. 
What is the meaning of public and private, 
open and closed, or normality? Based on the 
normativity, what can we do now? We don’t 
make a house; we question the house, the 
place for a life. Then we ask, "What kind of 
life? What kind a place can happen there? 
"Be optimistic" is also very important. A 
lot of things couldn’t happen, but we still 
should be optimistic about opening doors for 
the future. If you can enjoy the whole 
situation, you can make something inter-
esting, exciting, and people can feel a part of that, and we can make a 
breakthrough.

"The last one is, "Be honest." Be honest 
to the future, be honest to the budget, be 
honest to the client and regulations, and be 
honest to yourself. Trust yourself and be 
respectful of everybody. That’s the most 
important thing."

Esa Akan 
"Open Architecture as Radical Democracy" 
George Morris Woodford Memorial 
Lecture 
April 18

Esa Akan, a Turkish architect, writer, 
and associate professor at Cornell College 
of Architecture, Art, and Planning, introduced 
to us a segment from her recent book Open 
Architecture, about the participatory design 
process of the IBA Altbauf Projekt in Berlin, 
including Heide Molenhauser’s and 
Aliar Siza’s work in Kreuzberg. Akan also 
shed light on some of the criticism of partici-
patory design, closing with the dismaying 
future that less ahead for Kreuzberg.

"During IBA Altbauf, she regularly 
directed apartment meetings. … 
Mindful that over-modernization or over-renovation 
would displace the immigrants due to sudden 
rent increases, she handled renovations by fixing 
only what they needed and could afford.

"Siza designed flexible or open spaces 
in the apartment units that he anticipated 
would be claimed and changed by the users. 
"IBA was a public-housing project 
where residents could stay for twenty-five 
years. Nobody wanted to move out. 
The period came to a close as I was writing the 
book, and the senate was waiting for the 
twenty-five-year period to come to an end so 
they could sell the public-housing settlement 
to a real estate developer. 

I wish someone I want to invest with 
or invest in this project. What are the 
architects are prepared to literally invest in the project?” My challenge to 
you and the audience is to ask what’s 
holding you back. Who else is doing it?

Nobody’s doing it. That’s the answer. How 
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Todd Reisz 
“Myths of Permanent Cities” 
Louis I. Kahn Visiting Assistant 
Professor 
February 25

Todd Reisz (Yale College ‘96, March ’01), 
architect, writer, and former Jonathan Rose 
Visiting Professor, focused on cities in the 
Gulf region. He let the audience imagine 
they were in the seat of a decommissioned 
metallic helicopter, acting as a consultant 
on the creation of “the world’s most ambitious 
and visionary mega-development, focused 
on tomorrow’s humanity today.” Through 
this hypothetical situation Reisz exposed the 
delusion of creating permanent cities and 
realities of the changing urban poor, greed, 
and denial of all those involved with its 
fabrication.

For more than eighty years consultants 
such as yourself have looked out of decommis-
sioned military planes and chartered helicopt-
ers to see potential to alter 
life. Engineers and planners have come many 
times to turn deserts green. This new city’s 
CEO warns dense forests and flowing 
rich and flying robots.

"I wonder, though, if there is something 
we have to accept about the dangers, risks, 
and corruption inherent in our profession. I 
also wonder if questioning this illusion of 
permanence could afford us an existential 
release. Our profession routinely exploits 
a client’s desire for permanence. Hundreds 

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levels. One student designed an earthen structure for large gatherings, clustering community buildings on its rim and embedding their potential to double as command centers during floods.

Paul Florian, Robert A. M. Stern Visiting Professor, with George Knight, critic in architecture

The studio focused on the design of a habitat for bridge refugees in the Thames River in central London to house disenfranchised communities that currently reside at the margins. Investigating widespread indifference to the culture and housing of Britain’s working class, the bridge project served as a memorial and a sanctuary to support new social options for disparate groups within the city.

The students learned archetypal forms of British classical architecture as well as London’s History and the ways in which intersections (juxtapositions of visual and volumetric form) may extend traditional meanings of classical architecture beyond the role of balance, order, and continuity to include expressions of ambiguity, tension, and instability.

Students analyzed and interrogated classical artifacts selected by curators of the Yale Center for British Art, which served as a jumping-off point for understanding the contexts and principles undermining classical traditions. During a weeklong visit to London they were able to experience the psychic, sociological, and architectural conditions of the city. In their final projects the students presented detailed models and drawings of new bridge-housing programs that were classical in style and rigorously detailed. Each of the projects demonstrated vibrant neighborhoods and thoughtful moments of transition across the river for both residents and passersby.

Todd Reisz, Louis I. Kahn Visiting Assistant Professor

The students addressed the crucial issue of the global movement of human beings because of violence, climate change, and poverty. They developed new ways for the architect to engage how hundreds of millions of people experience cities, the studio considered how and for whom cities are visualized and designed. Designing a new city that acknowledged the transient nature of urban populations, they configured the rules of engagement, economies, and physical forms.

In a trip to Dubai and Amman, the primary subjects of the case studies, the students looked for links between physical forms and histories of global migration as well as how immigration is absorbed by city life. They studied the historical development and economic rise of Dubai, the ways in which cities are visualized and represented in the twenty-first century, and the challenges embodied in the global movement of people.

The means of representation in the final proposals included new mixed-use cities in the form of films, investment road shows, commercials, and free-zone charts.

Some students presented projects that included new housing typologies, such as co-ops for refugees and migrant workers. Others looked to the continuous movements of goods, and still others developed new forms of remittance payments by migrant workers.

Brigitte Shim, Louis I. Kahn Visiting Professor, with Andrei Harwell, critic in architecture

The studio investigated ways in which housing can be linked with other programs to reframe our cities in vital and unexpected ways. Within the daily life of 150,000 residents in Oahu, the students designed proposals for a vacant downtown site owned by the institution they each developed a new prototype to find ways to combine housing, a hotel, the museum, and a social condenser as a way to reflect the future of downtown Honolulu.

The students explored hybrid prototypes that intertwine housing, sustainability, and landscape with museum and cultural programs for innovative models. Each student worked at several scales to better understand the interrelationship between the scales of the city, building, and room.

The students also analyzed light, materiality, and space through large sectional models and drawings.

The studio traveled to Oahu to visit the site and participate in design seminars with the Honolulu Art Museum director and staff, and the students also met with civic leaders and the mayor of Honolulu for a Spring ’19 trip of the SHADE Institute. Their projects resulted in both open and closed schemes, some allowing for extreme flexibility in box volumes and others employing mixed-use buildings with both hotel and affordable housing, linking together cultural, educational, and commercial spaces, and circulation. Some projects worked to reverse the paradigm of 20th-century cultural institutions such as a Center for Living and Healing Arts.
Fall Events

My Bauhaus: Transmedial Encounters

The symposium “My Bauhaus: Transmedial Encounters” marks the centennial of the founding of the legendary Bauhaus, in Weimar, Germany, in 1919. The theme of the event will be the legacy of Josef and Anni Albers—a one that looms large at Yale. After immigrating to the United States before the Bauhaus’s closing in 1933, the two former students and faculty members spent the last decades of their lives (Yale University Press). Josef Albers was appointed professor in 1950, when the school was modeled after Josef Albers’, with symposium Alec Purves will conduct a drawing exercise, momentary drawings in three dimensions. Included in the show will be rations beyond the plane and into three dimensions. Included in the show will be...
ANTHONY ACCIAVATTI, critic, delivered the Defellet Mertins Lecture on the Histories of Modernity, at Columbia University, where he spoke about work from his upcoming book, *Building a Republic of Villages: Society, Lese, and the Sublime in the 18th Century*. He also co-authored *Y2Y on a temporary housing project for homeless youth in New Haven*. His involvement grew out of an undergraduate studio he taught last fall at Yale and continues to involve students in developing projects for environmental history. Acciavati published an essay on the decaying art of description in architectural writing, drawn from a lecture he delivered at Hong Kong University, in the book *From Crisis to Crisis: Debates on Why Architecture Criticism Matters Today* (Actar, 2019).

DEBORAH BERKE, dean and professor, received the Medal of Honor from AIA New York. Her firm, Deborah Berke Partners, received a Merit Award from AIA New York for the Rockefeller Arts Center at SUNY Fredonia. The Hotel Henry, at the Richardson Olmsted Campus, and the Rockefeller Arts Center also received Excellence Awards from AIA New York State. The LEED Platinum High Street Residence Hall at Dickinson College received a Design Award from the Society of Registered Architects New York. CityLab interviewed Berke on March 1 about revitalizing mid-size American cities through innovative adaptive-reuse projects. On April 12 *The New York Times* published a profile of Berke and her firm. Urbanity incubator that Deborah Berke Partners is creating in New Haven will be on view in front of Palo Alto City Hall from September 2019 to summer 2020. Berke will serve as acting dean for the fall semester.

MARTA CALDEIRA, critic, was invited to join the research project “Architecture and Urban History: Addressing the Challenge of the 21st Century,” coordinated by FAU-USP New York. Her papers were contributed to the AIA Los Angeles design awards: an honor award for Second House and a citation for Support House, both completed last year. Over View, a new installation at the Children’s Museum of Pittsburgh, was completed in April, and a new unnamed structure will be on view in front of Palo Alto City Hall from September 2019 to summer 2020. Berke will serve as acting dean for the fall semester.

ARDI CARMIGNANI, critic, in association with his firm, Freundlanci, was named one of the 10 “Emerging Architects” by the Architectural League of New York. This past spring he lectured at the League, Pratt Institute, and SUTAO in Tokyo. He also organized two AIA Los Angeles design awards: an honor award for Second House and a citation for Support House, both completed last year. Over View, a new installation at the Children’s Museum of Pittsburgh, was completed in April, and a new unnamed structure will be on view in front of Palo Alto City Hall from September 2019 to summer 2020. Berke will serve as acting dean for the fall semester.

MARK FOSTER GAGE, assistant dean and professor, moderated the panel discussion “Disrupting the Status Quo: Innovation in Public Art,” in association with critical publication *Frieze*. He also participated in the annual AIA conference in Las Vegas. Hatfield also presented alongside associate director, Elena Rios, a new article on landscape design at the AIA New York symposium. He spoke twice at the recent AIA New York’s traditional book fair, including the talk “Structuring the Fan Experience,” at the Yale Soccer Conference.

DOLORES HAYDEN, professor emerita of architecture, urbanism, and American studies, a member of the Society of Architectural Historians in recognition of a lifetime achievement in the history of the built environment. She organized the panel “Poets Claim American History,” at the International Biennale of Architecture in Venice, where she also delivered a paper. In May, Hayden published *Exuberance and San Francisco and will be presenting at the Urban Land Institute, in Atlanta, and the Louisiana Smart Growth Summit, in Baton Rouge, in the coming months.

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ALAN ORGANSCHI (MArch ’85), senior partner and coordinator of the Vlock Building Project, was awarded a Certificate of Outstanding Recognition for notable contributions to sustainability at Yale in 2018–19. He presented ongoing research on the environmental impacts of the global building sector at the World Circular Economic Forum, in Helsinki, launching the website decarbonizarredesign.com and previewing his upcoming dissertation, *A New Way of Seeing* (Routledge, 2019). His firm, Gray Organschi Architects, was awarded a Western Hemisphere. This fall Gage is co-teaching an advanced design studio at Yale with philosopher Graham Harman.

ALEXANDER GARVIN (BA ’62, MArch ’67), was named the keynote speaker for the 2019 conference of the AIA Architecture and Urbanism Knowledge Community, in Washington, where he delivered the keynote address at the annual national conference, “The Business of Architecture.” He delivered the talk “How Design Technology Must Change the World” at the Fay Jones School, at the University of Arkansas. Caldeira also presented a paper on contrasting ideas of temporality in the Metropolis.” She also participated in the Global Architectural History Teaching Collaborative workshop on the early years of American aviation, and she has given readings at the Koerner and Atrium Libraries, and other venues. In June she published her book, *Beneath the Clouds of the Unknown*, on the website of Best American Poetry.

JOEB MOORE, critic, gave the lecture “Historic Preservation & Modernism in Dialogue,” at the Stinonfong Free Library in the city of New Haven. He was a guest a at the Harvard Graduate School of Design’s program “The Built Environment. He organized the panel “Poets Claim American History,” at the International Biennale of Architecture in Venice, where she also delivered a paper. In May, Hayden published *Exuberance and San Francisco and will be presenting at the Urban Land Institute, in Atlanta, and the Louisiana Smart Growth Summit, in Baton Rouge, in the coming months.

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ELIHU RUBIN (BA ’99), associate professor, published the article “Skyscrapers and Tall Buildings” in the online and print editions of The Oxford Encyclopedia of American Urban History in June. In May he delivered the paper “Ghost Towns and Skeletal Landscapes,” at a Festschrift symposium for architectural historian Richard Longstreth. Rubin participated in the panel “New Life for New England’s Industrial Past,” at the International Festival of Arts & Ideas in New Haven. He was also broadcast on the next radio show with John Dankosky. Working with students in his “Ghost Town” seminar, he created the exhibit New Haven Industrial Heritage, a set of interpretive data portals for local industrial buildings, installed in the third-floor gallery of the school over the summer. Rubin received a fellowship from the Rockefeller Research Fund from the MacMillan Center at Yale to study heritage landscapes in the post-industrial Ruhr Valley, in Germany.

Joel Sanders, adjunct professor, was inducted into the AIA College of Fellows. His firm, Joel Sanders Architect (USA), developed MiOdesign, a consultancy dedicated to applying inclusive design principles to everyday building types to meet the needs of people of different ages, races, genders, and abilities. The mix team continued Stalled, a sustainable project centered on the creation of safe, sustainable, and inclusive public spaces for nonconforming bodies, successfully lobbying to amend the International Plumbing Code (IPC) to make the building a multi-user restroom type code-compliant. The project was awarded the American Institute of Architects’ Newspaper Best of Design Award for Research in 2018. Mix also launched a design research study titled the Building Design and Accessibility Toolkit, comprising guidelines and participatory methodologies to promote diversity and inclusion, which was cited by the WGISS Fлаг Award. Sanders delivered lectures and symposium keynotes at various universities throughout the United States and abroad. Projects associated with JSA and MiOdesign were recently published in the Architectural Record Magazine, The Architect’s Newspaper, Architectural Digest Pro, The Atlantic, and Design and Desert. 

Robert A. M. Stern (’55), J. M. Hepburn Professor of Architecture, and following the 42nd Street Development Project’s premiere of the film Against All Odds: Transforming 42nd Street, documenting work that his firm, RAMSA, has been involved in since 2003, was displayed on the third-floor gallery over the summer. The opening of One Bennett Park, a 66-story residential tower in Chicago; Steil Plant Studies, at Marist College, in Poughkeepsie, New York; housing the fine arts, fashion, and digital media programs; the third phase of the Terry College of Liberal Arts, at the Center, at the University of Georgia; Wijn Scientific Center, at the University of Texas, in Dallas; and a new headquarters building for American Water, in Camden, New Jersey, honored with a William C. Rouss III Award for Excellence by the Philadelphia chapter of the Urban Land Institute. Other awards include the Harvard Award for Excellence from the Congress for the New Urbanism, for the firm’s Greystar and Lifestyle Community developments, the 2019 Global Impact Award from the Bank of America, in New York, and an Excellence Award for the Downtown Denver Arts & Culture District by the Downtown Denver Partnership, from the City and County of Denver, in Colorado. RAMSA was selected to design a new building for the Rachel Murphy Museum at 641 1/2 Ghost Town: Abandonment, Preservation, and the Postindustrial Landscape” created research and design projects around industrial sites in New Haven. Together, they formed what we call the New Haven Industrial Heritage Trust. The River—a project featured in exhibitions that includes drawings, archival imagery, photographs, descriptive text, pamphlets, and, in some cases, mock-ups of interpretive signage and QR-code—triggered workshops—his new book on the subject. The projects were also shared in gallery tours and a field trip organized with the annual International Festival of Arts & Ideas in New Haven.

New Haven Industrial Heritage Trust is a physical and imaginative journey of a site’s history as well as the “ghosted” networks that we have created over time. We have developed a building and curriculum that are intended to engage a wide range of audiences with the unique processes that link the past to the present and to the future. This includes a data analytics and visualization platform to monitor the performance of buildings in real time, integrate user feedback, and disseminate the resulting knowledge from the school level to the community level. The school is a cultural hub for innovative ideas and provides an opportunity to develop a new generation of leaders who can work together to solve complex problems. It allows multiple stakeholders to share information and engage with the urban environment in order to improve the quality of life for all people. BEEM Lab will expand to a second New Haven Industrial Heritage Trust building showcasing technologies that will revolutionize the city's economic and social development. Yale is currently working with U.N. Environment to bring BEEM Lab technologies to a series of world-class environments in New York, Nairobi, Vienna, and Bangkok.

New Haven Industrial Heritage Trust is an interdisciplinary team of architects, designers, and experts from a variety of fields who are committed to creating a more sustainable and equitable future. The Trust has successfully converted abandoned industrial buildings into vibrant community centers and has implemented innovative technologies to improve the efficiency and sustainability of these buildings. The Trust is an example of how collaboration between academia, industry, and communities can lead to positive change. It is a platform to monitor the performance of buildings in real time, integrate user feedback, and disseminate the resulting knowledge from the school level to the community level. The school is a cultural hub for innovative ideas and provides an opportunity to develop a new generation of leaders who can work together to solve complex problems. It allows multiple stakeholders to share information and engage with the urban environment in order to improve the quality of life for all people. BEEM Lab will expand to a second New Haven Industrial Heritage Trust building showcasing technologies that will revolutionize the city's economic and social development. Yale is currently working with U.N. Environment to bring BEEM Lab technologies to a series of world-class environments in New York, Nairobi, Vienna, and Bangkok.

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New Urban Studies Undergraduate Minor

A new major has been created in urban studies, an interdisciplinary field grounded in the physical and social spaces of the city and the larger built environment. The Urban Studies major is situated within Yale’s liberal arts framework and draws on the broader academic research of departments and programs throughout the School of Architecture, including the areas of urban design and development, urban and architectural history, urban theory and representation, globalization and infrastructure, transportation and mobility, heritage and preservation, and community-based planning. The major prepares undergraduates for a variety of future careers and graduate study related to urban planning, design, and development. The program will be led by assistant professor Joyce Haig.

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Yale Center for Ecosystems in Architecture (CEA)

Led by Amy Johnson, the Yale CEA had a very productive year. The Ecological Living Module (ELM) project won many awards and has been voted by UN News as the “#1 World-Changing Idea.” Yale CEA presented an Ecological Pavilion at the solar material economy at the U.N. Environment Assembly 4, in Nairobi, in March 2019. The installation featured systems and strategies for solving the global environmental and human crisis associated with housing insecurity. The project is part of a larger framework of projects that takes a socio-ecological approach to housing design. The installation includes a data analytics and visualization platform to monitor the performance of buildings in real time, integrate user feedback, and disseminate the resulting knowledge from the school level to the community level. The school is a cultural hub for innovative ideas and provides an opportunity to develop a new generation of leaders who can work together to solve complex problems. It allows multiple stakeholders to share information and engage with the urban environment in order to improve the quality of life for all people. BEEM Lab will expand to a second New Haven Industrial Heritage Trust building showcasing technologies that will revolutionize the city's economic and social development. Yale is currently working with U.N. Environment to bring BEEM Lab technologies to a series of world-class environments in New York, Nairobi, Vienna, and Bangkok.

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1960s
DEWEY THORBECK (61) has published his third book, Agricultural Landscapes: Seeing Rural Through Design (Routledge, 2019). He is an adjunct professor of architecture at the University of Minnesota, where he founded the Center of Rural Design. In his practice, Thorbeck Architects, works on national and regional projects with an emphasis on rural environments.

SIMEON BRUNER (89), of Bruner/Cott Architects and co-founder Leiland Cott, transferred leadership of the firm to employees Jason Donninson, Juneshust, and Dana Kelly last year. Cultured Magazine featured an article on the transition, calling it a “case study in mindful succession.”

1970s
HILARY BROWN (74), director of the graduate program in sustainability in the urban environment and professor of architecture at the Spitzer School of Architecture at the City College of New York, hosted a panel discussion and workshop at RISD titled “Coastal Futures and the Green New Deal.” She also recently published the book Resilience and Regeneration in the Panamanian Region of Hungary: Towards a Circular Economy for Kószeg and Beyond, in partnership with the University of New York and Kószeg’s Institute of Advanced Studies; it incorporates student projects at both universities.

1980s
MICHAEL BURCH (82), principal at Michael Burch Architects, has been elevated to the AIA College of Fellows. A past recipient of the Bruner/Cott Award, Burch, a New York native, is known for his masterful pastel renderings, lively presentations, and architectural drawings. He is recognized for designs in Spanish Colonial and Mediterranean revival styles.

ANTHONY BARNES (83) has been elevated to the AIA College of Fellows. As a principal at Barnes Vanze Architects for the past thirty years, Barnes has designed numerous traditionally and regionally inspired renovations as well as new residences across seven countries and three continents. His work has been published in more than 100 periodicals, books, and online platforms. Home and Design Magazine honored Barnes as its Hall of Fame Architect for 2012. He currently serves as the president of the mid-Atlantic chapter of the Institute of Classical Architecture and Art and is one of fourteen invited members of the executive cabinet of the International Center for the Study of theBurnished Copper, a working group of the International Center for the Study of the Built Environment.

1990s
CHARLES BERGEN (BA ’88, March ’90) was the featured artist in the exhibition From Architect to Artist: Public Art by Charles Bergen, AIA, organized by the AIA D.C. Chapter and the Smithsonian Institution. The show included a selection of Bergen’s recent work as well as a series of his talks about his journey from architecture to art, his personal design methodology, and the public art process at large.

PETER NEWMAN (90), principal at Newman Architects, a San Francisco design firm, was named to the AIA College of Fellows in 2019, and honored as one of twelve model projects from the firm. Newman Architects was recently revealed as the designers behind the ongoing renovation projects throughout California.

CLARE L YSTER (00), principal of Clare Lyster Urbanism and Architecture (CLUAA), was awarded the UCLA CADA Distinguished Faculty Award for 2018-2019. She was also invited to curate the exhibit “The Urbanism of E-Commerce” at the Resilient Futures Urbanism symposium at UCLA. Lyster was also invited to contribute to a transdisciplinary research project for the 2019 Milan Architecture Week, called “Machine of Loving Grace: Stories of a Cybernetic Ecology,” investigating the human body and the Early Renaissance anatomical atlases resulting from increasing technological automation. She published two essays: “Territories of Equivalence,” in Footprint 12, No. 2, “Architecture of Logistics”; and “Disciplinary Hybrids: Retail Landscapes of the Post-Hejaz City,” in Mediterranean Landscapes: Architecture of the PostAnthropocene, AD 89, No. 1.

2000s
MARCUS CARTER (’04) and MICHAEL KOKORA (’04), partners of Object Territories, and DEREK HOEFERLIN (’05), principal of Derek Hoeferlin Design, received an AIA NY 2019 Honor Award in Urban Design for their project BIGHAMS, Greenwich Village, New York. The firm was also honored with the 2019 AIA LA Regional Honor Award in the analysis and planning category.

CÉRÈN BENGEL (BA ’01, March ’05), advocate of architecture at the Cooper Union and president of the Bengel Studio, published and curated the exhibition Imagining Space of Peace, presented at the Cooper Union for the Advancement of Science and Art on Governors Island this past summer. The project features a series of residences and exhibitions of professionals and students in art, architecture, and writing, with immersive work exploring the spatial qualities of form, ecology, light, sound, and material.

2010s
ERIK HERRMANN (’12) and ASHLEY BURLE(S) (’11), of their firm Unery, were featured in the Next Progressives series in Architect Magazine (March 2019). They are both assistant professors at the Knollston School, at Ohio State University.

LANE RICK (’12), principal of Office of Things, in Brocklyn, New York, is the 2019 winner of the Greenwich Village Foundation’s Grace’s Prize, a grant for the study of classical architecture and landscape in France.

BRYAN MADDICK (’14) and his practice, Fantastic Offense, launched www.dimensions. guid, a public-reference database of dimensioned drawings that document the standard measurements and sizes of the everyday objects and spaces that make up our world. The website is a resource that provides free DWG, SVG, and JPG downloads for design firms and individuals in industry.

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

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Stanley Tigerman's collage of Mies van der Rohe's Crown Hall sinking into Lake Michigan summed up for many of us the insatiable change and the relentless contemporary architecture at that time. "The Titanic" wrote in 1991. "It is a sensibility he shared with his friend John Hejduk and expressed in his architecture. In his view of architecture, Mies was the instantiation of the canon itself, "contamination" and cultural narrative both layer upon layer of stories about the man and his architecture.

Because architecture is alive, it can also die. "The most provocative of all the ten contaminants [of architecture] is death itself," Tigerman wrote in 1991. Now, in 2019, Tigerman has died. Stanley's world was an animated one, and so was his view of architecture. In his words and representations, brick and mortar turned early alive. Architecture could jump, sleep, scream, laugh, copulate, bleed, and commit suicide. It is a sensibility he shared with his friend John Hejduk and expressed in the numerous Architout drawings he produced.

And because architecture was alive, it could also die. That was, for Stanley, the most provocative idea of architecture: the destiny of Man and of Architecture have always evolved in parallel, and for this reason his architecture is key for the cultural identity of humanity. As such, Western architecture is said to have been "cultivated" at the fertile soil of Judeo- and Greek-Christian hestio-theology as a vessel transporting particular cultural, emotional, and psychological narratives throughout the ages.

Stanley's legacy is an insistence on the "ethical" dimension of human life. His buildings do not mirror any of the Vitruvian absolutes. For him, no venustas makes sense when one is faced with an interview with thezig-saw of the onlooker; no firmness can be an ambition in and of itself if devoid of a cultural idea of construction; and it is worth mentioning it is not put in the service of heroic inhuman rationality and social and ecological environments.

For this all emphasis on the notions of "meaning" and "value," Stanley was the quintessential Post-Modern architect. His aesthetic was eminently "relative" because he could not exist outside of its cultural and relation to the human—and all things human engage and transform themselves in all. Architecture was to be more personal, filled with layer upon layer of stories about the man and his architecture.

That's Life

By Robert Somol

The way up and the way down are one and the same. —Heracitus

For decades he would drive a German-made car, with a manual transmission, while sporting the colonial safari attitude of the British Empire most commonly associated with the Prince of Wales, James Bond, and Magnun's Higgins persistently advancing a parallel Hebraic architectural tradition alongside the Hellenic model of Western civilization. Stanley Tigerman, as they say, contained multitudes.

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