

counterintuitive that in the coming months, such spare structures would be heaped with slabs and bricks, slate roofing, gargoyles, and all the other arch and wacky accoutrements of the gothic style.

Actually, construction has already started in on some of that. Namely, the chimneys have gone up. Chimneys! That's so weird to me. In one place you can see quite clearly that the flues are just adhered to the roof, that below them there's only empty space – no hearths or anything. Maybe I'm wrong and the fireplaces will come later, but even if they do, we can be sure they won't be functional. I understand the thought – chimneys signify hearths which signify [...] family and warmth and the heart. We're after hominess, here, after all. "Welcome Home!" says nearly every video made by Yale Admissions ever. Strange to think, though, that if we're looking for a welcoming architecture, we've chosen one that was meant to inspire, in the late-medieval churchgoer, something closer to abject terror. That's overstating it, but I think there truly is some confusion here between what is home-y and what is just around, that is, what is well worn and historically in-step. The other thing about fireplaces in dorm rooms is that they force us to imagine a time when people actually used them, which reminds us in turn that we live in spaces through which many other bodies have passed. Tradition! Maybe that kind of thought was a comfort once, but now I'm not so sure – especially considering that it was a very particular kind of person kindling those fires. We should stay awake to the possibility that such histories, which the new colleges want very badly to quote, are at best alienating to many of our classmates, painful at worst.

When I got into Yale, a dear family friend gave me Vincent Scully's "Yale in New Haven: Architecture and Urbanism." Sweatshirts and varsity sweaters are more typical "getting into Yale" gifts [...] but this gift was different, because it made Yale into a place for me [...] It forced me to think about the insular architecture of Yale before I occupied it. I thought about gates and courtyards. When I moved into Silliman and looked out from my bay window, onto essentially a lawn, I was a little disappointed. Now, Yale is planting two new residential colleges [...]. Their exteriors resist the notion Yale has changed since the 30s, and this bores and terrifies me.

NEW ENGLAND ARCHITECTURE PEDAGOGY

How do we approach and understand the vernacular architecture that is around us? For the most part I am speaking of what Vincent Scully coined the "Shingle Style." When I arrived at Yale, this was a question I wanted to answer, as I had thought about its origins. It is difficult to spot good examples of this architecture, since mediocre versions have been so widely disseminated across the country. Below is an example of a building many of us pass every day without noticing its value. However, whether or not we realize it, it has shaped our understanding of American architecture and culture more than most of us would think.



It is devastating to me to see this architecture becoming less relevant in architecture schools like Yale. Why do we start our education with Antiquity but don't study the origins of American architecture with the same vigor? I believe this is because, as the new generation of architects, we are unable to see the significance of the past that is around us. We only see it in its contemporary context. With architecture, we analyze its form but rarely experience its presence as relevant to our cultural heritage.

A disturbing experience got me to write this article: only two students enrolled in New England Domestic Architecture last semester, a course taught by Kathleen James-Chakraborty, a student of Vincent Scully. Even though there are many copies of Scully's *The Shingle Style* and the *Stick Style* (and original manuscripts), students don't consider his work a relevant architectural source by now.

In response, I'd like to call to attention the relevance of applying the lessons of this architecture in our contemporary design studios. The Shingle Style, born out of a transitional time in our history, represents some of our most original and uniquely American works. It represents turning away from European standards while maintaining its traditional heritage, rejecting authority while accepting democratic ideals. Espousing a melting pot of cultures, it sought alternative exotic sources such as the Japanese to produce new ideas which, despite being criticized as less rigorous in its freedom of expression, led to a unique spatiality. Horizontally expansive spaces were formed by unusual and inventive combinations of traditional forms, fused together by an iconic material: the shingle. An emergent social awareness praised the modesty in the minimal ornament of the shingle, striving to-

wards the modern far before the international style while simultaneously respecting our critically original trades and resources.

From Charles Moore to Turner Brooks, almost all of our former and current faculty are influenced by this legacy, which starts with H. H. Richardson and is made ubiquitous by Vincent Scully. But are we now breaking this tradition in our pedagogy? In a time of increasing globalization and architectural homogeneity, I believe it is more important than ever that we attempt to produce an architecture that responds to unique local conditions. Our country has changed dramatically since the Shingle Style and calls for something entirely new. How can we call on our past to look forward to new ideals that resonate with our current cultural state?

IS APPROPRIATION APPROPRIATE?

When my housemate, a third year M.Arch I student, told me that historical appropriation was a major theme woven throughout his studies at the Yale School of Architecture, I was taken aback. As a student at the Yale School of Forestry and Environmental Studies, I am used to the word "appropriation" having highly negative connotations, suggesting theft and violence.

According to the Oxford English Dictionary, the first definition of appropriation is "the action of taking something for one's own use, typically without the owner's permission." Cultural appropriation, the phrase I commonly associate with the word, refers to the practice of borrowing designs or motifs from another culture without permission. This is most problematic when a member of a relatively powerful group takes from a traditionally marginalized group without properly acknowledging their source or understanding the role they play in that culture.

As journalist Jenni Avins suggests in an article for *The Atlantic* (October 20, 2015), "there are legitimate reasons to step carefully when dressing ourselves with the clothing, arts, artifacts, or ideas of other cultures." Borrowing can be exploitative; musicians such as Elvis and the Rolling Stones rose to fame singing songs originally written by African American musicians, who have never received credit for the role they played in the birth of rock and roll. Another example, involved in a recent controversy at Yale, is students dressing up as ethnic stereotypes for Halloween. The appropriation, even temporarily, of the stylistic tropes of a minority in costume was felt to be the fire of a deeper problem: that of perceived racial inequality at Yale. That being said, the intent of historical appropriation at YSOA isn't to trivialize, but to use styles from the past as didactic inspiration to drive effective design. Because the use of historical precedent plays such an important role in the Yale School of Architecture's approach to design, perhaps it would be wise to find a way of discussing it without using the term "appropriation," with all of its negative connotations. "Interpretation," anyone?

THE COLOMNADE

THANK YOU

We would like to thank the faculty and administration for expanding the enrollment of the seminar Rome: Continuity and Change. We are grateful to those who invested the time and energy to change the program, and we are especially thankful to the most recent donor who made this significant expansion possible. Collectively, we took issue with the course's limited enrollment and the tension it created within our class, and you listened to us and took action on our behalf. We are optimistic that we can continue to develop this model for exchange between students and the administration. Together, as we look forward to our summer in Rome, encouraged by the new phase of this program, we hope that the seminar will continue to be a cornerstone of our education at Yale School of Architecture.

Caroline Acheate, Ava Amirahmadi, Elaina D Berkowitz, Francesca Carney, A Wilson Carroll, Amy Chang, Dakota Cooley, Robert Cornelissen, Ethan Fischer, Cathryn Garcia-Mencal, Jacqueline Hall, Wesley Hiatt, Robert Horn, Cecilia Lui, Matthew Kabela, Sam King, Paul J Lorenz, Michael Loya, Daniel Marty, Stephen McNamara, Jess McNamara, Laura Meade, Keshibek Nuydinoev, Elizabeth Nadai, Anna Nasenova, Cecily Ng, Hannah Novack, Brittany Olivari, Andrew Padron, Kiacyi Pi, Paul Rasmussen, Nasim Reashanabadi, Benjamin Rubenstein, James Schwartz, Maddy Sembler, Uana Simhon,

Alexander Stagger, Georgia Todd, Maggie Tsang, Rob Yeas, Matthew Zuckerman, Heather Bizon, Gina Cannistra, Andreas De Camp, Jamie Edinbyeklian, Jennifer Fontene, Richard C Green, Chris Ayur, Ha Min Joo, Jeremy Leonard, Aymar Maza, Jiguan Min, Ali Naghdali, Gordon Schissler, Shreya Shah

BOOK REVIEW "LISTENING" BOHLEN CROWNSKI JACKSON

The Pennsylvania-based firm Bohlin Cywinski Jackson (BCJ), in its fifty years of practice, has established a diverse portfolio of large-scale buildings. Their works spans cultural, commercial, civic, academic and corporate buildings – most notably the many Apple stores scattered worldwide from Ruidong to Fifth Avenue, which is why it might be surprising that they decided to focus on residential architecture for their latest monograph.

Three short essays included in the book (by Alexandra Lange, Michael Cadwell, and Rick Joy – all written with general tones of acclamation) account for the firm's choice of projects; in his praise, architect Rick Joy claims that "the greatest allure of BCJ's residential work is in its inherently American character." What is this American character about? In a time of post-globalization regional identity-crisis, character is a topic of pertinent interest. A photographic essay that showcases twelve houses by Bohlin Cywinski Jackson offers some clues to understanding this "American" character.

A first clue lies in materiality. The popularization of concrete construction in the past century has allowed architects to execute forms more expressively than with other common materials. However, for BCJ, form is derived from material properties. BCJ deploys materials mostly native to the area. Looking at their work, a preference for timber is evident as well as other materials from local vernacular buildings, such as slate and other stones. However, they do not restrict themselves to the more primitive materials. As self-proclaimed modernists, the firm adds signature usages of steel into their compositions. As a result, several of their houses are clever symbioses of steel and timber systems. The Skyline Residence is a particularly spectacular example where steel reinforcements triangulate between wooden members to form roof trusses. In all of the houses, it is hard to distinguish whether the main structure is wood or steel – that may be indeed the architects' ultimate goal.

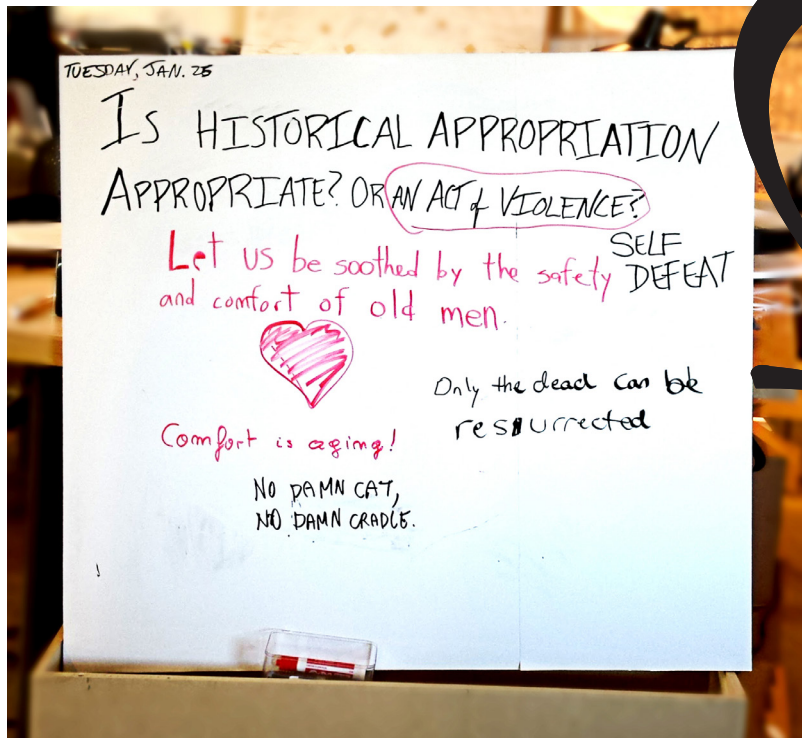
Another clue is scale. Scale is manipulated boldly, such as the deep roof joists in the Henry Island Residence. The depth is exaggerated so that the joists create a dominant presence in the house. The Henry Island Residence, compared to any timber work of Kengo Kuma, who tends to use smaller and slimmer wood members with reduced spacing between members, shows the subtle divergences in our cultural sensibilities.

In defining the origins of BCJ's work, founding principal Peter Bohlin, describes an architecture that is guided by people, place and material. How is this manifested in their practice? They "listen." Louis Kahn famously asked his students to "ask the brick what it wants to be." Bohlin is suggesting something similar. This seemingly passive verb is their main action. Their work develops through listening to the clients, to the nature of the site, to the material.

This monograph may be useful to the first year students designing a timber residence for New Haven. Can character be produced just by "listening" to the fundamental elements of a building, site, and client?

ARCHITECTURE CLUB

Tuesday February 15th marked the inaugural meeting date of the YSOA Architecture Club, a student group that visits buildings, views drawings, and discusses projects.



Cover Conversation: Mildred Huxletter dancing together with George the Janitor at the Ball in The Muppet Show, Episode1, January 16th 1976.

Architecture Club is a platform to encourage critical discussion of architecture between students. It consciously limits its focus on the two products of the discipline – buildings and drawings – in order to celebrate a rich diversity of architects, ideas, and narratives. By narrowing its concentration, Architecture Club does not wish to exclude ideas from other fields, but rather adjusts its lens to investigate how formal, sociological, political, and ecological issues imprint themselves specifically within architecture. By demarcating the discipline to buildings and drawings, Architecture Club frames culture through architecture and searches for a better understanding of our capabilities.

Architecture Club's first excursion took place on Saturday February 20th, when approximately twenty students gathered outside of Rudolph Hall and cherished the unpredictable spring weather as they toured five parking garages around New Haven. Over the course of the afternoon, students including Maddy Sembler, Robert Hon, Paul Rasmusen, and Daniel Marty, all M.Arch I students in their second year, presented on the work of Paul Rudolph, Douglas Orr, Kent Bloomer, and Granbery, Cash and Associates.

A curious initiation to Architecture Club, the parking garage tour epitomizes the goals of the student organization. By visiting a nascent building type of the 1960s and 1970s, the Temple Street, Crown Street, and Air Rights garages asked students to engage in a close reading of their similarities and differences.

It propelled the students to debate the formal relevance of Brutalism as a cultural representation of the times, it launched discussion on the profound architectural repercussions of Dwight D. Eisenhower's Federal Aid Highway Act of 1956, it triggered argumentation over the social consequences of suburban sprawl that followed, and it examined the realistic potential of large-scale urban renewal projects such as the Oak Street Connector. Precise and critical, the parking garage tour foreshadows what is to come from Architecture Club. The subjects will be buildings and drawings, the frame will be architecture, and the discussion will open our cultural significance. Upcoming events will include an architecture tour in Rhode Island, firm office visits, student desk critiques, public lectures, and close reading groups that analyze architectural projects.

Despite its name, Architecture Club is neither ironic nor oppositional. Instead, it naively searches for a definition to our discipline and invites all students to investigate the value of architecture.

Issue Editors: Daphne Agosin, MED '17 Preeti Talwai, MED '16 Chengqi John Wan, M.Arch I '16

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Design: Rosen Tomov, MFA '16

Paprikal 03/7/16

Cover Conversation: Mildred Huxletter dancing together with George the Janitor at the Ball in The Muppet Show, Episode1, January 16th 1976.

Kevin Huang M.Arch I '18

Anthony Englehardt M.Arch I '16



— YOU ARE SUCH A SMOOTH DANCER. EVER SINCE WE'VE STARTED DANCING I FEEL MY FEET HAVEN'T TOUCHED THE FLOOR.



— THEY HAVEN'T. THEY'VE BEEN STANDING ON ME.



... It is a current of continuous thought whose continuity is not at all artificial, for it retains from the past only what still lives or is capable of living in the consciousness of the groups keeping the memory alive.

Maurice Halbwachs, *La Mémoire Collective* 1950

In contrast to History as a source, Jingwen Li's Glass Bricks collect important objects of people's lives, recalling sociologist Halbwachs's ideas of how Collective Memory comes together. As an original way to deal with the construction of the immediate past, it broadens the discussion of dealing with History/histories. Glass Bricks was an exercise for Sarah Caple's Seminar *Participation in Diverse Communities*, Fall 2015.

"HISTORICAL PROJECTIONS" is an issue driven by a curiosity about how students at YSOA have interpreted, appropriated, or viewed the multiplicity of discourses on design – amongst themselves, with faculty, and across campus. The issue focuses on the polemics of uses or misuses of history. The central piece, "Rule and Precedence," reaches out to studios that seem to defy modern interpretations of the Classic, to investigate how and why they incorporate architectural heritage. This graphic survey purposefully omits critiquing the validity of the particular precedents, but rather focuses on students' interpretation of history in their methods and products of design. Longer articles explore historical projection elsewhere, outside of the studio. They invite the contributors and readers alike to question, critique, contrast, conserve, or abandon history within design practice and pedagogy at Yale. As a whole, "Historical Projections" aims to uncover the local diversity in readings of architectural history, and provoke a critical speculation on its impact for the future of our field.



Zingone & Collective Memory Glass Bricks, 2015

Kenny Chastain New Haven City Hall's window details drawing, 1887

ON THE GROUND

Rumor has it the YSOA student elections are a sham. The seven committees, to which 13 members of the student body are elected yearly, hold no governing power and are not called to meet by the administration. If you find this disheartening, come to the Drawing Studio at 5^{PM} on Wednesday (03/09) evening to brainstorm more inclusive and effective forms of student representation – the kind that actually exists.

2/25: To me, Hejduk is too precious. Given the choice between Hejduk and Family Guy...it's no contest," responds KELLER EASTERLING to a team of students from the second year urbanism studio.

2/25: We're lit: packs of Paprika!-themed matches, instructing us to "find renewal in the light," have found their way around the school, surfacing through unknown channels. Please use them responsibly.

2/29: The PhD forum hosted professor ZEYNEP CELIK of Rutgers and NJIT to discuss her research into imperial purveyors of antiquities in the Ottoman Middle East, and their resurgence today. Read more in her new book *Empires and Antiquities: Appropriating the Past*.

2/29: 22 new students and two new instructors, MIROSLAVA BROOKS and BRENNAN BUCK, will join 30 of their peers and faculty BIMAL MENDIS, JOYCE HSIANG, and GEORGE KNIGHT this summer as the seminar "Rome: Continuity and Change" takes everyone who applied. The cost – as does our entire budget – remains a secret, but by our estimate, between airfare, housing, and faculty salaries the expansion would be enough to print a decade of *Paprika!* After the announcement last week, rumor is there was a 14 year effort to secure the funds, but information regarding the donor remains scarce: were there stipulations? Will the students go only to Rome? It raises a larger question: how much of our education is shaped by the priorities of anonymous donors? While grateful for the generosity, can we claim to be critical and aware, if we do not even understand who picks up our bills, and why?

3/1: Students gathered for wine and cheese in a Salary Negotiation Workshop presented by PHIL BERNSTEIN and NANCY ALEXANDER. Themes included the gender pay gap and the importance of valuing yourself when considering a job offer. The workshop gave students the confidence to jump right into the process, prompting one student to ask, "After a successful negotiation, when is the next time I can negotiate again?" To which Phil responded, "I would wait at least 15 minutes."

3/2: CHLOE TAFT and STEPHEN FAN delivered the lecture "Casino Urbanization, Chinatowns, and the Contested American Landscape" at Yale's International Center. Taft offered that casinos, like Connecticut's Mohegan Sun, are emerging as new urban planners

Oliver Pearson '16 Connecticut Edwards College

Caroline Spilney '16 Silliman College

Parade Kinsdale M. Arch I '17

Nick McClure MEM '15

Tuesday, January 25, 4th Floor Studios entrance, Nicolas Kemper's desk

in the post-industrial city while Fan examined the re-appropriation of single-family homes for a new population of casino workers. The lecture coincides with an exhibit at the Museum of Chinese in America in NYC.

3/2: The undergraduate senior studio was treated to three sunny days in Miami, practicing yoga on the beach, eating bagels beside the pool of STEVEN HARRIS' Morris Lapidus-designed condominium, and relishing the opportunity for in situ research on motel typologies at the Fairway Inn for their final project. Hearts were set aflutter when the dynamic boy band duo of CHARLES KANE and ANTHONY GAGLIARDI took to the stage during karaoke night to deliver a song and dance version of 'Hooked on a Feeling' under the pseudonym 'The Sexy TAs.' We need the first single and we need it now.

3/3: Students of HANS KOLLHOFF were barred from drawing... in the drawing studio. After given an assignment to render, in charcoal, 17 meter tall depictions of their towers, the administration deemed the medium too messy and banned its use in the basement drawing studio. Instructor KYLE DUGDALE had to step in, demonstrating charcoal in action to Associate Dean JOHN JACOBSON before it was granted limited use – vine charcoal remains forbidden.

3/4: "His only request was that we keep people off balance," recounts MICHAEL BEIRUT, partner of NY's Pentagram, on DEAN ROBERT STERN's initial directive for the graphic design of the YsoA's many posters and pamphlets, including those for our lecture series. A far cry from Stern's usual order of 'Trajan on Trajan,' the posters are meant to reflect the 'selectivism' of the school, explains Beirut to a packed group of congregants at the Study, many of whom clutch a copy of Beirut's new book *How To*. How to disrupt an architect? Just make the font bigger.



In Demetri Porphyrios' studio, I used a diverse range of precedents that influenced my design, but I made sure that the language drawn from the variety of architectural sources were governed by my own compositional imagination. My approach to this project was in a way similar to that of Soufflét in designing the Pantheon in Paris — he synthesized different ideas and major themes from historical architecture into something modern. One thing Porphyrios said is that we should only look at buildings from hundreds of years ago, because they have gone through the test of time. We always been drawn to historical architecture, to understanding what has been designed. I think we can use major themes from history to be inventive and imaginative, and the studio reinforced my beliefs.

3/28: Do you love Paprikal? Can you see yourself and a co-editor running the show? If so, consider running for Fall 2016 Coordinating Editor! You'll get to work with an incredibly talented lineup of Issue Editors, writers, and graphic designers. Paprikal is a platform for our peers and by our peers, and being a Coordinating Editor means that you can be in the thick of all that intelligence, energy, and activity. If interested — you must run as a pair — submit your names via email to TESS MCNAMARA and MAGGIE TSANG by 11:59PM on Monday, March 28th!

Contributors:
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The views expressed in Paprikal do not represent those of the Yale School of Architecture. Please send all comments and corrections to paprika.ysoa@gmail.com. To read Paprikal online, please visit our website, yalepaprika.com. Paprikal receives no funding from the School of Architecture. We thank GPSS and the Yale University Art Gallery for their support.

WASTED
LABOR OR
RESOURCE
BUILDING?

Earlier this semester, beginning my third and final advanced studio, a sense of déjà-vu pervaded those first weeks of late night work sessions. Yet again, I found myself in the laborious process of digitally re-drawing precedents. As this Fold attests, historical precedent study is inherent to the YSOA pedagogy. It is interesting to observe that the dominant tool and mode of representation used and obsessively relied upon to produce and format this work, the computer, digital drafting software and polished drawing. In our digital age, it seems ludicrous to pose this question, but I wonder if something is lost in translation or if opportunities are missed by discounting other analog methods and insisting on a final reproducible outcome, i.e. pdf drawing file.

Melissa Penicab M. Arch '16

Nicolas Kemper M. Arch '16 & Damian Smith M. Arch '16

Michael Harrison M. Arch '16 & Anthony Englhardt M. Arch '16

While drafting away, I couldn't help but question the excessive labour that is required to re-draw or trace precedents digitally for what I observed to be little analytic gain in the actual process. Sure every student is different, but blindly drafting lines over the top of a scanned (and sometimes un-scaled) drawing rather than attempting to draw considering actual dimensions seems a waste of labor. The real analysis and comparative work then becomes additional, once the drawing is complete in digital space. I may be revealing my age, but in undergrad, we used a photocopier, scale ruler, pen and trace paper to re-document our precedents. This meant working at a range of set scales rather than the limitless 1:1 digital drafting environment. The scale ruler became the tactile link between the scale our bodies understood in real-time and the bracketed scale of the precedent drawing hot out of the photocopier. It was quick and dirty, but dimensionality was lived through the process. Romantic moment of nostalgia? Perhaps. But our work was still pinned up, compiled and bound for the library archives. I found such an example here in Haas Arts Library, a typological study of housing during a 1993 studio which George Knight will remember. As part of Leon Krier's studio, George commandeered our first four weeks drawing precedents, mostly from New Haven. Despite all the labor in perfecting our digital drawings, these will essentially leave YSOA on our hard drives. Perhaps it is time to consider this student work as a shared archive, a resource for future years that says excessive work and enables a jump straight into analysis. In the same way analog drawings are reproduced in books, can our digital reproductions be communally valued, formatted, and stored as the legacy our digital labor?

Damon Scavini M. Arch '16 & Sarah Keiper M. Arch '16

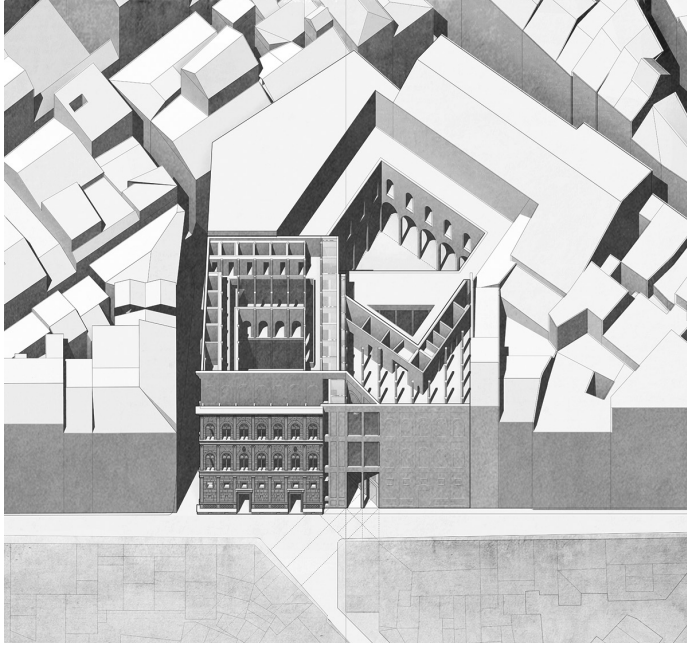
Jack Dwan M. Arch '16

NAKED IN
ALASKA

"Unless you are naked in Alaska, you are in the designed space" said Patrik Schumacher, director of Zaha Hadid Architects (ZHA). "Every single act is framed by a designed artifact." The zeitgeist — and the tech and algorithm driven design method parametricism — is alive and well in London. At the Architectural Association (AA) Patrik Schumacher, parametricism's chief evangelist, began a talk by emphasizing his credentials as a member of the avant garde, a 'proto-engineer' who imagines new forms of organization to be resolved by those who follow (presumably engineers). His co-teacher, Theodore Spyropoulos, threw the claim right back at him: how could Schumacher — whose office has hundreds of employees and buildings going up around the world — possibly claim to still be part of the avant-garde? They used to be out in the wilderness, but since he has clearly "been asked to the table," what are they now?

Schumacher gestured around, "Today, everything is designed by a professional. In fact, everything is Bauhaus — Gropius and Mies designed this room, designed these chairs, designed that television." Bauhaus. Not the Parametricists. That was the problem. The room and the chairs were hardly visible for the students covering every surface — most of them in the AA's Design Research Lab (DRL) unit started in 1997 by Schumacher and Brett Steele. Today Spyropoulos directs the unit, and the teachers focus on technology in design. Rob Stuart Smith's students will design real time drone swarm fabrication systems. Shajay Bhooshan — who also works for ZHA — wants his students to design a new 'maison domino,' using robotic arm 3D printing. Theo's students will each design 36 houses, in a contemporary recreation of the mid-20th century Case Study Houses. And Schumacher's students — like the studio at Yale — are designing a cluster of towers for a site in Shoreditch, London.

Because DRL seeks to design everything, its adherents are not particularly content to let their opposition live and let live. Judgment of their contemporaries, who are teaching this semester at Yale, came quick and fast. Dismissive of FAT ("Why would you go back to older, less sophisticated repertoires?"), they fixed most their attention on Pier Vittorio Aureli, whose unit is the most popular at the AA. For them, Aureli's work "was the retro-condition, we have been there. It is a form of



The many themes in our project center around a political commentary on the palazzo type in relationship to the city. Our precedent was a painting: Botticelli's Annunciation as diptych. There were literal and abstract translations. The spatial movement of the (biologically impossible) warped hand, turned into a tridimensional composition, was an abstraction. The blank portions to the right of the wall, and the open space to the left, were literal. But we worked on the idea of the program as well, which is something that Eisenman's students never do. It is political because we are separating Architecture (Alberti) from the crap that's behind him — sort of fetishizing the Albertian facade. I (Dima) think you can't be original without knowing history. Even subconsciously making a design move, like drawing a line on a page, comes from things that you've learned. It doesn't just come from nowhere, and if you don't know that history, you just can't draw that line.

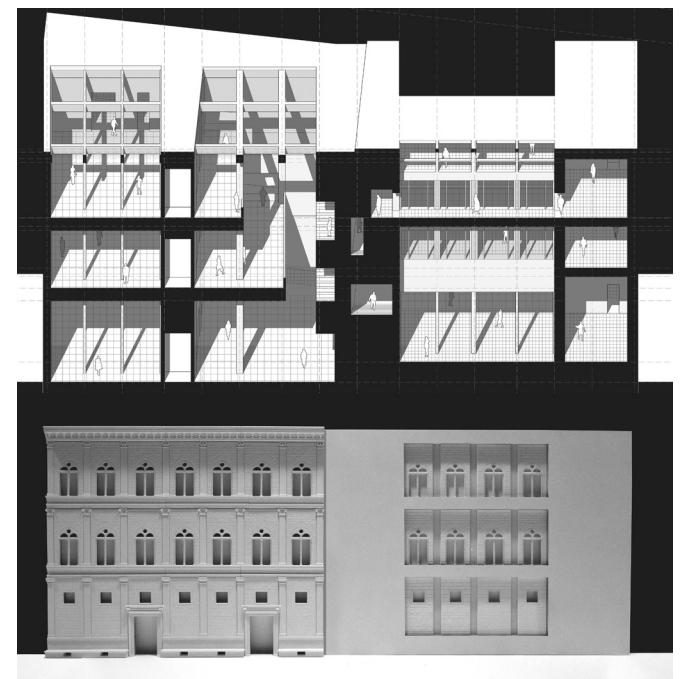
nostalgia. He is proposing a form of architecture and society which has collapsed, he is hankering for the '70s, but there is a reason that did not continue."

Meanwhile in San Francisco, Pier Vittorio Aureli lamented to his Yale studio, which is engaged in designing affordable housing, that parametricism passed without making much of an architectural contribution. Schumacher was now the one hanging onto the past. Indeed many of the more ruthless 'proto-engineers' — Object Oriented Ontology [OOO] comes to mind — have written parametricism off as dead. Having ridden high in 2005-6, when, as Patrik said, 'we could smell blood,' the parametricists took a staggering blow in the crash, which canceled many of the more fantastic projects and shifted the focus of architects onto the plight of the downtown's many victims. A new emphasis and interest in social issues left Schumacher — whose clients are usually fantastically rich — in an ideologically awkward place.

Social issues are Aureli's raison d'être. His studio spoke more about San Francisco's social and political history than its architectural one. For him, the city was, and continues to be, shaped more by social and political forces rather than purely formal ones. In discussing the construction of the Coit Tower, for instance, he was quick to note that the tower was an attempt to control the Leftist groups that inhabited Telegraph Hill through a philanthropic gesture by the West Coast industrialists. The architecture is thus directly informed by, and in relation to, the political environment in which it was created. The formal and socio-political are inseparable.

Aureli emphasized to his students that he focuses on the past not to revive some kind of retro-condition, but to study the great potential of projects both architectural and philosophical that were never fully realized. It is an opportunity for redemption — he understands the failings of the 20th century's utopian and socialist projects, but believes they are not without merit. There is something to be learned from their radical approach to domestic space, the political formulation of which is central to his studio brief at both Yale and the AA.

Schumacher understands that social issues are a weak point for parametricism: "Many of the most intelligent students today



In this project in Eisenman's studio, Precedent was crucial to the design process. All formal manipulations were stolen, selected, and curated from a small number of works in painting and architecture. Interpretation was strictly formal, precedents were evacuated of context outside of their architectural characteristics, rhythms, proportions, and compositions. Precedents are necessary in order to situate one's work within a broader discourse; however they need to be read and interpreted closely so we do not become rote copyists. Historical precedents should be respected where appropriate, used and abused when necessary.

want to talk about social issues, so we should talk about social issues. Aureli is talking about social issues. He [Aureli] is talking nonsense, but he is still talking about what interests them."

Schumacher emphasized that his interest was in social issues not for those on society's margins, but its cutting edge: "What does Google need? That is the more interesting question than what does a suburb of Mumbai need — we know what they need — hot water, shelter, electricity — it is right there on the shelf." Google, "the research driven swarm," is something we have never seen before, one of many challenges unique to our age.

But it was Aureli, in San Francisco, whose studio toured the new Frank Gehry designed headquarters of Facebook. They asked its project architect, Greg Sobotka, pointed questions about whether Gehry Architects had considered the blurred boundary between work and life, a new condition now typical in the tech industry (they had not). And it was Melinda & Bill Gates who in their foundation's letter last week said what the world needs is to rethink how we approach unpaid domestic labor — the very agenda of the Aureli studio.

So if Schumacher's agenda is no longer new — is in fact a revival — and Aureli's is more in tune with the tribulations and priorities of the tech industry, where does that leave Schumacher? Perhaps he will have some answers in his upcoming issue of AD, Parametricism 2.0.

In his talk, Schumacher noted that new ideas sometimes just move slowly, likening ZHA to Alberti, whose project started with theories and drawings, like Città Ideale — depicting a fantastical gridded and axial city — that from there became individual buildings, the occasional town square and finally whole gridded and axial cities and nations. The path might be long, but Schumacher will not rest until he sees parametric cities, nations, even chalk boards, pluralism be damned: "We need to figure out which paradigm is best, for the city in the end is one. Where is the convergence? We need to reclaim the ability to judge."

Unless you actually are naked in Alaska, the consequences of this convergence are very real. Anyone who has taken even the most casual gander at ZHA's work and Aureli's drawings will understand a ZHA city

and an Aureli city — even chalk board — are radically different propositions.

Back at the AA, Eugene Tan had one last question for Schumacher: "What happens if you lose?"

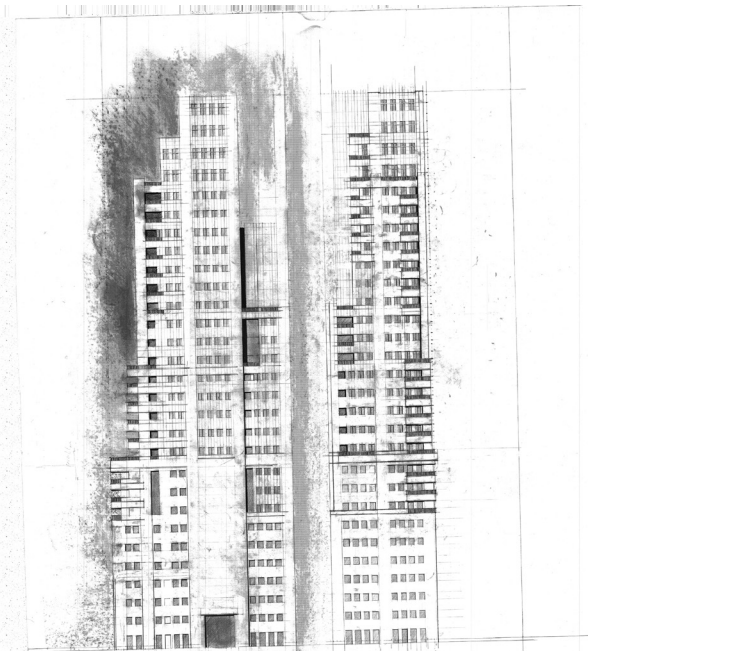
"Don't think I will."

Architect Robert Palmer and builders William Scott and Robert Grews designed the room itself, at the back of the second floor of 33 Bedford Square, in the late 18th century.

EMULATION &
INVENTION IN
YALE'S
RESIDENTIAL
COLLEGES

Yale's campus architecture oozes history, but it is a history whose foundations are borrowed and invented. The university long ago discovered that picturing the past could serve as a strategy for shaping its future. As Dean Robert A.M. Stern writes in his 2010 book, *On Campus: Architecture, Identity, and Community*, James Gamble Rogers' Harkness Memorial Quadrangle (1917) was deliberately conceived in emulation of those at Oxford and Cambridge... Yale's expansion of the 1930s enabled it to reinvent its own history in steel, brick, and stone." This reinvented history helped Yale to strengthen its institutional identity and to redefine its relationship with the urban fabric of New Haven. According to Stern, Rogers "used architecture to provide Yale with a kind of WASP version of Roots, with each important event in Yale's history, and each important teacher and graduate, memorialized in stone."

The two new residential colleges currently under construction on the wedge-shaped site bordered by Prospect Street, Schem Street, and the Farmington Canal Trail, scheduled to open in 2017, further extend the long-running play of emulation and invention. Stern and his office, Robert A.M. Stern Architects (RAMSA), decided to demolish older



(work in progress) Anans Kollhoff's studio exists in the detail: how a building meets the ground, how solid it is, and how certain elements transition onto each other, formally, or at least definitely tectonically, precedents are important to learn what works well in built work, as opposed to in paper architecture. In this studio we are taught to appreciate the physical reality of a building. Travel week was fundamental to my understanding of Berlin and its public spaces — we design in an intrinsic relation from the outside in; the window, the unit, and the facade in relation to the city [...] I think a project cannot be divorced from the social, theoretical, or physical context in which it lives. Copying or referencing without considering that fact doesn't teach you anything. Appropriating or refuting a style, pedagogy, or theory without understanding that context means you won't fully understand how it can act in contemporary context.

campus buildings on the site in order to create a cohesive ensemble that could hold its own vis-à-vis Harkness, Trumbull, or Morse. "The new colleges will take their place on Yale's skyline with a variety of dramatically modeled towers," Stern wrote in 2010. No doubt Stern draws inspiration from historic context and seeks to practice what he calls, "contextualism." It is worth noting, however, that context is defined, not given. To define context is a value-laden act of selection, not a neutral act of documentation. In the case of the new residential colleges, Stern defined context not with regard to the buildings scattered around the site, such as the now-demolished Hammond Hall and Mudd Library, but rather with regard to the residential colleges situated a few blocks to the south.

Context can be as malleable as history. Architects are not simply faced with the question, "To be or not to be" (in context), but rather with the complex problem of which aspects of which context(s) offer the most useful or meaningful framework for engagement. While Eero Saarinen, in designing Morse and Stiles Colleges in the 1960s, took a cue from Rogers' massing but not his Gothic styling, Stern has chosen to give the new colleges Gothic styling as well as the familiar massing. It is telling that Stern prefers the term "Gothic" to the "neo-Gothic" used by many historians to describe modern stylistic revivals. By omitting the prefix "neo," Stern implies the interchangeability of historical styles; perhaps the whole history of architecture could be said to consist of an endless series of emulations and reinventions, without clear ties to time or place. But isn't there some danger of falling into pastiche? Rogers himself allegedly ventured down this

path in designing the colleges and academic buildings at Yale between the two World Wars. By the 1930s, critics lambasted the seemingly retrograde, anti-modern character of the colleges and Sterling Memorial Library. If the Gothic seems out of place in 2016, it was already far-fetched in the time of Raymond Hood, Frank Lloyd Wright, and the growing corps of modern architects on both sides of the Atlantic. Walter Gropius, after all, had invoked the Gothic as a model for collaborative building and craftwork, certainly not as a stylistic model for design. Yale's seemingly conservative embrace of the Gothic did not ultimately prove detrimental to the university's image or popularity. As more residential colleges were added to Yale's campus in the middle decades of the twentieth century, their styles varied from Gothic to neo-colonial Georgian and modern, but their unifying qualities lay in their massing, program distribution, and walled courtyards. The residential college enclaves became the building blocks of Yale's decentralized urbanism—"a big place made up of many small places," as Stern has called it.

Rogers' seemingly eclectic design approach turned out to be a "pragmatic" one, according to historian Aaron Betsky, author of *James Gamble Rogers and the Architecture of Pragmatism* (1994). Rogers, a gentleman-architect who cultivated friendly relationships with his would-be clients, employed three architectural strategies that make his colleges much more than just wishful appeals to Oxbridge prestige, as Betsky explains: one, the "pavilionization of major program elements and the reliance on open space or courtyards"; two, a departure from the strictures of Beaux-Arts Academic Classicism; and three, the technique of "picturing" through visual and experiential composition, rather than abstract geometries. The result, in Betsky's words, were "buildings that wore their traditions lightly, not as a corpus of set rules, but as the accretion of the experience of the ages... that could be relived every day through experience."

Rogers' version of Gothic was not a rigorous historical revival, but a rather vague and somewhat opportunistic appeal to history. It spoke not of any specific Gothic legacy but instead of Yale's self-presentation as a genteel bastion of learning and society. Elitism was

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Took Porphyrios' studio as a challenge to express universal architectural ideas through a language that I still don't speak very well, but that I learned to appreciate much more. I wasn't referential (in my use of precedents) but rather took some of the elements of buildings I admire and made them my own. It was very much about the surprise of going into different shapes and different spatial volumes. Through an act of simplification — by redrawing and making sure the project always looked contemporary — I ensured that a layer of articulation remained from the originals. The professors, however, were showing only precedents of galleries, focusing more on the general function of it, the directionality, axiality — unlike my design process, it was never about character.

tant about the specificity of Gothic styling is the spatial continuity of cloistered enclaves scattered throughout the grid of public streets.

NEO-GOTHIC
WONDERLANDS:
UNDERGRADUATE
RESPONSES

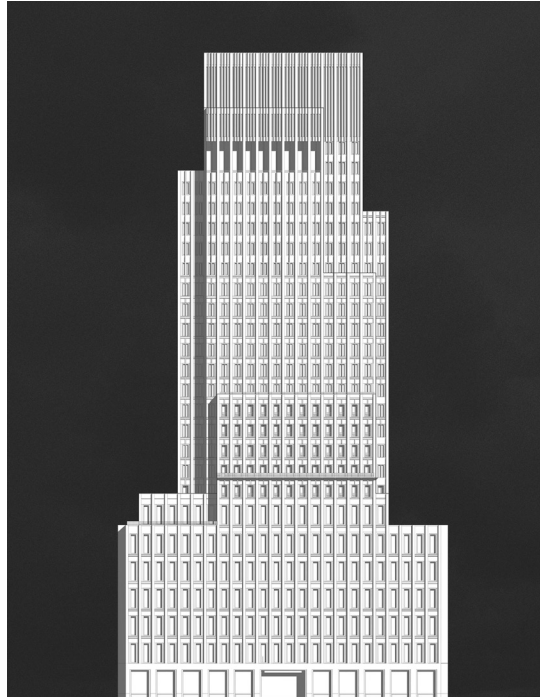
Paprikal asked those who know the residential colleges best, undergraduates, to share their thoughts on living and learning in Yale's neo-Gothic wonderland. Collected below are responses from a diverse group of students — sophomores to seniors, majoring in environmental studies to architecture. Coordinated by Edward Wang, BA, Arch '16.

The cinematic quality of Yale's campus always confused and unsettled me. After all, I come from a city of socialist housing blocks — the whole neo-Gothic endeavor felt [...] luxuriously indulgent in a way that hadn't been afforded in any society I'd been a part of thus far. Over the course of freshman and sophomore year, I drifted more in the direction of the non-Gothic parts of campus, finding familiar comfort in the brutalist, concrete mass of Rudolph Hall, and often escaping entirely away from campus to more conventionally residential parts of New Haven, for a breath of what simply felt more like normal life rather than constructed fantasy. I moved off campus after sophomore year, exchanging gargoyles, oak tables and leather sofas for a brick building filled with IKEA and salvaged antique furniture, no fireplace in sight. I have since spent very little time in the residential colleges or the Sterling Library, going mostly when I decide I'm in the mood for pretend play. For a few hours I let myself be convinced I'm a monastic scholar, devoted to academia, sophia, lux et veritas, before returning diagonally across the campus to get some bush-hammered concrete and pile pieces of wood together, producing structures as unreal as the places I had just come from.

The tie to an older system of residential colleges is itself a contradiction: if there was one defining style of Yale's architecture, it would be eclecticism, the lack of any specific style. No doubt, the neo-Gothic was attractive, but so was the strangeness of Saarinen's colleges, and the futurism of the School of Management. I see a missed opportunity with the two new colleges to put forth something more original. Morse and Stiles, regardless of opinions on its aesthetics, are defining pieces of campus architecture and have imbued both communities with their own spirit and culture.

The other day an email informed me that MY PACKAGE HAD ARRIVED at the receiving office on Prospect, so I had the rare occasion to walk up Science Hill. It's sort of forgotten about the new colleges, so I was surprised to see how far along they are. By "far along" I mean something more like "upright" or "having an ontological status to speak of."

The [...] cinderblock walls and steel frames not completely covered by tarpaulin give only vague suggestions of gables and dormers and eaves. As I passed, it struck me as deeply



(work in progress) For Anans Kollhoff's studio, precedents act as historical backdrop more than a particular focus. We moved from studies of the mass, to the unit, to the tectonics and composition of the whole building. Precedents are neither assigned nor weigh heavily, but rather are used as a grammar of tectonics. We interpret the details of construction, where the well-built is as important as the composition. In this sense I consider it more of a tectonic approach than a classicist approach, as could be superficially inferred from Kollhoff's work (...). Precedents provide lessons, but a critical eye is still necessary. The danger of their misuse can pollute the work of the designer.

Katherine Njoku '17, Davenport College

Sheena Han Sun '16, Case School of Res.