Constructs
Yale Architecture

Spring ’22
Spring 2022 Events Calendar

Lectures are open to the general public. Events prior to March 28 will take place online; registration information is available at architecture.yale.edu/calendar. The location of events following that date will be announced.

Lectures

Thursday, January 27
Liz Diller
Recent Work
Gordon H. Smith Lecture
Thursday, February 24
Napoleone Ferrari and Michelangelo Sabatino
Modern Eclecticism: Carlo Mollino
Architect & Designer
In conjunction with the exhibition, Radical: Italian Design 1965–1985, The Dennis Freedman Collection
Thursday, March 7
Amber Wiley
Preserving Black Revolutionaries:
Carter G. Woodson and the Afro-American Bicentennial Corporation
George Morris Woodruff, Class of 1887, Memorial Lecture

Symposium

Friday and Saturday, April 8–9, 2022
Object Lessons
J. Irwin Miller Symposium

Exhibition

February 21–May 7, 2022
Radical: Italian Design 1965–1985, The Dennis Freedman Collection

Architecture Forum

Wednesday, February 2, 6 p.m.
Zeynep Çelik
Art as Measure of Civilization: An Ottoman Perspective

Monday, February 7, 6 p.m.
Ana Maria León
Modern Settlers: Labor and Leisure in Punta Ballena
I’m thankful for a smooth start to the new semester as we inch our way back toward normalcy. Despite the late start and the first two weeks of remote instruction, I am happy to report that students have been able to work in the studios from the first day of class and were able to travel locally for advanced studios.

We also started the semester by mourning YSoA community members including Richard Rogers (MArch ’62) and professor adjunct Alexander Garvin (Branford ’62, MArch ’67, MUS ’67). For over 50 years Garvin taught his immensely popular courses Introduction to the Study of the City at Yale College, and Introduction to Planning and Development, Residential Design & Development, and Intermediate Planning and Development at Yale School of Architecture. We plan on celebrating his legacy at an event in the fall. More details will soon be announced.

We have an inspiring lineup of public talks this semester, including a conversation between Iwan Baan and Rodney Leon, Joshua Jelly-Schapiro, Annabelle Selldorf, Douglas Spencer, and Amber Wiley. In line with university policy in regard to Omicron, we are holding all events online for the first half of the semester, before getting back into Hastings Hall after Spring recess.

Be on the lookout for Zoom links.

In addition, Anthony Acciaiatti, Daniel Rose (1951) Visiting Assistant Professor, will convene the J. Irwin Miller Symposium “Object Lessons” on April 8–9, focused on the topic of material pedagogy — that is, teaching through the experience of objects. Participants include D. Graham Burnett, Danielle Choi, Gökçe Günel, Kajri Jain, Sylvia Lavin, Lan Li, Rahul Mehrotra, Nicholas de Monchaux, Amie Siegel, Adedoyin Teiba, and Anthony Titus.

The Spring exhibition comes to Yale from the Museum of Fine Arts, Houston. Radical: Italian Design 1965–1985, The Dennis Freedman Collection gathers prominent examples of furniture, lighting design, architectural models, paintings, and other objects drawn from Freedman’s remarkable collection. The exhibition will show work by Archizoom Associati, Lapo Binazzi, Ugo La Pietra, Alessandro Mendini, Gianni Pettena, Ettore Sottsass, Studio Alchimia, and Superstudio, among many others. Events featuring Michelangelo Sabatino and Gaetano Pesce will take place in conjunction with the show.

This semester we are joined by visiting advanced studio faculty Charles Gwathmey Professor in Practice Pier Vittorio Aureli, Iwan Baan and Norman R. Foster Visiting Professor Tatiana Bilbao, William Henry Bishop Visiting Professor Joe Day, Louis I. Kahn Visiting Professor Frida Escobedo, Eero Saarinen Visiting Professors Rossana Hu and Lyndon Neri, Robert A.M. Stern Visiting Professor Michael Imber, and Louis I. Kahn Visiting Assistant Professor Rodney Leon. Mark Foster Gage will also lead an advanced design studio.

Thank you to everyone who has supported YSoA during the challenging time of the pandemic. As restrictions begin to loosen, I hope to be able to welcome you back to our exhibitions, events, and alumni gatherings.

Best,

Deborah
in this case, the distillery workers.

Frida Escobedo: At the beginning things really slowed down, including several hospi-
tality and residential projects, since people were nervous and used to stay at home. This
tings were going to be even more restrictive. So those proj-
jects completely paused, and we thought that the workers would be able to stay at home and use the studio space, and then something really strange happened after the summer, when people were more optimistic. It is about the situa-
tion — everyone suddenly wanted to finish their projects during the pandemic. We didn’t
know when this was going to end, and it made for a very busy period for the studio. We added
a space and got invitations for more ambitious projects. I feel like working remotely was not
challenging, encouraging, or positive for the team. Now that we’re back, the energy’s starting to flow again.

NY: You started a practice focused on residential projects, as so many do. What early project
you led in you new directions in terms of approach and design opportunities?

FE: I think El Ecológico Pavilion was the tipping point. This was my first public project, and it completely shifted the way I thought about space and architecture. The competitions and scholarships I received allowed me to keep building on my own for seven years before I went to the Harvard GSD for a master’s degree in Art, Design, and the Public Domain. I didn’t take the GSD program very seriously, as if it was just a stepping stone. I think of my work as if it were like an ongoing conversation in context because it really became my teacher.

FE: I realized that I didn’t want to do a master’s to simply become more specialized in something but to become more curious about more things and open to the spectrum. The Art, Design, and the Public Domain program isn’t just for future professionals. I had colleagues in the program who were industrial designers, artists, and filmmakers. It helped me see how different people looked at space differently. The program is more experimental than most, opening you up to ideas and approaches you might not have encountered in a vulnerable position that makes you grow.

NR: Many architects work at the scale of the pavilion to experiment with design ideas, and some of yours have been really interesting because you’ve created one-to-one relationships between the scales of the pavilion and the site, especially with the Serpentine Pavilion in 2018. How has the pavilion as a typology allowed you to explore different scales and materials as well as space and time?

FE: The pavilion was the first window for me into a kind of thinking where you understand space not just from the traditional architectural perspective but also in terms of public engagement, aesthetic expression, and the boundaries of art, anthropology, and history. I didn’t realize at first that El Ecológico Pavilion was more like a poetic exercise than a spatial one. It was just staggered blocks in an open courtyard without construction details or sections and was more about the activation of the space by visitors and artists as a platform for social interaction. The Serpentine Pavilion connected the dots: it was a combination between the experimental thinking inspired by all the previous pavilions and the academic. I had taught a workshop at the Architectural Association on the theme of London time, and I started to think of the project as an experiment in practice I was glamping at to solidify a stronger idea.

FE: The Serpentine Pavilion is a tempo-
rary space that goes on to have another life. You had to imagine it somewhere else without knowing where, so the design had to be flex-
ible but also suitable for the initial site. How do you think that project applies to architecture in general?

FE: I had the biggest eureka moment after realizing that all of the previous smart pavilions there was not much left to do. In our discussions we said, “Let’s make a circus; oh, a beautiful circus has been done,” and so on. We explored what questions we could pose by reading the brief very carefully and we found out that the pavilion had an afterlife after the end of the summer. This is what we considered in every decision we made in the design. Not only the visual and structural issues of the pavilion, but how the pavilion was going to evolve. So those proj-
jects led you in new directions in terms of materials as well as space and time?

FE: How are the different uses being incorporated, because you've created one-to-one relationships between the scales of the pavilion and the site, especially with the Serpentine Pavilion in 2018. How has the pavilion as a typology allowed you to explore different scales and materials as well as space and time?

FE: It’s almost like Greek theater and how an actor performed with a mask, providing the potential for becoming the character — but it’s not the mask and it’s not the actor, it’s a third entity. I would create a parallel connection between serpentine pavilion to architect as we are our experiences, and then there’s the experience that we’re learning that becomes something that we are bringing from the place and adding our own ideas, and it becomes like a completely different entity, a personality in its own right.

NR: You’ve designed quite a few proj-
ects for Aesop. How did you get involved with the company?

FE: We started with very small projects like a pop-up shop, where we were also talking about the idea of time because it was a tempo-
rary store. We built a massive sand clock that was like a mural, making a marbling pattern with thinlines of dark and light sand, these geometric materials, with little perforations underneath the box. Since the store was going to be there for a three-month period we wanted the land-
cape to be constant over time, but made so you would not see it by the end it would be gone. It was like marking the time of the presence of a space. We built a very specific relationship with complete creative freedom since each store is different but always expressing ideas about movement and time. This is something you might not have learned for Dasha Zhukova’s real estate company, Pay, to reinforce the Getty National Black Theatre.

FE: How are the different uses being incorporated, and what is your main design idea for the 21st story tower on 120th Street? How were you selected for the project?

FE: Ray Harley will be the flagship project for real-estate company Pay, which partnered with the National Black Theatre (NBT) to create a transformative building at 2033 Fifth Avenue, also known as National Black Theatre Way. The project will include residential rentals and the next iteration of the NBT performance space, as well as retail and a large-scale event space. The 21st-story building will feature a roster of partner offices as master classes and workshops by local artists and institutions; each of the 222 units will be priced at or below market rate. The relationship between the building and the community is manifested through incorpo-
rating art in the architecture. The façade has numerous instances of projection and inscription through the entire project and the building's base geometry. We are incorpo-
rating important elements of the old building into a new experience to welcome, back to what Dr. Barbara Ann Teer, founder of NBT, refers to as "your home away from home." There are subtle yet powerful pastiches such as the color of the brick, a direct refer-
ence to the Osun-Osogbo Sacred Grove, in Nigeria. Through these elements the building will be a contemporary interpretation of a space with deep symbolic meaning.

NR: How is it being a woman architect in Mexico? Have you been in any situation where you were discriminated against or do you feel that your generation is in much better shape in that regard?

FE: Mexico City is probably one of the most liberal and open-minded places in the country, yet there is still a lot of work to do. There are more women in higher positions, but we need more. Being a female architect is challenging, but I’ve had a lot of positive opportunities. I am working on a Mossad distillery, and it’s been fun but also interesting because it’s over for three women who are focused on hiring primarily women. The project is different from others that have done in the past, in terms of the strong emphasis we are putting on integrating spaces that help alleviate the double burden of work that women carry — in this case, the distillery workers.

FE: We are incorporating childcare facilities, a communal kitchen, and a small doctor’s office, to a name a few, and testing ideas of how reproductive labor is related to other spheres of life. This all relates to my interest in gender and domesticity.

NR: What inspired you to focus on ideas of extended domestcity, and what are some examples where this has played out?

FE: Paid domestic labor was recognized as formal labor in Mexico in 2019, and earlier it was a big part of the economy that wasn’t acknowledged. When I think about my childhood, I didn’t have the chance to study understanding spaces in the house — from the kitchen, to the living room, to the private circulation areas for domestic workers — and how architecture had helped to reinforce the social roles. My interest in being a woman architect in Mexico is how that has also impacted at the urban scale. This of course is related to issues of gender, race, ethnicity, and socioeconomic background. For example, there was a plan to add a Metro line along Avenue Paseo de la Reforma that would connect people from Chapultepec to the city center — from a middle-class neighborhood to one of the wealthiest areas of the city — but people living in the wealthy area were against it. More and more, we are seeing the fact that this is happening in all kinds of ways.

NR: How does this research relate to the studio you are teaching at Yale?

FE: My Yale students will be studying ideas of domesticity through the perspective of what has been happening in our homes during the pandemic. While we have somehow figured out how to incorpo-
rate our professional lives into our homes, we haven’t really thought about the spatial implications that it has on reproductive labor. Women are the ones most affected by the pandemic because they have to shoulder the responsibility of doing the chores that were previously done collectively, such as childcare.

Frida Escobedo: National Black Theatre, 2033 Firth Avenue, Harlem, rendering, 2021

Frida Escobedo: Studio, Serpentine Pavilion, London, © Rafael Gamo, 2019

Nina Rappaport: With all the ups and downs of the pandemic, how has your studio being impacted and how do you think the nature of architectural practice is going to be different couple of years?

FE: I think El Ecológico Pavilion was the tipping point. This was my first public project, and it completely shifted the way I thought about space and architecture. The competitions and scholarships I received allowed me to keep building on my own for seven years before I went to the Harvard GSD for a master’s degree in Art, Design, and the Public Domain. I didn’t take the GSD program very seriously, as if it was just a stepping stone. I think of my work as if it were like an ongoing conversation in context because it really became my teacher.

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Nina Rappaport: When you studied at Yale as a postprofessional, which professors most influenced and inspired you in general and then also to explore African culture and find your own voice?

Rodney Leon: Going to Yale was a real thrill for me. I transferred from Pratt because of my interest in developing a culturally contextual design around the African diaspora. I had come across an exhibition curated by legendary art historian Robert Farris Thompson, known as “Master T,” that explored the cultures of the African diaspora to a degree that I had never come across before. I wanted to look at things outside of architecture. I took Thompson’s classes, French, and cultural studies. I was a member of NOMAS, which collaborated with artists, art historians, and film students to organize two different postcolonial film series and symposia. The professor that influenced me most was Eric Owen Mahon, because he challenged us in terms of our assumptions, intellectually and otherwise. I remember showing him a project for a museum in France, and he said, “Wow, why don’t you just call J. M. Pei and call it a day?” Actually I loved Pei and worked for Sandi and Didi Pei after I graduated. So I proceeded through the rest of the semester doing things that I never thought I was going to do and came out with a completely different kind of project. You have a Haitian background and you’re working on projects there now, but did you ever visit Haiti when you were younger?

NR: I visited Haiti with my family when I was 8 years old, and even though at certain points they wished they could. So I grew up in a first-generation cultural experience that bridged two worlds. I started going to Haiti in my early twenties because my professor at Pratt, Gerard Paul, was Haitian. He worked for African-American architect Harry Simmons Jr., who was coached with Phillip Johnson on the AT&T building. Paul had a project in Haiti to renovate a theater and took me there.

RL: That’s when your heritage became a focus in terms of design and cultural context? When did you start expressing your ideas in design projects or monuments?

RL: As an African-American I had an interest in how we explore creativity and cultural identity. I joined fellow students at Yale, including a friend from the Ivory Coast with whom I worked later, to respond to an ideas competition for the African Burial Ground in New York City. We focused on ideas around memory and culture, but we didn’t win. Maya Lin was a young student at Yale ten years before when she entered the Vietnam Veterans War Memorial competition and won. Were you inspired by her determination and process?

RL: I was inspired by the fact that she was so young and created this cosmic shift in the way people perceived memorialization and space.

NR: What methods do you use to approach the design of a memorial site that is not only a physical object but also something that you don’t know anymore but you want people to know about? How do you convey something ephemeral as a haptic and cultural experience — through light, sound, textures, and materials — as in your design for the African-American Burial Ground?

RL: One of the things that helps coming up with a solution is the process itself. The fact that I have the freedom to reference different modes of communication in order to tell a story in as broad a way as possible is important. Words are one way of communicating, and then there are the spatial and the visual methods. You said you hate plaques; I hate plaques too because they are lazy. Memorials need to be spatial and interactive; you need to be able to move through elements like landscaping and water, a physical object in a natural environment. Material should lend a sense of permanence and transcend generational stories, to stay with you and exude a sense of the sacred. Often you are dealing with the memory of solemn historical conditions and experiences that are very real to people. I’m not interested in emphasizing actual suffering. I want to create environments in which one can reflect and find a hope for healing and transition rather than express shame, hate, sorrow, anger, or fear. A memorial should be a healing object, almost like an amulet that you touch and then feel that you understand the significance of what happened as well as how to move through and live with it for future generations.

NR: The African-American burial ground was made for a specific site whereas the UN Memorial to Slavery, the Ark of Return, was not. They are different conceptually and thus show two directions for memorial design, one that is more universal and the other related to a location. How do you choose what to make visible and manifest it in an abstract way?

RL: The Ark of Return had more limitations, such as a very small footprint, and I was trying to figure out how to manifest something that was benefiting from the scale of the plaza.

Having this object at the end of the plaza, framed by the General Assembly Building on your right and the UN Rose Garden on your left, draws you to it, and the object helps to complete the space, acting as an extension of what’s already there. The triangular oculus is illuminated and draws you in. The themes were to “acknowledge the tragedy, consider the legacy, lest we forget” — recognizing the history of the transatlantic slave trade as well as contemporary slavery. In some ways it’s a sister monument to the burial ground, which creates a similar idea of passing through and transcending. As a Catholic you go through the narthex of a church, a transitional space, before entering the sacred structure. The idea of the return and transformation is something we called the “door of return” in the burial ground, and then we created the Ark of Return. So there’s a connected symbolism.

NR: Why the sculpture of a human figure rather than an abstract form? How was it carved and to whose design?

RL: I didn’t even think about that, but it’s an interesting question and something that I struggled with. We called it the trinity figure. We were trying to come up with a way to express the significance of the Middle Passage. The idea of that figure is to manifest the men, women, and children who were lost during that transatlantic passage. It’s a spirit that is returning, hence the Ark of Return. I’m not a classicist at all, but I felt that there was something missing in terms of manifesting that spirit. I thought it would be nice to see a classical ebony figure draped in an elegant cloth as a spirit that’s being taken back. I did a sketch and worked with sculptors who made life-sized and hand-carved it. One sculptor carved the head, the hand, and the leg from Zimbabwe granite and another sculpted the robe in white marble. When you look at that window you see the hand coming out and drawing you through. The figure helps to tell the story in a way that people can grasp easily.

NR: How did Black Lives Matter and the focus on systemic racism affect your work? Is it a moment of change, intensity, or validation?

RL: It’s been very helpful because the country, and the world, is opening our eyes to hidden stories and oppressions. It’s a way to reevaluate who we are, where we come from, how we tell the story, and who gets to tell their story. It’s a much more complex story than what we’ve been taught. And people are pushing back. Even before the George Floyd murder Mayor di Blasio put together a monument commission, and the protests encapsulated a lot of the frustrations. I think it’s a very important opportunity right now for architects and artists to communicate that history to future generations in a way that is much more inclusive than it has been in the past. It’s something that I find to be both challenging and problematic. How do you begin to change people’s ideas about what memorialization is, what represents, and how it can be communicated?

NR: You have a related project now in Washington, D.C. What are the issues at the Mount Zion Cemetery in Georgetown?

RL: Headstones at the cemetery were scattered all over the place. I was asked to do a master plan for two adjacent cemeteries— one is Mount Zion, which is related to the church, and the other is for the Female Union Band, a group of people from the community. A large African-American group banded together to take care of the site, so this historic rift, but now they’re working more collaboratively and they want to memorialize and preserve the history.

NR: Do you have any current projects that are bringing ideas for cultural context and design?

RL: I’m working with a group called Black Gotham Experience that gives tours of Manhattan about Black history. This past year we collaborated on a series of walking tours with the National Park Service and the Lower Manhattan Cultural Council during its River To River Festival. We are trying to illuminate the significant roles people of African descent played in the city, so this is our first historic rift, but now they’re working more collaboratively and they want to memorialize and preserve the history.

NR: What are you teaching with Phil Bernstein at Yale?

RL: In the Fall I was an advisor for his seminar on slavery and the built environment. Now I am teaching a studio on a national slavery memorial in Washington, D.C. It’s not a real competition, but there are people working toward trying to find a site and propose legislation for implementing it as a national project.
Michael G. Imber

Nina Rappaport: How did you become interested in architecture, and how did Texas inspire you as an architect?

MI: I’m a fourth-generation Texan, and it’s always been at the soul of who I am. I grew up in West Texas, which is a fairly isolated place, but it was the heart of the oil fields. An architect, Frank Welch, who was a protégé of O’Neill Ford, the well-known Texas Regionalist, was an inspiration to me. He would let his high school students hang out in his office library. At the time he was the preeminent architect of Texas modern vernacular. My family traveled to different places and saw ruins of settlements in West Texas, as well as in New Mexico and Colorado, where we saw Anasazi and other amazing Native American sites that responded to the landscape. It was the relationship between landscape and architecture that inspired me most. I studied as much as I could about historical Texas architecture and its different influences. I’ve realized how it’s not just the physical, tangible remnants that are important, but also the stories, the mythology, often depicted in paintings that convey information about our past.

NR: Why is it important to you as an architect to use architecture as a practice?

MI: When I graduated from Texas Tech University, I went for Allan Greenberg, who was a professor at Yale, and that broadened my perspective of architecture. He described classical architecture as a river, with branches and tributaries fed by different regional vernaculars. To me Texas as being a large part of one of those tributaries. I transferred to his newly opened office in Washington, D.C., where I worked on the Deputy Secretary of State’s office, and got to use classical language and thought I would come back to Texas and continue that practice. But of course classicalism wasn’t necessarily what was being done in San Antonio.

NR: How did classical architecture differ from the various Texas vernaculars and then incorporate them into your projects? Was it possible to translate the vernacular into contemporary architecture for high-end clients?

MI: Texas was full of cultural baggage from all over the world as people had come to find a better life or escape religious or political persecution. So they brought and adapted their own architectural languages and regional environment. As with anything, there’s no black and white; there are all sorts of ranges of gray in between. I see myself more as a functional than a classical architect because in that spectrum you’ve got classical architecture at one end and the mud hut at the other. Both can be very beautiful. So our practice tries to adapt within that range, depending on the situation.

NR: How does your own work then fit in the trajectory of vernacular Texas architecture?

MI: It all starts with place. There is the Spanish term tierra, which people generally define as dirt or earth. To me it means my homeland—my tierra—but the term is much broader than that. It’s not just the earth, it’s also the water, the air, the flora and fauna, and the people—all aspects of a place. In Texas you can be a hundred miles apart, like Austin and San Antonio, with completely different culture, influences, histories, landscapes, and resources. So we design differently in each place.

NR: I actually use the French word terroir, or it relates to the local environment for wine making, to explain cultural and environmental context to my students. How have you worked with a client to determine a design approach in terms of local environment and legacy properties?

MI: For a project west of San Antonio, about an hour and a half into Texas hill country, the client, a longtime Texan, had one of the original Spanish land grants along the Rio Grande, but he brought this ranch closer to San Antonio. There are other strong cultural influences in his life, including Argentina and Africa, so he’s no longer pure, as none of us are. First we tried to understand the landscape and materials, and we decided to use only materials that could be found on the ranch, unless it’s chosen for being exotic, such as a marble. But all the materials stay in the same column, would be cypress from the river, an oak from the plain, or a pecan tree from the riparian wood. We looked at how that had been handled in the past and at the different languages of the region and how they’ve adapted those materials to regional architecture. An Alsatian settlement nearby is Castroville, which has a very austere architecture, always built out of Texas limestone and painted white. Initially the roofs had cypress shingles that were harvested from the river. There were also nineteenth-century forts developed to protect the American frontier within a very harsh environment. We take the different languages of the area and begin to apply them, layering on a palimpsest of influences that are more synergic or other meanings to the person who’s building the home.

NR: How does that differ from when you’re following strict historic preservation guidelines and regulations that come from above rather than from the site or the client? And how do you address restrictions that you or the client don’t agree with?

MI: It all starts with what is the reason for those regulations and what they are trying to protect. Again, we have to begin with an understanding of the local history and landscape, that tierra, and the culture. We approach a project from the community angle, creating an expression that grows from those influences and may even express them better than ever before. If we begin with those core beliefs, then we’ll be successful and the client will be on board with what we’re doing. One of our core values as a firm is to never diminish a place. If you have ever worked at the broader scale of a town or community when you helped with the way they operate within the historical guidelines?

NR: A client bought the George Washington Smith house, directly adjacent to the property that Steve Jobs owned in Woodside, California. Jobs wanted to tear his house down and build a modern home, and the city said “No.” So then he wanted to move it. We thought we could talk to the city about moving it, but the community was against it. So we reused the structure to adapt to the client’s program, maintaining the original building shell as part of the landscape that the community has always known.

NR: Was a wonderful working relationship with the city because they understood that we cared about the community. I think a lot of architects come into these places with a certain arrogance, as if they know better than the community. So although we’re artists and visionaries and people want to be evolving the built form, I try to understand how we can do that in a way that’s embraced by the communities in which we build.

NR: Craft plays a big part in your projects, but it must be hard to find craftspeople these days. Do you train people to work with you?

MI: We train people every day. This is a really big subject for us because we bring meaning not only to the architecture but also to the objects that we make. That’s why we give the owner the gift of a crafts-person’s spirit that will live on in the building. There’s something very satisfying about connecting to someone’s dreams and passions and being able to pass that down the generations — as it’s always been a part of traditional architecture. At a time when we’re obsessed with assemblies, human touch is left out of the equation, so we see a major part of what makes architecture meaningful.

NR: What projects are you working now that focus on craftsmanship and the artisan?

MI: We are just finishing a project on the Pacific coast of Baja, Mexico, where everything is constructed with masonry, so it’s built to last. Every profile, every sweep of a line, is created by hand. One of the most rewarding things for us is when the craftspeople bring their families to the project and say, “This is what I do.” They come to us and the owner and thank us for allowing them to practice their trade. It’s really important for these people to have an outlet for what they want to create in their lives and to give back.

NR: What is the subject of your studies at the Institute of Texan Cultures, which is an archive and research center for the Institute of Texan Cultures, which is an archive and museum and home to the Texas Folklife Festival. The core questions are: Who are we designing for and why are we designing these buildings? I don’t want to put it this as classicism against Modernism because I think it is a deeper conversation.
Sheila Levrant de Bretteville is the Caroline M. Street Professor of Graphic Design at the Yale School of Art. She is stepping down from her long-held position as the director of Graphic Design area of study.

Manuel Miranda  Space has always been an important element in your work, from your days in Los Angeles, when you founded the Woman’s Building, to your long trajectory of creating public art in Los Angeles, New York, Hong Kong, Russia, and here in New Haven. Why has space been so important in your practice as a graphic designer?

Sheila Levrant de Bretteville  I don’t even think of it as space. We’re always in space and we take up space. Barnard’s alumni magazine recently featured a project of mine from the 1980s in Los Angeles. Grand Central Market was under construction, and the entire street was surrounded with a wooden fence. I knew the person who was doing the remodel of the market, and he asked what I would do with that fence. I had students from Otis Parsons, which at the time was very close to MacArthur Park, and there was a convalescent home kitty-corner from what would become Grand Central Market. So I sent the students to interview residents in their own languages and ask them what comes to mind when they think of food. There were a lot of people who spoke Japanese, Yiddish, and English in that particular neighborhood. The quotes were displayed on the fence, and one resident talked about how her parents rubbed bread with garlic when they had no food. They were very touching memories. The students drew vegetables and different kinds of food and made them into paintings that illustrated the stories. The juicy graphics of food caught the attention of passersby. It was a very attractive experience in that way the work was in space and took up space. But I wasn’t thinking of space; I was thinking about communicating with people in the neighborhood, the fact that there were a lot of people who spoke different languages and lived in the old-folks home. From their windows they could see the installation.

MM  So these temporary construction graphics for Grand Central Market led to other public art commissions in Los Angeles, such as the Biddy Mason Memorial Park and the Omoide no Shokotyo, in the Little Tokyo Historic District. How did you develop those projects?

SLdeB  I can actually talk about space in relationship to the Biddy Mason project. They were building on the site where Biddy Mason, a prominent Black midwife and founder of the AME church in Los Angeles who was born into slavery in 1818, had lived and gained her freedom, and there was also work by Betye Saar, who is my neighbor and friend. I saw in the site plan that when you walk down Spring Street, a major street in Los Angeles, you could see through the building to the back of the lot. That meant I could do something along the back and passersby would see that open area, be attracted to it, and enter the space. I chose to build a wall that both defines the site and tells the story of Mason’s life. I wanted the African-American woman’s face to be visible from Spring Street. Over time — after the project was built — they decided to make a park there. Now people enter the space from the side streets to come into the park, so you can enter the space from there as well as from Spring Street.

MM  What is the desired outcome or effect of making private voices and conversations, oftentimes from underrepresented communities, public and visible?

SLdeB  Well, first of all, “private” would not be exactly the right word. In the Inwood project, which included 207 quotes, I needed the participants’ permission, so each signed a release form. I presented the project in a public lecture once, and a woman in the audience stood up and said, “You did that station! I love that station!” She went on to say that she loves to show the different quotes to her friends, and that when she reads “At long last…” a quote at the entrance to the subway station, she felt that the world understood how tired she was when she came home from work. It was a real gift to find someone who feels that the world understands them simply because I wrote an unfinished statement that she could finish. It was really very heartwarming. She emailed me the words she filled in that “dot-dot-dot” with, and those were the words I had heard.

MM  Use language in public space so that people can internalize and interpret that language. You also use the interactive device of allowing someone else to complete a sentence you start. You bring content into the spaces you’re working in but also create a space for subjectivity and participation.

SLdeB  I don’t think I bring it in, because it was there. I think I give it a form informed by who is there, what they say, what they think, and where they can be comfortable. I try to give a community something that they didn’t have before to enjoy. That seems to make sense to me. Architects have different skill sets in terms of their relationship to space, and those who are really good aren’t just thinking about how it looks or how people are going to move through it. How people will move through a space like the Inwood station is predetermined by its physical form, but I can put things in that can give people who have to stay there for a while a lot of enjoyment. I think it’s very hard to do. You can’t miss what I’ve done at the 207th Street station because it’s a very closed space. I want to make life better for people. I don’t want to do something that’s going to be annoying but something that’s going to enhance people’s experience of a place and think of other people who are there in the space with them, whether they like them or not, and to enhance the space and give it more.

MM  You’ve stepped down as director of the Graphic Design program at Yale after 31 years. What’s in the future for you?

SLdeB  First of all, I don’t see the future — I’m not a soothsayer — but I certainly want to keep doing public projects. One of the things that’s been problematic for me is that commissioners want someone who will make something that is more like an identifier or sign that is visible from farther away, say three blocks, rather than something that is experienced when you’re in the space. I certainly will always do things that relate to the people who live there, and make it more pleasurable and informative, something that gives back.

MM  Rather than just creating a destination?

SLdeB  It’s just that I don’t think that way. I grew up in a household with lots of people because my father brought everybody home; anybody who got out of Europe during the Holocaust came through with numbers on their arms and stayed in our house for a while. There were always people around. So I’m used to being isolated; I’m used to doing things with people. They taught me how to play the accordion and paid attention to me. We’ve all just lived through a very, very difficult time. I think that’s probably going to shape people’s public as well as private needs in ways that we don’t yet know.

Manuel Miranda is a New York-based graphic designer, designer of Constructs, and Senior Critic in Graphic Design at the School of Art.
A conversation on affordable housing was convened with Bass Distinguished Visiting Architecture Fellow Nnenna Lynch teaching with Visiting Professors Hana Kassem and Jamie von Klemperer and also Davenport Visiting Professor Heather Roberge.

Nina Rappaport Your studies last fall focused on affordable housing and the housing crisis exploring different forms, capacities, programs, and systems such as a modular prefabricated configuration in Los Angeles using prefabrication for New York City’s public-housing infrastructure. What was the approach to each studio and how did they incorporate public housing issues in general?

Hana Kassem The focus of the studio “Housing Redux” was to recenter the conversation about low-income housing around the needs of residents and how a development such as Washington Houses could contribute to the context of East Harlem. I and my co-teachers, Nnenna Lynch, Jamie von Klemperer, and Andrea Harwell, focused the students on addressing issues of permanence, maintenance, and sense of ownership (or the lack thereof) faced by the New York City Housing Authority (NYCHA). The deferred maintenance of the apartments is estimated at $40 billion. Many people age in apartments that are too big for them. They don’t know whether they will be guaranteed a suitable apartment if they try to move. There is a lot of distrust in the system. So the question of permanence was central to our conversation in the students’ evaluation of the Washington Houses and the potential for renewal in new programs and community spaces.

The studio was organized in three parts: a review of low-income developments the students grew up around or encountered in Washington Houses and the potential for renewal in new programs and community spaces.

As students we were all exposed to foundational models of Modernist housing, but we also saw that the legacy those ideas bestowed on U.S. cities was seriously flawed. Nnenna and Hana came up with the title of the class, “Housing Redux,” implying the need to reconsider public housing as a living building type and a social opportunity rather than merely a formula from the past.

NR Hana, with KPF you have been working on NYCHA’s Red Hook Houses with FEMA funds to make a more resilient residential complex. How did that project change the way NYCHA is addressing housing improvements?

HK NYCHA organized a number of town hall meetings at the Red Hook Houses for the residents to share their needs and for us to share our design propositions. We then identified areas of the development that needed improved lighting and sight lines for safety and water management, among other issues. The feedback helped to inform our design priorities. NYCHA also organized workshops and focus groups with people interested in housing at the AIA, where we investigated measures such as “performa-tive” landscape, the building as a hub, potential new buildings and infill, and how to leverage NYCHA’s assets, which are ground and very low density. A new RFP has been issued for the NYCHA Chelsea-Elliot and Fulton sites, and it’s the first one formulated directly out of a community-engagement process through resident workshops and focus groups. In this work because it is critical to issues of equity in architecture.

NR So it’s really a master-planning framework for all of NYCHA that includes the residents for the first time.

HK We work on the Red Hook Houses for recovery after Hurricane Sandy was limited to anything the superintendent did and impacted or as a preventative measure toward climate resiliency. The scope did not include solving NYCHA’s deferred maintenance issues, with the exception of repairs to roofs that were damaged. We focused mostly on the spaces in between the buildings. This was an infrastructure project that incorporates new programs and protection measures designed as terraced landscaped courtyards, addressing the residents a sense of community through new playgrounds and public spaces for each building cluster. NYCHA asked us to look at other scenarios separately from this FEMA-funded project. We studied a vertical transport, with elevators that stop at every floor rather than every other floor (as is currently the case), proper egress, and a facade-cladding system to address the issue of uninsulated building envelopes and windows, among other scenarios. We hope these additional studies could be useful for other developments with similar conditions, although for funding reasons they could not be implemented at Red Hook Houses.

NR How did you approach the residents to find out their needs, and were you able to apply those findings to other NYCHA projects?

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Questions of seriality, homogeneity, and repetition came up a lot during the seminar. While repetition might seem something that might seem unendurable or customized, and thus not associated with affordable housing, might also be affordable due to the sheer quantity of units, wherein repetition makes almost anything possible. Some students envisioned NYCHA building its own prefabrication factory to unlock the potential of prefab.

What different kinds of amenity did the students include on the NYCHA site, and where do you think their design work and creativity was best harnessed? The Washington Houses gave the students a body on which to operate rather than a fresh site, a completely new building. The resulting projects varied from landscape designs and public functions such as libraries, fitness centers, and shared food facilities to facade alterations and ways for families to configure different configurations and ages to move through NYCHA housing. If we had limited ourselves strictly to what can be built today, there wouldn’t have been enough room for our students to exercise their imaginations. At the same time, we needed to ask that each project adhere to basic rigor of not just building good buildings but also realities. The studio had an inherent ethic, and we strove to help the students find the balance between pragmatism and vision.

Nenno, do you think there was increased development in Los Angeles because you were teaching as the Bass Fellow in the so-called “developer” studio? The Los Angeles trip was designed to foster a critical piece of that was under discussion. It is geared toward pragmatism, and for this studio a critical piece of that was under discussion. It is geared toward pragmatism, and for this studio a critical piece of that was under discussion. It is geared toward pragmatism, and for this studio a critical piece of that was under discussion. It is geared toward pragmatism, and for this studio a critical piece of that was under discussion. It is geared toward pragmatism, and for this studio a critical piece of that was under discussion.

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Making Room(s) Mines and Expands the Archive

The question “Where are the women architects?” is so persistent that Despina Stratigakos wrote a book about it in 2016. Women are underrepresented in all ranks of the profession except one: as students. The enrollment of women in architecture schools has increased steadily since the 1990s. According to a 2020 ACSA report entitled “Where Are the Women?” 46 percent of students enrolled in NAAB-accredited programs identified as women in 2018, yet only 25 percent of working architects in 2019 were women. These statistics fluctuate slightly from year to year, and similar figures are published again and again in introductions to articles about women in architecture. For decades architectural institutions have grappled with how to acknowledge, nurture, promote, and celebrate women architects. Despite these efforts, women seem to vanish: they’re missing from the historical record.

Room(s) was the School of Architecture’s contribution to “50/150 Women at Yale,” the university’s commemoration of the women admitted to the Yale School of Fine Arts in 1869 and the anniversary of the first women to attend Yale College, starting in 1969. The School of Architecture opened to women in 1942, admitting Elizabeth Mackay Ranney to the BArch program. Assisted by Mary Carol Geisthardt (MDes ‘21) and Limy Fabiana Rocha (MArch ‘20), Varner tackled the ambitious task of acknowledging most of the woman graduates of the YSoA since 1869 and the anniversary of the first women to attend Yale College, starting in 1969. The School of Architecture opened to women in 1942, admitting Elizabeth Mackay Ranney to the BArch program. Assisted by Mary Carol Geisthardt (MDes ‘21) and Limy Fabiana Rocha (MArch ‘20), Varner tackled the ambitious task of acknowledging most of the woman graduates of the YSoA since then. This is not the first time Yale’s women graduates have been recognized; a 2012 symposium of Yale Women alumni and guest speakers on issues of recognition of women architects in general inspired the formation of the Yale Women in Architecture organization and included video interviews of the participants, other essays have been written in these pages, and panel discussions and activities at the school organized by students have focused on women’s issues.

What’s different about this exhibition is the framework it devises to unfold these histories. As a passionate advocate for women in architecture, I had mixed emotions walking into this exhibition. Exhibitions of this type can sometimes feel like a chore—something institutions do to check the right boxes. Women-in-architecture exhibitions often feel condescending, treating subjects with kid gloves as if to give them a ribbon for participation in a profession in which they are statistically unlikely to succeed. Yet Room(s) defied my expectations. The curatorial approach, installation design, and diverse content comprised an exhibition that was celebrationatory, revelatory, and even provocative without relying on tired tropes or clichés.

The tone of Room(s) was refined and elegant from the start. The visitor entered through a corridor framed by a wall lined with posters listing the names of the more than 500 women who graduated from Yale’s programs opposite a satin curtain in a deep eggplant color that harmonized back to Lilly Reich’s 1927 exhibition design for Velvet and Silk Café. The names were listed chronologically and the small type size lured visitors closer to find names of friends, colleagues, and prominent figures in the field, such as Maya Lin (MArch ’86) who designed the Vietnam Veterans Memorial. Although it made it seem like many women have graduated from Yale since 1942, in fact the names almost fit on one 24-by-36-inch poster on display in the exhibition. The tone lightened dramatically as the visitor passed through the narrow entrance into the three airy, color-coded spaces beyond the namesake rooms (“Office,” “Library,” and “Theater”) at the heart of the show. Hundreds of works were lined up next to one another on shelves corresponding to the colors of the frames, offering rich monochromatic backdrops that balanced the multiplicity of accomplishments on display.

One might expect to be overwhelmed by an exhibition of more than 100 works by over 500 graduates. In the spirit of “making space,” however, the works were scaled down into small frames, drawing the viewer close to read and reflect on the content. Room(s) showcased work by graduates who have become widely renowned for their built projects or contributions to the theory and history of architecture and by others whose careers have veered into sculpture and craft, policy, engineering, preservation, and development, politics, and activism. The curatorial team requested one image per person for as many alumni as they could find (as not every alumna was included). The frames contained photographs, sketches, newsletters, articles, paintings, diagrams, patent applications, renderings, and more. The framing made the works read as if assembled from one another, each in its own little room. Some alumni eschewed the frame altogether and submitted books instead. Room(s) documents the lives, educations, struggles, and joys the graduates’ experienced, from term grade sheets indicating a failed design course after experiencing evident sexism to photographs and invitations from a president of the United States; Varner notes in her exhibition essay about the materials discovered and displayed.

The exhibition did not distinguish between those with traditional architectural careers, those who have migrated to other fields, and those who decided to drop out of the labor force altogether. It celebrated the myriad contributions women have made to the life of the school and the architectural profession more broadly, as well as both those who stayed and those who left. As Varner emphasizes in the poster and catalog, “Room(s) centers on creating a new feminist record in which the lives and work of Yale women alumni make their own histories.” To create this collective record, the exhibition team asked what it meant to record inclusive “sensations, experiences, and memories” rather than dismissive “doctrines, dogmas, or principles.”

Of the hundreds of women with work on view, the exhibition highlights three: Architecture Workshop as Empire: Steward, Siegner, Engle, and American Creative Writing during the Cold War (1950), Toni Nathaniel Harp (MEd ’77), and Constance Marguerite Adams (March ’40). Refreshing choices, each with their own complicated relationships to gender.

2 Varner quotes Eric Bennett, Workshop as Empire: Steward, Siegner, Engle, and American Creative Writing during the Cold War (Iowa City: University of Iowa Press, 2012), 81.
The Master of Environmental Design (MED) degree was a springboard for putting Harp’s political ideals into practice. She is most notable as the first female architect and educator, where design by and for women was a central preoccupation. Her practice grew along with the women’s liberation movement, which she was deeply involved in. After graduating from Yale as one of only a handful of women and working in New York as a designer at Davis Brody Bond, Birkby took part in the earliest consciousness-raising groups. She later helped women understand their oppression by translating the exercise into an architectural realm through “Women’s Environmental Fantasy Workshops.” She developed the forum into a curriculum and invited participants to imagine alternatives to the “man-made” world around them. Along with other activists and designers, Birkby was a foundational figure in the creation of the Women’s School of Planning and Architecture (WSPA), a feminist educational project that would inform her teaching and design work.

As Jessica Varner emphasizes in the catalog, “This is how to build a collective future, a future written with underlying parity requirements and intersectional feminist values at its core. It is also how to create a continuing feminist history for Yale. By reasserting our past and imagining a different future, this is how we make room.”

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Object Lessons for the 21st Century

On April 8 and 9, 2022, the conference ‘Object Lessons for the 21st Century,’ organized by Anthony Acciavatti, Daniel Rose (1955) Visiting Assistant Professor in Urban Studies, will be held in Rudolph Hall. Whether exhibiting excavated building fragments or modeling idealized proportions, architecture has a long and consequential relationship to material pedagogy. Yet these material practices are not exclusive to architectural education. Artists, scientists, physicians, and artisans all routinely rely on instruction from objects. Objects, both large and small, always embody larger material and spatial histories.

This symposium, convened by Anthony Acciavatti, will draw together a group of architects, artists, and scholars to engage with objects through the senses, a popular pedagogical method of imparting knowledge and ethical values. These object lessons synthesize material and meaning into something greater than the sum of their parts. It is quite literally an exercise for the pupil “in arranging and classifying objects; thus developing a higher faculty than that of simply observing their qualities,” as described by Elizabeth Mayo in Lessons on Objects: As Given to Children Between the Ages of Five and Eight, in a Pestalozzian School, at CHEAM, SURREY. First developed by Swiss education reformer and theorist Johann Pestalozzi in the late-eighteenth century, object lessons became integral to the education practices pioneered by John Dewey, Askham Kumar Dutta, Friedrich Froebel, and Maria Montessori, to name just a few. For instance, the contents of a bottle of wine can tell us a great deal about its terrain; the shape and texture of the vessel can shed light on how it was crafted and by whom. Lessons to be learned range from sharp-enone’s attention to how something is made to gaining a perspective of the larger environmental footprint of an object.

Participants will be asked to devise a lesson from an object that rewards scrutiny and resists simple classification. It might be an everyday object, like a doorknob or carpet; a fantastical imaginary, like a centaur or makan; or paraffin-like, like an invention with a questionable provenance. By holding an object, weighing it and observing its texture, tasting and smelling it, each speaker will render an entire world of actions and experiences from these fragments collectively, reorienting how we see part-to-whole relationships. And more important, we will consider why.

Constructs

Radical: Italian Design 1965–1985

Radical Italian Design 1965–1985, the Dennis Freedman Collection, organized by the Museum of Fine Arts, Houston, will be on display in the Rudolph Hall Architecture Gallery from February 21 to May 7, 2022. The show explores Italy’s postwar explosion of disruptive design as seen through rare prototypes as well as one-of-a-kind and limited-edition works by architects, designers, and collectives such as Archizoom Associati, Lapo Binazzi, Ugo La Pietra, Alessandro Mendini, Gianni Pettena, Sara and Bill Morgan, and Dewey, Akshay Kumar Dutta, Friedrich Froebel, and Maria Montessori, to name just a few. For instance, the contents of a bottle of wine can tell us a great deal about its terrain; the shape and texture of the vessel can shed light on how it was crafted and by whom. Lessons to be learned range from sharp-enone’s attention to how something is made to gaining a perspective of the larger environmental footprint of an object.

Participants will be asked to devise a lesson from an object that rewards scrutiny and resists simple classification. It might be an everyday object, like a doorknob or carpet; a fantastical imaginary, like a centaur or makan; or paraffin-like, like an invention with a questionable provenance. By holding an object, weighing it and observing its texture, tasting and smelling it, each speaker will render an entire world of actions and experiences from these fragments collectively, reorienting how we see part-to-whole relationships. And more important, we will consider why.

The exhibition catalog coproduced by the museum and Yale University Press features interviews with seven of the movement’s influential figures—Andrea Branzi, Alessandro Guerriero, Alessandro Mendini, Franco and Nana Audrito of Studio65, Franco Raggi, Lapo Binazzi of UFO, and Ugo La Pietra—and with collector Dennis Freedman along with essays by Célanet and Strauss.

The School of Architecture at Rudolph Hall embodies a menagerie of architectural fragments and sculptures it houses. Building on this trove of material pedagogy, participants will draw our architectural fragments and sculptures. Looking at all its components, and perhaps tasting and smelling it, each speaker will render an entire world of actions and processes that went into its making. In an effort to assess what someone has learned from an object and whether it supports or subverts the intended lesson, a key component of an object lesson entails a verbal or written synopsis—ranging from performing an experiment with the object through a series of steps to sharing an experience of the object with a larger group. Whatever format the object lesson takes, it is essential to build a narrative through dialogue and experience. The School of Architecture at Rudolph Hall embodies a menagerie of architectural fragments and sculptures it houses. Building on this trove of material pedagogy, participants will draw our architectural fragments and sculptures. Looking at all its components, and perhaps tasting and smelling it, each speaker will render an entire world of actions and processes that went into its making. In an effort to assess what someone has learned from an object and whether it supports or subverts the intended lesson, a key component of an object lesson entails a verbal or written synopsis—ranging from performing an experiment with the object through a series of steps to sharing an experience of the object with a larger group. Whatever format the object lesson takes, it is essential to build a narrative through dialogue and experience. The School of Architecture at Rudolph Hall embodies a menagerie of architectural fragments and sculptures it houses. Building on this trove of material pedagogy, participants will draw our architectural fragments and sculptures. Looking at all its components, and perhaps tasting and smelling it, each speaker will render an entire world of actions and processes that went into its making. In an effort to assess what someone has learned from an object and whether it supports or subverts the intended lesson, a key component of an object lesson entails a verbal or written synopsis—ranging from performing an experiment with the object through a series of steps to sharing an experience of the object with a larger group. Whatever format the object lesson takes, it is essential to build a narrative through dialogue and experience.
Alex Garvin, Urban Visionary

Alex Garvin defined urban planning as “a public action that leads to a widespread and sustained private market reaction.” He believed that the design of the civic realm was a catalyst to long-term economic growth. This was also the control definition of a city government’s attitude toward responsible personal partnerships and public-realm stewardship.

I am one of hundreds of Yale students whom Alex inspired. In 1999 I stumbled across Alex’s original adjunct professor outline in Yale’s archives and gave him a copy. He was thrilled. Alex loved teaching, and it was an integral part of his work too.

Alex didn’t tell the architects he worked with what he wanted so much as he told them what he didn’t want. He believed that this approach inspired more creativity from designers who were testing the boundaries of planning rules and conventions. Woe to the presenter who heard the words “That’s a stretch” from Alex. Your project wasn’t going to be approved, funded, or constructed — Anne Goulet

In 2000, when I was a TA for Alex’s legendary “Study of the City” class, his lecture introduction was simple and elegant. Alex seized the New York City’s bid to host the Olympic Games. He believed that the design of the civic realm is a catalyst to long-term economic growth. This was also the control definition of a city government’s attitude toward responsible personal partnerships and public-realm stewardship.

In the fall of 2010 I met Alex Garvin by chance. The American City: What Works, What Doesn’t, then in its second edition. The basis of his introduction was a research course for MArch students on planning, development, and urbanism, the text was a wellspring of knowledge, keen observation, and objective analysis, and I read it sitting on the New Haven Green. For me and so many others within the field, Alex’s teaching was formative, inspiring, accessible, and above all useful. It refreshed and renewed my confidence in the unholy claquishness and insular pedagogy that often defines academic architecture and planning.

In shaping the built environment, Alex engaged seriously and professionally with the broader context and made it his mission to compel young would-be architects, urbanists, and everyone else to do the same — to understand and contend with the political, cultural, and economic forces at play. His 2016 book, What Makes a Great City, was a paean to what he loved best about urbanism and a manifesto for his core beliefs. An ethical and egalitarian vision was at the heart of his unshakable faith in the public realm as a framework for dynamism, diversity, transformation, and positive change in society. Alex believed in places open to all with something for everyone.

Alex was an exceptional person, and his influence on so many of us as students and friends at Yale was extraordinary. He had a passion for ideas and was delighted in the new and unexpected; he approached the scholarship of others with generosity and seriousness. As a young professional, I was impressed to see how Alex related to the newest generation at Yale, recognizing them for their talents, teaching them, and helping them to identify what they wanted to achieve.

I think back on my time as a student and then as a teaching fellow for some of his courses, one day in 2012 sticks out: I can still see Alex leading our group, camera in hand, with an energy and enthusiasm that defied the cold, rain, and wind of that January day on a five-hour walking tour of Williamsburg and Bushwick. We were all surprised when he provided directions in Russian for some lost tourists along the way and loved how enthusiastic he was to share every new detail and transformation happening in these areas at that time — frozen feet, no complaints.

The tour included an extended walk through the Williamsburg Houses, one of Alex’s favorite American public-housing developments. Given the incongruity of our group, a resident called the police, and we were soon joined by the NYPD and housing-authoritysatat. After a tense moment and a police explanation, the officers accepted the invitation to join our tour! No matter how different the bow-tie-clad professor seemed from a setting he was sharing or the audience he shared it with, he cared passionately about places and the people living in them — and that was evident to all.

— Owen Howlett

Howlett (’13) is a Senior Associate at Pickard Chilton Architects.

“Always the teacher”

In his former students to write tributes.

On December 17, 2021. We asked his former students to write tributes. We thank him for the following: his generous spirit, and most of all, his friendship.

— Tom Morbitzer and Gol Amornivivat

Morbitzer (’00) and Amornivivat (’00) are principals of the firm AM/MOR Architecture.

“Alex Garvin is known as a public figure, a teacher, a client, and an author. We know him as all of those, but also as a friend. Alex’s ideas built and maintained a strong community of people from the different aspects of his life. He was passionate about the intersection of teaching and creating urbanism and design in the United States. It’s not at all a stretch to say that Alex derived a great amount of joy from his work, and even more from the people with whom he worked.

We both met Alex as Yale students and were inspired to become activists in our work with him over the past 25 years. Always optimistic and engaging, he balanced a delight for unique stories with gravitas for how they would be executed. He recognized design as more than conceptual lines on paper, indeed as concrete elements for real people to use and enjoy. Alex seemed to be motivated to understand what successful urban planning entailed from the inside out, and to do that he traveled constantly, sending email “postcards” with photographs and observations. His perspective seemed infinite — from 300-year-old churches to the details of fountains and playgrounds, in search of “What works and what doesn’t.”

Early in his career Alex would explore New York City by subway, documenting and photographing everything he observed. He continued this tradition by taking classes on very long walks in parts of the city that were often overlooked, and by sharing stories of transformation. Once we ran into him and a group of students near our apartment building. The city was not abstract to Alex but a real environment where people work and play, and there was no better way to understand it than with feet on the ground and camera in hand. He would find order in the outcomes. On several of his excursions we ended up at a place of local significance for Alex, his new cohort. We always enjoyed finding photos in his books where we had had the standing to be next to him when they were taken.

Alex was proud of his home and enjoyed sharing it as chef and host. His art collection, surrounded by walls of books, was deeply personal, and he loved discussing the artwork and its details. He kept the guest lists close to the vest, so it was always a surprise who one would meet there and where the conversation would go. Like the cities Alex loved to study, he was wonderful, complicated, and impossible to summarize. He will be missed by so many in both ways we can describe and those we cannot. It is fortunate that Alex played a fundamental part in our experiences of Yale and New York City, and we thank him for the lessons, his generous spirit, and most of all, his friendship.

— Tom Morbitzer and Gol Amornivivat

Alexander Garvin, who taught urbanism at the school for over 50 years, died on December 17, 2021. We asked his former students to write tributes. Please watch our website for the events to celebrate his life in the fall.

Spring 2022

Remembering Alex Garvin

Alex Garvin in Amsterdam, photograph by Koen D. Gray, 2010

Alex Garvin in Cambridge, photograph by Andrei Harasiv (’06), 2018
Italian Design
1965–1985
The Dennis Freed Collection

By Joseph L. Clarke

Brigitte Shim and Howard Sutcliffe’s Point William projects are defined by their interac-
tion with the natural setting of the site: a landscape of action. The natural setting shapes the architectural form. As the southernmost region of North America, the site is a landscape of action. It speaks of greater Canadian histories. Here acoustic space is understood as a condition of life that is made manifest in the built environment. The built environment of Point William projects is defined by their interaction with the natural setting of the site: a landscape of action. It speaks of greater Canadian histories. Here acoustic space is understood as a condition of life that is made manifest in the built environment.

The Architecture of Point William: A Laboratory for Living

by Shim-Sutcliffe Architects

The first drawing paired with a close-up photograph demands attention with images that simultaneously position Canada in the long history of the soundscape as a concept and as a living entity. The two images establish the importance of translating nature into architectural form. As Robin Sample noted, the book not only describes the acoustic properties of the site but also provides a detailed account of the construction process. The two images establish the importance of translating nature into architectural form. As Robin Sample noted, the book not only describes the acoustic properties of the site but also provides a detailed account of the construction process.

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It’s a question that if asked by a less progressive practitioner might inspire fear of a near future that is far too specific taken on the classic human-versus-machine sci-fi scenario: “How does the role of the architect as a professional and chapter moves toward autonomous computing?”

It’s a question that performer Deejay Dean (’83, MArch ’83), a voice of both reason and perspective and ability to use tools. As a

Perspecta 54: Atoipa

By Phil Bernstein

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**Academic News and Student Initiatives**

**Yale Center for Ecosystems in Architecture**

The Yale Center for Ecosystems in Architecture (CEA) is an interdisciplinary organization focused on investigating the requirements of living organisms and ecologies in the design of the built environment. As an academic collaboration between Yale and its partner schools at Yale University (specifically the departments of Architecture, Environment, Medicine, Nursing, Public Health, Engineering, and Applied Science), it seeks to organize the scientific, artistic, and cultural innovations coming out of these distinct disciplines in order to radically transform the built environment. The center supports distinct disciplines in order to radically transform the built environment.

**North Gallery Exhibitions**

Speaking into Being: Beyond Asian Silence

The exhibition Speaking into Being: Beyond Asian Silence — curated by Ariel Bintang, Ben Fann, Signe Ferguson, Chulou Hou, Gina Jiang, Faith Pang, and Ethne Xu (all MArch ’23) with graphic design by Betty Wang — was on display in the North Gallery from August 26 to September 30, 2021. Conceived in response to the drastic increase in reported attacks on and killings of Asian Americans and Asian Americans since the start of the COVID-19 pandemic, the show was intended to serve as an archiving project, a social and cultural artifact of a diverse and complex history, and a critical intervention for the continued survival of the world’s most marginalised communities.

Gaz — was on display from October 18 to November 12, 2021. Exploring relationships between information, time, and bodies, the exhibition interrogated the seamless narrative of synchronicity expressed via contemporary technology by revealing the frictions and disconnections inherent in the use of these technologies. The curators reenvisioned how we perceive, experience, and express temporal rhythms, suggesting an alternative definition of togetherness (syn) and time (kronos). The works on show included submissions by architectural practices EXTENTS (Cynis Peralroyo and McLain Clutter, MED ’07), Outpost Office (Ashley Bigham, MArch ’13, Erik Hermann MArch ’10), A/P Practice (Maya Alam and Daniele Profeta), Mark Foster Gage Architects (Mark Foster Gage, MArch ’13), and MILLBERG (Zelina Koretem and John May). The exhibition was sponsored by the Yale School of Architecture and Yale’s Center for Collaborative Arts and Media, Digital Humanities Laboratory, and the Tsai Center for Innovative Thinking. In December 2021, Yale alumnus Angelica S. Gallegos (MArch ’21) and Chanelle Brown (BA ’20) launched the Indigenous Society of Architecture, Planning, and Design (ISAPD), which grew out of a Yale student group and served as the inaugural residency for the New York AIA’s Center for Architecture Lab (see Constructs Fall 2022). The lab has since provided a support system for ISAPD Yale to emerge as a membership organization focused on increasing international knowledge, consciousness, and appreciation of Indigenous architecture, planning, and design (including landscape architecture and environmental design) in academia and the professional realm.

The Center for Architecture Lab has been integral in shaping ISAPD. The lab has been unequivocally supportive and has enhanced the creative projects, events, and writing we were able to accomplish during the residency. It is smart, open, and inviting — a space of 또는 events, and and sensory technologies with which a capacity to self-monitor and biosensorically adjust its embedded systems. The CEA has continued to expand ELM — the Ecological Living Module (ELM) research framework following the installation of ELM New York. In partnership with New York AIA and the New York City Department of Parks and Recreation, the CEA has been a leading research network for the city of San Juan La Laguna, Guatemala, focusing on the development of bioremediation systems for energy, food, air, and water quality within the region.

— Seth Embry

Embry is a first-year PhD student in Ecosystems in Architectural Sciences.

**ISAPD Student Chapter Kit**

ISAPD aims to promote an active network of Indigenous architecture, planning, and design professionals; boost architecture and design professions in Indigenous communities; collaborate with tribal, academic, and local groups on projects and curricula, and support emerging scholars; and host a variety of unique opportunities. ISAPD will continue to work forward in increasing the representation of American Indians, Alaska Natives, Native Hawaiians, Pacific Islanders, First Nations, Indigenous Australians, Māori, and other Indigenous scholars and peoples in architecture, planning, and design.

The ISAPD Kit offers rules on governance and structure, a base graphic identity, and project examples, along with access to regional knowledge groups and a network of Indigenous scholars and professionals. The chapter kit can be downloaded at isapd.org.
A Tribute to Richard Rogers

The exhibition London as If It Could Be, staged at the Royal Academy in 1986, was for many in my generation an architectural baptism, especially for those who aspired to achieve a greater impact on society than just building design. It was the reference point for our careers as architects of cities. The three great architects whose work was featured in the show—Richard Rogers (‘62), Norman Foster (‘62), and James Stirling, all with links to Yale—marked the era with clues to his passion for collaboration. Richard had fruitful relationships with Norman Foster, Renzo Piano, Peter Rice, John Young, and many others through two generations of partners, engineers, and writers—the list is too enormous to complete.

Peter Rice was the only person I know who called Richard “Rich”! No other than RR could make bankers’ braces look politically correct? Ruti Rogers, with whom he discussed everything, crisrossing the courtyard from our old studios at Thames Wharf to the River Café to check in for a mid-morning coffee, often having lunch there with a tablecloth over their heads to see the menu on his way home. RR the architect and the River Café’s unofficial taste tester. Ruti the chef and the sounding board for Richard’s life in architecture.

Announcing his arrival, Richard’s laugh filled the studio. He was endlessly busy either with project teams or at work in the middle of the open-plan studio responding to a constant stream of letters. He always replied carefully to each and every one, the responses crafted in “discussion” with Jo Murtogh, his longtime personal assistant.

RR was a champion of the office small so that it remained like a family. It was accessible to all, whether the newest recruit, the graduate engineer sitting in on a project meeting for the first time, or just someone arrived at reception—院士的 potential client? Oftentimes yes! He was the first to get in touch if you were ill or had fallen off your bike and made a personal phone call every year on your birthday. He was champion of the softball team and, of course, the postgame visit to the pub to chat with the opposition.

RR, a clarion caller for a generation of architects able to build on a scale like no other before, ever, was a nonconformist, not the least in his refusal to conform to the accepted image of an architect; he approached his calling as a lover—of life, of family, of community, of buildings, of cities. Richard’s approach to architecture cannot be separated from his persona. He worked as he lived, and the projects he helped create were realized through and by these same passions.

Simon Smithson

Smithson joined Rogers Stirk Harbour + Partners in 1991 and has been a partner since 2011.
The following are summaries and excerpts from the Fall 2021 lecture series, most of them conducted in person.

**Land Acknowledgment**

Beginning in Fall 2021, lectures at Hastings Hall started with an acknowledg

**Norman Foster**

**Opening Day**

August 26

On the first day of the semester Lord Norman Foster (March '62) gave a daytime lecture. He opened with a series of conjectures about how the combined forces of urbanization and global pandemics and the need for greener cities will transform architecture in the twenty-first century. Recounting his career, from his studies at Yale to current projects, Lord Foster parlayed his work into an implicit question: How will students, as future architects, rise to these contemporary challenges?

Lord Foster’s early career unfolded across the street from Rudolph Hall, on the top floor of the Yale University Art Gallery. “Yale was a formative influence for me... I owe an extraordinary debt to the teachers and mentors I encountered there,” in the studio where he “spent as many nights as days.” His mentors I encountered there,” in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.” His mentors I encountered there, in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.” His mentors I encountered there, in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.” His mentors I encountered there, in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.” His mentors I encountered there, in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.” His mentors I encountered there, in the studio where he “spent as many nights as days.” His mentors he encountered there, in the studio where he “spent as many nights as days.”

Karen C. Seto

**Urbanization: Challenge or Opportunity for the Planet?**

Frederick C. Hixon Professor of Geography and Urbanization Science

September 9

Karen Seto, the Frederick C. Hixon Professor of Geography and Urbanization Science, with a professorial knowledge about globalization and urbanization, celebrated her recent affiliation with the Yale School of Architecture. She focuses on urbanization and sustainability and is the lead author of the Intergovernmental Panel on Climate Change report on urban climate mitigation. She laid out the inevitability and scale of urban growth in the twenty-first century as well as its ambiguity: "Urbanization at the planetary scale... presents a number of problems but also a number of opportunities.

She underscored the enormity of the urbanization we’ll see in the following decades: “Between now and 2050, the urban land area will triple.” Current trends of urbanization may be unsustainable, as "smaller household sizes and living in land and larger homes," but there is still hope. "The great challenge of this is that the development of this area is not yet built. Tremendous opportunity exists to shape the built environment in the next few decades." She also indicated that "the amount of material needed to build new urban areas is more than the earth can provide. Given this limit, it’s up to people like architects to determine how to design a built environment whose construction can be done. There’s an essential role for cities: "Cities dwellers use resources much more efficiently than people living in the countryside," this pattern is different in the global south, where "cities are still major hubs for manufacturing." Unraveling these urban dynamics is complicated, but “the upcoming IPCC special report on cities will provide essential funding for research on action in cities... leaving architects like you with a lot of important work ahead.”

Justin Beal

**Sandfuture**

September 23

Justin Beal (BA ’01), author of the book Sandfuture (MIT Press, 2021), about the life and career of Minoru Yamasaki, focused his lecture on the following questions: Who gets to write the history of architecture? Why does this history put the work of Yamasaki, enormously influential during his lifetime, on the margins? Vincent Scully was, for Beal, the "philosophical embodiment of a great academic professional knowledge" able to "transform the loose threads of architectural history into a coherent story and with thrilling intellectual urgency." But Scully’s history left out figures and events that didn’t fall neatly into the narrative: “Yamasaki did not fit into the story Scully was trying to tell so was largely erased from it.”

The erasure of Yamasaki’s work was due not only to the caprice of architectural historians, but also to the politics of architecture. After years of neglect, his Pruitt-Igoe project, in St. Louis, was dynamited, and the World Trade Center was famously destroyed in the 9/11 terrorist attack, almost 30 years later. Despite a divide in critical opinion on these projects, “it’s hard to imagine a pair of buildings that... exerted a greater influence on the course of American architecture”—and, it could be said, on American history. Through the treatment of Yamasaki, Beal discussed the late-twentieth-century discourse on public health and analogies for buildings, which become “sick” or die. He also shared a photograph he took on the morning of September 11, 2001, of Yamasaki’s towers under attack, confessing that he “hadn’t shown the photograph to barely anyone” until now.

Ife Vanable

**Tall Tales: ... Up, Up, to the Sky!**

KPF Visiting Scholar

October 7

Ife Vanable is the inaugural KPF Visiting Scholar at the Yale School of Architecture, which, Dean Berke explained, “is meant to support early career scholars who will expand the canon in new directions and bring new perspectives to bear on traditional approaches.” Vanable is a PhD candidate at Columbia GSAPP and founder of I/Vanable, a design studio and think tank in New York City.

She began the lecture with a discussion of a little-known article written in 1965 by well-known poet June Jordan and maverick architect Buckminster Fuller, exploring their vision for “New Harlem, a radical landscape… where a series of columns were designed to support towers rising above the city where no one would move anywhere but up, preventing displacement and providing cultural centers below.” In the sky. I call this vision a form of deep segregation... that worked to keep bodies in place, housing Harlem’s displacement and masses up high. This practice of building up is “an essential urban endeavor.”

The act of building up is the central theme in Vanable’s research, particularly in the 1970s, “a period of history with post-civil rights and pre-Reagan. In the 1970s various public-housing schemes were being demolished or considered ripe for removal… Yet at this same moment in New York, more privately owned and publicly subsidized apartment buildings were developed during this decade than any other. Most of these projects were funded by the Mitchell-Lama program.” In Vanable’s analysis “Mitchell-Lama, as a state-subsidized scheme for housing Black people in the urban domain... made power relations explicit.” Through her analysis of the Mitchell-Lama projects Vanable argued that “the story of housing in America is, to an extent, a tale of racial formation… Histories of housing are often narrated through one of two opposed lenses: public housing as a failed experiment, or as a site of community development… My work interrogates architectural production as operative in the production of ideas about racial difference.”

Jessica Varner

**Room(s): The Difficulty of That We**

October 28

Celebrating the opening of the exhibit Room(s): Yale School of Architecture Graduate Women Alumni 1942—2015 you and a friend attended the Yale School of Architecture, curator Jessica Varner (MArch ’90), shared her thoughts on the show, underscoring its timing in light of the archive of work by the school’s female alumni. Tracing the history of women’s struggle for inclusion in and recognition by the university since 1942, it was a “call to action to mend the incomplete history, to create new collections, to establish more mentoring, and to build a standing record of each graduate gathered to make visible the collective whole.”

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Nnenna Lynch

**Xylem Projects NYC**

Edward P. Bass Distinguished Visiting Architecture Fellow

August 26

Nnenna Lynch is the CEO and founder of Xylem Projects and the Edward P. Bass Distinguished Visiting Fellow at YLSA. In addition to the traditional metrics for business success, her “mission is to actualize housing’s potential as a catalyst for social and environmental sustainability.” She focuses on “high-impact urban mixed-use projects with a particular focus on affordable and middle-income housing, often in distressed neighborhoods and often through public-private partnerships.”

Her approach to development is deeply personal. “My frequent trips between my childhood home in Morningside Heights and my best friend’s house a few blocks away in Harlem were formative. I had a visceral feeling that the disparity between these neighborhoods was wrong, and this feeling of discomfort is what set me on my professional path.” She knew how to respond in addressing these issues.” Her emphasis on housing is also motivated by her own family’s difficult journey. She became deeply attuned to how environments could make her feel “safe and hopeful, or isolated and despairing.” In Tobago, her father “became the first person of African descent to own a Tobago house, a former planter’s house.” This confluence of events, of home and family, “made real estate an obsession, and my love of design came right behind it.” Lynch sees herself as developing not property but “human potential, impacting health, educational outcomes, wealth creation, and the environment.” She believes the “most important tool is a good understanding of the stakes of their work.” You have the power to help people navigate turmoil and distress, and the power to set the stage for people to thrive.”

Justin Beal
Urbanization at the planetary scale... presents a number of problems but also a number of opportunities. The amount of material needed to build new urban areas is more than the earth can provide. Given this limit, it’s up to people like architects to determine how to design a built environment whose construction can be done sustainably.

—Karen C. Seto

Heather Roberge

murmur

William B. and Charlotte Shepherd Davenport Visiting Professor
November 1

Heather Roberge, of Los Angeles design practice murmur, was the Fall Davenport Visiting Professor. She situates her work within the art-historical discourses on medium and discipline specificity. “My projects,” she explained, “are synthetic composites of ideas and substances. As architectural inquiries, my work attempts to extend disciplinary knowledge with mixtures of composition, material production, and technical innovation. My design process treats the elements of architecture—its form, structure, and space—as different yet entangled media. I use these elements as interfaces, with their distinct materials and functions. I use composition and material to work within, around and through the architectural space.”

Roberge described this work of growing environmentalism should be met design ingenuity, not specification.

Cruz García and Nathalie Frankowski

Worldmakers Unite! A Loudreading Guide to the Post-Colonial Method
Myriam Bellazouz Memorial Lecture
November 8

Cruz García and Nathalie Frankowski are the founders of the studio WAI Architecture. Their writings “the legacy and imperatives of architecture and urbanism with a panoramic and critical approach.” They invited writers to give the Myriam Bellazouz Memorial Lecture by the editor of Public Domain, 64. The lecture was recorded for a book which they contributed. “The last two years have been intense, and increasingly planetary, years. The world is being transformed, and many people are coming to ideas that have existed for a long time.” García and Frankowski discussed their recording of Charles Jencks’ famous “evolutionary free” diagram, where instead of architectural history they showed “how anti-blackness as a legal system has formed the planetary infrastructure that lies beneath architecture. The legacy of these infrastructures must be understood as leading to the events of the last two years, from the asymmetrical effects of CO2 to challenges to Black Lives Matter and the expansion of populist while supremacist movements...”

Elaine Scarry

Olmsted’s, the Right of Assembly, and Black Lives Matter
Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard University
November 11

Elaine Scarry, the Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard University, focused her talk on public spaces of assembly. She traced, line by line, from the intentions of the U.S. Constitution to present-day social movements, noting that “the right of assembly is continuous with the right of free speech and a free press, and the freedom of religion. There are scores of books and articles about these rights, but relatively few deal specifically with the right to assembly...”

Abeer Seikaly

A Bedouin Girl in New Haven
Louis I. Kahn Visiting Assistant Professor
November 18

Abeer Seikaly, the Fall Louis I. Kahn Visiting Assistant Professor, is a Jordanian-Palestinian whose practice operates “like field research, sensorial interaction, and handmaking to bring this tapestry of practices to life, leading design processes in intuitive and experimental ways. These practices allow me to reimagine what building and dwelling mean in the twenty-first century and how new architectural possibilities can be born from tradition and cultural heritage.”

Through her investigations into the practice, Seikaly has developed a series of prototypical shelters made from woven materials that are native to their environments. She came to see her project “weaving a home” as a creative building process with the potential to layer new knowledge into preexisting practices passing down from generation to generation. Her hemispherical woven shawls are part of “the long continuity of traditional place making, an evolved and cyclical, not linear. These structures are from the earth and are adapted to its environment: a dome that is made in and of Jordan.”

The lecture summaries and excerpts were compiled and written by Jack Rusk (20).

Todd Saunders

Saunders Architecture: Starting Off
Robert A.M. Stern Visiting Professor
November 4

Todd Saunders, this semester’s Robert A.M. Stern Visiting Professor, is founder and principal of Saunders Architecture, in Bergen, Norway. The beginning of his career, as he explains it, took unexpected turns. After graduating Saunders “decided to hitchhike from Paris to China over the course of seven months.” Instead of pursuing an architecture job, he returned to Norway to volunteer in a village with mentally handicapped adults. While he was on the way there, a friend “decided to buy a piece of land, only to find we couldn’t build a real project on it. Instead we built a small cabin with a friend that had hands-on experience than all my time in school. This project started to get published and functioned in a way as a living portfolio of my approach to design.” Through a series of early residential projects, Saunders Architecture began to embark on larger-scale planning and design projects. “My early work was very residential because as a foreigner in another country you have to take what you get.” Saunders saw that “the most growth was compromising the spirit of his design practice. “A few years ago I had 35 projects across 15 different countries, and it got to be too much. So I took a year to finish my education and (and [provides a site] where the reforms asked for by Black Lives Matter can be realized before too long.”

Todd Saunders

A few years ago I had 35 projects across 15 different countries, and it got to be too much. So I took a year to finish everything I could and practiced saying ‘no’ to things... Then new opportunities started to emerge. She was invited to give the Myriam Bellazouz Memorial Lecture on public spaces of assembly. She traced, line by line, from the intentions of the U.S. Constitution to present-day social movements, noting that “the right of assembly is continuous with the right of free speech and a free press, and the freedom of religion. There are scores of books and articles about these rights, but relatively few deal specifically with the right to assembly...”

Todd Saunders

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Todd Saunders

Spring 2022
Caroline Bos
Norman F. Foster Visiting Professor Caroline Bos, with Violette de la Salle (14) and Tatiana Bilbao, in architecture, focused on the topic "Re-Mix/Re-Move," investigating the future of mixed-use structures in New York City. Students challenged students to critically examine current assumptions about how different programs can work together effectively to synthesize architectural elements and functions in the creation of resilient spaces and aesthetics.

The project is situated adjacent to Hudson Yards Eleven Elevated 34th and 34th Streets, in Manhattan, and involves transportation, commerce, tourism, and rail. As part of the project, they aimed to foster a design approach proposing sets of very specific local, interstitial, and potentially new and nourishing relationships.

For some, the students took very diverse paths for exploring aspects of the site's history and its role in Manhattan. Two students designed different types of future-forward mobility hubs as junctions for past and present urban mobility systems. Another student focused on the nature of iconicity. One student examined the diverse systems of New York and the significance of the block, maximizing the site's development potential with braava. Office migration and the future workplace was a topic for speculative design environments. The combination of museums, hotels, and health clubs; one project explored the potential for full-service architecture, emerging from rising water levels impacting the edge of Manhattan. The students' extremely rich and varied responses to the project featured innovative structural and design compositions.

Martin Finio, Nico Kienz and Tess McNamara
Martin Finio, Senior Critic in Architecture, Nico Kienz and Tess McNamara, Professors, taught a studio aimed at understanding many of the holodivor architectural strategies of abstraction that are familiar in architectural education. They offered a "site object" that is perhaps the most Modern of Modern buildings—the Seagram Building—in the most Modern of capitalist capitals, New York. Architects and students as a whole have been taught to worship its abstraction. At the time of its construction it was the most expensive tower ever built. It was designed to waste energy, as a symbol meant to compete under siege with economic growth and power. Yet today we continue to create urban monocultures in the form of corporate towers meant to be occupied for only eight to ten hours daily. This is a site of many nomadic journeys. The students used the building along with everything it represents and resists as a study to explore how we could build, dwelling, and thinking in the twenty-first century. Given that more than 80 percent of our cities' current built form will be around 2050, dealing with existing buldings (i.e., decarbondizing them) will be the challenge of addressing climate change.

After studying the building in detail, students worked in pairs to reimagine it. One team comprised it for a twenty-first century composting cemetery, while another transformed it into an informal Living. Each team was deep into discussing about functions and ownership, urbanism, density, comfort, construction, material extraction, preservation, and sustainability.

The student projects focused on nomadic vessels that are transformable both in the move and the potential to be anonymous and collective, minimal and expansive as well as sites of work and play, celebration, and rest. Many of the student groups focused on nomadic assemblages as intentional communities bound by mutual interests and shared services or by a specific life interests of establishing a commons or addressing an environmental and social challenge. In these cases they often are expressed as mobile microinfrastructures of tools and services that gang together to support a temporary community or campaign.

For most of the projects the key transforming of the vessel was both individual and spatial. They experimented the world by extending or unfolding elements beyond their basic volume to activate local economic spaces of the terrain or directly engage with nearby vessels. For others the key strategies were based on cooperation actions of vessels acting as a mesh network or swarm. For some the key transformations were ongoing acts of assembling as the vessels appropriated, upycled, and swarmed the overdevelopment of farmland and agricultural and industrial resources they encountered. In one project the organization extends to "mobilizing" infrastructural relics of mobility—the structures and means of highway billboards. The studio's collective explorations suggested that nomadic cultures develop hand-added architectural and cultural artifacts, where the agency of the nomad as an individual and as a collective, and that architects of the nomadic life may precipitate new resources but not impose solutions.

Nnenna Lynch, Jamie von Klamer and Hana Kassem
Nnenna Lynch, B.Arch Distincting Architecture Visiting Fellow, Jamie van Klamer and Hana Kassem, Visiting Professors, and Andrei Harwar (16), Senior Critic in Architecture, led a studio focusing on the redevelopment of the New York City Housing Authority's Washington Houses, in East Harlem. The students investigated the relationships between work, housing, equity, health, and community. In the first half of the semester the studio was a research site, and the students were asked to develop intensive frameworks for the Washington Houses, three connected communities equivalent to seven New York City blocks, working in groups of three. Two of the plans focused on restitching the project into the city street grid and sought ways to add new built fabric that would allow the Mayor's towers-in-the-park project to connect with public streets. A third master plan kept the site as a superblock and introduced a series of interventions aimed at supporting the community at different scales. One student aimed to build a park building, floor full building, and the block.

During travel week the students visited housing projects and endangered housing developments in New York and Los Angeles. Architects Koning Eizenberg, Michael Hensel, Pugh and Lawrence Scarpa, and Lorcan O’Herlihy guided the students to visit projects in Los Angeles. Following a midterms presentation of master plans, each student identified a project they would like to pursue as a conceptual project to explore in more detail. Projects included adapting the 1960s cruise ship housing towers to align with more contemporary family structures; the design of a new agricultural public space to support healthy and healthy eating; new community facilities for education and recreation; and new street-oriented affordable-housing typologies. The students met with residents and housing officials to inform the design of their projects. Several students looked at ways of adapting the NYCHA towers for permanent use in Los Angeles, by introducing podiums and changing the use of the lower levels. One group continued to work with the federal government on interventions related to scales of care and domesticity. The projects focused their attention on a problem: gentrification, equity, and health for a new public housing orientation.

Alan Ricks
Alan Ricks, Bishop Visiting Professor, and Caitlin Taylor (13), in architecture, focused a studio on food and agricultural history in New Mexico, home to many of the traditions built over generations of clashes between cultures on contested ground. The students considered foodways and agricultural history as an arena through which to understand native and non-native New Mexican history, the legacy of Spanish colonialism and forced migration, the layers of systematic and legislative interventions, and the ways in which peoples, the fight for sovereignty and self-determination, and the ecological trauma of industrial agriculture can be transformed into service to an industrialized food system.

In dialogue with the ongoing research in the Sustainable Native Communities Lab — the Food System Design Lab and Sustainable Native Communities Lab — students were asked to consider the converging crises of our food system and broader anxiety towards a future of climate-positive architecture and ecological fabrication in New Mexico. Each team tested a variety of positive architectures so that every resulting project was deeply rooted in the regional context and connected to the nonhuman nonhuman. Similarly the equivalent of a “slow-food movement” for architecture was developed across the state, enabling students to appropriate, upcycle, and traded the overlooked or abandoned vessels appropriated, upcycled, and transformed matter. They suggested that nomadic cultures develop hand-added architectural and cultural artifacts, where the agency of the nomad as an individual and as a collective, and that architects of the nomadic life may precipitate new resources but not impose solutions.

Heather Roberge
Heather Roberge, Davenport Visiting Professor in Architecture, taught a studio called "Climate Caravan," focusing on housing and cultural preservation in Los Angeles. Inland Latour writes in Down to Earth, "What is culture if it is not the universal lack of shareable space and inhabitable land ... Migrations, explosions of informal settlements, and new nomadic cultures are these one and the same thread." Latour argues that there is an undeniable link between our bleak climate future and globalism, wealth disparity, political polarization, and the escalation of nationalism and identity politics. He demonstrates that climate change has already shifted political landscapes across the globe, leading

Lina Ghotmeh
Louis I. Kahn Visiting Professor Lina Ghotmeh taught the studio "Potent Voids," and Surya Schibbs (BA '19, March '03, PhD '11), in architecture, to explore the pitfalls of urban monocultures. The students dissected the sites inquired into bodies that had been subjected to specific physical acts: exploded, fragmented, consumed, wasted, invaded, unbiased, rebuilt, constructed, voided, and layered. They investigated the sites and situated their work in the liminal timeframe where these acts took place.

After a studio trip to Puerto Rico, the students explored materials built through specific acts of casting, and transforming matter. They weighed the onus and critically contextualized the ideas behind the meanings and methods in the attempt to constitute a collection of cohesive techniques. For the site of the project the students encountered the devastated port of Beirut and to comprehend the larger spatial construct of the Mediterranean city by exploring its layers. They extrapolated "potentials" within that context, and drew rich spatial conditions from its contradictions.

A cadaverous exercise revealed the power of drawing and the capacity of the line to externalize and build the understandings of a site. The landscapes were asked to design playgrounds on the waterfront sites with heightened materiality focusing on the ideas of “play” and “spatial play” as substantial strategies for building communities. Students found the highly sensitive spaces as inclusive landscapes open for encounter, sharing, and togetherness. As the team asked the ground as the contested site for a speculative archetype, others engaged with the sensory experience of the troubles of processes of fragmentary and creative reconstruction. The project carried forward with an architecture existing both for its own sake and for the joy of people unifying its qualities.

Steven Harris, Govin Hobgen and Helen Evenden
Steven Harris, Professor in Practice, Govin Hobgen, and Helen Evenden, Visiting Professor and curator at the Victoria and Albert Museum, and Alan Ricks, Bishop Visiting Professor, and Lorcan O’Herlihy, led this studio that was inspired by the van-dwellers in the movie Nomadland, the mutant vehicles of Burning Man, and the transient structures of the lower levels. One group continued to work with the federal government on interventions related to scales of care and domesticity. The projects focused their attention on a problem: gentrification, equity, and health for a new public housing orientation.
to migration, civil war and unrest, and migrant detention. Given this fraught historical backdrop, the studio proposed new models of housing development challenging the typical notion of permanence invested in economic and legal systems as well as architectural production. The students were asked to question the collective desire for privately held property in the cities we call home, even when on the land where we live is in peril.

The students proposed prefabricated housing systems to decouple housing and land from associated notions of permanence and respond to today’s unmet housing needs and the inevitability of housing as a form of climate adaptation and resilience in the future. The projects propose housing designed for mixed production, engaging questions of serenity, aggregation, and the social efficacy of extensive settlement patterns rather than solutions that assume a permanent relationship to a specific site. Students designed prefabricated units that increase density on existing single-family lots in Los Angeles and tested larger unit arrays in a 4-acre brownfield site in Burbank. The studio imagined a future populated with prefabricated climate carnivals, each articulating a unique critical stance regarding how we might live.

Todd Saunders

Todd Saunders, Robert A. M. Stern Visiting Professor, and Timothy Newton (’06) Critical in Architecture, asked their students to create a contemporary rural art center and for communities in Montana. The students produced projects in which they chose the type and size of buildings to incorporate while solving the design issues. They were given the choice of any site in Montana but encouraged to work directly with a community that would benefit from having artists live and work there and enjoy the addition of contemporary architecture.

The relationship between art centers and rural communities is relatively unexplored, a situation that allowed students to inquire into creating a dialogue with the place. Their research was focused on making positive impactful change in a rural context through both architecture and economic growth. Claudia Carle (‘06) Senior Critic in Architecture, asked their students to design the Theodore Roosevelt Presidential Library, in Medora, North Dakota. The project is an actual program that was awarded to Snøhetta in 2019. In contrast to the original version, the students were asked to find ways to engage more directly with the town and think about how such programs can support a wider vision of public service and critical reassessment of Theodore Roosevelt.

After the students visited the site and the vast landscapes of Montana, Wyoming, and the Dakotas that inspired Roosevelt, they met with the team working on the Obama Presidential Library, in Chicago. At midterm the students showed innovative situating approaches that demonstrated a strong relationship to Medora or were situated on the edge of the town and served as thresholds between it and the surrounding Badlands.

Some projects were more embedded in the landscape, using light boardwalks or techniques of terracing and burrowing to offer access to experiencing the land.

Some students critiqued the presidential library program, proposing shifts in emphasis toward more environmental stewardship or better public access, while others added materials that would give equal weight to the history of Indigenous peoples. A few considered innovative programs to deepen connections to the context such as a sunken bathhouse to serve hikers during tourist season and year-round residents during the long winters.

Scale was an important consideration in some of the projects, and students strove to find ways of balancing a light touch respectful of the land with a sense of institutional gravity. The choice of materials was also crucial to creating a dialogue with the place. Natural and robust materials suggested approaches to weathering gracefully in the harsh environments.

Abeer Seikaly

Abeer Seikal, Louis I. Kahn Visiting Assistant Professor, led the studio “Conscious Skins” with Gabrielle Pintz (PhD candidate), to recover the intimacy of creating objects from alienated forms of architectural production. The students established new yet familiar relationships with the labor of making while incorporating textile practices into spatial investigations and exploring how fabric could inform the production of objects and program.

Through the concept of fabric structure, the students imagined textile making as a spatial, social, and affective engagement with materials, indigenous knowledge, and craft practices. They conducted a series of case studies in pursuit of new soft architectures, investigating paradigmatically different textile techniques and cultures. Their research into weaving, knitting, basketry, and essential tools uncovered a relationship between fabric production, the body, and space. Each student began by exploring fabric properties related to a material ecology, which resulted in a specific geometry and structural form. They visited a New York State sheep farm to learn about the textile economy. The students invented new yet familiar relationships with the labor of making while exploring fabric properties related to a material ecology.

Todd Williams and Billie Tsien

Todd Williams and Billie Tsien, Gwathmey Principals in Practice, and Andrew Benner (’06) Senior Critic in Architecture, challenged their students to design the Theodore Roosevelt Presidential Library, in Medora, North Dakota. The project is an actual program that was awarded to Snøhetta in a competition. In contrast to the original version, the students were asked to find ways to engage more directly with the town and think about how such programs can support a wider vision of public service and critical reassessment of Theodore Roosevelt.

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Faculty News

Victor Agran (March '97), lecturer, and his firm, Architectural Resources Cambridge (ARC), received the 2021 Chicago Athenaeum American Architecture Award, as well as a BSA Education Facilities Design Award, for the PUM STEM Center, at Eagle Hill School, in Hardwick, Massachusetts. The ARC team sought to affirm the school's pedagogic space with flexible spaces supporting the students' unique constellation of talents and the belief that learning is about making physical, intellectual, and emotional connections.

Daisy Ames (March '13), critic in architecture and principal of Studio Ames, received a New York AIA Lenore Travel Award. She has an essay and drawing published in Rice Architecture's "architectural journal," "Behold." Her contribution, "Bringing Light: Historical Housing Policy," was published in "The Big Enough Beyond" issue of Manifest. Durán Calisto's essay "On the Opposite Margins of the Napa River: Two Ontologies of the Territorial," appeared in the latest issue of Rivista Territorio, published by Franco Fontanelli Editore. She contributed the chapter "Requiem for Pantoja" to the book Roadside Picnics, edited by Victoriano Rojas and Akidis Thomidou. Durán Calisto has been invited to participate in the research seminar "Recreating Territories: Art and Urban Imaginations," organized by the Patricia Phelps Dias Osmers Research Institute at the Museum of Modern Art, Dumbarton Oaks, DRLAS Art and Culture Program, and the Mellon Urban Initiative at Harvard University. She participated in 250 AGA, an architectural design investigation by curator Amery Calwell, Polke Centre of Design, Art Gallery of Alberta, with a reflection on point 167. The Importance of the Amazon, from Michael Sorin's Two Hundred and Fifty Things An Architect Should Know. She is currently engaged in a remote training program developed by Amazon on AWS to support multicultural urban planning in 17 municipalities of Ecuadorian Amazonia.

Daisy Ames, north of Lincoln Occulte: Drawing Architecture with installed artworks by Melissa Shinn (March '12)

Stella Betts, critic in architecture and partner at LEVENBETTS, and David Leven (March '90), collaborated on the book Thirteen Ways of Looking at a House, to be released by ORO Editions this August. The project, consisting of three residential buildings situated near an existing health-care facility, is slated for completion in 2022. The Y2Y and Youth Continuum project on Grand Avenue (designed in collaboration with Shou-Dienkenn Architects), which assists local home- less youth, will construct in early 2022. Brooks has also completed the design of a small guesthouse in East Branch, New York.

Victor Agran with Architectural Resources Cambridge, PUM STEM Center at Eagle Hill School, photographed by Jeff Goldberg ESTO, 2021

Anna Dyson ('96), Hines Professor of Sustainable Architectural Design and founding Director of the Yale Center for Ecosystems Architecture in (CEA), and Martin Finio, assistant professor, received the SOM Foundation's 2021 Research Prize for their project titled "Soil Sisters: An Intersectoral Material Design Framework for Soil Health." "Soil Sisters" will focus on investigating pathways and practices of agriculture, displace the use of waste, soil remediation, and material supply chains for the design of architectural systems that utilize a wide range of biomaterials and products. The research project also seeks to reconsider pedagogical approaches and will build on existing relationships with local project partners in Ghana and Guatemala.

Susana La Porta Drago, lecturer and principal at Pelli Clarke Pelli Architects, is designing a museum celebrating the life and work of Argentinean sculptor Lola Mora. The museum will be located on the edge of a cliff with views of the Andes, in the northeastern province of Jujuy. In spring 2021 La Porta Drago gave a virtual lecture for the Universidad de Buenos Aires on Abandobalara, a master plan transforming a former industrial area in Bilbao, Spain.


He was invited to join the Program Design Committee for FASPE (Fellowships at Auschwitz for the Study of Professional Ethics), participated in a colloquium on the art of ethics organized by Columbia University, gave an invited response to the annual conference of the International Society for Mac chastress Enquiry at the University of Bergamo, lectured at Texas Tech University, and took part in a public conversation about the topic of "The City and Its Gods" hosted by the Center of Theological Inquiry, in Princeton, New Jersey, all remotely.


Thirteen Ways of Looking at a House, David Leven and Stella Betts, Oron Editions, 2021

Anna Dyson received numerous awards this past year. "Heni Focillon's Liquid Temporariness," Lisbon University; "When Modern Architecture Goes Viral" at the "The City and Its Gods," TU Delft, Netherlands; and "Hypermixed Moderns," Jaap Bakema Center, Rotterdam, Netherlands.

Alexander Purves, Cuisine Sicil, weekend, 2021

Alexandre Purves, BA '58, March '65, professor emeritus, exhibited watercolors and drawings at the Blue Mountain Gallery, in New York, in November 2021. All the work was done during the last two winters and focused on trees surrounding his studio, in northwestern Connecticut.

Nina Rappaport, publications director, was a keynote speaker (remote) for the AIA symposium on indigenous design for the University of Ankara, Turkey, and she gave remote talks about the project to be released by ORO Editions in 2022. The Y2Y and Youth Continuum was installed at the Gene Frankel Theatre, in New York, in October 2021, thanks to a grant from the New York City Council. Her virtual exhibit was displayed in a Chállama space in Midtown Manhattan in February.

Robert A. M. Stern ('65), former dean and J. M. Hoppin Professor, published his autobiography, Between Memory and Invention: My Journey in Architecture (Monacelli Press), which will be available online and in bookstores in March 2022. The book encompasses elements of his life, focusing on architectural culture, institutional history, and criticism. Robert A. M. Stern Architects opened the Schwab Fábrica, an industrial building in Turin, in 2020, is forthcoming in May (Actar). Her exhibition Vertical Urban Factory will open in Brussels on April 28. Rappaport’s "A Worker’s Lunch Box" project was installed at the Gene Frankel Theatre, in New York, in October 2021, thanks to a grant from the New York City Council. Her virtual exhibit was displayed in a Chállama space in Midtown Manhattan in February.
Post-Pro Program Renewed

The new curriculum of the post-professional program considers the reciprocal relationship between research and design, asking: “How does research inform design, and how does design inform research?” It questions what it means to conduct “design research” and how we can leverage new forms of inquiry to address the pressing problems of our time.

Students develop their own independent design research projects over four semesters, beginning with two preparatory semesters and culminating in an independent studio. Within this common framework, students also take advanced studios and elective seminars during their first three semesters. With only three required courses, the program offers students considerable freedom to shape their own curriculum.

The first seminar, “Design Research: Cross-Disciplinary Perspectives,” led by Anthony Accavitti, introduces students to research methods through a series of “Object Lessons.” Guest lecturers from a variety of arts and sciences disciplines with diverse approaches and subjects present their work through the lens of the object lesson. During the semester students articulate their research intentions and questions through an iterative and multivalent process that ranges from writing exercises to short design explorations that include models, drawings, and animations.

The second seminar, “Design Research 2,” led by Aniket Shihane, provides a framework for developing the scope and ambition of each student’s project. It is structured around weekly discussions, presentations, and exercises that allow students to evolve their thinking from initial provocations to cogently argued positions. Students develop a plan of action for the independent studio through writing abstracts and descriptions, researching bibliographies, and testing deliveries.

The culmination of the program is the “Independent Design Research Studio,” coordinated by Bimal Mendis assisted by Zachariah Michelli. It provides a platform for shared discussion and feedback as students work with their faculty advisors. The focus on design research in the Post-Professional Program privileges independent thinking and empowers students to develop expertise in a chosen subject and chart their own direction in innovative professional and academic trajectories after they leave Yale.

— Bimal Mendis

Mendis (BA ‘98, MArch ‘02) is Director of the Post-Professional Program

Building Project 2022

Design is currently underway for the 2022 Building Project. For the sixth consecutive year, the school has partnered with Columbus House, a local nonprofit provider of shelter, housing, and social services, to design and build a dwelling for an individual who has recently experienced homelessness in New Haven. Over the course of the spring and summer semesters, 68 first-year MArch I students will design, document, and construct a 400-square-foot accessory dwelling unit (ADU) in The Hill neighborhood. The City of New Haven has recently modified zoning regulations to allow for the construction of ADUs. In addition to the typical design/build component of the program, the students will work with the City Planning Department to study and propose design guidelines, which will allow for the viable and effective construction of ADUs in New Haven.

— Alex Kruhly

Kruhly is a critic in architecture teaching the Yale Building Project courses and works at Tod Williams Billie Tsien Architects.

YSoA Books

Reimagining the Civic

The latest publication at Yale School of Architecture is Reimagining the Civic, documenting the Louis I. Kahn Visiting Assistant Professorship Studios. The book focuses on three professors: Luis Callejas and Charlotte Hansson, of LCLA OFFICE, “The Forest”; Fernanda Canales with David Turturo, “Postprivacy”; and Stella Betts, of BETTERS, “Free Library.” The students investigated new architectural forms, methods, and interventions for projects that ranged from edited landscapes to reimagining familiar types and designing a house above studios converged in terms of the civic realm as a multigeneric space allowing for a polyphony of activities. The book deals with the questions arising from its comparative compilation: What is the architect’s agency in the civic discourse of a space? How can student works participate in that discourse? With these and more questions in mind, Kahn Visiting Assistant Professors set out to provoke conceptions of civic space in architecture, examining old paradigms with exciting updated outlooks. The book was edited by Stav Dror (’22) and Nina Rappaport, designed by Manuel Miranda Practice, and distributed by Actar.

A Center for Victims of Domestic Violence

Since 2019 Yale Urban Design Workshop (YUDW) director Andrei Harwell, along with a group of YUDW Student Fellows, has been working with the Greater Dwight Development Corporation (GDCO) to prepare an adaptive-reuse design for a historic late-nineteenth-century home in Queen Anne style at the corner of Maple Street and Elia T Grassou Boulevard, in the Dwight neighborhood of New Haven. The first floor of the three-story, 7,000-square-foot house and barn, attached with a breezeway, will be restored and converted into two pre-K-classrooms for 16 students from neighborhood, families and an educational support space for teachers and several local family-based day-care businesses. The upper levels of the house will be renovated into three units of high-quality affordable housing, with preference given to area teachers.

In a December 2021 press conference U.S. Representative Rosa DeLauro, along with State Representative Pat Dillon and New Haven mayor Justin Elicker, announced that the project would receive $600,000 in funding from the U.S. Department of Health & Human Services. The exciting news means that the GDCO and YUDW can proceed with final design and construction documents. The YUDW has worked with community leaders in the Dwight neighborhood since 1996, when a weeklong design charrette led to the first neighborhood plan. This is the third building designed by the YUDW for the GDCO—earlier projects include an addition to the former Timothy Dwight School and a new building to house the Montessori School on Edgewood and the GDCO’s offices.

— Andrei Harwell

Harwell (’04) is Director of the Urban Design Workshop and Senior Critic in Architecture

Maple Street Montessori and the YUDW

Guggenheim Bilbao to Feature Student Work

Through the initiative of Lord Norman Foster (‘62), the student projects from Steven Harris and Gavin Hobgen’s advanced studio, “futureNOMAD,” on the topic of the projected future of mobility in the year 2086, will be displayed at the Guggenheim Museum Bilbao’s upcoming exhibition Movement. Autos, Art, Architecture, on display from April 8 to September 18, 2022. Fifteen other schools of architecture, engineering, and design were invited to present student projects with different perspectives on the topic. Foster’s call cast a broad definition for mobility, welcoming speculations that could be physical, technical, financial, social, or virtual in character and local or global in range and implications.

The Norman Foster Foundation conceived of the exhibition with works assembled primarily from the Foster family collection, along with loans from international collectors. Curated by Norman Foster, Manuel Cirauqui, and Lekha-Neman Walther, the show will include a selection of 38 historic vehicles and around 300 artworks and models focusing on the theme of mobility.
1960s

Mike Dobkins (’68) published the book *The Olympic Resurgence: How the 1996 Games Revived a Struggling City*, with coauthors Leon Eplam and Randy Roark (*The History Press*, 2021). The book chronicles how public-sector Olympics planning facilitated, focused, and shaped private-development activity that has lifted the quality of place to propel Atlanta from a languishing city to a thriving international center.

Peter Gluck (’62, ’63, ’65), with Glenn Brown (’97) and Stacie Wong (’97), won the 2001 Design Award of Honor and the Design Award of Excellence from SARA and SARA/NY for the project ‘ONStage,’ which was recently published in Architectural Digest.

1970s

Barton Phelps (’72) received the 2021 Lifetime Achievement Award from AIA California. The honor is presented annually to an individual or group in recognition of an outstanding contribution to the improvement of the built environment and to the aims and goals of the architectural profession in California.

John T. Reddick (’74), Harlem historian, was a panelist in the 2022 ‘Bread & Breakfast’ of the New York Preservation Archive Project (NYPAF), for which he is a member of the board. He was also a jury member for the 2021 Docomomo US Modernism in America Awards.

1980s

Patricia Patkau (’78) and John Patkau, partners of Patkau Architects, in Vancouver, British Columbia, have been recognized with new awards. In 2021 their Polygon Gallery received both a RIBA International Award for Excellence and an AIA Architecture Award. It was also awarded a 2020 Governor General’s Medal in Architecture—the highest distinction for building architecture in Canada. ThePoly Gallery, built along the waterfront, is simple yet bold, its interior color palette provide a pleasant contrast with the natural scenery.

John R. DiSavio (’89), with his firm, PSD Architects, has a net-zero house under construction at the top of Corn Hill, site of the infamous Pilgrim's robbery of Indian corn in Tama, Massachusetts. The fourth monograph of his firm's work, *Public and Residential*, is forthcoming from Balsam.

Victor Deugi (’89), senior lecturer at the University of Miami School of Architecture, published the second edition of *The Urban Housing Handbook*, with architect Eric Hefin, to be released by Wiley in 2022. The book includes graphic representations of more than 300 case studies around the world, examined against a context of increasing densification.

1990s

Paul D. Minkkin (’91), principal at Substance Architecture, in Des Moines, Iowa, has won a 2022 AIA Iowa Honor Award for Single Family Residential Architecture. The AIA noted the honorees as “individuals who design distinguished public or residential architecture” and “who have brought a new sense of vitality and energy to the community.”

Charlie Lazar (’93), of Lazar / Office, had the Montana cabin project Silhouette House featured in the 2022 kickoff issue of *Dwell*. The house, “Hovering on the Edge,” was built in the residence as a “rambling fishing retreat in Montana [cutting through cabin conventions].”

Clifton Fordham (’98) was promoted to associate professor at Tyler School of Art and Architecture at Cranbrook Academy of Art. The AIA noted that Fordham is “responsible for the development of the School of Art and Architecture’s new graphics teaching programs.”

Devin O’Neill (’99) and Faith Rose (’98), of O’Neill Rose Architects, had their Choy House, a home bridging nature and tradition in Queens, New York, published in the book *Come Together (Gestalten, 2021)*, focusing on the architecture the three generations living in Rose’s house gave the lecture “Home” at the AIA Idaho Annual Gala in September 2021.

Ross Tisdale (’99) and Jody Beck, of Tracton Architecture, based in Tampa, Florida, were awarded the 2021 Florida Chapter’s Merit Award from the AIA. Tracton also received the 2021 Chairman’s Award from Hillsborough Planning Commission, for the University Area Cultural Campus, a proposed development that consists of 12 community spaces, cultural programs, and affordable housing. In addition, Tracton’s 512 House was featured in Architectural Digest (February 2021) and the Architect’s Newspaper (January 2022).

2000s

Anne Bernard (MED ’00) started her own exhibition design firm, Renate, and had her design for the Corvallis Museum, in Corvallis, Oregon, published in the Architect’s Newspaper.

Michael Osman (MArch ’01) and Roy Kozlovsky (MED ’01) have essays included in *Writing Architectural History: Evidence and Narrative in the Twenty-First Century* (University of Pittsburgh Press for the Aga Khan Architectural Histories Collaborative, 2022). Osman, a coeditor of the volume, contributed the chapter “The Banister Fellers’ Tabulations,” and Kozlovsky wrote the chapter “Comparative Architecture and Its Discontents.”

Neyran Tunas (’03) with her firm, NEMESTUDIO, received an Editor’s Pick award for the Beaux-Arts Ball on Table project, in the temporary exhibition category of the 2021 AIA Best of Design Awards. The installation was created as a virtual party space to host the Architectural exhibition by New York’s annual Beaux Arts Ball.

Spencer Lucky (’04), of Lucky Climpson, recently completed several projects in Rochester, New York; Brandon, Mississippi; High Point, North Carolina; Richmond, Virginia; Hong Kong; and South Korea and is working on projects in Mumbai and Phoenix, Arizona.

Namen Weil (’04), principal of WEI Architects, also known as Elevation Workshop, was appointed associate professor at Tianjin University School of Architecture in January 2022. She has taught and lectured at many universities, including University of Pennsylvania, Tsinghua University, Central Academy of Fine Arts Beijing, Syracuse University, and University of Cincinnati.

Tom Carruthers (’05) and Jennifer Newson (’05), of Dream the Combine, have been named two 2022 USA Fellows, representing the architecture and design category along with Georgia Barnes, Natasha Locke, John, Ang Liu, and Florian Idenburg, of SO-IL, New York. Vale is also developing an Experimental Platform for Autonomous Driving with Thomas Phifer and Partners, in New York.

Constance Vale (’06) and Marcello Spina and Georgina Huljich. Vale is the director of Factory of Smoke & Mirrors, focusing on architecture, art, theater, and technology. She won the 2021 On Olive Local Emerging Architect of the Year Award for designing a residence in the Tatibian Bilbao ESTUDIO master plan in St. Louis, Missouri. Vale is also developing an Experimental Platform for Autonomous Driving with Thomas Phifer and Partners, in New York. Vale was featured in the Architectural League of New York’s 2022 Beaux Arts Ball on Table.

Miroslava Brooks (’12) and Daniel Markiewicz (’12), of FORMA, have received the Architect’s Newspaper Top 2021 Design Awards of Honor for the Right or Left, in the Unbuilt Cultural Project category. Jury member Germane Barnes commented: “The Right or Left in this very pink project, where the interior and exterior color palette provide a pleasant environment with the natural scenery.”

Nicky Chung (’12) with her firm, Meanwhile Partners, is working with the Metropolitan Museum of Art and Met Store on gift-box design as a part of the Time’s 2021 Celebration Chile Oils. This year’s design brings to life early twentieth-century Chinese woodblock prints of Deer Gods, on which the firm worked with curators of the museum’s Asian Art Department to identify the missing twin of the folk-art masterpiece.

Aaron Schiller (’13), principal of studio Schiller, Projects, received a 2021 AIA New York State Award for the Brooklyn Mass Timber House.

Ryan Connolly (’14) was named as director at Thomas Phifer and Partners, in New York.

Constance Vale (’14) was named chair of undergraduate architecture at Washington University in St. Louis, where she also serves as co-author and editor of Muse icons — a Laboratory for Architecture Architecture (Actar, 2021) with Marcello Spina and Georgina Huljich. Vale is the director of Factory of Smoke & Mirrors, focusing on architecture, art, theater, and technology. She won the 2021 On Olive Local Emerging Architect of the Year Award for designing a residence in the Tatibian Bilbao ESTUDIO master plan in St. Louis, Missouri. Vale is also developing an Experimental Platform for Autonomous Driving with Thomas Phifer and Partners, in New York. Vale was featured in the Architectural League of New York’s 2022 Beaux Arts Ball on Table.

Maggio Tsang (’11, March ’12), co-founder of the landscape architecture and urban design practice Dept., moved to Houston to start the 2021–23 Wortham Fellows at Rice Architecture with fellow YSOA alum and associate professor Brittany Utting (’14). In fall 2021 Tsang taught the studio “Middle Ground: Urbanism in Reverse,” which was addressed via a virtual exhibition and a series of events featuring Houston’s flood-prone Brays Bayou.

Elusa Ibanez (’08, March ’15, SOE ’15), Jack Rusk (March ’22), and David Turotto (PHD ’22) were all published in the Architectural Association’s *AA Files* (2021). Ibarra wrote the piece “Other Transitions: *A Pre-history of Carbon Form,*” Rusk penned “*There is a Light That Never Goes Out,*” and Turotto contributed “*Architecture: Blood, Soil, and the Body as a Stage*.”

Alumni News reports on recent projects by graduates of the school. If you are an alumnus, please send your current news to: Constructs, Yale School of Architecture 180 York Street, New Haven, CT 06511 By email: constructs@yale.edu
Zoe Zenghelis: Fields

Theodossia Issalias (PhD ’21), associate curator at the Heinz Architectural Center, and Hamed Nosravi, educator at the Architectural Association School of Architecture, curated the exhibition Zoe Zenghelis: Fields, on display from March 26 to July 24, 2022, at the Heinz Architectural Center, Carnegie Museum of Art, in Pittsburgh. The show celebrates Zoe Zenghelis’s work at the intersection of painting and spatial imagination, part of a practice that has defied disciplinary classifications. Populated with buildings, fragments, abstract tectonics, metropolitan landscapes, urban grids, grid fields, and land subdivisions, her compositions portray imaginary worlds of taming. From seductive metropolitan constructs and dystopian landscapes to floating buildings and cityscapes of disturbing stillness, Zenghelis’s poetic images offer a contemplative critique of the built environment. Born in Athens in 1937, she studied stage design and painting in London, where she has lived and worked since the late 1950s. In the early 1970s she cofounded the architectural practice Office for Metropolitan Architecture (OMA) with architects Rem Koolhaas and Elia Zenghelis and architect Madelon Vriesendorp. The architectural projects of OMA became inseparable from the iconic images and visual representations produced by the artist. The studio’s collaborative work and Zoe Zenghelis’s approach to art making opened new possibilities for thinking about space and the urban landscape through the medium of painting. From 1982 until 1993, Zenghelis and Vriesendorp transposed this exploration into a teaching method at the Color Workshop, an experimental course they taught together at the Architectural Association School of Architecture (AA). The exhibition Zoe Zenghelis: Fields invites a dialogue between her independent work with the collaborative projects of OMA and her pedagogical experiments and is accompanied by a publication.

Zoe Zenghelis, Shapes in Space, 1992. Oil on canvas, 45 x 55 cm. Private Collection


Yale Women in Architecture

Yale Women in Architecture (YWA) had a successful 2021 through hybrid events and will continue to organize activities with the same mixed media. Thanks to a diligent team—Gioia Connell (March ’20), Cooper Hall (BA ’18), Sophie Potter (BA ’20), and Madison Silsbee (March ’20)—the YWA social media platforms are being updated to increase opportunities for alums to connect.

Most importantly, the group’s Facebook page has become private. This means that members—anyone who signs up to join the group—can enjoy internal posts and conversations related to their lives and careers within the security of a closed network. It will be a great place to showcase recent work, post jobs, and do outreach and mentoring. The yalewomeninarchitecture.org website will be updated to include recordings of past events. YWA’s Instagram page, @yale.women.in_architecture, with over 1,200 followers, posts summaries of in-person and remote events.

Upcoming programs include a panel discussion moderated by Peggy Deamer on March 8. Participants will include Elaina Berkowitz (March ’17), Else Hurbe (March ’14), Palmyra Stefania Geraki (BA ’06, MArch ’10), and Xinjie Xie (March ’24).

The YWA cochairs—Nicole Emmons (BA ’96), Celina Immery (March ’93), Andrea Mason (March ’94), and Jennifer Sage (March ’94)—are pleased to continue expanding the activity of the organization in 2022. Please reach out to them with ideas for programs and to join in on events.

Tributes

Andrew Smith, 1980–2021

It is with great sadness that we commemorate the passing of Andrew Smith (March ’19), who died in May 2021 in Berlin, where he had been living and working. Andrew was a unique personality among the generation of Yale students. An avid collector and prodigious producer of visual and sonic culture, he was equally accomplished in the fields of design and electronic music. He had an encyclopedic knowledge of architecture, especially of the Modernists who shaped his native Midwest. He had boundless creative energy and was constantly sketching in a yellow legal pad in his trademark thick black marker and experimenting with new ways to make music and images. Despite his exceptional talent and intelligence, Andrew was never arrogant, and he was a generous friend and collaborator, always happy to assist with even the most mundane technical matters, to give encouragement, and to share his wide-ranging interests. He worked both independently and in collaboration with internationally renowned firms such as Buro Ole Scheeren, Asymptote Architecture, Michael Maltzan Architecture, Mark Foster Gage Architects, and John Ronan Architects. Through his passion for electronic music he became a member of a global community of kindred spirits and established himself as a prolific musical artist, releasing numerous original compositions and mixes under the moniker Jason Loveland, among other aliases. He will be dearly missed. Per his family’s request, any donations in Andrew’s memory should be directed toward the National Alliance on Mental Illness.

—Emmett Zofman

Zelfman (’11) is an adjunct professor at Columbia’s GSAPP and a principal at Medium Office

Lance Hosey, 1964–2021

Architect, visionary, and life of the party Lance Hosey (March ’90) died August 27, 2021, at age 56. At the time he was serving as Chief Impact Officer of HMC Architects, working from the firm’s San Diego studio. Previously he was principal, design director, and coleader of design resilience at Gage Architects with “green pioneer” William McDonough; and the first Chief Sustainability Officer with international architecture firms F K S, Associates and Perkins Eastman. Raised in Houston, Texas, Hosey studied jazz saxophone at the High School for the Performing and Visual Arts, a change of direction that cultivated a delight in teamwork, beauty, and improvisation. He brought those skills to architecture, pursuing degrees at Columbia University and the University of Toronto School of Architecture.

In the article “Living, Breathing Buildings,” published in Metropolis magazine (January 2006), Laurie Manfra described Hosey as one of a group of kindred spirits and established himself as a prolific musical artist, releasing numerous original compositions and mixes under the moniker Jason Loveland, among other aliases. He will be dearly missed. Per his family’s request, any donations in Andrew’s memory should be directed toward the National Alliance on Mental Illness.

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Andrew Smith, 1980–2021

Lance Hosey, 1964–2021

Lance Hosey was a writer and consultant. She and Lance Hosey cowrote Women in Green: Voices of Sustainable Design (Ecoloni, 2007) as well as Ecology and Design (American Institute of Architects, 2006).

—Kira Gould

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Spring 2022
Communal practice of weaving continuous to embody an imperishable beauty and can create inclusive social fabrics that manifest around the cultural objects.

— Aber Seikaly, Louis I. Kahn Visiting Assistant Professor, lecture at YoSA, November 18, 2021

From the desk of Liliane Tran, photograph by Jack Rusk

Hannah Mayer Baydoun, Lina Ghotmeh Fall 2021 studio

Morgan Kerber, Abeer Seikaly Fall 2021 studio

Hao Tang, Abeer Seikaly Fall 2021 studio

Jingyuan Qui, Caroline Bos Fall 2021 studio