Constructions
Yale Architecture
Spring ’21
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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.

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<tr>
<th>Date</th>
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<tr>
<td>Monday, February 1</td>
<td>6:30 p.m.</td>
<td>Marlon Blackwell</td>
<td>Louis I. Kahn Visiting Professor</td>
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<td>Thursday, February 11</td>
<td>6:30 p.m.</td>
<td>Jing Liu</td>
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<td>Thursday, February 18</td>
<td>6:30 p.m.</td>
<td>Chris T. Cornelius</td>
<td>Louis I. Kahn Visiting Assistant Professor</td>
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<td>Thursday, February 25</td>
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<td>Alberto Veiga</td>
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<td>Monday, March 1</td>
<td>6:30 p.m.</td>
<td>Anthony Acciavatti, Ana Maria Durán, Calisto, Felipe Correa, Dan Handel, and Laurent Troost</td>
<td>On the Immensity of Amazonia Launch of Manifest Journal #3</td>
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<td>Monday, April 1</td>
<td>6:30 p.m.</td>
<td>Fiona Raby</td>
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<td>Thursday, April 8</td>
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<td>Olalekan Jeyifous</td>
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<td>Monday, April 12</td>
<td>6:30 p.m.</td>
<td>Kate Orff</td>
<td>Timothy Egan Lenahan Memorial Lecture</td>
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<td>Monday, April 18</td>
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<td>Justin Garrett Moore</td>
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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 Tian
tian 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

Spring 2021 public programming at the Yale School of Architecture is supported in part by the Timothy Egan Lenahan Memorial Lectureship Fund, J. Irwin Miller Endowment, David W. Roth and Robert H. Symonds Memorial Lectureship Fund, and George Morris Woodruff, Class of 1857, Memorial Lectureship Fund.
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 Cornellius, 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. Cornellius, Robert A. M. Stern Visiting Professor Melissa DelVecchio (’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
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 was to become the first meeting of student volunteers and alumni of the Yale School of Architecture. In the past eight years, our organization has evolved to meet the diverse needs of our members and the school. We have worked hard to make sure that our events and initiatives are inclusive and representative of the voices and perspectives of all women in architecture.

The most moving part of the gathering was the raw discussion of activism that accompanied the wave of drawings, buildings, and ideas that turned our school into a revolving door over the two days. As a white woman, my privilege is still supported today by a society and profession that has systematically 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, before the lessons of the past year. It was not lost upon many of us that the students attending were excited that there were actually conversations about race 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 with other colleagues about the ways they had decided to use their architectural talents in the face of the backlash they faced because of it. This framing of activism as a career purpose resonates today, reflected in the words of Anne Weinburg, lawyer and daughter of architect Sonia Albert Schimberg (M.Arch ‘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 are creating strategies to build a practice that must demonstrate the equitable distribution of opportunity, resulting in a dignity of diversity, equity, and inclusion. In the past year, there was a debate about the line between undergraduate and graduate architecture 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 to recognize a handful of postwar architects like Estelle Margolis (’55) and Judith Chafee (’60), which work’s work I know since then: Khan Goh’s (’99) platform for climate justice at UCLA, Amber N. Wiley’s (BA ’03) work on the sources of power in architecture and the building of practices to address gaps in regulatory frameworks. PayPal, which had commissioned projects such as the BRANDT HAFERD, among a handful of examples of those who studied architecture and addressed the rights of women to define the field.

— Claire Weiss (’90)

Weiss is principle of WXY studio

Yale Women in Architecture Looking Back, Looking Forward

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, and leaders of our profession. By Jennifer A. Brandt (March ’08, M.E.D. ’14), assisted by Mary Carole Overholst (M.E.D. ’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 future 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 women make rooms? (It)

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 panelists, 43 alumni came forward to help organize and participate in the year’s events.

The Yale School of Architecture is far from complete. Questions such as how to manage a family and practice, and the historical lack of support 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 to recognize a handful of postwar architects like Estelle Margolis (’55) and Judith Chafee (’60), which work’s work I know since then: Khan Goh’s (’99) platform for climate justice at UCLA, Amber N. Wiley’s (BA ’03) work on the sources of power in architecture and the building of practices to address gaps in regulatory frameworks. PayPal, which had commissioned projects such as the BRANDT HAFERD, among a handful of examples of those who studied architecture and addressed the rights of women to define the field.

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Panel discussion organized by Yale Women in Architecture organization, from left, Louise Braverman, Laura Paris, Robin Dieter, Kimberly Brown, and Dorcen Addyson, Yale School of Architecture, 2014

We can all benefit from mentoring and networking, no matter what stage we are at. In 2020 the YLSA students and alumni and YWA, 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 nongendered binary participants from outside the university.

Room(s): An Exhibition

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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 is good at sitting and thinking, not only as women but also as a profession, not only as architects but also as a profession, 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 Mobilizes, 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 backgrounds 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 (’15) 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.

On this nearly equal gender balance in my MArch class, architecture school ripped off my blinder 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; criticism that I had patience for 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, I would have chosen instead to go to a traditional MFA route after graduation. If I had not been among a close-knit group of supportive friends, I would have decided that architecture was not for me. If I did not believe I could pursue any career, I would have even applied to architecture school. If I did not grow up surrounded by strong role models, I would 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 those walls. 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 we work 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 she can make it through her career without giving much thought to her status as a woman in architecture.

—Melinda Marlin Agron (March ’19, MBA ’19) Agron is a designer at Newman Architects

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

Adango Architecture, headquarters of Affordable Housing Trust, Buyoggyo, Uganda, 2019–present

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

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 amphilogy of philosophy and craft—of meaning made material.”

In the mid-1980s Post-Modernism and Deconstructionism were the fare. 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 technique.

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 2005 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 my 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, I 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 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, 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 work force of the time, I had a rude awakening. It didn’t 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. This harkened back to the time I learned the skills 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 my firm. Recent projects that embrace diverse communities include Centro de Artes Nadior Alfons, an art museum in Botucatu, Brazil, that engages public participation; Village Health Works Staff Housing, an off-the-grid dormitory in the postgenocide East African village of Kigutu, Burundi; the Derfen Judaica Museum, in Riverdale, New York, which facilitates multi-generational engagement; and Poets House, a transparent library and learning center in Brooklyn, New York, that beckons all voices to come inside.

All things considered, I feel very fortunate to work every day trying to make a difference in the challenge of making architecture. Situated at the intersection of art and conscience, 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 my 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. He agreed 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. 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 then said to me, “I hope 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 compensate for the lack of respect.

I didn’t think I took the advice seriously. Nor did I realize how much had been infected by the professor’s 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 a piece of writing effectively and give meaningful criticism.

All things considered, I feel very fortunate to work every day trying to make a difference in the challenge of making architecture. Situated at the intersection of art and conscience, 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

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. A problem that by 1994 women were well represented, but the bungee...
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 my professional life, I was the only woman conversing with a firm in search of a woman partner. I was the exception rather than the rule, and not possible for everyone. Though the stories that I heard had sounded like success stories, only a few young women who’d experienced professional satisfaction could be found in my network. The problem was that these examples were more the exception than the rule and not possible for everyone. The world was, in a way, designed to fail women. It was easier to simply forge on than to critically examine the structures that led to the status quo.

I sought to consciously ignore the small voices telling me that my gender was a story to be explained away, ignored, or validated as a mistake.

I was lucky. Generally speaking, I had few problems being taken seriously by my peers and clients. I was often asked whether being a woman and/or a minority had 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 infect 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 pre- valued, 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 women who have contributed to this work. Many of the women graduates of 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

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 jury 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, being inspired by 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 defendable, backed by a foundation 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.

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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 we learned later.

I grew up in a context of radical feminism during the 1960s and 70s, assimilating what was around me. I felt empowered by a Yale MArch degree and the family badge: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.” The world of practice welcomed me; I got a Yale MArch degree and the family adage: “to whom much is given, much is expected.”

I got my first job as an architect in 1977. I was thrilled that I had found a profession that fit me. I was hungry for experience and new challenges, but I was not yet ready for management responsibility. I started at a small design firm, 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, I argued too much. I identified with the stereotype of the “nagging” woman, whom I felt was a threat to the cohesion of the organization. I was not yet ready to face that real world, and, as always, it takes commitment and focus to make sure the impact of their efforts is realized.

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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.

MB We learn from observation, I want to be self-aware but not overly self-conscious. Every environment has its own character. It’s important that all go into the roux of a really great architectural gumbo. We worked with James Corner’s firm to develop a master plan for the park, a former 4,500-acre penal farm turned into the largest urban park in the country. The conservatory building of the 19th-century glasshouse was as whole did not reflect the city’s socioeco- nomic diversity, and in the 21st century, there were outstanding structures or extensive programming and revenue streams to provide the park and its visitors with diversity. We were asked to design seven structures at the heart of the park, including a visitor center that would accommodate the presence and desirability of the site. On our first visit we observed that wherever there was shade there were people. No shade nobody. It’s not philanthropic, it’s just plain social science. We designed seven buildings, each with its own porch and way of making shades, which contributes to proportion and scale. People feel welcome in their relationship to the edge of the lake. The visitor center has a 3D-printed facade around equity and Black Lives Matter?

MB For Blackout Tuesday we let our students do a little activism. I sent out an email from a former Black student of our architecture school: “I struggled, couldn’t afford to go to Yale, studied at UConn, but I’m a successful commercial photographer and client of yours, Marlon Blackwell students. I don’t know what the culture is like now, but back then I was just invisible.” I thought, well that would be a pretty strong stand that I called him up and we talked. I came away realizing that I needed to be more proactive about diversity and inclusion. I’ve taken the initiative to diversify the mix of students, and now the school has a firm-wide scholarship fund over seven years that will provide opportunities for students like the Arkansas Delta to study design at the Fay Jones School of Architecture and Design. We know that diversity by no means solves all the 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. But I hope that our story dovetails with the story of the former Continental Motors complex in the city of Detroit, designed by Albert Kahn and now an arts and education center, where we will be working with. I’m looking for out of the-box visions on how to repurpose these spaces to feed the social and educational 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.

MB Do you find that teaching and practice intersect and overlap?

MB Combining teaching and professional practice is about being very clear in your understanding of the direction that you’re pursuing them and not letting them get in the way. It demands open-mindedness and an intensive understanding of a given area of study is really important in both; I use teaching to inform my practice and practice to educate issues in teaching. Teaching reminds me that there is no one solution, and it has really helped us to think about the direction of practice, a bit and be more descriptive about what we do. I’m always talking about bridging the two streams of teaching and practice, to explore the 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.
Cornelius

We didn’t call the place where they eat the different spaces and institutional labels. We changed the way we talked about space the “lobby”; it’s called “community,” we call it “feast.” We don’t call the entry “cafeteria,” and they still don’t call it that; several other architects. They hired a couple because the school had gone through what was the collaboration like in terms of working with him on the team was like going in different places in our careers; I was three competition instead and asked me to join his only because the client wanted a Native at University of Virginia, but it wasn’t a

Chris Cornelius, studio Indigenous, drawing Domicile Thunder Moon

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?

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 That was an interesting process because that was the start of hiring other Indigenous architects. They hired a couple of architects and Indigenous architects 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 for a repeat discussion. We worked 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 incorporate 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; what we call the 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 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 interested in replicating it, but rather where these forms come from. How did they arise and how should we be thinking about them? I’ve gone through a twenty-first century? I am interested in why certain cultural and social patterns are evident such as 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 connection to the materials, not 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 there 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 my epistemology 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 land-scape. 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 moral availability of climate are certain factors, but not the only ones. It is a really challenging question, especially in Indigenous architectural history. I think about when the worldview — were they a mound-building culture, were they nomadic so they had tepees or other sorts of impermanent structures?

NR So it’s 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 am 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 do you have to be so literal about the subject of the building? Do 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 do 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 ritual 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 short boards to design a building?

CC They are all of those things. I start 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-story, where you don’t understand the narrative arc. I’ve built a couple of installations that have been loosely based on those models. I think it’s interesting 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 collaborative 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. I was brought into the studio 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 teaching a course in Indigenous content in an academic studio. We are examining Indigenous housing in the Opiaskwiy 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 research housing, even though it’s a completely different landscape. We will dismantle policies as a way to decenter and understand the building standards based on cultures, labor, and materials. The students will investigate how this notion of 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.
jumping right into an economic crash, and a front-row seat to everything happening at hearing him on the phone with President remember walking through Bob’s office and Yale, when the firm was about 75 people. I weeks before Bob Stern became dean at

Comcast Headquarters in Philadelphia? to a particular program, such as a residential

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 part since 2008, just after Bob came to Yale, and the firm grew into the presence it is now. One of the things I find fascinating to work with deans, university presidents, and faculty members who were involved in the student experience.

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

MDV In some cases our clients ask for someone who can help them find a way to bring all 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 that was an opportunity of the traditional Yale experience, 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.

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NR Besides taking historical cues for competitive. We are bringing in a lot of new ideas into an advanced studio with Ana Mar

MDV It depends on the project. If we’re working with a client who has a history of architecture, whether modern or 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 get a very indepth participatory process to draw the clients into conversation by gaining out a series of potential options for the building at every scale site, campus, interior planning. We work with a committee of academics who have varying and sometimes conflicting goals for a project, you have to find ways to get them to be thinking about bringing 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 the existing and the new. For example, the University of Nebraska wanted its business school to encourage collaboration. So, we found a fascinating way to work with deans, university presidents, and faculty members who were involved in the student experience.

MDV 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, 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 to be born into a world where the Internet exists. We had to find a way to get the concept off the ground and get the building constructed on a accelerated schedule.

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

MDV Tell us about what you are teaching in your studio at Yale with Ana Marx.

MDV We are asking the students to design a renovation and addition to the historic Society of the Four Arts 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 new virtual events open to the Yale community outside of New Haven. Those events have already launched, one of the first virtual events scheduled at the museum in Architecture panel discussion that I was very engaged with.

NR Do you put yourself in the shoes of the students when considering what is the structure of the firm like, and how has your role grown and changed?

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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 summer—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 people 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 transcended the COVID-19 pandemic. Though logistically tricky, the fusing of the how (format) and the what (content) implies the impetus behind our course and Dark Matter University: new forms of community, knowledge production, and exchange.

After meeting Howard professor and early DMU organizer Cury 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-descended “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 alter-native sensibilities toward canonic, aesthetic, 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.

Learning from Difference

In June 2020 Yale School of Architecture alumna and students circulated a letter to the clarity of the Yale alumni and students’ social media black square. Empowered by the leadership shown by its students and alumni, the university administration responded, “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 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 Aga (’22). Our work was informed by educators focused on design justice—including Jerome Haferd (’10), Jennifer Newlin (BA ’01, MArch ’05), and Levi Tissen (’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 that address the 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 11). 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, born 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.
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 continue 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 lab now 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.

Fall 2020 Exhibitions

Pop-up Office: The Temporary Work Space

Pop-up Office — curated by Jack Rusk (’22), Rachael Tsi (’22), Gustav Kjær Vad Nielsen (’22), and Diana Smiljčević (’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 School 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 between 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 in 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 Paprikah 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-by-ear.net.

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 overview 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. The exhibit will run from late March through early May 2021. Reframing Brazil is supported in part by the TSI Center for Innovative Thinking at Yale.

HMWRK: ROOM

The exhibition HMWRK: ROOM — curated by Gustav Kjær Vad Nielsen (’22), Jack Rusk (’22), Diana Smiljčević (’22), and Rachael Tsi (’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 shimeras 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 intersectional relationship between work and domesticity. These new arrangements, made more by necessity than design, are a message from the future of architectural production.

Student Symposium: “Retrofuturisms”

Monday, March 15, to Friday, March 19

The MARCH III ‘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; psychopathological 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, Claro 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 resisted; others joined 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 racial efforts and urban pov- erty programs to the status 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 story of how the Workshop was formed is not a straightforward narrative. At the time of its formation, it included eight stu- dents: John Doe, Mary Smith, H Thiết, Rex, John Johnson, Joseph Middlebrooks, Richard K. Doe, John Robert, and Muhammad Ali. They created a newsletter, the Black Workshop Bulletin, published in the Yale Student. The group’s objective was to support the black experience and encourage the development of an alternative curriculum. The bulletin focused on Black architecture and the historical and political context of the time. It also included reports on the activities of the workshop, such as discussions and workshops, as well as profiles of Black architects and activists.

The Black Workshop was formed in response to the growing awareness of the need for a more diverse and inclusive curriculum in architecture education. The group was founded in the summer of 1967 by a group of students who were inspired by the work of architects such as Paul Rucker and Robert A. M. Stern. The workshop was established as a way to address the lack of representation of Black voices and perspectives in the field of architecture. It also aimed to create a platform for the discussion of issues related to race, gender, and social justice.

The workshop focused on a range of issues, including the need for more diverse representation in the profession, the role of architecture in addressing social and environmental issues, and the importance of community involvement in the design process. It held workshops and events to bring together students, alumni, and community members to discuss these topics.

The workshop’s objective was to re-examine the way architecture was taught, and to develop new approaches that emphasized collaboration with community members and the need for an alternative curriculum. It also sought to create connections between architecture and other fields, such as art and design, to explore new modes of thinking and working.

The Black Workshop was a transformative period in the history of architecture education, and its legacy continues to influence the field today. Its work has helped to establish the importance of diversity and inclusion in architectural education, and has paved the way for future generations of architects to work towards a more equitable and inclusive profession.
betwixt and between

Exhibition Pop-Up Office, curated by Jack Ruak ('22), Rachael Jai ('22), Gustav Kjær Vad Nielsen ('22), and Diana Smiljko vić ('22) with graphic design by Luiza Dale and Nick Massarelli — was installed in the YSoA North Gallery from September 21 to October 16, 2020 as part of HMWRK.
in the real and the virtual office remotely and in person
Building Brands: Corporations and Modern Architecture

By Grace Yong Lan and Kathryn McGuire.
240 pp.

Powerhouse: The Life and Work of Judith Chafee

By Christopher Domn and Kathryn McGuire.
272 pp.

The word "powerhouse" conjures an image of influence, energy, and drive. The term also evokes a second order, however: another 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 Domn and Kathryn McGuire, offers critical tools for architects to examine Chafee’s life and projects. The book presents a model of an architect whose work and actions differ in direct relationship to powers in architecture: from her own position as a woman entering the architectural profession to larger disciplinary questions of material culture and environmental ethics. Chafee’s oeuvre of desert modernism presents unique domestic archetypes that reflect environmental conditions, not only through vernacular constructions, but also through their remapping of the domestic interior through materials, systems, and textures. As Will R. Curtis writes in the book’s introduction, “In her celebration of domestic rituals, she treated kitchen slabs as altars to ritualism, she treated kitchen slabs as altars to ritualism.”


Building Brands, by Grace Yong Lan (MED ’00), argues that modern corporate architecture served as an instrument of branding, illustrated by four chronological case studies: Philadelphia Building Fund (1930–32) by George Howe and William Lescaze; Johnson Wax Administration Building (1936), by Frank Lloyd Wright; Lever House (1936), by Frank Lloyd Wright; and Mellon and Haas Corporate Headquarters (1964), by Pietro Belluschi with Alec Ewing, of George Ewing & Co., as architect-of-record.

Judith Chafee architect, Powerhouse, Tucson, Arizona, 1972, photograph by Bill Timmenman.

The book packages its evocative interpretations of the way 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. It was, as Ewing’s quote suggests, as a picture backdoor 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. In 1914, on her stepfather began working at the Desert Sandatoria. 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. In examining Chafee’s life and projects, the book presents a model of an architect whose work and actions differed in direct relationship to this distinction in architecture: from her own position as a woman entering the architectural profession to larger disciplinary questions of material culture and environmental ethics. Chafee’s oeuvre of desert modernism presents unique domestic archetypes that reflect environmental conditions, not only through vernacular constructions, but also through their remapping of the domestic interior through materials, systems, and textures. As Will R. Curtis writes in the book’s introduction, “In her celebration of domestic rituals, she treated kitchen slabs as altars to ritualism, she treated kitchen slabs as altars to ritualism.”

Judith Chafee architect, Powerhouse, Tucson, Arizona, 1972, photograph by Bill Timmenman.

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 Plaza and Blackwell Residence to later projects such as the Rieveschul Residence, Chafee, in New Haven, gives the reader a window into the complex world of design, typology and technology, an environmental praxis rooted in mass, temperature, shade, and the heat of the desert. The book presents a remarkable 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 co-founder of the design collective HOME-OFFICE.
Avant-Garde as Method: Vkhutemas and the Pedagogy of Space, 1920–1930

By Anna Bokov

Page 264—page 274

Halfway through Medium Design, Professor Keller asks us to consider the most radical new ideas “will not burst upon the scene, take hold, or sell books unless they are presented as the lone, leading idea standing also at an altitude, a high-altitude peak.” It’s a lament not only about the notion of the public intellectual but the trap that she inevitably faces as a writer and educator: the initial instinct was to cast Easterling and her propositions for “knowing how to know how to know” in a singular visionary light using the kinds of words that show up on blurb 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 crisis or the most famous name for every possible potential solution wrong, Easterling debunks them simply as ineffective in actually doing much of anything. She is apolitical or seeking a centrist middle path. This isn’t to say Easterling’s approach is just as bored by the prospect of holding out for an intellectually correct revolution as she is by the notion of a world that is simply work out for the best; she’s simply interested in ideas and outputs of the methodological approach developed by Nikolai Ladovsky, one of the lesser-known figures of the school and leader of the “Rationalists” of ASOVA (Association of New Architects).

Easterling’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 is a significant one: only a few years later in Russian—aimed at professional readers—overviews of theVKhUTEMAS have described as “rigid radicalism.” Easterling’s work on textile design, and Lissitzky’s woodworking department, this noble mission was supported by the systemic instruction of other faculty: Rodchenko’s metalworking shop and course on “Graphical Construction,” Lisztzsky’s woodworking department, and Rodchenko’s work on textile design, Popova’s teaching on “The Maximal Influence of Color,” to name only a few.

Keller’s central point is on the origins and outputs of the methodological approach developed by Nikolai Ladovsky, one of the lesser-known figures of the school and leader of the “Rationalists” of ASOVA (Association of New Architects).

There’s a resigned annoyance to Easterling’s outlining of the world’s horror and outrage that have defined political and planetary science for the last few decades: must we yet again point out the central problem of change, the willful ignorance and inaction of politicians and corporations, the cruelties enacted by demagogues? We’re not talking about 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 numb to the physical environment of postrevolutionary Russia and, after 1922, the whole Soviet Union. This is why she maximizes the school’s 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?

The opening chapter of the book charts the sweeping changes that came with the Bolshevik Revolution 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 figures of the school and leader of the “Rationalists” of ASOVA (Association of New Architects).

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Medium Design

By Byrke Keller

Verso Books, 2021

176 pp.
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 psychologist Alexander Leghtson'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 neighbor-hoods: "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 came to be a psychiatrist. When required to do psychiatric work on a 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 Jenn 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 redesign 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 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 hospital was to separate us from society because we are a problem — and we are not a problem." Picking up Fullilove's emphasis on connectivity, 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, for Soteria Berlin, a psychiatric ward for younger patients at Charlite 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 fraught, 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.
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? Danzer put forth the front porch as an example—a place where you can watch and be seen but also be safe. He talked about metaphors 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 Lemen, 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 cutting a public corridor through 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, Danzer cautioned, we should ask, “Is it safety for the person or for the institution?”

The founder of Pathways to Housing, panelist Sam Tsemberis outlined a clear agenda for that work: housing first. Most programs prioritize housing readiness. A home is a metaphor that crosses through issues of housing 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 he thinks going that once housed it is easier for someone to address other issues. Tsemberis framed the challenge as a question of 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 home- less. “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.”

A clear tension ran through the symposium as a whole: While most of the participants insisted on the need for a planet-wide approach, others argued that homelessness, as a question of power: people who are homeless have no power over the services that mental health facilities provide. The facilities across America—added a fascinating history to the symposium. The facilities are no longer effective at treating schizophrenia, and 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.


University of Orange, New Jersey, retreat with Mindy Thompson Fullilove. Panelists Nupur Chaudhury and Dr. Earle Chambers, referring to metaphorical, polit-

Groundbreaking for Columbus House project, with Alison Cunningham, New Haven, CT.
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 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 year, Dean 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 world 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 greater.’”

“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 will often be. These will be built not only on great buildings but also great spaces. They will be pluralistic and messy and embrace nonrepresentational diversity. It will promise to be generous to all, it will commit to a future of a viable planet. And it must be open to new governance and decision-making processes, 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.”

Jennifer Newsom and Tom Carruthers
Dream the Combine: Recent Work
October 8

We think about perspective not only as symbolic but as actual. The concept of 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 clients, and recent installations. Three themes emerged in their discussion: one, framing devices that tap into an architectural 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 commodity complex in radical architectural work today; and three, the illusionary depth of the picture plane, and the film and postproduction techniques used to layer images onto spatial experience.

“The whole project is a perspective not only as symbolic but as actual metaphorical 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 of a point light source to mimic a single-point perspective and the kind of infinite space framing of the mind that makes us possible.”

These projects are not real documentaries but a kind of a representation or remembering of the work as a re- scripting of the project by making it still present. It really hits home on a feeling that we have that the project exists in the mind less than in steel and glass. The idea is to invite people to a presence 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, Nicola 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 or 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 conduction 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 connections 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 Manneigner. Whiting questioned whether the book—and subsequent discussion—attempted to investigate lateness purely as a framework, an analytical query 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 new forms but the discovery of a spatial condition in which the relationship between form and time map.”

Eisenman commented: “Relative to bringing back meaning, we’re not interested in bringing a sense of things read 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 Warning
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 make up high 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 building.

“The biggest 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 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,” she explained. “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;
and yes, more critical profession. panache, and performance. So why not criticism because architecture takes itself I believe imperative to the project of people, not necessarily as users who interact with space as users and consumers, not necessarily as 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 wonder if we can transform this technology to print not only beautiful objects, such as pots and beautiful textures, but also to make the development of a large robotic extrusion device that 3-D printed a series of clay structures at the US-Mexico border in southern Colorado.

The lecture summaries were compiled and written by Sam Golini ’22 and Scott Simpson (BA 13, March ’20). 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 in two of his office’s recent museum projects, each a designed interface to live meaningful and happy lives despite the oppression of the wall, and I think for a brief moment children and families smuggle the installation to the border, being shut down by the Department of Homeland Security, they decided to smartly and strategically position the border wall, and for a brief moment children and families gathered to play as Mexican and U.S. National Guardsmen were watching. We were able to tell the story that this is a place where children have to live, to live meaningful and happy lives despite the wall, and for 40 years we’ve seen children and families gather to play as Mexican and U.S. National Guardsmen were watching. The lecture summaries were compiled and written by Sam Golini ’22 and Scott Simpson (BA 13, March ’20).
**Tokyo** that hosts residencies and apprenticeships, and a pair of live-work towers for downtown urban suburbia.

Looked improbably to the Japanese greater agency for laborers over the course of the suburban site ranged from multigenerational rural crafts and the employees of global workforce as a way to fund low-cost workforce. Since the Great Depression these red states have received excess subsidies, even as they vote against the state's policy. Neutralizing critiques of the Green New Deal (GND) by maintaining that the old New Deal is still in place. Hitoshi Abe showed what it would mean to design a simple “box” in the landscape over time in the design of the “ruin” in picturesque and postindustrial architecture from a highly personal and intuitive perspective, with hope and optimism for 300 years, at a time when no one could relate to adjacent communities.

**Keller Easterling**

Eston Dern Dwyer Professor of Architecture

Keller Easterling, professor, with Theodossia Issaisia (PHD ‘23), critic in architecture, taught the studio “No Normal” last fall. The fat, white middle of the United States hosts a pair of projects touching from tribal lands in Oklahoma to polarized Minneapolis, where George Floyd was murdered. It was also the chosen project at Gluckman Tang, principal at Gluckman Tang, Andrew Masson, and meeting in design engines familiar with the site introduced the students to a wide range of issues.

**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 profound changes under the pandemic. Disembodied learning and a renewed sense of civic participation, along with increased awareness of how one’s relationship with the environment is so critical to life at home, led the students to consider a twofold architectural intervention: What is the best site for learning today? What are the alternative forms of learning and exchange it could nurture?

A collective analysis of YoSo’s changing conditions from its formation to the current moment, virtual presence and networks, and parallel research into alternative learning models, such as the University of California at Berkeley and the London School of Architecture, served as a basis for critique and the making, and ensuring, of curricular integrity and quality for individual projects. In place of a studio trip the students embarked on a one-day “Road Trip Symposium” with invited guests from different fields— from activism to planning and pedagogy—to engage in discourse and cross-disciplinary exchange about learning and the built environment.

Drawing from the students’ experiences, each student identified different sites of personal significance where the basic right to knowledge is not universally shared and the project attempted to make legible overt or covert injustices and challenges of the nature of the disciplines and governance structures that shape the built environment. The students identified latent spatial potentialities and emerging networks to enable change from an individual to a territorial scale. One student focused on the community garden at the local and collective level, which has the potential to be a key component of how architecture might respond to the challenges of the moment. The project attempted to retool the mechanisms of social welfare, sustainable energy, police defunding, and reparations for Black and Indigenous people. In Minneapolis, students Samer Haloum, Slaxon Yan, and Scott Simpson employed an unusual community land trust as a resource for affordable housing, public infrastructures as unexpected testing grounds for living and constructing in the urban environment. The 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.

**Abby Hamlin, Dana Tang, and Andrei Harwell**

Bass Distincted Visiting Fellows

Bass Fellow Abby Harwell and architect Dana Tang (’90) principal at Gluckman Tang Architects, with Andrei Harwell (’13) working in architecture, examined the future of the urban workplace within the context of the Brooklyn Navy Yard (BNY). The studio set out to document issues involved with its design, and the students were asked to develop a program for a parcels 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 programs and real estate models for the site and its adjacent context, and real estate models for the site and its adjacent context. A sincere interest in ecological and social sustainability underpinned all of the ten final projects. They explored the long-term of the future and the institution and its architecture from a highly personal and intuitive perspective, with hope and optimism for 300 years ahead.

**Marc Tsurumaki**

Davenport Visiting Professor

Marc Tsurumaki, with Violette de la Selle (’00) principal at Turett Collaborative, led the studio. Productive Uncertainty: Indeterminacy, Impermanence, and the Architectural Imagination. Impermanence, a way of thinking about how architecture might respond to the instability that permeates our collective relationship to emergent environmental, biological, climatological, political, and social dynamics. Indeterminacy in contrast to architecture’s historic association with permanence, stability, and duration, the studio asked how the social context and environmental uncertainty might provide fertile ground for the emergence of new programmatic and speculative approaches. By engaging this fundamental paradox of certainty and ambiguity, the students examined how notions of ambiguity, adaptability, and transience might allow for new approaches that would respond to changes in systems, environmental conditions, and resources, even entropy and the slashed unpredictability of change. If uncertainty could become a productive catalyst for rethinking architectural conventions and reimagining its role in the collective context of the city.

The studio examined a range of precedents, from indigenous modes of nomadic architecture to various forms of ephemeral architecture, with an emphasis on the techniques that engaged notions of temporality and transience. From these studies they developed a set of architectural tactics, operations, or procedures that were explored in the studio using speculative techniques to engage contingency and disorder. They then considered New York City’s economic, social, and cultural boundaries, to examine zones of uncertainty within existing urban systems as a means of identifying the conditions and the logics corresponding programmatic proposals. Students had different sites and ambitions ranging from an adaptable framework for the sectional habitation of outposts and architectures for evolving material reuse to an urban agrarian settlement that continually shifts and evolves, a new balance for cohabitation amid the climate crises, and the demand for periurban architecture managed to conceive of their projects not as static entities but as responsive systems that could engage and adapt to the changing uncertainties of our precarious future.

**Todd Williams**

Charles Gwathmey Professors in Practice

Todd Williams and Billie Tsien, with Andrew Masson, designed their studio to consider the idea of the Architect as a knowledge broker. The students were asked to design an important food source over the centuries, and a catalyst to imagining new futures for the food system. The students were challenged to conceive of their projects not as static entities but as responsive systems that could engage and adapt to the changing uncertainties of our precarious future.
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 where it would serve as a gateway to access the site—in other words, the constructed 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 Marla 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 architecture 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 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 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 representation. The students aimed to produce representations that served as the site— in other words, the constructed model as reality.
September Betts was awarded Architecture Record’s New Generation Leader Award as part of the Women in Architecture Design Leadership program. The firm’s Square House appeared in the book Open House was featured in Wallpaper* in the fall. LEVENTBET’T recently completed the SA House, in Hillsdale, New York.

Emily Abruzzo, critic, and her New York-based firm, Abruzzo Bodziak Architects (ABA), plans to redevelop a former art gallery in Architecture 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. Abruzzo and another partner, Gerald Bodziak, were interviewed for the independent creative platform Tomboy. Abruzzo has also been interviewed by Julia Gamolina for the website Madame Architect, where she discussed architectural practices and offered advice for young architects.

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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, I can’t, you, no, you can’t, no’—like a boss and give me explicit orders.”

— Slavoj Žižek, Vice, 2013

I can still clearly remember a presentation at my middle school in which a career counselor actively, even passionately, advised us against considering architecture as a career. The reasoning was that the discipline was poorly paid, and there were no opportunities in terms of the time and cost of the education and license process it required.

Once I ignored this advice and actually attended architecture school, I initially thought that the culture around it, constituting architecture as a creative and not just a technical field, was a way of displacing the impact of the discussion on the importance of the discipline’s social and ethical gain? How can we as architects drag our discipline—its conceptualization, its pedagogy, its evaluative models—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, these 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 self-exploration. It follows 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 that define architectural practice in the profession. The book ends by proposing possibilities for ways to move forward, examining the role of unions, cooperatives, and collective practice in the creation of a sustainable architecture. This conclusion reflects Deamer’s overall approach: clearly laying out the main issues while looking at how to turn ideas, debates, and discussions into potential actions. The book also demonstrates a collective idea of work, as it has invited a series of architects and educators to collaborate in some of the final essays, including Aaron Cayan, Keefer Dunn, Shavon Roudbari, and Manuel Shvartzberg.

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

— Quillan Riano

Riano is the founding principal of a multi-award-winning design studio DSGN AGNC and associate head of the Department of Architecture at Kent State University’s Cleveland Urban Design Collaborative (CUDC).

Architecture and Labor Routine, 2020

Peggy Deamer

Barbara Littenberg

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, Barbara Littenberg and Steven Peterson, this book is one of the few recent titles I have seen that brings the idea of 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 deleuze’s 1973—1974 essay on the idea of when the book’s authors were postgraduate students studying with Colin Rowe at Cornell University, starting a journey of research and polemic writing that often a robust challenge to dominant 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 insight, 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 idea of modern space and abstraction. Employing a trilogy of ideas from Thomas Aquinas’s “realization of knowledge,” the authors considered the concept, idea, and perception in his architecture, exploring the form, and materiality, and undefined space.

After approximately 110 years of “modern” architecture, the authors interrogate its meaning within architectural history. This exploration through analytical plans of building types of enclosure and the past 2,000-plus years, from Hadrian’s Villa, Medieval castles, and the Renaissance through to John Soane and Louis Kahn. The particular qualities of these projects are described in both drawings and text. Great effort is taken to avoid a manipulative depth and mass through the use of thick walls and other architectural devices that help 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 to such a Post-Modernism, the authors make their own research and design practice extremely relevant to the urban challenges of today and the future. Modern anti-architecture 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 social perspective is refreshing, and it is used to explore the wider urban fabric with ideas of complex form, streetscape, and the public realm.

The publication offers a perspective on the work of renowned urban thinkers such as Colin Rowe, Leon Krier, and Peter Carl Faber, who have been able to add layers of understanding and experience to define what urban design and complex opportunities for individual learning and architectural experimentation are mandatory to the tenets of urban design/ground, context, phenomenal transparencies, and collage. These processes could be used to develop a vocabulary that can be used to adapt to long-standing issues such as climate change, energy efficiency, market fluctuations, production, program, ecology, and a democratic public realm to help make Modern urban design relevant to the twenty-first century.

Providing plenty of material for a compelling social commentary, the debate, this quirky radical book should be a staple for urban designers, students, and architects. Even more, the authors have written a history of architecture and urban design with an emphasis on the understanding of the meaning and accessible information and affordable books. Highly recommended.

— Paul Karakusevic

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

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1970s

Hillary Brown (’74) spent her 2018 sabbatical from the Spitzer School of Architecture in Kizkeng, 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 circuitous preservation of the historic heritage and maintaining closed-loop integration across multidimensional resources. Brown’s class selected “Jemeshvin Wu,” focused on a whole-systems proposition for the indigenous Wagu communities of Northern Colombia. It resulted in modest humanistic development and formulated around reciprocity across sectors and aimed at strengthening resilience against ongoing desertification of the area. In September 2020, Brown published 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’s representative organizations, 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 independent living 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 Devereux (’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 the discipline group that explores global trends, challenges, and opportunities to advance disciplinary group that explores global trends, challenges, and opportunities to advance.

2000s

Lori Mazur (’01) partners with visionary leaders of not-for-profit institutions to envision and realize creative projects. 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 construct a 21st-century campus.

Studio Link-Ar, Nanshan Foreign Language School, Shenzhen, photograph by Shenggang Su, 2018

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 operations.

Ma Yansong (’02), founder of MAD Architects, saw the completion of multiple projects in 2020: the Yabuli Entrepreneurs’ Conference Center, in the northeastern Chinese city of Harbin; the Yue Cheng Courtyard Kindergarten, in Beijing; FENIX Museum of Migration, in Rome; and MADO’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 Cha was exhibited at the Centre Pompidoux West Bund Museum Project, in Shanghai, alongside the work of 11 leading Chinese designers. MAD won the Dezzen 2020 Architect of the Year. The September 2020 issue of a+ Architecture and Urbanism, titled “dreamscape,” was dedicated to MAD Architects, displaying models, sketches, drawings, and images.

2010s

Gregory Kahn Melitonov (’10) is co-founder of Taller KEN, a design studio based in New York City that collaborates with the FUNDaMental Design Build Initiative in 2016, through which it is currently working on the design of spaces that violate the code of ethics, prohibiting the proliferation of participatory site-transformation practices.

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Aaron Levenson (’10) recently completed three consecutive PPE contracts with the New York City Economic Development Corporation for the installation of face shields. As project director for a credit, a design-build firm in Long Island City, New York, he oversaw the full redesign of its facilities, design of work spaces, and formulation of safety strategies while maintaining a 100% occupancy rate in the building. The city distributed the face shields to healthcare workers during the COVID-19 crisis in 2020.

Priyanka Seth (’18) recently published the book Stepwells of Ahmedabad, a culmination of her ongoing research in collaboration with Tulsi Mehta. The book, the results of this research was displayed in theに行く Gallery at Yale in 2018. The book launch was accompanied by an online exhibition, and Seth gave a talk with her collaborators at the India-China 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 New York City region. She was recently named in the AIA NY’s Vanguard 2021 roundtable where student representatives from local architecture programs will discuss issues and hopes for the future of professional practice.

Nicole Ratakjaz (’21) and Sean Yang (’21) were chosen to participate in Yale TaiChi City’s 2020 Accelerator program for their project Architectural Framework, an award-winning solution to provide Toronto homeowners with small custom backyard homes.

Cuban Modernism

Victor Dezs (’89) completed the book Cuban Modernism: Mid-Century Architecture 1940–1970 with Jean François Lejeune (Binkhausen, 2021), extolling the national and international impact of architecture and urban works of the period. The projects in the book collectively embody the challenges that the architectural avant-garde faced in the 1950s against modernist dogmas 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.

Alumni Books

The Routledge Companion to Italian Fascist Architecture: Reception and Legacy

Kay Bea Jones (’82) and Stephanie Plath 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 sites. In more than 30 essays it examines the reception of Fascist architecture through studies of destruction and adaptation, issues of reuse, artistic interventions, and everyday daily practices that may slowly alter collective understanding of such places.

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 388-page book includes essays by 24 architects, landscape architects, urban designers, planners, historians, and artists including Yael Nana, Daniel Libeskind, Stefano Boeri, and Xiaoming Li.

Ma Yansong (’02), founder of MAD Architects, saw the completion of multiple projects in 2020: the Yabuli Entrepreneurs’ Conference Center, in the northeastern Chinese city of Harbin; the Yue Cheng Courtyard Kindergarten, in Beijing; FENIX Museum of Migration, in Rome; and MADO’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 Cha was exhibited at the Centre Pompidoux West Bund Museum Project, in Shanghai, alongside the work of 11 leading Chinese designers. MAD won the Dezzen 2020 Architect of the Year. The September 2020 issue of a+ Architecture and Urbanism, titled “dreamscape,” was dedicated to MAD Architects, displaying models, sketches, drawings, and images.

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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, but his own houses have given me opportunities, spread over forty years and stretching between the coast and the continent, 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: 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 being showered “with a creative overawed as an exploration in built form of the theoretical and historical research Moore was so passionately pursuing as a teacher. Consequently he experimented with interior spaces and the role of the role of ornament, and contrasts between high art and mass culture. Notable for its visual dynamics, the design conflated bold spatial cutouts with pop accoutrements including neon lighting, vivid graphics, and saturated colors. Such juxtapositions, if not jarring, combinations were intended to provoke responses—by the students and faculty invited to visit. Moore’s humor opposed the dour pretensions of off-the-shelf components, later featured fixtures. Student William Grover (’69), for example, designed and assembled a custom 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 imaginary prisons suggesting expansive space from within tight confines. He learned from Soane's comedic conceit of the imaginary monk-Padre Giovanni residing in the basement of his house in London. Devising a Monk’s Parlour and Moir’s Cell inside the subterranean reaches of his home, Soane lampooned Gothic anticlericism as thin layers precede a find precedent in Soane’s spatial layering. Another connection between the late-Georgian architect and the Modern designer was their use of objects by property value and architectural ingenuity as bearers of architectural meaning. Soane assembled antiques, sculptures, and architectural fragments assiduously in the natural world? What are ornament’s relationship to architecture, landscape, and common humanity. The book argues that these public commitments find architectural expression in a radically different architectural expression in a radically different

to a tower that can be understood as a mono-This book is edited by Gary Hume and Suril Baid, associate dean and assis- tant professor (adjunct), with a preface by Dean Deborah Berke. It is designed and assembled a custom cabinetry and furniture company inspired by artists 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 year-round body of research, a collaborative project on an extensive scale, peeling the house with recollection to fancy and entropy to enlarge the illusion of place.”

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 2018 Visiting Professor, John Spence, chairman of the Karina Group; Henry Square, of Square and Partners, Patrick Billieaux founding director of Atelier Ten; and Timothy New (’06), Yale critic in architecture. The professors challenged the students to think about design and make 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 tourism has been exaggerated by a focus on more focused priorities through clients, resource management, and construction techniques, this book introduces 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 Russell Vathaloupa (’20), is designed by Sarah Gephart and Eva director and Rukshan Vathupola (’20). It is published by Yale School of Architecture, and distributed by Yale University Press.

Nature as Ornament

Nature as Ornament celebrates Kent Bloomer’s indispensable intellectual and pedagogical contribution to the Yale School of Architecture and was a professor at the school over the last 50 years. Bloomer’s dedication to the diversity of ornament in architecture has influenced both students and scholars in a broad range of fields, including architects, historians, artists, musicians, architects, philosophers, and biologists. Many have contributed to this collection of essays including — Thomas Beeby, Turner Brooks, Edward Casey, Donoghue Cooper, Caroline Chat, Dev Kaur Khals, Emer O’Daly, Richard Purn, Willie Ruff, Stacey Sloboda, and Michael Young. The book is edited by Mary Spence, John Hill, and Ayesha S. Ghosh, and designed by Luke Bulman, published by Yale School of Architecture, and distributed by Yale University Press.

Towers in the City: Berlin Alexanderplatz

In the newly released book Two Sides of the Border, the landscape and urban designer Nicholas F. Rester Visiting Professor at Yale, coordinated 13 architecture studies across the United States and Mexico and attempted to capture the complex and dynamic region of the U.S.–Mexico border. The book 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 con-.
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, Wiikiaami, J. Irwin & Xenia S. Miller Prize Winner, Columbus, Indiana, photograph by Nick Zukauskas, 2017