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[Having just read out loud a draft of our editor's statement] Hopefully it's clear why we're sitting down with you.

AM Of course. Paprika is a sustained multi-year manifesto. There are threads of continuity where you are all grappling with substantial change and circumstances in your profession.

MSE You've been adjacent to architecture for your whole career. Can you speak specifically to some of your experience and knowledge of the profession?

AM I should confess my bias from the outset. I was one of these Yale undergrads in the late 80's and early 90's who had the transformative Vince Scully lecture series on architecture. I geeked out on architecture as a non-major but significant way because I thought it was so mind expanding. I'm infected by that experience...

Here's the way it kind of looks to me. There are a lot of professions being upended by advances in materials, fabrication techniques, and software. These three things are having a huge effect on medicine, on transportation, and architecture is potentially the most dramatically affected by this.

There's this great quote -- "The future is already here -- it's just not very evenly distributed!" [William Gibson] -- which to me sort of captures how parts of the architectural profession already live in a reality where the advances I mentioned create new possibilities. Economic, professional, and building possibilities. Then there are a whole lot of people who are petrified that these changes are happening and they don't have the tools and capacities to keep up.

The architects who take advantage of the advances in those three areas, can now both realize a vision and do the normal installed cost basis; they can exploit a kind of plasticity of form that would have been prohibitively expensive in the past. The conversations that I started with Deborah Berke last fall have been really interesting: it's become clear that the demand for architects is as great as it's ever been. If anything, as the world's population grows, peoples expectations of what good architecture can be have deepened. There's going to be an ever increasing demand for people who are skilled at making dwellings and offices and places in which to live. It's only the formal structures that are shrinking. Big firms are just not what they used to be. Which means there's a whole new set of skills and types of agency that architects need to have. A place like Yale has to get a lot better at figuring out how to prepare their students for this new reality. It's a moment of incredible opportunity—less security, greater instability in career paths, but there's real opportunity for people who can figure out how to make the forms and figure out how to realize projects.

What's your definition of an architect?

AM To me an architect is someone that has an artist's ability to envision, and draft-person's technical skill to realize things. What I love about architecture, from the perspective of Tsia CITY, is that the discipline that has been honed pedagogically by the architecture school is the model we are trying to replicate elsewhere in the university.

Basically, take a problem, figure out a hundred ways you can solve it, hack that down to the one thing you're gonna try and go build that. The one difference is that typically in architecture you don't get the ability to iterate. You get to build once and see how people use it and then build something else. But I will say, as materials and fabrication techniques improve, it's going to be more possible to sketch out an idea, literally prototype a space and see what happens!

How do you see architects -- with those skills you mentioned -- getting involved here at Tsai CITY?

AM There are a couple specific things right now. For example we're doing a placemaking intensive. New Haven has identified a few empty lots, so we're first trying to study and understand the needs of the neighborhood where they are to deeply understand the social stuff. Then we'll build something on these lots and iterate those interventions over time. As opposed to just showing up and building a bench and taking off, we're going to be around for the long haul, trying to actually connect to these places and neighborhoods. That's a place where architecture students will be involved.

We're also doing something called "clinical redesign" at the Medical School and Yale/New Haven Hospital. There's a cluster of physicians who are focused on sequences of treatments and on improving treatment processes. Basically, they're taking a recurring problem and trying to figure out the combination of devices, physical spaces, sequences of interventions, and software that can make things work better. It's super exciting and it's very susceptible to contributions by interdisciplinary teams.

The whole thing got started because an architecture student came up and asked about wanting to get involved with such a project. We got him in touch with an awesome mentor and now Yale will be building a new clinic. So in this case we're taking a problem like patient care and trying to tackle it with the help of a space designer. [Winston Yuen, M.Arch'19 is that student]

I was struck by your critique of how we become professional training. Interdisciplinary becomes a very important word as we go into our careers. How can we strategize on finding work or getting feedback processed once projects are completed?

AM So I have a law degree—I'm no longer a lawyer, but I have friends who are—and one of the things that's interesting about the legal profession is that it's a client-based service profession, but the happiest lawyers I know are the ones who have agency over where they litigate. In other words, they have a mission in mind, they find the client, and bring the lawsuit. It's broadly called "strategic litigation."

Similarly, architecture is often seen as a client-based profession: the clients have the money, they come to you with a piece of land, and you go build what they want. But a strategic architecture practice is one where you might independently think about what ought to be, and then you go find the client. Of course that is easier said than done, but it does strike me that there is a shift going on. Having more of a freelance model with a more strategic perspective on outcomes is a more viable option just because of those changes in the nature of the work that we spoke of earlier.

What does it take to be a good strategic architect?

You have to know how to gather data on human behavior and analyze that data. If you're going to make a building in the middle of a dense environment you now have access to enormous amounts of publicly available data sets that can be turned to for insights as to how to build what you're going to build. That could feed the business, which could feed the process of finding the right client by making a more compelling argument for your proposal. It strikes me that from the technical side, skills like software development and data analytics are a lot more central to the profession as I see it now. That kind of interdisciplinarity will pay off to architects who would like to have greater agency over what they're doing rather than just responding to clients.

Percy Yates, alongside his Wife and 18 month old daughter, is the resident of the family unit in the 2017 Jim Vlock Yale Building Project collaboration with Columbus House. They moved into their home on the corner of Eddy & Adeline streets in December.

PY "Never had a christmas like that. It was good. We had a huge tree and put it right there."

Any other great early memories?

PY I had some people for the Super Bowl. It was like an L shaped party, to fit into this living room. We actually had to set up the smaller flat screen from our room and I set it up here so the people in the kitchen could see. A little crowded. My wife's mom stopped by and fixed up some food. We had fun. One guy said, "man this looks like something off of MTV cribs!" That made me feel good. Yeah, the Super Bowl party was a success. Pretty low stakes since I'm a Broncos fan.

What about the everyday routine. Breakfast, dinner, bath time...?

PY I'm usually the first one up. I work with her dad but I'm looking for more work. I'm home most days, get up first, come down, have my coffee. I open these [points to blinds]. My wife is a little bit more private, she doesn't want people coming in and seeing our life. I don't really care, so I come open these. I like to look out and see what's going on. My daughter wakes up at 5 in the morning so I come down here with her. I get some cartoons on for her. I watch the news. It feels like a regular life. At one point we didn't think that was possible. Through a home, that's possible. We're living just like everybody else. You know what I mean.

During construction, the neighbors and community seemed really supportive of the new house going up. Has that affected your experience living here in any way? The toddler next door came by wearing his toy seat. His Dad asked if we needed a hand. The postman would yell 'Hey great work!' 'Ain't no joke' a passer-by awed while pulled over to watch the crane pick a colossal roof panel.

I feel that enthusiasm absolutely welcoming me. I have people walk by, "woah they're finished, somebody actually lives there!" They'd seen the process from the beginning. They're happy someone lives here. I was walking home the other day and there were two people outside taking pictures of the house. Walking around the corner. I was like *H!* They didn't know where I was going, but when I walked into the house and pulled out my keys they were all excited and shocked. So they must have seen it from the beginning too. It was very nice outside last night, so I took my daughter out and we played out in the driveway with her little bike. She ran around the house. For her to be able to do that, it's great. The neighborhood to great. When it snowed, my wife almost cried - a group of kids came over and knocked on the door and was like can we shovel your driveway? It felt good. I see the neighborhood kids riding their bikes. I see that all the time.

What about the Val Macri residents, do you interact much with them?

PY Right now we don't have a garbage can. We're going through something with the city. So for now, they have a garbage we get to use. A big dumpster over there. I walk through there. I see the people over there. They know we're the people that live here. The nice house they call it, haha.

And what do you think of it?

PY I love the windows in the bedrooms, actually. My daughter climbs up there and just sits there. I'll show you all her toys are up there. She stays there for hours. Definitely gets a lot out of it. The big bay window. Pretty nice with this landing. We had the Christmas tree there. Just got Bo - he's our bear, kind of hanging out there for now. Maybe we'll get a desk, put a desk right there. I think that's a good place for it there.

I don't know if you guys were going to ask me this, but I love the high ceiling and I love the light. You can turn the lights out and open everything and the light will come in. Its airy, its open. I love it. I really do. The best part about this right here, with her room. When she's in there playing we can hear her. We can hear everything. If she bangs, we can hear it. You kind of want that. We're downstairs, she's upstairs.

Just a little disclaimer, we were only part of building it, so please don't feel like you need to be polite.

[laughter] Oh I'm going to tell you. The water gathering out there is a big problem. A month ago we had that really big snow storm, the snow was up outside of my door up to there. It kind of comes in. Not the breezeway, the breezeway is cool, but the way the rain comes in. That side has nothing, it comes in there. [MSE: Part of the roof covering the breezeway is a permeable lower which has the unintended consequence of allowing snow to come in. Additionally, the grading on the breezeway wasn't quite right and the water pools in the middle.]

This couch is a little small. I might add an extension underneath it. [SDB: Percy is demonstrating the shortcomings of the built-in couch I worked on in a rushed afternoon in early July. We didn't quite make our construction schedules and the couch ended up with a deeper cushion than we had planned on. The whole thing overhanged and looked pretty uncomfortable to sit in. It was clearly a mistake on my part. It looked pretty unpleasant.] But the storage behind here is really good. I love it. [Phew]. We make it work.

What do you think about the dynamic with your neighbor and the overlapping of your apartments?

PY That is weird, #1. I've never seen anything like that. It's interesting from an architectural standpoint and a builders standpoint, but um, we can hear her and she calls my daughter her alarm clock. She doesn't mind, at all. But she can hear everything that happens in our bedroom. What if she wasn't so great, maybe it would have been a problem. We talk, she brought some food over the other day.

My wife is better at architecture and spatial thinking. She can look at something and say that's a waste of space or this or that because of her dad, who is a contractor. And she was actually saying that our room was in her apartment. Is our room in her apartment?"

Spatially it is. There's a lot of padding between the two apartments, to minimize noise transfer. Your room straddles her bedroom and bathroom area.

PY You know, you can't hear a conversation, but you can tell someone is down there.

Anything you'd say to next year's class building a different house?

PY On the next project concrete floor probably wouldn't be the right thing. Got to be really careful with my daughter on it. It's hard to clean. Stuff just seeps in. The rugs are great. Mostly everything else, we love it. I love the stairs. That window, whoever made that. [Percy signals to the window from the children's room into the kitchen] That was a great idea.

Someone really advocated for it, who was that? [Great job Dan & Kerry!] They really fought for that window.

How might you direct us designers to start to think about the process of addressing homelessness in a more profound way? There's a housing crisis all over the country and beyond. We need to build houses, shelters, roofs, for as many people as possible. It would be interesting to hear your thoughts about where to start.

Homelessness is such a big problem. Not just at a national level but even right here in our city. I've been saying for years that Yates is prominent in our city. They should tackle homelessness some kind of way. It makes me so happy to know that Yale was a part of this.

To go from homelessness to a home like this makes you appreciate -- gives you a sense that somebody's got faith in you. That you can take care of this. You can take care of it and you can live here. Homelessness runs so deep. You can't get out of it. There are so many other components that come with it. Substance abuse, mental health issues, that all leads to homelessness. That's how I got homeless. My substance abuse led to mental abuse. My mental abuse led to more substance abuse. Which led to homelessness. So it's about tackling some of them issues.

We actually lived in an abandoned house. Here in New Haven. We decided we didn't want this and started making steps to change it. We were really homeless. You know, build more houses. I actually didn't know that Columbus House had that place [Val Macri] up the street. I don't know the numbers, but I assume more people are single than in families and it was good to have a single component and a family component. If this wasn't built, we'd still be searching for housing.

I have a Section 8 voucher. I get assistance with my rent. Everybody doesn't have that. Columbus house stepping in and helping out is invaluable. We had problems with credit checks, my criminal record had a part of it. It was hard for us to get housing in the places we wanted. We wanted a nice house, we wanted to live in West Haven, but we just couldn't get it, but when I heard that I was eligible for this place and we'd seen it, we was like oh my god, what's the catch!?

It's my understanding that there are a lot of vacant properties in New Haven and members of the homeless community licensed in the trades. Skills and capacities of citizens of New Haven and spaces that need renovation.

Short answer - put 'em to work! There are people in the homeless community of New Haven who are skilled in the trades and they're just not getting the chance. Imagine how you felt good, building it and seeing someone live here. Imagine if you got to build it they actually live there. Taking vacant lots, taking some abandoned properties, doing a kind of a flip of a house. I actually work with my wife's father and he flips houses. I do that, I'm kind of an apprentice of his. I do that part time. I'm learning. This is my second house working with him. It's just amazing. To see the finished project is good. It feels really good.



Ellen Baxter refashions mixed-use
Anne & Frank Goodyear consider the museum
Toni Harp advocates for architecture
Ariel Hudes stakes new ground
David van der Leer charts the process
Andrew McLaughlin posits the future
Percy Yates reviews his house

A project's scope is often represented in a Gantt Chart, a detailed account of the goals, schedules, and roles of a project. The *Scope* issue looks to the work that takes place before and after the architect's involvement. We are interested in what clients—the patrons, presidents, directors, and developers who set up a project—and users—the children, the students, the formerly homeless, the neighbors, and the passers-by who experience our finished buildings—think architects do. *Scope is a lens to look at how our clients and how our users perceive our work.*

The discourse at Yale School of Architecture this semester has suggested it's time we start thinking about *Rebuilding Architecture* and understanding the services that we render in a new way. We need novel models of practice; we need to take advantage of emerging technologies; we need to think differently about project finance. The fold *Audience* asked students from other professional schools to comment on our discipline while *Nomenclature* and *Labels* questioned what we should call ourselves and how we talk about what we do. *F*ck That* suggested we're unsettled, too eager to censor conversations about our work. We've debated whether form is political. Looked at in its totality, the discourse this semester suggests that perhaps our generation of architects has inherited an identity crisis.

Our issue looks at architecture from the outside in. Our hope is that architects begin to think about how to expand our scope within the matrix of organizations, budgets, contractors, and clients.

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2017 Building Project. Photos by Haijin Chan and Zelig Hoak



Dwellwell Community House by Herbert S. Newman and Edward E. Cheney (1967)



Percy Yates. Photo by SDB.



2017 Building Project. Photos by Haijin Chan and Zelig Hoak



Ioni Harp (M.E.D. '78) is mayor of New Haven. This interview was conducted by Jack Hanly (M.E.D. '19) on Tuesday, February 20th, 2018.

241 Can you tell me about your background before coming to Yale and what drew you to the MED program?

241 Before coming to Yale I had worked for the American Society of Planning Officials. They don't exist anymore, the American Institute of Planners does, but that organization supported people that worked on planning commissions across the country. It's where I became interested in planning.

I had learned about Yale through Thelma Rucker who was part of the faculty at that particular point in time. She was doing a lot of recruiting. She had a study group involved with New Haven urban planning issues. I later met my husband Wendell Harp [M.C.P. '70 and M.Arch '71] through the Black Workshop, which did a lot of not-for-profit architectural work in the community. But that's a whole different story.

242 Were you getting involved in politics while you were studying in the program?

242 There was a group I worked with called Emoja Extended Family that paired college and graduate students with children under the care of the Department of Children and Families. But I really didn't start working in politics until a year before I graduated when I became involved with local elections. I worked with a woman who was running for alder, and I thought it was a lot of fun going door-to-door in support of a candidate.

I didn't personally want to become involved until later when I worked for the city in social services. I couldn't get a job as a planner because my husband was a planner/architect and some people saw him as a competitor. From my work in social services planning I saw that all of the final approvals and changes are made at the aldermanic level, and I thought, "I want to be where they make the final decisions."

I started talking to my neighbor who was the ward chairman and told her that I wanted to be on the board of alders. They basically said they already had a female alder, but that I could be on the ward committee. So I joined the ward committee as a secretary and I thought that if I could send information out to people in the community then they would learn who I am. I worked very hard for a number of years at that and then they became disenchanted with their alder and asked me to run. So I did and I won.

243 Did your education in the MED program contribute to those early political activities in some way?

243 I think it did. You know one of the things that I understood—we had to spend a lot of time thinking about the population and how it had changed—was that very few people in politics understood who lived in our city, what their incomes were, and what their housing needs were. I felt that we had too much low-income housing that was concentrated, like the Elm City projects with its thousands of apartments. You had a concentration of poverty that created a lot of problems that—from a planning perspective—just didn't work for a city.

The other thing that I'm confronted with now, that I believed then, is that you really have to have home-ownership in poor communities. The work that I did while in the MED program looked at the difference between cities that have a large amount of home-ownership and those that have less and the social discord that occurs when there were fewer opportunities to own. How do we increase home-ownership in a city that already has a lot of apartments? Landlord-owned housing presents a real challenge that we have been trying to work on. And as New Haven gets more and more apartments it becomes even more challenging to offer home-ownership.

244 What kind of role if any do you play in helping direct the architectural and urban future of New Haven?

244 One of the things that is clear to me is that the mayor has a responsibility, through the city's development and planning apparatuses, to make sure that our architecture is good and interesting, particularly in public buildings. Because of the Yale School of Architecture, good design has always been important in our city. We were just passing the Metropolitan Business Academy and were remarking on the beauty of that building. When you go around town to all of our various schools, it's clear that the people who designed and built them wanted to make sure they contributed to the function of the city, and their form to the beauty of our environment. More recently, we had the Diweli Q House project come in and the first iteration was architecturally—let's just say it needed some work. So I sent it back and wouldn't approve it until it was something distinctive. Just designing a box is not acceptable. We're kind of bullish on that. Sometimes people get upset about it, but we will send proposals back if we don't think they add to our city from a design perspective.

245 How do you balance your administration's emphasis on building up social infrastructures with questions of economic development?

245 Social and economic development can work hand in hand, but sometimes there is concern that they don't. One of the social concerns that has been brought to my attention is the question of housing affordability. Developers are coming in and developing market-rate housing without any need for help from the city or the state. They're not displacing existing housing, but because their developments are market-rate we've seen increasing rents in close proximity. At the same time the federal government is backing out of housing subsidies and the state government is in its worst fiscal situation in two decades. But because the developers don't need our help, we can't demand a certain level of affordability in their projects. That's troubling.

246 In your recent State of the City address, you reiterated New Haven's commitment to resisting the president's push towards nationalist isolationism. What does this notion of urban resistance look like in your administration?

246 It's really about resisting the urge for isolationism that we have seen recently. We're an international city and always have been. We recognize that we're part of the world. We resist the idea that you can't be an urban area without violence. We resist the idea that you can't educate kids from all over the world of all colors and all income groups. We resist the idea that we can't be a majority minority city and be a clean and beautiful city. These are the things that we resist and work to solve.

247 What do you see as some of the social aspects in New Haven threatened by the Trump administration?

247 One of the things that makes New Haven great is all the young people that are here. We have five or six colleges if you include Gateway and Quinnipiac,

which together raise the vitality and bring ideas into our community. But we are still a poor city: the average income of families in New Haven is I believe \$37,000. We're poorer than almost all of the cities around us. We're also a dense city: New Haven is technically about 22 square miles, but in terms of buildable land we're at 18.7. We're limited in the amount of property taxes that we can raise to provide the services that our people obviously need. You have a state that is running into fiscal problems and can't keep the promises that it's made to cities like ours, and you have a federal government that just doesn't want to help. This creates a situation where we have to be vocal and we have to fight. We've got to hold our state legislators and our federal legislators accountable for getting the resources that we need. If we don't have those resources then we can't provide the education that people need to move out of poverty or the opportunities for subsidies that are necessary for people to afford to live and work here.

248 What does it mean to you to have a just city?

248 I think it's really important for us to have a just city. One of the things that we are working on that connects to my experience in the MED program is the idea of defensible space. You've got to find a way to make sure that you don't build up the environment in communities so that people fall prey to more crime or can't defend it themselves. The idea of defensible space helped me recognize that people have to be involved in their own security. That's when we first decided to implement community-based policing.

What we've done as a city is change the way in which we police, so that the police are really a tool of the community. We've broken our city down into 10 districts so that people help to drive the way in which crime is addressed in the various communities. We train our police officers so that they know they are a function of the community and that they should have a relationship with the community, whether they were raised here or look like the people they're policing or speak the same language or not.

One of the things I wanted to do—testing this idea of defensible space—is to go through some of our neighborhoods and find out if we can see anything physical that is contributing to crime. We started last year in Newhallville. We've gone through the neighborhood and had the leaders all of my departments that are out in the community—police, fire, the Livable Cities initiative, building permits—walk through. We began to see that our different departments didn't often communicate with each other, but we also worked with folks in the neighborhood to identify and address those physical things that might contribute to crime. We're moving to Fairhaven next. I think this strategy builds a sense of justice by allowing the community itself to define what that is.

Ioni & Frank Goodyear are the co-directors of the Bowdoin College Art Museum. Prior to Bowdoin, they spent 12 years curating prints and photographs at the National Portrait Gallery in Washington D.C.

[We are in Anne's office, carved out underneath the ground of a McKim, Mead, and White building that was designed in 1894. In 2007, the building underwent a \$ 20.8 million dollar renovation designed by Machado Silvetti.]

508 What do you see as the relationship between a piece of architecture and the collection that it holds?

508 In my view the most important thing that a building does for a museum of art is change its relationship to the community of people it serves. Just a year ago, Frank and I were at an Association of Art Museum Directors meeting. Glenn Lowry [Director of MoMA] made an extremely compelling point that I have been meditating on since that time. He commented that in his view, the 20th century museum was about collecting and the 21st century museum was about programming.

We are interested in anything that museums do to contribute to a notion of transparency about their collections and to create a sense of permeability between the internal envelope and the domain outside, interventions that change and hopefully enhance the social role of the museum and the ways it can serve people.

The original museum represents the United States on the cusp of verging into modernism—it's interesting that when the Walker-sisters endowed the building, they endowed a neoclassical building, but one of the first artworks they gave was a watercolor by Winslow Homer, who was right down the road and beginning to rethink art, photography and modern subjects. We saw an opportunity with the Machado Silvetti extension of the building to complete that movement into the contemporary era. I love that this building talks about the relationship between art and culture in the U.S.

509 Who decided the building should be renovated and why?

509 I think one of the things that prompted this was the fact that the building was not climate controlled for a long, long time. If you don't have a climate controlled museum, you can't get external loans. It's very difficult to conceive of, much less execute, ambitious exhibition projects when the building is not suitable to host borrowed works of art.

510 What are your impressions of the renovation?

510 One could describe the original McKim, Mead, and White building as a kind of jewelry box. Yet, what the 21st century museum is about is actually busting beyond the walls of that jewelry box. I think the Machado Silvetti addition is really successful in many respects; while it honors the original structure, it achieves a sense of openness and accessibility that is really important, not only in this community but also in terms of what role museums play in civic life today.

511 There was a coalition of architectural historians that said, "No, you cannot tear the McKim Mead and White apart." So all of a sudden Machado Silvetti had this really interesting remit which was to renovate the building but only by impacting the physical structure as little as possible. I think they did a really extraordinarily effective job on following through on that. And what I really admire about the building is quite simply that it works. It's easy to find, it's a building in which the architecture enhances what we're doing without getting in the way of what we're doing. It doesn't leak. It's like the ego of the architect faded a little a bit.

512 One question is, what are you spending your money on? Here, 20 million dollars was spent and gallery space expanded by 66%. We have 66% more space to exhibit art. This building hits it out of the park with its commitment to the preservation of the past and the willingness to open itself up to the campus and the community to create more usable space and really beautiful usable space.

513 What are the incentives for other institutions—like the Whitney or the Menil Drawing Institute—to renovate or build anew?

513 I think that in the 21st century great museum buildings will have attractive galleries and all sorts of spaces to display works of all kinds and scales—from intimate little prints to gargantuan installations—so you need a building that does this. Great architects can imagine spaces in which a variety of things can happen. But you also are looking for buildings that are destinations, and there's no question that certain great museum buildings are some of the most iconic works of architecture in a particular community that help to forge, or enhance, that city's sense of its identity.

514 I think architects help us envision how we want to live our lives. They create spaces that both speak to who we already are and connect with where the future is going. That dual dimension of vision—that it meets you where you are, but takes you to some place where you want to go—is in my mind one of the most exciting things about architecture. I think that what is really exciting about architecture meeting the museum world is that museums also exist to foster and preserve vision. Museums are supposed to be creative incubators. The idea that an architect can come to an environment that is predicated upon both preserving examples of great imagination but also hopefully stimulating new ideas is thrilling.

In a weird way, now that we're talking, the word "architecture" is starting to remind me a little of the word "curator." We see the word "curator" everywhere now and I think it has come to mean not just caring for a collection but sifting through information and presenting it in a way that is meaningful. People curate sweater stacks at Anne Taylor, but they also curate information for a project. People talk about information architects or project architects now, so I think this idea that the architect creates a structure in which we can establish community—to me that's the most important thing.

On the Ground

04/4 Pier Vittorio Aureli and Marta Caldeira discussed 1968 happenings in Italy as part of the "1968 at 50" series, coming to the contested conclusion that the only way not to "do work" is by going to a library and reading a book from cover to cover. This will never happen at the Yale School of Architecture.

04/5 Prospective students awkwardly circulated the studio floors, unsure whether to be inspired or repulsed by the mounds of creative junk piled against, over and under our desks.

Regular students tried their hardest to act totally cool and fulfilled.

"So how is this school different from the GSD?" - Visitor aggressively questioning current student.

"One less semester and way less grades"

"It's open house and there's 'anuses' on Papiraki! It's right there" - Chris Tritt

"There's free food upstairs?" - Every YoA student, before remembering that those sandwiches taste like turds.

William B. and Charlotte Shepherd Davenport Visiting Professor, Alan Ricks delivered his Ted Talk "Justice is Beauty." Mark Foster Gage announced himself as a non-humanitarian architect (as if we didn't already know).

"Wouldn't it be great if architects got a bonus every time infant mortality rates decreased?" - Alan Ricks

04/6 "Is Rem Koolhaas a postmodernist? I won't get into it, that's a whole other thing" - Bobert A.M Stern, self proclaimed "thing."

"Money is extremely expensive" - Phil Bernstein

"The modern movement is like a bowel movement. Everybody has it but no one knows what it is" - Tony Vidler. Weird because 1. We all know what a bowel movement is and 2. Everybody does not have a modern movement.

Peter Eisenman, Dan Sherer, Marta Caldeira, Elisa Iturbe and Anthony Vidler talked Aldo Rossi as part of the Ph.D Dialogue brown bag lunch. Apparently the New York to New Haven MTA train ride provides architectural inspiration (but no WiFi).

The Noncompliant Bodies symposium organised by Joel Sanders began in the early afternoon followed by a keynote lecture by Jack Halberstam in the evening.

The 6th floor studio briefly transformed into a call center as scores of students simultaneously procured materials for building project.

04/7

The Noncompliant Bodies symposium continued followed by RADcon (Radicalizing the Architectural Discipline), which aims to bring together members of marginalized communities in the school to promote discourse.

Social chair Ruchi Dattani walked around the floors in an attempt to persuade students to purchase open bar prom tickets. I already bought my liquor at Costco, so I'm good.

04/8

The 6th floor bridge experienced 80+ degree temperatures during the weekend as the heating malfunctioned. Emily Cass resorted to wearing a dress in an effort to cool down while others worked from the computer labs.

Deo Deiparine's table top was lukewarm and ever so slightly moist from the residue arm sweat.

04/9

Hoads of graduate and undergraduate students networked at the Career Fair. Hoads of other students anxiously avoided planning their futures upstairs.

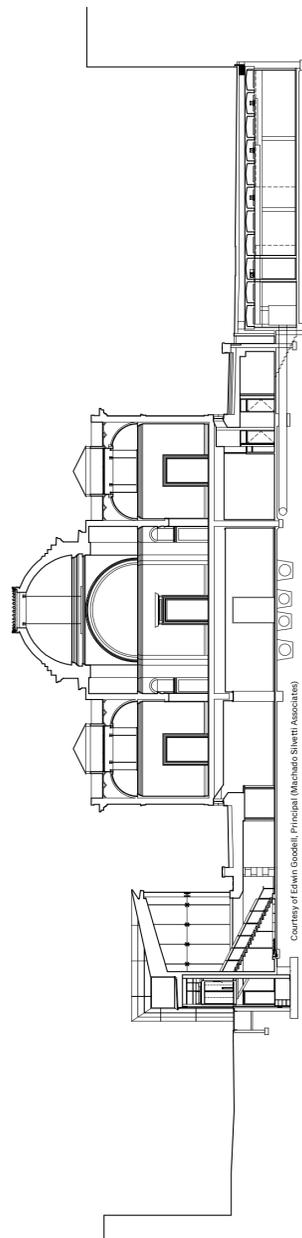
Someone made a bench to sit on behind school by the loading dock. It's fantastic.

4/10

Moon went to China. Students dressed to impress for career day interviews. This whole school is selling out.

Commissioner Gordon Gus Steyer would like to remind everyone to play their Batman-ton games.

Cesar Millan : Dogs : Jacques Derrida : Texts - Tony Vidler in Theory II



Courtesy of Edwin Gossett, Principal (Machado Silvetti Associates)

Ilen Baxter is the Founder and Executive Director of Broadway Housing Communities. She is a pioneer of supportive housing in New York City.

[Elen Baxter is giving me a tour of the 2014 Sugar Hill Development designed by David Adjaye.]

508 "You've been developing properties since the late 80s, this is the 7th building. Throughout this time your thinking about affordable development and permanent supportive housing must have changed. How has the design of the architecture evolved with your strategy for developing housing?"

508 The evolution of our practice in creating and managing this housing over time has changed our thinking. Originally in the late 1970s, I was part of a group called the New York Coalition for the Homeless that brought a class action suit to the New York State Supreme Court that established a legal right for all homeless people to emergency shelter. Not a right for housing, just to emergency shelter. When the city started to warehouse homeless people in armories—more than 1000 people in one room and all that—we were propelled to create housing that was more humane, because that was pretty barbaric.

That's what led to the development of our first building. At that time there was no government investment in supportive housing. The word didn't exist yet. We felt our way through the renovations of our first buildings, never having worked before with an architect or a contractor or a development budget. It was a sharp learning curve. Once we started that, we asked, why aren't families living in the same building? Why is homelessness the occasion to create a new form of housing that's segregating single, formerly-homeless people? Since then, we've tried to avoid stigmatization and segregation of people.

509 Your ambition here at Sugar Hill was to create as much of a melting pot of the community as possible.

509 Exactly. The first six buildings were largely created as solutions to homelessness. In the early 90s, we said, wait a minute, we can house families with children in the same building—over the objections of the government who said, no, you need separate doors, children don't belong in places with formerly homeless people. This professional bias was interfering with what was a more normalized form of mixed-use housing. In the case of our sixth building, the City would only pay for the studios and the State would only pay for the family units, neither would agree to the blend. So we took a pot from both sides and made it mixed-use. Once we were housing families, things clicked and we learned that we really needed to get into early childhood work. There is really no place in low income neighborhoods for children to access quality early education.

The literature about the achievement gap was really important for this building. The census data on the four quadrants around this site told us that 70% of children here were born into poverty. So we made the decision to dedicate as much square footage of this development to children as possible. They are the most important assets of a neighborhood and the best ambassadors for the integrated and diverse community.

510 Tell me about your process working with David Adjaye. Between handing him the brief and ribbon cutting, how much did he influence your vision?

510 I have a lot to say about that question... It's important to know we chose two architects, the design architect and the architect of record. David was responsible for the common area, the exterior design, the Children's Museum, and the Early Childhood Center. It was the first time he's ever done an early childhood center. And it's fabulous. Better than that. And that's partly because he's never done an early childhood center. He worked closely with our educator who is a master. So he listened to what she wanted and he made it happen. He really understood the values that we wanted to elevate in the project.

It's remarkably good fortune that David responded to the RFP. I think what he achieved here reinforces the values that represent us. I think that's how the kids, the tenants, how everyone feels. He was involved in every single decision until we opened, not just until the CDs were done. David was present right up to occupancy.

We also had an intellectual guide, a fellow named Steve Seidel who has spent his career on the faculty at the Arts in Education Program at Harvard. Steve was really fascinated by the idea that someone would want to create a contemporary art museum for children. So he invited Adjaye to go to this region in Italy which is the Mecca for early childhood practitioners. Some of the design of the early childhood center changed after David came back from that visit.

511 Can you tell me about the impact of the design now built?

511 You just don't get a space like this for children in Manhattan anymore. They aren't valued at the level of real estate. They go in the basement or in someone else's apartment. The best practice is to serve children 0-5, when kids are absorbing most skills, language, mathematical, and artistic skills. That idea of creative intelligence was really pushed forward by Steve Seidel. You'll see we've created a curriculum on architecture for 3 and 4 year olds and it's really something. Children walk around with clipboards and sketchbooks. They're creating blueprints before making models, thinking in 2D and 3D. They make bridge models, learning about weight, engineering, the purpose of bridges. Helping children understand that things take time. It's not a slap-dash project.

We always say that there will be more architects coming out of this neighborhood. The museum is where they'll bring their grandchildren and that's, I think, the value of a cultural institution. More than anything, it brings a development. I do believe that the combination of housing, education and art resonates all around the world. They are the anchors and unit base of a healthy community. So people have visited us from Korea, Brazil, Chile & Australia.

512 How can this type of project become replicable? What were some of your criteria as a developer?

512 The first criteria that we really worked on most was the affordability level. We wanted the replication to be affordable at the very lowest economic bands—the median income level of this neighborhood or below. Because the current De Blasio affordable housing strategy is being constructed at a whole other income base. The message is that what becomes replicable is the ability to build architecture affordably. Seventy percent of the 124 apartments above are below 50 percent of area median income (AMI), twenty percent are below 30 percent AMI and twenty percent are reserved for previously homeless families and individuals. That is probably one of the rarest features of the building. The rarity is understood by the housing industry but not by educational or cultural practitioners.

Any mixed-use operation confuses everybody. The city prefers homogeneity, compartmentalization, and segregation so certain pots of money don't run over into something they're not supporting. Everyone is really interested in the boundary and how to quantify their share.

513 An architect like David Adjaye works internationally, you, on the other hand, are someone who's focused her career in this community, this neighborhood. How would you comment on the process practicing in one place versus a wide geographic impact?

513 The evolution of our practice was to integrate better to preserve diversity, to acknowledge the history of where we were, to make housing that's truly affordable, and to invest in the highest priorities of the neighborhood: the children. The museum was a manifestation of our confidence. But we're also making a statement here about global citizenship and the importance of the history of the community and children's role in that.

[I looked at the image of Edgecombe Avenue where Thurgood Marshall and W.E.B. Dubois lived, right across the street. Next to it was a picture of a march in 1917, where 10,000 people marched down 5th avenue, protesting lynchings and police brutality with children in the front of the parade. 10,000 people. I never even knew that there was a demonstration of that scale 101 years ago.]

We had built 6 buildings, we could have built anything we wanted. The museum became a symbol for something that's here to stay, something archival.

It was also an effort to diversify our funding base. When rents are kept so affordable, there's no cash surplus to support an organization. So we're looking for other ways to attract funding and cultural fundraising and cultural philanthropy in NYC. Someone once said to me, "Elen, museums never make money." I responded "you should try raising money about poverty."

So it's all relative.

Iriel Hudes is an MBA student at Yale's School of Management ('18). She is the creator of Club House, a new podcast about women who are defining success on their own terms. Prior to Yale she worked at MoMA and is a communication consultant for museums and galleries across the country.

514 What led you to start recording "Club House"?

514 My role as a communications consultant was a story-teller. I would work for a museum with an upcoming exhibition and talk to the artists, and curators, and pull out stories to tell. I would package those stories in a perfect nugget and send them to an institution like the New Yorker and say, "I think this story makes sense for you to publish."

I wanted to take that experience and use it to help improve the dialogue and understanding between different parts of the country. In my research, I came across the model of the original Yale Building Project—which was this amazing example of Yale students going out into other parts of the country and addressing needs there.

So I asked how an M.B.A. student may be able to undertake a similar project... without the architecture. After some thinking and talking about it, I moved to Detroit for the summer to put my money where my mouth is. That's how Club House came to be. It's a project of facilitating understanding. I seek out stories, bring people—women specifically—a platform to talk about the kind of successes they are seeking. It's helped me see that they are not necessarily after the kind of success that we in business school assume everyone is seeking.

515 I understand you are now on episode 5? Who is your next interviewee?

515 A woman in Detroit, Faina Lerman and her husband, Graem Whyte, are both artists that grew up in the city of Detroit. They bought this old packing plant and converted it into a gallery space and shared wood shop. They live upstairs with their two kids. It's named Poppas Packing after the factory that used to be there. They started buying the properties around the building, fixing them up and building a rain garden, community garden, a tool library, all oriented towards the community. They're both artists, and now self-made architects, and community organizers. The buildings they have fixed up are amazing because they're mixing preservation with contemporary additions and details.

516 This relates to what is in store for you after graduation.

516 I'm moving to Detroit, about to fly out to see a couple of places that we think could be the ones we want to move into. They're both condos in historic buildings, a bit of a change of plan. It feels a little far away from our "Detroit Utopia dream" which was to get a fixer-upper and make it a project.

I've never been an artist of a maker myself. I'm creative and I love doing projects but that is simply not what I do. What I really love is supporting creators. Bringing the things that I am good at—which are more business and management oriented—to the things they are good at.

So now I'm thinking, "Is it bad to buy a condo? What's propelling gentrification in a bad way there? What is bringing good tax revenue to the city? What type of things bring life to a neighborhood and which suck life out of them? Are all condos bad? Should I live in a place where I am comfortable so I can contribute to society in other projects?"

517 Why aren't more architecture students following in your footsteps?

517 It seems there's a consensus that you have to wait for the system to validate an idea rather than making something happen on your own. Yes, bringing a building to life requires some serious external buy-in, but there are so many other ways to build a practice that don't. It's an interesting contrast with artists, because they don't wait for opportunities to be provided, they create things and see what happens. Almost by definition this is what being an artist means. It's will power, it's scrappy, and that's how magic happens. This publication feels like an example of that approach for an architect.

Iavid van der Leer is the Executive Director of the Van Allen Institute in New York City. Previously he was Associate Curator of Architecture and Urban Studies at the Guggenheim Museum. He produced the BMW Guggenheim Lab and co-curated the American Pavilion in the 2012 Venice Architecture Biennale.

518 How would you describe what you do?

518 In short, my work is about creating situations for good design to surface and about making cities better places to live in. At the Van Allen Institute, we work on improving cities by facilitating interdisciplinary design and research projects. At the Guggenheim, most of my curatorial work was set up to bring together everyday urbanites and all types of city-makers to harbor mutual understanding and collaborate on urban projects. On the side, I have always advised cultural institutions and individuals on design processes for their new buildings.

519 To what extent do you feel that you influence the design of architectural projects simply by creating the competition, or writing the brief, or advising the choice of one firm or another?

519 In many projects, the most important work happens before the actual design process kicks into full gear. Setting up the process carefully requires strategic thinking from the outset, so you can create an ambitious framework that can then be approached flexibly during the actual design and implementation phases.

At the beginning of the process, I help expand thinking around the potential program and begin formulating the concepts to pursue or to resolve through design. This background and research becomes material that formulates a brief that goes beyond the expected.

And while a well-written brief is a good tool to get everybody in the process up to speed quickly, I feel that the best projects are a result of a great dynamic between the design teams and the other side of the table. There needs to be a click. Sadly, competitions for government projects often make substantial interaction impossible due to highly limiting procurement rules, but for projects for institutions and individuals I like using selection processes not only to explore design directions and program elements, but also for people to get to know each other. We use the selection phase to figure out which teams will work well together. That process then basically becomes speed-dating: we travel with potential designers, run design charrettes and brainstorming sessions, and we spend social time together over lunches, dinners and perhaps we even go bowling or hiking.

520 Did you ever consider practicing architecture, especially having been in such close proximity to design projects?

520 Your question is funny. It shows that architecture education may need some rethinking. Most design schools—especially in the US—still educate designers who graduate thinking they will be the most important people in most meetings. And while designers are amazing people, most projects would not get anywhere with just design. I'm not a designer—but now having worked with designers for the past 15 years—I can translate and facilitate to create some of the more interesting design processes out there.

521 What influences the program prompt or the competition brief? What makes you decide that something is relevant/trendy?

521 Design projects need to be able to withstand time, so I help people understand where society may be headed and what that means for the program of their design projects. Sometimes this means traveling nationally and internationally to see some of the best and worst examples out there, sometimes it means meeting with all types of scientists to figure out what the biggest game changers out there will be. All that informs the program, and the brief—and sets people up to make the best design decisions in collaboration with designers. To me it is never about finding the next white marble, millennial pink or brass. I am never interested in what is trendy right now or tomorrow.