

EDITORIAL STATEMENT

Upon entering the gray-orange glow of a Yale architecture studio, tall plastic trash cans stand in awkward juxtaposition to the rough walls of bush-hammered concrete. The panoramic view of the wide open floor plate is peppered with the models, drawings and take away containers covering the un-private worlds of each student's workspace. Drawings are printed and thrown out. Models are crafted then tossed in the dumpster. The by-products of labor and consumption are disposable stage props in the unending drama of production, review, and evacuation. Simply put, the material evidence of design exercises are immediately material, yet ultimately quite ephemeral. This story of waste might be a parable for the unrelenting residue of industrial capitalism, the defining characteristic of the world we supposedly go on to serve (or counter). It might also be a parable of the myriad stripes of residue that characterize the post-industrial landscapes of New Haven and beyond. It could even be a parable for the cultural, political, and intellectual residue of past modes of thought that, here at Yale, do more than merely linger.

Unlike some past issues of this publication, the aim here is not to celebrate the school, but to see how students already actively engage ways of thinking, designing, and making that challenge the normative, corporate insistence that architecture is only about new buildings for rich clients. First year students at Yale are preparing to make a single-family house for an Elm City sliver lot, the prototypical leftover space

from the blight removal campaigns of our fine city. Second years are studying Bridgeport, to research a term known as resilience. These are the issues that will be covered by Paprika! and they are fundamental conversations for our school.

Broadening the sampling of contributors with work by students from the School of Art and Forestry and Environmental Studies, work by architecture students still forms the core of the issue. The articles in this issue of our student-run publication coalesce around the idea of residue at various scales. Coinciding with tonight's lecture by urban planner Justin Hollander, Detroit is a sub-theme. The following pieces are not naively optimistic about the potential for design to change society, but rather insist that as architects and citizens, we must rethink the way we deal with what's left over.

(Psst...ON THE GROUND is in the fold.)

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The views in Paprika! do not represent those of the Yale School of Architecture. Please send all comments and corrections to Paprika!: ysoa@gmail.com

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The 'Solution' in Detroit: Blight, Erasure, and Alternative

Practices

According to The Guardian, it costs \$15,000 to demolish a blighted home in Detroit. Two hundred homes are demolished every week and the city's median per capita income is \$14,870. At the same time, Detroit has one of the largest black populations in America-reported to be 84% by the Huffington Post in 2014, 'blacker than any big city in America' and this number is only growing. As the city proceeds to spend \$1 billion on blight removal, the underlying structural issues of racial inequality remain largely ignored, operating behind a façade of revitalization that ultimately works to sustain big capitalist institutions rather than collective civic empowerment. While corporate reinvestment in Detroit is necessary to restart its economy, the current strategies favor tabula rasa initiatives bent on sustaining an outdated dominant narrative. Meanwhile, small-scale alternative practices seek to forge progressive narratives.

In July 2013 the Obama administration granted \$300 million in combined federal and private aid to support the 'Motor City's' rehabilitation. Rather than bailing out the city's debt (as the federal government did for Detroit's big automotive companies), \$150 million was budgeted specifically to clear blighted and abandoned properties, and \$140 million was set aside to renovate transportation systems. At the same time, a public-private partnership called the Detroit Blight Removal Task Force emerged as the leader of these initiatives. Due to the immense size of the city proper, the Blight Removal Task Force has turned to open source platforms in an attempt to index and mitigate the growing conditions of blight.

Platforms such as 'Blexting' allow local residents to identify and upload images of blighted structures, for the city to subsequently demolish. The 'cleared' land is then sold in a process called 'Blotting,' through which local property owners can go online and buy the vacant, recently-cleared lots adjacent to their land for as little as \$100. While this may seem like a democratic move towards renewal, the cost of property taxes and lack of demand for new housing makes it unprofitable for these small landowners to build on their newly acquired lots.

Oddly, the results of Blotting look a lot more like the nearby suburban developments, where houses are separated from each other by generous plots of land. Ultimately these practices contribute to the greening of large portions of the city, allowing for further consolidation and densification of resources within the central downtown core of the city.

Blight removal assumes a causal relationship between abandoned buildings and crime. Indeed, The Chicago Tribune reported that illegal dumping, drugs, dead bodies, and all manner of illicit activities are often uncovered when blighted properties are cleared. However, contradicting research published by Wayne State Urban Planners George Galster and Erica Raleigh of the nonprofit Data Driven Detroit has shown that 'abandoned buildings have a neutral effect on crime' while controlling for other socio-demographic characteristics of the urban block.

Blighted buildings, it seems, may not have a causal relationship to crime: it is more so that public policy-makers with a vested interest in the blank slate initiative choose to ignore the underlying social and structural failures of the city that are made vivid by blight. The Guardian noted that city officials remain 'myopically focused on destroying buildings,' using crime statistics to support demolition, while ignoring the root cause of the elevated crime rate—the city's dilapidated infrastructure, high taxes, failing public school systems, decades of job losses, and historically institutionalized racism. In fact, the motivation behind the massive attack on blight is rooted in aesthetics and racially based fear.

So what can be done in Detroit in lieu of demolishing the city's homes, removing its residents, and outsourcing municipal services to private corpora-

Cass Corridor for Noel Night, among many others. The landings of the Mothership and its dissemination seek to promote an agenda about Detroit and the agency of contemporary

JESSICA ANGEL +JUSTIN HOLLANDER

Interview with Justin Hollander

Jessica Angel (JA): Who are your biggest enemies when addressing population decline? Would you argue that it is a sensitive issue, especially in a country where population growth is the synonym for economic growth and success?

Justin Hollander (JH): I don't like to think in terms of enemies. The penchant for equating growth with success is quite prevalent and much of my work does challenge that and threatens a certain status quo for a range of politicians, businesses, and major property owners. They fear that coming to terms with decline will exacerbate trends and create a further spiral of disinvestment. In my own research, I have debunked these fears, instead arguing that a realistic appraisal of demographic patterns can help a place better manage the change they are facing.

JA: Do you think Malthus was right in advocating that inevitably the earth would not be able to sustain the needs of its population and therefore we should control birth rates? Are you a neo-Malthusian or do you simply think that when population decline happens, we should see it as a good opportunity for urban renewal?

JH: My research does not hinge on whether Malthus was right or wrong. Rather than some at the global scale, I am much more concerned about the problems depopulating places face at the local scale – where most urban planning occurs. When a place does lose population, local leaders ought to see it is an opportunity to physically adapt that place for a smaller population - not necessary 're-

JA: Does shrinking necessarily require densifying?

JH: No, a city that loses pop-

ulation can reduce its density to that of a suburb. A shrinking suburb can transform into a rural town. What vexes me is how much bias designers and planners tend to bring to certain densities, e.g. 20 housing units per acre is better than 5 units per acre. Instead, we should be designing metropolitan areas to meet a variety of density levels, and that doesn't mean the Chicago School concentric ring model has to be the only way, where density is highest in the urban core and gets progressively lower further away.

JA: In recent years, cities like Detroit have attracted a lot of artists fascinated with the evocative quality of modern ruins. What is your take on the contemporary 'aestheticization' of this condition?

JH: I can certainly appreciate the artistic value of modern ruins, unfortunately much of this work you are referring to ignores the fact that almost 700,000 people call Detroit home. Far from being in ruins, Detroit continues to be one of the larger cities in the Midwest and a major economic engine for the region. The city does have a massive abandoned building problem, and artists have found clever ways to ex-

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New Dean New Direction

ment about Robert A.M. Stern's

Berke's Introduction

our education.

style nor the heart of pluralism.

For example, Zaha Hadid and

P.V. Aureli, two studio critics

with undeniably different styles,

cannot be compared without

addressing the ideological dif-

ferences which define their ar-

chitecture. In short, pluralism is

about ideological diversity and

is represented through a multi-

In her introductory remarks,

Dean Berke offered an alterna-

tive interpretation of pluralism:

'Most simply, I would say that

pluralism is not about styles...

Pluralism today involves a

broader engagement of archi-

tecture with other cultural, so-

cial, and scientific disciplines.'

(Berke, Deborah. 'Deborah

Berke Intro Speech Transcript.'

Introduction to the Yale Archi-

ecture Community of Dean

Designate Deborah Berke.

YSOA, New Haven. 31 Jan.

Dean Berke's use of the term

'style' fails to acknowledge its

role as representation of the

current ideological diversity

2016. Speech.)

plicity of styles.

Reaction: Dean Designate

our concerns. 'It was the most In December 2007, The New uncanny...it was an unbeliev-York Times published this comable feeling, really,' he stated, 'to walk through these streets with no other people, no activity.' Mr. Kohn then described the mixed-use projects that have since diversified the neighbor-

1998 appointment as Dean of the Yale School of Architecture. the reaction among a broad swath of students, faculty hood, providing space for retail, members and prominent arentertainment, and residential chitects was shock mixed with uses. In Mr. Kohn's view, this disdainful indignation.' (Pogrediversity of uses has improved bin, Robin. 'Building Respect the neighborhood considerably. at Yale.' The New York Times. The New York Times, 15 Dec. Mr. Kohn understood the feel-2007. Web. 21 Jan. 2016.) ing of isolation when he walked Now, after 18 years of Stern's leadership, Deborah Berke has

down Wall Street on a Sunday afternoon. Might KPF's two female partners have felt been appointed his successor. similarly at the holiday party? On November 30th she gave Might a student of color be disan introductory address outlincouraged to apply for a job at ing her vision for the school to KPF upon seeing that the rewhich students have reacted in sounding majority of the firm's different ways: outward compartners are white men? Mr. mendation, verbal criticism, Kohn was explicit in regard to and silent indifference. Mixed the confidence that he and his reactions are not uncommon partners have in the succesat YSOA. In our community, sors. We urge him to be more conflicting ideas thrive in close critical of his choices. We stand proximity. Pluralism within the by his conviction that diversity academic culture at Yale is an of use is beneficial to the health unquestionable advantage to of a neighborhood. Similarly, we maintain that workplace diversity is beneficial to a firm's The greatest expression of pedability to conduct business and agogical pluralism can be seen communicate at both the local in the multitude of architectural and global scales. But really, it styles represented by the studio iust comes down to common faculty in Rudolph Hall. Varied sense. As Canadian Prime aesthetics represent the many Minister Justin Trudeau replied social, political, and philosophwhen asked why the appointical values which make for a ment of a diverse cabinet was pluralistic culture. However, important to him: 'Because this aesthetics are not the motive for



is 2015.'

Book Review: The High Line by James Corner Field Operations & Diller Scofidio+ Renfro

Reading Phaidon Press' The High Line is like encountering an old photo album of your parents' youth. The behindthe-scenes account of the High Line's industrial pastis at once grungy and clarifying, revealing an earlier, more naïve moment in time to which we can never return. You begin to ap-

ban Japan.

search,' and touched on ev-

erything from the power of the

despised detail' to the history of

1/29: Congratulations are in

order for CATHRYN GAR-

CIA-MENOCAL (M.Arch '17),

RASHIDBEK MUYDINOV

(M.E.M. & M.Arch '18), and

CECILIA HUI (M.Arch '17),

who were all awarded summer

travel scholarships. Cathryn

will travel to Belgrade, Berlin

and Cuba with the George Nel-

son Scholarship to investigate

post-revolutionary buildings

dedicated to the arts. With the

David Schwarz Good Times In-

ternship and Travel Fellowship,

Rashid will travel to Uzbekistan

to study the infrastructure, ur-

ban systems, and vurts of no-

madic peoples, returning for an

internship at David Schwarz Ar-

chitects in DC. Cecilia snagged

the Takenaka Internship in Osa-

ka, Japan, and will study flexi-

ble spatial organization through

the concept of Hashi by sur-

veying sacred, residential, and

public spaces in rural and ur-

1/29: It was like seeing three

thousand Kehinde Wiley paint-

ings at once. A small group of

architecture students wan-

dered outside of the normal

punctuation.

JONATHAN HANNA . of Michigoman College, M.U.D.

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Alan presented his 'Timber City' proposal for high-density wood construction as a carbon sequestration strategy, while Turkish officials admired a set of alu-lam samples.

2/2: Dr. Melissa Gilbert from Temple University's Departnent of Geography will give the first talk of the Contemporary Architecture Discourse Colloquium. Dr. Gilbert's talk is enti-

4 Diversity, Under One Roof

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turn their obsolete infrastruc-

influenced cities worldwide to

million visitors in 2014, and has

expectations. It drew over six

High Line has exceeded all

hood economic growth, the

a modest boost to neighbor-

beoble annually and providing

ly imagined to attract 300,000

the park's daily activity. Initial-

enthralled by the diversity of

James Corner and DS+R are

Craigslist missed connections,

Hotel, and wedding photos to

exhibitionists in the Standard

thing from political protests to

encourages. Featuring every-

ruar rne urban promenade

and the provocative activities

brates the quirky, the mundane,

the park is used today, but cele

High Line not only shows how

void of human interaction. The

sees architecture books de-

and optimistic. So often one

fer 'Unforeseen' was refreshing

umentation, but the final chap-

comprised of exhaustive doc-

The majority of the book is

BORIS MORIN-DEFOY

nbling on Rubble: ' tion of Architectur

tion of the design team.

fure into public space.

that which I get,' informed KERtween that which I desire and

1/28: 'Architecture happens beset to fly next week purchased. Shuttlecocks are formed and a new net has been to YSoA. Teams have been Co-Ed Rudolph Open returns again—the 86th Annual Spring 1/27: It's that time of year

sqyanced studio probed their Caucus, KERSTEN GEERS' 2/1: On the day of the lowa

an architect won't get region-York. It's the only city left where tell graduates to work in New politan: 'That's why I famously Continued the lifelong cosmolike he was from Williamsburg. even though he had a beard Parallels of the Modern seminar served DEAN STERN in his cosmopolitan architect,' ob-

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2/1 'Maybeck was actually a be able to save Bridgeport. left feeling confident that they' vance of the symposium, others questioned the broader rele-Design. While some students the shortcomings of Rebuild By tuods anoitsaup bagbob AMO to risk.' DAUIEL PITTMAN of

structure of societal response

the intensity, vigor, and ambicies, The High Line recreates

MADDY SEMBLER

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, Ι doyA . IN DESIGN) (FOR EQUALITY FISCHER **ETHAN**

шу рапсакез. saying, those were some yum a highway overpass and leave walk into the dark underbelly of cial fabric. It allows the public to supplanted by a changing sotually fades to the background intent, yes, but one that even constructed with precision and tions our work as the first mark rather than a finite object posiing building as a relational tool otherwise troubled place. View that inform a poetic ethos of an fer a story of nostalgic residue the architects of Assemble oftive tool for social engagement,

By using the folly as an opera an icon of the past. the future but by resurrecting the place not by projecting into chitects redefine an identity of dled by two highways. The archose to live in a house stradto accept displacement and stubborn landlord who refused ly, imagining it as the house of a a 'fairytale' narrative into the folical attributes, Assemble builds plays as much a role as its phys conceptual identity of a place

Finally, understanding that the remains. bled but the power of gathering The structure can be disassemthe social tabric at the toretro into the background, leaving structure itself. The folly fades makes a stronger mark than the due when the influx of visitors folly becomes a kind of resiphysical construction of the out of the residue. Second, the landscape for ideas to be born a kind of tension in the urban The undefined field creates but a lucrative space for play too neglected for development planning. Too loud, too dark, quence of 20th century urban group appropriates a leftover leftover space. In this instance, infrastructure under the over-

space, an unfortunate consea multitude of ways. First, the Assemble leverages residue in pass, a typically underutilized build permanent recreational the folly persuaded the city to 40,000 visitors. The success of nine weeks, the underpass had venue, and movie theater. In a public meeting space, eating house under a highway used as ed a temporary folly shaped like a Flyover,' the group construct-

real. But what was the anatomy tentional, and therefore, totally

this space was absolutely unin-

ty to engage with it in an imme due and opens up the possibili-

GREGORY CARTELLI

areas formed by organic paths monumental splendour. Howwonld snake out into 'pristine' confemborary among such gore-tex. Tendrils of impact for a reality where I could be ing pads, nylon, polyester, and stract and shameful longing down jackets, air padded sleepin my imagination, I felt an abtelescoping titanium, 300-fill beauty. Unable to recreate it cumulations of caravans, tents, the shadow or trace of a past ters of residue formed by acby the fact that I could only see would be one of localized cenof this feeling? I was frustrated ing tenets. This parkside city -biug esed upon these guidhelp imagining a radial city of Just Beginning), one cannot Avoid Places Where Impact is and Impact in Pristine Areas / High Use Areas / Spread Use boards (Concentrate Impacts in

inson, Bettye Lavette, John

sicians such as Smokey Rob-Motown Records, Famous mustein and got his big start at

transformed into Dr. Funken-

where George Clinton first

city's unofficial cradle of Funk, The North End of Detroit is the

DONALDSON

NAI

new connections, as the impact

tween structures and creating

residue emerging, snaking be-

Here again we could imagine

parate collection of buildings?

and all that remains is a dis-

the point where the site is lost,

when this process repeats to

of the site. What happens then,

for the condition and historicity

a building without due regard

as well-the desire to design

finds itself stuck in this mindset

It's too often that architecture

related to the material reality of

outlook is codified into rules

is greatly affected when this

of what use and impact mean

world. However, our perception

engagement with the natural

significance of an individual's

has foregrounded the spiritual

decades, American literature

strange, nor should it be. For

a difference. This intent is not

agency of an individual to make

aspect of their message: the

dermines the explicitly singular

collective environment that un-

sulfing in the creation of a new

a matching of intensities, re-

a moderation of sensation by

think of an impact camouflage,

sbread impact, they allow us to

them. By imagining the ability to

and effect relationship between

used, which distorts the cause

sively enforced by the language

between use and impact, pas-

on impact. There is a distance

consider the role of aggregation

cause Leave No Trace does not

These are possibilities only be-

How to Camp and Leave No Trace. 1971

conresy Webb Collection).

York Chromolithograph, 26 by 21 in

Buek & Lindner, lithographers, New

Motto (1883) J. W. Dorrington, artist;

Independent Order of Odd Fellows. Our

3.

with the inverted city only visi-

be preserved, if from a distance,

sanctity of the landscape could

now indicted as erosion. The

cavation, a crater, with impact

landscape. It could be an ex-

need not be a protrusion on the

high-use areas. But this city

of residue spreading out from

ble at its borders.

Self-Published.

residue and waste.

& ink on rip-resistant billboard vinyl,

OT415 (111515445PM), 2015, acrylic

'6

x ink on rip-resistant biliboard vinyi,

dustrial site.

LO1415 (1116151102AM), 2015, acrylic

foundations of this defunct in

with the image of the cracked

which have been reinscribed

made on overpainted billboards

These 'inverted rubbings' are

eas as both sites and sources.

materials from surrounding ar-

year, I've used this location and

ings were made. Over the past

vacant lot in which the paint-

address of the demolished and

the title LOT415, taken from the

a group of works that fall under

Both of these paintings are from

COLDBACH

KYLE

su imprint of rubble, there once

truth is that, where there is now

There is no message; the only

expressed in wood and stone

ture tries to manage our ego

in the pathetic fallacy that na-

humbling. They find comfort

vegetation, appealing, or even

chitectural ruin, overgrown with

people find the sight of an ar-

and exposure to weather. Many

overs of centuries of pillaging

idue. They are the defaced left-

remains are mere material res-

Hadrian's fantasy, the present

utterly inhumane effort to build

tiful things are a bitch. After the

difficult. I would add that beau-

writes that beautiful things are

poché of the ornate wall? Plato

the suffering embedded in the

brovoked by our knowledge of

sible that part of the marvel is

plood intrinsic to it? Is it pos-

beauty ever be atoned or is

death. Could the cost of such

social inequality, suffering, and

tine, but the list should end with

marble, porphyry, and traver-

terials for the villa starts with

honest account of building ma-

gruesome cost to society. An

help but be awakened by their

of architectural grandeur I can't

ever, even in these daydreams

Works by Kyle Goldbach

was something beautiful.

Prepare for Landing

of a struggle of use.

Arch

and displayed on trailhead billquently published in pamphlets codified in 1994 and subse

nal principles, Leave No Trace, Looking at three of eight origi

