

EDITORS NOTE

Maddy Sembler and Francesca Carney
M. Arch I '17

Welcome back, all! This *Paprika!* fold is a collective effort that began early last semester. We wanted to take a critical look at the Building Project for our own personal interests, and then decided to share our findings with the YSOA community. With the first year class entering their BP semester, we thought it timely to inform them on the social and pedagogical issues from their start. Also, with the close of the current deanship, we hope the changing tides will bring a refreshed perspective on our design-build program.

Beginning with a post-occupancy survey, we wanted to examine the condition of BP houses around New Haven. Unsure about how exactly these projects have impacted the community, we took it upon ourselves to knock on doors, meet with the owners, and hear their opinions. We then looked back on the Building Project's history. This was in an effort to understand the historical and social contexts in which "design-build" as a curriculum arose and how affordable homes became BP's social project of choice.

Before printing this issue, we reached out to Alan Organschi, the Building Project studio coordinator. We respect what he and the faculty do for the project, regardless of systemic issues that exist, and his response to us is quoted throughout the issue. He provides an enriched perspective of BP as a pedagogical tool while also wholeheartedly sympathizing with our concerns. In this issue you will find the trimmings of semester-long research projects including evidence of BP's early history, the neglected houses of BP's past, and a historical survey of New Haven's landscape that all present a dire need for change in the BP curriculum. We question the construction techniques currently used on site as well as propose potential new programs. We present this content through a critical lens with the hope of encouraging the voice of the student body to effect change at our school.

"The building project should be a place of design invention and technical experimentation and it should be more public in its reach, especially given the resources we all throw at it"
— Alan Organschi (A.O.)

THANK YOU

Last fall more than 170 supporters helped *Paprika!* raise \$15,326 so we can pay our bills. We are listing their names here, in the order in which they pledged. Thank you for your help, now lets get to work. **CHECK OUT THE SUPPORTERS BUILDING THE WALL AROUND THIS ISSUE OF *Paprika!***

ON THE GROUND

Contributors: Elaina Berkowitz, Jacqueline Hall, Nicolas Kemper, Natalina Lopez, Amra Saric, Edward Wang

EQUALITY IN DESIGN congratulates YSOA on a stellar improvement in the representation of women on juries from midterms to finals this past semester. Overall, women made up 45% of the invited critics at finals, up from 26% at midterms. Although advanced studios have room for improvement — 37% from 19% — EiD is extremely excited to share that the second year critics (Abruzzo, Finio, de Bretteville, Sanders, and Kelly) rule the school by bringing 60% women critics to final reviews. Keep up the good work!

12/17/15: "We remember best not the buildings of the the heroic figures of architecture but rather their heroic figures of speech," argued ANTHONY VIDLER at the wrap up for PETER EISENMAN's studio on diptychs, a conversation full of the latter, such as PRESTON SCOTT COHEN's assertion that the diptych is "the collapsing of the bay," before going on to note "You've never done a facade before." EISENMAN replied "If I am in a late style, I'm trying to move from plan to elevation. I don't have a vertical surface. I cannot do a facade."

He also cannot do a dog kennel: "Most studios do dog kennels and spend all their time researching dogs: dogs in, dogs out, big dogs, sick dogs — I can't teach dog kennels. I give problematics." "I love the dog kennel," said VIDLER, "It's the 4th typology." Finally, BRETT STEELE made a point we would all do well to remember: "Learning to dislike things is the hardest thing to do... The more you can get it on the table, the dislike, the better more generative power you can have," noting that whereas Mies was pretty easy to loathe, today Bjarke is too damn likable. Differences, STEELE concluded, are a construction, not a given.

12/18/15: We've all heard it before but we'll gladly hear it again — "Failures are far better than successes," reflects MARION WEISS during the closing remarks of ELIA ZENGHELIS' final studio review. Good words to keep in mind for a new year.

1/12/16: Just after Thanksgiving ISAAC SOUTHARD (M.Arch II 2016) received an inquiry from a friend asking if he would be willing to spend two weeks over winter break working on a competition at Tod and Billie Tsien Architects. Upon arrival at their office in late December, he immediately received the project details (alas, the client requested privacy so he is unable to share them with you), their goals, and the design. They explained what was expected of him: an eighth-scale basswood model built entirely by hand. The process was what he enjoyed most: building pieces of the model, reviewing them with Tod and Billie, rebuilding, all the while learning more about the thing they were making as it was being made. The act of making was just as important as the idea and the end itself.

NOTES FROM THE UNDERGRAD

01/05/16: NATALINA LOPEZ (B.A. '16) offers travel advice: visit Jersey (the one in Europe) for both its war relic bunkers and its knowledgeable, friendly locals. The largest Channel Island has plenty of the former strewn across its 9 by 5 miles that have survived six decades of coastal abuse. The island also features severe winter storms with winds up to 30 mph — a summer visit is better. Ms. Lopez thanks the Harvey Geiger Winter Travel Fellowship for the experience that has supported her research of the repurposed bunkers and their cultural role on the Channel Islands, and returns to California chilled but inspired.

01/11/16: AMRA SARIC (B.A. '17) traveled to Spain with the Harvey Geiger Winter Travel Fellowship on a quest to uncover the secrets of spolium, the repurposing of architectural fragments for new construction. Looking at Gaudi's Sagrada Familia as ideological spolium, and the Mosque of Cordoba as material spolium, she expanded upon adopting adapted concepts for design, and adapting adopted programs over time. Her project investigated the century-long construction of Sagrada Familia, and the multifarious site of the Mosque of Cordoba, from its underground remnants of a Roman and Visigothic temple to the Gothic cathedral planted in the Mosque's center. Did they call it 'adaptive reuse' in the 7th century as well?

GROUNDING THE CRITICS

Spring 2016 begins with resolutions, ultimatums, and directives. We compare this spring's lineup to some of the critics' past teaching endeavors. ZAHA HADID and PATRICK SCHUMACHER move to the city because "remaining provincial is not an option." It looks like students will be co-tending an urban terrarium of dense correlations and associations, eventually producing "rich, navigable diversity." HADID has experience in the field; her Fall 2014 studio at the Institute of Architecture, Vienna, explored extensions to the London design museum using transformative biological organizations.

KERSTEN GEERS and CAITLIN TAYLOR are traveling in the opposite direction to look for a new commons in the countryside. The 19th iteration of "Architecture without Content" will lay siege to our antiquated notions of the American village — according to them "the stakes are high, but the weapons of choice are relatively simple. It is purely a matter of precision." The previous 17 campaigns have battled with big boxes, difficult doubles, and Palladio at our kindred acronyms: EPFL, GSD, GSAPP. We can't find 18. "Property demands commitment," wrote HANS KOLLHOFF and KYLE DUGDALE who contend that the European skyscraper is not simply an extrusion of the site propelled by property values, but rather a vertical extension of the earth. They will test the limits of Berlin's Alexanderplatz through the design of twelve towered urban blocks. KOLLHOFF previously led studios at ETH Zurich that imagined hotels for a square in Trieste and Campo dei Fiori and is currently working on the revival of Schinkel's Bauakademie in Berlin.

WOLF PRIX has intrigued us with a brief of many parts: an information building for a future society of overlapping innovations, somehow thematically involved with water, becoming a vessel that serves as a structure for knowledge. We want to find out more after Thursday's lecture, "The Himmelb(l)au Project" to be delivered by PRIX, hopefully with our own liquid-filled vessels in hand.

GREGG LYNN and NATHAN HUME return with the instant gratification of a robotic fulfillment center that encompasses education, research, and recreation. LYNN spent last summer with students at the IoA looking at "Machine Vision" — how the way robots see can be turned into an urban and formal language. He is also currently editing Log 36: ROBOLOG.

We will be glad to see PIER VITTORIO AURELI in Rudolph Hall again. With EMILY ABRUZZO, he will radically conceptualize the house as an apparatus that links gender, ownership, form, construction, and subjectivity against the backdrop of 100,000 impending new houses in San Francisco. Concurrently, AURELI is teaching a year-long undergraduate diploma studio at the AA entitled "The Nomos of the Earth", borrowing from German jurist Carl Schmitt to rethink the idea of territory as a site for architectural intervention.

FRANK GEHRY and TRATTIE DAVIES take the stage once again — they will be challenging students with an orchestral concert hall in Munich. Working with NIKOLAUS PONT, the managing director of the Bavarian Radio Symphony, and ARA GUZELIMIAN, the dean of the Juilliard School, they will consider the relationship between design, creative expression, and experience. Last year, we saw GEHRY's name in the spotlight many times with a major exhibition of his work opening at LACMA and the publication of a biography by Paul Goldberger (read our review on the back page!) — we didn't mind at all, the more the "gehrierr."

Finally, SAM JACOB and SEAN GRIF-FITHS, formerly of Fashion Architecture Taste, are back at Yale with a vexing new riddle — how to trim the fat: use the minimum number of lines to create the maximum number of things? They want a new place of exchange, made through the examination of opposites, for either London or New Haven. It doesn't quite make sense yet but that might just be us. Here are the final words from their brief which will definitely be understood by all:

Prepare to be challenged and confused.
Prepare to work very hard.
Prepare to be sometimes happy and sometimes sad.
You will learn a lot and it will be fun.
Welcome all!

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LET'S MOVE OUT OF THE HOUSES and critique the history of the building project!



Lower Grassy-trace Branch Community Center, 68, modeled after New Zion project

Maddy Sembler, M. Arch I '17

The inception of the Building Project can be attributed to the youth activism of the 1960s. Frustrated with the university's top-down development of the city of New Haven, the students staged a walkout at the New England regional conference of the American Institute of Architects shouting "the AIA has helped develop a professional aesthetic unrelated to the real needs of people...we believe architects must begin to realize they are socially responsible for their actions." The school's climate also changed with Charles Moore's deanship in 1965 after Paul Rudolph. Moore's interests directly reacted against Rudolph's late-modernist "exclusivity" and instead embraced "vulnerability" as an architectural principle.

Reacting against exclusivity and abstraction of late-modernism had already become a task students undertook without administrative aid. One student, Robert Swenson, began work in the Appalachian region in 1964. Dedicating a summer to aiding the political organization of impoverished citizens in the region, Swenson spread his enthusiasm for advocacy when he entered Yale shortly thereafter. Funding from Lyndon B. Johnson's Economic Opportunity Act and his pledged "War on Poverty" set the stage for design-build initiatives that had a significant impact on our architectural education beginning in New Zion, Kentucky in 1967.

THE FIRST PROJECTS

The New Zion Community Center, the first of the building projects, sought to create a central gathering place by designing in the apparent social and utilitarian needs of the New Zion residents. The floor plan included bathrooms, shower rooms, a kitchen, and a large community multi-purpose room. During construction, students stayed in the homes of New Zion residents or camped out near the site. Locals cooked meals for the students. An enthusiasm for the construction went beyond the design and into the realm of social collaboration between the students and the New Zion community.



Cabin Creek Health Clinic, '75

PUBLIC PROJECTS STILL IN USE TODAY

Two later projects, the renovation of the Wallingford Train Station (1972) and the Cabin Creek Health Center (the last Appalachian project in West Virginia) exemplify moments when BP responded to social causes so effectively that both projects still operate in their original form today. When the popularity of rail travel declined in the late 1960s, BP restored the interior of the central train station of Wallingford, CT to preserve the town's historical gem. The class designed an interior that opened on both ends of the structure to the dramatic height of the building for vertical circulation. The renovation created functional space for meeting rooms and community spaces that still serve the community today. The exterior of the building was renovated later on, but the interior built by Yale students remains intact.

The Cabin Creek Health Association set out to build a center that would offer health services to miners infected with black lung disease and educational programs to residents of the rural region of West Virginia on these health issues. The building today still serves as a clinic for multiple health services within the larger Cabin Creek Health System. With an updated exterior, the building is currently featured prominently on the Cabin Creek Health Systems website.

THE SWITCH TO HOUSING

In the late 1980s, housing in New Haven was a relevant social issue for the Building Project's response. Elm Haven, New Haven's high-rise public housing tower, was being torn down. The city was following the national trend of "scatter-site housing" that provided safe conditions for public housing. The Building Project's shift from public buildings to private dwelling, at this time, responded to the needs of the urban fabric.

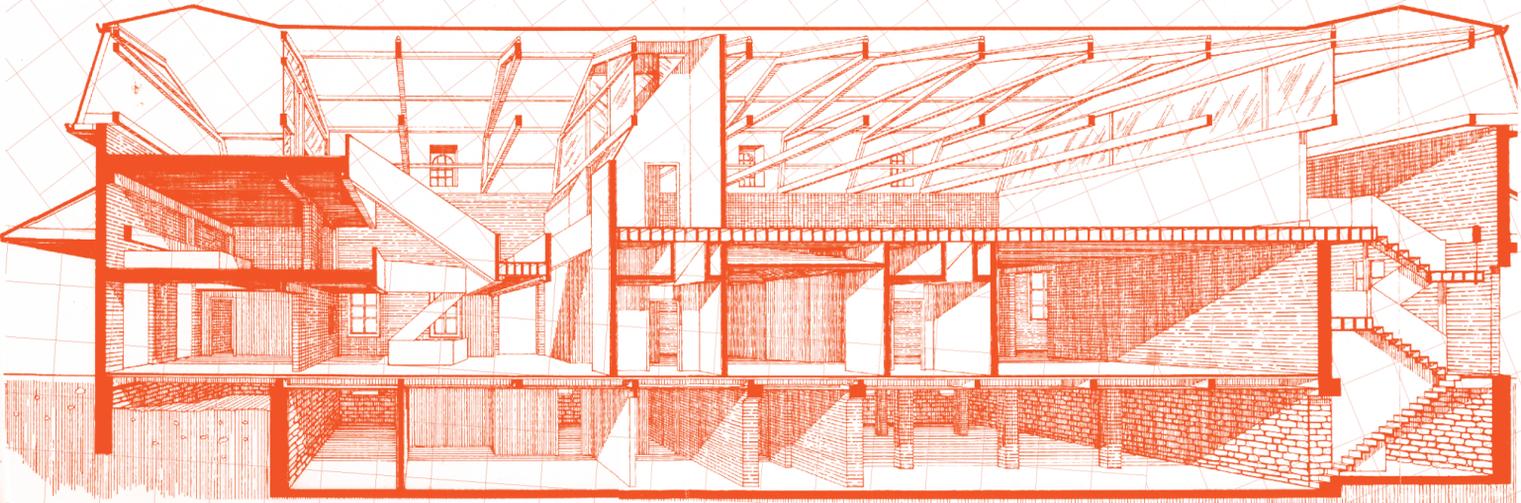
The first house, built with Habitat for Humanity, was a two-family home on an abandoned lot on Hallock Street in one of New Haven's poorest neighborhoods. Working for Habitat for Humanity allowed for an intimate relationship between the designers and the client as the students came to know the families for whom the house would be built. This connection to the homeowner proved to be an integral element of BP in these early years of building affordable homes. In 1994, Sharon James was very involved as the recipient of that year's Building Project home. (See picture on next page). The students consulted James at length as to her needs for the space. When deciding a scheme, the jury could not come to an agreement on one. Someone suggested James decide. The winning scheme was announced with James' exclamation, "I like that one."

After nearly three decades of building houses, it seems that BP has settled into a convenient routine focusing on an educational and real estate agenda. Working for real estate developers separates the students from the client. No longer does BP have a relationship with those who will use the space, nor does it question the social and historical context in which it is being built. While this gives freedom to students to take liberties with their designs, it yields an ignorance that falsifies the original intent of the Building Project as a socially engaged architecture.

When pouring the foundation of the most recent 2015 house, a neighbor stopped by the construction site. He asked hopefully, "Is this going to be a grocery store?" "No," we had to reply. "Well that's what we really need around here." He wasn't the only neighbor to question the addition of a house to the area. Others, furthermore, are concerned that increasing development of the area will eventually price them out of their homes. In the post-recession era spawned by a mortgage crisis, does BP need to be building more houses?



The first two-family house '89, built with Habitat for Humanity



In 1972, students completely renovated the interior of this historic train station in Wallingford, CT

PUBLIC PROJECT PROPOSALS: BEYOND HOUSING

Jacqueline Hall, M.Arch I and M.E.M. '18

What could the Building Project look like if we responded to current and pressing needs in our community? Let's consider a series of alternate project pitches from community organizations in New Haven to imagine other possible programs and partnerships for the building project.

Chris George and Nadine Koobatian from Integrated Refugee & Immigrant Services
Project: Refugee Resettlement Office

Integrated Refugee & Immigrant Services (IRIS) is an organization which helps approximately 200 refugees resettle each year. The services provided by IRIS include the provision of housing and material needs, job assistance, education, and legal services. IRIS is currently in the process of designing an 11,000 square foot office space which has some un-programmed space at the front and rear. YSOA students could design a beautiful and welcoming entrance hall to this office befitting the organization's goal to welcome persecuted people into the United States. The large office also has un-programmed space

in the rear in which students could work with the clients to imagine how the office can better serve IRIS's staff.

Martha Brogan from the New Haven Free Public Library
Project: Business/Innovation Corridor, Children's Department, or Fair Haven Branch Renovation

There are a couple of potential projects at Ives Main Library, most of which involve renovations within the existing footprint of facilities rather than new construction. For one of these, YSOA students would design and build a business and innovation corridor within an existing area of 4,600 square feet of space on the main floor. In the main branch, students could also expand and redesign the children's department on the 2nd floor. Another great project for YSOA students is the redesign of the Fair Haven branch library. Options that are being discussed for this project include re-orienting the entrance to its original location as well as an expansion.

Patricia Melton from New Haven Promise
Project: School Installation

New Haven Promise is an organization that provides scholarships to New Haven Public School students to attend Connecticut public colleges and universities. They hold an annual event called "Snowball" at Fair Haven elementary school. The school has a new principal who is very interested in having assistance with transforming the school look to

promote a college-going culture. New Haven Promise and the principal have all sorts of ideas to hang college signs throughout the school and other possibilities to design and build an installation. Fair Haven has been a leader encouraging a college-going culture throughout the school that culminates in this event. Elementary schools in the area follow the lead of Fair Haven Heights, so this project could have farther-reaching impacts.

International Festival of Arts and Ideas
Project: Installation

YSOA has the potential to build on a relationship with The International Festival of Arts and Ideas for which Brennan Buck's fabrication class, "Post-Digital Fabrication," has already built two small projects. One of these projects was the Assembly One Pavilion of 2012, which was constructed from a fluid array of aluminum sheets and provided an information center for the festival on the New Haven Green. The Festival brings a variety of arts programming and the highest caliber international artists to town every summer. It is deeply focused on community development and has been running mini-festivals for the past three years in underserved neighborhoods in New Haven. Using the Building Project as a way to collaborate with the festival would offer students a chance to take on more inventive projects with greater opportunities for technical experimentation as well as a chance to interact with a wider audience.

Chris Schweitzer and Environmental Justice Activists
Project: Reducing Energy Use in New Haven Homes or a Playground

The building project could incorporate some ideas brainstormed by local environmental justice and climate activists who want to reduce energy use in buildings. Strategizing efficiency upgrades for New Haven's rental units would be particularly valuable for low-income families who spend an outsized portion of their income on energy. Local activists are also interested in using recycled materials for home construction, installing solar arrays at a significant scale in New Haven, developing strategies for storm water management, and building raised beds for vegetable gardening. One potential project for YSOA students which would combine a number of these goals is the design and construction of a public playground.

"It seems a slight shame that all that effort produces each year just one house for one person or small family (I'm happy for them, believe me) and often in neighborhoods that seem befuddled rather than gratified by what we're up to." A.O.

THE PEDAGOGY OF MAKING

Elaina Berkowitz, M. Arch I '17

Building Project is a massive undertaking — students spend the semester working towards a design for a house in New Haven, and ultimately just four weeks designing a house they hope to be chosen for realization. The summer is spent creating construction documents, continuing to procure materials for donation, and building the house from the ground up — starting with formwork for the foundation pour. This is an impressive achievement for a group of students who have little to no experience in design or construction. However, learning how to construct a house is not the only goal we, as students of YSOA, are trying to achieve. After having gone through the process we must ask ourselves, how did our experience as makers contribute to our education as architects? What did our simultaneous position of architect-and-contractor teach us?

Arguably, our pedagogy reflects the continuous contention between those

two roles that our profession must work to reconcile — and we can start by reviewing how the Building Project is taught.

During the design phase, one question that was largely ignored is: for whom are we making this house? At the first meeting with our client, non-profit housing developer NeighborWorks New Horizons, we were surprised to learn that the client would seek less federal funds for development, allowing our house to be sold to a family or individual within a higher income bracket. Apparently, this was because interest in the previous house came from buyers with an income level too high to qualify to purchase the house. This brought up a short discussion amongst students after the meeting regarding questions of taste, who we're making for, and who really 'gets' architecture. It didn't seem to affect how we were asked to approach the project. In architecture school, it seems we don't care to address these questions — or we just don't know how.

If not questioning issues of taste or audience, you might think that we would focus on issues of making as a driver of design — as we all knew, this house would actually be built at the end of the

semester. However, we seemed to hold back when considering timeline, budget, and methods of construction — these considerations often didn't drive our designs. They certainly were explored, as the Building Project studio is taught concurrently with the class Building Technology. However many of these explorations didn't drive innovation in building methods, and happened in the background of a larger pedagogical driver, which was the issue of The Diagram. Indeed, many students focused on simplifying and staying true to the diagram of the house they chose to develop, rather than exploring the intricacies of material expression, fabrication, or construction.

After the selection of the house, students had a short two weeks to respond to last-minute design feedback from critics, and create construction documents to start building as soon as possible. During construction, we learned how to build stud walls, clad cedar siding, lay tiles, fabricate cabinets, install windows, and construct a roof. We found that drawing architecture is precise, while building it isn't always as much so. A few on-site developments required students to go back to studio and work on a design

question in drawing form. This was perhaps the best way to learn— through drawing and making, and returning to drawing.

Although the myriad architectural problems we faced may have led to a lack of a clear pedagogical path (at least from the perspective of this student), the Building Project was an amazing experience, absolutely worth doing. However, when we consider architecture as an act defined by making, not just as construction, it seems we need to be more specific about what we're trying to achieve and how to go about it. As architects, we must learn tools that allow us to consider the financial contexts of building, the social contexts of who we're making for, and how we can use the concept of 'making' during design to innovate in fabrication and construction. The Building Project is a wonderful clash of what happens in the real world of architectural production with what happens in its academic environment. I believe the Building Project can provide more room to explore what the pedagogy of making can do for architects.

ON RURAL STUDIO...

Peter McInish, M. Arch II '15 and Francesca Carney, M. Arch I '17

Peter McInish, a graduate from YSOA, talks with Francesca about his experience as an undergraduate in Rural Studio, the design-build program at Auburn University. Building for underserved population in West Alabama, Rural Studio is renowned for its community activism, which focuses on "what should be built, rather than what can be built."

<http://www.ruralstudio.org/about/purpose-history>

FC From my understanding Rural Studio is an undergraduate program. Do you think it fits into the architectural curriculum at the right time?

PM Correct, basically. There are three ways to participate in the Rural Studio as a student: Third-year (when I did), Thesis (final year, plus any additional years needed to complete a project), and Outreach (non-Auburn post-graduates or temporary transfer students). Because Auburn is a 5-year professional program, in all fairness, it often turns out to be the only architectural education most of its graduates receive. Auburn has always been a school for pragmatists, and Rural Studio is an immersion in desperate realities that still resemble Walker Evans' photographs. From what I felt, and what I observed, that dosage of reality is usually enough to temper a student's tendency toward irresponsible fantasy.

It changes people, and they begin to work from a tectonic basis outward — they still have wild dreams and hopes, but only keep the ones they feel committed to accomplish. You become a ruthless self-editor.

FC Was the design-to-construction process transparent to students, and how much of a role do students have in decision making?

PM You might not fully believe how much the students are in charge. The faculty and invited guests keep the projects moving, and keep the studio from descending into *Lord of the Flies*, but that's about it. If anything, this could be something to fault the studio for. Lately, some thesis projects have dragged out 2-3 years beyond graduation, and since students are volunteers, they start bagging groceries or pouring drinks in one of the three or so restaurants in town. The responsibility is, at times, as crushing as it is rewarding. But it keeps people going, and most graduates remember their time fondly — as one might remember any long-defeated personal struggle.

FC Do the students have a relationship with the residents of Hale County outside of the building process and how has it impacted the program overall (good/bad experiences)?

PM The students, many from abroad or elsewhere in the US, are something of a curiosity in such rural and isolated surroundings. Our neighbors seemed to enjoy us a great deal, so long as we didn't misbehave too much (and we tended to). There were plenty of ways to interface by living among the people you served: mentoring middle school students in Hale County, hosting community dinners with AME choirs, starting a Frisbee or softball league, and buying a daily pastry from the Mennonite ladies (I still miss those cinnamon rolls). The community trusts the Rural Studio immensely, simply because we DO live there — they are our

PM landlords as well as our clients; they see us in their stores, their churches, at the cafe or at the bar, and even at the filling station. There's an arithmetic to geniality, particularly in the South, that swings the patience of the people to the Rural Studio's favor.

FC What is one of the strengths of Rural Studio that similar programs could learn from, and what could be seen as one of its weaknesses?

PM That is an incredibly difficult question because every strength of the Rural Studio might be seen as a weakness elsewhere: it is the ultimate immersion, but there is literally no time for anything else: no semblance of a personal life, an exercise regimen, or even so much as a book to read. But the studio reconfigures your life to fill those needs — you bond with your teammates (people you might not even say hello to back in Auburn) and meet incredible practitioners from all over the world (see the recent lecture roster), you get ripped (almost) from building in the heat and humidity of west Alabama, and you learn exactly what all those words on the drawing set actually mean... throw in some catfish gumbo and bonfires and what more do you need for a semester?

OK Building a ME occupancy survey NOW

OK project post-occupancy

Francesca Carney, M. Arch I '17

Conducted by: Daphne Agosin, Francesca Carney, Dante Furioso, Charles Kane, John Kleinschmidt, Lizzy Nadai, Maddy Sembler and Andy Sternad

"Buildings don't help make an impact, it's the people" BP 1993 Owner

The Post-Occupancy Survey reached out to the owners of past Building Project houses to hear about their experience in these homes. Questions included whether they liked the house, how long they had been living there, what issues, if any, they had with the house,

and what advice they would offer future students. Of the 27 completed projects around New Haven, our team was able to reach out to 19.

We received a full spectrum of reactions to the most basic question: did they like the house? Some people stated that their houses were "great" especially those with backyards. Others were not so positive. Conceptually, the idea of an affordable house is great for the neighborhood but one owner remarked, "the inside sucks."

More criticism surfaced when the subject of conversation moved to actually living in the homes. Construction issues have come up in many of the houses. Leaking windows,



BP 2004 at completion



BP 2004 today

rotting subfloors, and poorly insulated walls are just a few examples mentioned by home-owners.

Renovations of items such as custom railings and light fixtures, can be incredibly expensive (if not impossible) to replace for those on a restricted budget. Again, maintenance becomes a concern when materials for repairs are inaccessible, and when the skillset needed does not match those of the typical owner of these "affordable" homes.

When asked for advice to give future Yale builders, one homeowner said, "don't forget the sidewalk." The fundamentals still matter: the ground, durability of materials, and the first impression of the house when you are standing outside. Although the premise of the project is to design a house in response to the needs of individual families, its impact goes beyond the specific building and greatly affects the surrounding community.

One home was built on the site of a neighborhood park. Removing this community destination negatively affected the neighborhood by eliminating a place for children to play, thereby making for unhappy neighbors. While reflecting on the Building Project, it is important to consider that the needs of the neighbors are being heard. The owner "feel[s] rich in a poor neighborhood," but they recognize the repercussions that the location of their house had and see a need for the Building Project to help a larger audience and not just individuals.

In the end, we learned more than just how the houses look today. We heard honest opinions of how the Building Project has impacted individuals, and from this we should reflect critically on how it is constructed. From what we heard, areas to reconsider can be broken into five themes: maintenance, developer owner relationship, materials, construction, and program.

Where does the responsibility of YSOA lie regarding long term maintenance and renovation? What is the ideal ownership model and program for the building project? Should the materials used honestly reflect the financial bracket of the future homeowners? Should the program be open to all students or just to those who apply? And is a house the right program for the Building Project?

Conducting this survey was meant to bring to light both the voices and perspectives of residents living in Building Project homes. BP has the potential to be a much more meaningful experience, as we question how the project can change to positively impact the community.

"The many damaged but reparable houses in the city would be a more effective target for social activism, but I understand that rehab is not an easy thing to work into a grad core design curriculum." A.O.

BP 1994 today

BP 1994 at completion



DEAR FIRST YEARS,

Accept that compromise is a necessary part of the process, save your argumentative attitude for the issues that are most important to you. For the others, it's ok to simply take a position of indifference. -Alexander Stage

Don't work with your friends in the group phase. Work with the people you want to learn from.

It's more important to get along than to be right. There is no right. Houses are hard and weird and no one's really done this before. So work on building a positive and inclusive group dynamic from the start and that, more than any brilliant parti will serve you well in the end.

MODEL CITY HUES: DIXWELL, YALE, AND NEW HAVEN

Juan Pablo Ponce de Leon B.A. '16

Blink and you may have missed it. In October 2014, New Haven announced plans for the redevelopment of the old Coliseum site, once a sports arena and the crown jewel of the Oak Street Connector. The announcement received some local press, but surely did not elicit the fiery community reaction that met the urban renewal plans that made New Haven a model city half a century ago.

Plans for the Coliseum site—mixed-use development including residential units, retail space, and a public square—appear to stand in stark contrast to the city's mid-20th century approach that was closely tied to Yale's own interests in the city. This approach was perhaps most evident in a plot of land past Scantlebury Park, between Webster and Foote Streets, where vinyl-clad, colonial revival homes now stand. The current development, Monterrey Place, succeeded the 800-unit government housing project central to the city's efforts to end blighted neighborhoods and make New Haven the country's first slumless city.

Here lies the story of Dixwell's plights, which continue to bedevil municipal officials, even as they move forward with plans to reconnect the Hill neighborhood to downtown with the much-lauded Downtown Crossing project. Many of the problems in Dixwell arose from the city's effort to designate and rehabilitate troubled areas of New Haven. In 1933, at the recommendation of President Roosevelt, the Home Owner's Loan Corporation was established by Congressional

To make the most out of this unique opportunity and bizarre educational process, stay focused on what you're passionate about. Don't compromise your ideas to try and win the competition or please the perceived status quo. Instead, embrace the opportunity to explore, collaborate with your peers, and do something that takes most architects many years to accomplish: build. -Benji Rubenstein

Don't fall into the bullshit. Take it easy, chill out, enjoy the process. The summer will be super duper fun!

In the team phase, design a house you're proud of. Don't get caught up in trying to please the critics (who all have different opinions) or designing a house that will "win." There are so many

factors you are unaware of at play, that all you can hope to do is to present a project of which your team is proud. -Ava Amirahmadi

To the Viz 1 students: this is when it all starts coming together!

You get advice and criticism thrown at you from so many directions this semester. Your classmates and teammates will be your best resource throughout, whether by helping you with a Rhino command or providing insight into clarifying your diagram. Also keep in mind that at the end of the year, you build one house that will come to belong to all of you. So if your friend, or another team has an amazing diagram, or an exciting final design, this means that the chances your class's house will be great are that much higher. Any success

belongs to all of you, so encourage each other throughout the competition and get excited by the accomplishments of your friends and classmates!



action to halt the Depression's housing crisis by protecting homeowners from foreclosure and interest hikes through refinancing. Local HOLC organizations graded neighborhoods on an A-to-D scale. The bankers and insurers in charge of local branches freely deployed racial biases to demarcate what they saw as undesirable areas, condemning them through the red-lining process. Racial prejudices and federal guidelines, which looked down on mixed-use neighborhoods, meant that the D rating given to the "Harlem of New Haven," Dixwell, was almost a forgone conclusion. For the workers who owned three-thousand-frame houses in the neighborhood, renting upstairs units to help cover the mortgage, HOLC's rating discouraged new investment, setting off a process of neighborhood decay due to troubles in securing capital to repair or upgrade the housing stock.

Having undermined resident stakeholders, the city built Elm Haven, its first housing project, in 1941. Though the project won several design awards, it failed as a bedrock of community in Dixwell and was demolished in the 1990s. Its shortcomings arose from a disjunctive between aesthetic vision and practical use. In Learning from Las Vegas, Denise Scott-Brown, Steven Izenour, and Robert Venturi described the aspirations of modern architecture to create heroic and original works. This aim was present in Elm Haven's original call for applicants. The brochure's front page displays sunshine, fresh air, economy, and privacy. Its interior fold describes the unit's latest modern appliances, rather than explaining how living in Elm Haven could provide occupants social and economic opportunity. Notions of heroic architecture and modern tastes were likely far from the minds of residents, whose efforts to overcome poverty were not aided by the spatial isolation imposed by post-war housing projects and model-city redevelopment. As Oscar Newman observed in Defensible Space, post-war tenements and late American mod-

ernist apartment buildings were typologically similar, yet there were notable differences: costly additions such as doormen protected the latter, while the former were vulnerable to crime and other forms of social unrest. Elm Haven's rigid program, initially successful as transitional housing, could not adapt to the needs of a population that required greater access to surrounding neighborhoods and opportunities. Residents were boxed in by middle-class redevelopment, neighborhood fabric demolition, and large scale rezoning.

Still, the city's redevelopment program was spurred on by its industrial strength and the migration of blue-collar workers into New Haven's urban core. Throughout the 1950s, large numbers of African Americans migrated from the South to see high-paying industrial jobs, which generally did not require an advanced education. By then, New Haven's industrial capacity was at its peak, and would soon begin to decline, as an increasingly globalized economy sent manufacturing jobs overseas. Meanwhile, the attention of New Haven and Yale turned north with hopes of creating a desirable housing and commercial district: University Park Dixwell. In the Dixwell Redevelopment and Renewal Plan the commission's outlined its aims to remedy the perceived ills of a mixed-use neighborhood by rezoning, making "the predominant land-use . . . residential thus confirming this neighborhood's predominantly residential character."

The result: the classification of two hundred buildings as blighted, slating them for demolition, even though a 1958 survey found only thirty-six to be structurally unfit. As Mandi Isaacs Jackson remarked in her book, Model City Blues, development was meant to achieve "a slow but steady gentrifying process — one that never quite materialized." Lofty aspirations, with pointed racial undertones, were on display in University Park Dixwell's advertising: a white, middle-class family depicted as its ideal residents leisurely strolling through town. Besides obvious gender roles assumed in this 'prototypical' American family, what is

most striking in the advertisement is a sense of placelessness, as the particularities of urban life—streets, buildings, parks—are entirely absent. Were it not for the title, the image could fit almost any commercial advertising campaign. New Haven was all but forgotten.

Yale's role in redeveloping large tracts of the city, including Dixwell, was extensive. Yale not only provided design talent and institutional collaboration, but leveraged government contacts to secure funds for municipal redevelopment. New Haven's half-billion dollar budget was only surpassed by Philadelphia, Chicago, and New York. Edward Logue headed the redevelopment agency from 1954 to 1960, when Elm Haven's second stage, its notorious high rises, opened and the agency published the Dixwell Redevelopment Plan. Yale president A. Whitney Griswold—whose campus expansion plans included fixtures such as the Art and Architecture building, Beinecke Library, and the Saarinen projects—as well as his successor, Kingman Brewster Jr., both served as vice-chairs of the Citizens Action Commission, a stakeholder in the redevelopment plan. Even Richard Lee, the model city mayor himself, headed Yale's public relations before running for public office. Dixwell's ill-fated redevelopment was partly funded through the \$3 million sale of land within the project area, whose three high schools were razed for the construction of the Morse and Stiles Colleges.

Now, as the city embarks on an ambitious new development project, promising to turn around the Hill neighborhood, it may be worth recalling planners' errand into Dixwell, hardly a model for New Haven as it seeks to reclaim the mantle of the Model City.

"Yale can't just chug along and continue its claims to be the oldest and most august design build program; the school has to re-examine its motives and objectives for the building project." A.O.

THE COLONNADÉ

Welcome to the Colonnade... (isn't it ionic?)

As of this issue, the back page will feature recurring columns from contributors across the school.

DEBORAH BERKE OUTLINES THE YALE WE WANT Equality in Design

In her first address to Yale School of Architecture students and faculty, Dean Designate Deborah Berke outlined an ambitious agenda of "twenty-first century pluralism," which places inclusivity and interdisciplinarity at the fore. "Pluralism is not a question of style," she noted, "[and] the discipline and the profession are strengthened through broader engagement with the world, not threatened by it." Berke went on to describe a future YSoA in which "...people of all racial, ethnic and socioeconomic backgrounds and genders can be successful, and go on to have an impact on architecture, the profession and on the built environment." We applaud Berke's vision, but we know the journey won't be easy.

YSoA lags far behind peer institutions when it comes to confronting contemporary social and political issues. While studios at Berkeley grapple with environmental conservation, we revisit classicism. While GSAPP holds lectures about inequality in the profession, we debate style. While students at the GSD work with humanitarian organizations to address the Syrian Refugee Crisis, our critics dissuade us from taking a stand.

Why does our required planning class present an antiquated and whitewashed history of American cities? Why do we focus only on profit-driven real estate development? Why does our third semester require us to design a building for an institution which intends to intellectually colonize a Chinese university with a western-focused, "English-only" curriculum? Of the 42 readings assigned in Architectural Theory I, why is only one co-written by a woman? Why are all authors either American or European? Of course, it's not because women and people from the rest of the world don't write about architecture. It's because we choose not to assign them, to read them, to value them. These issues stem from inherited pedagogy and it's high time that we question them. YSoA's great sins are ones of omission.

Is our work really "great" if we ignore the prevailing social, cultural and ethical questions of our time? We've laid some groundwork already. The building project alone presents an as-yet-untapped opportunity to do cross-disciplinary research with the Schools of Law, Forestry, Medicine and the like. It could be part of a sustained research lab more akin to the founding principles of student-community collaboration that tackles the problems of the built environment in New Haven. Structured as an ongoing research lab, BP could enable students and faculty to experiment and explore technical innovations. Today's YSoA is organized such that inequality, sustainability, and other global crises lie outside our purview as architects.

Tomorrow's YSoA must do better. And we must work with Dean Berke to reject architecture as a gentleman's venture and challenge the network of power that sustains the institution of building.

DO YOU LIKE IT?

Dante Furioso, M. Arch I '16

The semester begins on Thursday at the Yale School of Architecture when graduate students come to trade tuition dollars and student loan debt for airfare and a few desk crits with a star architect. For the uninitiated, this is known as the Advanced Studio Lottery.

The show starts at 11 am. Having registered with "the committee" and collected their paper ballots, students take a seat facing a long line of white faces in black suits, set against the orange carpet of the fourth floor pit. It's something like a military tribunal, except the captain fights to stay awake.

What is the origin of this Yale tradition? Neither Associate Dean John Jacobson nor lottery chair Michelle Gonzalez (M. Arch I, '16) could quite answer this question. But, we do know that it has been around for at least 20 years. The lottery's mythic Microsoft Excel spreadsheet and algorithm were developed by a team of students from the Schools of Architecture and Management. This spreadsheet, passed down by student volunteers on the lottery committee, is the basis of every graduate architecture student's placement into final-year design studios.

To summarize the process, students are granted a number of points to assign against studios they wish not to take. They assign zero points against their first choice studio. Each studio can only have 10-11 students. If a studio is oversubscribed, the spreadsheet works it out. Simple right?

In practice, contrary to what the name "lottery" may imply, this hallowed Yale tradition has very little to do with chance. In fact, the actual process requires several explanations, practice rounds, and clarifications before it is carried out in earnest. Students confer, scheme, tally, publicly poll each other, adjust rankings, and re-poll.

The worst part is, some students make less popular studios seem even more unpopular for personal gain. That is, they "game the system." This involves feigning disinterest in a studio in order to drive up the number of points other students have to assign against it. These students still place a fair number of points against the unpopular studio, in hopes of getting carry over points for the following semester.

When this happens, the tail wags the dog. That is, we don't just rank studios and submit to chance. Instead, we reap the sinister effect of people's own self interest filtered through a bizarre system that does more to turn ourselves against each other than to promote honest conversation, compromise or even the acceptance dumb luck.

The painful irony of the Advanced Studio Lottery is that rather than curbing the negative effects of people's egos, it can actually accentuate them by sending everyone into a frenzied arms race to place as many points against the "uncool" studio, rather than openly negotiating or just having an actual lottery. Like driving a car or commenting on web message boards, the lottery shrouds students in a pseudo-anonymity allowing them to be public and private at once. Self interest trumps collective compromise when the advanced studio lottery comes to control its designers. Do you like it?

BOOK REVIEW— BUILDING ART: THE LIFE AND WORK OF FRANK GEHRY

Andy Sternad M. Arch I '16

There is nothing inevitable about Frank Gehry's success. Born Frank Goldberg in Toronto in 1929, his creativity could have been limited by tenuous family finances. His achievements, however, are not accidental: propelled by a "distinctive combination of anxiety and curiosity," he has insisted on making buildings to the point of turning down lucrative opportunities that he believed would compromise his architectural mission. Fundamentally shaped by the sense of freedom and experimentation in postwar L.A., his architecture has become a global brand.

Paul Goldberger, former architecture critic for the New York Times and The New Yorker, met Gehry at a cocktail party nearly 40 years ago, which inspired the young critic's first story. Since then, the relationship has largely been one based on admiration. For Goldberger, the youthful gloss of that first encounter seems never to have worn off. Building Art: The Life and Work of Frank Gehry is a true insider's view of Gehry's life and work (although the architect had no editorial input). Goldberger constructs the image of a man whose humility masks his ambition; who embraces fame, and famous friends, with a casualness that belies his desire to belong.

On the whole, Goldberger eschews his day job as architectural critic, and largely avoids discussion of the design process and creative struggles inherent to any act of design. Instead, he plays storyteller, name dropper, and above all, reputation defender. He labors throughout the book to emphasize the practical, program-driven nature of Gehry's unconventional buildings, a position that is somewhat at odds with the hint of something intangible in the book's title, Building Art. As an old friend, Goldberger attempts to rebut a common criticism of Gehry's work: that his forms are self-indulgent, with little regard for client, context, or cost.

This might be possible for the first half of Gehry's career with projects such as the 1967 Merriwether Post Pavilion, where the exposed structure doubles as architectural flourish. He describes Gehry's architecture as originating from careful observation, not fanciful invention. The chain link and exposed studs of his radical Santa Monica home were cheap and tactically deployed. Hopeless, however, is an attempt to prove the functional value of his other swishes and swoops, and at times Goldberger's dogged defense is a stretch. He describes Gehry's own home as "a composition made of slices and slashes and clashes, of colliding forms and texture, solids and voids, all seemingly random but considered as meticulously as any Miesian detail." Surprisingly, he presents a commitment to rationalism as one of Gehry's defining characteristics:

[1] Diane Ghirardo, "Eisenman's Bogus Avant-Garde," Progressive Architecture (November 1994): 70-73