

Constructs

Yale Architecture



Spring '21

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

Volume 22, Number 2

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Marlon Blackwell Architects,
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Spring 2021 Lectures

All Spring 2021 lectures will
be online and are open to the
public free of charge.

Please check
www.architecture.yale.edu/calendar
to view events and to register.

Monday, February 1
6:30 p.m. EDT

Marlon Blackwell

Louis I. Kahn Visiting Professor

Thursday, February 11
6:30 p.m. EDT

Jing Liu

Thursday, February 18
6:30 p.m. EDT

Chris T. Cornelius

Louis I. Kahn Visiting Assistant Professor

Thursday, February 25
1 p.m. EST

Alberto Veiga

Monday, March 1
6:30 EDT

**Anthony Acciavatti,
Ana María Durán
Calisto, Felipe Correa,
Dan Handel, and
Laurent Troost**

**On the Immensity
of Amazonia**

Launch of *Manifest Journal #3*

Thursday, March 25
6:30 p.m. EDT

Fiona Raby

Thursday, April 1
6:30 p.m. EDT

Olalekan Jeyifous

Thursday, April 8
6:30 p.m. EDT

Kate Orff

Timothy Egan Lenahan Memorial Lecture

Monday, April 12
6:30 p.m. EDT

Justin Garrett Moore

Thursday, April 22
6:30 p.m. EDT

Sarah Lewis

George Morris Woodruff, Class of 1857,
Memorial Lecture

Monday, March 15 to Friday, March 19

**Retrofuturisms:
MARCH II ’21
Inaugural Symposium**

Session 1
Monday, March 15, 1 p.m. EDT

Anna Heringer

Session 2
Tuesday, March 16, 6:30 p.m. EDT

**Xu Tiantian
and John Lin**

Session 3
Wednesday, March 17, 6:30 p.m. EDT

**Lucia Allais and
Peggy Deamer**

Session 4
Thursday, March 18, 6:30 p.m. EDT

**Clark Thenhaus
and Neyran Turan**

Session 5
Friday, March 19, 6:30 p.m. EDT

Liam Young

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Letter from Dean Deborah Berke



Paul Rudolph desks in the Architecture Gallery winter 2020, photograph by AJ Artemel

I am writing as we enter what is now the third semester affected by the COVID-19 pandemic. While thankfully vaccinations are beginning, our interactions will still require physical distancing and many computer-screen windows. An unexpected benefit is that the school has become truly global, with students tuning in to desk crits and seminars from halfway around the world. Our public events too span multiple continents and time zones, with both international speakers and audiences. However, students have returned to their studio desks to work and create with even greater sense of purpose and determination — albeit at a distance.

The school has also continued its work and commitment within the New Haven community. This year's Jim Vlock First Year Building Project moved ahead, with a few more on-site regulations, to design and build a two-unit, single-story home in Newhallville. The Building Project was complemented by a new experimental design-build project, the inaugural Building LAB, which took place on Yale's Horse Island, ten miles from campus in Long Island Sound. Students and recent graduates working with Alan Organschi ('88) designed and constructed a new learning center for the Peabody Museum of Natural History, using techniques to minimize the building's carbon footprint as well as its literal footprint in the ecologically delicate context.

Our Spring lecture series resumes virtually and features visiting faculty members Marlon Blackwell and Chris Cornelius, as well as Olalekan Jeyifous, Sarah Lewis, Jing Liu, Kate Orff, Fiona Raby, and Alberto Veiga. To reduce travel, there will be no spring break this semester at Yale. We will have our first Portfolio Week immediately following midterm reviews. A chance for students to refine their work for job applications and internships, Portfolio Week will also feature this semester's symposium. Organized by second-year MARCH 2 students, "Retrofuturisms" (March 15–19) will explore speculative design methodologies and alternative forms of engagement with architecture's past and future. Working across geographical, political, and temporal divides, the forum will call into question the institutional norms and unstated assumptions implicit in contemporary design practices. Participants will include Lucia Allais, Peggy Deamer, Anna Heringer, John Lin, Clark Thenhaus, Xu Tiantian, Neyran Turan (MED '03), and Liam Young. There is also a school-wide and alumni effort to recognize the leadership of women in architecture as described in the pages in this issue of *Constructs*.

We have also published new books including *Kent Bloomer: Nature as Ornament*, a tribute to Bloomer edited by associate dean Sunil Bald and Gary He (PhD '21) based on the conference in 2019. To be released in April will be *Next Generation Tourism*, featuring the work of the Bass

Visiting Distinguished Fellowship in Architecture studio of John Spence with Henry Squire and Patrick Bellew.

This semester's advanced studios are being taught by Professor Alan Plattus, Eero Saarinen Visiting Professors Sandra Barclay and Jean Pierre Crousse, Norman R. Foster Visiting Professor Tatiana Bilbao, Charles Gwathmey Professor in Practice Pier Vittorio Aureli, Louis I. Kahn Visiting Professor Marlon Blackwell, Louis I. Kahn Visiting Assistant Professor Chris T. Cornelius, Robert A. M. Stern Visiting Professor Melissa DeVecchio ('98), and William B. and Charlotte Shepherd Davenport Visiting Professors Sara Caples ('74) and Everardo Jefferson ('73).

Please join me in congratulating Keller Easterling, recently named the inaugural Enid Storm Dwyer Professor of Architecture. Following a bequest from Dwyer, the gift also enhances the funds available for financial aid, moving the school closer to my goal of allowing students to graduate debt-free.

As was the case in the Fall, there will be no exhibitions this semester. Instead we have outfitted the gallery as a large technology-enabled classroom for up to eighteen students in person with additional classmates tuned in via Zoom. Previously furnished with worktables sourced from past exhibitions, the gallery now features original Paul Rudolph-designed desks rescued from Yale storage. Student-organized exhibitions will continue in the North Gallery with limited visitor capacity. These will be *HMWRK*, related quite directly to the integrating of domestic and professional spaces during the pandemic, and *Reframing Brazil*, an exploration of that country's spatial conditions.

As mentioned in the previous issue of *Constructs*, last semester students convened the MED Working Group for Anti-Racism, bringing together experts and community members to discuss equity and social justice in the built environment. These conversations will continue through the leadership of a variety of student groups, including our NOMAS chapter — although without the immediacy of physical gatherings.

So while the students, faculty, and staff are thrilled to see one another once again — whether via screens or from safe distances across studio space — these interactions are unfortunately limited. As we start this semester we are thinking of community members who have been affected by the coronavirus and the degree to which the spaces we design can affect the lives of so many.

I am extremely proud of the YSoA community, which has rallied together over the past year to overcome so many challenges.

Best, Deborah

Yale Women in Architecture Looking Back, Looking Forw

Reflecting on Organizing Women

On the last day of November nearly a decade ago, in the wake of the extraordinary climate event Hurricane Sandy, we gathered to convene what turned out to be a large group of current students and alumni of the Yale School of Architecture. In the past eight years key attendees of this symposium have gathered and organized social and pedagogical programs. Many have achieved, for themselves and their firms, the creative and professional initiatives they spoke about that weekend and in the interviews they recorded. Yet this is not the most important legacy of Yale Women in Architecture.

The most moving part of the gathering was the raw discussion of activism that accompanied the wave of drawings, buildings, and plans presented by attendees over the two days. As a White woman, my own privilege is still supported today by a society and profession that has systemically failed Black women architects as well as BIPOC architects. This had already been put on the table pointedly by many of the attendees of the Yale Women in Architecture conference at the end of 2012, well before the lessons of the past year. It was not lost upon many of us that the students attending were excited that this agenda was beyond what they experience in their classrooms. The need to address racism and bias in architecture and society is at the top of Yale agendas.

An intergenerational discussion about activism took place in one of the final sessions of the day, in the grand meeting room on the faculty floor of the A&A Building. A group of people who identify as women talked frankly



Yale Women in Architecture Symposium and Reunion, Fall 2012

with other colleagues about the ways they had decided to use their architectural talents to change society and the backlash they faced because of it. This framing of activism as a career purpose resonates today, reflected in the words of Anne Weisburg, lawyer and daughter of architect Sonia Albert Schimberg (MArch '50), in the introduction: "In general, women relate through dense networks, whereas analytic studies have shown that knowing people who don't know each other yields more opportunities as well as new ideas and directions." Now more architects realize that definitions of power and purpose must demonstrate the equitable distribution of opportunity, resulting in a dignity of place that architecture is suited to support and deliver.

It is clear that the lack of recognition for women historically is being addressed actively today through the louder voice of social media. The popularity and necessity of

a virtual public space has brought recognition to those making in the field today, including the unacknowledged pioneers in architecture that identify as women, particularly through Julia Gamolina's online publication *Madame Architect* and the organization Beverly Willis Architecture Foundation (BAAF). This work is far from complete. Questions such as how women should be recognized and what defines success in the profession today have been answered by the visibility of award programs that include a broader definition of design, such as the annual W Awards for Women in Architecture.

Success is being reframed by the efforts of those who gathered in 2012 to put the design process under the microscope of diversity, equity, and inclusion. In the symposium there was a debate about the line between undergraduate and graduate architecture studies that highlighted the division in the field measuring accomplishment in

terms of either practice or academia. By inviting both those who completed graduate programs and those who came through undergraduate programs, it sent a message of defying the standards imposed by disciplinary boundaries. A focus on early women in architecture brought greater recognition to a handful of postwar architects like Estelle Margolis ('55) and Judith Chafee ('60), who managed to access architecture through art and the intervention of male artists and others, such as Joan Countryman (MUS '66), or through city planning, urban studies, and environmental design.

Today there is a constellation of individuals too numerous to cite who are creating activist design through new processes and practices. They are seeking to address questions of work-life balance through changing fundamentals like education, organizations, and practice. This change isn't easy, and I clearly remember listening to the group discussing "Architecture and Activism," whose work I know since then: Kian Goh's ('99) platform for climate justice at UCLA, Amber N. Wiley's (BA '03) takes on the sources of power in architecture and the building of practices to address gaps in many countries, Adengo Architecture, and BRANDT:HAFERD, among a handful of examples of those who studied architecture at Yale addressing the rights of women to define the field.

— Claire Weisz ('90)

Weisz is principle of WXY Studio

Yale Women in Architecture



Panel discussion organized by Yale Women in Architecture organization with, from left, Louise Braverman, Laura Pirie, Robin Osler, Kimberly Brown, and Doreen Adango, Yale School of Architecture, 2014

We can all benefit from mentoring and networking, no matter what stage we are at in our careers. In 2020 the YSoA students and alumni enjoyed a dramatic expansion of its support network through Yale Women in Architecture (YWA), the school's only fully inclusive alumni group. This past year YWA organized twelve online and two live events that included four-dozen alumni as hosts, moderators, and panelists. More than 1,200 people registered for these presentations and discussions, including men, women, and nongender/binary participants from outside the university.

One of the most significant contributions of the panels was the honest discussions about the challenges in the field of architecture and related disciplines. Candid conversations about the struggle to build a practice, find clients and mentors, balance work and family life, manage sexism and racism, and other topics are the bricks and mortar of YWA's offerings. Zoom forums were moderated by leaders in their fields and hosted panelists with wide-ranging professional experience. YWA has become the essential scaffold supporting alumni and students across classes and generations. In the context of the COVID-19 pandemic it provided an essential connective platform.

The 2020 roster included the panel discussions "Family and Practice," "Aligning Architecture with Social Change," "Practicing Architecture, an International Perspective," and the three-part series "Alternate Careers to Architecture." YWA partnered with Yale Equality in Design on "Disrupting Past Normalities" and with the new Yale Schwarzman Center to sponsor "Aligning Architecture with Social Change."

The panels exposed issues such as graduates struggling to be recognized and compensated for their work in a White male-dominated field, as well as triumphs. By candidly discussing these subjects in detail, participants learn from one another and develop support networks. In addition to the work of the four tireless co-chairs, 43 alumni came forward to help organize and participate in the year's events.

The Zoom format offers the advantage of allowing alumni from all over the world to participate. For 2021 the group is actively planning "Rooms," a new format of Zoom discussions aimed at deepening and strengthening our mentoring and networking opportunities by limiting forums to seven people. If you are interested in leading or participating, please email us at yale.wia@gmail.com.

YWA: A Brief History

Inspired by the 2012 Yale Women in Architecture Conference, YWA started up in October 2013. Celia Imrey ('93) spearheaded the group's first informal gathering of students and alumni, at the Rubin Museum of Art. Louise Braverman ('77), Claire Weisz ('90), publications director Nina Rappaport, and professor Peggy Deamer helped organize that first meeting, where we signed up 45 members and started a mentoring exchange. Two weeks later a small group of alumni met at dean Robert A. M. Stern's New York office to discuss the school's future. We asked, "What kind of excellence can be expected from female students without sufficient role models and mentors?" In a productive step forward, Stern committed to an equal gender distribution for all juries and faculty. That was the beginning of YWA.

That following spring, in April 2014, the first "Women in Practice" panel was organized at the school. Hosted by the student-led Equality in Design group, the six-person

panel was moderated by Imrey and included Braverman, Doreen Adengo ('05), Gabi Brainard ('07), Kimberly Brown ('99), Robin Osler ('90), and Laura Pirie ('89). The discussion touched on topics such as the obstacles and rewards women find in the workplace and in building their own firms, what it means to start and run one's own practice, and the historical lack of support from the School of Architecture. One-third of the audience was comprised of male students. The conversation inspired pointed questions about how to manage a family while running a practice and led to the creation of a "Family and Practice" series, cohosted by Equality in Design.

For the next four years YWA organized panels at Yale and informal gatherings in New York City. In 2018 Weisz hosted a virtual summit conference attended by grads from around the country and abroad, resulting in a mission statement and a website as well as a leadership structure. With dean Deborah Berke's encouragement, YWA has actively expanded the group's membership and audience while discovering how many accomplished alumni are changing their lives with alternate careers. Instead of seeing those who have "left" architecture as deserters, YWA encourages a productive cross-pollination of practicing architects with those who have taken other paths to offer a wider spectrum of mentorship. The group currently has four co-chairs: Celia Imrey ('93), Nicole Emmons (BA '98), Andrea Mason ('94), and Jennifer Sage ('84). YWA's goal is to allow women to initiate conversations about architecture and the world around us that can be joined by all.

— Nicole Emmons (BA '98),
Celia Imrey ('93), Andrea Mason ('94),
and Jennifer Sage ('84)

For events and information see
www.yalewomeninarchitecture.org

Room(s): An Exhibition

The Yale School of Architecture exhibition *Room(s)* which was postponed last year, will be displayed in the 2021–22 academic year. The exhibition testifies to the diversity of achievements by its women graduates as architects, urban and landscape designers, engineers, developers, academics, artists, activists, and citizens. Curated by Jessica Varner (MArch '08, MED '14), assisted by Mary Carole Overholt (MED '21) and Limy Rocha (MArch '20), the exhibition actively unites for the first time the powerful voices of women alumni over the history of the

Yale School of Architecture. The objects, drawings, photographs, interviews, videos, quotes, and ephemera in this urgent and compelling collection demonstrate the diverse ways women are shaping the field and beyond. In over 700 pieces drawn from archival sources and acquired from alumni in an open call, the show depicts the education, careers, lives, and significant production of these Yale architecture graduates. It has created a world of work that answers the question: What happens when Yale women make room(s)?

In reflecting on the 50th anniversary of coeducation in Yale College and the 150th anniversary of women students at the university, both the school's 2012 "Yale Women in Architecture Symposium and Reunion" and the formation of Yale Women in Architecture, have great significance. In recognition we have gathered recollections from intergenerational women graduates. Next academic year the postponed exhibition, *Room(s)*, focusing on Yale women architecture graduates will be displayed in the Architecture Gallery.

Yale Women Discuss Practice, Equity, and the Architecture Profession



Adengo Architecture, rendering of Affordable Housing II, Gayaza, Uganda, 2019–present

Building a Practice in Kampala

I have always been concerned with how African cities are developing in response to urban growth, and the role of the architect in this context. After graduating from Yale, I moved to New York to work and later started teaching at the New School. An internship program exploring development work with students involved a visit to Uganda, where I was inspired by the challenges facing the city of Kampala and the possibility of applying the skills I had acquired in the United States to this context, so I moved there to start a practice in 2015.

Building a practice in Kampala has been a journey with many challenges and many opportunities. There are about 200 architects in Uganda and four institutions recognized by the National Council of Higher Education that offer degrees in architecture and the built environment. The oldest school was founded in 1985, so architecture is a very young profession in the country. Architects are often misunderstood by the public and referred to as *mukuubi wa plan*, which loosely translates to "drawer of the plan." It is generally assumed that an architect has only the technical skills to draw "a plan" despite being trained to do much more. In light of this misconception I have found that it is critical to advocate for the value of the architect.

My practice has evolved to focus on research and multidisciplinary collaboration. Much of our work comprises communicating the value of professional design services in African cities. In a context where structures are often built without designers, it's critical to make the case that architects can help the city develop sustainably and improve people's everyday lives.

Collaboration has become a common method of working, and with it I have seen my own attitude change. It began with the New School students in collaboration with Makerere University students, when we explored affordable housing for a local developer.

The developer began with a target cost for a house, and we worked to meet the budget. Once he realized that he also had to

cover the costs for the sites and services (roads, supply water, wastewater piping, and infrastructure) and on top of this he would need to pay taxes, he withdrew. Through this project I realized it wasn't just the house but rather the entire system and policies that needs to change in order for affordable housing to be possible. I started advocacy work around the challenge of affordable housing, however, we are in a context where the government has other concerns such as agriculture, education, and health care, which is understandable.

A few years later another developer approached me to design affordable housing, and this time we looked at the numbers before we started the design process. The numbers showed that apartments made more sense because of their higher density. Working collaboratively with future residents, we considered the environment and the apartment design to accommodate local traditions in the plans. For example, we provided two kitchens because most families cook in an indoor kitchen as well as outdoor kitchen with a special stove. We are currently finishing the seven buildings with three stories that work with the site's topography and sustainable systems.

In another collaborative project with professor Dr. Mpho Matsipa, called *African Mobilities*, we looked at movement and migration around the topic of refugees. What we found in Kampala was that most refugees leave camps for the cities, and the market is a starting point for practicing their former trades. We looked at the case of a Congolese man named Elvis, who traded in Kitenge fabric. The intention was to design a shop; however, we found that he had already designed his own and asked a carpenter to build shelves according to the size of the folded fabric that he meticulously organized in his 3-x-3-meter space. We had nothing to add and proceeded to document this space, making drawings, collages, and a short video that were part of an exhibition at the Architecture Museum in Munich in 2018. We returned with Washington University in St. Louis and Uganda Martyrs University in 2019 and again last year to see how the market managed to operate safely during the pandemic.

I have learned that collaborating with

institutions and individuals from different fields is only possible when there is trust. Being a woman in this role has been a great advantage. There is an expectation that we are good listeners and are able to work collaboratively with large teams of multidisciplinary consultants. The challenge we face, not only as women but also as a profession, is to gain appreciation from the general public for the value we bring to a project.

— Doreen Adango ('05)

Adango is principle of Adango Architects

Equity

I never gave much thought to being a woman in the field of architecture. As I started my career, I had the lifelong example of my mom working a full-time job (albeit in a different profession), an enviable roster of female professors and mentors in my liberal arts college's architecture and art history departments, and structured support networks of peers, teammates, and friends, all determinedly ambitious. The unchallenged pursuit of my intellectual interests

and professional goals was not only an option but the norm — and a profound privilege that I credit with who I am today.

Despite a nearly equal gender balance in my MArch I class, architecture school ripped off my blinders in all the ways one might expect: little representation of women in history and theory courses; group members who didn't hear an idea until the next guy brought it up; critics who walked into each student's review with different assumptions and expectations; and a deep-seated reverence for the status quo that, despite everyone's best intentions, coursed through the veins of most. While those conditions certainly did not define my time as a graduate student, they were potent enough to regularly make me stop and ask myself: Do I really belong here?

Now two years out of school, I am grateful to work for a firm whose culture encourages me to live a life that is fulfilling. I am doing work I love with people who have quickly become great mentors, teachers, and friends. Yet when I reflect on the last ten years I find myself considering all the ways in which I was lucky to end up where I am now. If I had not found mentorship in impactful critics and professors, would I have chosen instead to go a traditional MBA route after graduation? If I had not been among a close-knit group of supportive friends, would I have decided that architecture was not for me? If I did not believe I could pursue any career, would I have even applied to architecture school? If I did not grow up surrounded by strong role models, would I have developed the confidence to believe in my own ambition?

Today when I think about being a woman in architecture, I see the line that is traced through these questions. Given the number of hurdles that still exist for women along the path to becoming an architect, the pace of today's cultural shift should come as no surprise. The work being done to bring equity to the profession in places where we so often lose many women — recruitment, compensation, mentorship, and advancement — is only as effective as the work we do to bring equity up through the next generation. The foundation for the future of our profession is laid when we can cultivate in the minds of young women — particularly among minorities — the idea that they are not hindered by the same barriers their mothers and grandmothers faced. I can only hope that if I have a daughter who chooses to follow in my footsteps one day that she can make it through her career without giving much thought to her status as a woman in architecture.

— Melinda Marlén Agron
(MArch '19, MBA '19)

Agron is a designer at Newman Architects



Newman Architects, project of Melinda Agron, rendering of 500 Blake Street mixed-use development, Westville, New Haven

Yale Women Discuss Practice, Equity, and the Architecture Profession



Cary Bernstein Architect, Hill House, San Francisco, photograph by Cesar Rubio, 2013

She Builds

I entered Yale with little arts or architectural education. My portfolio had photos of silver-smithing projects, drawings from the single art class I took in college, and foam-core models from an office kind enough to hire someone who didn't know what foam-core was. I finished college with honors in philosophy and Russian but started architecture school a beginner, having only the ability to work with my hands. I knew, though, why I was there: "Architecture," I wrote, "is the amalgam of philosophy and craft — of meaning made material."

In the mid-1980s Post-Modernism and Deconstructivism were at the fore. For us makers, the architecture of language was unsatisfying: we sought the language of architecture. Carlo Scarpa was my first hero, joined by Mies, Tadao Ando, and Adolf Loos (the polymath), among others in the pantheon. We watched as sunset lit up Rudolph's corrugated walls, caressed Kahn's sublime surfaces, and gaped at Bunshaft's translucent marble. The ur-reference was traditional Japanese architecture, where even hidden details are cultural icons. Masterworks were complete thoughts about site and building design, interiors, furnishings, and detail. To achieve this work meant having command of material and construction — of techné.

I set about developing my command and spent the first summer finishing the Building Project and working as a carpenter. I took the extra structures class. Later, I worked in offices known for material expression and refined detail. I detailed everything late into the night, on weekends, and at all scales, eager to build well. I still do. There were no female master builders to work for then. There are only a few now.

Many women experience the 200 percent tax — having to be twice as good to be considered equal — especially when it comes to construction knowledge. I've been mistaken for client, decorator, and realtor, waiting for a contractor to realize that "the surgeon was the mother." The solo female architect vies for a commission with a construction credibility deficit few men will know. I'll never forget a young professor Berke wondering out loud if she needed to have a husband-partner to succeed (she didn't). The image of the solo female architect as knowledgeable builder doesn't readily exist; women are increasingly recognized as outstanding designers, but few are known for their techné.

In 1985 the studios were suffused with machismo. Our class was the first with a 50-50 gender split: strength in numbers made more space. There were just a handful of female faculty. While we saw little downward discrimination, there was upward trouble as female professors were diminished: they were "helpful" but not authorities.

I teach my office staff to be ethical collaborators and to draw with the same level of workmanship we expect from the contractors. Dignity is conferred through care. Some builders grumble about our precision but can't wait to show off their work in the end: they're elevated by having made something better, something more right. Recently a young rising star asked about one of our projects he saw in a magazine. With a double take he said, "YOU designed that? We actually study that house in our office." When he asked how I detailed it, we talked about making buildings.

— Cary Bernstein ('88)

Bernstein is a principle of
Cary Bernstein Architects

Art and Conscience

Throughout my career I have had a passionate commitment to creating architecture of art and conscience. My education at Yale has equipped me, both directly and indirectly, with the skill set to take on this challenge. The School of Architecture embraces experimental artistic ideas and emphasizes the value of public service. From the open dialogue of Vince Scully's graduate architectural history seminar to the hands-on Building Project — a health clinic in Cabin Creek, West Virginia — studying architecture at Yale was inherently a good fit. I believe the educational experience was amplified too by my having been one of only a handful of women in my graduate class. At that time and place I felt firsthand what it meant to not be in the mainstream. Although I would not encourage this particular learning experience today, it helped foster my professional independence and instilled the innate sense of empathy that is essential for working with people from diverse segments of society.

When I entered the traditionally organized architectural workforce of the time, I had a rude awakening. It did not take long to realize that being a woman in the field would

limit my professional development. With a few wonderful exceptions, I was rarely given the opportunity to participate in the full architectural process, develop architectural details, or work on the construction site. Ultimately I compensated for these constraints by staying up late at night to learn the skills required to pass my licensing exam and actually become an architect. Jumping this hurdle gave me the impetus to start my own architectural firm, first in partnership with classmates Mac Patterson and David Austin, and then on my own.

This kick-in-the-pants transition held a silver lining: I found that running my own firm is remarkably compatible with my independent and entrepreneurial nature. Developing a profound insight into the needs of people from varied circumstances early in my career has led to an inclusive approach in the work of our firm. Recent projects that embrace diverse communities include Centro de Artes Nadir Afonso, an art museum in Boticas, Portugal, that encourages public participation; Village Health Works Staff Housing, an off-the-grid dormitory in the postgenocide East African village of Kigutu, Burundi; the Derfner Judaica Museum, in Riverdale, New York, which facilitates multi-generational engagement; and Poets House, a transparent library and learning center in Battery Park City that beckons all voices to come inside.

All things considered, I feel very fortunate to go to work every day to take on the challenge of making architecture. Situated at the intersection of art and life, it is a profession that engages with issues that evolve over time, offering me the exciting opportunity to develop as a human being and an architect.

— Louise Braverman ('77)

Braverman is principle of
Louise Braverman Architect

Gorilla*

I remember the piece of advice a professor gave to the women in our class: "To make it as a female architect, you have to be a female gorilla."

It was our first year in school, and we — the women in the room — looked around at one another.

"What do you mean by female gorilla?" someone asked.

"You know. Like a female gorilla," the professor repeated. Perhaps he sensed that he was on the edge of trouble.

Someone else raised his hand. "Who is a female gorilla? Can you give an example?"

He named someone, and we could all agree she was brilliant. But when we pressed him for another, he said she was the only one.

I've surveyed the women I've kept in touch with and none of them can remember this moment, perhaps for the better. I wonder what this says about us though. Did we think what the professor said was silly and therefore forgettable? Or were we so accustomed to this kind of talk that when the best of us were being compared to an animal it didn't register?

The sad part is that it's easy to see where the professor was coming from. I'm thinking of the contractor who habitually talked to my friend like she was a little girl and the way some of the male students were able to pal

around and receive favor from certain professors at school, and so on. These situations are commonplace. Taking the professor's advice, we would presume that only if women beat their chests and assert dominance, pushed instead of being pushed, they could come out on top.

I didn't think I took the advice seriously. Nor did I realize how much I had been infected with the gorilla mentality until I left architecture for the field of fiction writing. I had gotten into a competitive program and been forewarned that one of the professors was notorious for pitting his students against one another and making them cry with the aim of toughening us up. We had workshops where we had to send our short stories to the entire class and sit for 45 minutes while they discussed them. It was September, I was the first to go, and the professor opened by saying that he was disappointed. He held me up as an example of how not to write dialogue and then proceeded to make his critique. Then he said to a classmate, "I don't think this is really even a story. There isn't any drama between two people. Don't you agree, Zoe?"

Everyone looked at Zoe. If there was a gorilla moment, this was it. She had been set up with the perfect opportunity to take me down. I was prepared to retaliate.

But Zoe said, "Actually I liked it."

Two or three classmates followed her lead and chimed in to say they liked it too and give their reasons. Caught off guard, the professor tried to lure others into taking a harsher tone, but they were having none of it. The critique was constructive and full of helpful suggestions on how to edit. It set a tone of respect for subsequent workshops. By our fourth or fifth meeting, we had won the professor over: he declared our group one of the strongest cohorts he had ever taught because our mutual respect allowed us to break down a piece of writing effectively and give meaningful criticism.

From time to time I've wondered, what if that had been my experience in architecture school too? How would it have set a different tone for our time at Yale School of Architecture if we, the women in our class, had made a bigger stink about being likened to animals? What if everyone, including the men, had objected to that professor's naming of a single female architect from among a long list of talented women? The onus is on us to identify the gorilla moments and push back.

— Jamie Chan ('06)

Chan is a fiction author

Navigating a Career

Navigating a career in architecture as a woman has often felt like a series of bungee jumps. I leap with the confidence that equity is upon us, only to spring back when I realize this isn't yet the case.

My undergraduate architecture class at Notre Dame had a 50-50 gender split, remarkable for a university with a student body that was 70 percent male. Before graduation we toured a large and prestigious Chicago design firm and were shocked that we hadn't seen any women architects. When we asked about it the response was, "Well, there was Susan." Clearly they didn't see a problem. I'd assumed that by 1994 women were well represented, but the bungee



Louise Braverman Architects, Centro de Artes Nadir Afonso, Boticas, Portugal, photograph by Fernando Guerra, 2013



Weiss / Manfredi, Tsai City Center for Innovative Thinking, Yale University, New Haven, photograph by Albert Vecerka / Esto, 2019

yanked me back: the reality was that architecture was still overwhelmingly male dominated.

I was convinced that demographics would shift along with my fellow graduates' professional advancement, reflecting the parity I'd seen at Notre Dame. When I launched into the professional world, I started a promising job at a firm with a woman as a partner. Shortly thereafter I left for graduate school at Yale, where my gender-balanced class developed strong bonds on what seemed like an even playing field. This cemented my theory that gender equity was just a matter of time, even right around the corner.

At Robert A. M. Stern Architects, I quickly became one of Bob Stern's trusted designers. With no female partners and few associates, this was unusual. My focus on university projects turned out to be an advantage. I worked with many women deans and administrators who offered me impressive role models as clients. When I was elevated to partner in 2008 (along with two other women at the firm), I had a sense of optimism that I assumed others shared.

The bungee cord snapped in 2013, when I learned while participating in two symposiums at Notre Dame and Yale celebrating women in architecture, that my position as a partner in a large design firm was statistically rare. I realized I hadn't paid enough attention to the advancement of women architects in general. Looking through a new lens, I saw that I hadn't been immune to the stings of sexism; I'd simply plowed ahead attributing subtle, and not so subtle, slights to a list of excuses: I looked too young, I didn't have enough experience, I said something unclear, I spoke up too often. It was easier to simply forge on because I didn't have children. Yet with hindsight and newfound clarity, my coping strategy was wearing thin. Sadly a new generation of women began confessing that they had used the same excuses and things hadn't changed for them either.

What struck me about the presentations at both symposiums was that many of the women who'd experienced professional satisfaction managed their own small firms. This allowed them to design a work environment that suited their individual circumstances—practicing with a spouse or partner, working from home on occasion, being a one-woman firm, balancing the office and childcare, and whatever else led to fulfillment. The problem seemed to be that these examples were more exception than rule and not possible for everyone. Typical career paths like mine offered less flexibility, a perceived lack of authorship, and various other trade-offs that were unappealing to women.

The COVID-19 pandemic is accelerating trends in remote work and hybrid learning while revealing the severity of society's inequities. Our profession has been surprisingly resilient, proving that flexibility is possible for architectural practices at any scale. This presents an opportunity to question the persistence of the hierarchical firm structures established by wealthy White men working on drafting boards. Could our newfound ability to collaborate productively anytime and anywhere provoke an exploration of clever, more accessible business models? The secret tonic leading to a more gender-balanced and inclusive work environment may

comprise choice and flexibility in the profession—creating diverse firms where both women and minorities can thrive.

—Melissa DelVecchio ('98)

DelVecchio is a partner at RAMSA

Building Women

My generation of students in the Yale MArch program was perhaps one of the first where women were fully acknowledged as collaborators and contributors. We comprised about 40 percent of the total of 45 students in the program, and women carried off the final-year awards—although not without some surprise, or so I heard later.

I grew up in the context of radical feminism during the 1960s and 70s, assimilating what was all around me. I felt empowered by a Yale MArch degree and the family adage “to whom much is given, much is expected.” The world of practice welcomed me; I got great internships wherever I asked: Moshe Safdie, in Montreal; Denys Lasdun, in London; and Barton Myers, in Toronto. The only position I was denied was by a woman in practice with her husband, who told me—without knowing me at all—that I was not ready. Although it did not register at the time, when I look back now I see the profoundly ingrained institutional architectural culture that existed at the time.

We began our practice in 1987, with two women and two men as founding partners. Our original vision was based on a deep commitment to engaging communities and contributing to city building through design excellence. We have steadfastly adhered to that vow, and 34 years later we have a very successful practice across Canada and the United States with compelling commissions in major cities and at prestigious universities. However, it has been a challenge to maintain the gender balance represented by the founding partners, as much as we value it.

The practice we created was a new kind of hybrid that was unprecedented at that time. Yet the dominance of the systemic biases of a historically white male establishment was not that easy to shake off: it permeated the air that we breathed as we engaged in the hard work of building a firm. For me, this recognition has gained urgency as recent events have brought new realizations as well as a new commitment to women and diversity in architecture that must be at the forefront of our practice today.

We have learned a lot from the intersection of COVID-19 and the current protest against racial and social inequality. We hit the “pause” button and now we are hitting “go” to accelerate the need for momentum in embodying our commitment to inclusivity, equity, diversity, and inclusivity with heightened awareness, training, and investment. This is an urgent issue for women in architecture. Women must be repositioned in the profession, not in relation to the hegemonic structures within which I have practiced, but beyond the hidden, and insidiously unconscious gender bias that has permeated us all. We need to see ourselves within an inclusive and collaborative framework that is more thoughtful and equally demanding of an individual's creative talent and dedication. We need to valorize and be confident in our

strengths and contributions. This may sound simple, but like the social and political movement afoot it must deliberately acknowledge past inequities and do things differently—right now. Beyond this we know for certain—and this is what inspires me—that what we have learned as women will help us create a better profession that is more broadly inclusive of the beautiful diversity of our communities, and the world.

—Marianne McKenna ('76)

McKenna is a partner at KPMB Architects

In Formation

The School of Architecture at Yale has an uncanny capacity to be both intimate and intimidating. I arrived with the ambition to study with James Stirling, and the juries provided a window on the intensity of critical voices like Peter Eisenman, Frank Gehry, César Pelli, Richard Meier, Michael Graves, and Bob Stern. The electricity continued long after the reviews were over, inspiring all of us to do our best. We needed to submit a portfolio to be accepted into Stirling's studio. He demanded we develop brutally clear design strategies, easily diagrammed with a stick of charcoal, and document our designs with impossibly precise ink drawings. These seemingly incompatible design approaches continue to influence my own work as an architect and teacher to this day.

Yet there was a dearth of female faculty, so the studio I took with Andrea Leers has been of enduring value. She was the first female critic I had in my studies and was impatient with my inclination to design and document a new scheme each week. Leers insisted that I invest more deeply in one direction rather than diffuse the potential of a project through inadequate focus. Her advice still resonates. Since then I have been fortunate to enjoy her mentorship, friendship, and guidance in shaping a critical professional and academic practice and the trajectory of my career.

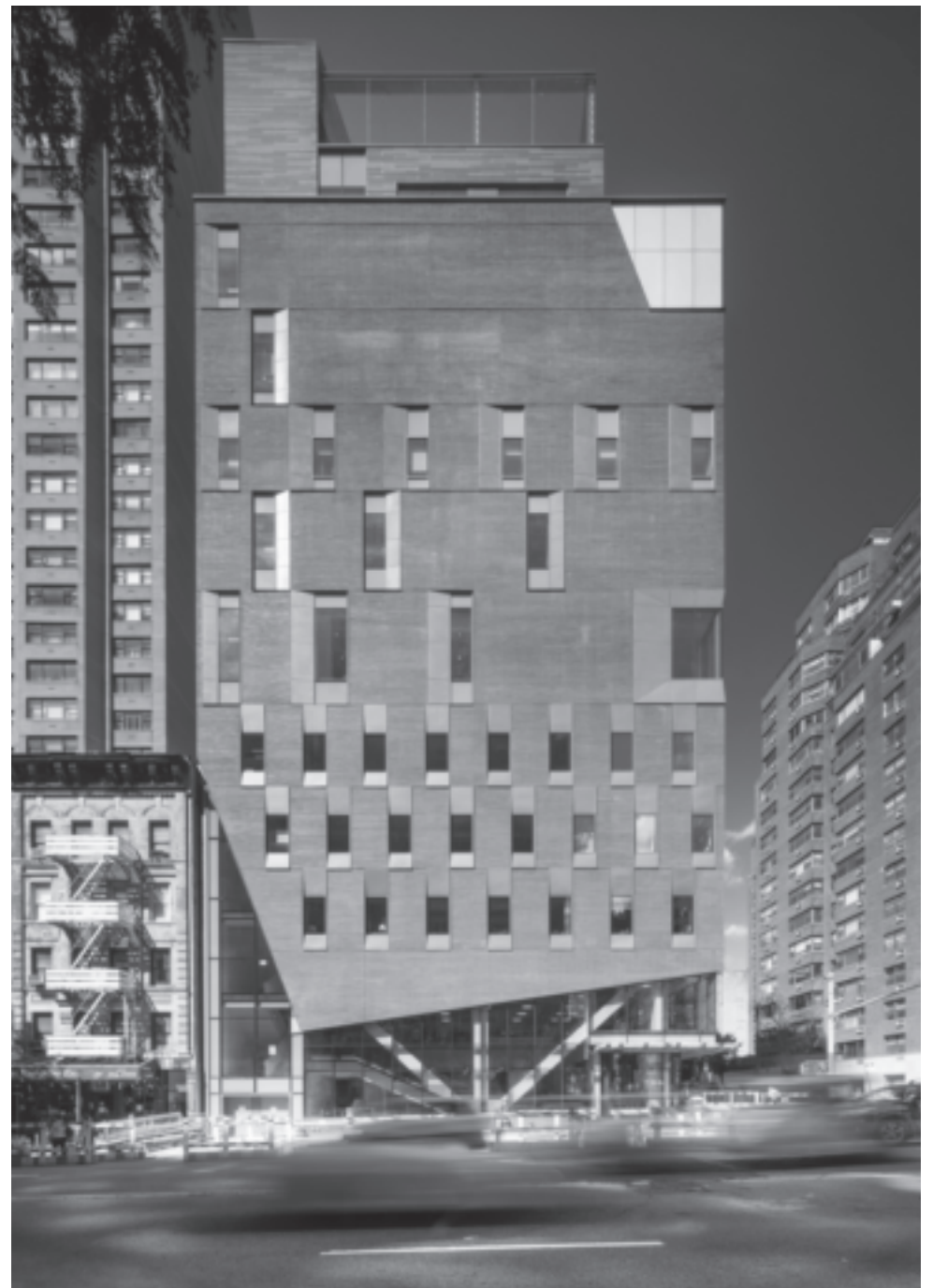
I am often asked whether being a woman has impacted my approach to architecture. It is a difficult question to answer: I am an individual and an architect as well as a woman. The spelling of my name, Marion, is also that of a man's name. My first year at Yale I interviewed for an SOM traveling fellowship, and when I walked into the room the jury was visibly taken aback. Everyone had seen the portfolio and assumed I was male. I believe the lens of gender is just one of many that deflect our paths as architects and creators.

I always expected to have my own practice, and after three years of working for others I began to teach and work on small residential projects and competitions. When Michael Manfredi and I met we shared the conviction that good architecture should not be a luxury afforded only to the privileged few. We collaborated on a series of pro bono projects in Harlem sponsored by the Architectural League and entered the Women's Memorial competition in Washington, D.C. We prevailed, formalized our collaboration as a partnership, and have worked together since then to pursue projects with enduring societal, cultural, and ecological values. I feel grateful that we have a diverse community of young architects in our office, and I take great pleasure in being able to mentor female former students and Weiss/Manfredi alumni who have opened their own practices and initiated academic careers.

There has never been a more pressing time to be fully engaged as architects. As our environmental and social realms continue to erode, the need to lead with a synthetic strategic vision has never been greater. Women graduating from Yale have important contributions to offer the world, and, as always, it takes commitment and focus to make sure the impact of their efforts is realized.

—Marion Weiss ('84)

Weiss is a partner at Weiss/Manfredi



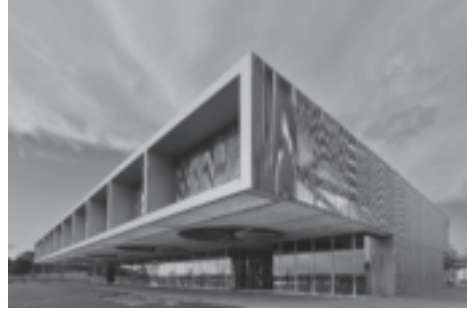
KPMB Architects, The Brearley School, New York, photograph by Nic Lehoux, 2019

Marlon Blackwell

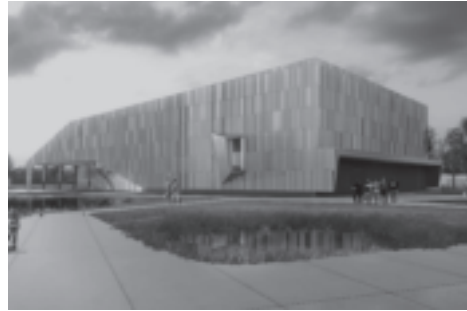
Marlon Blackwell is the Louis I. Kahn Visiting Professor this Spring semester at Yale. He gave the first lecture of the semester on February 1.



Marlon Blackwell Architects, rendering of Thaden Performance Building, 2020



Marlon Blackwell Architects, Shelby Farms Park Visitors Center with 30-foot cantilever, photograph by Timothy Hursley, 2019



Marlon Blackwell Architects, Thaden School Reels Building, photograph by Timothy Hursley, 2019

Nina Rappaport Congratulations on the two significant awards you received in 2019: the William A. Bernoudy Architect in Residence at the American Academy in Rome and the 2020 AIA Gold Medal. How did your time in Italy influence your work, especially the performance building at the Thaden School, in Bentonville, Arkansas, which you designed while there?

Marlon Blackwell Being in Rome influenced my design thinking about urban edges in many ways. For the performance building I developed a 300-foot-long part-portico and part-loggia building extension that interfaces both with Main Street and an exterior lobby, and creates a public plaza. Additionally, a window the St. Sylvester Chapel at the Basilica Santi Quattro Coronati, that is normative on the outside, but expands as it reflects light into the space was the inspiration for a spectacular 20-foot-high figural window set within the Thaden theater that allows you to watch a play and see the sky. Here the exteriority and interiority of the window each has its own formal identity.

NR Recount the story of how you heard about your AIA Gold Medal. When it was announced to the public you were a critic on *Tod and Billie's* studio review at Yale.

MB I was flabbergasted. An hour before I was getting on the plane to come out to New Haven, I received the call. My phone was blowing up all the way. *Tod and Billie* were so gracious because I had presented for them the year before and would not have even gone for the award that year had they decided to. *Billie* said they were focusing instead on the Obama library. In my opinion, *Tod and Billie* are the most deserving. It was great to see Peter Eisenman, a dear mentor with whom I had the privilege to teach early on in my career; and Deborah, who wrote a letter of support on my behalf. I don't want to overdramatize it, but it was a bit of a homecoming that day.

NR In terms of your firm's practice with your partner in life and work, Meryati (*Ati*), what has been your ideology, process, and approach to architecture and the built environment in general?

MB I don't think you produce a practice. A practice evolves and is achieved over time, and the key to it is to practice! I learned this from Peter Eisenman; there are the projects that the practice depends on and then there is the meta-project, the core issues and ideas you are continually developing no matter what the project is. I started out as a sole proprietor, and then after working on residential projects I wanted to do more public work. When *Ati* joined the practice eight years later, we had never really worked together. Opening up a small firm together just made more sense once we had kids. We had to learn how to work together and how to delegate. I still work with a 9B graphite pencil and yellow trace, and while I am usually the generator of the

conceptual direction, *Ati* and I both shepherd projects through development, each playing on our strengths to keep in touch with those original gestures, thoughts, and aspirations.

NR Do you have an ideology about design and architecture that is imbued in the core essence of the firm, or does your approach evolve and change over time?

MB We actually have a manifesto, called "Present Tense, Future Perfect," written by Jonathan Boelkins, my former studio director. It will be included in our new monograph, to be published by Princeton Architectural Press next year, as well as in the book *10 Under 10*, by Design Intelligence. It establishes our core values as a place-based firm, what it means to work with material culture, how we receive the world as it's given to us, and finding ways through research and abstraction to represent the world on our terms. We are after a means to enrich the day-to-day experience of those who engage our work and uplift the built environment one building at a time by instilling fundamental civic dignity in every project. We like the messy vitality and uncertainty of things, and the rough-around-the-edges aspect to daily life. The premise is that architecture can happen anywhere at any scale, on any budget, and for anyone. We truly believe good architecture should be accessible by all, not just reserved for the few. Our core values are quite stable, while our strategies for practice continue to evolve and adapt with the times.

NR It has always been interesting to me that around the same time you went to Fayetteville other younger architects were moving to smaller cities to practice. They were fed up with New York and realized Arizona and New Mexico offered more opportunities. How has basing yourself in Fayetteville given you opportunities you might not have had in larger cities like Los Angeles or New York?

MB I think you've nailed half of that with what you're saying. My family is from Alabama, and I grew up on soul food and country blues. I come from a modest background and worked as a Bible salesman for five summers to pay my way through college. After graduating from Auburn University, I moved to southern Louisiana for four years and then to Boston for five years. After a year in grad school in Italy, followed by teaching at Syracuse for a year, I decided I had to return to the South. I was inspired in many ways by Fay Jones and Samuel Mockbee. I was hired by the University of Arkansas with the mindset of combining teaching and practice to act as a liaison between the academy and the profession. I realized that out here projects get built pretty quickly, which means you can readily test ideas on projects of all scales.

NR Why is a sense of place so essential to you, and how do you interpret the vernacular as a response to context?

MB In many ways it's recognizing that we are a global society, and yet we are worlds within worlds. We balance the local with a more universal language within the history of our discipline. We can be a contagion between those worlds, local and global. You can elevate people's lives by changing the habitual way in which they see the built environment. The question for us is always, "How might it be otherwise?" What if? Imagine. I look at the vernacular, not to repeat it but to learn and to develop a more transgressive attitude. We want to resist the commodification of the vernacular, which is what happens much too often. My task is to recreate strangeness and intensify our experience of form and place. Local form emerges from a deep understanding of the underbelly of a place. Through my understanding of Wright, Le Corbusier, Aalto, and other masters, I can create an abstract yet strangely familiar thing that produces a productive tension between a place and a more global discourse.

NR While motifs transfer from place to place throughout history, how would you respond to local vernacular if you were somewhere else? What would you do in the desert, for example, or in an East Coast city? Would you focus on what you find in a region, or would you bring your material palette to a new place?

MB I think it's a both/and scenario. In Detroit we are designing an early childhood learning center on the campus of Marygrove College, set within a historic Black community and funded by the Kresge Foundation. The campus is being repurposed as a P-20 school. It has traditional Collegiate Gothic buildings, and we had to adapt to new climatic and cultural conditions. The client didn't love the monochromatic Cartesian form we proposed, so we went back to one of our more dynamic and informal designs — a mat building with multiple courtyards. We also rethought our material palette and are using highly durable multicolor glazed terra-cotta panels that delighted the client by connecting to the stone context while popping with color accents. As a cartoonist when I was younger, I created reductive yet expressive figures. In a natural extension of this sensibility, almost all of our projects are developed in section and profile. I am very interested in the fugitive nature of the figural silhouette, and that emerges in a vocabulary that often transcends particular regions. I use this as a means of abstraction to interpolate the specificities of the places where we work. Naturally I would be doing different work in the desert or the jungle, but I'm a bit like the scorpion: no matter where it is, it does what it does. Of course, one has to adapt as well.

NR Social justice, equity, and the environment have always been a part of your work. How has it changed, especially with the current crises?

MB We learn from observation. I want to be self-aware but not overly self-conscious. Equity, environment, materiality, and form all go into the roux of a really great architectural gumbo. We worked with James Corner's office on Shelby Farms Park, in Memphis, a former 4,500-acre penal farm turned into the largest urban park in the country. The conservancy running the park realized that its visitors as a whole did not reflect the city's socioeconomic diversity. Additionally there were no outstanding structures or extensive programming and revenue streams to provide the park an identity or long-term viability. We were asked to design seven structures at the heart of the park, including a visitor center that would elevate its presence and desirability. On our first visit we observed that wherever there was shade there were people. No shade, no people. This sounds really obvious; it's not philosophical, just philosophically sound in a hot, humid climate. We designed seven buildings, each with its own porch and way of making shade, which contributes to programming (and revenue) and makes people feel welcome in their relationship to the edge of the lake. The visitor center has a 30-foot cantilever with five 16-foot Big Ass Fans. From sunrise to sunset, people are there enjoying the shade along with uninterrupted views of the lake and social interaction from a variety of informal and programmed activities.

NR Have you engaged with issues around equity and Black Lives Matter?

MB For Blackout Tuesday we let our screens go silent. Among the responses was an email from a former Black student of our architecture school: "I struggled, couldn't afford school, I had to drop out, and now I'm a successful commercial photographer and filmmaker. I hope you're a mentor to young Black students. I don't know what the culture is like now, but back then I was just invisible." I was so impressed by his critical but hopeful stance that I called him up and we talked. I came away realizing that I needed to be not just empathetic but proactive personally and through the firm. One initiative *Ati* and I have taken is to provide funding with the University of Arkansas to build a million-dollar scholarship fund over seven years that will provide opportunities for students from the Arkansas Delta to study design at the Fay Jones School of Architecture and Design. We know that education can really help to overcome a lot of obstacles, both social and economic. We are also starting an annual summer internship at our firm with the local student chapter of NOMAS, beginning in summer 2021. Of course, there's much more to be done.

NR What site and program are you focusing on for your Yale studio?

MB The students are studying the former Continental Motors complex in the city of Detroit, designed by Albert Kahn and now owned by young entrepreneur Philip Kafka, who we will be working with. He is looking for out-of-the-box visions on how to repurpose this five-acre site. It's in ruins, and what's left is the engine-testing section. We are looking at how you can leverage transformation in the context of emptiness, not through densification but through creative programming for local economies and new public space promoting well-being and delight.

NR Do you find that teaching and practice intertwines or diverges on different pathways?

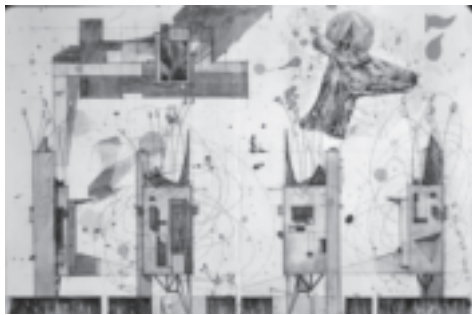
MB Combining teaching and professional practice is about being very clear in your positions and biases, while recognizing them and not letting them get in the way. It demands open-mindedness and an inclusive approach. The idea of discovery is really important in both: I use teaching to solve issues in practice and practice to solve issues in teaching. Teaching reminds me that there is no one solution, and it has really helped me to pump the breaks in the practice a bit and be more discursive about what we do. I'm always talking about bridging the two in order to have more relevance as a profession and discipline. I cannot imagine one without the other. Being an academic practitioner has allowed me to engage the world and its issues with a wide-angle, microscopic lens.

Chris Cornelius

Chris Cornelius is the Louis I. Kahn Visiting Assistant Professor and gave a lecture on February 18.



Chris Cornelius, studio:indigenous, with Antoine Predock Architect, Indian Community School of Milwaukee, photograph by Timothy Hursley, 2018



Chris Cornelius, studio:indigenous, drawing Domicile Thunder Moon



Chris Cornelius, studio:indigenous, Wikiaami, J. Irwin & Xenia S. Miller Prize Winner Columbus, Indiana, photograph by Nick Zukauskas, 2017



Chris Cornelius, studio:indigenous, Trickster, Sheboygan, Wisconsin, photograph by Tom Harris, 2018

Nina Rappaport What was your impression of contemporary Indigenous architecture throughout your education and what inspired you to focus specifically on this work as a young architect?

Chris Cornelius I was thinking about working to create buildings for my tribe, the Oneida Nation of Wisconsin. I wasn't really thinking about all of the potential of what that actually meant, for example, how to push forward the idea of the intersection of culture and architecture. Between undergrad and graduate school I worked in an office in Milwaukee that was commissioned to do a couple of projects for the Oneida Nation, and they put me on as project designer, so that is when I started thinking about using iconography in a better way. Architecture for Indigenous clients was either some sort of zoomorphic thing where buildings looked like a turtle, bear paw, or thunderbird, or just regular buildings that had iconography applied to them. In graduate school I wanted to examine what it means to create contemporary architecture for Indigenous people, and how I could use my own culture as the lens.

NR How did you team up with Antoine Predock for the school in Milwaukee, and what was the collaboration like in terms of design approach and development?

CC That was an interesting process because the school had gone through several other architects. They hired a couple of Indigenous architects and weren't really happy with them, so they organized an invited competition. One of the five firms contacted me to be on their team when I was teaching at University of Virginia, but it wasn't a collaborative process at all and I was asked only because the client wanted a Native American designer. Predock won the competition instead and asked me to join his team after a really great discussion. We were in different places in our careers; I was three years out of grad school and he was about to win the AIA Gold Medal. He was impressed with the fact that I was trying to do something different with Indigenous architecture, and working with him on the team was like going back to grad school.

NR Where do you feel you had the most impact, and how did you integrate Indigenous culture into the project?

CC I was looking at how things get translated through culture within the school's design. We changed the way we talked about different spaces and institutional labels. We didn't call the place where they eat the "cafeteria," and they still don't call it that; we call it "feast." We don't call the entry space the "lobby"; it's called "community," and the theater is "drum." That is where my voice is most apparent. Each room has a name that resonates with the cultures involved in the project.

NR How do you even define what is Indigenous architecture and how is designing from that perspective different in the United States compared to local architecture in Ghana or India? Do these architectural forms respond to a new postcolonial architecture?

CC Part of it comes from my own sort of hunch. I start from two ideas — there is such a thing as Indigenous epistemology and ontology. If we borrow those terms from Western academia, that is where it would end, meaning that colonization wants to compartmentalize and categorize things to discard those that aren't important and give them a hierarchy. I am more interested in the epistemological idea that includes both Indigenous knowledge such as stories and this notion in indigeneity about dreams, visions, and things that aren't provable. Even in grad school I was really compelled by the Oneida creation story. My culture started in the sky on the back of a turtle. It is spatial and is full of human and nonhuman characters that have importance. The forms of Indigenous architecture historically came out of cultural understandings of the world, nature, materials, inhabitants, landscapes, and climate. I'm not so interested in replicating it, but rather where these forms come from. How did they arise and how should we be thinking about them in the twenty-first century? I am interested in why certain cultures build teepees and others build wigwams or kivas. Indigenous architecture is a way of thinking as opposed to a style or type; it is really about reciprocities and a way of seeing the world.

NR Do you think it's the openness and the approach to understanding what is local or the spirit of a place, regardless of a group's heritage? In other words, if you were to design something in another place, wouldn't you find the same spirituality and connectedness, not only because of Indigenous culture but because of your own approach? Is there even a way to describe that? Is your focus oriented more to a spiritual connection than a design itself?

CC I understand what you're saying, and it is a very deep question. It goes so deep that it digs into areas that I personally couldn't get to, and here is one example of that. There are Indigenous scholars that say, for instance, that you won't be able to fully understand the idea of Indigenous knowledge without being a native speaker of the language. I don't speak my own language fluently, but in our language there are certain sounds that if you don't make by the time you are twelve years old you won't physiologically be able to make them ever. Then there are the ways of understanding how you would interpret the language; for me that is a super-deep dive, and it is also connected to the landscape. So yes, I think that, wherever you

are in the world, in understanding that connection to the landscape you can only really scratch the surface. You should focus on that first instead of looking at the architecture. To just distill it down to material availability and climate are certainly factors, but not the only ones. It is a really challenging question, especially in Indigenous architecture to know their worldview — were they a mound-building culture, were they nomadic so they had teepees or other sorts of impermanent structures?

NR So it is more a holistic, spiritual, and anthropological approach to building structures than an artistic or cultural endeavor?

CC Yes, we don't really separate religion, politics, agriculture, economies, and architecture. No one is having a discussion about architecture; it's just how you live, it's ceremonial. The idea of building things — how you build them and where you get the materials from — is all part of the culture. I can work with other Indigenous nations because I understand not only what to look for but also that I have to learn what it is that I'm looking for. I can't just produce the same thing everywhere; I need to have a methodology. Part of that is thinking about the design process as a ceremony. Then how do I teach that to students? We don't talk about the value of subjectivity to students and how you know what you like and why you like it. So if we think of drawing as a ritual, what happens when we start to draw things and we don't know what they are yet? As architects we have to formulate what the thing is; I conceive it in my mind and then I can represent it. I always show Robin Evans's "Arrested Image," where he has the designed object in the middle and shows ways of representing it in a triad. What if that was a two-way thing: could representation actually inform the designed object? I teach students how to draw so that it is possible for the representation to affect the designed object in a reciprocal relationship. Dreams are important in Indigenous cultures, along with inducing dreams or putting yourself in situations to promote dreams, like not eating for days. What would happen if we architects just allowed ourselves to just draw without an outcome in mind?

NR That would be like a ritually induced automatic drawing. Your own drawings are really expressive, lively, and intricate as well as part of a storytelling process separate from representation, along with your models. Do you consider them a project in themselves or storyboards to design a building?

CC They are all of those things. I started to remove the contingency of what something is going to be. I gave myself an assignment to explore this type of drawing

and to think about telling a story when I made physical models — almost like an ad-lib story, where you don't predetermine the narrative arc. I've built a couple of installations that have been loosely based on those models, and now I am looking at what happens when I translate that into a full-scale building. I wonder about the dialogue between all of them, because I make them on a computer or it is completely spontaneous.

NR Has your installation in the Canadian pavilion at the Venice Architecture Biennale that I saw in 2018 impacted a future generation of Indigenous architects? Does the group of architects exhibited there continue in a new network today?

CC It has grown into a great network of designers across the United States and Canada, and the collateral effects are expanding because the Venice exhibition brought a lot of awareness. It went on to the National History Museum of Canada, in Ottawa, and it continues to give us a reason to be together.

NR What draws you to teaching, and how do you teach students to be aware of Indigenous architecture wherever they go?

CC I started as a TA when I was at UVA and enjoyed sharing the knowledge and research that informs my own work. I had great mentors. I was an adjunct at UVA for four years and made the jump to Milwaukee for a tenure-track position. My work is about representation: I teach studios in African-American neighborhoods and Latinx neighborhoods, and about hip-hop as a culture. I am interested in how we represent culture as a big, hard-to-encapsulate thing.

NR What are you teaching at Yale this semester?

CC This is the first time I will be doing a deep dive into Indigenous content in an academic studio. We are examining Indigenous housing in the Opaskwayak Cree Nation that I've been working with for a couple of years now in Manitoba. I was brought into the project through a colleague at Minnesota and a community member from the University of Saskatchewan. Their housing is almost the same as my reservation's housing, even though it's a completely different landscape. We will dismantle policies as a way to decolonize the system of building standards based on cultures, labor, and materials. The students will investigate how this notion about Indigenous knowledge — to non-Indigenous people will have specific resonance with us as a culture and in the profession — in terms of how we could think differently about architecture.

Melissa DelVecchio

Melissa DelVecchio is the Robert A.M. Stern Visiting Professor teaching an advanced studio with Ana María Durán Calisto.



Robert A.M. Stern Architects, aerial view of Pauli Murray College showing Bass Tower Yale University, New Haven, photograph by Peter Aaron/OTTO, 2019



Robert A.M. Stern Architects, view of entrance to Schwarzman College, Tsinghua University, Beijing, China, photograph by Peter Aaron/OTTO, 2016



Robert A.M. Stern Architects, rendering of The Schwarzman Center Dome Room, a flexible experimental performance space, Yale University, New Haven, 2020

Nina Rappaport How did you begin your career at RAMSA and what projects have you worked on?

Melissa DelVecchio I went to Notre Dame as an undergraduate, worked for a couple of years at Scott Merrill's office in Florida, and then went to Yale for graduate school. I started working at RAMSA right after Yale. I was interested in getting away from residential work and bringing together the principles I learned at Notre Dame and Yale. RAMSA was just starting work on a new campus center for the Harvard Business School — a perfect opportunity. I found it fascinating to work with deans, university presidents, and faculty members who were shaping student experiences.

NR What is the structure of the firm like, and how has your role grown and changed?

MDV I started at RAMSA about three weeks before Bob Stern became dean at Yale, when the firm was about 75 people. I remember walking through Bob's office and hearing him on the phone with President Levin describing the history of the Yale School of Architecture, and thinking, "What was that about?" A couple of weeks later he was announced as dean. It was nice to have a front-row seat to everything happening at the school and play an important role in growing the office while Bob was engaged at Yale. I have been a partner since 2008, jumping right into an economic crash, and now into another one. The firm and the partnership grew tremendously after Bob became dean. He stayed very engaged with design but stepped away from traveling and working directly with clients, so we all took on that role. I typically lead the design process both internally and externally. Bob acts as a critic. It's a very exciting, collaborative, and academic atmosphere.

NR How do you approach the design of a new project and learn about the client's interests, focus, and concerns for the program, site, and building?

MDV We use a very in-depth participatory process to draw the clients into conversation by gaming out a series of potential options for the building at every scale — site, campus, interior planning. When you're working with a committee of academics who have varying and sometimes conflicting goals for a project, you have to find a way to hear everyone's voice and bring them all to a consensus. We use options to demonstrate benefits, opportunities, and constraints and to build agreement around an approach, while provoking fresh thinking and exploring new ideas. It's a very iterative process.

NR The office takes inspiration from traditional styles and contemporary design, so how do you work with both? Is it specific to a particular program, such as a residential skyscraper in New York, which might be neoclassical, or the decidedly contemporary Comcast Headquarters in Philadelphia?

MDV I've designed the new traditional Yale residential colleges and a very modern business school at the University of Nebraska. We're interested in memory, continuity of culture, and a sense of place. We learn from buildings and take cues from the rich

history of architecture, whether modern or ancient or anything in between, to synthesize ideas into something entirely new. For example, the University of Nebraska wanted its business school to encourage collaboration by bringing together programs from around the campus. We envisioned an atrium as a crossroads within the large building — a place to see and be seen, like the central hall of a great train station — a gathering space at the center of the building filled with light and activity. I also like to use the example of the Nashville Public Library, the first project I worked on at the office, which had several Yale alumni on the design team. The main reading room is at the center of the plan but gets natural light on all sides from skylights that take cues from Paul Rudolph's design of Rudolph Hall. The reference isn't readily apparent; the idea is transformed for a classical space, but the means of manipulating natural light comes from modern architecture.

NR Besides taking historical cues for spatial organization, how are you inspired through materials and form? How do you decide, for example, that Yale's Pauli Murray and Benjamin Franklin residential colleges will have gargoyles and a building at University of Nebraska will have a transparent facade?

MDV In some cases our clients ask for something very specific. Yale was expanding the student body by 15 percent and wanted the new colleges to carry forward the tradition established by James Gamble Rogers. They were also looking to tie together a remote site with the central campus. They felt that an extension of the traditional Yale context would best achieve this goal, and we agreed. We did a deep analysis of Rogers's buildings DNA in terms of site planning and massing, exploring ways to collapse the distance between central campus, our site, and Science Hill using towers as elements, visible from all over campus, that would visually stitch everything together. Nebraska, by contrast, had a central site but wanted a set piece framed by the strong classical context.

NR What have been the most difficult aspects of thinking about campus design? Do you put yourself in the shoes of the students or approach it more from the perspective of the administration?

MDV It depends on the project. If we are designing a residence hall we're obviously focused on shaping the student experience. By contrast, Harvard Law School Dean Elena Kagan had a very specific vision. She saw the school as a "metropolis," a place with intense energy derived from the exchange of diverse ideas, and wanted to embody that in the building. So in that case we considered all perspectives and the best ways to bring the community together.

NR Today you are faced with huge challenges in terms of COVID-19 and the idea of universities as gathering places for intellectual exchange. What strategies have you employed in residence hall design that you think are valuable today since our campuses are incubators for disease?

MDV We are in a learning phase still. I was surprised when, two weeks after we

went into quarantine, many architecture firms came out with their white papers — it seemed way too early to be forming an opinion let alone claiming expertise. It's not just about Plexiglas partitions. We need to learn from our experiences of the disease and see where it leads. I've spent this work-from-home period considering our residence hall designs through the lens of flexibility as it pertains to health and safety. Our Yale residential colleges and Schwarzman College, at Tsinghua University, in Beijing, each have distinctive advantages. In China the design is a hybrid between the Yale suites and a hotel, where every student has a private room and bathroom along with common rooms, a strategy employed to satisfy the older students in a graduate-level program. The rooms are small to encourage networking among the international student body, a key goal of the academic program. This provides the opportunity to separate students while offering a sense of community. In the future schools may consider the cost-benefit analysis of providing this level of privacy, given the flexibility it offers. The same is true to a different degree with the Yale buildings — simple organization into separate colleges, where entryways and suites provide degrees of separation, helps with contact tracing. This allows parts of the housing system to be isolated without shutting down the entire campus, an important option for universities trying to create an environment that is safe yet still offers the advantages of an on-campus experience.

NR What are some of the biggest challenges or toughest clients you've had to deal with?

MDV Schwarzman College, completed in 2016, was tough and exhausting but also incredibly rewarding. The Schwarzman Scholars academic program was being planned at the same time we were designing the building. There was no dean, no faculty, and no established curriculum; Stephen Schwarzman and his team of international academic advisors worked alongside us. The goal of the program is to train students to be leaders collaborating across cultures and disciplines to solve global problems. I joke that we were the inaugural class of students thrown into an intense cross-cultural experience, figuring out how to get the program off the ground and get the building constructed on an accelerated schedule.

NR RAMSA is also designing the Schwarzman Center at Yale in the 1901 "Bicentennial Buildings" of the University Commons and Memorial Hall, expected to open next year as a 130,000-square-foot community, arts, and cultural center. How did you manage to both restore the old and find new spaces to transform?

MDV The two historic buildings, designed by Carrère and Hastings, were overdue for renovation; the floor in the Commons was structurally unsound. Since we needed to remove and rebuild the floor, we took the opportunity to dig out an extra 30 inches below the existing lower level and transform the Downton Abbey-esque

kitchen spaces into student gathering areas, expanded food services, and performance and practice venues. We took down the existing one-story wing on Grove Street and replaced it with three stories of student meeting rooms and offices with expanded food services below. The addition was based on a 1906 proposal by Carrère and Hastings that was never executed. We also filled out the remaining underground space beneath Hewitt Plaza, removing and replacing the landscape exactly as it was except for the insertion of a subtle outdoor stair down to the lower level around the outside of the oval.

Hopefully when you enter the Commons you will say, "Wow," and then, "What did they do?" We integrated air-conditioning systems, trusses for performance lighting, and a catwalk for big concerts and activities without disturbing the important historic space. An acoustically separated performance venue with a café is located belowground. There is a beautiful room up in the dome that was closed to the public for about 40 years and divided into tiny yearbook offices. We've reimagined it as an experimental performance space. This will be the campus center that Yale has never had, bringing together students and faculty from across the undergraduate, graduate, and professional schools. Even before COVID-19 the center was intended to host virtual events open to the Yale community outside of New Haven. Those events have already launched, one of the first was a highly successful Yale Women in Architecture panel discussion that I was very excited to attend.

NR Tell us about what you are teaching in your studio at Yale with Ana María Durán Calisto.

MDV We are asking the students to design a renovation and addition to the Hispanic Society Museum and Library at Audubon Terrace, in Washington Heights, New York. They are working through a series of intermediate projects leading to the design of a freestanding building on the remaining empty site within Audubon Terrace. We'll look at some of the renovation aspects the museum is exploring in a current project — with Annabelle Selldorf and Beyer Blinder Belle — and take on the hypothetical expansion of the museum on the empty site. The existing Audubon Terrace complex is an unusual inward-facing classical campus. The studio is exploring both physical and programmatic opportunities for a more outward focus, thinking through ideas of diversity and inclusion in museum planning, exploring how a twenty-first-century addition can expand and transform an important arts institution, and envisioning ways to create a stronger connection between the museum and its vibrant Hispanic community. We are bringing in a lot of experts through virtual meetings and hopefully be able to meet the community later in the spring.

Transinstitutional Practices

Fugitive Practice, Transformative Pedagogy

The “transinstitutional” concept that would ultimately result in the course “Fugitive Practice” at Yale this semester was envisioned early in the formation of Dark Matter University (DMU), the BIPOC-led para-institutional platform that crystallized during the racial-justice protests of summer 2020. A network of BIPOC built-environment academics and practitioners — including Justin Moore, who taught a collaborative seminar at Yale with Morgan State last semester — contemplated questions of structural change: How could this moment instigate *transformational* processes? We questioned not only the content being taught in academia and the profession, but the institutions and pipelines themselves. We considered our own role in academia, beginning with how to further our relationship with Historically Black Colleges and Universities (HBCUs) and others. How could we leverage this remote paradigm shift in a way that could shake up the space of academia, bringing groups of students who would otherwise never interact together in the same “space”? We felt an urgent need to re-center marginal activity by creating a space of belonging in pursuit of our collective liberation.

I was teaching an all-remote CCNY summer studio (the third in a series focused on issues of Blackness, archaeology, and

speculation) that considered the currently decommissioned Howard University Divinity School East Campus, in Northeast D.C. Engaging this site and its stakeholders — a task that initially seemed paradoxical via Zoom — produced unexpected opportunities to bring a diverse group of far-flung partners into the classroom. It became apparent that the disruption of 2020 touched deeply rooted structures of equity and exchange that transcend the COVID-19 pandemic. Though logistically tricky, the fusing of the *how* (format) and the *what* (content) embodies the impetus behind our course and Dark Matter University: new forms of community, knowledge production, and design.

After meeting Howard professor and early DMU organizer Curry Hackett, I invited him to my summer studio. This sparked an ongoing dialogue and sharing of ideas, revealing mutual interests in under recognized patterns of cultural expression. We found we were both interested in exploring ways to *celebrate* these oft described “unorthodox” approaches embodied by Black and Indigenous communities for generations. Those many threads led to an exciting collaboration on the new course: Hackett’s interest in Alabama’s Gee’s Bend quilts, for example, inspired an exercise for the “Layering and Weaving” module, titled “The Recombinant Quilt.”

“Fugitive Practice” introduces and explores Black, Indigenous, and other historically marginalized modes of cultural production — collectively referred to as *fugitive practices*. The course confronts the erasure (and re-centering) of these modes

by rethinking the episteme of architecture — questioning history, planning, and urbanism — but also of the body and the design and making of objects. Examples of sociocultural and aesthetic production examined include: improvisation in jazz, hip-hop, and social dance; textiles of the modern African diaspora and Indigenous peoples; ingenuity in vernacular architecture; and informal economies. This hybridized course model, consisting primarily of thinking and making, will be complemented with dialogues between multiple voices within and beyond the school, including guests from the expansive Dark Matter University network.

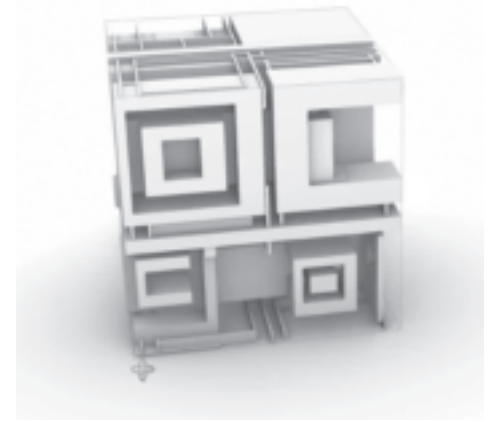
Students of diverse backgrounds and cultural traditions are hungry for curriculums that can model, support, and legitimize alternative attitudes toward canon, aesthetics, and authorship. The course encourages a collaborative attitude of, in the words of Hackett: “[taking an] idea and flipping it real quick, and all a sudden it’s no longer yours or mine — it becomes ours.” The COVID-19 pandemic, the murder of George Floyd, and the subsequent protests remind us that Black and Indigenous existence remains a fugitive practice. These cultural conditions deserve more attention in our discipline. Re-centering marginal activity creates a space of belonging and a crucial step toward collective liberation.

— Jerome Haferd

Haferd (’10) is principal of KNAPP:HAFERD Architects and teaches at Columbia GSAPP and CCNY.



“24k Magic” Recombinant album cover, Christine and Kyle, students at Howard University in Curry Hackett and Jerome Haferd’s Fugitive Practice seminar, 2020



“The Gee’s Bend Object,” Nia Baptiste, student at Howard University, in Curry Hackett and Martin Paddock’s studio, fall 2020

Learning from Difference

In June 2020 Yale School of Architecture alumni and students circulated a letter to promote the design community’s action and transformation. It asked the faculty and administration to “support and amplify Black, Indigenous, and People of Color, enable equitable access to education, and decolonize the pedagogy and curriculum,” among other demands. Shortly after, Sunil Bald, associate dean, asked if I would be interested in teaching a new course addressing these issues. I had been inundated with other similar requests and was not interested in helping an elite institution react perfunctorily vis-à-vis the social media black square. Empowered by the clarity of the Yale alumni and students’ letter, I responded with a condition. Since the course was to be conducted remotely, I would do it if students from a historically Black college (HBCU) could attend for free to promote greater equitable access

to education. I believe the leadership shown by its students and alumni motivated the administration to respond, “We will try to make it happen.”

The new course, “Urban Difference and Change,” took advantage of the virtual learning environment to create a transinstitutional collaboration between Yale School of Architecture and Morgan State University School of Architecture and Planning. The partnership extended an existing connection between the universities to allow more meaningful interaction among students from different backgrounds and fields of study. The difficulties of remote learning were traded for the opportunity to bring diverse perspectives to bear on our collective work to transform the built environment. Morgan State professor Samia Rab Kirchner and I developed and guided the course with the support of student Lilly Agutu (’22). Our work was informed by educators focused on design justice — including Jerome Haferd (’10), Jennifer Newsom (BA ’01, MArch ’05), and Lexi Tsien (’13) — in the Dark Matter University

and Design as Protest networks. The first half of the semester included readings, presentations, conversations, and case studies. The second half focused on independent research and design by students for place- or issue-based projects or on difference and change in the urban environment.

Lines of inquiry included how cities and their environments are shaped by difference, including the legacies and derivatives of colonialism and modernism, and how frameworks such as cultural heritage, environmental conservation, and social equity and inclusion challenge dominant narratives or unjust past and present conditions. Guest lecturers included Dr. Lawrence Brown, on the legacies of racism in Baltimore’s built environment, and Sergio Beltrán-García, on forensic architecture. We also explored some of the topics from the school’s Mental Health Symposium (see page 18). The projects encompassed issues as diverse as the 26 students in the class. The results have been compiled for online

publication, and the course will be offered again in the fall.

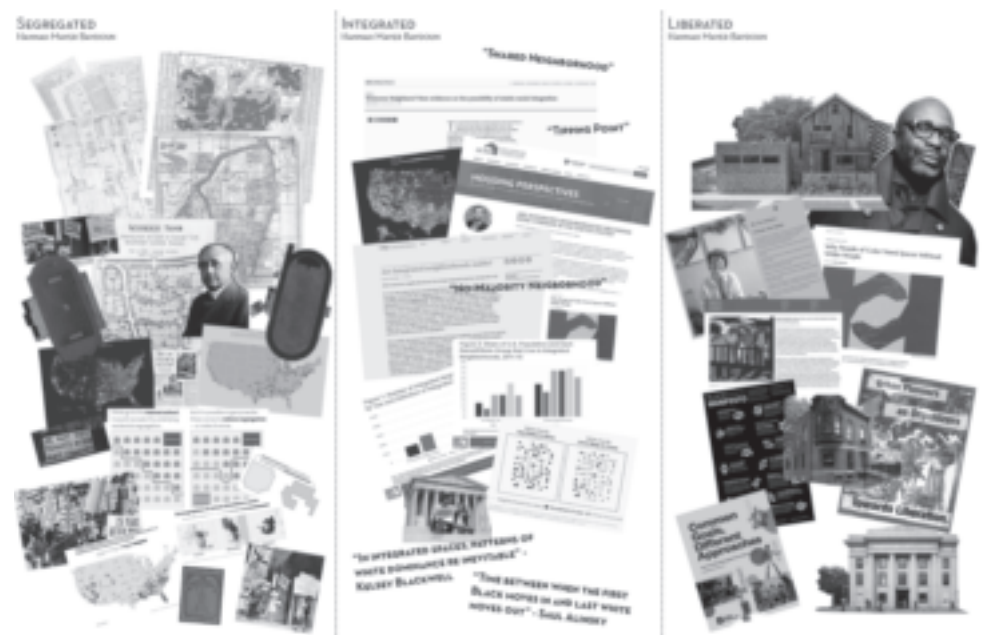
Our work is only the beginning of a daunting task ahead. There is much to be done to address anti-Black racism, the decolonization of curriculum and practice, the social and economic inequalities that have defined institutions like Yale, the professions in the built environment, the nation, and the world at large. This course, borne out of the disastrous dumpster fire that was 2020, has been an excellent opportunity to learn from our differences rather than be divided by them.

— Justin Garrett Moore

Moore is the newly appointed program officer for the Andrew W. Mellon Foundation initiative, Humanities in Place.



Project by Eliot Nagele (YSE ’22) in Justin Moore’s Urban Difference seminar at Yale, 2020



Project by Hannah Mayer Baydoun (’22) in Justin Moore’s Urban Difference seminar at Yale, 2020

Current Activities

The Building Lab

In early January 2020 the school announced the inauguration of the YSoA Building Lab, a research platform for a range of interdisciplinary explorations by students and faculty into the global building sector and its potential to mitigate — rather than continuing to exacerbate — climate change and other dangerous environmental impacts. Spearheaded by Alan Organschi in collaboration with Dean Deborah Berke, the Building Lab aims to deepen and expand on the work of the First Year Building Project, begun in 1967 by Charles Moore, by offering more opportunities for hands-on building

experience, cross-sector research, and experimentation. The new lab currently nears completion of its first advanced design build project, the Horse Island Coastal Research Station for the Yale Peabody Museum, slated for opening in summer 2021. The Research Station will showcase the design talent and technical ingenuity of a team of recent YSoA graduates and third-year MArch students who developed the design through last spring's Regenerative Building Seminar and a subsequent summer design phase. The building was almost entirely prefabricated at YSoA in Fall 2020 at the West Campus facility, barged to Horse Island, and reassembled by the YSoA team. Organschi will lead a similar course this spring.



Building Lab, Horse Island Coastal Research Station under construction, Connecticut, 2021

Fall 2020 Exhibitions

Pop-up Office: The Temporary Work Space

Pop-up Office — curated by Jack Rusk ('22), Rachael Tsai ('22), Gustav Kjær Vad Nielsen ('22), and Diana Smiljković ('22), with graphic design by Luiza Dale and Nick Massarelli — was installed in the YSoA North Gallery from September 21 to October 16, 2020. This installation was part of HMWRK, an ongoing research project generously supported by are.na.

The Pop-up Office focused on alleviating the stresses of the workplace by providing a social-distancing table where groups could gather in person. It performed as an additional resource for student-led organizations and projects of the Yale Schools of Architecture and Art while providing a physical meeting ground for members of the Yale design community and beyond.

The Pop-up Office was composed of a table whose proportion and scale created associations to the slick conference tables of corporate offices as well as the casual long lunch tables in the canteen and domestic dining tables. The act of work was choreographed through a “bring-your-own office” principle: chairs and tabletop surfaces were placed at the entrance within the matrix of a designed table frame allowing a six-foot distance between seats. Continuous circulation was created around the work space for social-distancing purposes. A monitor was provided for members joining remotely, and meetings were booked on an online platform to adhere to COVID-19 regulations. The color of the work space's backdrop was customizable using a mobile device. When using the space, participants could alter the lighting color of the room to fit their mood. The search for horizontal surfaces reflected the

transition from work to home that became a new reality for most of us since spring 2020. “We now live betwixt and between, in the real and the virtual, off-line and on, remotely and in person. In this new state, we can work from bed, change our camera settings, and mute without having to be silent. Our environments are customizable, not bound by reality. Pop-up Office is a newly imagined space where groups can meet in person and online. Book a meeting in advance, arrange the space as you'd like, and work in real life and out.”

Learn more at www.hmwrk.work

Mixtape

Mixtape was an exhibition within an exhibition that took its cue from multidisciplinary artist Arthur Jafa and his 2016 film *Love Is the Message, the Message Is Death*, inviting students to employ collage in storytelling. *Mixtape* was composed of a wall of images printed out by visitors that expressed the inspiration behind their work or thinking. The project aimed to trigger a conversation around originality, success, the politics of design, and what it means to take a position in architecture and at YSoA today. *Mixtape* asked: How might images create a visceral vernacular in their confrontation, juxtaposition, overlap, spilling, and mixing? What conversations might arise along shared borders or from the conjunction of differences between disparate images, each a sentence in an ongoing interchange? How might we feed a new idea of architecture or creation out of scraps, shards, found footage, and artifacts — giblets instead of tenderloin?

Play It by Ear

The shows *Play It by Ear*, curated by Brian Orser ('22) and Alex Kim (MED '22), and *Mixtape*, curated by Brandon Brooks ('22) and Sarah Kim ('22), were exhibited in the

YSoA North Gallery from November 1 to December 4, 2020. The exhibitions joined images and sounds to facilitate, reproduce, and collage conversations across the spatial and temporal distances that were part of student life during the Fall 2020 semester. Seeking new relationships within architectural pedagogy — by students, for students — *Play It by Ear* aimed to create a layered space for broadcasting and listening among members of the YSoA community and for conversations about precedent and originality, agency, and circumstance. It was a spatial exploration of both the forthcoming *Paprika!* issue “Collage” and the developing audio-narrative experiments hosted by the platform “Paprika? Rolling.” *Play It by Ear* was composed of audio recordings of the space and a series of devices and acoustic walls where single users or pairs could stand and listen or converse. Audio recordings of the gallery space are stored under the heading “echo” on play-it-by-ear.net.



Play It by Ear, North Gallery exhibition, photograph by Brandon Brooks, Fall 2020

Spring 2021 Exhibitions

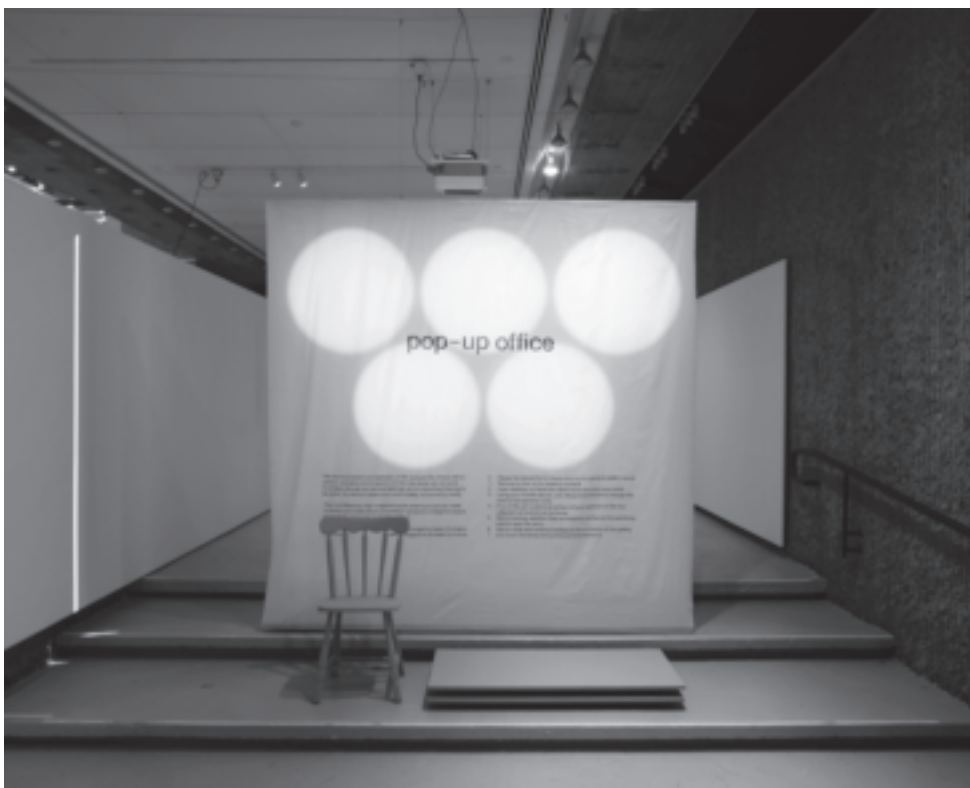
Reframing Brazil

Examining architecture as an entangled system, as form rather than meaningless shapes, *Reframing Brazil* supports a multi-scalar, interdisciplinary discussion. To consider how the production of architecture is yoked to the commodification of natural resources, it is imperative to unveil the power structures behind this process. The exhibition offers a critical panorama of production and consumption that operates at a local and a global scale. A series of drawings illustrate conditions in Brazil, which despite their ties to specific places can be found in other parts of the world and provide a subversive take on universality. Films, projects, and interviews bring propositions from diverse authors into dialogue, bridging the discussion with the present moment and rehearsing potential forms of action on the meanings of construction and architectural form. Curated by Leonardo Fuchs ('20), Laura Papalardo ('21), and Nathalie Ventura, the exhibit will run from late March through

early May 2021. *Reframing Brazil* is supported in part by the TSAI Center for Innovative Thinking at Yale.

HMWRK: ROOM

The exhibition *HMWRK: ROOM* — curated by Gustav Kjær Vad Nielsen ('22), Jack Rusk ('22), Diana Smiljković ('22), and Rachael Tsai ('22) with graphic design by Luiza Dale and Nick Massarelli — will be on display in the YSoA North Gallery from February 15 to March 15, 2021. The exhibition is part of HMWRK, an ongoing research project generously supported by are.na. *ROOM* catalogs the mutants, hybrids, and chimeras that have arisen in response to the recent rapid collapse of home and work. This strange menagerie is depicted in plan drawings submitted by students and practicing architects at Yale and beyond, alongside furniture assemblies that illustrate new workstations. These show accidental assemblages of domestic and professional life, of productive and reproductive labor, that go beyond contemporary speculations about the inter-relationship between work and domesticity. These new arrangements, made more by necessity than design, are a message from the future of architectural production.



Pop-up Office, North Gallery exhibition, photograph by Gustav Kjær Vad Nielsen, Fall 2020

Student Symposium: “Retrofuturisms”

Monday, March 15, to Friday, March 19

The MArch II '21 class organized the inaugural postprofessional symposium “Retrofuturisms” to explore speculative design methodologies and alternative forms of engagement with architecture from the past and for the future. The titular portmanteau is the outcome of a yearlong collective exploration of a range of topics, including questions of architectural labor

and material extraction; psychospacial crises on global, regional, and domestic scales; and contemporary manifestations of architectural regionalism, technology, and nostalgia. “Retrofuturisms” works across geographical, political, and temporal divides to call into question the institutional norms and unstated assumptions implicit in contemporary design practices. The symposium gathers practitioners, writers, and thinkers for an extended conversation about these long-standing issues, made all the more timely by this year's unusual circumstances. Speakers include Anna Heringer, Xu Tiantian and John Lin, Lucia Allais and Peggy Deamer, Clark Thenhaus and Neyran Turan, and Liam Young. The symposium is funded in part by the J. Irwin Miller Endowment.

Renewed Activism

The Black Workshop and the Architecture of Community Control

On a dry, sunny afternoon in New Haven, Connecticut, young architecture student Roland Bedford stood in the back seat of a convertible. With a megaphone in hand, he called on neighborhood residents to attend a Black Workshop meeting. Some residents responded and others ignored the call, but the organizers' agenda was loud and clear: they wanted to teach members of the community how to read plans, develop a political voice, and participate in city planning. Against the backdrop of a changing racial landscape and uneven structures of power in New Haven, the history of the Black Workshop — a collective of Black architecture students at Yale and city residents — charts many shifts, from the city's renewal efforts and urban poverty programs to the state of the curriculum at Yale School of Architecture. Between 1967 and '68, the Black Workshop was an outlet for a radical Black architectural imagination that was produced by and inextricably linked to the spatial, historical, and political context of the late 1960s.



The Black Workshop notebook courtesy of Manuscripts and Archives Division, Sterling Memorial Library, Yale University, New Haven, CT, 1967

The story of how the Workshop was formed is not a straightforward narrative. At the time of its formation it included eight students: E. Donald van Purnell, Ralph B. Johnson, Joseph Middlebrooks, Richard K. Dozier, Reggie Jackson, Harry J. Quintana, John Coke, and Charlie Louis, all working toward degrees in architecture or urban planning. The original members and the faculty who supported them describe its initiation in different ways. The description of the Workshop published in Robert A. M. Stern's *Pedagogy and Place*, for example, describes it as a group of Black students who were admitted as "recruits" by Charles Moore. As the book explains, Moore authorized Charles Brewer, professor and cochair of the YSoA admissions committee, to accept ten young men whom Brewer had met at a conference on gang violence held in Detroit. *Pedagogy and Place* creates a compact origin story of ten prospective Black "recruits" arriving at Yale as a group and formalizing themselves as the Black Workshop. Based on my interviews, this narrative not only belies the distinct values and lived experiences of the individual students but has also contributed to the scant perspective of the Workshop's origins. The Black Workshop began with ten Yale students in fall 1968 but was never a neatly formed group. In fact its formation was neither the product of Brewer's "recruitment" nor Moore's "blessing," but rather a result of the organizing efforts of students who had carved inroads into Yale and the YSoA through a broad range of professional and lived experiences.

Because the Black Workshop emerged in the era of politicized American student movements in the late 1960s, it would be easy to classify it alongside other student groups on campus. Yet its alternative pedagogical agenda and effort to build alliances with Black residents living near the Yale campus made it unique. Its critique of urban-renewal and poverty programs was distinctive. In reading the collective's statement of purpose, titled "Raison d'Être," a dual critique of the renewal enterprise and architectural education emerges in high relief. The text reveals many of the Black Workshop's objectives, including its goal to address the uneven structures of power in New Haven, referred to as "many broad and quite elusive variables [of] white racism."

Indeed asymmetrical power structures were deeply visible in the regional history of New Haven's urban development, but the Black Workshop viewed YSoA's curriculum and New Haven's renewal efforts as simultaneous. The Black Workshop addressed the aggressive renewal strategies of the New

Haven Redevelopment Agency, which from the 1950s to '70s separated Yale University (the city's "symbolic heart") from the low-income neighborhoods that "offended the sensibilities of the university" by building fortifications of walls, ring roads, highways, and high-rises. The Black Workshop saw Yale as equally responsible for constructing the region's segregated geographies, as the school and New Haven were adopting Modernism's penchant for concrete highways and high-rises to shape an image of a region replete with vertical landmarks and, perhaps most importantly, racial whiteness through what the New Haven Register in 1964 called a "total obliteration of the ghetto image."

The manifesto also reveals Workshop members' political positions. For instance, one can read a separatist ideology shared with Black power organizations such as the Black Panther Party in one of its written statements. The Black Workshop demanded community control of Black communities, as follows:

We, the Black Environmentalist Studies Team (B.E.S.T.), think that the local community should design and control its own destiny. We think that the Black community and other disadvantaged communities must have their own doctors, architects, lawyers, teachers, planners, etc., to serve their particular needs.

Echoing the first point of the Black Panther Party's "Ten-Point Program for Self-Defense" — "We want freedom. We want power to determine the destiny of our Black

Community." — the Black Workshop adopted its value of separatism as a pathway toward establishing powerful Black communities. Community control for the Black Workshop meant researching and developing new methods for land acquisition, not unlike the Black Panther Party's practice of land banking of vacant lots. Acquiring land and developing new construction methods, the Black Workshop believed, required rethinking the education of the architect. As a result, its members built spaces they could call their own; they created a workshop-oriented studio space, developed new studio courses, and produced urban plans and housing projects that imagined alternative Black futures.

Particular attention was paid to changing the studio, the most important course for the architecture student and the standardized site of architectural production. Black Workshop members questioned the studio format and resisted solidified notions regarding how one received course credit, what was considered acceptable architectural production, who the field imagined itself for, and where architectural thinking could occur. In this way the Black Workshop reimagined architectural education within but against the existing structures of the YSoA, militated against the status quo, and transformed the privileged space of Whiteness within the academy along with the very definition of architecture, even if only momentarily.

— Rebecca Choi

Choi, an architectural historian, is a postdoctoral fellow at the ETH Zurich.



Exhibition, *All Power to the People: Black Panthers at 50*, courtesy of Oakland Museum of California, October 8, 2016–February 26, 2017

MED Working Group for Anti-Racism

During the Fall 2020 semester, MED students from the MED Working Group for Anti-Racism connected with international activists, alumni, and new allies to initiate a series of conversations around anti-racist praxis in and beyond the design field. The group was founded in summer 2020 and started off by providing resources for anti-racist literature and compiling a list of courses at Yale University relevant to the study of race and space. As the students embarked on a new semester at YSoA, the Working Group for Anti-Racism held town hall meetings with its allies and launched a series of roundtable discussions with anti-racist activists.

Titled "POLICING," the first roundtable discussion of the semester brought together Jaime Amparo Alves, author of *The Anti-Black City: Police Terror and Black Urban Life in Brazil*; Arissa Hall, cofounder and project director of National Bail Out; Philip V. McHarris, doctoral candidate in sociology and African American Studies at Yale and founding member of the Black Youth Project 100; as well as Teigist Taye and Zoë Hopson, members of the Black Students

for Disarmament at Yale, an organization working to defund and dismantle the Yale Police Department. The conversation focused on the racial violence of law enforcement and the organization of grassroots efforts to abolish the police, touching on the role of Black women in anti-carceral movements; abolitionist visions for systems of care and accountability; the connection between poor housing, transportation infrastructure, and police violence against BIPOC communities; and the role designers can play in activist efforts to defund police departments.

In October the group invited three panelists to the "ARCHIVE" roundtable discussion, which focused on radical archival methods that celebrate and call attention to the spaces, labor, and lives of BIPOC spatial practitioners and communities. Guests included Amrita Raja, YSoA alumna and founder of the Counter-Canon Project, an Instagram archive sharing the work of primarily non-Western architects; Cierra Chenier, founder of NOIR 'N NOLA, a digital platform that preserves the history and culture of Black New Orleans; and Mel Isidor, designer and founder of A Voice at the Table, a multimedia research initiative at Sasaki that explores the role Black women play in making affirmative spaces in Roxbury, Massachusetts. Raja, Chenier, and Isidor shared their work and reflected on processes of representing BIPOC histories and spatial practices that combine archival work and activism.



Affirmative spaces collage in Roxbury, Massachusetts, A Voice at the Table Project, image by Mel Isidor, 2020

"COMMONS," the last roundtable discussion of the semester, brought together Lauren Hudson, cofounder of SolidarityNYC and lecturer in feminist urban geography; Rachel Valinsky, artistic director of Wendy's Subway, a library, writing space, and independent publisher in Brooklyn, New York; Sunny Iyer, program director at Wendy's Subway; and Dan Taeyoung, adjunct assistant professor at Columbia GSAPP and founding member of Prime Produce, Soft Surplus, and the Cybernetics Library. The group discussed mutual aid practices, solidarity economies, and cooperative approaches to design and publishing in and beyond New York City, considering the connection between their

respective work and contemporary movements for racial justice.

In addition to hosting new roundtable discussions during the Spring 2021 semester, the Working Group will cosponsor a Wikipedia edit-a-thon with Yale and MIT librarians, developing new articles and supplementing existing ones on BIPOC designers.

— Mary Carole Overholt (MED '21)

For updated information on our events please visit the MED Working Group for Anti-Racism page on the Yale School of Architecture website or contact us at ysoa.med@gmail.com.



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Exhibition *Pop-Up Office*,
curated by Jack Rusk, ('22),
Rachael Tsai ('22),
Gustav Kjær Vad Nielsen ('22),
and Diana Smiljković ('22)
with graphic design
by Luíza Dale
and Nick Massarelli —
was installed in the
YSOA North Gallery from
September 21 to
October 16, 2020
as part of HMWRK.

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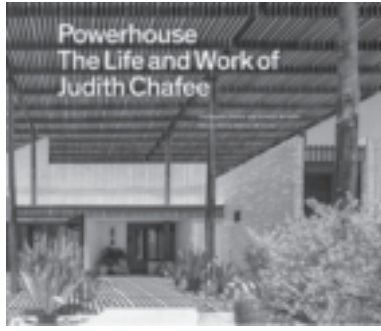
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- 2. Insert desktop surface

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Book Reviews

Powerhouse: The Life and Work of Judith Chafee



By Christopher Domin
and Kathryn McGuire
Princeton Architectural
Press, 2019
272 pp.

The word *powerhouse* conjures an image of influence, energy, and drive. The term also invokes a second reading, however, one more mechanical: an energy-generating engine, a producer of power. It captures a praxis and a type of architecture. In a moment of cultural and climatological reckoning, this new biography and monograph on the career of Judith Chafee ('60), written by Christopher Domin and Kathryn McGuire, offers critical tools for architects today. In examining Chafee's life and projects, the book presents a model of an architect whose work and actions dealt directly with questions of power in architecture: from her own position as a pioneering female architect to larger disciplinary questions of material culture and environmental ethics. Chafee's oeuvre of desert Modernism presents unique domestic archetypes that reflect their environmental conditions, not only through vernacular construction technologies but also through their remapping of the domestic interior through materials, systems, and textures. As William R. Curtis writes in the book's introduction, "In her celebration of domestic rituals, she treated kitchen slabs as altars and naked metal extract pipes as cult objects."



Judith Chafee architect, Viewpoint,
Tucson, Arizona, 1970–72, photograph by
Bill Timmerman

Powerhouse is structured in two parts, covering Chafee's early and late practice, each pairing a biographical essay with photographs and descriptions of notable works from the period. The contextualization of Chafee's work in juxtaposition with her life is useful for understanding the transformation of her practice throughout the decades. A common thread throughout the book is the climatic and material palette of the Arizona desert, a landscape that served not as a pictorial backdrop to the architecture but as an immersive environment that critically informed each project.

Although born in Chicago (in 1932), Chafee spent most of her childhood in Tucson, where the family relocated when her stepfather began working at the Desert Sanitoria. Exploring the desert and making adobe bricks by hand to expand the family home as a youth, Chafee was highly influenced by the region's vernacular architecture, a contrast of indigenous construction techniques and the colonial architecture of Spanish missions set against the Sonoran Desert landscape. Her family was connected to social activists in the area, including Margaret Sanger, first president of the International Planned Parenthood Federation, which undoubtedly influenced Chafee's time at Bennington College, during which she worked with labor unions in Massachusetts. After working in the design industry for several years in Manhattan, she matriculated at Yale University, where she graduated in 1960 as the only woman in her in architecture class. Before starting her own practice, Chafee worked for several years in different firms, including for Paul Rudolph (her thesis advisor); The Architects Collaborative (TAC); Eero Saarinen and Associates, led by Kevin Roche and John Dinkeloo; and Edward Larrabee Barnes Office, in New Haven. While at Barnes she began building up her own practice, completing the Ruth Merrill Residence in 1969 and the Robert Funking Residence in 1972 in Connecticut.



Judith Chafee architect, Ramada House,
Tucson, Arizona, 1973–75, photograph by
Bill Timmerman

Longing for the desert climate and landscape of her youth, Chafee eventually left the Northeast to establish her own studio in Arizona. After receiving an *Architectural Record* award for the Merrill Residence in 1970, she gained increasing recognition for her designs and was able to expand her practice in Tucson. In 1973 Chafee

also began teaching at the University of Arizona School of Architecture, where she was the only female faculty until the early 1980s. Her teaching legacy was in many ways as important as her decades of practice, where her careful attention to site — its climate, seasons, colors, and materials — influenced generations of architects.



Judith Chafee architect, Centrum House,
Tucson, Arizona, 1983–84, photograph by
Bill Timmerman

The authors' careful description of Chafee's relationship with the desert landscape, her design work and pedagogy, and her daily rituals provide a compelling framework for an architectural practice. From her early designs of the Ramada House and Blackwell Residence to later projects such as the Rieveschl Residence, Chafee's work is described through both typology and technology, an environmental praxis rooted in mass, temperature, shade, and space. *Powerhouse* offers the reader an important model of architecture in which the ecological conditions of everyday life shape and inform both our habits and habitats.

— Brittany Utting

Utting ('14) is assistant professor at Rice University School of Architecture and cofounder of the design collaborative HOME-OFFICE.

Building Brands: Corporations and Modern Architecture



By Grace Ong Yan
Lund Humphries, 2020
240 pp.

Building Brands, by Grace Ong Yan (MED '00), argues that Modern corporate architecture served as an instrument of branding, illustrated by four chronological case studies: Philadelphia Saving Fund Society (1929–32), by George Howe and William Lescaze; Johnson Wax Administration Building (1936), by Frank Lloyd Wright; Lever House (1950–52), by Skidmore, Owings & Merrill; and Rohm and Haas Corporate Headquarters (1964), by Pietro Belluschi with Alec Ewing, of George Ewing & Co., as architect-of-record.

Each case study sways within a stasis between two positions on representation and its relationship to branding: one promotes the idea that branding was a key objective and driver of design, and another that architecture, after it was built, communicated a client brand. Each example offers a different rationale for why branding was considered part of the design process or a lucrative aspect of the resultant building, or both. It could be said that clients' intentionality toward branding objectives grew as time progressed, and the culture and mass media changed, as illustrated by the initial design discussions for the Philadelphia Saving Fund Society (PSFS), in the 1920s, through the completion of the Rohm and Haas building, in the 1960s. In the case of Johnson Wax, I wondered whether the momentum to realizing the potential of branding emerged as a result of advertisement and editorial copy, after the creation of the building, or was it intended from the outset? The book spends some time remarking on the parallel social agendas of S. C. Johnson and Wright, that of a paternalistic corporate welfare. Yet ultimately this case study hangs the Johnson Wax Administration Building's branding on Wright's "starchitect" fame.

A concept of *Gesamtkunstwerk* resounds in Ong Yan's conception of how branding

influences design, as executed via relationships among architects, architect and client, and architects and designers coming into play in the creation and interpretation of a whole. In that vein *Building Brands* delights in tantalizing play-by-play descriptions of how a client influenced conceptual design over a six-year process—a fascinating chip on the conceit of the hero architect, in particular the dynamic between PSFS president J. M. Willcox and Howe and Lescaze. To be present in the room during those meetings would have been remarkable! This case study discusses the choice of site as a significant aspirational signifier of middle-class stature to PSFS's working-class audience, how its designers contemplated the representation of functionalist architecture versus an architectural language influenced by Beaux Arts, and how that came to signify "progressive" as a tenet of the PSFS brand. Ultimately Ong Yan focuses on the PSFS sign as the most definitive agent in the branding success of the bank headquarters.

For the other three case studies Ong Yan likewise winnows branding influence down to one primary driver: fame, in the case of Johnson Wax, for its association with Wright; form, for Lever House; and material, for the Rohm and Haas Building. Each case study's presentation of history is fascinating, from its account of the corporation and its brand to the influence of the designer's status and decisions, including those related to site and materiality. One tidbit from the Lever House case study is worth noting: in the late 1880s William Lever failed to trademark his initial soap creation, which was later overtaken in the marketplace by a similarly named bar of soap. Ong Yan points out that this taught Lever the lesson of how important a distinctive trademark is: "as important as the quality of the product itself."

The accounts of these moments of corporate history — and there are many — reveal the intentions and complexity behind why buildings and the brands they evoke may have come to fruition as they did, years later.

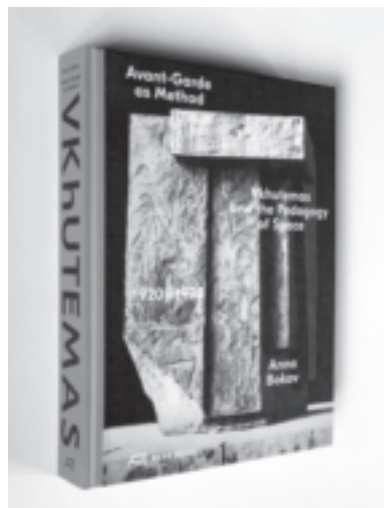
Describing the momentum of this book — definitely an element of experiencing it — feels like making the case for branding as an exercise in pushing a contention toward the building outcome via history and then pulling the contention from advertising created after building completion. That sense of push-pull tension dissipates as the book progresses, awash in confidence in the final case study, the Rohm and Haas Corporate Headquarters. There the client's product, Plexiglas, becomes the self-reflexive sign — produced by the client, featured in the building, and then successfully marketed as the material du jour for the creation of, yes, commercial signage globally.

Reading how clients and architects of the period conceived of nascent branding in relation to their design and businesses is delightful, especially considering the intrepid calculations of consumer and demographic behavior that now feed into any design, architecture included.

— Rosemarie Buchanan

Buchanan (MED '00) is a communications consultant to architecture firms.

Avant-Garde as Method: Vkhutemas and the Pedagogy of Space, 1920–1930



By Anna Bokov
Park Books, 2020
624 pp.

Precisely 100 years after its establishment in 1920, the legacy of the VKhUTEMAS (Higher Art and Technical Studios) in Moscow remains almost as enigmatic as the pronunciation of its transliterated acronym. Often reductively described as “the Soviet Bauhaus,” the school (renamed VKhUTEIN after 1926) was one of the most radical experiments in mass education of the twentieth century, set into motion shortly after the October Revolution of 1917. In its decade-long run, until its hasty closure by Stalin in 1930, the school became home to some of the most well known protagonists of the Russian avant-garde, a long roster of (now) celebrated figures — including artists Gustav Klutskis, El Lissitzky, Lyubov Popova, Alexander Rodchenko, Varvara Stepanova, and Vladimir Tatlin, and architects Moisei Ginzburg, Ivan Leonidov, Konstantin Melnikov, and Alexander Vesnin — who taught across the eight faculties of the school.

Mirroring the antiestablishment impetus of the school, the 624-page book *Avant-Garde as Method*, by Anna Bokov (PhD '17), is no straightforward textbook history. Instead it takes the shape of a meticulously researched kaleidoscopic narrative with a strong emphasis on the school's pioneering architectural pedagogy. The text is interwoven with large-scale reproductions of student works, newly redrawn analytical diagrams, and key primary documents, most of them translated by Bokov and published in English for the first time. The opening chapter of the book charts the sweeping educational reforms that took place in Russia after the revolution, eventually leading to the formation of the VKhUTEMAS. Yet the central focus of this survey is on the origins and outputs of the methodological approach developed by Nikolai Ladovsky, one of the lesser known faculty of the school and leader of the “Rationalists” of ASNOVA (Association of New Architects).

Previous scholarship on the VKhUTEMAS — notably the authoritative two-volume account by prolific Russian historian Selim O. Khan-Magomedov, issued initially in French and only years later in Russian — aimed at providing an overview of the school's activity and a genealogy of its diverse cast of characters. In contrast, Bokov's greatest contribution is characterizing the unprecedented challenge of architecture education in a hurry: the task of shaping a whole generation of “modern” architects who would be enlisted to give form to the

physical environment of postrevolutionary Russia and, after 1922, the whole Soviet Union. How do you maximize the school's extremely limited resources to train literally thousands of students, many of them without a secondary education? Which aspects of architectural and urban design — aesthetic, functional, structural, technological, and/or experiential — do you prioritize? Where do you even begin?

During his tenure Ladovsky developed the discipline of “space,” a comprehensive sequence of propaedeutic exercises on architectural design that broke decisively with the Beaux-Arts training tradition. The result was a series of abstract, formalist, and applied assignments intended to hone students' understanding of notions such as space, form, surface, volume, mass, weight, and depth. Ladovsky's so-called “psychoanalytical” method, developed with affiliates Vladimir Krinsky and Nikolai Dokuchaev, sought more than a break with architecture history: its ambitious goal was to rationalize the intuitive aspects of form-giving through (supposedly) objective means. As a result, many of the spatial exercises were rooted in contemporary scientific theories of visual perception, which he saw as a continuation of the rationalist project of the Enlightenment. Explored across all design scales, this noble mission was supported by the systematic instruction of other faculty: Rodchenko's metalworking workshop and course on “Graphic Construction,” Lissitzky's woodworking department, Stepanova's work on textile design, and Popova's teaching on “The Maximal Influence of Color,” to name only a few.

Bokov's painstaking study provides the most detailed, and clearly articulated, investigation of the actual content of architectural pedagogy originating at the VKhUTEMAS. Lavishly illustrated, the hardcover tome assembles an impressive number of archival images documenting the school's social life and student work — such as the highly expressive volumetric clay studies produced as part of the “space” course, a blowup of one serving as the cover. Images previously only published in the postage-stamp size and low quality familiar to interested scholars are vividly enlarged here and reproduced with high tonal range. Beyond making for a handsome object, these visuals invite the reader to look closely and virtually enter the pedagogical space of the school. The same holds true for



the numerous visually striking inserts of printed material, including some of the most impactful historical publications that came out of the school's architecture department: the short-lived journal *ASNOVA News*; the student workbook *Architecture VKhUTEMAS* (1927), featuring a famous hand-and-compass cover designed by Lissitzky; the newspaper *Architecture and VKhUTEIN* (1929); and the school pamphlet *VKhUTEIN* (1929). The only downside to this proliferation of highly varied material is that the volume can feel at times like a syncopated compendium requiring some degree of familiarization to navigate. In fact the translations of these pivotal ephemera alone could have been published as stand-alone facsimiles, as in the case of the English letterpress edition of Aleksei Gan's seminal 1922 treatise *Constructivism* (2014).

Avant-Garde as Method is a significant reference work that provides fascinating and thorough insight into the architectural education at the VKhUTEMAS. Lifting the barrier of language, it is bound to be an invaluable source of primary material for international scholars of Russian and Soviet art and architecture. While concentrating on its historical subject matter, the volume also raises critically important questions about the state of contemporary architectural pedagogy and its inherited blueprints of action. These questions do not pertain merely to the market-driven ideology of “innovation” that often permeates professional programs but also challenge us to imagine new ways that in architectural education can meaningfully reengage with societal issues today.

— Evangelos Kotsioris

Kotsioris is an architectural historian, educator, and curator. He teaches at the University of Pennsylvania and at Barnard and Columbia Architecture.

Medium Design



By Keller Easterling
Verso Books, 2021
176 pp.

Halfway through *Medium Design*, Professor Keller Easterling notes that new ideas “will not burst upon the scene, take hold, or sell books unless they are presented as the lone, leading idea standing atop the high-altitude peak.” It's a lament not only about the notion of the public intellectual but the trap that she inevitably faces as an author. My initial instinct was to cast Easterling and her propositions for “knowing how to work on the world” in a singular visionary light using the kinds of words that show up on blurbs for her past books: foremost, extraordinary, provocative. Although these are all accurate descriptors, they are beside the point in the case of *Medium Design*.

One of *Medium Design*'s central arguments is a rejection of simplistic Modernist narratives of iconoclastic thought leaders with singular provocative ideas. Whether those ideas are magic-bullet solutions to the planetary crises or the most radical critique proving all potential solutions wrong, Easterling debunks them as simply ineffective in actually doing much in response to climate change, widening inequality, and rising fascist movements.

By rejecting both the solutionist and the radical positions, Easterling ironically takes perhaps the most polarizing position possible: being open to pretty much every tactic imaginable. In improv theater this is called the “yes and” principle. It describes when performers incorporate and expand upon ideas introduced by their scene partners, iteratively constructing a coherent narrative world. Actors use whatever they're given — an accent, a detail, a contextual clue — and their own imaginations to further spin the story. Medium design isn't exactly improv. As Easterling notes, it's “not a thing” so much as “an ever-present approach to things.” But it is imbued with a strong sense of “yes and,” of being an active participant in the milieu of the world and leveraging available resources in

unconventional ways, not merely to make things better but to make something generative.

Of course the stakes Easterling envisions for medium design's interventions are much higher than for an improv theater class. This ever-present approach will probably not introduce permanent solutions to large-scale systemic crises, but medium design isn't really about solutions — to the contrary, Easterling rejects even the binary of solution-problem. Among the book's crisp Holzeresque chapter titles, reflecting medium design's core maxims, are the directives “Things Should Not Always Work” and “Problems Are Assets.” This isn't an attempt to look on the bright side of living at the end of the world or a rapacious survey of the opportunities of disaster capitalism. It's a practical recognition that conflict is an inevitable part of existence and that pretty much all well-intentioned systems can be gamed for abuse, which is why trying everything is necessary. There will always be problems, but Easterling's proposed approach might be a path toward more interesting and worthy problems than the ones currently occupying our time, which are not merely tragic and horrific but extraordinarily boring.

There's a resigned annoyance to Easterling's outlining of the cycles of horror and outrage that have defined politics and planetary science for the last few decades: must we yet again point out the certainty of climate change, the willful ignorance and inaction of politicians and corporations, the cruelties enacted by demagogues? We've been through all of this so many times before! This is, in part, why Easterling is weary of the modern narrative: it's so well suited to keeping us in the loop of crisis, outrage, inaction, rinse, and repeat. While the right succeeds in wearing its enemies down through ideological inconsistency, the consistency so prized on the left can lend itself toward paralysis — what *Joyful Militancy*

authors carla bergman and Nick Montgomery have described as “rigid radicalism.” Easterling is just as bored by the prospect of holding out for an intellectually correct revolution as she is by the crises that necessitate calls for revolution. One can almost hear her eyes rolling both times she mentions, in italics, *seizing the means of production*. This isn't to say Easterling's approach is apolitical or seeking a centrist middle path. She's open to the possibility of the seizing, she's just not sure we should patiently wait for it to emerge. Yes, seize the means of production and manipulate capitalists to work against their own interests. If anything, medium design's adaptive, improvisational tendency calls to mind the late anarchist scholar David Graeber's definition of direct action as “the defiant insistence of acting as if one is already free.”

While some of the book's case studies (land redistribution schemes, proposals for multimodal transit, literally *Spartacus*) may seem a bit optimistic to a generation of readers jaded by a lifetime of crisis and inaction or adverse reaction to it, that optimism is more calculating than naive. Easterling's arguments and lucid prose are guided by a kind of ruthless optimism. She doesn't believe things will simply work out for the best; she's simply willing to use any means necessary to make them work for the better. The stakes are simply too high for too many to choose despair or its cynical counterpart smug radical critique. Perhaps it's ruthless optimism — not hope, not platitudes or promises or manifestos, but a grounded determination to simply be in and make use of the world — that is most urgently needed for the future that lies ahead.

— Ingrid Burrington

Burrington is the author of *Networks of New York: An Illustrated Field Guide to Urban Internet Infrastructure*.

Yale Mental Health Colloquium

The J. Irwin Miller symposium focused on issues of mental health and design on a series of dates on-line in September 2020.



Hannah Hull

“Go back to every organization of which you are a part, and ask, ‘How do we turn on the love?’” Mindy Thompson Fullilove said, in her keynote address for the first ever Yale Mental Health Symposium, “Space, Place, and Power in Mental Health.”

Hosted remotely across five evening sessions in September, the symposium followed on the half-day 2019 Yale Mental Health Colloquium and is part of a long-term plan for an annual symposium to be hosted each year by a different graduate school at Yale. The student co-organizers were Kate Altmann, Jackson Lindsey, Araceli Lopez, Mariana Riobom, Jen Shin, and Gus Steyer. A combination of post-professional, MARCH I, and FES joint-degree students spanning three graduating years first came together to propose an exhibition around mental health for the North Gallery. Instead, faculty suggested they pursue the topic through a symposium. Jessica Helfand (design professor) introduced them to the students at the School of Management organizing a 2019 colloquium. The students presented a proposal to Dean Berke, who then put them in charge of the annual J. Irwin Miller symposium — and they were the first students given such a charge. Their faculty advisors, many of whom moderated panels, were Phil Corlett, Jessica Helfand, Sheril Holbrook, Elihu Rubin, and Joel Sanders. Originally scheduled for March, the symposium was delayed, rescheduled, and finally reconfigured as an online live-streamed event that accommodated questions from participants around the world. As a digital forum the symposium was accessible to a much larger audience, allowing nearly a thousand people to register.

In contrast to the conference’s digital format, an overriding theme was the important role our physical environment plays in promoting health. Mindy Thompson Fullilove, who teaches at the New School, emphasized that instead of focusing our health-care system on managing disease, we should look at how society can create health. She traced this approach back to English physician John Snow, whose 1854



Jason Danziger



Kelechi Ubozoh



Earle Chambers



Alison Cunningham

cholera map plotted cases in London’s Soho neighborhood as correlating with the location of a pump — compelling proof that the disease was carried in the water supply. By removing the pump handle they curtailed the local cholera outbreak. In the twentieth century we combated disease with better sanitation and plumbing, not vaccines or treatments. That is to say, how we shape the environment is the foundation of health.

Fullilove’s second theme, which would play out across the entire conference, was the importance of bringing people together. She argued that health is not just about disease and sanitation but also our ability to function and flourish — in other words, how we organize society. Fullilove’s key word for a better society is *integration*, drawing on social psychiatrist Alexander Leighton’s argument that social integration and disintegration exist on a single spectrum: “The whole point of social integration is that the group comes together to solve problems. The whole point of social disintegration is that it can’t.” For instance, modern buildings take the load of the natural environment off the human body, thus freeing its “energies for social productivity; but the inverse is also true. If the buildings fail us, then that sucks out our energy.” Fullilove was extremely critical of policies that break up ecosystems and neighborhoods: “People like to say you have to break a few eggs to make an omelet, which means ‘I am going to break your eggs to make my omelet and eat very well.’”

Commercial corridors play a key role in keeping society integrated, Fullilove argued, discussing her intensive studies of main streets. “It’s not the opera — we cannot be looking for glamour,” she said. Instead “it is the daily paths of our lives” that allow for better integration. Her metric for the success of a main street is hospitality.

Finally, Fullilove emphasized the importance of listening to people, a theme that would recur throughout the conference. In the question-and-answer session, led by moderator associate professor Elihu Rubin (BA ’00), Fullilove talked about how she



Bryan C. Lee Jr.



Sam Tsemberis

came to be a psychiatrist. When required to do psychiatric work on medical rotation she thought, “Wouldn’t it be great to spend your life hearing people’s stories?” Today she says, “I try to go into complicated situations and ask people to tell me their stories.”

An audience member asked what can architects do — the AIA describes Fullilove, who is an honorary member of the board, as its “moral compass” — and she suggested they could scale up their Regional/Urban Design Assistance Team (R/UDAT) program, whereby groups of architects offer expertise to local communities in need. Asked by audience member Kenn Harris about whether we should demolish as well as build and rebuild prisons, Fullilove disagreed: “In American urban planning, whenever someone asks what is wrong, the answer is always, ‘Move the Black people.’ So when you say let’s knock down a prison, you are going to end up moving the Black people — let’s not do that.” She suggested redesigns to make the prisons nicer, and — as the overall goal is to have fewer prisons — to repurpose the ex-prisons. She spoke warmly about Studio Gang’s Polis Station project: “One of the things the office said is, Let’s make the police station the center of conviviality in the community.”

“The Hospital” was the subject, and villain, of the second panel, on September 15. “We’ve been too patient,” said Kelechi Ubozoh, a Nigerian-American mental health consultant, advocate, and author, pointing out that hospitalization increases the rate of suicide. “The idea of hospitals was to separate us from society because we are a problem — and we are not a problem.” Picking up Fullilove’s emphasis on integration, Ubozoh argued that “connectivity is what keeps us safe.” She presented two challenges: first, how to center the person for whom these spaces are intended; and second, how to build spaces that promote connectivity.

Other panelists had already taken up the challenge in their work. Jason Danziger, cofounder and principal of Berlin firm Thinkbuild, spoke about his design, in close consultation with psychiatrist Martin Voss,



Christian Karlsson



Christopher Payne



Martin Voss



Mindy Thompson Fullilove



Molly Kaufman

for Soteria Berlin, a psychiatric ward for younger patients at Charité Hospital. In 1974 Loren R. Mosher founded Soteria House, in San Francisco, on the principle that there is no worse place to be than a psychiatric hospital when you are mentally ill. The basic idea of Soteria Berlin, Danziger and Voss explained, was to make a psychiatric ward normal and less specialized. For example, it is standard practice to design beds for psychiatric wards so they can be cleaned outside the bedrooms. That means the bed needs to be on wheels, and the walls need rubber protectors in case the beds knock against them. They decided to use conventional beds that can be changed in place — no wheels, no protectors. They looked for nonhierarchical solutions where patients, family, and staff would feel equal levels of comfort. Nurses do not have their own office (although it was unclear if they still had a glass partition or a desk out in the common area). Patients take their medications during meals, out in the open, and the dining and living areas look like chic residential rooms. Danziger and Voss underlined that for someone with psychosis, whose life is fractured, you need to put things together to achieve fullness rather than have a fractured facility. The last panelist, Danish architect Christian Karlsson, achieved connectivity on an urban scale in a new psychiatric hospital in Slagelse, for which he was lead consultant,



Nupur Chaudhury



University of Orange, New Jersey, retreat with Mindy Thompson Fullilove



Marin Voss and Jason Danziger, Stora Berlin, clinic at the St. Hedwig Krankenhaus, Berlin-Mitte, photograph by Werner Huthmacher, 2015

by cutting a public corridor straight through the hospital. Stressing the importance of being able to see the sort of spontaneous life that a street is uniquely positioned to deliver, Karlsson said, “A simple line of site can bring so much to the patients.”

Yet how do you accommodate privacy in designs that prioritize communal space? How do you guard someone’s agency rather than confining it? Danziger put forth the front porch as an excellent mediator of that tension — a place where you can watch and be seen but also easily retreat. He talked about archetypes that people understand intuitively, such as the village structure: “If we think of hallways as smaller streets, and having porches, these metaphors work very well.”

How do you guarantee safety when the removal of barriers is a priority? Audience member Gale Lemieux, vice president of MedOptions, in Old Lyme, Connecticut, pointed out that federal safety regulations make it impossible to create a more welcoming environment. Voss pointed out that most hospitals would say, “Yes, we are very safe.” However, he adds, “It feels awful to be in those safe spaces.” Instead of focusing on removing everything with which one could harm oneself — for instance, curtains as a strangling hazard — he suggested focusing on treating the urge to kill oneself. Whenever someone uses the word *safety*, Danziger cautioned, we should ask, “Is it safety for the person or for the institution?”

Audience member Thomas de Monchaux, an architectural writer and adjunct assistant professor at Columbia University’s GSAPP, pointed out that architecture often presents itself as the “ineffable and magical, especially in the realm of beauty.” He then asked, “Is there a moral hazard in systematizing, institutionalizing, or universalizing some of these ineffable qualities?” For example, Monchaux said, “What we experience as beauty or homeliness cannot be universal but rather a matter of personal or social experience, even or especially for members of marginalized communities.” Voss noted that while design does not have an empirical answer for what constitutes a home, we can be certain that “a classic high-security ward is not homely.”

Monchaux may have found an answer more easily in the panel “Home,” on September 17. Moderator Jessica Helfand, a Yale School of Art faculty member and cofounder of *Design Observer*, opened with a quote from Alison Cunningham, founder and former director of Columbus House, and key contributor to the symposium: “Leaders are not called to be popular or to follow; they are called to take risks, to gamble for a better

world.” In a rousing appeal for action, Helfand pointed out that 25 percent of the 568,000 homeless in America suffer from mental illness: “So this is the work.”

The founder of Pathways to Housing, panelist Sam Tsemberis outlined a clear agenda for that work: housing first. Most programs prioritize housing readiness. A homeless individual moves through a series of houses or institutions while addressing issues such as drug addiction or finding a job before entering more permanent housing. By contrast, Tsemberis argued that you should put the homeless or ill person in stable housing first and then help them overcome their demons. The program still conducts home visits, but the thinking goes that once housed it is easier for someone to address other issues. Tsemberis framed the challenge as a question of power: people who are homeless have no power over the services provided for them. Those who do have the power have not used it to benefit the homeless. “People under thirty do not appreciate that homelessness has not been with us forever.” Tsemberis argued that trickle-down economics, defunding of social programs and public housing, and the real estate boom in the 1980s created this crisis: “Homelessness was invented under Reagan.”

He held up Finland as a model, where apartment complexes have 20–30% of their units set aside for people with limited means. How can architects help? “You are not building housing for the mentally ill; you are building housing,” Tsemberis repeated. “We have spent centuries thinking, ‘What do we build for the mentally ill?’ Oh, maybe a kitchen, a bedroom, a living room — in short, a house!” Panelist Dr. Earle Chambers, director of the family and medicine research division at Albert Einstein College of Medicine, in the Bronx, specializes in how physical environments influence health behaviors and outcomes in patients and across populations. He pointed out that in clinical settings very little work is possible with patients that do not have homes. There are also other factors, such as family and community, that need to be considered.

An audience member asked whether America would ever have housing as a right, as it is in countries like Switzerland. “You work in the spaces where you are,” said Chambers, referring to metaphorical, political, and social spaces (not the literal home offices where so many now work). “Identify what you can in your space, then connect others, then move it up.” That move up can happen surprisingly quickly, Tsemberis added. As the pandemic began, California put almost all of its homeless in hotels virtually overnight, an accomplishment that previously seemed impossible.

On September 22, Professor Joel Sanders moderated the workshop “Architectures of Mental Health,” which featured two artists. The work of architectural photographer Christopher Payne — whose book *Asylum* (MIT Press, 2014) documented mental asylums across America — added a fascinating history to the symposium. The facilities he portrayed were huge. The first facility he photographed, Pilgrim Psychiatric Center on Long Island, housed 13,875 patients at its peak, after the Second World War. With the advent of superior drugs and a shift to ‘care in the community’, the institutions emptied out, becoming shells or closing altogether. Most of those Payne photographed were abandoned, and since the book’s publication

many have been demolished. The operating facilities did not allow him to photograph residents, creating an emptiness that lends the photographs a haunting, almost nostalgic effect. Sanders asked Payne whether he thought he might be romanticizing sinister institutions, and Payne pointed out that while many of his photographs are indeed sinister, the sheer size, choice locations, and the quality of these institutions’ buildings — evidenced in their undeniable beauty — represented a deep public commitment to the mentally ill, even if it was misguided. By now a large part of the Pilgrim Psychiatric Center has been reduced to rubble to pave the way for a still unbuilt development: What does that represent?

While Payne considered the past, British artist Hannah Hull focused on the future. Her project “Madlove: A Designer Asylum” radically reimagines mental health care by holding workshops in which hundreds of people are asked, “If you could design your own asylum, what would it look like?” While her methods (and future asylums) are unconventional, her conclusions underlined those from the earlier panels. Hull emphasized the importance of putting the patient in charge by empowering them to create an environment where they will flourish. In other words, not just a place that is safe from people but safe for them.

Justin Garrett Moore, program office for the Andrew W. Mellon Foundation initiative, Humanities in Place, moderated the final panel, “The City,” on September 24. For a forum emphasizing the importance of community and connectivity, it was fitting that all of the panel participants were part of a community that had crossed paths at the University of Orange, New Jersey, cofounded in 2007 by Fullilove and Molly Rose Kaufman. Panelists Nupur Chaudhury and Bryan C. Lee Jr. described a common formative experience: “Battle of the Benches,” a contest organized by Kaufman in which facilitators helped locals design and build their own benches over the course of a few weeks. Unlike the typical planning process, Chaudhury explained, which is limited to determining the location and color of a bench, every question, including the very definition of a bench, was on the table. The ability to go from those issues to a vision and physical realization was clearly empowering for the participants. Now design principal of the New Orleans firm Colloqate, Lee described it as a “pivotal moment” in his life: “I had just graduated, the market crashed and there were no jobs, I was really depressed, and the opportunity to work for a month with young kids in Orange to figure out what kind of bench they wanted to build pulled so much out of me that I had been burying until that moment. To see their joy and pride was so impactful; it was the impetus for so much to come.”

Lee is also a founder of the Design Justice Platform and a key organizer of Design as Protest, which has made a concerted effort to interest high school students from underrepresented communities in design. Asked by Moore to give a plug, Lee said, “For those who would like to join the ranks of the revolutionaries, check out dapcollective.com. We are collectively making sure that design has a role to play in communities that have been historically disinherited. So join us!”

Chaudhury, an expert on spatial

innovation in historically divested communities, described how she has focused on resident empowerment in her work in Brownsville, Brooklyn. She said that outside experts would constantly dump their latest idea on the community: “This is the flavor of the month, and we are going to try it out on your neighborhood.” She and Moore emphasized that experts need to be comfortable not just with their knowledge but also their ignorance. Chaudhury said she introduces herself to community members by saying, “I may have a master’s degree in public health and a master’s degree in urban planning, but I do not have a master’s in Brownsville.”

An audience member asked how planners define the community: Is membership contingent on how involved a resident is or how long they have lived there? “It’s a group of people with something in common,” Kaufman replied, while recognizing that it gets messy. Chaudhury recalled a neighborhood meeting in East Harlem where they decided to give each participant a different number of votes based on whether they were a business owner or a resident. Lee recommended leaning into the messiness, calling on planners to recognize the complexity of the neighborhoods where they work: “There is no community, there are multiple communities. Everyone is part of multiple communities. ...You do not define community; community will define itself.”

A clear tension ran through the symposium as a whole: While most of the participants insisted on the important role the built environment plays in our mental health, they were meeting in the ether. Although most highlighted the importance to our mental health of removing barriers to social interactions, the imperative during the pandemic has been to isolate and distance. Equally, most emphasized empowering individuals and communities to make decisions, and the perils of one-size-fits-all solutions from “experts,” but surviving the pandemic hinges on following the advice of experts. On one point, however, the lessons of the symposium and the pandemic are in perfect agreement: In the age of vectors, the health of one is the health of all. As Fullilove underlined at the beginning, society creates health. Health is not a personal pursuit but a public good.

— Nicolas Kemper

Kemper (’16) works for a residential architecture firm in New York and edits the *New York Review of Architecture*.



Ground breaking for Columbus House project, with Alison Cunningham, New Haven, CT,



Brownsville, Brooklyn project site for a citizen planning institute project of Nupur Chaudhury

Fall 2020 Lectures

All lectures were held online due to COVID-19 measures. Listen to the recordings here:

www.architecture.yale.edu/calendar

Dean Deborah Berke



Everyday 2020

August 27

Longer excerpts from this lecture were featured in the Fall 2020 *Constructs*

Dean Deborah Berke welcomed students and faculty “back” to the school in the strange times of the COVID-19 pandemic and protests against racial injustice. She discussed her own reevaluation of ideas in the 1997 book she edited with Steven Harris, titled *Architecture of the Everyday*. At the end of the book she had written a short manifesto reflecting on the state of architecture. She proposed a new direction, noting: “We exist in a culture where heroes have been replaced by celebrities and 15 minutes of fame are valued over a lifetime of patient work. ... What should architects do instead? A simple and direct response: Acknowledge the needs of the many rather than the few and address diversity of class, race, culture, and gender. Design without allegiance to a priori architectural styles and formulas, and with concern for program and construction.”

After describing how the world has changed over the past twenty-odd years, Berke identified three issues she would address if she were writing the essay today: architecture’s role in the climate crisis, architecture and the city, and the state of the profession. “The word *everyday* is not big enough, bold enough, or inclusive enough to define what is now necessary, so I’m going to propose, because it is necessary, an architecture of the greater good.”

“We’re here together and we must work together to design and build better building spaces, cities, systems, and regions, ignoring national boundaries, if necessary, and it often will be. These will be built not only on great buildings but also great spaces. They will be pluralistic and messy and embrace nonoppressive diversity. It will promise to be generous to all. It will commit to a future of a livable planet. And it must be open to new governing and decisions, of course, but for us as architects it really means being open to new ways of thinking, seeing, and creating. Of being a voice and having a voice.”

Rebecca Choi



Surveillance and Self-Determination: The Black Workshop

October 1

Rebecca Choi, a visiting lecturer at ETH Zurich, focused her doctoral work on architecture’s response to the racial uprisings in the 1960s. “I argue that the racialization of American architecture as a discipline and profession constituted a coordinated, structural, and cumulative project that reproduced itself in the buildings and urban spaces that made up the built environment,

the kinds of pedagogies taught in the academy, and the projects that were deemed worthy of display in major institutional exhibitions.”

Her lecture focused on the Black Workshop at Yale and the Watts Urban Workshop in Los Angeles, both of which sought to create alternative methods of community engagement and world making. “Black architectures carved out a space for the interpretation of the built environment and architectural practice in which Black lives and Blackness takes center stage ... not merely limiting ourselves to discussions of Black people’s interpretation of previously White discussions. ... It’s the reinterpretation of history, city making, or geography through the lens of Blackness. ... In this conceptualization of Black architectures I paid homage to this tradition of both reinterpretation and active ontological resistance to master narratives and White world making.”

Choi showed Harry Quintana and Charles Jones’s project “Black Commune,” a collection of sinuous structures with adaptable residential units to support shared experience, featured in *Perspecta 12* (1969). She noted: “In rethinking architectural curricula, members of the Black Workshop built spaces they could call their own. They created a workshop-oriented studio space, developed new studio courses, and produced urban plans and housing projects that, through architectural thought and practice, imagine alternative Black urban futures into architectural possibility.”

Jennifer Newsom and Tom Carruthers



Dream the Combine: Recent Work

October 8

We think about perspective not only as symbolic but as actual metaphoric form expressed more consciously through details.

Jennifer Newsom (BA ’01, MArch ’05) and Tom Carruthers (MArch ’05), partners at Dream the Combine, in Minneapolis, spoke about their design process, long-standing collaborations with fabricators, and recent installations. Three themes emerged in their discussion: one, framing devices that tap into an art-historical discourse about the canon and the gaze, in addition to the spatial potential of boundaries and borders; two, an investigation of infinite space and perspective as a conceptual system that probes the relationship between form, perception, and spatial experience, engaging the social complexity in realizing architectural work today; and three, the illusory depth of the picture plane, and the film and postproduction techniques used to layer images onto spatial experience.

“We think about perspective not only as symbolic but as actual metaphoric form expressed more consciously through details and try to unpack the power of metaphor in architectural projects. These frames [of the project “Hide and Seek”]

took all of the lateral loads from the system, and the pyramid shape concentrates the visual field to a point that mimics a single-point perspective and the kind of infinite flexing space of the mirrored plane.”

“These projects are not really documentaries but a kind of a representation or remembering of the work ... a rescripting of the project by making it still present. It really hits home on a feeling we have that the project exists in the mind less than in steel and glass. The idea is to invite people into performance in a way that they’re also authoring the project.”

Peter Eisenman and Elisa Iturbe



Lateness

Book release and discussion
October 19

Peter Eisenman and Elisa Iturbe (BA ’08, MArch and MEM ’15) discussed their recently published book, *Lateness* (Princeton University Press), with Sarah Whiting, Nicolai Ouroussoff, Stan Allen, and Caroline O’Donnell. A concept of aesthetics borrowed from Theodor Adorno’s philosophical texts and elaborated through an analysis of Beethoven’s compositions, arose in Eisenman’s past studios and seminars at Yale. It is not meant to be understood as a historical designation of the end of a style nor a simple return to the past; it is instead a condition where disciplinary conventions operate without the strictures of style.

The discussion touched on questions of time and the Hegelian paradigm. As Iturbe noted, the concept provides for an “otherness” that resists the contradiction between a historical desire for avant-garde transgression and the contemporary belief that all forms are possible. Ouroussoff and Allen noted the potential of *lateness* to bring more concrete notions of meaning into architectural discourse in the context of late capitalism, in addition to its relation to memory and tropes of repetition in art history and its uneasy tension with theories of Mannerism. Whiting questioned whether the book — and subsequent discussion — attempted to investigate *lateness* purely as a framework for analytical inquiry or if it could also be a prospective framework teaching or as a design strategy.

As Iturbe said, “The goal of *lateness* is not the invention of a new form; it’s the discovery of a spatial condition in which the relationship between form and time might flip.”

Eisenman commented: “Relative to bringing back meaning, we’re not interested in bringing a semantic reading back. We’re interested in bringing back a notational reading, not a representational one, which is all over today. If you want to bring it back, you’re going to get some strange creatures.”

Christopher Flavelle



Climate Adaptation: America’s Growing Struggle to Live with Global Warming

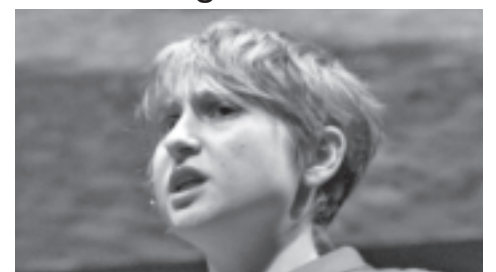
Poynter Lecture
October 28

Christopher Flavelle, a reporter for the *New York Times* who focuses on climate change, was hosted by the School of Architecture and the School of the Environment to discuss how people, governments, and businesses react to climate change.

Flavelle highlighted various paired dichotomies that emerge through discussions of climate change and the built environment. He noted the efficacy and tension between individual and collective action, where policy decisions require economic or behavioral sacrifices in a seemingly mutually exclusive way. While he admitted to the entrenched culture wars over the emissions debate, Flavelle spoke optimistically about adaptation and the eagerness of policy makers and the general public to consider multiple options and creative solutions for the future of city building.

“It’s a mindset and set of cultural values that make those actions work, and some of the obvious ones are as follows: First, a belief in science. You really need to engage this conversation as a homeowner or as a local official; you have to have some sort of fundamental belief that the problem we’re talking about is real and that we have some idea what the trajectory is. Second, you have to trust the experts to find solutions and to believe that the solutions experts come up with will make sense. And then you have to have a willingness to sacrifice. You can look at it from a utilitarian viewpoint, which is if something benefits a great number of people but hurts a few maybe it’s worth looking at. Otherwise you’re not going to get a consensus on which places to save and which to potentially abandon.”

Kate Wagner



Embracing the Discourse: New Horizons in Architectural Criticism

Brendan Gill Lecture
October 29

Kate Wagner, an architectural critic, is known for her blog *McMansion Hell*, which she started in 2016 while a graduate student studying acoustics.

“I choose to write about architecture as a subject simply because I love architecture more than anything else in the world, literally. And I write for people who don’t look at buildings like you and I do. ... I write for the people who do a double take when they pass by a particularly intriguing house in their cars; people who will stay home on a Friday night and watch HGTV;

people who interact with space as users and consumers, not necessarily as creators; people for whom architecture is the canvas upon which everyday life is painted. I try to humanize my subject unless I find it unworthy of the gesture, in which case I resort to humor, something I believe imperative to the project of criticism because architecture takes itself so, so seriously. Criticism doesn't have that intimacy [of theory] — it's all authority, panache, and performance. So why not make the performance a good one?"

"As you embark on your career as an architect, critic, historian, writer, or a lover of architecture, you must always remember that your critical voice matters and is essential to making architecture a better, more equitable, more ethical, and yes, more critical profession. There is always an opportunity for subversive activism."

Tod Williams and Billie Tsien



Lace Up Your Shoes

Charles Gwathmey Professors in Practice
November 2

Billie Tsien began their lecture on the evening before the presidential election. "We want to talk about the local and the global because everyone is feeling so crazy at the moment, and you think, well, what can you do in the world that's positive?" Recalling Obama's farewell speech in the lecture title, Williams and Tsien discussed two projects at different scales. The Walsh Park Affordable Housing project, on Fishers Island, in New York, was a renovation of a freight building near the architects' own house that had been used for construction storage. They designed 36 affordable apartments on the vacant upper level with the local benevolent association. Each unit features an operable skylight over the kitchen and views of the water. Williams commented, "We believe that affordable housing should be as high quality as anything we make for ourselves."

They also discussed their design for the U.S. Embassy in Mexico City, to be completed in 2023. The project, nearly one million square feet, embraces the vernacular typology of courtyard buildings below grade, as well as sensitivity to local colors, materials such as a figured stone-clad concrete wall, textiles, decorative sun screens, and everyday life. Williams said, "We return to the idea of what it is that brings people together. What is it that holds a community and our nation together, and what is it that allows us to bridge large-scale work with the more intimate scale of our lives?"

Abby Hamlin



Creative Collaboration: A Strategy for Impactful Change

Edward P. Bass Distinguished
Visiting Fellow
November 5

Abby Hamlin, founder and president of Hamlin Ventures, cotaught a Fall semester studio at Yale. She discussed her influences, perspective on professional development, and approach to urban planning. Emphasizing the importance of city building, she noted the challenges of climate change and the COVID-19 pandemic, which has made learning about development more

pressing in terms of decision making for architects and designers.

Hamlin stressed how architecture and development are fundamentally public acts and emphasized the potential of aligned individual and collective action. While noting that no single person can make the systemic changes society needs, she believes each of us can make a contribution that helps us move forward on the right path. To this end she embraces both objectivity and creativity in her professional process, while urging students and collaborators to resist the myth of the singular creative. In her Schermerhorn, Brooklyn, housing project, Hamlin noted the value of joining public and private entities with nonprofit organizations to increase collaboration in the design process, widen potential funding streams for development projects, and multiply benefits for residents.

Ultimately this is not about bricks and mortar. It is about people and how we honor one another through the work that we do.

"How do you want to exist in the world, and how are you going to do the work? You've heard me say that we are all responsible for aligning our goals with those of the greater good. You've seen some of the ways I've achieved this. You've heard me say that you have agency, creativity, and choice ... and that choice matters. Opportunities abound for you to contribute to your community's betterment and to the betterment of the greater good. Ultimately this is not about bricks and mortar. It is about people and how we honor one another through the work that we do. Pay attention to honoring others' needs and cultural perspectives and to respecting the natural world that supports our joint survival, and you will be on your way to designing a better future for yourself and for others."

Deborah Saunt



What Next for the City?

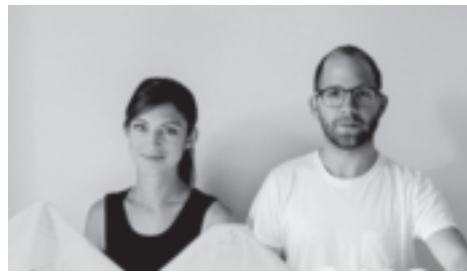
Eero Saarinen Visiting Professor
November 9

Deborah Saunt, cofounder and principal of DSDHA, in London, framed her lecture through the lens of the pandemic, noting that our new behavioral codes provide a prompt for new models of architectural design and practice that push back against the notion of a successful architecture as a commodity. The power of an architect's spatial intelligence to mediate between the virtual and the physical, changing and shifting with time, is all the more important today.

"As a practice we can now stand back and ask, What are we doing and why? The answer to the 'why' question — to use the Eames expression: We want to bring the best solutions to the most people using the least amount of resources. And we believe firmly that the city is our client, not those guys who pay our bills but the people who actually use the space. We really have to understand time and its effects on architecture. Design is a process, not a product. That's too often forgotten."

"We look at scale and space, just like any good architect would ... at light, the use of space and the way an occupant inhabits it. But we pay close attention to networks and interconnections, and we look at movement and time as key parameters for design so that we know that our buildings will be adaptable ... [and] stand the test of time, which comes together through our spatial intelligence. And that's why we do what we do across disciplines. We have to call it a spatial strategy because it is no longer just residing in any one of these three points; it's really a merging depending on the client."

Charlotte Hansson and Luis Callejas



LCLA OFFICE: Recent Work

Louis I. Kahn Visiting
Assistant Professors
November 11

Charlotte Hansson and Luis Callejas spoke about their design philosophy and recent work as partially biographical and informed by their disparate cultural backgrounds. A native of Colombia, Callejas referenced a Latin American interest in the relationship between the built and the natural in Scandinavia; Charlotte, a native of Sweden, noted her interest in Latin American ways of making. Across four projects ranging in scale from temporary installations to aquatic recreation centers, they identified the role of geometry to generate formal language and organizational principles while eschewing typologies in favor of the programmatic ambiguity that comes with unusual volumes. The work showed how details can represent the relationship between inside and outside — either through material choices, fabrication methods, or connections that can transcend site conditions — and in doing so question how one relates to or designs a landscape.

"We are equally interested in architecture and landscape design. However we do not normally think too hard about the distinctions between the two fields. Rather we are intrigued and fascinated by the scaleless nature of certain drawings or ways of working and always pursue projects that allow us to embrace the plasticity of scale and media. In other words, we do buildings and we do landscape, but as much as we recognize that the media for both are different, we try to jump between disciplines and engage with some of the most important challenges of our times. Our interest lies in the pursuit of a new language, but also in knowing when landscape might be the right answer to questions that buildings cannot always answer on their own."

Walter Hood



Recent Work: Tale of Two Museums

Diana Balmori Visiting Professor
of Landscape Architecture
November 12

We've been having really great conversations about how the landscape can actually imbue a different way to navigate the world versus the things that we design to navigate it.

Walter Hood discussed the similar approach to process in two of his office's recent museum projects, each a designed interface between the building and the city, its ecology and infrastructure, and the site's memory.

For the Oakland Museum of California, originally designed by Kevin Roche and Dan Kiley, rooftop gardens were in need of redesign. "We tried to get an understanding of how we can think about linking things and that things don't have to be the same to be linked. By looking at the resources around that, we begin to have

a mental image of what this place is and its connection to its context." The new gardens represent the spectrum of local ecosystems, exemplifying Hood's conclusion that the project is "more about curating space and how the museum could curate the city, and less about placing objects in the context."

Hood worked in collaboration with Harry Cobb to design the International African American Museum, in Charleston, South Carolina, which claims the site along Gadsden's Wharf as a hallowed ground for Black people. In a former epicenter of the African-American diaspora, the museum features a family center where genealogy can be traced. Hood designed an ancestry garden along the floodplain as a series of floor panels embossed with human figures, creating a space that promotes contemplation and changes in atmosphere throughout the day.

"We've been having really great conversations about how the landscape can actually imbue a different way to navigate the world versus the things that we design to navigate it. I'm really hopeful that in just talking about race and ethnicity and talking about place we can have the hard discussions and also begin to think differently about how we want to live together. Maybe it's less about the things we make and more about the spaces we put each other in and the kind of light, the phenomenology, that imbues this space."

Ronald Rael and Virginia San Fratello



Unbounded

Myriam Bellazoug Memorial Lecture
November 19

Architects Ronald Rael and Virginia San Fratello discussed their approach in their practice, *Emerging Objects*, featured in *Perspecta 53*, which also launched that evening. "We have unbound ourselves from the conventions of contemporary architectural design. And for us this means designing buildings, sometimes by starting with the particle, like literally the particle of salt in some cases. In other cases it means looking at ancient building techniques for inspiration, and sometimes it means not asking for permission but going ahead and doing it anyway." They showed explorations in 3-D printing at multiple scales with natural materials such as Chardonnay grapes, coffee, rice, and clay. Rael noted, "The goal of all of our 3-D printing endeavors is to ask how this might be used in architecture and how we might scale up. So even in 3-D printing clay, we wondered how we can transform this technology to print not only beautiful objects, such as pots and beautiful textures, but also building." This led to the development of a large robotic extrusion device that 3-D printed a series of clay structures at their experimental lab in southern Colorado.

Most recently the architects designed playground teeter-totters along the U.S.-Mexico border, which drew widespread attention. After repeatedly being shut down by the Department of Homeland Security, they decided to smuggle the installation to the border, and for a brief moment children and families gathered to play as Mexican and U.S. National Guards stood back and watched. "We were able to tell the story that this is a place where mothers and children attempt to live meaningful and happy lives despite the oppression of the wall, and I think for 40 minutes we were able to show the world that the actions that take place on one side have direct consequences on the other."

The lecture summaries were compiled and written by Sam Golini ('22) and Scott Simpson (BA '13, MArch '21).

Fall 2020 Advanced Studios

Studios continued online from near and far while students worked in the fabrication labs and studio spaces when possible. For those working from home scheduling was often complicated given different time zones.

Hitoshi Abe

Norman R. Foster Visiting Professor

Hitoshi Abe and Nicholas McDermott ('08) led a studio called "WORKHOUSE, Life after Pandemic," asking students to contemplate a future in which domestic and work spaces merge in new architectural and economic forms. Focusing on two sites in Tokyo, one downtown and the other on the suburban fringe, the studio set out to document a set of emerging trends that have changed expectations about what comprises a desirable workplace. These trends have been accelerated and influenced by COVID-19. The brief asked students to imagine what blend of living and working might emerge next.

The students worked in groups to identify compelling issues in the contemporary Japanese workplace and domestic sphere, studying coworking, coliving, and more speculative architectural models. The groups went on to design a "programmatic ecology" that defined the activities and the communities that would inhabit a hypothetical building as a coordinated set of spatial and economic relationships.

Ultimately the students worked individually to design buildings based on their narrative arguments and programmatic structures. For example, one model addressed issues of knowledge exchange and cultural preservation in the face of a more liberated and transient workforce with a pair of live-work towers for downtown Tokyo that hosts residencies and apprenticeship programs for practitioners of rural crafts and the employees of global consumer brands. Building proposals for the suburban site ranged from multigenerational coliving arrangements to complexes firmly situating the zone of work inside the home while moving childcare out into the community. Other projects leveraged the corporate desire to maintain a local workforce as a way to fund low-cost housing for young families while providing greater agency for laborers over the course of their careers. The last pair of projects looked improbably to the Japanese *konbini* (convenience store) as the seed for a more urban suburbia.

Kevin Carmody and Andy Groarke

Bishop Visiting Professors

Kevin Carmody and Andy Groarke, with Gavin Hogben, taught the studio "Not Forever," focused on the fragile and fundamental relationship between architecture and landscape over time in the design of a long-term archive and distribution center for the British Library in the picturesque English countryside. Although the task was to design a simple "box" in the landscape, the studio also examined the implications of architecture's physical presence at a sublime scale, as well as the resilience and long-term continuity of institutions and their buildings.

The students were expected to act as long-distance detectives for a site they were not able to visit and react imaginatively to a brief for a project intended to last 300 years, at a time when no one could plan further than a week ahead during the global pandemic.

The semester was structured as a series of interlinked individual and group work projects. Extensive research of both "high" and "low" architectural precedents, documented in large-scale physical models and detailed drawings, along with intensive design charettes, formed the basis of each student's main project thesis. World-renowned artists, academics, and practitioners gave seminars on diverse topics, including the sublime scale of distribution architecture; the fascination of the "ruin" in picturesque and postindustrial landscapes; the typology of the "noble shed"; and speculations on the future pres-

ervation and distribution of our physical knowledge.

A complex brief and wide scope of research triggered the students to engage with projects in diverse ways, developing not only orthodox architectural proposals, master plans, and landscape interventions but also highly imaginative economic, political, and social frameworks that could perhaps cross-fertilize and fortify the cultural life of the library campus in the future.

A sincere interest in ecological and social sustainability underpinned all of the ten final projects. Yet each envisioned the long-term future of the institution and its architecture from a highly personal and intuitive perspective, with hope and optimism for 300 years ahead.

Keller Easterling

Enid Storm Dwyer Professor of Architecture

Keller Easterling, professor, with Theodossis Issaia (PhD '21), critic in architecture, taught the studio "No Normal" last fall. The fat, white middle of the United States hosts a tangle of problems, stretching from tribal lands in Oklahoma to polarized Minneapolis, where George Floyd was murdered. It also offers the possibility of a political trick. Since the Great Depression these red states have received excessive subsidies, even as they vote against big government. Neutralizing critiques of the Green New Deal (GND) by maintaining that the old New Deal is still in place, students in the studio "No Normal" tried to see just how much of the GND could be accomplished. Within this built-in political Teflon, and in dialogue with many interlocutors, students designed projects that transitioned from abusive to productive industries.

Mutualism is at the heart of abolitionist thought, and mutually beneficial exchanges across entrenched political divides can retool the mechanisms of social welfare, sustainable energy, police defunding, and reparations for Black and Indigenous people. In Minneapolis, students Samar Halloum, Jiaying Yan, and Scott Simpson employed an unusual community land trust as a vessel for reapportioning the monoculture budgets for farming, policing, and real estate development. In the extreme political and environment climate of Oklahoma, students Rachel Mulder, Leanne Nagata, and Sasha Zweibel leveraged existing subsidy failures to aggregate land for reparations, regenerative agriculture, food production, and wind farms. Fort Berthold, North Dakota, sits on a shale basin with huge reserves, like areas of Oklahoma. While not rousing sentiments against renewable energy, students Rebecca Commisar, Steven Sculco, and Gabriel Gutierrez Huerta showed what it would take to convert oil revenues into wind energy and greater autonomy for the three tribes in the area.

All the projects demonstrated how a synthetic design imagination about spatial variables — perhaps more than legal, scientific, or economic assessments — is crucial to political temperant and decision-making.

Abby Hamlin, Dana Tang, and Andrei Harwell

Bass Distinguished Visiting Fellow in Architecture

Bass Fellow Abby Hamlin and architect Dana Tang ('95) principal at Gluckman Tang Architects, with Andrei Harwell ('06), critic in architecture, examined the future of the urban workplace within the context of the Brooklyn Navy Yard (BNY). Beginning with its recent master plan, students were asked to develop a program for a parcel at the edge of the navy yard on Kent Avenue, taking a critical position relative to the site's waterfront location,

elevation in the floodplain, accessibility, relationship to the neighborhood, and somewhat disconnected position from the core of the BNY. The students were asked to model the architect-developer relationship as a "partner," proposing development projects for the site that required strong justifications in terms of feasibility.

A series of parallel research and analysis assignments, presentations, and discussions engaging BNY administrators, researchers, historians, planners, and engineers familiar with the site introduced the students to a wide range of issues.

The students developed their initial concepts of site analysis and briefs by midsemester, further elaborating and refining them throughout the rest of the term. Some students proposed projects with strong themes including urban agriculture, oysters, workforce education, and development of electronic boats with a museum, while others proposed more speculative work spaces as they explored related new spatial characteristics. Others broke down the program into smaller units arrayed across the site, while some concentrated the program in larger, more monolithic buildings, leaving much of the site as open space. All the projects grappled with site access and circulation, the nature of the waterfront, and how to relate to adjacent communities.

Deborah Saunt

Saarinen Visiting Professor

Deborah Saunt, with Timothy Newton ('06), posed the question "What about Learning?" as the subject of the studio in the context of how architectural education and learning at large have faced ongoing disruptions and pressures under the COVID-19 pandemic. Disembodied learning and a renewed sense of civic participation, along with increasing awareness of how one's relationship with the environment is so critical to life at home, led the students to consider a twofold architectural question: What is the best site for learning today? What are the alternative forms of learning and exchange it could nurture?

A collective analysis of YSoA's changing conditions, from its physical site to its virtual presence and networks, and parallel research into alternative learning models, such as University of the Underground and the London School of Architecture, served as a basis for critique and the making, and unmaking, of curriculum in the students' individual projects. In place of a studio trip the students embarked on a three-day "Road Trip Symposium" with invited guests from different fields — from activism to planning and pedagogy — to engage a discourse and cross-disciplinary exchange about learning and the built environment.

Drawing from lockdown experiences, each student identified different sites of personal significance where the basic right to knowledge is not universally shared. Each project attempted to make legible overt or covert injustices and challenged the silo nature of the disciplines and governance structures that shape the built environment. The students identified latent spatial potentials and existing networks to enable change from an individual to a territorial scale. One student focused on Cleveland's inaccessible and divisive postindustrial riverscape, transforming it into a kinetic learning environment that addresses the full life-cycle and carbon impact of building — from materials sourcing, design, construction, and adaptive reuse to demolition and recycling. Another student looked at the infrastructure of a Miami ravaged by flooding in the not too distant future as a testing ground for living and constructing in precarious circumstances. Other students envisioned new conditions for learning, from New Haven to Chennai, that resist institutional determinism and the paradigm of development but also offer — without premeditation — alternative ways to conceive a design project.

Marc Tsurumaki

Davenport Visiting Professor

Marc Tsurumaki, with Violette de la Selle ('14), critic in architecture, taught the studio "Productive Uncertainty: Indeterminacy, Impermanence, and the Architectural Imagination." They began with the question of how architecture might respond to the increasing volatility that characterizes our collective relationship to emergent environmental, biological, climatological, political, and social conditions. In contrast to architecture's historic association with permanence, stability, and duration, the studio asked how instability, impermanence, and indeterminacy might provide fertile ground for the emergence of new programmatic and spatial formations.

By engaging this fundamental paradox of uncertainty for architecture, the students examined how notions of ambiguity, adaptation, and transience might allow for approaches that leverage and benefit from changes in systems, environmental conditions, and resources, even entropy and disorder. Ultimately the students asked if uncertainty could become a productive catalyst for rethinking architectural conventions and reimagining its role in the collective context of the city.

The students began by examining a range of precedents, from indigenous modes of nomadic architecture to various twentieth-century and contemporary practices that engaged notions of temporality and transience. From these studies they were asked to derive a set of architectural tactics, operations, or procedures that would function as a tool kit of provisional techniques to engage contingency and disorder. They then considered New York City, broadly defined as the five boroughs, to examine zones of uncertainty within existing urban systems as a means of identifying sites of intervention and developing corresponding programmatic proposals.

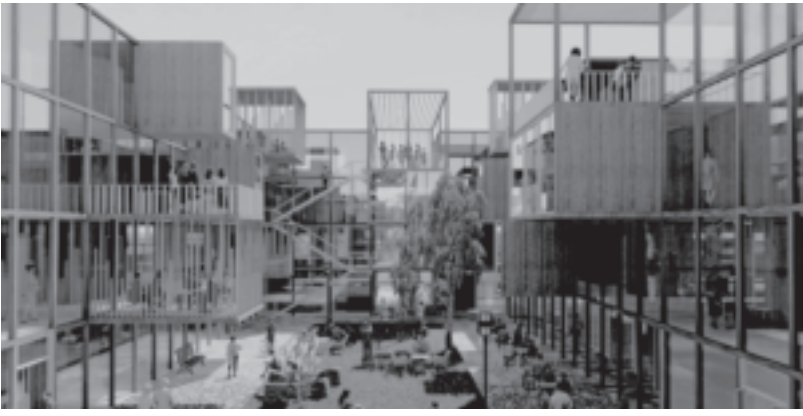
Students had different sites and approaches, ranging from an adaptable framework for the sectional habitation of open streets and new spaces of production for evolving material reuse to an urban agrarian settlement that continually shifts in response to constructional resources and climatic demands and the repurposing of public infrastructures as unexpected civic amenities. Students were encouraged to conceive of their projects not as static entities but as responsive systems for imaginatively and productively channeling the uncertainties of our precarious future.

Tod Williams and Billie Tsien

Charles Gwathmey Professors in Practice

Tod Williams and Billie Tsien, with Andrew Benner ('06), critic in architecture, asked the students to consider the oyster as a key component in a healthy ecosystem, an important food source over the centuries, and a catalyst to imagining new futures for the eastern end of the Long Island Sound. This required seeing the Sound anew, not just as a surface or backdrop but as a territory thick with history and potential to be stirred up, filtered, and made fertile. Two sites linked by the inlet, in New London and on Fishers Island, anchored the study. The students explored the spatial and programmatic dimensions of striking a new balance for cohabitation amid this delicate and damaged economic and ecological context.

Bringing vitality back to the once thriving seaport predominated the projects for New London. The site linked a commercial street to the nearby waterfront. Several projects found ways to enliven the street with public amenities while adding marine research facilities and affordable housing. Some students



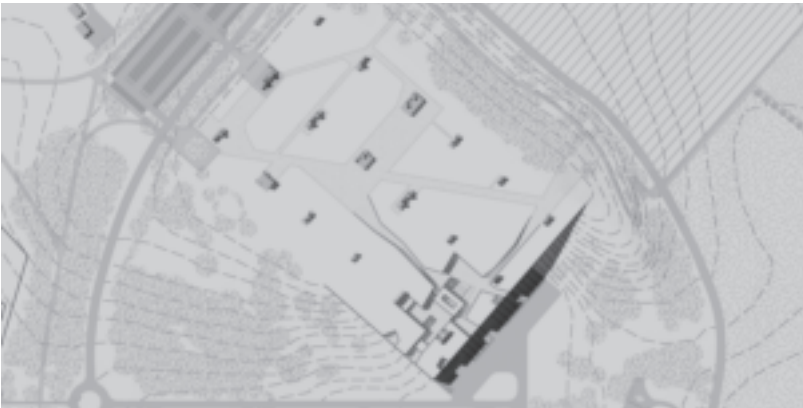
Shikha Thakali ('21),
Nakaniwa Collective
Hitoshi Abe, Foster Visiting Professor with
Nicholas McDermott, critic in architecture



Leyi Zhang ('21)
Leisure In The Air
Marc Tsurumaki, Davenport Visiting Professor
with Violette de la Selle, critic in architecture



Stella Xu ('21)
BNYUrbanFoodHub
Abby Hamlin, Edward P. Bass Distinguished
Visiting Architecture Fellow and Dana Tang,
visiting professor with Andrei Harwell, critic in architecture



Angela Lufkin ('21)
Forever, For Now
Kevin Carmody and Andy Groarke,
Bishop Visiting Professors with
Gavin Hogben, critic in architecture

focused on pedestrian connections to the waterfront, one envisioning a new market building at the shoreline serving both wholesale and retail buyers. Another student developed a waterfront park that would replace a concrete boardwalk with wetlands and trails leading to a museum focused on the ecology of the area.

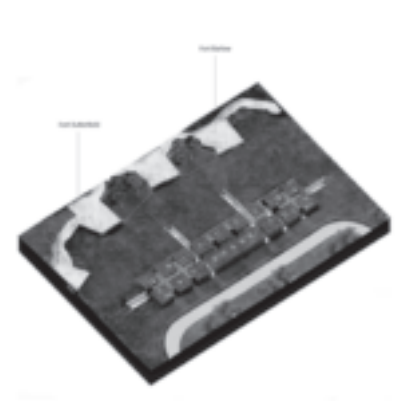
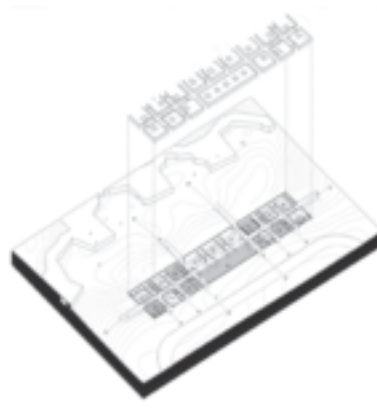
For the site on Fishers Island, students grappled with demographic shrinkage and economic divisions, along with the former military base's history. Several projects directly addressed the military legacy through adaptive reuse of abandoned buildings and ruins of gun emplacements. One student researched the history of indigenous settlement and its relationship to food. Another student envisioned a new oyster hatchery to be open to the public and nestled into the landscape, where it would serve as a gateway to access repurposed bunkers.

Charlotte Hansson and Luis Callejas

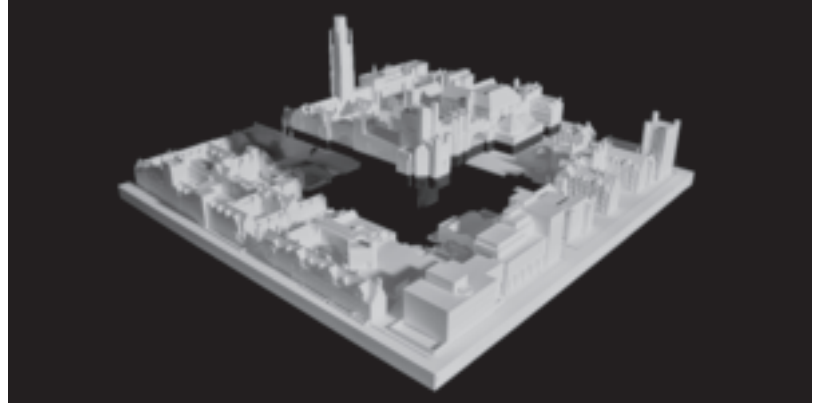
Louis I. Kahn Visiting Assistant Professors

Luis Callejas and Charlotte Hansson, with Marta Caldeira, critic in architecture, taught a studio that emerged from Franz Heske's writings during the 1930s. He discussed how practices as mundane as forest management can reflect, if not embody, prevailing religious beliefs and practices.

The studio posed three fundamental questions to the students: first, how architects should take inspiration from this canonical landscape-type beyond phenomenological approaches prevalent in Nordic design cultures; secondly, how to design architecture in a forest clearing as a primitive design problem (the free-standing building in a clearing recalls



Araceli Lopez ('21)
Sea Lab
Billie Tsien and Tod Williams, Gwathmey Professors
in Practice with Andrew Benner, critic in architecture



Max Wirsing ('21), **Taiga Taba** ('22), and **Martin Carillo** ('21)
Old Campus as Third Space
Peter Eisenman, visiting professor with
Elisa Iturbe, critic in architecture



Tyler Krebs ('21)
Adaptive River Use
Deborah Saunt, Saarinen Visiting Professor
with Timothy Newton, critic in architecture



Stav Dror Shachaf ('22)
The Forest
Charlotte Hansson and Luis Callejas,
Kahn Visiting Assistant Professors
with Marta Caldeira, critic in architecture

Heidegger's proposition of architecture's origin); And finally, how to design the forest itself, not only the building, mostly by learning about subtractive practices.

The students researched two seemingly polarized scales. Persistent spatial metaphors originated in studies of forests across different design cultures and their specific links to architecture as well as projects of afforestation at a territorial scale in line with clear nation-building agendas. The program started with the remit to produce a partially open-air parliament based on the earliest models in Nordic societies, which were spaces for discussion far away from populated centers, many located in forest clearings or naturally formed spaces defined by geographical elements.

The resulting projects interpreted the idea of the parliament by proposing programs incorporating trees and animals

in the forest as part of civic life. Some projects altered the forest through subtractive practices to create space, while others proposed buildings with tectonic aspects that reflect the way others change the forest. Some of the projects tried to recompose the Oslo parliament far from the city center, while others proposed new programs to enable the kind of discussions and activities appropriate to a contemporary parliament.

The pandemic travel restrictions presented an ideal condition for testing the limits of a methodology often used in architectural practice that involves modeling a site as an operation of a higher order of importance than direct experience. The students aimed to produce representations that served as the site—in other words, the constructed model as reality.

Faculty News

Emily Abruzzo, critic, and her New York-based firm, Abruzzo Bodziak Architects (ABA), participated in the Storefront for Art and Architecture's Re-Source benefit in December 2020. The contributors, 26 artists and architects, were tasked with creating work employing leftover materials from past events. In July Abruzzo and her partner, Gerald Bodziak, were interviewed for the independent creative platform *Tongues*. Abruzzo was also interviewed by Julia Gamolina for the website *Madame Architect*, where she discussed architectural practice and writing, and offered advice for young architects.



Village level workers using nonverbal visual teaching aids in a village in northern India, ca. 1956. Courtesy the collection of Anthony Acciavatti, photographer unknown

Anthony Acciavatti, Daniel Rose (1951) Visiting Assistant Professor in Urban Studies, was awarded a grant from the Graham Foundation for his forthcoming book, *Republic of Villages*. Based on nearly a decade of archival research and fieldwork on three continents, the book investigates visions of social engineering and design pedagogy in the service of nation building in the nineteenth and twentieth centuries. It focuses particularly on how a group of scientists and engineers collaborated with architects and farmers to develop new forms of visual pedagogy in South Asia. Acciavatti also edited the special issue "Bigger than Big" in *Manifest: A Journal of the Americas*.

Deborah Berke, dean and professor, participated in the Reykjavik Global Forum — Women Leaders 2020, where she hosted a conversation with artist Olafur Eliasson and architect Abeer Seikaly. In November she was interviewed by the *Robb Report* 2020 and in the January issue of *Elle Décor* she talked about how the pandemic has impacted architecture. The *Architect's Newspaper* interviewed Berke about the importance of transforming old buildings for a sustainable future as a part of her keynote address for its Re-Use & Renewal Summit in February 2021. She also spoke about her adaptive-reuse work at NXTHVN, as a part of the World Around Summit in residence at the Guggenheim Museum in late January. Her firm, Deborah Berke Partners, received a design award from AIA Connecticut for the Sackett Hill House, a Best of Year award from *Interior Design* magazine for the 21c Museum Hotel Chicago, and a Best of Design Award from the *Architect's Newspaper* for the 122 Community Arts Center and University of Pennsylvania Meeting and Guesthouse. The firm's design for new student housing at Brown University is underway and construction is expected to begin in 2022.

Phil Bernstein (BA '79, MArch '83), associate dean and professor adjunct, gave talks on practice futures to the Connecticut Architectural Foundation, AIA New England, Professional Services Management Association, Connecticut Construction Institute Visionaries Forum, and Zweig Group. He led a panel discussion on modern slavery in the building industry for the Grace Farms Foundation and taught remote professional practice classes for students in the architecture programs at the University of Kansas, Georgia Tech, and Cornell. In the fall he was featured with architect Scott Simpson (BA '70) in two Design Intelligence podcasts on the reinvention of practice.

Stella Betts, critic, and David Leven (MArch '91), with their office, LEVENBETTS, were named the 2020 New York State AIA Firm of the Year. In October the practice received a New York City Public Design Commission Excellence in Design Award for the Red Hook Library, in Brooklyn. In



LEVENBETTS, rendering of Red Hook Library, Brooklyn, NY, 2020

September Betts was awarded *Architectural Record's* New Generation Leader 2020 as part of the Women in Architecture Design Leadership program. The firm's Square House appeared on the cover of *Dwell* and Open House was featured in *Wallpaper** in the fall. LEVENBETTS recently completed the SA House, in Hillsdale, New York.



WASTE MATTERS: Adaptive Reuse for Productive Landscapes, edited by Nikole Bouchard, Routledge, 2021

Nikole Bouchard, critic, edited the book *Waste Matters: Adaptive Reuse for Productive Landscapes* (Routledge, 2021). The book and project present a collection of design ideas, essays, interviews, and interventions that engage and reimagine material and spatial refuse. *Waste Matters* includes work by YSoA MArch I students Brandon Brooks ('22), Katie Colford ('22), Sangji Han ('22), and Audrey Tseng Fischer ('22). Bouchard received a 2021 ACSA Creative Achievement Award for her work on the topic from 2017 to '20.

Miroslava Brooks ('12), critic, helped establish *Architecture for Change*, a digital auction platform for architectural work that was featured in the December issue of *Dezeen*. Her firm, FORMA Architects, which she cofounded with Daniel Markiewicz ('11), contributed a drawing of its Dutchess County House, which was sold in support of Black women in architecture. Slovak National Radio RTVS interviewed Brooks about her work in August.

Turner Brooks (BA '65, MArch '70), professor adjunct, with his firm, Turner Brooks Architect, is currently working on the design of a mobile house located for now in Upstate New York. The clients will build the project with an extended family of farmers and competent carpenters and plan to take the house on adventures in different sites as their lives progress.

Trattie Davies (BA '94, MArch '04), critic, and Jonathan Toews (BA '98, MArch '03), of Davies Toews Architecture, are finishing construction on a new gallery in Manhattan that is part of an adaptive-reuse project including studio, office, and residential space. Also nearing completion is a multi-purpose venue in a converted sweater factory in Ridgewood, Queens. The firm has begun work on a ski lodge in Maine featuring a trailside ice bar and a rooftop habitat for the rare Bicknell's thrush. They have also been working with the East Village Community Coalition and the Lower East Side Preservation Initiative on the restoration of two Art Deco park pavilions currently slated for demolition.

Kyle Dugdale (PhD '15), critic, published the essay "The Maker's Mark" in *Perspecta* 53: *Onus*. He took part in the November colloquium "Finding What Is No Longer There," at the Rivendell Center for Theology and the Arts, and is participating as a research scholar in a year-long workshop on Religion & the Built Environment at the Center of Theological Inquiry, in Princeton, New Jersey, where he is studying the ways that nonreligious architecture has appropriated attributes associated historically with "sacred space." Dugdale lectured at Kean University School of Public Architecture and has joined design reviews at the University of Notre Dame, Roger Williams University, and Texas Tech University.

Keller Easterling, professor, was named the Enid Storm Dwyer Professor of Architecture. Her book *Medium Design: Knowing How to Work on the World* was published by Verso in January 2021 (see review on page 17).

Martin Finio, senior critic, and his firm, Christoph:Finio, were awarded a 2021 AIA NY Honor Award for the renovation and addition to the Bennington College Commons, in Bennington, Vermont. The 45,000-square-foot intervention celebrates the unique character of the original building while providing space for academic and social gatherings.



Mark Foster Gage, logo for Biden / Harris USXE campaign, 2020.

Mark Foster Gage ('01), associate professor, as a new design contributor to CNN, recently published a piece on the relationship between robotic construction and the work of Antoni Gaudí. In the fall his architecture firm, Mark Foster Gage Architects, designed a series of high-resolution logos for the Biden-Harris presidential campaign to use on social media. The firm recently completed a 10,000-square-foot renovation of VR World — the largest virtual-reality entertainment center in the western hemisphere — that will reopen in the spring. Mark Foster Gage Architects is currently working on two projects in Nebraska for Lockwood Development: a \$500 million mixed-use development called The Crossroads and a proposal for the University of Nebraska Medical Center's administration building. Gage's work was included in the 2020 "Design Yard Sale," which raised funds for The Bail Project and Collegiate Design, dedicated to fighting systemic racism. He also donated an original sketch of his satirical *Trump Presidential Library* (2017), one of the top three highest-earning items sold at auction by Architecture for Change (ARCH) as a contribution to the Desiree V. Cooper Memorial Fund, which financially supports Black women architecture students. Fakreno Press published Gage's book *Aesthetic Theory: Essential Texts* in Persian. Gage recently gave virtual lectures in Iran, China, and Russia. The last of which was for the Russian Center of Cultural Initiatives and was viewed by more than 100,000 architects, designers, and students across the Russian Federation.

Andrei Harwell ('06), critic, along with Urban Design Workshop (UDW) codirectors Marta Caldeira and Alan Plattus, presented the project DesignCase Lindholmen in October at a conference for Fusion Point and Älvstranden Utveckling AB, of Gothenburg, Sweden, featuring part of the Lindholmen Science Park to model best practices in urban-design processes building on three years of research on the city. Harwell and UDW received a 2020 Excellence Award in Urban Design and Planning from AIA Connecticut for the Resilient Bridgeport plan, which proposes strategies for coastal adaptation in the



Yale Urban Design Workshop, Lindholmen Public Space Network, Design Case Lindholmen, 2020

South End and Black Rock Harbor. In September he completed an adaptive-reuse project in the former Geometric Tool Company factory building, in New Haven's Westville neighborhood, for Elm City Montessori School, creating a new entry, reception area, and classrooms. Harwell is currently working on a cultural adaptive-reuse project in the former Armstrong Manufacturing machine shop in Bridgeport, Connecticut, and a house renovation in East Rock, New Haven. His essay "Terra Incognita," exploring cartography and the Mexican-American border, was published in *Two Sides of the Border: Reimagining the Region*, edited by Tatiana Bilbao, et al. (Lars Müller, 2021)

Erleen Hatfield, lecturer and president of Hatfield Group, gave numerous talks in 2020, including a November discussion for Autodesk University titled "Collaborative Delivery Between Design and Fabrication: Passing the Baton" and a virtual talk for the American Concrete Institute Convention in October. She also participated in the panel discussion "Making the Case for Conceptual Design" for the American Society of Civil Engineers, in September.

Elisa Iturbe (BA '08, MArch '15, FES '15), critic, published the essay "The Anacolutic City: *Urbs Oeconomica*" in *Perspecta* 53. In November she delivered a talk titled "Overcoming Carbon Form" as a part of the UCLA Architecture and Urban Design fall lecture series. She also gave the Michael Owen Jones Memorial Lectureship at the UVA School of Architecture for the Spring semester.

Justin Garrett Moore, lecturer, recently joined the Andrew W. Mellon Foundation as inaugural program officer for its new Humanities in Place initiative. He will bring a variety of histories and voices into public, media, museum, and memorial spaces and widen the range and complexity of public storytelling. He will also partner with the foundation's president to shape and lead its Monuments Project — a five-year \$250 million commitment to reshape the United States' commemorative landscape. Moore previously served as executive director of the NYC Public Design Commission.

Alan Organschi ('88), senior critic, coauthored the paper "Building as a Global Carbon Sink" for the January 2020 issue of *Natural Sustainability*, which received the inaugural Aquila Capital Transformation Award for "Accelerating the Decarbonization of Europe." In an ongoing collaboration with colleagues from the Yale School of the Environment, Organschi served as a contributing author to the most recent edition of the Intergovernmental Panel on Climate Change (IPCC) report, Chapter 8: "Urban Systems and Other Settlements" under the lead authorship of professor Karen Seto. Organschi's architectural practice with Elizabeth Gray (BA '82, MArch '87), Gray Organschi Architects, received two Wood Design and Building Awards: an honor award for the Henry David Thoreau Suspension Bridge, at the Steep Rock Preserve, in Washington, Connecticut, and a merit award for the Common Ground High School, in New Haven. In March he will give the keynote address at Timber Con, sponsored by the *Architect's Newspaper* and the Mass Timber Institute, in Toronto.

Eeva-Liisa Pelkonen (MED '94), assistant dean and professor, joined the board of Yale University Press. In the fall she spoke at the online opening ceremony for the New York Architecture & Design Film Festival.

Miriam Peterson ('09), critic, and her partner, Nathan Rich ('08), of Peterson Rich Office (PRO), have begun construction on a wellness lab at the Rubin Museum of Art, in New York City, a commission they were awarded through an invited competition. The office also broke ground on a studio for artist Nina Chanel Abney, which is slated for completion in the fall. The firm contributed artwork based on the book *Goodnight Moon*, by Margaret Wise Brown and Clement Herd, for the book *Fairytale Architecture*, by Andrew Bernheimer and his sister, Kate Bernheimer. The works will be included in an exhibition at the Center for Architecture.

Nina Rappaport, publications director, gave talks for Parsons School of Design and Kent State University's Cleveland Urban Design Collaborative on her recently published coedited book *Design of Urban Manufacturing* (Routledge, 2020). She is part of the project Lifelines at the Politecnico di Torino and continues to work on urban industrial frameworks with Strelka KB. Her essay "Urban Industrial Commons" will be published in "Production Urbanism," *Architectural Design* 92 and her piece about urban conditions during the pandemic, "Productive Urban Spaces," in *Jahr de Industriekultur Brandenburg*,

forthcoming this spring. She was interviewed as part of "Re-Quest," for the Swiss Biennale Symposium "Re-Use," in October 2020.



Joel Sanders and MIXdesign, IMLS Queens Museum Grant, 2020

Joel Sanders, professor adjunct and director of the MArch 2 program, with his New York firm, JSA, and design consultancy MIXdesign, received a grant from the Institute of Museum and Library Services in the fall. Current projects include a new residential college at Princeton University and a pilot study for the Queens Museum atrium. This year Sanders and MIXdesign gave several virtual talks, including "Body Politics: Social Equity and Inclusive Public Space," for the Architectural League of New York, the AIA, Interior Designers of Canada, Tel Aviv University, and Columbia University. Sanders

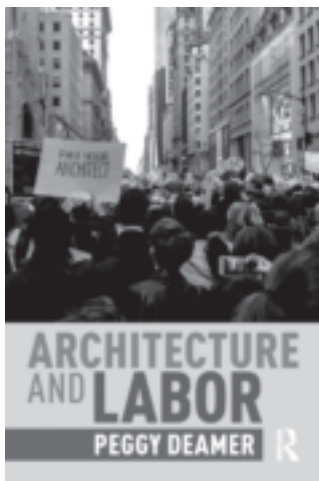
participated on panels including "Social Distance, Health, and Inclusive Public Space," at the Architectural League of New York; and "The Social Responsibility of Architects: Civic Life and the Built Environment," at the Pratt Institute, along with Craig Wilkins and Karen Braitmayer. MIXdesign was profiled in the *New York Times Magazine* article "How Architecture Could Help Us Adapt to the Pandemic" (June 9, 2020), and its Stalled! project was featured in an episode of *99 Percent Invisible*. Sanders was also interviewed for the *New York Times* piece "Building Accessibility Into America, Literally," by Michael Kimmelman, to mark the 30-year anniversary of ADA. In addition, he appeared on NPR and Eric Schmidt's podcast *ReImagine* and his work was featured in the *Wall Street Journal*, *Architectural Review*, *Dwell*, *ArchDaily*, *Wired*, and *Vice*.

Robert A. M. Stern ('65), former dean and J. M. Hoppin Professor, was honored with the Andrée Putman Lifetime Achievement Award in January 2021. The same month Monacelli Press released the monograph *Houses: Robert A. M. Stern Architects*, presenting 17 of the firm's recent houses and apartments across the country and around the world. Stern spoke with

Barbaralee Diamonstein-Spielvogel in a virtual event for the NYC Landmarks55 Alliance in September 2020, and in November he appeared with professional partners Paul Whalen and Michael Jones in a Corcoran Sunshine CS Talk about 1228 Madison Avenue, one of the firm's residential buildings currently under construction in Manhattan. RAMSA won two Stanford White Awards from the New York Chapter of the Institute of Classical Architecture and Art, one for the Courier Square mixed-use development in Charleston, South Carolina, and the other for a house on Lily Pond Lane, in East Hampton. For the nonprofit organization Breaking Ground, the firm is completing Edwin's Place, which will provide affordable and supportive housing in Brooklyn's Brownsville neighborhood. Other projects nearing completion are the Quinn, a residential building for Related Beal in Boston's South End, and a major addition to Postle Hall, home of the Ohio State University College of Dentistry, in Columbus, Ohio. The renovation of Yale's Schwarzman Center — transforming and expanding Carrère and Hastings' historic Commons and three floors of the adjoining Memorial Hall into a social hub for students — is expected to wrap up this spring.

Books by Former Faculty

Peggy Deamer



Architecture and Labor
Routledge, 2020
192 pp.

Identifying the Labor of Architecture

"The first step in liberation is to force [a boss] to treat you like a boss, to tell him 'no, f*ck you, no comradeship, treat me like a boss and give me explicit orders.'"

— Slavoj Zizek, *Vice*, 2013

I can still clearly remember a presentation at my middle school in which a career counselor actively, and even passionately, advised us against considering architecture as a career. The reasoning was that the discipline was poorly compensated in terms of the time and cost of the education and licensure process it required.

Once I ignored this advice and actually attended architecture school, I initially bought into the culture around it, construing architecture as a creative calling and thus not real "labor." This premise kept us working late at night on designs in the studio, considering unpaid internships, and undervaluing our worth as budding professionals — the norm for many of the people with whom I attended school.

In her book *Architecture and Labor*, Peggy Deamer — an architect, theorist, activist, and Yale professor emeritus — explores history and firsthand experience in practice for evidence that defines architects as laborers. This identification, Deamer argues, is key to the next step — questioning the agency in order to improve the potential and effectiveness of the architectural laborer:

How can we see through the limiting dogmas we have been handed and replace them with new

narratives, new organizations, and new methods of production? How can architects sit at the decision-making table in order to combat short-term real estate interests in favor of long-term social and ethical gain? How can we as architects drag our discipline — its conceptualization, its pedagogy, its enactment — into the twenty-first century without succumbing to the neoliberal paradigm?

In the 13 chapters that follow, Deamer analyzes the current condition of architectural labor and proposes new ways to move forward. Together the essays materialize the process by which architecture is produced.

The book begins with a conversation around subjectivity and making, emphasizing the relationship between work, creativity, and aesthetics. This is followed by a discussion on the impact of BIM and technology, on how architectural labor is managed, and on architecture as a product in the neoliberal context of capitalism. Deamer then turns from the theoretical and technological aspects to focus on some of the legal and contractual requirements of architecture as a profession in the U.S. context. The book ends by proposing possibilities for ways to move forward, looking at the roles of unions, cooperatives, and collective practices in changing the culture of architecture. This conclusion reflects Deamer's overall approach: clearly laying out the issues while looking at how to turn ideas, debates, and discussions into potential actions. The book also demonstrates a collective ideal of work since she has invited a series of architects and educators to collaborate in some of the final essays, including Aaron Cayer, Keefer Dunn, Shawhin Roudbari, and Manuel Shvartzberg.

I cannot help but wonder how the field of architecture would change for the better if some of these ideas for new models of practice were implemented — and what would middle school career counselors advise then?

— Quilian Riano

Riano is the founding principal of architectural and urban design studio DSGN AGNC and associate director of Kent State University's Cleveland Urban Design Collaborative (CUDC).

Barbara Littenberg and Steven Peterson



Space and Anti-Space: The Fabric of Place, City, and Architecture
Oro Editions, 2019
300 pp.

Charting the more than 40-year careers of distinguished academics, urban designers, and architects Steven Peterson and Barbara Littenberg, this book is one of the few recent titles I have seen that examines urban design in a rigorous and theoretical manner using references from disciplines as diverse as science, mechanics, art, and philosophy. Perceptive insights on the form and function of the public realm and its role in creating interesting and equitable cities are animated by drawings and vivid descriptions detailing what makes successful urban space.

The titular essay is inspired by debates of the 1970s — an era of ideas when the book's authors were postgraduate students studying with Colin Rowe at Cornell University, starting a journey of research and polemical writing that offered a robust challenge to Modernist architects and their preoccupation with the object that became dominant across the world. It is a remarkable piece of writing, a history of architecture and space placing Modern architecture within that evolution. Written with wit and rigor, it challenges the ubiquity of modern space and contrasts it with interior volumetric space in vivid terms. In part one, an essay on Mies van der Rohe explores the deficit in modern space formed through abstraction. Employing a trinity of ideas from Thomas Aquinas's "realization of knowledge," the authors consider the idea, reality, and perception in his architecture, exploring the form, and materiality, and undefined space.

After approximately 110 years of "modern" architecture, the authors inter-

rogate its meaning within architectural history. This is explored through analytical plans of building types of enclosure and solidity from the past 2,000-plus years, from Hadrian's Villa, Medieval castles, and the Renaissance through to John Soane and Louis Kahn. The spatial qualities of these projects are described in both drawings and text. Great effort is taken to articulate the manipulation of depth and mass through the use of thick walls and other architectural devices that help to define both internal and external spaces of each building.

The particular skill of this publication is how it frames the limitations of Modernism. Rather than offer a singular reaction such as Post-Modernism, the authors make their own research and design practice extremely relevant to the urban challenges of today and the future. Anti-modern writing such as *Complexity and Contradiction*, by Robert Venturi and Denise Scott Brown, and *The Architecture of Cities*, by Aldo Rossi, is explored through seven subtexts and shifts the focus from individual architectural spaces to the city scale. The critique of these texts from a spatial and societal perspective is refreshing, and it is used to explore the wider urban fabric with ideas of continuity, form, streetscape, and the public realm.

The publication offers a perspective on the thinking of great urbanists such as Colin Rowe, Leon Krier, and Peter Carl, as well as Peterson and Littenberg, who have been able to add layers of understanding and experience to define what makes good places and cities. The opportunities for individual learning and architectural experimentation are manifest within the techniques of figure/ground, context, phenomenal transparency, and collage. These processes could also be overlaid with contemporary issues such as climate change, energy efficiency, materiality, local industry and production, program, ecology, equity, and a democratic public realm to help make more responsible and responsive environments in the twenty-first century.

Providing plenty of material for a compelling series of discussions and debate, this quietly radical book should be a staple for architecture students everywhere. The authors have woven a history of architecture and urban design with conversation and drawings in an informative and accessible book. I highly recommend it.

— Paul Karakusevic

Karakusevic is founding partner of London-based Karakusevic Carson Architects.

Alumni News

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

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

By email: constructs@yale.edu

1970s

Hillary Brown ('74) spent her 2018 sabbatical from the Spitzer School of Architecture in Kőszeg, Hungary, conducting, together with seven American and seven Hungarian graduate students, an assessment of the town and bioregion's sociocultural, environmental, and technical systems. The goal was to revitalize the economy through a circular framework emphasizing historic heritage and attaining closed-loop integration across multidimensional resources. Brown's class last spring, "Jemeinshu Wuin," focused on a whole-systems proposition for the indigenous Wayúu communities of Northern Colombia. It resulted in modest humanitarian development formulated around reciprocity across sectors and aimed at strengthening resilience against ongoing desertification of the coastal homeland. She has created an online publication and continues to pursue this project.

1980s

Beverly Field Pierz (MED '80) was awarded the 2020 AIA Connecticut Public Service Award. She helped prepare guidelines for preservation of the largest historic district in the state as vice-chair of the Wethersfield Historic District Commission. As chair of the Economic Development and Improvement Commission, Pierz coordinated efforts of the town planner, elected and appointed officials, and town residents toward an international design competition for a long-range plan to develop the main commercial thoroughfare. She also partnered with the Wethersfield Advisory Committee for the Handicapped and United Cerebral Palsy to establish design parameters for the first federally funded independent-living apartment facility constructed for people with disabilities.

Jonathan Levi ('81) with his firm, Jonathan Levi Architecture, was recognized with the Boston Society of Architecture 2020 Award of Honor.

Peter Devereaux ('82) was inducted in November 2020 as a Senior Fellow of the Design Futures Council (DFC), an interdisciplinary group that explores global trends, challenges, and opportunities to advance innovation of the A/E/C and design industry.

John Kaliski ('82) celebrated the 20-year anniversary of his Los Angeles office, John Kaliski Architect, in December. The firm focuses on affordable housing, residences, apartments, retail, mixed-use projects, and urban design. Recent projects include the design of a 40-unit apartment building in East Hollywood, a new retail center in Rowland Heights, and the Hello Subaru Dealership in Valencia, which will break ground this spring.



Brent Sherwood, Blue Origin program with NASA, 2020

Brent Sherwood ('83), space architect and vice president of Blue Origin Advanced Development Programs, appointed a large team to develop NASA's Human Landing System in 2020. This vehicle will return astronauts to the surface of the Moon within just a few years. Major partners are Lockheed Martin, Northrop Grumman, and Draper.

Blair Kamin (MED '84), Pulitzer Prize-winning architecture critic, ended his 28-year run as architecture critic for the *Chicago Tribune* in January 2021.

1990s

Raphael Sperry ('99), a leader of Architects and Designers for Social Responsibility national campaigns to ban the design of spaces that violate human rights, was invited by the AIA to update its code of ethics, prohibiting the design of execution chambers, spaces for torture, and solitary-confinement facilities. The changes were formally adopted in December 2020.

Ross Tisdale ('99) and Jody Beck, of Traction Architecture, completed the Dundee House, which received an Honor Award of Excellence from the Florida chapter of the AIA and was featured in *Dwell* (July 2020) and *Architectural Digest* (June 2020).

2000s

Lori Mazur ('01) partners with visionary leaders of not-for-profit institutions to envision and realize a better future. As vice president for administration at Hunter College, she spearheads the planning, design, and construction of 3 million square feet of Manhattan real estate with a \$130 million capital budget, leading strategic initiatives to foster student success, become the Public College for the Arts, and support research and creative works. She oversees a team of over 500 employees in facilities, public safety, EHS, technology, and communications. She is now also the COVID-19 coordinator, transitioning more than 3,000 classes online, and operating the Hunter College Campus Schools, a K-12 public school.

Irene Mei Zhi Shum ('02) was appointed executive director of Art in General. Since spring 2020 she took on the role of

overseeing artist engagement and the curatorial direction of organization's New Commissions and International Collaborations programs, as well as its operations and fundraising initiatives.

Ma Yansong ('02), founder of MAD Architects, saw the completion of multiple projects in 2020: the Yabuli Entrepreneurs' Congress Center, in northeastern China; the Yue Cheng Courtyard Kindergarten, in Beijing; FENIX Museum of Migration, in Rotterdam, MAD's first cultural project in Europe; and the Gardenhouse project, in Beverly Hills, California, MAD's first project in the United States. The firm's Gu Chair was exhibited at the Centre Pompidou West Bund Museum Project, in Shanghai, alongside the work of 11 leading Chinese designers. MAD won the *Dezeen* 2020 Architect of the Year. The September 2020 issue of *a+u: Architecture and Urbanism*, titled "dreamscape," was dedicated to MAD Architects, displaying models, sketches, drawings, and images.

Adam Sokol ('04), of studio asap/adam sokol architecture practice, in New York and Los Angeles, was one of ten global firms named in *Architectural Record's* Vanguard 2019. The X-House project, in Beijing, was recognized with an Architizer A+ Award 2020 as well as a merit award from SARA's New York Chapter. It was also featured in the book *Architectural Digest: The Most Beautiful Rooms in the World* (September 2020) and in *Wallpaper** (August 2020). Studio asap was included in Architizer's The A+ List: Architecture and Design Firms to Watch in 2020. The Zhen Fund Headquarters and Allen Apartments are currently under construction in Beijing and Buffalo, New York, respectively. Sokol is working on a private residence in New York City and a Buddhist temple in rural Colorado.



Studio Link-Arc, Nanshan Foreign Language School, Shenzhen, photograph by Shengliang Su, 2018

Yichen Lu ('08), principal of Studio Link-Arc, based in New York and China, received the Gold Prize for Social and Institutional Buildings in the Arcasia (Architect's Regional Council Asia) Awards for Architecture for the Nanshan Foreign Language School, in Shenzhen. The project was also nominated for recognition as part of the World Architecture Festival 2019 and the *Dezeen* Awards. The 54,000-square-meter school is the first educational project in southern China to be certified three stars by the Green Building Research Institute. Lu edited the book *Xpositions: Pavilion Dialogues* (Actar, 2018), which documents his firm's design

and construction of the China Pavilion for Expo Milano 2015 and examines broader architectural themes such as globalization and digital design in discussions with architects Daniel Libeskind, Stefano Boeri, and Xiangning Li.

2010s

Gregory Kahn Melitonov ('10) is cofounder of Taller KEN, a design studio based in New York and Guatemala. The practice began the FUNdaMENTAL Design Build Initiative in 2016, through which it is currently working on the El Teatro Estación Cultural. Taller KEN partnered with the Tapachula Cultural Station Collective to build an open-air theater to support locals and migrants in Tapachula, Mexico, which will be built in summer 2021.

Brittany Utting ('14) and **Daniel Jacobs** ('14), of HOME-OFFICE, were interviewed about their latest projects in September for the Rice Architecture podcast *Tête-à-Tête*. Utting has organized the symposium "CARE-WORK: Space, Bodies, and the Politics of Care," at Rice University from March 2 to 3, 2021. Jacobs is the secretary of the Architecture Lobby.

Cat Garcia-Menocal ('17) recently completed three consecutive PPE contracts with the New York City Economic Development Corporation for the fabrication of 1.24 million face shields. As project director for Supermatic, a design-build firm in Long Island City, Queens, she oversaw the full redesign of its facilities, design of work spaces, and formulation of safety strategies while leading an 85-person team in the fabrication effort. The city distributed the face shields to frontline workers during the COVID-19 crisis in 2020.

Priyanka Sheth ('19) recently published the book *Stepwells of Ahmedabad*, a culmination of her ongoing research in collaboration with Tanvi Jain and Aashini Sheth. An exhibition of the results of this research was displayed in the North Gallery at Yale in 2018. The book launch was accompanied by an online exhibition, and Sheth gave a talk with her collaborators at the Irwin S. Chanin School of Architecture, at the Cooper Union.

Current Students

Angela Lufkin ('21) joined the 2021 AIA NY board of directors in January as student director, representing the interests and concerns of architecture students in the tristate area. She will organize a Fall 2021 roundtable where student representatives from local architecture programs will discuss issues and hopes for the future of professional practice.

Nicole Ratajczak ('21) and **Sean Yang** ('21) were chosen to participate in Yale Tsai City's 2020 Accelerator program for their project Abode Co, a turnkey sustainable solution to provide Toronto homeowners with small custom backyard homes.

Alumni Books

The Routledge Companion to Italian Fascist Architecture: Reception and Legacy

Kay Bea Jones ('82) and Stephanie Pilat edited *The Routledge Companion to Italian Fascist Architecture: Reception and Legacy* (Routledge, 2020). The 590-page book investigates the legacy of architecture and urbanism under Italian Fascism, how sites have been transformed

or adapted, and what constitutes the meaning of these places now. In more than 30 essays it examines the reception of Fascist architecture through studies of destruction and adaptation, issues of reuse, artistic interventions, and even routine daily practices that may slowly alter collective understanding of such places.

Site Matters

Carol J. Burns ('83) and Andrea Kahn published the second edition of *Site Matters: Strategies for Uncertainty Through Planning and Design* (Routledge, 2020). Building on the first edition, the

308-page book includes essays by 24 architects, landscape architects, urban designers, planners, historians, and artists including Yale alumni Naomi Darling ('06), Anne Haynes ('94), and Peter Marcuse (JD '52, MUS '68), exploring ways to physically and conceptually engage sites. This edition strives to address the changes that have taken place over the last 15 years with new material complementing the first volume. It traces important developments in site thinking with new essays on topics such as climate change, landscape as infrastructure, shifts from global to planetary urbanization, and the proliferation of participatory site-transformation practices.

Cuban Modernism

Victor Deupi ('89) completed the book *Cuban Modernism: Mid-Century Architecture 1940-1970* with Jean-François Lejeune (Birkhäuser, 2021), extolling the national and international importance of architecture and urban works of the period. The projects in the book collectively embody the challenges that the architectural avant-garde faced in terms of Cuban identity and traditions combined with the tenets of international Modernism in a country that was late to embrace modernity, increasingly under American influence, and on the verge of revolutionary changes.

Off-site Pedagogy: Charles W. Moore's House on Elm Street

Throughout his career Charles W. Moore explored the architect's house as a design challenge to an extraordinary degree, building eight homes for himself: "My own houses have given me opportunities, spread over forty years and stretching between the coasts, to test theories about establishing my presence without threatening the comfort or sensibilities of anyone but myself." Just a few steps from Yale's campus is one of the most important of these designs: 408 Elm Street, a nineteenth-century cottage that Moore altered soon after he was named chairman of Yale's Department of Architecture, in 1965. Published extensively in the 1960s, the house is in poor condition today, giving few clues to its importance in Moore's career.

Bursting with Ideas

As former dean, Cesar Pelli observed that when Moore came to Yale he was bursting with ideas. His house reflects this creative overload as an exploration in built form of the theoretical and historical research Moore was simultaneously pursuing as a teacher. Consequently he experimented with interiors that highlighted the sensing body, the role of memory, and contrasts between high art and mass culture. Notable for its visual humor, the design conflated bold spatial cutouts with pop accoutrements including neon lighting, vivid graphics, and saturated colors. Such unexpected, if not jarring, combinations were intended to provoke responses by the students and faculty invited to visit. Moore's humor opposed the dour pretensions and self-important bombast of the established architectural culture.

Adopting the form of a geode as a design strategy, Moore sought to explode the interior to contrast radically with the staid and proper

exterior. The house "needed some kind of inner explosion" to satisfy his "California-based sense of ample space" and prevent a claustrophobic feeling. He inserted three tubes, or open vertical volumes, two of them opening the basement to the first floor, and the third running nearly three stories, from the first floor up to the attic. Moore conceived of these light-filled shafts as "giant cabinets filled only with space."

A Piranesi Complex

Moore amplified the whimsy of these bold insertions by giving the light tubes ironic names — Howard, Berengaria, and Ethel — incarnating them as campy tutelary deities guarding his domestic realm. They were imaginary companions for the bachelor, who created a disorienting yet upbeat ambience through concatenations of complex geometry, intense color, light entering from unexpected sources, and witty juxtapositions of pop artifacts. Moore was inspired by Giovanni Battista Piranesi's etchings of imaginary prisons suggesting expansive space from within tight confines. "It is a latter-day manifestation of a Piranesi complex," he stated, explaining how "the eighteenth century got its kicks by drawing the people too small, and I thought I could get mine by making the graphics twice too big." His erudite yet humorous attitude to history was shared by fellow Post-Modernists Robert Venturi and Denise Scott Brown, who dared to combine elements of high art and mass culture such as Michelangelo and Las Vegas or Sir Edwin Lutyens and Route 66. However, Moore would never have agreed with their pronouncement "Piranesi is too easy" because of his interest in complex interior spaces.

The house was also a tool for off-site pedagogy since Moore encouraged students to contribute to important aspects of its design, such as the graphics and lighting fixtures. Student William Grover ('69), for example, designed and assembled a custom chandelier for the dining room composed of off-the-shelf components, later featured in *House and Garden*. He went on to set up, with Jerry Wagner ('73), the Elm City Electric Light Sculpture Company, a lighting design and fabrication company inspired by artists working in neon. They also designed the

distinctive neon lights for Moore's Faculty Club at the University of California, Santa Barbara. As an ongoing design project, the Elm Street house was a nodal point in the design-build culture that characterized Yale during the 1960s.

Playboy or Monk?

The house had a sybaritic aspect in tune with its era. It was featured as a cynosure of the swinging sixties in a 1969 article in *Playboy* magazine entitled "New Haven Haven." The unnamed author gushed: "Amid Connecticut's early Americana, a bachelor architect fashions a flipped-out domain." Clearly staged photographs showed comely partygoers inside "Charles Moore's far-out fun house." Moore's bed was featured for its "camp star-spangled canopy." Opposed to the bacchanal spirit of the *Playboy* piece is a black-and-white photograph from 1966 of Moore reading at a table in the lower level of the tower named Howard. The image seems to remind us that this is the home the chairman of an Ivy League academic department, a prolific author, and one of the few architects of his generation to have earned a doctoral degree. The photograph also has resonances in architectural history: The idea of a scholarly figure in the lower depths of an architect's house suggests Sir John Soane's comedic conceit of the imaginary monk Padre Giovanni residing in the basement of his house in London. Devising a Monk's Parlor and Monk's Cell inside the subterranean reaches of his home, Soane lampooned Gothic antiquarianism while alluding to his own penchant for tenacious study. Moore was an enthusiast of Soane's unique house-museum well before it became celebrated in Post-Modern architectural culture. The three vertical light shafts Moore created in his New Haven house bear similarities to the way Soane introduced daylight, and Moore's conception of walls as thin layers finds a precedent in Soane's spatial layering. Another connection between the late-Georgian architect and the Post-Modern designer was their use of objects as bearers of architectural meaning. Soane assembled antiques, sculptures, and architectural fragments assiduously in ingenious three-dimensional compositions.



Charles Moore reading in his house on Elm Street, photograph by John Hill

Toys and Folk Art

In a similar vein, Moore placed Mexican curios, folk-art baskets, and toys throughout his house, but here the decorating strategy served to critique the spare and lifeless Modernist interiors. He learned from Soane's use of the fragment in architectural space while undercutting the solemnity of historical allusion with an emphasis on toys. Moore described how "the house develops vistas and dimensions internally. Photographs, drawings, statues, favored objects, and especially toys inhabit the recesses of its layered and interweaving walls at every available scale, peopling the house with recollection and fantasy to enlarge the illusion of place."

These themes were developed in the book *Body, Memory, and Architecture*, by Kent Bloomer and Moore. Although written largely in 1974, it reflects discussions between the authors that began at Yale in the mid-1960s. In this way the house stands as witness and emblem of Moore's years at the school, a wellspring of ideas, a locus for collaboration, and a chantier for experimentation.

— Richard W. Hayes

Hayes ('86) is an architect and life member of Clare Hall, University of Cambridge.

YSoA Recent Books

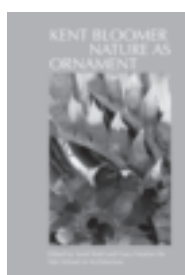
Next Generation Tourism — Touching the Ground Lightly



Next Generation Tourism — Touching the Ground Lightly is the latest book in the Edward P. Bass Distinguished Visiting Architecture Fellowship series, focusing on the advanced studio directed by John Spence, chairman of the Karma Group; Henry Squire, of Squire and Partners, Patrick Bellew founding director of Atelier Ten, joined by Timothy Newton ('06), Yale critic in architecture. The professors challenged the students to research and design innovative strategies centered around ecology, sustainability, and the rise of future tourism models on the resort island of Gili Meno, Indonesia. Since today's resort typology has transformed to more eco-focused priorities through clientele, resource management, and construction techniques, the students produced new forward-thinking models. The book includes the student building material analysis and climate research on Gili Meno as well as with interviews with Henry Squire, about his architectural practice, and John Spence about eco-resorts and the tourist industry's response to the COVID-19 crisis. The book is edited by Nina Rappaport, publications

director and Rukshan Vathupola ('20). It is designed by Sarah Gephart and Eva Gabrielsen of MGMT.Design, published by Yale School of Architecture, and is distributed by Actar.

Nature as Ornament



Nature as Ornament celebrates Kent Bloomer's indispensable intellectual and pedagogical contribution to the Yale School of Architecture and the profession of architecture over the last 50 years. Bloomer's dedication to the design and thinking of ornament in architecture has influenced collaborators and students in a broad range of fields, among them architects, historians, musicians, artists, philosophers, and biologists. Many have contributed to this collection of essays including — Thomas Beeby, Turner Brooks, Edward Casey, Douglas Cooper, Mari Hvattum, Guru Dev Kaur Khalsa, Emer O'Daly, Richard Prum, Willie Ruff, Stacey Sloboda, and Michael Young — exploring the diverse meaning of ornament in contemporary discourses. The book is divided into three sections — History, Cosmos, and Legacies — and includes a portfolio of Bloomer's works. It poses critical questions in order to reorient the discourse of ornament from a contentious vestige of modernity toward its active relationship to architecture, landscape, urbanism, and the sense of place. What links ornament to the human sciences and the natural world? What are ornament's

theoretical stakes in the intellectual and material history of our own discipline? What is ornament's place in the pedagogy of architectural education, methods, and practices?

The book is edited by Gary He (PhD '20) and Sunil Bald, associate dean and assistant professor (adjunct), with a preface by Dean Deborah Berke. It is designed by Luke Bulman, published by Yale School of Architecture, and distributed by Yale University Press.

Towers in the City: Berlin Alexanderplatz



Towers in the City takes Berlin's Alexanderplatz as an opportunity to challenge the role of the skyscraper in the contemporary urban fabric. Documenting an advanced design studio taught by Hans Kollhoff, Davenport Visiting Professor, with Kyle Dugdale (PhD '15), critic in architecture, the book examines the tower as the architectural expression of a long-term commitment to the city. The conclusion is that development must be driven not only by property value and architectural ingenuity but also by respect for collective memory and common humanity. The book argues that these public commitments find architectural expression in a radically different tectonic to that of contemporary patterns of development. The volume presents a series of prompts, provocations, and projects to address the challenge of designing

a tower that can be understood as a monolithic whole, even if assembled from discrete parts. It combines photographs of Berlin and essays by Kollhoff and Dugdale illustrated by large-scale charcoal studies of the student's distinctive towers, offering a glimpse into Kollhoff's pedagogy. Published by Yale School of Architecture and distributed by Actar, it will be available in the spring.

Two Sides of the Border



In the newly released book *Two Sides of the Border*, Tatiana Bilbao, Norman R. Foster Visiting Professor at Yale, coordinated 13 architecture studios across the United States and Mexico and attempted to capture the complex and dynamic region of the U.S.–Mexican border. The work was presented at Yale's Architecture Gallery in 2018 and compiled into a book that envisions the borderland through five themes: migration, housing and cities, creative industries, local production, tourism, and territorial economies. Building on a long-shared history, the projects use design and architecture to address social, political, and ecological concerns along the border. Featuring essays, student projects, interviews, research, and a photography project by Iwan Baan, the book highlights the distinct qualities of this place. Edited by Tatiana Bilbao, Nile Greenberg, and Ayesha S. Ghosh, and designed by Luke Bulman, the book was published by Lars Müller Publishers in collaboration with the Yale School of Architecture.

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We are still in a learning phase. I was surprised when, two weeks after we went into quarantine, many architecture firms came out with their white papers—it seemed way too early to be forming an opinion let alone claiming expertise. It's not just about Plexiglas partitions. We need to learn from our experiences of the disease and see where it leads.

—Interview with Melissa DelVecchio, p. 10



Chris Cornelius, studio:indigenous, Wikikami, J. Irwin & Xantia S. Miller-Pitze Winner, Columbus, Indiana, photograph by Nick Zukausakas, 2017