

Harvard²

Cambridge, Boston, and beyond



16G The Modern Revolution

Bauhaus-inspired architects built their domestic visions in Lexington and on Cape Cod.



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Events on and off campus during May and June



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Plus Harvard Commencement & Reunion Guide



Extracurriculars

Events on and off campus during May and June

SEASONAL
Cambridge Arts River Festival

www.cambridgema.gov/arts
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Boston Early Music Festival

www.bemf.org
Music lovers and performers share their passions for—among other things—Bach, Handel, Monteverdi, Renaissance dance,

(From left) Detail from *Night Parade of a Hundred Demons/Kasha with DDT* (watercolor, 2010), by Moira Hahn, at the Worcester Art Museum; *Study for Stacked Color I* (1972), by Richard Tuttle, at the Harvard Art Museums; and a still from *Night of the Comet* (1984), at the Harvard Film Archive

and the singular sounds of clavichords, organs, and medieval flutes. (June 7-14)

FILM
The Harvard Film Archive

www.hcl.harvard.edu/hfa
Ben Rivers' Midnite Movies: *The Witching Hour Part 3*, "Because You've Never Known Fear Until It Stabs You In the Eye With a Rusty Nail." The experimental documentarian and Radcliffe Fellow hand-picked this series of especially bizarre horror films from the 1970s and 1980s. (Through May 30)

FROM LEFT: WORCESTER ART MUSEUM; HARVARD ART MUSEUM; HARVARD FILM ARCHIVE

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STAFF PICK: Love the One You’re With

A slender man (Taylor Mac) arrives on stage in a lifeboat; his sturdy peer (Mandy Patinkin) climbs out of a trunk. Strangers, they alone have survived a great flood. And for the next 90 minutes, the pair explore the realms of human existence, seeking to commune and thrive, despite the enveloping bleakness—purely through song and dance. The result is vaudeville entertainment at its *Waiting for Godot* best. Viewers are given plenty to ponder, even as they giggle. Roles intertwine: sometimes Mac is the clown, or “Lear’s fool,” as Patinkin said in an A.R.T. interview. “But at times he’s Lear and I’m the fool. That’s what’s really fun about the relationship.” The intimate project was directed and choreographed by Susan Stroman, a veteran of big Broadway musicals, and debuted in 2013 in workshop form in lower Manhattan. Mac is a playwright, songwriter, and cabaret and drag performer—among the edgiest actors working today. He and the equally versatile stage and screen actor Patinkin are clearly kindred spirits. Their singing voices meld perfectly even as they exploit a yin/yang physical dynamic. A fluid, elastic presence, Mac can also beam beatifically. Patinkin, with his meaty forearms is, at least initially, more of a reluctant rock. But he comes around. Who wouldn’t—when stranded with Mac and roused by a musical lineup from children’s ditties and Rodgers and Hammerstein to Gillian Welch, and, naturally, R.E.M.’s take on cultural chaos and new beginnings: “It’s the End of the World as We Know It (And I Feel Fine).” Do you? ~N.P.B.

American Repertory Theater
*The Last Two People On Earth:
An Apocalyptic Vaudeville* | May 12-31
<http://americanrepertorytheater.org>



NATURE AND SCIENCE
The Harvard-Smithsonian Center
for Astrophysics

www.cfa.harvard.edu/publicevents
Science journalist Marcia Bartusiak discusses her new book, *Black Hole: How an Idea Abandoned by Newtonians, Hated By Einstein, and Gambled on by Hawking Became Loved*. (May 21)

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HARVARD SQUARED

storyteller Diane Edgecomb and Celtic harpist Margot Chamberlain. (June 19-20)

EXHIBITIONS & EVENTS

Harvard Art Museums

www.harvardartmuseums.org

The Dorothy and Herbert Vogel Collec-

Spotlight



Spotlight

Arlene Shechet: All At Once (June 10-September 7) is the first survey of works by the Rhode Island School of Design-trained sculptor. Shechet often explores the relationship between controlled and chance changes that occur as liquid becomes solid, using readily mutable materials like plaster, paper, glass, and clay. These dynamic works offer suggestive corporeal forms, which she coats in novel color combinations and metallic glazes. There are bulbous moonscapes, lava-like amalgamations, and squished geometric shapes. Not long ago Shechet completed a residency at the world-renowned Meissen Porcelain Manufacturer in Germany, which has produced figurines and other items since the early 1700s. Her resulting sculptures (many of which were on display at the RISD Museum last year) merge traditional fine-boned objects, such as dishware and vases that she often lops off at angles, with other clay formations (animals, boxes, spouts, protruding human arms and legs) and incongruent patchwork and drippy glazing. As the magazine and art platform *Ceramics Now* sees it, "Shechet not only fractures the objects' surfaces but also undermines any single association with nature." ~N.P.B.

The Institute of Contemporary Art (ICA)

www.icaboston.org/exhibitions/exhibit/arlene-shechet

tion: Fifty Works for Fifty States features conceptual and minimalist artwork from the 1970s and 1980s. (Opens May 23)

The Radcliffe Institute for Advanced Study

www.radcliffe.harvard.edu/event/2015-rosetta-s-elkin-exhibition

The exhibition **Live Matter**, by Harvard Graduate School of Design assistant professor of landscape architecture Rosetta S. Elkin, explores the literal roots of botanical studies and reveals the unique vibrancy of each specimen. (May 5-29)

Harvard Museum of Natural History

www.hmnh.harvard.edu

The Half-Wild, Half-Captive Elephants of Burma (now Myanmar). Lecture and book signing by Vicki Constantine Croke, author of the best-selling *Elephant Company: The Inspiring Story of an Unlikely Hero and the Animals Who Helped Him Save Lives in World War II*. (May 7). Visitors get a close look at how bees live and work together through an active honeybee hive on display in **Arthropods: Creatures That Rule**. (Opens May 15)

Fuller Craft Museum

www.fullercraft.org

Haystack Components: Metals and Jewelry. An array of ornamentation using gems, plastics, wood, fiber, glass, and even concrete by artists affiliated with the renowned Haystack Mountain School of Crafts in Maine. (Opens May 16)

Worcester Art Museum

www.worcesterart.org

Samurai! This multipart exhibit, which runs through September 6, explores Japanese myth and tradition in the contemporary imagination. Family events are planned, such as Star Wars Day on May 17; visitors may also watch artists create wall murals (May 5-9), or attend a Japanese flute concert featuring composer Shirish Korde (May 21).

RISD Museum

www.risdmuseum.org

Golden Glamour: The Edith Stuyvesant Vanderbilt Gerry Collection spotlights European haute couture from the 1920s and 1930s.

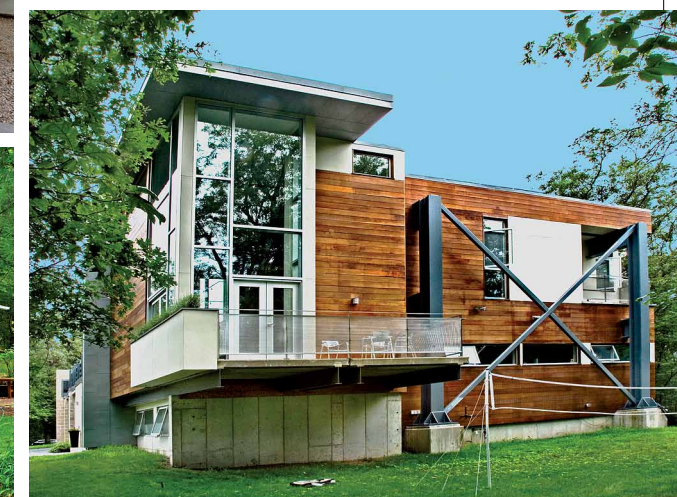
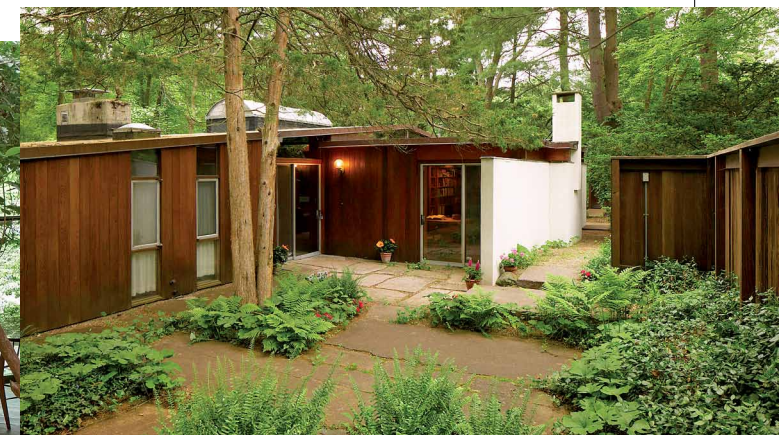
Events listings are also found at www.harvardmagazine.com.

EXPLORATIONS

The Modern Revolution

Bauhaus-inspired architects built their domestic visions in Lexington and on Cape Cod.

by NELL PORTER BROWN



BILLED AS "Lexington's second revolution," the profusion of mid-century modern homes built by architects largely influenced by Bauhaus founder Walter Gropius forms the center of *Lextopia: Lexington's Launch of Mid-Century Modern*. It's a multipronged exhibit, organized by the Lexington Historical Society, that explores the town's significant pioneering role in the American modernist movement. A rare tour of four private dwellings designed by Henry B. Hoover, M.Arch. '26, opens the show on May 31; the exhibit starting on June 19 chronicles the origins of modern communities, such as Six Moon Hill and Five Fields, and highlights original furnishings and dishware, along with the work of resident architects such as Hugh Stubbins, M.Arch. '35, Sally Harkness, and Benjamin C. Thompson, who founded Design Research in Harvard Square. (Gallery discussions are slated for this summer, and a second, larger house tour concludes the exhibit on October 4; www.lexingtonhistory.org.)

The society typically focuses on Lexington's pivotal importance to the early days of the American Revolution: it manages three museums that have all been restored within the last eight years—the Buckman and Munroe Taverns and the Hancock-Clarke House—and runs related educational programs and events. This foray into modernism, explains Elaine C. Doran, the society's curator and archivist, reflects a growing recognition that, "to our knowledge, there really is no other concentration of modernist neighborhoods of this size in the country." The "influx of professors and engineers and mathematicians and scientists," she adds, also permanently altered the town's character. "We did not have this kind of demographic before; we had

Lexington's modernist communities include a Peacock Farm house by Henry Hoover (top images), and homes in Turning Mill/Middle Ridge (lower left) and Six Moon Hill (lower right).

been a quiet, rural, farming community."

Hoover and American architect Edwin Goodell were designing modern structures before Gropius fled Nazi Germany and arrived in Cambridge in 1937 to chair the department of architecture at the Harvard Graduate School of Design. But the earliest of the town's modernist cul-de-sacs, Six Moon Hill (1948) and Five Fields (1951), were planned as experimental utopian communities by The Architects Collaborative (TAC), founded by Gropius and others, including Harkness and Thompson, in

CURIOSITIES: Branching Out

What it will be, nobody exactly knows: neither the 50 volunteers who will have happily trudged for hours through muddy woodlands north of Boston to gather tractor-trailer loads of saplings—linden, beech, Norwegian maple, depending on what the thaw has yielded—nor the artist himself, Patrick Dougherty. Only during the three weeks spent laying out those saplings, planting some, and then bending, twisting, and weaving them all together do the final, fantastical forms emerge. Dougherty, who hails from North Carolina and earned degrees in English and hospital administration before pursuing art, has erected more than 250 such sapling-based structures across the country and around the world during the last three decades. Judging from these, what ends up on the lawn of the colonial-era Crowninshield-Bentley House in Salem, Massachusetts, on May 23, might feature turrets or Russian onion domes, or look like a condensed Moroccan palace. It could resemble a softer, sway-backed version of Stonehenge, a clump of medieval thatched huts, or skinny teepees pushed askew by the wind. Dougherty’s constructions tend to have doors



Clockwise from above: *Sortie de Cave* (Free At Last) 2008, in Chateau-bourg, France; *Summer Palace* 2009, in Philadelphia; Patrick Dougherty

Peabody Essex Museum
Stickworth: Patrick Dougherty
Opens May 23
www.pem.org/exhibitions



and windows, but they are not homes. “Seussical” is too whimsical a description; the dreamscapes are more suited to a van Gogh landscape, or even *The Scream*. What might add another twist in Salem is whether, and how, Dougherty juxtaposes his installation with the symmetrical, squared-off Georgian-style home and its formal front entrance. Built by fish merchant and sea captain John Crowninshield in 1727, the house is a historic site now owned by the Peabody Essex Museum, which commissioned Dougherty’s work. Whatever the resulting forms, they are expected to stay up for two years—unless nature reclaims them first.

—N.P.B.



1945. The firm would soon grow to take on many more who trained at Harvard, where Gropius and his Bauhaus colleague Marcel Breuer were influential forces for years. Many of these designers, Doran says, were drawn by Lexington’s proximity to Cambridge and the availability of inexpensive, open land.

The two original neighborhoods were quickly followed by others. Middle Ridge (1955) was developed by another Gropius student, Carl Koch ’34, M.Arch. ’37, who also designed the 1950s homes in the Conantum community, in Concord. (Thousands of his Techbuilt homes, assembled from prefabricated elements, also appeared across the country.) Peacock Farm (1953), Rumfield Road/Shaker Glen (1959-60), and Upper Turning Mill (1962-65) were based on designs by MIT-trained architects Walter Pierce and Danforth Compton.

Other custom-built modern homes and civic-minded enclaves still exist in Greater Boston—such as Kendall Common in Weston, Snake Hill in Belmont, and Brown’s Wood in Lincoln—and are dotted throughout New England. Their initial popularity coincided with the arrival of European designers and intellectuals who fled World War II, a nascent American push to modernism, and the postwar “building boom and optimism about design and technology’s roles in progress,” says Peter McMahon, founding director of the Cape Cod Modern House Trust, which has restored and now manages three homes in Wellfleet (www.ccmht.org).

As those houses have aged, he adds—with many already demolished and others under threat—local historical societies, preservation groups, and museums are increasingly apt to add modernism’s artifacts to their repertoires. Historic New England, for example, has long owned and managed the Gropius House in Lincoln, Massachusetts, where Friends of Modern Architecture/Lincoln helps preserve and promote the eclectic array of modern homes in town. On October 9, the Concord Museum mounts its own *Middlesex County Modernism* show (www.concordmuseum.org).

Of this surge in activity and interest, McMahon also notes, “Post-modernist structures have aged very badly, and nowadays architecture is just very chaotic.



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HARVARD SQUARED



This low-lying, woods-bound home is located in the Peacock Farm enclave.

Twentieth-century modernism was, in retrospect, a golden age.”


Lextopia’s co-curator, the writer and documentarian Rick Beyer, sees relevant, contemporary themes, such as “climate change and the environment and fostering community, that are making some of these houses very relevant to people again.” Modernists incorporated their ideals into their designs, emphasizing utility and affordability, as well as flexible private and public spaces. These were not McMansions, but human-scaled, tightly constructed homes with built-ins, spare furnishings, and a dearth of structural ornamentation. “The practical, minimalist aesthetics are appealing,” Beyer notes, and support current efforts to curb energy use. The open layouts promoted group gatherings, while bathrooms and bedrooms tended to be small and peripheral.

At Six Moon Hill (where Benjamin Thompson lived for 16 years in a house he designed; his widow, Jane, will give a gallery talk this summer), much depended on group decisions and stewardship. “You didn’t just buy a house, you bought a way of life,” says Doran, who has recorded oral histories with former residents. “The neighbors were like one big family. The kids all played together and you never knew which house they would end up in for dinner; you just accepted whoever came over.” Beyer is creating a video for the exhibit using clips from 8 mm home movies that reflect daily life in these communities—such as the annual pool clean-up day at Six Moon Hill. “I think some of the people who were designing these neighborhoods 50 years ago were thinking about the same things we are today: how do you bring people together and create positive interactions in a community?” he adds. “Nowadays so many people live shut up and isolated.”

Modernists, again presaging current concerns, also valued human connections to the natural world. Residences were

LEXINGTON HISTORICAL SOCIETY

HARVARD SQUARED



A house in the Five Fields neighborhood nestles against trees.

carefully sited to blend in with the existing rural landscapes. Often, plate-glass walls blurred boundaries between inside and outside; in some cases, as in a 1957 Peacock Farm home designed by Henry Hoover, “trees are growing up in the middle of the living room,” notes Doran. A woman who grew up in the house told her that “staring out those windows in the winter when it was snowing was just like being inside a snow globe.”

That property is on the May 31 tour, as is the much earlier 1937 home that Hoover built for himself and his young family in Lincoln, Massachusetts, which remains in the family, according to his children, Henry B. Hoover Jr. and Lucretia Hoover Giese. Proceeds from the tour will help support their forthcoming book, *Breaking Ground: Henry B. Hoover, New England Modern Architect*. The structure, Giese notes in an e-mail to the historical society, reflects his “foremost concern with siting and spatial organization, which accentuated the house’s integration with the land. Overlooking the Cambridge Reservoir, the house remains eminently livable and beautiful.”

MODERNISM ALSO MIGRATED to Cape Cod, primarily Wellfleet and Truro, starting in the late 1930s. The Cape Cod Modern House Trust last year published the stunning *Cape Cod Modern*, coauthored by McMahon and Christine Cipriani, on the history and range of experimental homes on the outer Cape. The trust rents out its three restored homes, sponsors an artist/scholar residency, and runs tours and events, including the symposium “Rural Communities Today,” on May 30-31.

Gropius, Breuer, and other artists, writers, and arts patrons (including Peggy Guggenheim), began renting cottages there—primarily at the behest of Jack Charles Phillips Jr. ’30, Ds ’39. Phillips, descended from the founders of Phillips Andover and Phillips Exeter academies, had recently returned from studying painting in France

LEXINGTON HISTORICAL SOCIETY

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HARVARD SQUARED

and chose to settle on 800 acres he had inherited in Wellfleet. Even though Provincetown already had an art colony, much of the outer Cape “was wilderness, a no-man’s land,” at the time, McMahon says—and Phillips built the first modernist house there in 1938. Known as “The Paper Palace,” it was made of pressed-paper wallboard.

“He was the paterfamilias,” McMahon adds, for what soon became a close-knit communal blend of the European architects and academics and another group of self-taught builders and artistic experimenters, such as Princeton graduate John “Jack” Hughes Hall and Hayden Walling, who tended toward radical philosophies. In 1944, architect Serge Chermayeff, who was friends with Gropius and Breuer and led

the architecture department at Harvard in the 1950s and early 1960s, bought the cabin he had rented from Phillips; it became an informal think tank for the bohemian enclave. Chermayeff eventually turned the cabin into a connected series of right-angled structures painted in primary colors. His son, Cambridge architect Peter Chermayeff ’57, M.Arch. ’62, now summers there; he has been an active supporter of the trust and will host part of the May symposium.

“The Cape Cod land was this blank slate and in the early days they all built stuff out there, mostly of found materials,” notes McMahon. With no commercial pressures, they “designed homes to suit themselves and their friends, often incorporating old shacks and a prefab army barracks. You



The Kugel/Gips House (1970) was restored by the Cape Cod Modern House Trust.

had this very high-concept, low-budget utopian community of people who also loved nature, fishing, and farming.”

By 1961 the land under these creations became the Cape Cod National Seashore. Pre-1959 structures were “grandfathered in,”

COURTESY OF THE CAPE COD MODERN HOUSE TRUST

ALL IN A DAY:
The Fruit of Others’ Labor

Sue Greene, coordinator of The West Springfield Community Garden in Boston’s South End, has a few simple rules. Don’t plant trees and shrubs that will someday cast unwanted shade. Grow what you want. Have fun. “I’ve tried to cultivate the idea that everyone’s garden is unique,” she says, laughing at her word choice. Creativity rules in these 35 (mostly) vegetable plots, as it does in the dozens of other urban green spaces that are also open to the public during the annual South End Garden Tour on June 20.

The self-guided tours run from 10 A.M. to 4 P.M.; all proceeds benefit the volunteer-run South End & Lower Roxbury Community Gardens. (The \$20 ticket also includes a post-tour reception where paintings by professional local artists, created during the day in some of the gardens on view, are displayed for sale.) Visitors can explore upward of 30 private oases, besides the West Springfield plots: shaded sunken patios; lush flower beds; rooftop container gardens; and compactly built havens that may feature fountains, vine-covered walls, stonework, murals, and al fresco dining spots. Also on tap are the neighborhood’s



Boston’s South End residents treasure their green spaces—which make urban life more vibrant for all.



green places for everyone to enjoy, and grow friendships that make neighborhoods strong,” notes tour chair Maryellen Hassell. Many West Springfield gardeners have grown food there since the first plots were established in 1976; others are energetic newcomers. Most of the gardens are tended together by families or friends. This year, Greene reports, a young Jamaican couple will attempt to grow greens to make callaloo, a traditional island dish. Others will pursue an okra that offers a pinwheel-shaped white flower with a crimson center, even if harvesting the vegetable proves tricky. Greene’s husband, Michael F. Greene, A.M. ’12, and a friend grow hops to make beer, while she has had remarkable luck with tomatillos: green bulbs covered in papery husks native to Mexico and Central America. “It’s like they’re on steroids, the way they take over,” she reports. “We only put in four plants and we get bushels of them in September and October.” Luckily, salsa freezes—and goes especially well with chips and a tall glass of her husband’s home brew.

—N.P.B.

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ROLEX OYSTER PERPETUAL AND MILGAUSS ARE TRADEMARKS.



The simply decorated Weidlinger House (1953) on outer Cape Cod is now open for renters and scheduled public tours.

but more than a hundred modern houses built as the legislation was debated ultimately became the property of the National Park Service (NPS). They sat vacant, sometimes for decades, and fell into disrepair; by the 1990s most had been condemned.

McMahon, who grew up vacationing on the Cape, moved there from Manhattan in 2003. He became fascinated by the history and the homes, and focused on researching, archiving—and then saving—what he could. He and others formed the nonprofit trust in 2007 and have worked closely with the park service to identify seven of the

100 NPS-owned buildings that were historically important. Of those, two have been fixed up by the park service itself and three meticulously restored by the trust, and are now protected as part of the National Register of Historic Places. The trust holds long-term leases on the three homes: the Kugel/Gips House (1970, by Charles Zehnder); the Hatch House (1961, Jack Hughes Hall); and the Weidlinger House (1953; Paul Weidlinger, an engineer, was a former Harvard faculty member).

The Weidlinger home sits across the pond from Breuer's cottage. A wooden box

on a platform, it juts out in front atop concrete piers. A row of windows faces the woods and water, offering views of the light, wind, trees, and skies rearranging the landscape into a constantly evolving painting.

As a movement, modernism's emphasis on nature, form, and simplicity make it particularly agile. If McMahon is right—that “post-modernist structures have aged very badly”—the modernist aesthetics seem only to ripen. “There's the sense that modern has been classical, and now it's modern again,” muses Lexington's Rick Beyer. “It's timeless: what's old is new again.”

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The Week's Events



STEPHANIE MITCHELL/MPAC

COMMENCEMENT WEEK includes addresses by Harvard president Drew Gilpin Faust and former Massachusetts governor Deval L. Patrick '78, J.D. '82. For details and updates on event speakers, visit www.harvardmagazine.com/commencement.

TUESDAY, MAY 26

Phi Beta Kappa Exercises, at 11, with poet and novelist Laura Kasischke and orator Allen Counter, director of The Harvard Foundation for Intercultural and Race Relations and professor of neurology. Sanders Theatre.

Baccalaureate Service for the Class of 2015, at 2, Memorial Church, followed by class photo, Widener steps.

Class of 2015 Family Reception, at 5:30. Tickets required. Science Center plaza.

Harvard Extension School Annual Commencement Banquet, at 6. Tickets required. Annenberg Hall.

WEDNESDAY, MAY 27

ROTC Commissioning Ceremony, at 11:30, with President Faust and guest speaker General David G. Perkins, commanding general of the U.S. Army Training and Doctrine Command. Tercentenary Theatre.

Harvard Kennedy School Commencement Address, at 2, by David Miliband, president and CEO of the International Rescue Committee. JFK Park.

Senior Class Day Exercises, at 2, with the Harvard and Ivy Orations and a guest speaker, to be announced. Tickets required. Tercentenary Theatre.

Law School Class Day, 2:30, featuring former U.S. Representative from Arizona Gabrielle Giffords and her husband, Mark Kelly, a retired U.S. Navy pilot and NASA astronaut. Holmes Field.

Business School Class Day Ceremony,

2:30, with Intuit co-founder and chairman Scott Cook, M.B.A. '76. Baker Lawn.

Graduate School of Design Class Day, at 4, with a guest speaker. Gund Hall lawn.

Harvard T.H. Chan School of Pub-

A Special Notice Regarding Commencement Day

Thursday, May 28, 2015

Morning Exercises

TO ACCOMMODATE the increasing number of people wishing to attend Harvard's Commencement Exercises, the following guidelines are provided to facilitate admission into Tercentenary Theatre on Commencement Morning:

- Degree candidates will receive a limited number of tickets to Commencement. Their parents and guests must have tickets, which must be shown at the gates in order to enter Tercentenary Theatre. Seating capacity is limited; there is standing room on the Widener steps and at the rear and sides of the Theatre. For details, visit the Commencement office website (<http://commencement.harvard.edu>).

Note: A ticket allows admission, but does *not* guarantee a seat. Seats are on a first-come basis and can not be reserved. The sale of Commencement tickets is prohibited.

- A very limited supply of tickets is available to alumni and alumnae on a first-come, first-served basis (with a limit of one ticket per alumnus/alumna) through the Harvard Alumni Association (<http://alumni.harvard.edu/annualmeeting>). Alumni/ae and guests may view the Morning Exercises over large-screen televisions in the Science Center and at most of the undergraduate Houses and graduate and professional schools. These locations provide ample seating, and tickets are *not* required.

- College Alumni/ae attending their twenty-fifth, thirty-fifth, and fiftieth reunions will receive tickets at their reunions.

Afternoon Program

THE HARVARD Alumni Association's Annual Meeting, which includes remarks by its president, Overseer and HAA election results, the presentation of the Harvard Medals, and remarks by President Drew Gilpin Faust and the Commencement Speaker, convenes in Tercentenary Theatre on Commencement afternoon. For tickets (which are required, but free) visit the HAA website or call 617-496-7001.

~The Commencement Office



Masters' Reception for seniors and guests, at 5. The Undergraduate Houses.

Harvard University Band, Harvard Glee Club, and Radcliffe Choral Society Concert, at 8. Tercentenary Theatre.

THURSDAY, MAY 28
Commencement Day. Gates open at 6:45.

Academic Procession, 8:50. The Old Yard.

The 364th Commencement Exercises, 9:45 (concluding at 11:45). Tickets required. Tercentenary Theatre.

All Alumni Spread, 11:30. Tickets required. The Old Yard.

The Tree Spread, for the College class through 1964, 11:30. Tickets required. Holden Quadrangle.

Graduate School Diploma Ceremonies,

from 11:30 (time varies by school).

GSAS Luncheon and Reception, 11:30 to 3. Tickets required. Behind Perkins Hall.

College Diploma Presentation Ceremonies and Luncheons, at noon. The Undergraduate Houses.

Alumni Procession, 1:45. The Old Yard.

The Annual Meeting of the Harvard Alumni Association (HAA), 2:30, includes remarks by HAA president Cynthia A. Torres '80, M.B.A. '84, President Faust, and Commencement speaker Deval L. Patrick; Overseer and HAA director election results; and Harvard Medal presentations. Tercentenary Theatre.

Harvard T.H. Chan School of Public Health Diploma Ceremony at 2, with guest speaker Donald R. Hopkins, M.P.H. '70, Sc.D. '13, vice president of health programs of The Carter Center. Kresge Courtyard.

Medical and Dental Schools Class Day Ceremony. Ticketed luncheon at noon, followed by a speech, at 2, by Rajesh Panjabi, co-founder and CEO of Last Mile Health;

The SIGnboard

VISIT harvardmagazine.com/commencement for news of SIG gatherings.

associate physician, division of global health equity, at Brigham and Women's Hospital; and HMS instructor in medicine.

FRIDAY, MAY 29

Radcliffe Day, celebrating the institution's past, present, and future, includes a morning panel discussion followed by a luncheon honoring the 2015 Radcliffe Medal recipient, Ruth Bader Ginsburg, L '59, LL.D. '11, associate justice of the U.S. Supreme Court.

The discussion, "A Decade of Decisions and Dissents: The Roberts Court, from 2005 to Today" (10:30 A.M.-noon), is moderated by Margaret H. Marshall, Ed.M. '69,

former chief justice of the Supreme Judicial Court of Massachusetts and a senior research fellow and lecturer on law at Harvard Law School. Panelists include: Linda Greenhouse '68, Knight distinguished journalist-in-residence and Goldstein lecturer in law at Yale Law School; Lauren Sudeall Lucas, J.D. '05, assistant professor of law at Georgia State University College of Law; and, from Harvard Law School (HLS), Kirkland and Ellis professor Michael Klarman and Bromley professor John Manning.

The luncheon, 12:30-2, will feature remarks by retired Supreme Court associate justice David H. Souter '61, LL.B. '66, LL.D. '10; then, former HLS professor and former dean of Stanford Law School Kathleen M. Sullivan, J.D. '81, will talk with Justice Ginsburg about her career.

Tickets for the day's events have already

been distributed; no walk-in attendees will be admitted. The events will be web-cast live at www.radcliffe.harvard.edu.

For other Commencement week schedule updates, visit <http://commencement.harvard.edu/events-schedule>, or <http://alumni.harvard.edu/annualmeeting>.

The Smith Campus Center is open daily, 9 to 5 (617-495-1573), except Sunday.



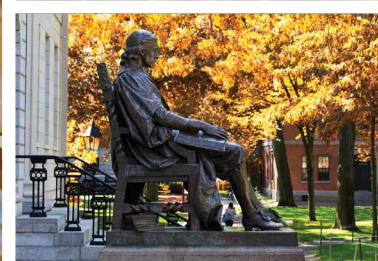
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COURTESY OF CUCHI CUCHI

COMMENCEMENT and reunion week draws tens of thousands of people to Harvard Square, where there are plenty of restaurants suited to the ensuing celebrations—Alden & Harlow, Harvest, Henrietta's Table, Rialto, and The Beat Hotel among them. Yet some families and their graduates may tire of the crowds and traffic congestion. Here, then, are restaurants located just beyond the collective hoopla that are easy to reach by foot, bus, or subway.

Central Square is a 15-minute walk (or shorter bus or Red Line ride) from Harvard Square. The bustling commercial zone is packed with ethnic restaurants—Indian, Middle Eastern, Korean, and Japanese, among others—but we recommend the “international” cuisine at Cuchi Cuchi (795 Main Street, 617-864-2929; www.cuchicuchi.cc). Exuberant décor abounds,

inspired by Old World beauty and early Hollywood glamour. The drinks are just as jazzy. Try Salome's Potion (with muddled blackberries and basil) or Let Me Entertain You (a snappy twist on a mimosa). The “small plates” (not tapas), priced from \$9 to \$25, can be shared; they range from scallops ceviche and baby back ribs with apple fritters to spaghetti alla carbonara and *tsukune* (Japanese chicken meatballs).

Traveling farther down Massachusetts Avenue, beyond MIT and just across the Charles River, are two vastly different restaurants within a block of each other.



Worth the walk (or T): Deuxave's updated French menu, detailed; at T. W. Food, an ambitious tasting menu; and Cuchi Cuchi's small plates

Deuxave (371 Commonwealth Avenue, Boston, 617-517-5915; www.deuxave.com) serves exceptional French fare in a chic, modernist setting that is nevertheless very comfortable. Think neutral shades of grays and browns, gleaming silverware, and neatly appointed leather upholstery. Try the kitchen's signature nine-hour French onion soup (\$14), the Scituate lobster with gnocchi and a mélange of green

grapes, curried walnuts, and pearled onions (\$19), or the duck liver pâté with vanilla poached pears (\$13). By contrast, Asta (47 Massachusetts Avenue, Boston, 617-585-9575; www.astaboston.com), located in a small, raw-looking creative space, has no set offerings. Each night, owner-chef Alex Crabb serves three tasting menus (from \$45 to \$95) with original options: a dish may emphasize onions, prepared in five different ways; dessert may be a rich, crunchy cereal served with fresh,

ice-cold milk. (See *Harvard Magazine's* review at harvardmag.com/asta-15.)

Back in Cambridge, the Kendall Square neighborhood—a biomedical and technology mini-mecca—is now loaded with restaurants, most walkable from the Red Line's Kendall Square station. The Blue Room (One Kendall Square, 617-494-9034. www.theblueroom.net) is a low-lit dining room and bar, with exposed brick and a subterranean appeal. It can be packed with a lively crowd, especially at the bar. Meals are a good step up from pub food, with some especially nice touches: the Macomber turnip soup (\$9), made from southeastern Massachusetts produce, arrives with a dollop of sumac-flavored *labne* (yogurt cheese), and the grilled whole branzino (fish) is paired with a refreshing salad of fennel, watercress, and radicchio (\$28). Across the courtyard is West Bridge (617-945-0221; www.westbridgerestaurant.com). Open and airy, this restaurant

has an urbane farmhouse feel that matches its cuisine: simple, farm-fresh regional ingredients cooked French-style. Sit inside or out, sipping novel cocktails—Conant's Island (cucumber vodka, rice-wine vinegar, and green Tabasco) or Love and Fear (gin, lemon, pineapple, fernet, and Aperol)—and order a series of sides, like Brussels sprouts with macadamia nuts, or a family-style dish to share. The rustic “chicken and jus” (\$45), which comes with rutabaga, cabbage, lentils, and bacon-like *guanciale*, serves three or four.

T.W. Foods (377 Walden Street, 617-864-4745; www.twfoodrestaurant.com) is easily worth the 1.1-mile jaunt northwest from Harvard Square. Proprietors Tim and Bronwyn Wiechmann (who also own a terrific German and Austrian restaurant, Bronwyn, in Somerville's Union Square) offer prix-fixe tasting menus (\$55 to \$85), with optional wine pairings. It is among the most meticulously prepared, subtly adorned cooking around. On a recent night, that meant house-made ricotta and sunchoke agnolotti and a beet soup laced with horseradish and crème fraîche, fol-



West Bridge

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The Blue Room in Cambridge's Kendall Square—the technology and biotech center with a Silicon Valley vibe (or the Boston equivalent)

COURTESY OF BLUE ROOM

lowed by a delicate rhubarb gâteau Breton with lavender ice cream and lemon curd.

More down-to-earth and moderately priced are two places well suited for celebratory extended-family gatherings in Somerville's nearby Davis Square. (Take the Red Line two stops outbound from Harvard Square.) Posto (187 Elm Street, 617-625-0600; www.postoboston.com) aptly calls itself “a modern interpretation of a classic Italian pizzeria, *enoteca*,

and trattoria,” and is good for all ages.

The 13 wood-fired, thin-crust pizzas (\$12-\$21) come with white or red sauce and well-paired toppings, such as the eggplant with pine nuts, raisins, roasted peppers, and ricotta. For pastas, try the tagliatelle with ragu Bolognese (\$20), or combine a few appetizers: the rosemary sea-salt bread (\$2.50) can envelop the classic “*nonna's* rec-

ipe” meatballs with melted mozzarella (\$12), or be dunked in the marinara that comes with it. Down the street, The Painted Burro (219 Elm Street, 617-776-0005; www.paintedburro.com) offers imaginative Latin American dishes. Start with the sio hibiscus-flavored margarita—very strong and not too sweet—and the “cholo” corn-cob with garlic mayo, cotija cheese and a touch of cayenne (\$6) or the corn masa griddle cakes with goat cheese and sautéed apples (\$12). The slow-cooked short ribs come with roasted carrots, charred onions, red wine mole, and Oaxacan grits (\$24), but the lighter fare, such as the fresh mahi mahi tacos with a serrano-spiced salsa (\$7.50), is just as satisfying. For dessert, head to Mr. Crêpe (51 Davis Square, 617-623-0661; www.mrcrêpe.com): everyone, no doubt, has earned the right to indulge in the specialty of the house, the “Tiff and Tone” (\$8.95): a hot crêpe filled with strawberries, bananas, and melty Belgian chocolate, and topped with two scoops of vanilla ice cream.

~NELL PORTER BROWN



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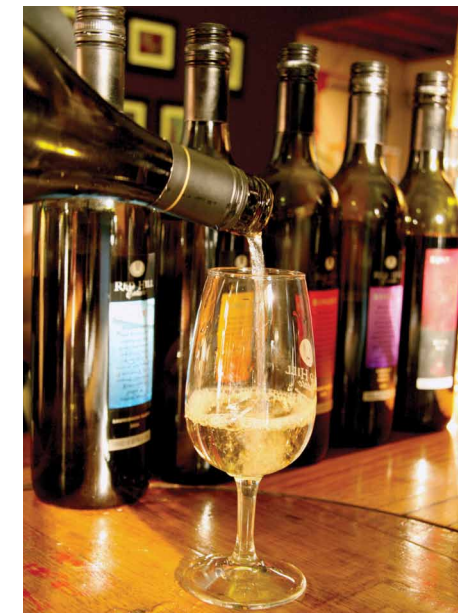
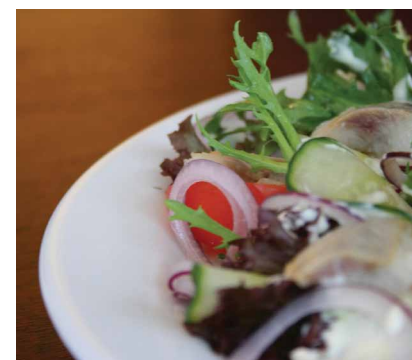
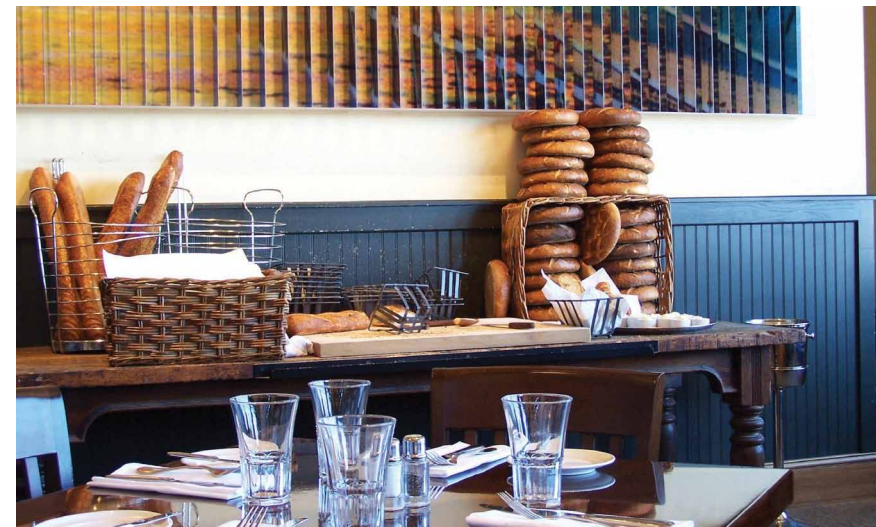


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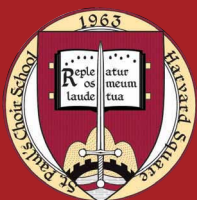


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