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## Lectures

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## Symposia and Exhibition

### SOS Brutalism: Tools for Preservation Activism and a Theory for the Monsters

- Fall lectures are supported in part by the Brendan Gill Memorial Lectureship Fund, the J. Irwin Miller Endowment, and the Paul Rudolph Lectureship Fund, the George Morris Woodruff, Class of 1857, Memorial Lectureship Fund, and the Beatrice Farnand Endowment.
- Full publication is available at the Brute: Brutalism of the Monsters website: "SOS Brutalism: Tools for Preservation Activism and a Theory for the Monsters."
- This program is presented through the generosity of the Terry F. Green 1969 Fund.
- This exhibition, originating in 2017 at the DAM (German Architecture Museum), in Frankfurt, represents a selection of 60 projects of Brutalist architecture of the 1950s–70s. The website SOSbrutalism.com includes over 2,180 buildings.

### What Works: The Planning and Development Legacy of Alexander Garvin

- Keynote lecture for the symposium “What Works: The Planning and Development Legacy of Alexander Garvin”
- This program is supported in part by the Brendan Gill Memorial Lectureship Fund, the J. Irwin Miller Endowment, and the Paul Rudolph Lectureship Fund, the George Morris Woodruff, Class of 1857, Memorial Lectureship Fund, and the Beatrice Farnand Endowment.
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### Notes on Peter Eisenman: Towards a Celebration

- This symposium is convened by Surry Schibs (BA '99, MArch '03, PhD '17) in celebration of Peter Eisenman’s long and illustrious career as an architect, thinker, author, and educator, a figure whose innovative work as a designer and tireless dedication as a teacher over the past half-century have helped form, and even reform, the field of architecture as we know it today.

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**Constructs**

**Colophon** To form by putting together parts; build; frame; devise. A complex image or idea resulting from synthesis by the mind. **Volume 24, Number 1** Cover DnA, Design and Architecture, Quarry 8, Zhejiang Province, photograph by Wang Zili, 2021 Email: constructs@yale.edu Website: www.architecture.yale.edu/publications/constructs (for back issues) Constructs is published twice a year by the dean’s office of the Yale School of Architecture.
Dear YSoA Alumni and Friends,

I am very much looking forward to welcoming the entire YSoA community back to Paul Rudolph Hall this fall semester. Already as I write this, new incoming students are learning the fundamentals of design, practicing drawing by hand the architecture of Yale’s campus, and positioning themselves within the sweep of architectural history and theory. Students in this entering class hail from around the world—and the United States—and the outcome of this year’s admissions process produced the highest yield ever for the school. The feeling in the building is electric.

New Haven too is on top of its game and was described recently in The New York Times as “an affordable and dynamic home for artists of all kinds.” It seems the world is discovering what the YSoA community already knew. Through over half-a-century legacy of the Building Project, the critical planning work performed by the Yale Urban Design Workshop, and faculty engagement with community projects and local advocacy organizations we have learned to appreciate and love New Haven. As New Haven attracts more attention, students and faculty will use the architect’s unique set of tools to work with the city and its many communities to enhance its inclusive and sustainable future.

Along those lines, the school is proud of new faculty appointments: architectural researcher Mae-ling Lokko is bringing her expertise in integrated material life-cycle design and the broad development and evaluation of renewable bio-based materials to the school’s Center for Ecosystems in Architecture; Anthony Acciavatti, our most recent Daniel Rose (1951) Visiting Assistant Professor, will be taking up a new role as the inaugural Diana Balmori Assistant Professor, giving a broader platform for his work on histories of landscape and technology.

Advanced studio faculty this semester include Bishop Visiting Professors Patrick Bellew and Andy Bow; Bass Fellow Marc de la Bruyère, teaching with Claire Weisz (MArch ’89); Kahn Visiting Assistant Professor Rachaporn Choochuey; Peter Eisenman, with a cameo by Frank Gehry; Balmori Visiting Professor Billy Fleming; Kahn Visiting Professor Francis Kéré, teaching with Martin Finio; Foster Visiting Professor Brigitte Shim; Gwathmey Professors in Practice Tod Williams and Billie Tsien (BA ’71); and Davenport Visiting Professor Xu Tiantian; professor (adjunct) Sunil Bald; and professor Alan Plattus.

The symposium “Notes on Peter Eisenman: Towards a Celebration” (November 11 and 12), organized by Surry Schlabs (BA ’99, MArch ’03, PhD ’17), will celebrate the legendary theorist in his final year of teaching. Earlier in the semester, the symposium “What Works: The Planning and Development Legacy of Alexander Garvin” (October 6 and 7), organized by Antonia Devine (’13), will explore Garvin’s many contributions to the school and to the field of urban planning throughout his more than 50 years of teaching. Our public lecture series will include talks by visiting faculty Rachaporn Choochuey, Francis Kéré, Brigitte Shim, Xu Tiantian, and Claire Weisz, along with lectures by visiting speakers Daniel Libeskind, Deyan Sudjic, and the principals of Diana Balmori Associates, among others. This will truly be a semester to remember.

Finally, our exhibition this fall focuses on the contested legacy of Brutalist architecture and the fight to preserve its buildings. SOS Brutalism — Save the Concrete Monsters! comes to us from the DAM, in Frankfurt, Germany, and was developed by curator Oliver Elser. Andrew Benner (’03), director of exhibitions at YSoA, has put a new spin on the show, adding in more models and mock-ups. It is a wonderful opportunity to host a show like this here in Paul Rudolph’s masterpiece. I hope you will join us!

Best, Deborah
Nina Rappaport: I’d love for you to reflect on your approach to working in rural China at a time when so many people were moving to cities with the transformation of the Chinese economy. Can you look back on what it meant then as well as what it means for you now, all these years later?

Xu Tiantian: I was working in Boston and Rotterdam for a while before I returned to China in 2004. For about six months I worked with architect – Frederick Kiesler – at his studio. I was inspired by his project, Aria Architecture Park, which he created. A cluster of 14 architects and artists, each given a different program to work together. It was a totally different experience from my architectural education and work in an architectural firm. I started to understand an abstract perspective. Ai Weiwei had quite a different approach to space, material, construction, and purpose. It was conceptual. This approach reflects back to my practice, especially when working in rural areas. I found that the local culture and history of the regions played a more significant role in architecture there than in an urban context. Many Chinese artists of that generation create dialogues with tradition and Chinese cultural rules. I took architecture as my language to create, but I think it’s just important. So it’s not about the medium of architecture but about what you want to present, to tell, or to express through your specific means and language.

In Chinese cities there has been such rapid destruction of the historic fabric. Do you miss what you lose? What do you think rural villages and cultures didn’t disappear along with the history? Is there a way to preserve them?

Yes, that’s the other reason. All of the cities are becoming alike. When I first visited the rural region, I was amazed by the original fabric, the historical places, and the collective memories of people living there for generations, even thousands of years. It’s sentimental; maybe it’s nostalgia, this kind of resonance with where you’ve come from. It is the reflection applied to art, architecture, literature, and many other cultural forms in our society.

But it’s more than nostalgia — in the term’s negative connotation — because it is about the resilience of the local cultures and the local way of living. It’s about the local identity, the local character. As a local Chinese, you feel more connected and can also have more of a dialogue with nature.

How do you organize your office and workflow?

Xu: We have a quite different way of working: we want to make beautiful architecture, but that’s not the main priority. We manage the office like a business. We have an office in Beijing, closed for two years and recently reopened in 2021. The office is very related to the brand, so that our team takes on responsibility for the overall process, but we have lighting designers, geo-tech engineers, and I have found it works for me.

Do you pick your own projects or are most of them commissioned?

How do you respond to a client’s brief?

Xu: We intentionally take a number of buildings, or clusters, to look at the regional issues. That’s why we have this Songyang Binyo, which has accumulated over eight years. In the Quarry Project, for example, we took a cluster of quarries that had been closed, and instead of looking into one and making it a beautiful piece with extensive work and restoration, we were involved in total. The government had wanted a fancy hotel. Instead we took a light, minimal touch in the Material and economics. We found a systematic strategy and were able to finish the projects in six months, including places for performances and eating. We found a systematic strategy that is important so that our team takes on responsibility for the whole process, but we have lighting designers, geo-tech engineers, and I have found it works for me.

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Rachaporn Choochuey

When you started your firm in Bangkok, did you intend to work first on smaller projects, like gap houses? You seem to really enjoy these smaller urban insertions.

Rachaporn Choochuey
Before I went to study at Columbia University I was working at a very big architecture firm in Bangkok, and I went to school with the idea that I was not going to be an architect. I thought, “No, I’m not going to become like all these boring architects.” But I like architecture very much and everything around it. So after my master’s I got a job in the University of Tokyo with the intention of doing everything around architecture while not being an architect.

In Tokyo there were a few opportunities, so I worked on small installations and architectural exhibitions, which was quite fun. I thought that actually I didn’t need to produce buildings. Then after coming back to Bangkok, a good friend said, “These projects are getting a bit serious; let’s make a small studio so that at least we have someone to pick up the phone when we receive projects.” We started out as the two of us and then two others joined. But then she left and I had people relying on me, not to do the same.

NR One of the things I have noticed about your work is that some of the projects provide solutions for gap houses and gap projects. How do you see these projects?

Rachaporn Choochuey
Well, for me it was pure necessity. I have been writing articles complaining about the missing technology will be explored and prototyped.

NR What is the essence of the just-in-time/make-to-order thinking that you use in your office and a parking garage, do you feel that the idea of this nomadic, more flexible dwelling could be an inspirational provocation or a project to realize?

RC That project was actually inspired by a real lack of cheap housing even for architects, but it is a bit extreme. We rented an abandoned parking space for one week and filmed two people living there. We showed the film at the biennial. The most interesting comments were from the security guard, who told us he would love to live like this “because you can see the light. But I have a little comment—we have to do something about privacy.” We did find issues that we needed to solve and respond to. But we were able to make everything affordable in our office and rented it out as an Airbnb, and people actually came to sleep there.

NR In a way it is a plug-and-play house, like an inflatable from the 1960s, and you used the idea as a basis for the project in the Madrid exhibition Vulnerable Critics, at La Casa Encendida. How did you develop it further?

RC The curators, Andrea Bagnato and Ivan Munera, were working on issues of contamination even before COVID-19. I was working with the faculty of public health at Mahidol University. The reason for this project is to save the hospital people got COVID-19 from the staff, not from the patients. The staff live in very bad conditions and in informal settlements next to the hospital. So we were called in to see if we could provide very quick solutions to improve the situation. We recommended more ventilation, light, and natural light. It is not just a project to have to tear down everything. For the exhibition we proposed an idea developed from the Light House, but it’s more serious, with toilets, kitchens, and better organization as a midterm solution—temporary housing for ten years. If you don’t do anything it’s like you are sitting on a ticking time bomb, because when the pandemic arrived it exploded.

RC And what is the essence of the just released design of the MP Pavilion, in Melbourne and how do you envision its use?

The MP Pavilion will last four to five months, with a few events every day for the citizens of Melbourne. The pavilion is an exercise in thinking about kinds of activities, such as talks, screenings, fashion shows, kids’ workshops, and music. After being in isolation during COVID-19 it is time to celebrate being together in public outdoors. Our pavilion is made for that. It will be a place for people to see each other again in a very relaxing casual setting—like being in a big house with slightly moving light and shadows.

NR What is the subject of your studio at Yale?

RC We are focusing on issues of housing in Bangkok because the city has everything except affordable houses. Innovative solutions to housing in architecture, ownership, and perhaps technology will be explored and prototyped. In a tropical climate architectural solutions can be more open, more casual, and lighter.
Nina Rappaport: What did it mean for you to become director of the Ian McHarg Center at the Stuart Weitzman School of Design, University of Pennsylvania, is the Diana Balmori Visiting Professor of Landscape Architecture this Fall.

Billy Fleming: It was a surreal experience and an honor to be asked to direct a center named for Ian at a place like Penn. Fritz Steiner and I have known each other for a long time—he recruited me to UT Austin as a grad student, became my thesis advisor, and co-advised my doctoral studies. There aren’t many opportunities to build a major new center from the ground up. I also knew that taking a job like this comes with a real responsibility to launch initiatives and programs that could set new—and hopefully critical—directions for scholarship and practice in our field.

NR: How did you start the center and phase the work, as well as define current and future goals?

BF: My initial charge was twofold—to work toward the public launch of the center with Fritz, Richard Weller, Karen M’Closkey, and others through a series of events, exhibitions, and publications marking the fiftieth anniversary of Ian’s landmark book, Design with Nature. In 2019, and to ensure that the center did not become a hagiographic institution but would have a long, productive life. Across all of our work we thought about how to extend some of the ideas, ways of working, and scales of operation associated with McHargian planning and design into the twentieth-first century. This is essentially how to connect Ian’s willingness to work in messy problems and scales of operation associated with the built environment with the present has come through its now work attempts to extend Ian’s legacy into most important ways in which the center’s obviously meant focusing much of our interdisciplinary teams on the most vexing issues of our time. That meant to me that what came out of RBD is meaningful differently or better than what we might expect to come out of any suite of projects that overpromise and underdelivery to the communities that will have to live with the results. It’s confirmation that Ian’s phenomenon that disaster scholars refer to as “time compression” is just unbreakable—there’s this rush to project strength, the other bits of civic infrastructure that stitch together everyday life. Thinking about it in this way allows us to actually work on matters that redistribute the social and built infrastructure that stitch together everyday life. Thinking about it in this way allows us to actually work on matters that redistribute the social and built environment skills to problems in studios and classrooms.

NR: Is that result in an educational challenge or opportunity, and how has the studio methodology broadened the definition of design and what the students’ capacities are for their future?

BF: Many of the students I work with would not apply the Green New Deal to the other bits of civic infrastructure that stitch together everyday life. Thinking about it in this way allows us to actually work on matters that redistribute the social and built environment skills to problems in studios and classrooms.

NR: How does that result in an educational challenge or opportunity, and how has the studio methodology broadened the definition of design and what the students’ capacities are for their future?

BF: Yes and no. As with every other project, the most important ways in which the center’s work attempts to extend Ian’s legacy into different regions, and then narrowed it down to Appalachia and the Mississippi Delta, along with regional sites such as the Angola State Penitentiary, Parchman Farm, and Lafourche Correctional Facility, while incorporating the youth build sandbags for floods. At Yale we will return to those places through a new grant I have gotten with a fabulous collection of media studies scholars to expand that work beyond Appalachia and the Delta to rare earth mineral mining sites in Nevada and Greenland—central hubs in the fight for a just energy transition. Billy Fleming, director of the Ian McHarg Center at the Stuart Weitzman School of Design, University of Pennsylvania, is the Diana Balmori Visiting Professor of Landscape Architecture this Fall.

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Marc de LaBruyère is the Bass Distinguished Visiting Architecture Fellow and is teaching an advanced studio with Claire Weisz (’89), principal of WXY Architecture and Urban Design, this fall.

Marc de La Bruyère

and Claire Weisz

Nina Rappaport

Marc, I am curious about how you first got involved with property development in Edmonton after going for your father’s business after having gone to business school, and your shift into real estate.

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Objects and their Lessons

The symposium “Object Lessons” was organized by Daniel Rose (’51) Visiting Professor Anthony Acciavatti on April 8 and 9 and was supported by the J. Irwin Miller Endowment.

The difficulty of archiving and documenting such ephemeral sensuality was a recurrent theme that highlighted the value of Acciavatti’s proposal for an object-centered approach. Choi opened her presentation by asking participants to meditate on the soundscape of the atrium, first without and then with the array of white-noise machines she had brought—an atmospheric experience that would have been impossible to recreate virtually. In a similar vein, Terib’s recitation of the Yoruba poems—in keeping with its original oral tradition—was a mnemonic act that produced, as much as it accessed, an archive of architectural knowledge. Just as Lavin, Choi, and Terib engaged the audience’s olfactory and aural senses, almost all of the presenters invited participants to touch the objects and one another. This device is not unique to this symposium of course; architectural reviews often offer a similar experience to jurors. However, object lessons like Burnett’s opening invitation to “douse” Rudolph Hall can engage the participants’ sense of touch and proprioception with an exceptional level of care and attention. In one such lesson, Li distributed acupuncture tools called “ear seeds” for participants to apply on themselves and each other, engaging in the practice of “body mapping” — the charting and drawing of acupuncture sensory nodes and their related body alements.

Late arrivals to the Friday morning session of this year’s J. Irwin Miller Symposium, titled “Object Lessons,” would have encountered a rather strange sight. Almost certainly for the first time in this school’s history, about thirty attendees of the symposium wandered the fourth floor of Rudolph Hall with doweling rods lent to them by D. Graham Burnett, a historian of science who had just concluded his presentation as the opening speaker. Burnett is a deep engagement with objects, first developed in the late eighteenth century by a pedagogue who had just concluded his presentation as the opening speaker. Burnett’s dowsing-rod exercise, artist Amie Siegel presented Vermont marble quarry samples; anthropologist Gökçe Günel pondered synthetic bristle dusters; landscape architect Danielville Duval displayed white-noise machines; architectural historian Aedoiny Teriba recited a poem that became known as the “Yoruba building practices; historian of medicine and the body Lavin, Li would have been accused of a kite; architectural and urban designer Rahul Mehotra showed a Mangalore clay tile; architectural historian Titus assembled a set of components into a set of artifacts associated with the White Oak Plantation in Florida; art historian Kajri Jain offered a set of objects that reveal the downplayed ironies and hypocrisies embedded in the seemingly mundane lunchbox; integral to the food-distribution infrastructure in many parts of India, the tiffin, as it is colloquially called, is not only demonstrative of but the very medium through which the logistics and divisions of labor and caste politics are negotiated and organized.

Other presenters evoked the latent meanings inherent in stranger objects that have evaded examination due to their ubiquity and broad utility of others often unique and quite peculiar, many of which they are deeply impregnated. A common household object found all over the world, Gum’s bristle duster, for example, finds a surprising but significant function cleaning the conductive surfaces of solar panels deployed in Abu Dhabi. Through Gum’s narration, the duster, a by-product of the petrochemical industry, is a key to the system of labor, capital, and geography in the Persian Gulf, tapping into the many ironies and hypocrisies embedded in narratives of innovation and “green” progress in the oil-rich region. Jain similarly tapped into deep wells of social and political meaning embodied in the seemingly mundane lunchbox; integral to the food-distribution infrastructure in many parts of India, the tiffin, as it is colloquially called, is not only demonstrative of but the very medium through which the logistics and divisions of labor and caste politics are negotiated and organized. However, the surprising direct connections between personnel involved in developing technologies for military use and Hollywood production teams — namely, John Dykstra, who went from collaborating with scientists and urban designers from MIT to leading the special-effects team for the original Star Wars trilogy that would produce the tiles. Meanwhile, in a show-and-tell mode reminiscent of primary school pedagogy in which object lessons are frequently employed, Lavin presented materials whose nefarious connections are intentionally obscured. Centering on the White Oak Plantation, which has since been rebranded as the White Oak Preserve, she presented a set of objects that reveal the diverged entanglements between architect Cedric Price, often celebrated for his progressive vision, and the dark history of labor exploitation and environmental destruction by the Gilman Paper Company. Lavin’s collection of objects illustrated the difficulties encountered in the historian’s effort to shed light on such obfuscations. One of Lavin’s objects was a home-brewed concoction recreating the smells produced by Gilman’s toxic paper production process.

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Lan A. Li, a historian of medicine and the body from Rice University, presents an array of objects associated with acupuncture medicine.

bit harder to get at because the objects, in a funny way, were a bit distracting."

Yet as Günel noted, these object lessons had the potent ability to “bring forward the relationality” of objects (and their users) while illuminating the “impossibility of their commensurability,” suggesting that the problem of incommensurability Lavin experienced was perhaps not one of format but of an inherent and central lesson of the object in itself. All in all, these experiments in modes of presentation and engagement — of ekphrasis — were generally well received. One attendee suggested that Acciavatti “should take this show on the road.”

Certainly many more schools would benefit from its palate-cleansing effects as we all slowly return to in-person work while modeling a better future for our academic environments instead of a mere return to business as usual.

— Sylvia Lavin

Architectural historian Adedoyin Teriba recites “Orìkì Orílẹ̀,” a poem associated with Yoruba building practices.

Sylvia Lavin, an architectural historian at Princeton University, presents a collection of objects associated with the White Oak Plantation and the Gilman Paper Company in Florida.
Radicals at Yale

Dennis Freedman’s collection, donated to the Museum of Fine Arts Houston in 2018, was the focus of the installation at Yale and includes a catalog edited by the curator Cindi Strauss, and published by Yale University Press. Former creative director for W magazine and later Barneys New York, Freedman started collecting Italian design in 1998 with the purchase of the iconic Capitello armchair, made of polyurethane foam, and designed by the Turin-based Studio65 in the shape of an Ionic capital. Today the collection contains over 45 pieces of furniture, lighting, architectural models, and graphics. As a whole these (often odd) objects provide an interesting overview of Italian design between the mid-1960s and the 1990s, between the beginnings of the so-called “Radical” movement and the assorted paths that characterized post-Modern (or “neo-Modern”) creativity.

Some preliminary considerations frame the exhibition and its peculiarities. The first addresses the role and value of the “domestic object” within the work of the Italian neo-avant-garde who approached any project scale—from discos to land art and public space to urbanism—in a total rethinking of the boundaries of architecture and urban planning. Why are tables, lamps, armchairs, and carpets, as well as artificial rocks to sit on. These pieces became the means for a systematic and multifaceted design strategy of these neo-avant-garde groups. The “dialogues” are multiple and subjective. For instance, that between the Table-Sculpture of 1973, by Uros Palma, and the concrete is noteworthy. Connecting to the emerging avant-garde movement of Arte Povera, Palma drilled small holes into the wooden forms of the table and then filled them with woodworms and eggs. Using a recording device, the artist documented the sound produced by the borings.

From February 21 to July 9, 2022, the Yale School of Architecture Gallery hosted the exhibition Radical: Italian Design 1965–1985, organized by the Museum of Fine Arts, Houston.
Spring 2022 Student Events

North Gallery
Students curated three exhibitions in the North Gallery that were funded in part through the Yale School of Architecture Endowment Fund.

Sobremesa
Presented by Latin YSoA, the exhibition Sobremesa: Distillations of Latin Culture through Storytelling — curated by Carlos H. Bilbao, a León (YSoA PhD student), and Faraz Olfat (Art History PhD student)—was on display in the North Gallery from March 28 to April 9, 2022. Highlighting a white-cube presentation of the sort that typically occurs within architectural contexts, the exhibition was presented in a participatory environment.

Give and Take
The exhibition Give and Take — curated by Kaitie Colford (MArch I ’22), Claire Fontress (MArch ’23), and Dilara Karademir (MArch II ’23) with graphic design by Claire Hungerford (MA ’24) and Betty Wang (MAF ’22) — was on display in the North Gallery from March 28 to April 9, 2022. Emphasizing a white-cube presentation of the sort that typically occurs within architectural contexts, the exhibition was presented in a participatory environment.

Where Things Meet
The exhibition Where Things Meet — curated by Claire Hicks (MArch ’22), Veronica Arandas (MArch I ’24), and Morgan Kerber (MArch ’22) with fabrication aid from Taiga Taba (MArch II ’22) and documentation by Brandon Lim (MSA ’22) — was on display in the North Gallery from April 18 to May 9, 2022. In seeking to embody a space of relationships, the exhibition represented a place where things meet. The theme related to the concept of "FUTUR". "FUTUR," the invention of artist, space, and audience — to the contexts of designer, space, site, and user — and the tensions between them. The installation played with scale, time, and the deconstruction of the landscape and the natural world. Through its deconstructed space, the exhibition sought to break down norms of body positioning, ground plane, and time, evoking memory and physical connection from a tactile and metaphysical position.

Yale Architecture Forum
The Spring 2022 Yale Architecture Forum continued a partnership between the School of Architecture and the Department of the History of Art to present a lecture series focused on themes related to colonial, postcolonial, and decolonial studies. The series was divided into two parts: the first part focused on the historical and cultural context of the lecture themes within their own historical and geographic expertise, including the Middle East, Latin America, and North Africa. The topics covered a broad range of themes, from the processes of colonial expansion, postcolonialism, and decolonization. Professor Zeynep Çelik opened the Spring 2022 iteration of the Architecture Forum series with a lecture entitled "Art as Measure: An Ottoman Perspective," which discussed the stylistic characteristics of Persian revivalism in reference to issues of identity and modernization in the early twentieth century. The final event of the semester was presented by the Association MAMMA (Mémoire des Architectes Modernes Marocains), co-founded in 2016 by architects Lahbib El Mourra and Imad Dahmani. This collaborative association records and studies the built heritage of Morocco from the last 160 years of the French and Spanish protectorate through 1980. The work of MAMMA includes research and archiving architectural heritage as well as raising awareness through conferences, workshops, exhibitions, and seminars on the architecture, art, and history of Modern Morocco. El Moumni and Dahmani discussed the postcolonial architectural heritage of Morocco from the 1950s through the 1970s.

— Alan J. Alaniz, Adi Meyerovitch (YSoA PhD students), and Faraz Olfat (Art History PhD student)
Notes on Peter Eisenman: Towards a Celebration

Thursday to Friday, November 11 – 12

A symposium will be held on November 11 and 12 in celebration of Peter Eisenman’s long and illustrious career as an architect, thinker, author, and educator. He is a figure whose innovative work as a designer and tireless dedication as a teacher has helped form, and continually re-form, the field of architecture. The event brings together a distinguished group of architects and historians, teachers and students, and friends and colleagues to frame and explore Eisenman’s many extraordinary contributions to modern architectural discourse and to consider his legacy at the Yale School of Architecture.

Participants will include Pier Vittorio Aureli, Preston Scott Cohen, Kurt Forster, Wes Jones, Jeffrey Kipnis, Greg Lynn, Mary McCleod, Rafael Moneo, Joan Ockman, Robert A.M. Stern, and Sarah Whiting. Anthony Vidler will give a keynote talk.

What Works: The Planning and Development Legacy of Alexander Garvin

Thursday to Friday, October 6 – 7

This symposium honoring Alexander Garvin (1941–2023) is convened by Dean Deborah Berke and lecturer Antonia Devine (March ’13) as a celebration of his life and an exploration of his contributions to the fields of architecture, planning, and development.

Garvin, a graduate of the Yale School of Architecture and an adjunct professor for more than five decades, was a multi-hyphenate of the built environment. He was an architect, a private developer, and an urban planner and worked on city planning and housing under five New York City mayoral administrations. Garvin authored several critically acclaimed books, including The American City: What Works, What Doesn't and The Planning Game: Lessons for Great Cities.

A pioneer in the contemporary field of planning and development, Garvin emphasized the collaborative, interdisciplinary nature of design and how successful architecture and placemaking were influenced by “public action that will produce a sustained and widespread private market reaction.”

In keeping with this spirit of cross-pollination, the symposium brings together a diverse group of Garvin’s former students and colleagues, all celebrated practitioners in the fields of journalism, planning, architecture, academia, and government, to discuss and debate three main topics close to Garvin’s heart: New York City planning from the 1970s onward; the post 9/11 World Trade Center design competition and controversies, and New York’s ambitious bid for the 2012 Olympics.
Robert A. M. Stern. "Between Memory and Invention," with Leopoldo Villardi, was published this year by Monacelli. Stern, the J. M. Hopin Professor Emeritus of Architecture and former dean, discussed his writing process with Nina Rappaport.

Nina Rappaport: Your autobiography has been out for a few months and has been well received. Why did you decide to write it, and how did you organize your thought process and your writing?

Robert A. M. Stern: During my final semester as dean in my office, Patrick Corrigan, approached me with the idea of doing an oral history like the one I had done with Philip Johnson in the 1980s. Those interviews later became a book called The Philip Johnson Tapes. Patrick and I met periodically for about two years, but eventually he felt that he had stayed too far from design. Leopoldo Villardi, who had been helping me with my course work, picked up where Patrick left off and continued working with me for almost four more years. In addition to interviewing me, Leo talked to many former classmates, students, and employees, and my partners at RAMSA, which helped flesh out a lot of detail. And then, using the interviews as a jumping-off point, I started writing. I thought it was time.

There aren’t many autobiographies by architects, and I think designers should write more about what they’ve accomplished and perhaps where they stumbled along the way. Many readers have enjoyed the anecdotes in the book about my missed opportunity to design a house for Barbara Streisand—a moment when I stumbled. It’s an entertaining story with a valuable underlying lesson about getting clients.

NR: Did you keep journals that helped with writing? I remember you told a young faculty member at Yale to keep one.

RAS: I kept a journal intermittently for a very long time and typically wrote during moments of personal and professional turbulence. So often I would come home at the end of a workday totally exhausted—even long before returning to Yale—and I would fall asleep while writing. Keeping a journal requires incredible discipline, but it started my advice. The entries were especially useful.

NR: You also have an extensive archive of photographs and other documents. How did you incorporate those troves of information into the book?

RAS: Much of my archive is already at Yale, so I would travel to New Haven frequently to dig through my papers. I have a pretty good memory, but I have to admit that it was more of a hit-and-miss affair than you might imagine. It’s reminiscing about a lot of things I had forgotten and uncovered wonderful photographs and documents I thought I had lost. There isn’t a single digital drawing in the book—they’re all reproductions of meticulously crafted hand drawings.

I’ve been working with Yale University Library Manuscripts & Archives for many years to build the collection to include not only personal writings, journals, memos, and ephemera but also the firm’s architectural records. The shift from physical drawings to digital files has proved challenging. It’s no secret that I’m not as comfortable with digital media—but we’re keeping digital archives too.

NR: Did you have a model for the autobiography? Writing about your life is a huge emotional endeavor. You’ve started writing—have you had to revisit long-forgotten experiences as well as those you’d rather forget? And I know from working with that you do re-read, edit, and re-edit. Your process is very iterative.

RAS: “It’s true, there are some memories I’d rather just forget! The whole process was a bit awkward and difficult, I would say. It is challenging to combine personal stories with philosophical beliefs and architectural work into an interesting narrative. First and foremost, I wanted to talk about architecture and a model I had in mind. Although my interest in architectural education focused on the design studio, I also embraced the culture of the school—publications, lectures, exhibitions, and symposiums. I wanted to emphasize architecture as a matter of discourse with diverse points of view. When I shifted the curriculum and brought in new visiting faculty it began to turn. I invited Philip Johnson to teach, with Peter Eisenman as his assistant. Philip, by his own admission, was not a great teacher, but he was a rabblerouser and enthusiast. I invited Charlie Gwathmey, who had a long and checkered relationship with Yale, and asked him to teach with Deborah Berke. I brought in Zaha Hadid, whom I had met at Columbia, and Demetri Porphyrios, whom the students adored as a teacher. I tried to reshape what could be called the “junior faculty” with many recent graduates of the school who understood its culture, but I looked farther afield as well. By and large, I think people respected me, and in the book I wanted to make the case that I had a vision.

NR: What about advice for someone who wants to write an autobiography?

RAS: If you want to write an autobiography, do it. But make sure you have a point of view and an interesting story to tell. You may not find your autobiography among the New York Times Best Sellers, but at least it has a distinct audience.

NR: You have any words of advice for students wanting to teach?

RAS: Well, I will not flatter myself. I don’t think everyone has read everything I’ve ever written about the school’s history. I drew heavily from the preceding body of work, but I included much more personal anecdotes in the autobiography—for example, how a Yale student I ended up living in Philip Lambert’s Crown Street town house with a young Richard Serra as a “houseman.” There is also a particularly entertaining episode involving Kool-Aid at one of Peter Eisenman’s final reviews. Amazingly, I think the book is coherent.

NR: You wrote about the reaction to your appointment at Yale? How do you express yourself in political and social contexts as an architect?

RAS: Many walked out in protest when Rick Levin introduced me to students and faculty as the new dean. Students felt betrayed by my appointment and thought that I would turn back the clock. Although my interest in architectural education focused on the design studio, I also embraced the culture of the school—publications, lectures, exhibitions, and symposiums. I wanted to emphasize architecture as a matter of discourse with diverse points of view. When I shifted the curriculum and brought in new visiting faculty it began to turn. I invited Philip Johnson to teach, with Peter Eisenman as his assistant. Philip, by his own admission, was not a great teacher, but he was a rabblerouser and enthusiast. I invited Charlie Gwathmey, who had a long and checkered relationship with Yale, and asked him to teach with Deborah Berke. I brought in Zaha Hadid, whom I had met at Columbia, and Demetri Porphyrios, whom the students adored as a teacher. I tried to reshape what could be called the “junior faculty” with many recent graduates of the school who understood its culture, but I looked farther afield as well. By and large, I think people respected me, and in the book I wanted to make the case that I had a vision.

NR: What were some memorable moments at the school for you personally?

RAS: The restoration of the A&A Building and its redesign as Rudolph Haver was a high point. Many projects at the university hated the building. There were difficult times too, such as the risky decision to move forward with the “White, Gray & Blue” symposium just a few days after the attacks on September 11, 2001. It turned out to be an important bonding experience for students as well as faculty, many of whom wanted a reason to leave New York City. I stuck my neck out in that sense. Yale has been very successful, but I feel fortunate to have been one in a series of leaders, now continuing with Deborah Berke, who have fostered the school’s growth and development.

NR: You are criticized and favor traditional styles. How have you expressed that focus and interest both in the book and in general?

RAS: I wanted to show how my point of view has continuously evolved, and how I arrived at the idea that one can be both modern and traditional at the same time.

Even now, as I look out the window of my New York apartment, I can see buildings we’ve designed that evoke the architecture of the early twentieth-century in form and materiality but also accommodate modern life. I can also see a lot of bland, uniform buildings that look too much alike—monolithic glass-clad towers that tell stories about their making rather than their cultural role. If one see one more shiny glass building I might throw up.

NR: Do you have any words of advice for students wanting to teach?

RAS: Paul Rudolph told me once that the most important thing about teaching is to wait until you’ve been out of school for at least five years, otherwise you’ll just regurgitate what you’ve been taught. I followed that advice and started teaching in 1970. I always felt that Rudolph was at his best when he both taught and practiced, and I’ve followed that model almost my entire career. As the office got bigger I tried to run it like a school to some extent. We organize exhibitions, lectures, and panels, and nurture my partners.

NR: What about advice for someone who wants to write an autobiography?

RAS: If you want to write an autobiography, do it. But make sure you have a point of view and an interesting story to tell. You may not find your autobiography among the New York Times Best Sellers, but at least it has a distinct audience.
SOS

BRUTALISM:

Save the Concrete Monsters!
ALISM:

Save the Concrete Monsters!

A collaboration by the Deutsches Architektur­museum (DAM) and the Wüstenrot Foundation

August 25 – December 10, 2022
In the introduction to his tome Architecture in High Resolution, Mark Foster Gage compares the format of his new book to that of an anatomy book. It will be the first architectural competition for a resort near the remains of an ancient Nabatean city on the larger Arabian Peninsula, carved out as a diorama and successive arrangement, description, and display of the various plants and animals of the region. Giovannini, of course, disagrees: “The buildings worked, and they worked exceedingly well,” he adds, explaining his own devotion to the subject, “Perhaps their highest and best function was to fascinate.”

In Gage’s dissection of his architectural practice, this careful observation of its remarkable parts, one senses the architect’s desire to create something that cannot be easily described or comprehended. In order to reflect the ambivalent pull toward the numinous, or the inexplicable, it is appropriate to speak of this project as “more than visual.” But, he writes, MoMA’s show “launched a driving master narrative that distorted the field,” thanks to its curator, Philip Johnson, who, with “papal power over architecture in the United States, had canonized a small group” to make the show digestible.

By contrast, Giovannini’s book is a veritable encyclopedia—which like an encyclopedia might have been broken into several volumes. Thanks to its author’s determination (and the autonomy offered by Rizzoli), the book is physically unwieldy. It is also tricky to read because of an auspicium somewhere between precision and impatience that renders every page a trapezoid and every paragraph a paraphernalia. (This critic was once moved to his own subjective delight, which was the only voice over which he had any control, to write, “The buildings worked, and they worked exceedingly well.”)

More rigorously, both books offer a sense of the transaction, nature “in here” with it “out there.” Perhaps, then, it is appropriate to speak of this project as “more than visual.” But, he writes, MoMA’s show “launched a driving master narrative that distorted the field,” thanks to its curator, Philip Johnson, who, with “papal power over architecture in the United States, had canonized a small group” to make the show digestible.

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Commonplaces: Working on an American Architecture

By Brian Healy
Oscar Riera Ojeda

Commonplace books once served as scrapbooks, in which people attached items arranged in categories as a way to remember ideas and images of definite interest. The new 868-page, 8-pound block-of-a-book Commonplaces: Working on an American Architecture, by Brian Healy (’81), has the character of a commonplace book. It features 65 of Healy’s projects assembled into 5 categories: Work, Learn, Plan, Pray, and Live. It is also packed with ideas and images of definite interest to anyone who cares about contemporary American architecture.

While Healy’s work encompasses building types typical of our time—offices, schools, civic centers and campuses, religious buildings, and residences—his architecture is anything but commonplace. The book serves as a reminder of the consistency and quality of Healy’s designs for affluent American clients—designs that are “wed to the realities of the external pull of their sites. Healy’s buildings also reveal a lot about the internal push of their plans and the quality pervades his work in buildings that are “wed to the realities of solar access, and adjacent structures. Healy admires vernacular American architecture. More than half of the book’s pages are devoted to residences designed for affluent clients, and yet Healy’s projects, as Pallasmaa notes, “seem sober and moderate yet elegantly sensuous.”

The friction between what Pallasmaa calls “the unpretentiousness of vernacular traditions” and the wealth required to commission a custom-designed building exists for virtually every architect. One of the most talented—and yet unsung—architects practicing in America today.

The book features insightful essays by some of the best architectural writers of our era: a pithy one-page paragraph prologue by Johani Pallasmaa; a seven-page introduction by Robert McCarter, linking Healy to American designers ranging from George Nakashima to Frank Lloyd Wright; reminiscences of Healy as a colleague and educator by Edward Mitchell and Peter MacKay; a somewhat opaque polemic by Julian Bond; two Boston Globe pieces on Healy buildings by Robert Campbell; an interview of Healy by Vladimir Belogolovsky; and an empathetic epilogue by David Leven (’91), critic in architecture.

Leven and Betts’s sensibility is informed in precedents outside of architecture. References to film, art, photography, and conversations with friends accompany the house topics, priming the reader to understand these elements beyond their architectural necessity as spatial experiences for lives lived differently. The first house, titled “A House of One Shape,” embodies many productive and open-ended spatial experiences. Much like the other twelve houses in the book, it is executed with a sense of refinement and resilience that makes the firm’s work irrefutable. The shape Healy and Betts deploy is called a “zoid,” a right-trapezoid they have iterated on various scales in other projects. The zoid is arranged in plan to produce a linear bar of flipped and mirrored zoids, producing an enfilade circulation. The potential, Leven and Betts state, is something like what happens in Alfonso Cuaron’s film Roma (2018): the rooms have the capacity to change functions, to be “used, misused, and reused.” The house can withstand and adapt to ever-changing domestic needs and the politics of how domestic spaces play out in the family structure.

An architectural moment of thoughtful innovation in “A House of One Shape” is the conceptualization of the stair. In his Baltic birch plywood-like floors, walls, and ceilings, the volume that contains the stairs is also a zoid: the finality creates the angularity of the edges. The underside of the stair’s rise creates the angled void at the ceiling. Whether craft or coincidence, the convention of drawing this stair in a section of the book referred to as “Plan of the house topics”—Open House, Campsite, Doors and Windows, Steps and Stairs, Corridors, Courtyards, Plans, Structures, Thick and Thin, and Home—frames the readings of domestic spaces, much like Healy’s work: while he cares about the experiences of individuals who occupy his buildings, he often focuses attention—and a lot of his budgets—on the common spaces, which offer the greatest possibility of placing people in a community.

Commonplace books contained unusual items intended to stimulate the mind and the imagination, and that is what Commonplaces does as well. It has gathered together a community of writers and a range of things that are as uncommon as America itself.

—Thomas Fisher

Fisher, formerly editorial director of Progressive Architecture, is a former dean of the College of Design at the University of Minnesota and currently professor in its School of Architecture, director of the Minnesota Design Center, and Dayton Hudson Chair in Urban Design. His latest book is entitled Space, Structures, and Design in a Post-Pandemic World (Routledge, 2022).

Commonplaces: Working on an American Architecture

By Brian Healy
Oscar Riera Ojeda
Isabelle Doucet

As a visiting fellow at Yale School of Architecture (hosted by Eiva-Lisa Pelkonen), I dedicated time to ongoing research connected to Women in Architecture Leadership project, funded by the Genderative Excellence (Gene) Chalmers University of Technology Foundation, in Gothenburg, Sweden. The project considers broader critical methodological questions regarding collecting, publishing, writing, and documenting women’s projects located in the consideration of role models. In that respect it focuses on important work done by women in various fields related to architecture and the built environment: individuals and collectives of women in higher education, design offices, administrative positions, cultural and architectural institutions, and as public intellectuals, critics, and campaigners. I am examining how these contributors have been studied, documented, collected, and communicated through exhibitions, publications, autobiographies, for example, and how they have, intentionally or not, been literated as role models.

This work extends broader critical methodological concerns regarding the work of women in architecture, including their contributions (struggles to) survive history as well as the complex, challenges, and ongoing issues connected to the consideration of women as role models in architecture. During the Spring semester at Yale I expanded on the mapping of a selection of key recent historical publications, editorial projects, exhibitions, and activities, and I aimed to highlight the contributions by women in architecture, efforts to highlight overlooked underrepresented women’s work, and their approaches vis-à-vis role models.

— Isabelle Doucet

Doucet is a professor in theory and history of architecture, Department of Architecture and Civil Engineering, Chalmers University of Technology, Sweden

Aristotelis Dimitrakopoulos

I was a Trumbull College Resident Fellow and Yale School of Architecture Fulbright Visiting Fellow in Spring 2022. I focused on research agendas that are latent architecture in the timeless discursive challenges of College City, by Colin Rowe and Fred Koetter, through reconstructions of Vincent Scully’s intense early work on Greek religious sites, documented in the tome The Earth, the Temple, and the Gods: Greek Sacred Architecture, published following his only Fulbright stint in Greece on sabbatical leave in 1963. Perhaps the most provocative “dyptich” in College City is the juxtaposition of two plans: the Athenian Acropolis and the Roman Imperial Forums—or, for the authors, object versus texture and figure versus ground. Mysteriously, the Parthenon is never again discussed in the book, and the same for the term texture (even if announced on respective chapter titles).

This way out of this binary—which embodies an absolute misunderstanding of the Athenian temenos by Le Corbusier, as much as by other academics—may be Scully’s fervent theorems (also misjudged and eventually overturned on the critical architectural scene). The Parthenon is not a replicable “object” but rather a nodal moment in a “sanctified” landscape conception, not a catalytic. The entire deadend of Modernist urbanism could be rethought if such apprehensions of “landscape” are studied in drawing form and elaborated. Simultaneously such “staged landscapes” notions conspire against an alternative to the stereotypical “Arcadian landscape” design archetypes of lush Bacchic vegetation or the geometrized, abstract assembly of autochthonous arzachs. This body of work is situated between environmental theory, art history, and architectural history as an expansive investigative research, recovering and transferring perspectives from Scully’s agenda onto the drafting table. As a potentially long-term project, it would unveil an entire spectrum of Scully’s work—perhaps broken down into a series of individual studios. Scully elaborated on his theses in lectures (not visible to the public: notes: drawings, diagrams, and maps that need to be seen eventually).

The current urban environment manifests dictating humanity’s relation to the earth through the “Greek” work of this legendary Yale figure and his parallel attention to the signifiers of the “Greek” sacred sites of the classical era. Scully emphasized the national reverence for the human body as a material of nature and its spiritual nourishment through the act of worshipping nature and defying man-made interventions. Serving as a potential vehicle for profound analyses of modernist architecture and initiatives, Scully’s studies of landscape, religiosity, and visual form in the Hellenic temples focus on cultural acts that stand in direct opposition to utilitarian understandings of our world by bundles of marketable resources and redressing approaches to our broader well-being. This means, in a significant book, a shelved paper, a research program, a course, a book, a review available for the first time via the Sterling Manuscripts and Archives Collection. I gave three lectures on campus following the first postindustrial-in-person Trumbull College Fellows “Meeting,” “Architects, From Disegno to Eutectonics,” setting subtle differences between commonly used terms related to the product of architecture and man-made environment and conveying neologisms. For the Yale White and MacMillan Center for Hellenic Studies Program, I lectured on “The Parthenon Projective Disturbances: From Freud and Le Corbusier to Scully and Kallipoliti in Contemporary Greek.” My talk of the 100th anniversary of Gurley’s Eutectonics was titled “Autobiographic Urbanities vs. The Architectural History of an Autochthone: Labyrinth; as Cosmos.” I also reviewed students’ drawings weekly with Peter Eisenman in his “Formal Analysis” seminar, and acted as provocateur in his seminar “From Deco to Decal,” as well as participated in other studio reviews.

Aristotelis Dimitrakopoulos

Dimitrakopoulos [100] is an associate professor in the Department of Architecture at the University of Ioannina, Greece, and an architect with the stoicheia Eutectonics in Athens. He recently translated and edited the Greek edition of Colin Rowe and Fred Koetter’s College City.

André Patrão

As a postdoctoral fellow at the Yale School of Architecture, on a two-year research project funded by the Swiss National Science Foundation, I am working with professor Joachim Reinhart and the late Joan Ockman — my host at this institution—and professors Reinholtd Martin and Mary McCarthy at Columbia University, where I will also be a research scholar in 2022–23. Having a background in architecture and urban design as well as in philosophy, I was attracted to the School of Architecture by its remarkable tradition of fostering influential dialogues between these domains. My interests lie precisely in the overlap between them.

André Patrão, PhD

André Patrão is a postdoctoral research fellow.

The school hosted visiting scholars from abroad last spring and travel programs recommended.
This past summer saw the return of international travel to the United States after a two-year hiatus due to the COVID-19 pandemic. The second-year BArch and first-year MArch II students were offered an expanded selection of travel programs to choose from—a mix of established seminars at the school (Rome and Gothenburg) as well as two new ones (London and Mexico City). While the programs varied in geographical and pedagogical focus, travel remained a collective experience of students’ observations. We asked students to reflect on their time abroad:

**London**

Throughout a four-week field study of museums and galleries with varying sizes, patronage, missions, and ambitions, students examined the politics of display in London—a city whose vast range of admission-free museums offers an extension to its interwoven public thoroughfares. The display of objects—as small as a golden funnel at the Victoria & Albert Museum or as large as Charles Rennie Mackintosh’s Hill House—belies the networks of relationships and provenance that students unraveled through discussions and delves. Objects and the spaces that hold them, a distinction that often proved ambiguous, were studied as a way to better understand the organization of collectives. Discussions with directors, curators, pro- vocateurs, researchers, artists, and architects threw the dynamism of these collections into stark relief and underscored the importance of the politics of display in London and Britain’s oldest pedagogical aligned museums in Oxford. London was much debated about how to divide a cirkel of adjacent urban spaces and how to capture the Pantheon’s ceiling. The answer? “Very carefully.”

—Nathaniel Elmer (’23)

**Rome**

After not being able to travel for two years because of the COVID-19 pandemic, two classes visited Rome this summer in a comprehensive study trip organized through the Robert A. M. Stern Rome Summer Program. Yale faculty members taught the sessions, including an exploration of the St. Paul’s Mendi (BAA ’98, MArch ’02), assistant professor Joyce Huang (BA ’19, MArch ’03), critic in architecture George Knight (’90), and senior curator Bryan Fuermann. Valuable contributions were made by seasoned Rome program instructors—Stefano D’Ovidio, Jan Gadeyne, Jeffrey Blanchard, and Wendy Artin. Although students for both sessions observed and connected with different typologies and methods of living including Luis Barragán’s Casa Barragán and Casa Ortega, this highlights toward his approach to solitude, tradition, and myth while reflecting the struggle between Modernism and an architectural “Mexicanness,” or “Mexicanidad.” For some students these residential projects highlight a traditional family-based interiority portrayed in Barragán’s famously crafted photos, which often intentionally excluded exterior facades. His humble facades became a visual depiction of the tension of style as they encountered the street. The students also explored contemporary housing by Mario Pani in Tlatelolco and the exterior facades. His humble facades became a visual depiction of the tension of style as they encountered the street. The students also explored contemporary housing by Mario Pani in Tlatelolco and the projects by some of the large number of unhoused individuals in Mexico City, the projects by some of the students proposed collective-housing models. Since the program launched considerable resources, many students also incorporated personal research interests in their final proposals, addressing questions unique to their specific context, which are global at their core.

—Sosa Erhabor (’23)

**Mexico City**

The inaugural Mexico City summer travel session with Tatiana Bilbao and Daisy Ames challenged students to examine the incredible intricacies of a North American megalopolis. With its 22 million citizens and a history steeped in architectural visions and imaginaries, Mexico City provided students with a firsthand view of the impact of a colonial history, the work of the Aztecs and other pre-Columbian peoples, the Spanish infrastructure, and the postindustrial struggle to establish a modern Mexican identity. Various experts gave lectures paired with visits to the projects they referenced that allowed opportunities for reinterpretation and critique. The students were housed in a gorgeous Post-Modern-era building in the city center and had access to a studio space within walking distance. Bilbao’s focus on housing and domestic labor provided a fascinating framework for observing and connecting with different histories and methods of living involving Luis Barragán’s Casa Barragán and Casa Ortega, their infrastructure left behind and the intracacies of a North American megacity. With Andrei Harwell at the helm of Alan Platt’s leadership, his introductions were, profound, for every site we came upon:

So many places, then, we saw! So many places trod in too—

We marveled at great factories, Tum’d not to parks, museums, and homes.

We went in solemn pilgrimage
To works of Asplund, of Leneverot;
To museums and city halls;
To workers’ housing, neat and dense

At Chalmers University
We reconvene, reflect, propose
New ways to see phenomena
The city’s transformation showed

The Swedish city bore much fruit
But further still we had to go
To Germany’s Ruhr Valley
With its large plants of steel and coal
We spent four days in Duisburg grim
And then two nights in Stockholm fair;
And then once more to Gothenburg
To summarise our stories there
We talked to politicians,
Announced scholars, returned with joy.
With paper-makers, architects,
Historians inflamed and gray;
And at our trip’s summation we intimated to our friends to

Start productive dialogue, To incultuate perspectives new
Then homeward flew the merry lot
To our post-industry milieu
Naples’ own, returned with hope
That old-world tactics work here too

—Cole Summersell (’23)

**Gothenburg, Sweden**

Continuity and Change

After not being able to travel for two years because of the COVID-19 pandemic, two classes visited Rome this summer in a comprehensive study trip organized through the Robert A. M. Stern Rome Summer Program. Yale faculty members taught the sessions, including an exploration of the St. Paul’s Mendi (BAA ’98, MArch ’02), assistant professor Joyce Huang (BA ’19, MArch ’03), critic in architecture George Knight (’90), and senior curator Bryan Fuermann. Valuable contributions were made by seasoned Rome program instructors—Stefano D’Ovidio, Jan Gadeyne, Jeffrey Blanchard, and Wendy Artin. Although students for both sessions observed and connected with different typologies and methods of living including Luis Barragán’s Casa Barragán and Casa Ortega, their infrastructure left behind and the intracacies of a North American megacity. With Andrei Harwell at the helm of Alan Platt’s leadership, his introductions were, profound, for every site we came upon:

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**Session 2**

As we convened in the Eternal City for Rome Session 2, we prepared ourselves to trek from the city center to the outskirts and back again, understanding the interwoven aspect of the city and urban settlements, including the infinities of a North American megacity. With Andrei Harwell at the helm of Alan Platt’s leadership, his introductions were, profound, for every site we came upon:

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—Cole Summersell (’23)
Liz Diller, partner of Diller Scofidio + Renfro (DS+R), delivered the opening lecture of the semester. The multidisciplinary work of DS+R was reflected in its presentation of sunset projects, from buildings to urban interventions and films to exhibitions. She reflected on the global effect of her proposed High Line project and how it influenced new ways to rework obsolete infrastructures. “The High Line hit a kind of global nerve, but there were these other unexpected consequences. It came with overcrowding and an alarmingly fast rate of development. The High Line spurred a revitalization effect in the surrounding neighborhoods—beyond anyone’s dreams. The city’s initial investment stimulated the urban development in the surrounding neighborhoods many times over. Once considered an exposure, that devalued adjacent property that Rudy Giuliani had signed a court order to tear down actually became some of the most expensive real estate in New York. This is how a park built on a junkyard became a glamorous symbol of everything you love and hate about the new New York.”

“...it is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success?“

Douglas Spencer, director of graduate education and Pickard Chilton Professor at Iowa State University’s Department of Architecture, delved into the question of what sustain the city’s life cycle. What’s the responsibility of entering into the alternating urban cycles? The city’s initial investment stimulated the urban development in the surrounding neighborhoods.

*Recent Work*

**January 27**

Liz Diller, architect of art at Rutgers University, discussed the inadequacies of existing architectural frameworks in the United States and how they determine public history and shape political and spatial identities. She reflected on her research on Carter G. Woodson and the Afro-American Bicentennial Corporation as pioneers in preserving the cultural and academic histories of Black revolutionaries throughout the twentieth century. She described what their work signifies in the context of American history, noting that “as we observe this country’s cultural and academic histories of Black achievement, we are compelled to remember that Black people have made significant contributions to our nation and to the world.”

Amber Wiley

**March 7**

Amber Wiley (BA ’03), assistant professor of art history at Rutgers University, reflected on the significance of frameworks and systems that can be used to make cities and make a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success? “It is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success?”

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**March 7**

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It is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence, and then maybe it becomes too successful. It made us ask, What is the measure of success for a catalyst? Could it fall victim to its own success? What are the ethics of entering into the alternating city’s life cycle? What’s the responsibility of entering into the alternating urban cycles? The city’s initial investment stimulated the urban development in the surrounding neighborhoods.
If language is consciousness, and humans are a place-loving species, they mold a larger piece of our minds than we think in place names and toponyms. Place names have the power not merely to locate experience but to shape it, not merely to label the locales to which they refer but also, in some mysterious and beautiful way, to become part of them. Portals through which to access the past, place names are also means to examine, especially in times of ire and tumult, what is possible.

—Joshua Jelly-Schapiro

Laura Harjo

Indigenous Planning: Futurity and Life Force

April 14

Laura Harjo, Mvskoke [Creek] scholar and associate professor in Native American Studies at the University of Oklahoma, presented her research on Indigenous futurity, feminism, and civil rights in contemporary Indigenous-هاused spatial practices. Indigenous futurity is described by Harjo as considering “the past, present, and future in thinking about planning work for Indigenous communities; it considers ancestors and it activates their present or unacted possibilities.” The concept proposes thinking beyond contemporary planning within a singular moment or community by “giving primacy to relationships and respecting historical as well as future human and nonhuman kin. Fundamentally this planning methodology asks, “How do you put the conditions of possibility in place right now for our future relatives, and how do we create the kind of future you want right now with the abundance that you carry?”

Harjo discussed the practice of Indigenous futurity and relational energy through her work on Mississippian Mound Builder settlements and the future potential of tribal town morphologies and establishing conditions of futurity through architectural forms. On speculative possibilities Harjo noted: “I think about the futurity of not setting a ceiling on what you’re imagining. So if it doesn’t seem like it’s possible now—go ahead and imagine it—that’s the practice of Afrofuturism, Indigenous futurisms, and how that sort of science fiction pushes, pushes, and pushes us out of prevailing conditions and helps us to imagine something else, even though it may not be possible in the present.” Through her investigations of carceral spaces and places that have adapted Indigenous and Black stewardship and collective land, along with her research in Georgia, she asks: “How do you reincorporate Indigenous folks who have a legacy with the land and Black folks have a legacy with the land as well? So how do you coproduce a futurity in that place while the prison industrial complex is also trying to crush that area?”

Throughout her work Harjo centers Indigenous cosmologies and knowledge production within her pedagogical approach, exploring questions such as: “How do we continue to create spaces of joy, even while we have to exist in these sorts of subjugating spaces as well?” Carrying out that notion of relationality, and then afterward, working to cook and feed the entire community, how do you reimagine and recreate space and place? How do you cocreate futurities in these spaces?

Joshua Jelly-Schapiro

Names of New York: Mapping the Infinite City

April 21

Brendan Gill Memorial Lecture

Joshua Jelly-Schapiro, geographer and author of Names of New York and Nonstop Metropolis (with Rebecca Sisk), discussed the significance and impact of place names on urban identities. He considers monikers that comprise and dictate our experience of cities as revealing of the power dynamics of place occupation, from names originating in history and those taken from Native American languages to nicknames given by contemporary denizens. “If language is consciousness, and humans are a place-loving species, they mold a larger piece of our minds than we think in place names and toponyms. Place names have the power not merely to locate experience but to shape it, not merely to label the locales to which they refer but also, in some mysterious and beautiful way, to become part of them. Portals through which to access the past, place names are also means to examine, especially in times of ire and tumult, what is possible.”

Jelly-Schapiro also spoke about names that have come to be considered contentious and how we reconcile the past with the present through the removal or reclaiming of such names as in the renaming of Calhoun Residential College at Yale to honor Grace Murray Hopper. “Names are a subtler form of public memory than a statue made of stone. You can’t toss a word in a river. There are reasons to consider the idea of Afrofuturism, but also vital reasons to engage why and how best to address objections to names—and in cases like Manhattan’s Washington Heights, where diverse residents recently insisted in the face of a push to relieve their neighborhood of George’s moniker that in fact they liked its name, and how that had made it mean to them, just fine.” He noted, “Part of the power of names and of our power over them is the power of reimagining things can change. A name, it may be true, can never be completely divorced from its root, but a name is also an opportunity.”

Focusing on the significance and meanings of names, Jelly-Schapiro emphasized that “each of us, in the names we use to navigate the city, also lives in one that is shared with shared space whose names can embody common understanding and can become the signs in which we learn not merely to see one another but to see through to two possible futures.”

Iwan Baan and Gregory Crowdsom

April 11

On the occasion of his teaching a studio with Tatiana Bilbao and Andrei Harwell, Iwan Baan was invited to engage his work with artist and Yale photography professor Gregory Crowdsom. The following are excerpts.

Andrei Harwell

At a time when images have become ubiquitous, what does it mean to be a photographer?

Gregory Crowdsom Well, that’s the big question: What is photography? Maybe more pressingly than ever before? Because how photography is now the currency of our culture. We all understand intuitively how to read pictures because we’re exposed to them on a continuous basis, and now we are all photographers. There’s something very powerful about that. There’s a kind of democracy built into the medium, but it’s also difficult to make pictures that are lasting and are permanent, and feel like something delib- erate, subjective, artful, and meaningful.

AH: How do narratives emerge in your creative process, and where do you draw inspiration from?

IB: I have a nonstop curiosity about the world, the built environment, and how people live in places. When I enter a space I have an idea of how I want to photo- graph it, but then I discover other elements, like what people do in that place, how they behave, how they take it over. All of these are big inspirations for me. It’s a really constant discovery.

GC: All photographers, no matter how differently they work, are chasing something very similar and trying to find some kind of meaning, beauty, and mystery. I really admire what you do, I hear, because it has such an international scope. I have been working in the same towns for too long, probably; I feel like I go deep into a place through the lens of intimacy. Then looking over and over again at these images over the years, some kind of story emerges. I would definitely call myself a storyteller. I tell a story in a very condensed way, in a village in Burkina Faso, where the buildings have thick mud walls to keep light and heat out. We don’t see anything for the first five minutes, and your eyes have to adjust to a new act of love, but condition. Cameras have become incred- ibly light sensitive, so you can uncover things you couldn’t believe in.

AH: What do you hope those who experi- ence your work will take away from it?

IB: It’s those moments where every- thing lines up, and that could be the middle of the day or the middle of the night, or anywhere in between. It’s a puzzle you look for while working with the camera and being in a place, seeing what people do there and what stories can be told. I photographed interiors of a village in Burkina Faso, where the buildings have thick mud walls to keep light and heat out. We didn’t see anything for the first five minutes, and your eyes have to adjust to a new act of love, but condition. Cameras have become incredibly light sensitive, so you can uncover things you couldn’t believe in.

GC: What is your favorite kind of light to shoot in?

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In both midterm and final review, the studio challenged the normative jury arrangement by asking, “How do we make ‘Domestic Imaginaries,’ in which they transformed Hastings Hall with a black backdrop suspended between two steel columns, support capitals to create a proscenium. The studio became performative, juried, and audience. Rather than representing their work in conventional drawings, the students generated 1:1 models in a tightly packed 2-by-2-foot-deep front room facing the audience. Many students incorporated multimedia into their performances in the final review.

The projects engaged various approaches to domestic space, as there was its construction of a stage set, a place of care and health, the water’s edge, the invasion of public and domestic through a domestic parade, and the potential of a party to change social relations. Designers included the ways modular infill can provide domestic services for the homeless, how Sleeping Bag stores might become creative incubators, and how liminal space might produce a new kind of nonbinary utopia, among other investigations.

Mark Foster Gage
Paradise Not Quite Lost

Mark Foster Gage (’01), associate professor, taught a studio on the topic of the broken systems of projects that have been apparent for decades, including issues of global sustainability and the spread of disease; vast social, vast, and economic inequalities; the defacing of nature; resource extraction and value; and ecological crisis. The studio was based on the premise of the reason so little action has been taken to fix these systems is that the people most capable of transforming them are those who benefit most from maintaining the status quo. Since a single building has no effect on whether crimes come to a halt, selecting a project, or not, the students were asked not to stop it from happening (i.e. sustainability) but to imagine how humanity’s relationship to ecology might change through architecture.

The students were asked to design a secretariat building or complex for the Alliance of Small Island States (AOSIS). In order to develop transgressive theoretical tools, students immersed themselves in the philosophies and political positions of Surrealist thinkers, primarily those from the Caribbean. They learned about the ecology and culture of the Alliance’s nine islands on visits to St. Thomas, St. John, and St. Croix, in the U.S. Virgin Islands. The students then created designs for small island nations of the Lesser Antilles that think outside of terms of an economic, political, aesthetic or geographical justification.

The project was completed in a single volume for meetings between heads of state—inviting the public to engage with, and to listen to the voices and opinions of local community stakeholders. The studio challenged the normative jury context through the lens of law, architecture, and community stakeholders.

The students’ preliminary research and public gatherings about regional architecture with the Texas-Mexico border and along the Rio Grande, experiencing myriad landscapes, cultures, histories, materials, and cultural expressions—or the current social, economic, and political context of the Texas-Mexico border. Students kept sketchbooks to record the variety of cultural expressions that have resulted from the interplay of the landscapes through which they traveled.

The students’ preliminary research involved real-time data on the Texas-Mexico border, history, analytic drawings of local Texas buildings, and a speculative study to compass the unfinished facade of the Mission San Antonio de Valero (the Alamo) under the influence of contemporary architects. The students then employed referential methodologies and an understanding of regional architecture to conceptualize and design a new campus for the Institute of Texas Cultures. Their focus on local materials, architectural materials and varying responses of different cultures to the local environment helped them to develop an architectural body of material and form that is both appropriate and acceptable.

Rodney Leon
National Slavery Memorial

Rodney Leon (’95), Louis I. Kahn Visiting Assistant Professor, led a studio to design a memorial to the African American experience as a basis for redemining the memorial landscape of the nation’s capital and the historical narrative of African American identity as citizens of the United States. The results of the students’ design proposals were to establish a more equitable landscape, an enhanced historical context. The studio produced a “Narrative Framework Design” that investigates and interrogates the pheno- menon of slavery through the lens of law, history, architecture, and systems of labor with the goal of constructing environments from historical and contemporary efforts.

The students served as both resource and critical partner throughout the spring semester.

The studio is an extension of the ongoing interdisciplinary research at the Yale School of Architecture, Yale Law School, the Gilder Lehrman Institute, and of the Legacy Museum, which served as both resource and critical partner.

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Lyndon Neri and Rossana Hu

De/Constructing Cultural Tourism

A studio taught by Lyndon Neri and Rossana Hu, Saarinen Visiting Professors, with critic in architecture Andrew Benner (’03), delved into cultural tourism by exploring John Ruskin’s formative influence on contemporary debates in tourism studies, the impact of heritage tourism, modern forms of secular pilgrimage, and the question of cultural identity as a commoditized experience. The focus of this investigation was San Francisco’s Chinatown, its remaining residents, and its status as an iconic tourist destination. The students were asked to design Portsmouth Square, a historically rich site that has evolved into the primary open space serving Chinatown, and the adjacent Hilton Hotel, which are interconnected by a pedestrian bridge. The hotel houses the Chinese Cultural Center and straddles the boundary between Chinatown and the Financial District.

The students were charged with reimagining the design of Portsmouth Square while proposing an adaptive reuse for the Hilton Hotel and applying their research into cultural tourism and Chinese-American identity. Careful observations from the studio trip to San Francisco also played a key role. Students were asked to maintain the public nature of the square, preserve at least 50 percent of the hotel rooms, and reimagine the cultural center. Crucially, the students were asked to propose an additional program of their own choice that would enrich interactions between the hotel and the community. The prompt elicited a range of responses focusing on various uses including new food-related start-up businesses and markets; herb cultivation for alternative medicine; a spiritual refuge with community programs; flexible housing for the elderly accommodating travelers and longer family stays; and souvenir production forming an open-ended archive that makes every guest a curator.

Images of student projects featured were those nominated for the Feldman Prize Spring 2022.
Ana María Durán Calisto was honored with the Mark Cousins Theory Award 2022. The work developed by her students Haorong Lee and Cole Summersell with the Kichwa Mushullakta commune and principal of Only If Architecture, won the SOM Foundation Prize for the Narrow House project was published in Architectural Digest.

Karolina Czeczek’s (’90), critic in architecture and principal of Mark Foster Gage Architects, was listed in Architectural Record’s Design Vanguard 2022, the annual showcase for solicitations for the firm’s work. The office’s recently completed project Narrow House was selected for the 2022 Mies Crown Hall Americas Prize and won the 2022 Interior Design NYCDesign Awards. The Narrow House project was published in Architectural Digest, Domus, Wallpaper, and the newly relocated archive of Luis Barragán’s work at the Tamayo Museum, in Mexico City.

Anna Dyson, (’96), professor and director of the Yale Center for Ecosystems in Architecture, won the SOM Foundation 2021 Research Prize. Her second year in a row.


Karolina Czeczek with Daya Narrow House, Brooklyn, New York, photographed by Natacha Lena

Martin Finio, senior critic in architecture, with his firm, Christoff Finio Architecture, was featured in the Wall Street Journal with regard to the record purchase price of the Napeague House. He is currently finishing a house in Sharon, Connecticut, and a major renovation and addition to a building designed by Calvet Vaux on New York’s Upper East Side. The firm is also working with Yale University to develop the increased performance of Berkeley College’s existing building envelope to help Yale’s transition to a non-fossil fuel future.

Mark Foster Gage (’03), associate professor and principal of Mark Foster Gage Architects, is working on international projects in places as far-flung as France and the Philippines. A second monograph was published on the firm’s work: Mark Foster Gage: Architecture in High Resolution (PPIO Editions, 2022; see review on page 114). He published articles in Vesper and wrote the foreword to the upcoming book Spaht Cinematic Betwixt: Between Architecture and Film. He was also invited to the architectural journal Stoa about his first major project, Thomas Gost Smith. He gave lectures this spring at the University of North Carolina; Rensselaer Polytechnic Institute, in Troy, New York; Equinox Design Architecture, in Buenos Aires; Mimar Sinan Fine Arts University, in Istanbul; and Lebanon Architecture Fine Arts, in Beirut.

Dolores Hayden, professor emerita, was awarded the 2022 Vincent Scully Prize by the National Building Museum in Washington, D.C. and the 2022 U.S. Department of Labor. She was awarded the Architecture Lobby’s two Architecture Excellence Awards.

Joey Moore, (’05), director of his firm, as principal of Joe Moore & Partners, received the 2022 Innovation in Design Innovator Award from AIAZ. He delivered the lectures “Iconic Houses in Architecture,” and “A River Runs Through It: River House,” hosted by Architectural Record. River House was featured on the cover of Residential Design Magazine. The firm is currently working on projects in Miami, Colorado, and Nashville. They are also working on a complex of villas in the Philippines.

Esra Lísa Pelkonen (’94), assistant dean and professor, gave the lecture “Exhibit A: Exhibitions that Transformed Architecture” at the Cooper Hewitt, Smithsonian Design Museum, in Paris. She also gave a talk in London, Pelkonen published the article “Detonating the Past,” in the Journal of Architecture, and wrote the biographical note on Kevin Roche for the National Building Museum, in summer 2022 she designed and led a Docomomo US architecture tour in Finland.

Laura Pirie (’89), lecturer and principal of Pirie Associates Architects, is working with the owners of the Yale Law School SLB Cottages for the Tsai Leadership Program, a masory restoration of the Yale Center for British Art. She will present a talk on the work.

Lena Rappaport, publications director, showed the 12th presentation of her Vertical Urban Factory exhibition at Halles St. Germain, a former department store, from April through August. In conjunction with the show she organized a panel discussion in March on the topic of “Urban Factory: A New Model of Education.” The show included in the catalog for Technoscape, an exhibition opening at the MAXXI, in Rome. Pelkonen published the book “Optimistic Hybrids” in the book Design Processes for Transition (Politecnico di Milano, 2022). Rappaport’s alternative design for a sustainable WTC sponsored by the New York State Council on the Arts and CityGroup was shown at their gallery in the spring.

Dean Sakamoto (’98), critic in architecture and principal of Dean Sakamoto Architects/ Studio/100, is teaching an advanced studio on the island with Brigitte Shim this fall. His independent studio course for the first year in a series of three courses that will make up the Studio Design Processes for Transition (Politecnico di Milano, 2022). Rappaport’s alternative design for a sustainable WTC sponsored by the New York State Council on the Arts and CityGroup was shown at their gallery in the spring.

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Fall 2022

Between Memory and Invention: My Journey in Architecture (Monacelli Press, 2022), for which he presented at events hosted by the Center for Architecture, Sir John Soane's Museum in London, Institute of Classical Architecture & Art (ICAA), and Landmarks Conservancy, RAMSA’s transformation of the Yale Bicentennial Buildings into the Yale Schwarzman Center was recognized by the Society for College and University Planning (SCUP) with an Honorable Mention in the category of Excellence in Architecture for Rehabilitation, Restoration, or Preservation. The Virginia General Assembly Building, in Richmond, an adaptive reuse of multiple existing buildings with a sensitive addition, was completed this spring along with three apartment houses, including 15 East 78th Street and 1228 Madison Avenue, in Manhattan, and The Quinn, in Boston. The John D. and Catherine C. Nichols Center for Theater and Dance, at the Loomis Chaffee School was dedicated, and the firm unveiled designs for South Flagler House, a mixed-use development in West Palm Beach, Florida.

Ming Thompson (BA ’04), critic in architecture and principal of ATELIER Chong Thompson, received a NYOSDIGN award for the public space installation Interwoven. Thompson, along with other designers including Lyndon Neri and Billie Tsien, cofounded A Rising Tide to cultivate leadership and increase the visibility of Asians and Pacific Islanders working in design for the built environment. The initiative has been featured in Architect and Architectural Record and is launching a series of workshops in fall 2022.

Jim Vlock First Year Building Project 2022

In its 55th iteration, the Building Project turned its focus to accessory dwelling units (ADUs) on the same site developed in 2019, in the Hill neighborhood. In an ongoing collaboration with local nonprofit organizations, over a year’s students were tasked once again with studying and addressing the city’s long-term struggle with affordable housing by building additional dwelling units on lots with existing structures, such as the triples designed and built by students in 2019.

New Haven’s adoption of ADUs in planning policy during the pandemic acknowledged that densifying lots as efficiently and affordably as possible could be instrumental in meeting the city’s housing needs and strengthening its neighborhoods. The 2022 project offered students the opportunity to speculate on the possible outcomes of this policy change for New Haven’s diverse neighborhoods as well as to design and build an accessory dwelling that might serve as an example of what’s possible for the city at large.

The investigation began with students building on the city’s broader studies on ADUs by researching the tropology’s impact across New Haven. Some areas were found to benefit from ADUs as multigenerational housing, connecting zoning regulations with the paradigm and finding appropriate solutions for other areas where financial or zoning incentives were absent. However, despite this work in demographics, proximity to resources, and household income, all believed that housing experiences sensitization and the potential to house more residents affordably.

Parallel to site and zoning research, students conducted a series of interviews with New Haven’s ward elders, neighborhood residents, and clients of Columbus House to determine the community’s desires and needs along with the Building Project’s past successes and shortcoming. The results informed many of the decisions made during the intense six-week design process.

Students were challenged by a site with zoning setbacks and existing infrastructure serving the 1929 house and constrained in terms of building size and scope limited by the budget and a lack of materials due to supply-chain issues. Many of the issues involved thinking beyond the 400-square-foot target, and each team sought to contextualize this new form of housing elegantly while creating opportunities for relationships among residents of both projects.

Unlike past projects, this design would produce a direct relationship between two dwellings on a single lot, making the design of the site as important as that of the house. Several schemes provided appropriate levels of privacy by reimagining how residents and visitors would move through the site, both on foot and by car, and providing an efficient yet generous interior and exterior environment for future residents of the new ADU.

The modest one-bedroom space sits parallel to the existing home, with a porch carved out at its front entrance. It shares a driveway with its neighbors but has its own entry path from the sidewalk and a private roof garden. Varying densities and heights of planting situate the structure within the site, making it an anchor within a cohousing scheme. The entire class participated in the excavation, formwork, pouring of concrete frames, and the simultaneous roofing of the accessory dwelling. In May and June the structure was completed weather-sealed, its resistance eight weeks twelve students completed the envelope, interiors, finishes, and site work. The building was completed in mid-August and will be dedicated this fall.

— Noah Silvestry (25) and Brandon Lim (24)

Paul Brouard, Teacher and Friend

Paul Brouard (1929–2022), and 1959 graduate of the school, the man who guided students through the Building Project for four decades, passed away in April. He was a true teacher, generous with his knowledge, always encouraging students through his optimism in their abilities and inspiring them with his humility and good humor. He lived in the communities in which he built, in inclusivity, and in the ingenuity that emerges from participatory engagement.

And yet Paul could never stomach pretense. He was always suspicious of those who spoke so arrogantly of confidence— and that mistrust was a source of comfort to his students. During the crush of the first year, when students were seemingly trying to keep their heads above water, Paul was a fertile to the humanity that architecture, and the Building Project, is supposed to serve. His love for making was palpable, but never more than his love of the people for and with whom he made.

Paul exuded a graciousness that gave students the confidence to try, to fail, and to persist. Within the heary realms of Rudolph Hall, and through the swelter of summer, Paul was ardent in the belief that there is an education to be had in doing. He believed that creativity comes from constraint and beauty resides within the practical. He seems always knew when to speak, intervene, or assist and when to remain quietly at the flow learning that comes from within. His restraint was borne not from reticence but from an intelligence that fostered his students’ discovery, growth, and compassion.

For 42 years he worked with more than 2,000 students, through six deans, and alongside some 150 critics and 20 clients. Paul remained steadfast in his commitment to the design-build pedagogy. He embodied it. It has been his honor and privilege to be his student, his colleague, and his friend.

— Adam Hopfner

Hopfner (’99) is director of the Jim Vlock Building Project.

Please send your memories of Paul, both written and visual, to program coordinator Janna King: janna.king@yale.edu. A fellowship in Paul’s name to support a summer Building Project Intern is also being created. On Sunday, October 2 a celebration and dedication of the Rainuation of the Jim Vlock Building Project will be held at the opening of the 2022 Building Project. More details will be shared on our website.

Ukraine: Ruination, Reconstruction, Solidarity

A coalition of institutions will gather this fall to discuss Ukraine’s present, future in light of Russia’s ongoing invasion. The organizing bodies include the Centre for Urban Hospitality in Urban Formes Center, Kyiv Biennial / The Visual Culture Research Center, University College London, and Yale University. The conference will be held virtually over the course of three days, on September 9–11.

A wide array of international experts from multiple disciplines will discuss the current situation in Ukraine and its past, present, and future in light of Russia’s ongoing invasion. The organizing bodies include the Centre for Urban Hospitality in Urban Formes Center, Kyiv Biennial / The Visual Culture Research Center, University College London, and Yale University. The conference will take place virtually over the course of three days, on September 9–11.

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A wide array of international experts from multiple disciplines will discuss the current situation in Ukraine and its past, present, and future in light of Russia’s ongoing invasion. The organizing bodies include the Centre for Urban Hospitality in Urban Formes Center, Kyiv Biennial / The Visual Culture Research Center, University College London, and Yale University. The conference will take place virtually over the course of three days, on September 9–11.
1960s

Craig Hodgetts ('69), partner at Mithun, joined Joseph Giovannini, Scott Johnson, and Thom Mayne on a panel to discuss Giovannini’s book Architecture Unbound: A Century of Disruptive Avant-Garde (Rizzoli 2021) on July 17. Moderated by Greg Gildin and hosted by the Colburn School and the AIA Los Angeles, the discussion reviewed the influence of the avant-gardes, theories of the oblique, and effects of the digital on each architect’s practice.

1970s

John Reddick (’75), historian, curator, and architectural preservationist, led the Central Park Conservancy’s team to organize the Juneteenth Celebration in Central Park’s Seneca Village, in New York City. Dance, music, poetry, and storytelling were employed to commemorate the pre-park African-American community.

1980s

Marianne McKenna (’76), founding partner of KPMB Architects and recipient of the Order of Canada, is currently leading the transformation of Calgary’s Arts Commons for the Calgary Municipal Land Corporation and the City of Calgary. The Arts Commons is a pivotal district in downtown Calgary that for 34 years has acted as an ecosystem for arts and communities groups to innovate and create the creative landscape of the city. The urban renewal will focus on expanding an existing “inclusive gathering spaces and contribut- ing to social, economic, and cultural well-being” while maintaining the distinct character of the region.

1990s

J. C. Calderon ('92) moderated the panel discussion in memory of Paul Brouchard (’51), who worked for 40 years with more than 2,000 students as director of the First Year Building Project. The panel, titled “Architecture Building Project, Then and Now,” included alumni participants: Turner Brooks (’70), Andrus Burt (’70), Tom Carey (’70), Adam Hopfner (’99), and Rhea Schindel (’92).

Betty Chen (’92), founding partner of BCF Projects and former New York City planning commissioner, is on the board of directors of the Friends of Governors Island and has collaborated with Open Architecture New York and the Center for Architecture to discuss megadevelopments, urban rights, and the public’s voice on the future of democracy and displacement within the city.

Alisa Dvosky (’92), artist and founder of US Architects, organized the exhibition The Folded Line, displayed at the Vermont Supreme Court Gallery, in Montpelier. Her work intersects art and architecture to investigate the formation and memory of movement.

Scott Specht (’93) with his firm, Specht Architects, was awarded the AIA Austin Design Award of Merit for the Preston Hollow Residence, in Dallas, Texas. The design was featured in the Wall Street Journal and in the New York Times for its contemporary brutalist approach.

Jasmine Benyamin (’96), associate professor at the University of Wisconsin–Milwaukee School of Architecture and Urban Planning and guest curator and speaker at SSCI-Arc, edited the book MasterCrit. The book features lectures, critiques, and workshops modeled on the notion of a Master Class with “MASTERcritics” MO3, Andrew Zago, and Jürgen Mayer H. in 2015–17, working with students to produce a response to their own “discursive production.”

2000s

Oliver Freundlich (’00), of Oliver Freundlich Design, is working on interior design, renovations, and a ground-up in Barcelona. His design of the Downtown Brooklyn Public Library, a cultural, educational, and leisure space, will welcome the visitors.

Irene Moi Zhi Shum (’00) founded New Territories, an architectural consultancy, and installed her exhibition Land of the Free in the Mana Contemporary art space, in Jersey City. The curated exhibition focused on Jersey City’s history and major port of entry to the US, while grappling with contemporary migration issues in North America. The exhibition was reviewed in Artsy, and Brooklyn Rail, among others.

Dana Gulling (’03) was awarded professor of architecture and director of Graduate Programs at North Carolina State University.

Igor Siddiqui (’03), associate professor at the University of Texas at Austin School of Architecture, published “OBLIQUE / INTERIOR in Appropriate(ity) Interiors, edited by Deborah Schneidman, Arica Las, and Karin Tell ( Routledge, 2021). The essay focuses on oblique as reflective rather than generative in both theory and practice since it challenges conventions and forms propositions in the field of interior design. Siddiqui was also awarded the 2022 Educator of the Year Award by the International Interior Design Association for his work empowering students and their creative pursuits.

Alisa Dvosky (’00), an associate at BiaoJing Group (BIG), is currently working on the 43,500-square-foot 40th Precinct building for the New York Police Department, in the Bronx, New York, and the Hopkins Student Center for Johns Hopkins University, in Baltimore, to open in fall 2022.

Iben Falconer (’09) became the Global Marketing and Business Development Leader as well as a senior associate of Spadoni, O’Brien, & Merrill (SOM) in 2020. She also is an active member of the Urban Land Institute and a columnist for the website Madame Architect.

Miriam Peterson (’09) and Nathan Rich (’08) of Peterson Rich Office (PRO), were featured in Architectural Digest for the “Sanctuary Home,” a collaboration with e-flux architecture, CIVA Brussels, and e-Flux. The project is a “modernist, utopian vision of a house,” in Architecture of the Territory (Collective for Architecture Lebanon), and “Means of Mapping” and “Summits of Resistance in Silwan,” in the Journal of Public Culture.

Dante Furtado (’10), PhD candidate in the History and Theory of Architecture at Princeton University, published the chapter “Sanitary Imperialism,” in the “Sick Architect,” edited by Emerico Csokas, with e-flux architecture, CIVA Brussels, and Princeton University. His research explores the link between Imperial port outposts, sanitary measures, and colonial typological contexts during the construction of the modern hospital.


Claire Hicks (’22), Joshua Tan (’22), and Christina Zhang (’23) won the Bee Breeders international blind competition Home for the Blind with the project “The Guiding Wall.” Focusing on optimal accessibility and autonomy, their design prioritizes safety through lighting, textural, and programmatic conditions.

1960s

1970s

1980s

1990s

2000s

2010s

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Tributes to Doreen Adengo
From Her Classmate

Doreen Lisa Adengo (’05) passed away in her hometown, Kampala, Uganda on July 24, 2022. She had established her own practice, Adengo Architecture, there in 2015. Previously she spent ten years working with architecture firms including Adjaye Associates, in London, and RAMSA and Gruzen Samton Architects, in New York, for which she oversaw construction administration for Foster + Partners’ new building for the Yale School of Manage- ment in 2010. While in New York she taught at Parsons School of Design/The New School and Pratt Institute, and then at the Uganda Martyrs University and the University of Johannesburg Graduate School of Architecture.

Adengo was featured on the BBC’s “First Person” in 2014, and in 2021 she was part of the Canadian Centre for Architecture’s Centring Africa research program, where she examined postcolonial perspectives in African architecture since independ- ence. Her research often explored the complexities of African architecture, urbanism, and practice, looking at the layers of history to inform a contemporary African design language. In 2014 she gave the J. Carter Brown lecture on “Post-Colonial Kampala,” at Brown University, sponsored by the Undergraduate J. Carter Brown Memorial Fund.

From Her Classmate

I was deeply saddened to learn about the death of Doreen Adengo, whom I first met when she was a student at Yale. Doreen was charismatic and compassionate, and recognizing her talent, I asked if she would join my office after graduating in 2005. We were fortunate that she accepted. Doreen was immensely curious and worked on a wide range of projects, typologically and geographically, from apartment houses and residence halls to cultural centers and campuses. But Doreen also wanted to work with communities closer to her home in Uganda. When Doreen founded her practice, Adengo Architecture, in Kampala, many of us enjoyed following her career as an architect and educator from afar. She was totally devoted to the idea of architecture in service of the other. My heartfelt condolences go out to Doreen’s family, friends, and many colleagues.

—Robert M. Stern
Stern (’65) is former dean and J. M. Hopkin Professor Emeritus of Architecture.

From Her Mentor

It was sheer serendipity that about seven years ago I began to chat casually with Doreen during intermission at an American Architectural design conference at the Harvard GSD. Although we had met earlier through Yale and at a 2012 Yale Women in Architecture symposium, this was the moment when our friendship blossomed. We quickly realized that our global world-views overlapped. She was an East African architect educated and working in the United States, and I was an American architect designing and building a dormitory for health-care workers in East Africa.

Several weeks later over breakfast at a Grand Central Terminal coffee shop, we began a spirited multiyear exchange that continued in the same location every month. These ongoing conversations were truly inspiring and fun, ranging from nitty-gritty specifics about running our own architectural practices to making collaborative proposals to bring the ideas and practices of East Africa to public venues in New York. In 2019 Doreen decided to return to Kampala to start her own firm, her natural entrepreneurial spirit and supreme leadership made a global presence and a prominent voice in communicating African urbanism to the rest of the world. She addressed critical local architectural questions through teaching, lectures, symposiums, and built work, making her an internationally recognized and accessible to others in varied locales.

—Iloise Braverman
Braverman (’77) is principal of Louise Braverman Architect and has worked on projects in Burundi, Africa.
It is kind of painful when you think about making cities and making a catalyst that you think is going to be a positive influence and then maybe it becomes too successful and making a catalyst that you think is going to be a positive influence and then maybe it becomes too successful.

—Liz Diller

Student work by top: Nohar Zack-Agadi ('22), bottom: Jahaan Scipio ('23).