PAPRIKA!

ISSUE 01

YSOA SEPTEMBER 2014

MISSION STATEMENT

MANIFESTO

We need a record which keeps pace with our community.

While our existing publications Retrospecta, Perspecta, & Constructs respectively provide a yearly monograph, a compilation of work from distinguished contributors, and a faculty curated newsletter, Paprika! will be an exclusively student run publication bound firmly to our present and our place. As a running record, it celebrates the student voice – the critical, the raw, and the radical. Paprika! masters the ground, so that we all might stand on it.

Paprika! has two parts:

FIGURE

A space for the exploration of the subjective in architecture. Here is a place to articulate and test arguments, whether they come from work in studio, work on contests, an exploration of a topic of personal interest, or a paper from class.

GROUND

Tightly edited blurbs answering questions of common interest and depicting the life of the school. Find here quips from receptions, lectures, critiques, symposiums, seminars, and a synopsis of the badminton tournament; the common spices which flavor this place.

STRUCTURE

Paprika! will be a quarterly publication. Managed by editors, supported by associate editors, and enabled by writers, Paprika! is community-based, In all cases, the work will be produced and edited by current students of the YSOA. In all cases, the work must be your own and be true. In all cases, there will be a celebration of the raw and radical, the critical and clear, the brief and the witty. Concerned with process, and not just product, Paprika! will have an educational component: with work for all those who want it, herein students will practice both discourse and its curation.

PAPRIKA!

Join Paprika! on her adventures as she weathers the ups and downs of life as an architecture student.

by Anne Ma

OPENINGS

Notes from the ground: Thursday's lecture, "Once More with Feeling," FAT (Fashion Architecture Taste).

by Nicolas Kemper

MAJOR VERSUS MINOR ARCHITECTURE

If starchitecture is a contemporary practice of the Major, there is a corresponding Major Architectural historical narrative that accompanies and justifies this practice. I propose a new left in architecture that operates in the realm of infrastructure.

by Eric Rogers

LESSONS OF GASTRONOMY

elBulli is the world's leading innovator in the culture, material, and technology of gastronomy. The approach of designing to maximize human experience is a fading tradition in architecture worthy of revival.

by Xiao Wu

NECROPOLIS-NUCLEUS

Parks are the life and love of cities – but add some gravestones to the green, and few of us would choose to eat or socialize there. A catalytic opportunity to celebrate public life in cities is embedded in our urban cemeteries, but we have overlooked this potential for too long.

by Sofia Singler

CITY SAILOR

How can the contemporary carpark stand out as an engaging destination of its own and progress to tackle the environmental challenges of the future?

by Christopher Leung

BACK IN THE DAY: ADVOCACY AND ARSON AT YALE

The Yale School of Architecture must again focus on the study of cities and diversify its student body. While these issues were once at the forefront of the school's discourse, their current absence is frightening.

by Dante Furioso

FIRST ASSIGNMENTS

Notes from the ground: studio marching orders.

by Nicolas Kemper

OCCUPY RISK

by Kirk Henderson, M.Arch I / MBA, Year 3

"Vanity project" may be one of practicing architects' most dismissive epithets. These projects are tolerated for their presence, and even appreciated for some feat of formal or material acrobatics. Perhaps a freshly minted autocrat commissions a capacious capital city concert hall, or a Silicon valley mogul fancies a new Villa Rotunda, but in Marin and twice as large(!). They simply do not garner practitioner respect, nor are they seen as replicable models. Ultimately, they amount to whimsical, arbitrary, "vanity projects."

I propose that architects "meh" these projects due to their lack of risk. Sure, there are structural necessities, programmatic demands, and even long-term aesthetic pursuits. Yet, these projects sidestep the pressures of a return-on-investment, civic approval, and social accountability that mitigate most architectural production today. Such concerns, as quotidian as they are powerful, are evaluated either directly or indirectly through risk.

Risk is an ubiquitous economy. Are we architects market actors or disruptors? Can we employ the concept of risk productively, strategically, and subversively through our design process? Could risk be an architectural expertise itself? Sure, there are countless authorities and armies of diligent workers who wield risk's deeply conservative principles. These gatekeepers, however, are likely not familiar with the potential of architectural creation. They probably have no idea what a real architect can see when putting pen to blank page. Do we?

Let me offer two anecdotes of architectural success through risk. This summer, I sit with a nationally renowned, vastly experienced architect. We discuss the conspiracy of developers and financial metrics, writ large, to dismiss architectural expertise and sideline the profession. He is disturbed, and frankly sad, that the knowledge, skill, and love for buildings he has accrued during his life seem helpless against bottom-line thinking.

Suddenly, however, he leans forward conspiratorially. Five years ago he hired a "numbers person" to his large office. Then in 2013, he proposed a controversial and thus confidential project to build a columbarium and public atrium under an old city church. Side-stepping any developer or financier, he made his proposal directly to his client, the church and the city. You get it, right? Fees from the storage of cremation ash mostly fund the building, the city gets a new public space, and the architect gets to build.

Backed with sound risk and financial metrics, this architect's unusual, entrepreneurial proposal inspired the city to facilitate the public and political processes by which such a project would normally falter. Externally, his numbers enabled the architectural media to engage in direct, operative relationships with stakeholder concerns. Internally, he fostered a continual dialectic between risk and design aspiration that created more breathing room for aesthetic invention.

The second anecdote takes a bottom-up approach. No one would accuse the Smith Group office in Washington, D.C. of producing "vanity projects." It does, however, produce a bevy of conventional projects, which enabled my classmate from undergrad, Drew, to acquire a vast spectrum of experience in his ten years there. Recently, Drew presented his sketch drawing set for a museum archive facility to his project team. As usual, all attending parties scoured the drawings for items they perceived as high risk: extra cost, structural ambiguity, water leakage, etc. At this point, a vigorous attack on the design would typically ensue, wasting the architect's work, creating defensive entrenchment, and resulting in recriminations on both sides. Death by a thousand cuts.

Drew, however, had paid attention during his ten years. His sketch design not only offered a distinctive formal identity and material expression, as one would hope: It also compressed within itself the intelligence of risk. Drew, all too familiar with the risk-aversion of his audience, pre-empted their objections by consciously designing risk out of the drawings' lines. For example, a continuous concrete roof and shell assembly allayed structural and leakage fears, as well as vastly reduced replacement and maintenance costs. And so on. The client thus felt free to appreciate the project's striking aesthetic and profile, which had been the design team's hope all along.

That and subsequent project meetings consisted not of defensiveness, but of an entire project team proactively working to solve remaining issues. By strategically embedding the intelligence of risk in the first sketch, Drew enabled his team to become excited by architectural possibilities. The team desired the building, and the rest became details.

It would be easy to dismiss these words as an apology for our over-metricized and MBA'd world. Rather, I propose that Risk (capital "R") is an intelligence and an expertise that architects should leverage to enable their projects and processes. Risk is the sub-logic built into nearly all the constraints on architectural production, and ultimately design. I believe we should question the lack of explicit engagement with risk in our curriculum. Like structure or HVAC, risk will never form the seminal material for an (the) architectural project. However, approached conceptually, it offers a broad logic that can imbue our design thinking with a savvy that leap-frogs beyond the piecemeal demands of extra-architectural requirements. Don't be vain. Occupy Risk.

FIGURE / GROUND *TALKING WITH EISENMAN*

by Madelynn Ringo, Nicolas Kemper, and Dima Srouji, M.Arch I, Year 2

Each year new M.Arch I students encounter Peter Eisenman in his course Formal Analysis. His three hour Thursday morning roulette style critiques have become a defining part of the first year experience. As school approached, we talked with him about the history of the class, its goals, and of course the color red.

Eisenman sees his first year course as the latest iteration in a series of courses focusing on the formal, dating back to 1960 when he taught a seminar at Cambridge on Gothic architecture. From 1963-67 he taught another seminar at Princeton based off his doctoral work, and then taught courses at Harvard ('82-'85), Cooper Union ('85-'93), Princeton ('93-'06) and ultimately Yale. He wrote two books, Ten Canonical Buildings and another on Palladio (soon to be published) based on his courses at Cooper Union and Princeton, and plans eventually to write one based on the course at Yale. His course here began when he came to Yale full time, and works in concert with his seminar and studio.

"... design is always already an analytic activity, that before you can design you must have an idea, an idea about architecture."

Though the course may have evolved from year to year, it has always involved a three part system of reading, drawing, and seeing - in that order. The courses were not always named 'formal analysis.' "I don't usually name courses. I don't even know what it's called at Yale." Nevertheless he has an emphasis: "I am as interested in function as anyone else, I just don't make a fetish out of it. If I am doing a great building I am interested in form, not where the toilets are."

"This is not a class of Facts, it is of Values. Whose values? Mine."

He does not expect his students to share his values, but when they do Peter's courses will often become the defining part of a student's degree at Yale.

"In any zoo there will be animals who cannot do what the others can do."

After Formal Analysis, some go on to work for him as his TAs, take his seminars, and join his advanced studio. One of them was Jonah Rowen: "It was a great, very intense, tiny group." He and three other Eisenman acolytes went on – with Peter's encouragement - to start a journal, Project, which they continue to work on today.

The emphasis on form manifests itself physically in the diagram: each week, every student produces a diagram using only red and black plans, elevations, sections and axonometrics printed on 11" x 17" frosted Mylar. Perspective, function, structure and tectonics are all absent – they are beside the point.

Eisenman inherited his method of diagramming from Wittkower (especially the nine square grid used to describe Palladian villas), Wölfflin, and his teacher at Cambridge, Colin Rowe, but thinks he has moved beyond them, "My diagrams and the way I have people think about them are evolutionary." He sees three categories of diagrams: static, spatial, and force. For instance, in the analysis of a split cube, the first two categories would depict just the two halves. The third would call out the void between them and ultimately the shear and the force which propels them apart.

The force, not the format, is the most important aspect of the diagrams produced in the course. The standards are "just to get some level of consistency across 50 students."

But what about the red? In part, because it is most legible: "I don't think of colors as favorites." But he does display all the signs of a predilection for red. During our interview before the first day of school Peter said,

"I like to wear red because it upsets Bob Stern a lot - it is Cornell, and he is Yale."

"Red is the sign of protest. I'm going to wear a red bowtie tomorrow, because my football team is playing." And he did.

Regardless of the color, Peter has always thought it essential that the students produce diagrams: "I don't think you can design if you do not have a fundamental diagram in mind - you cannot move without doing a diagram." That, and to participate in the collective sing-along at semester's end: "For me, having students get up and sing, especially kids who cannot sing, or are not comfortable in front of an audience, it's a great rehearsal for life."

So our advice to the first years as you begin the initiation of Formal Analysis? Mentally prepare for 1am desk crits, always check the sports news before attending class, drink plentifully and quickly at the sing-along... and some advise from Peter himself?

"Never try to scratch your head and rub your belly."

We wish you luck with the Mylar printers!

Most pull-quotes from Formal Analysis 2013.

SUMMER SURVEY 2014

by Jack Bian, M.Arch I, Year 2

We want to do a simple survey to capture some of the who where whats of the YSOA's summer. It is a sharing and learning tool where the results will give you new ideas about places to travel, internships to tackle, or goals to set in a condensed four months of summer freedom. It is a combination of psychological rejuvenation and factual account of how summer opportunities define and refine one's architectural agenda.

Questions:
what did you do;
where did you do it;
who did you do it with;
and briefly, how did it go?

A BIT OF EVERYTHING

Rome. Istanbul, Amsterdam, N.Y.C., D.C., Vermont, Maine, Montreal, New Haven
Walk, draw, drink, repeat; Meet, greet, love, leave; Stay, play, cook, bike; Swap, shop; Family, home; Drive, reminisce, first aid, burn, trip, yearn; I-87 to New Haven.

THERE'S A KIND OF DESPAIR, WHEN YOUR FRIENDS ARE SCATTERED ACROSS THE WORLD; you see how there is never a way one truly understands the others of whom you speak of. Oceans divide your life. You want to place all of it - the people, places, their tones, atmospheres, everything uniquely shared with each - into a single bowl, like petals, like sand in a pail. No one can ever hear or tell the whole story. (And do you really think this would not be so if you lived all of your life on an island, in a village too small to contain a single stranger?)
CLASS OF 2016

Kyoto, Shikoku Island, Shanghai, Hangzhou, Huangshan, Kansas City, Wisconsin, Chicago
Traveled with family and worked for Ben Wood's Studio Shanghai, along with Lane Rick. It was a good tonic for first year.
NICOLAS KEMPER

Lausanne, Abidjan, France, Venice, Beirut, New York
Worked in Abidjan with my best friend.
JESSICA ANGEL

Martha's Vineyard
With a friend from undergrad. Read outside, played lots of tennis, learned how to run a 5K. It was fantastic to be outside with all the fresh air and lack of laser cutters.
SAMANTHA JAFF

Singapore
Built models of anime characters. It was a **ZEN-LIKE** period of soul searching.
JOHN WAN

Southeast Alaska
Historic Restoration and Island Exploration with 25 fantastic explorers, One contractor, One 18-year veteran of the National Institute for Occupational Safety and Health, and One incredible community. The people were genuine, the land majestic, their connection true. Life was fun and simple. Building for a community who deeply cared about each other and their history was the most rewarding work of all.
ANNA MELOYAN

GLOBAL MINDEDNESS

Beidaihe, Shaoxing, Hangzhou, Shanghai, Hong Kong, Macau, Guangzhou
With classmates and family. Awesome! Got to see different cities and different people. Visited a few projects by some famous architects.
CLASS OF 2016

Wyoming, Oregon, and Washington
After getting married I traveled in the

Northwest with my wife, Li, who is now starting her first year at the Yale School of Management. A highlight of our trip was exploring the Seattle Public Library. To me it is an exciting and complex project, yet it also seemed very legible and airy. **OMA** actually designed an 'observation point' within the library for visitors to gaze down into the main eight-story atrium. Though I'm uneasy around heights, that was cool - and was an unexpected parallel to all the observation points Li and I had experienced earlier that week in the Grand Teton National Park.
JAMES KEHL

Taiwan
With my boyfriend. We saw some amazing architecture in Taipei and visited Yilan, where most of Shengyuan Huang's work was located. His works were very popular among local residents.
CLASS OF 2016

Nevada, Utah, Wyoming, Oregon, California
With two best friends. It was pure freedom.
CLASS OF 2017

JOBS JOBS JOBS

Nooka Inc. (Industrial Design), N.Y.C.
Well. Nice little break from architecture.
JUNPEI OKAI

Leroy Street Studio, N.Y.C.
Great for several reasons: did much design with much personal liberty and responsibility; young, fun and small office; got to work outside several days and help build a community project.
ANONYMOUS

Centerbrook Architects, Essex, CT.
AWESOME.
LISA ALBAUGH

Robert A.M. Stern Architects, N.Y.C.
An architect's preferred proportional/aesthetic motifs are a reflection of his/her face/body structure.
CLASS OF 2015

Pelli Clarke Pelli Architects, New Haven
The internship was great! I got to work on a competition and a couple of other designs **(MAINLY WORKED IN RHINO AND CAD TO MAKE RENDERINGS AND DRAWINGS)**. Compensation and perks were one of the best in the area even compared to firms in NYC. For the most part, hours were ideal and I got do a lot of other things outside of work this summer.
CLASS OF 2015

Handel Architects, N.Y.C. + Ants of the Prairie, Amsterdam
I worked on several high rise residential towers as well as a retail container market for an abandoned marine pier in New York for Handel Architects. I also helped design and install "Bat Cloud," a project with the firm Ants of the Prairie at the 2014 International Architecture Biennale Rotterdam.
CLASS OF 2017

SHoP Architects, N.Y.C.
Lots of model building and inhaling toxic chemicals, but at least with models the task at hand is relatively clear, which is not always the case.
CLASS OF 2015

Joeb Moore & Partners, Greenwich
Firm associates and 3 other interns from Clemson, RPI and Syracuse. Great!
KRISTIN NOTHWEHR

The Los Angeles Design Group, L.A.
I was working on an oyster bar food stand, which resembled an old european kiosk in the shape of an oyster. The stand was just starting to be assembled when I left. I definitely learned quite a bit while I was there, so I'd say it went very well.
CLASS OF 2017

Gordon Fleener Architects, Seattle
I enjoyed working at my old office. I worked on two buildings around 20,000 sq.ft. each and was mostly involved in permit corrections and selecting contractors. All of you should move to Seattle, it is currently ranked as the fastest developing city in America, and has tons of work for architects. Also the west coast is the best coast. Also you can all come stay at my cabin.
BENJAMIN BOURGOIN

Bohlin Cywinski Jackson, San Francisco
It was really wonderful. Great office-down to earth people. **SAN FRANCISCO WAS BEAUTIFUL.**
MEGHAN MCALLISTER

C Design, San Francisco
It was a generally positive month and a half. I helped the firm go through some rebranding challenges and provided help on some ongoing projects. Recognizing complacency and overcoming it was my takeaway from the summer.
CLASS OF 2015

Gensler, San Francisco
The office had a layout that offered a gradiancy of public/private work spaces. I learned that good interiors can enable greater productivity and happiness.
JACK BIAN

THE BUILDING PROJECT

179 Scranton Street, New Haven

Challenging and rewarding.
CLASS OF 2016

Poorly. Not as enriching/fulfilling of an experience as I had anticipated.
CLASS OF 2016

First years reading this: you should do the internship. We got popsicles and donuts while building a house... and got paid for it.
CLASS OF 2016

NICE. MAKES ME GRATEFUL FOR OFFICE WORK.
CLASS OF 2016

DISTANCE FROM EIGHT TO TEN *LOCATING SPACE IN EAST ASIA*

by Xinyi Wang, M.Arch I, Year 2

Pic 1

I

My master, a Japanese musician, once quoted his master about the essence of a Japanese Haiku poem, to communicate the essence of Japanese music.

"There is a TEN in the poet's heart, in words conveyed it's an EIGHT, while for the readers, with that restrained EIGHT could still catch the TEN."

The first TEN is the poet's full emotion, and the EIGHT is his reserved way of expression. The second TEN, on the reader's side, is in no way the same as the first one.

Why has modernity in Japan become so bewitching?

When you are regarding Japanese space, you absorb and recreate. There is a climax of your own.

This is not necessarily unusual: reinterpretation happens in every space. But normally in a spatial experience the reinterpretation grades down. The traveler tries very hard to read the architect's intention, ashamed of his own dumbness, or sometimes too apprehensive to offer his own explanation. In such a space he feels euphoric with difficulty, or not at all. How come the Japanese are so magical as to do the inverse: to arouse and satisfy the traveler, and make him truly own the space?

For an answer, we have to go back to the Eastern view of space.

II

Poetry is the most direct approach to the esthetics of a culture. It is the most accurate and most hazy. In Chinese and Japanese poetry, a poem evokes a specific emotion by describing a specific scene. The words are extremely precise, the circumstance always vague. The words of the poet must locate himself in space and also delineate the space. The depiction is its own space, one without axis and directions. It floats in time and emotions.

With the poetry is always the ink painting, usually with a poem sitting in the corner. In older times painting was seldom called painting, but writing instead. Unlike early western painting theory, the base of Chinese painting counts not on materials and the painter's techniques, but the painter's knowledge and personality. An excellent Chinese painter must be intelligent in literature and flawless in morality. You cannot start talking about a painter's skill until you confirm his ethics and knowledge. Even then, a painter is ashamed to talk about 'what looks like' but prefers 'what feels like.' The composition is more important than reality. He paints not what is, but what should be. This is called 'the terrain in the breast.' The painter not merely composes through space. There are time flows and life torrents as well. On the canvas time wraps and meets at different ends.

Chinese painting theory is the origin of all theories of Chinese applied art. It applies to architecture. There were no architects, only scholars who built their own house or garden out of their poetry. There was no architectural space, but a self-constructed space borne from a circular process: moral construction, poetry, painting, building, and living.

Amazingly, after each transmission, the emotions drop from a climax and goes up to another. If the TEN-EIGHT-TEN magic happens at each step, the result will be a pile of mountains of emotional excitement, like ripples in a pond, fluctuating and expanding in boundless chains.

Take painting and building for instance. In a traditional landscape painting, the space is mainly composed of water, mountains, trees, buildings and humans. As a viewer, you tend to project yourself into the depicted space and this experience is all visionary. In architecture, the traveler is truly experiencing, and simultaneously mapping the space on the canvas in his mind. And this is how MAPPING and ACTING works in the perception of space.

Mapping is a distant view of the space. However strong the emotions are taking charge of the experience of a space, the human mind is decoding the planning of space. Planning is more than composition, bringing in all the elements related to location and time. In normal three dimensional space, planning happens in planes. Our living space is more than four dimensions. The beguiling ancient temples, so easily dealt with in two dimensional plans, breathe the aura of the seasons, life cycle of all surrounding creatures, pulse of the mountains,

whispers of the disciples. The miracle is the volume of the plan. It results in infinity.

Acting is the way travelers walk through a space. Each frame is built as a world, and the space as a whole is thus resolved into ephemeral particles, decaying and reviving through the journey. The wanderer is the core. It is impossible to split the subject and the object. The two together form the entity of the particles, which cannot be defined simply with its being, but with its location in its duration.

III

It matters little whether an emotion or a space is graded as TEN or EIGHT, or FIVE. It is the capacity to bounce between the digits.

This is about the elasticity of emotions, which are led through elaborate scenes, sometimes in routinized rituals, towards an endless road with blurred signposts read as empty or zen. The space itself is incomplete, its meaning cannot be communicated with the description of itself, nor could the human emotions. The exchange and intervention of the two form the whole entity.

The space can invoke the senses of the walkers-in: sometimes users or travelers, sometimes as gods or the absent. The space, even as small as a cushion, could potentially exert influence and evoke imagination.

A formal Japanese tea ceremony requires a formal tea room, whose configuration is normally decided by traditional layout standards. The real universe is isolated from the tea room. Rituals are the master. But there is no real formality in the spirit of tea. A window, a tea pot or an Ikebana artwork, rebuilds an empty universe where only true intention wanders. The deviation from truth always reveals the truth. Thus is human emotion, and thus is the intention of space.

IV

Atsushi Yoshimi Igarashi, a Japanese scholar, described the ideal study room and how it is used seasonally:

"In spring, is study be better at east close to the plums, in whose fragrance the spring sun warms up. Wonderfully he delves into calligraphy.

In summer, the study sits to the north. Facing the pond generously open, where waterweeds flourish and fish leap, be him on a view delightfully cool.

In autumn, the study is suitable to the west. The sun sets to the western window, where he leans, driven by the rustle of decadent wind, his brush left on his inkstone. The buildings high as mountain and autumn leaves red as flames, this is the view he indulges in.

In winter, the study ought to be on the south. The snowflakes drift in the delicate sunray, and every corner is expecting light. In his eyes are the mountains faraway, and the buildings up high."

(Tencho Boku-dan, translated from Chinese version)

Ancient Chinese scholars would build their study in the mountain. That's how they own the mountain. The study is tiny as it only bears a table and a cushion, but arouses boundless reverberations in the space. He maps the heaven and earth, as well as acting his dual role of creature and creator.
It is more than connection between man and place, or architecture and time. They are an indivisible whole. Architecture does not create space seeking for a character in a broader environment. It is part of the space composited with time, location, human and architecture. When we divide a space infinitely, we produce not micro spaces, but the small particles to which we can refer as moments. It is a moment when human encounters the universe by the media of architecture, though sometimes the presence of human or other elements is in the form of absence.

Here is the paradox: space is so compactly connected to a specific time and location that you can view it microscopically as moments, but in the macro it is impossible to split it. The space is always perceived as an organic whole. Either you behold it, touch it, or diagram it, it is just a view through polarizers. The capacity of mastering a space, either as architect or traveler, depends on the steps out of the scope and the view of the whole picture, realizing himself as part of the space. Then he will gain the capacity to transform his views and expand his emotion.

Pic 1: The illusion created by discordant views of two juxtaposed windows (Nan Lei, perception juxtaposed).

MANIFESTO

by Cynthia Hsu, M.Arch I, Year 2

Architecture must be practical.
It should provide shelter, the fundamental purpose of a building,
Be it from mosquitos, or from bombshells, it doesn't matter.

The design should be beautiful.
While beauty is said to be in the eye of the beholder,
Better to be on the side of austerity than of decadence.
Again, for the sake of practicality.

It is not the job of architecture to set standards, but to raise them.
Enjoyed by most, not by all.
Good designers who are true to themselves
Never aim to please everyone.

Architecture must be authoritative,
The aim is to predict and control how people live.

In general, people do no appreciate manipulation in any form,
So subtlety and comfort are essential.
Beauty is also a great distraction.

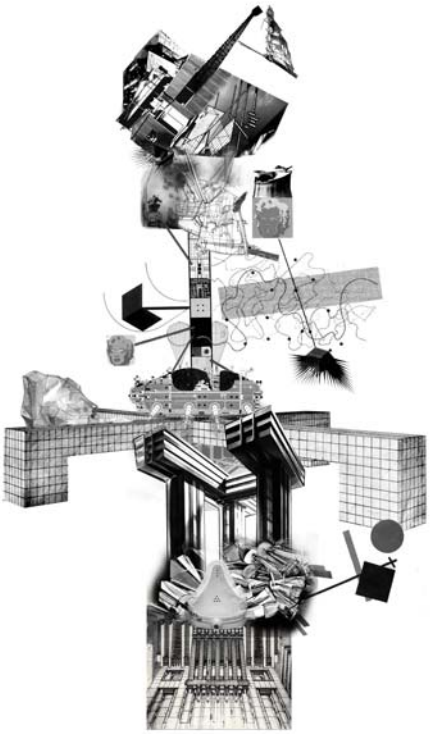
Architecture should be built to last.
Like a long, successful regime, the design has long-lasting appeal,
And lives on into old age, uninterrupted by violent upheavals.
Like all things, it cannot achieve immortality,
But it should make an effort.

Every project must be well informed
The design is the experiment, collect data.
And like a good neighbor,
Consider the ones living next door or across the street.

AN APHORISM

by Wes Hiatt (Year 1) & Luke Anderson (Year 2) M.Arch I

What one calls a thing matters. About 18 months back, we thought to name this piece Towers. That changed quickly to Capriccios as the architecture of it all was becoming less clear, less consistent than what we had at the onset of our research. A capriccio is a work of art that collages many real subjects – often architectural – in a fantastical or ridiculous manner (see Piranesi's Vedute di Roma or Giovanni Paulo Panini's paintings of Roman monuments). Under this moniker our five towers would be more able to assume the hazily defined politic that would be assigned to each. Through collage, drawing, modeling, and writing we made an attempt to understand each tower's motives and instill some resemblance to an architectural reality. Each politic began with a manifesto and from that, developed its own architectural truths.

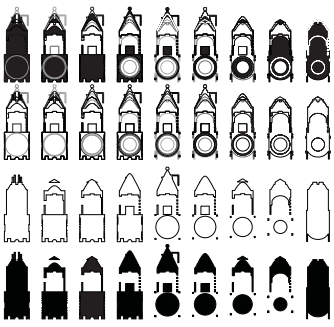


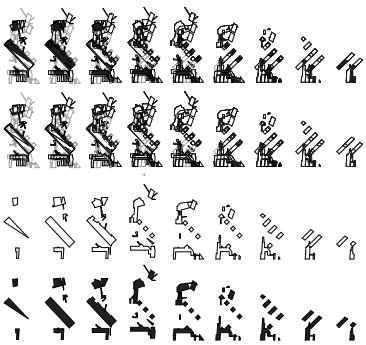
What is architectural research? The young, hip faculty and fellows in our institutions assume research projects have an intrinsic value because they are either a thinly masked reaction to what came before – "That stuff was curvy, this stuff is clunky..." – or simply because they are produced in higher echelons of thought than what might be required in a day job – "This is Architecture, you know..." This can turn out to be a deadly assumption that leads to work that is just plain irrelevant to understanding why the production and consumption of architecture might be meaningful to us today. The system of values assumed by this flavor of the week research seems to have no genuine interest in being meaningful to our society. We feel there's a need for an alternative, so we're imagining a revaluation of how architectural research is done and why one would conduct it at all.

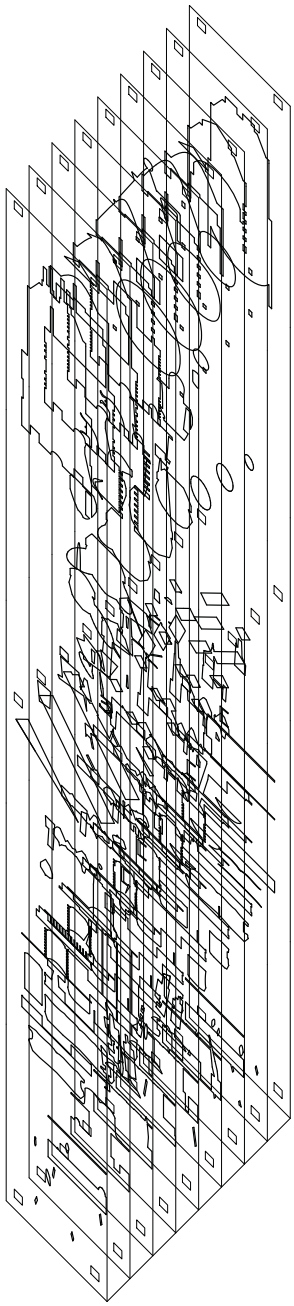
To us, valuable architectural research should, through the production of critically analogous projects, solicit long term speculation from audiences. By a critically analogous project, we mean an architectural project that responds to contemporary sociopolitical issues by the imagining of specific architectural interventions within its relative context. This requires the long stigmatized admission that form can and must affect the political and social realities it exists in. By long term speculation, we mean the continued critical discussion of the issues taken on by a project, perhaps through built in complexity, ambiguity, contradiction, or whimsy. Providing the possibility for audiences to frequently revisit a project allows for a constant revaluation of what architecture's role is in the sociopolitical issues of then and now. As these issues of our time change, so can the understanding of the architectural response. It is significant that Piranesi's Iconographia remains as relevant to architects today as it was in the Cold War or eighteenth century Italy.

Our thinking about the project then, when we stopped drawing, ended up not having much to do with contemporary issues other than vague interests in precedent and type. However, by constructing architectural aphorisms that confronted sociopolitical issues, our thoughts of its relevancy continue. Eighteen months later, we are still having confusing conversations about what we thought we did with this project. Not that us understanding our own questions now is all that important, but it is the diversity of answers that keeps this project alive.

All drawings completed at Ohio State's Knowlton School of Architecture with Drew Grandjean, Tyler Kvochick, Paul Miller, and Steve Sarver with critic Lisa Tilder.







FIRST YEAR SURVEY

by John Wan, M.Arch I, Year 2

AS A NEW CLASS of students arrives at YSOA, PAPRIKA! was interested in finding out more about what drives them as individuals, designers, and future architects.

"Every class we admit to Yale is very, very different. As we are a school dedicated to pluralism, we don't just take the student with the best test scores, or the ones with the most polished portfolios, etc. Instead we curate our classes to include students with a vast range of backgrounds, and from quite different intellectual/architectural schools of thought. The goal isn't to have one type of student coming in and producing one type of student going out, but rather to encourage a boiling cauldron of ideas here within the school.

The students this year are astoundingly diverse, hailing from Uzbekistan, India, Saudi Arabia, Iran, China, New Zealand, Russia, Singapore, and England — over 22 countries in total. Taken together the incoming class should bring many fresh, new, inspiring, and interesting ingredients to add to the continually vibrant Yale School of Architecture."

MARK FOSTER GAGE
ASSISTANT DEAN AND ASSOCIATE PROFESSOR

The questions of the Survey represent ongoing debates central to the profession and practice of architecture; questions that are constantly re-evaluated and re-thought throughout the course of one's education and career as one searches for that niche of belonging. The wisdom, ideals, and optimism displayed in the responses are immensely inspiring, and it is this writer's hope that as the incoming class become full-fledged members of the YSOA community, these original sparks are not lost to the sands of time and circumstance.

WHAT IS ARCHITECTURE?

Architecture to me is essentially the physical, social, cultural and intellectual manifestation of every single human habitat out there from the beginning of time. Sometimes I feel like it would do us well to take a moment to think of the magnitude and scope of that idea before we put pencil to paper.
APOORVA KHANOLKAR

I consider the art and act of picture-framing to be an apt analogy for architecture. A professional framer aims to enrich a painting by carefully choosing its frame; in ideal circumstances, a frame will complement its most alluring features and highlight facets otherwise left unnoticed in the work. A truly successful frame will become one with the work of art it holds. (In some cases, a frame is more enticing than the painting it encloses. This is OK, too.)

Architecture is more about catalyzing moments, events and the unfolding of human life than about capturing them. Like a framer, the architect takes care to work with precision and technical expertise whilst aiming to create an object that supports and exalts the work of art (life) it encompasses. And the analogy could continue forever more… Architecture is the construction of carefully crafted frames for life and all its complexities and simplicities. And it can frame both the beautiful and the ugly.
SOFIA SINGLER

WHY DID YOU CHOOSE TO STUDY ARCHITECTURE?

I first became interested in architecture during my time working at a violin shop in high school. There were images strewn around the shop of 17th century technical drawings of violins that reminded me of architectural drawings I had seen. This sparked an interest in the act and art of making of objects and space, and how that act plays out. Architecture is one of the few fields that extends into mass, weight, space, and drawing, and shapes how each of those affect people. I wanted to be a part of that.
DANIEL MARTY

The first impactful encounter I had with architecture was during my college years, when I visited a madrasah, an institution of Islamic science. There I experienced a powerful and sublime unity of art and architecture - perhaps it was the imposing entrance that somehow seemed fragile with the floral motifs, or the Arabic calligraphy that celebrated pursuit of knowledge. As I further explored my interest in architecture, I became aware of its broader role in society, and decided to pursue it in graduate school.
RASHID MUYDINOV

Blind contour self-portrait,
ELAINA BERKOWITZ

WHO/WHAT INSPIRES YOU?

Steve Reich, John Coltrane, David Foster Wallace, Bob Irwin's scrim veil, the Orinda House, Boston, Boston's Pei, identity politics.
WESLEY HIATT

Falling snow, The Rite of Spring, adrenaline, Einstein, deadlines, freshly cut wood, new colors, sleep, Johnny Cash, The Adirondacks, cities.
ISAAC SOUTHARD

Japanese culture, woodblock prints, traveling.
CECILIA HUI

I.M Pei, Louis Kahn and Kengo Kuma.
LILY HOU

A friend of mine whom I got to know through volunteering at an old folk's home epitomizes a lot of what I wish to become as an architect, thinker and person. At 104, she is still endlessly curious about the world around her. She stands firmly in the middle-ground between nostalgia and excitement for the future, not blindly yearning for either, but extracting the best out of both. She empathizes with every life narrative she hears of but has a strong sense of who she is herself; she appreciates the variety of lifestyles and choices people make around her, but has the confidence to define her own path; she values melancholy and humor as equally rich components of life. She lives a simple life set to simple routines, but sprinkles celebration in her days in just the right dose. Everything in moderation – when she's feeling frivolous, she goes to her balcony to sing and ignores the people staring from down below. Exactly what a successful architect should do in her work!
SOFIA SINGLER

WHAT DO YOU EXPECT TO GAIN FROM YOUR TIME AT YSOA?

To build an inherent understanding of the subject. To elevate my habits and understanding of things outside the subject, from being surrounded by the best and brightest.
ANONYMOUS

The opportunity to learn from some of the worlds greatest designers, to make new connections that will advance my career after graduation.
ANONYMOUS

The amount of resources, both the amazing people and fabrication tools, at the school seems to foster a breadth of experimentation. I've come to learn from and with this community and can't wait to do so.
DANIEL MARTY

HOW DO YOU DEFINE GOOD ARCHITECTURE?

'Good' architecture is when it is more than the sum of its parts, and goes beyond being simply a visual object. At a human scale, it touches each of our senses, without being simply a background for people's Facebook pictures. At a larger scale, it involves issues of context, urbanism, cultural identity, and better efficiency of resources.
RASHID MUYDINOV

Good architecture simply makes people happy. Yet, this simplicity is elusive because different people project different desires upon a building. So generally speaking, 'good' architecture is a proper evaluation and careful intergration of these desires, so as to create as much 'happiness' as possible.
JIZHOU LIU

A strong sense of design, attention to details, a novel idea of space and light.
ANONYMOUS

Good architecture comforts and supports the life it is built for, and architecture that is not only good but marvelous also inspires spontaneity and spurs people to create, enjoy and explore themes, events, situations and sensations otherwise left to the sidelines. To me a measure of architectural success is the degree of curiosity it inspires in people. Good architecture allows but does not dictate, permits but does not prescribe, enables but does not determine.
SOFIA SINGLER

WHAT IS ARCHITECTURE'S CURRENT MOOD?

Confused. More often than not, at least in Asia, I perceive a need to quickly shirk off an evolved and adapted local architecture in favor of a blind 'western-style' modernity that serves the dual purpose of fast wiping off cultural and evolutionary identities and being as unsuited to local conditions as can be.
APOORVA KHANOLKAR

Mannerism.
WESLEY HIATT

I am hesitant to label any particular direction under a style of "-ism" - isn't it a legacy of the past we've been striving to forgo for some time?... Followers of each direction have to justify their argument; and ironically, in spite of their attempt for differentiation, the more important issue is the increasing homogenization of buildings (how many of those twisting towers do we need?), blocks, and cities with no identifiable character.
RASHID MUYDINOV

I would call it the digital postmodern age, a time where new methods of representing and creating space are colliding with more efficient and advanced fabrication methods.
ANONYMOUS

Collabitecture. The age of the starchitect is dead.
ISAAC SOUTHARD

'Post-recessionism,' because of the state of transience our profession is currently in.
ELAINA BERKOWITZ

Dowhateveryouwantism.
ANONYMOUS

Graphicism. Nowadays the building itself is less important than a good picture of it.
JIZHOU LIU

Frustrationism. Architects like architecture that is debatable, controversial, and in question. In reality people like spaces where they can do those things, they just don't like doing it in those spaces.
ROBERT HON

Pararesearchecture. The discipline is now able to rapidly prototype models and gather information faster than it ever has before, and there seems to be such an amazing and widely diverse amount of experimentation in the field that has stemmed from them.
DANIEL MARTY

HOW SHOULD ARCHITECTS POSITION THEMSELVES WITHIN SOCIETY?

Architecture, as an art, assumes the responsibility of educating people, and as a science, sets the course of change for the entirety of communities, countries, and in a global scale. With today's complexity of issues, architecture is ever more relevant, capable of, and responsible for confronting them.
RASHID MUYDINOV

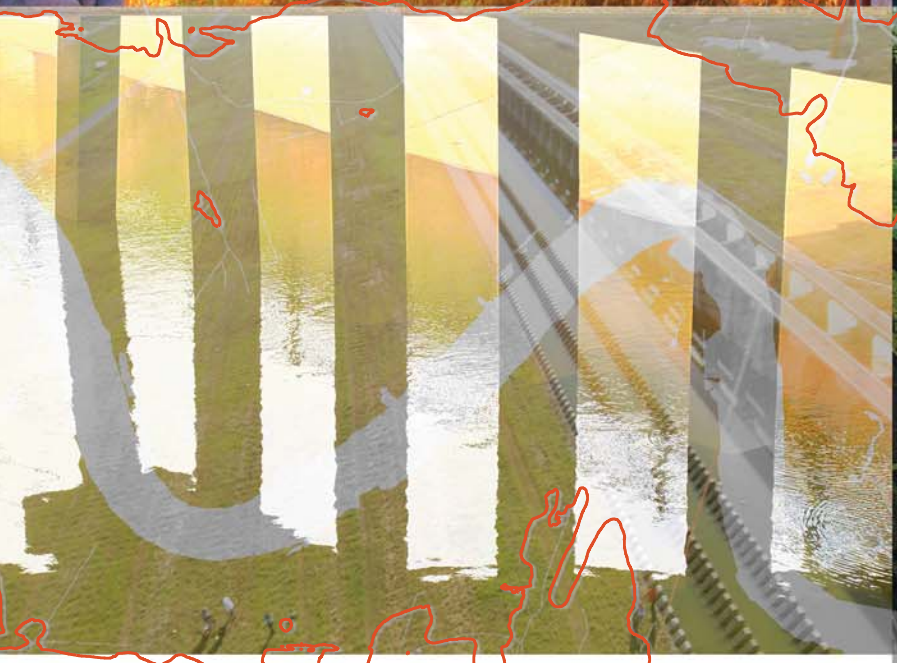
Architects could utilize the resources from well established clients to harvest opportunities of cross-disciplinary research. Then, solutions to societal issues can be addressed.
CECILIA HUI

Let the market figure that one out.
ANONYMOUS

"At its best, architecture questions the boundaries between the everyday and the extraordinary."
SOFIA SINGLER

IN CLOSING...

I think the YSOA community should definitely put out statistics, numbers, maybe even a little compilation of student/professor thoughts and reflections on their time here. When I was researching Masters programs I felt like there's a serious dearth of information on these outside of the official sources. I, for one, would love to have an idea of where our students come from, what they are doing after they've passed out, what kind of jobs they work and where, things like that. Perhaps an online blog-like extension of PAPRIKA!?
APOORVA KHANOLKAR



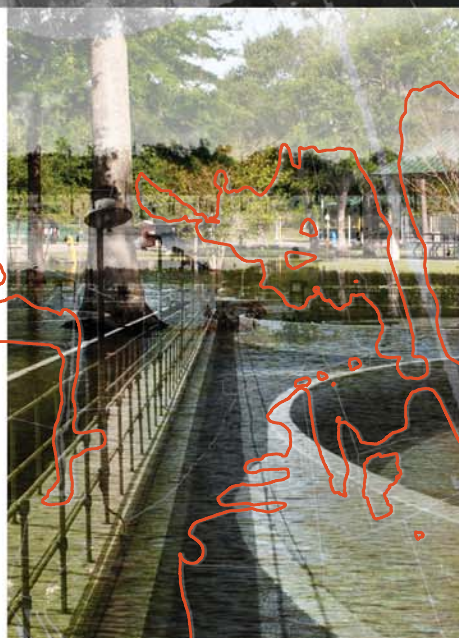
THE DOT AND THE LINE

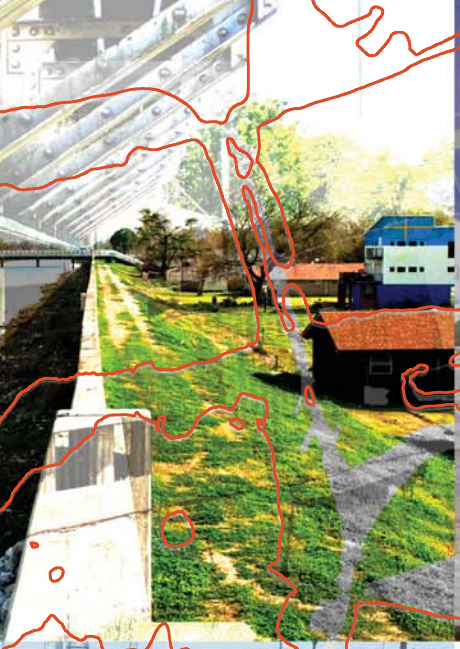
AND A CASE FOR THE SQUIGGLE

by John Kleinschmidt and Andrew Sternad, M.Arch I, Year 2

The microscopic movements of our daily experience - crossing the street, flushing a toilet, flicking a switch - are transmitted to and from lines so long that we cannot see them as such. We think we live, work, and love within a series of discrete points, conveniently separated and comfortably recognizable. At the right distance, however, points in space become dotted lines. Drains are linked by buried pipes, switches are linked by miles of wire, Main Street becomes the interstate.

In New Orleans, like other delta cities perched precariously between land and water, lines in the landscape are easier to identify. When habitation depends on a secure perimeter, dotted lines are an existential threat too frightening to ignore - we speed up a little bit when driving through flood gates, fragile perforations in the strong line that rings our city. The wacky street grid is derived from archaic French settlement patterns along the meandering river. The dubious safety indicator of

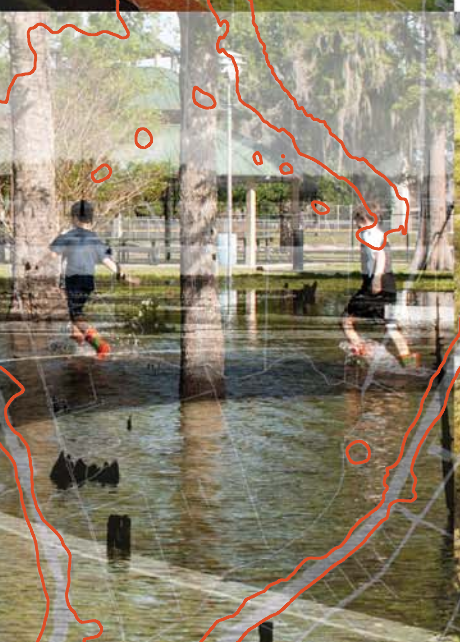


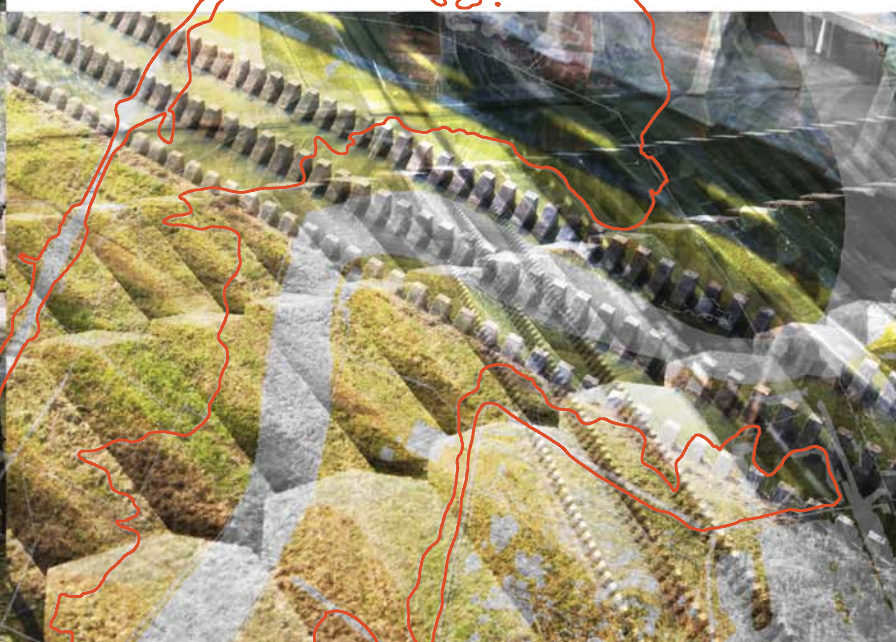


"sea level" traces a line that can be read in flood insurance rates. The edges of now-buried ancient islands and not-so-ancient swamps are persistent - on former swamps, houses sink; on islands, they don't.

Across the globe and throughout history, humans have shaped the environment for their inhabitation. New Orleans, however, has shaped its landscape for uninhabitation. The very lines that keep New Orleanians' feet dry undermine the city's prospects for long-term stability. Flying above the delta, any indication of firm coastline disappears into a marshy squiggle. The lines that appear most solid - the levees and floodwalls protecting the perimeter - disguise the subterranean flows of water and soil that sustain and threaten the city's foundation.

The hard lines that keep your feet dry in New Orleans undermine the city's prospects for long-term stability. It's not hard to imagine a future where the ruthlessly straight lines of hard infrastructure are all that remain of the city, like the Nazca lines in Peru. Will they seem desperate, like scratches left behind by a sinking city digging its fingers into ground that was never strong enough to hold it? Or can we soften those lines, take out the dashes and dots, and let them meander a bit? It's time to bring back the squiggle.





OF ELEPHANTS *MUSINGS ON SEMIOTIC PREDILECTIONS*

by Shayari De Silva, M.Arch I, Year 2

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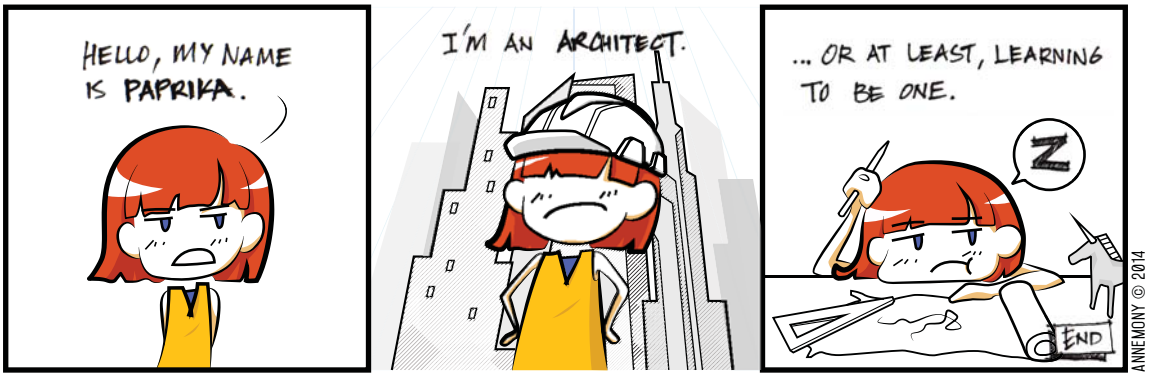
A few years ago, I did a project for a graphic design course where I drew parallels between a personal penchant for observing elephants in the forms of everyday objects and the Sinhalese script. It was an exercise that, to me, emphasized that architects and typographers foreground many of the same ideas in their work: figure-ground relationships, striking compositions, and visual sequencing, among these. Yet the types of gestures we make when writing different scripts varies vastly, and how a predilection or even familiarity with certain types of letter-forms may influence us as designers, is worth investigating. If you belong to a world dominated by the Bézier curves of the Arabic script, and its straight, vertical lines, do the forms for domes of mosques and their minarets come instinctually to you as an architect? Wang Shu reportedly spends his day working on calligraphy in his office; what might such a habit reveal about his architecture? In our discipline, discourse on syntactic explorations of architecture abound, but perhaps there is room for taking a more semantic approach too: would looking to linguistic characters an architect uses reveal subconscious tendencies that could enrich our understanding of his or her work?

Far left: Sinhalese letters. Middle: A faucet at the Yale School of Art. Right: Vatadage Ruins, Polonnaruwa, Sri Lanka (Image courtesy Flickr CC Licence/rahuldlucca)



INTRODUCTION / PAPRIKA.001.1

OPENINGS

by Nicolas Kemper, M.Arch I, Year 2

"It's like Gallipoli all over again," a shop man said of the first years in shop orientation: "over the trenches! Run like an antelope!"

Dean Stern introduced last Thursday's lecture by FAT's principles Sam Jacob, Sean Griffiths, and Charles Holland as the capstone of their 23 years of practice. Their studio here this semester will be the studio's last collaborative work,
PhD Kyle Dugdale asked the first question of the year, "How much do you care about communicating to the discipline of architecture?" Conceding that "I would say we have a love hate relationship with the profession... God did people get upset about this stuff," the three principles held firm that, "None of this is whimsical, it is hard edged conceptual work." "It is Adolf Loos and South Park at the same time."
New students Abdulgader S. Naseer of Saudi Arabia and Karl Karam of Lebanon asked the second and third questions before second year M.ArchII Olen Milholland closed with "When you combine the conceptual and whimsical, do you actually like the result?" FAT stood strong: "I think we did prick a few balloons, and enjoyed doing it - A joke is the best way to carry a truth."

MAJOR VERSUS MINOR ARCHITECTURE

by Eric Rogers. MED. Year 2

The resistance to starchitecture is no news. In Dark Matter and Trojan Horses, Dan Hill speaks about "dark matter" as a kind of software that operates in the built environment; invisible except for its effects. This so-called dark matter has been given different names by different theorists lately, with Keller Easterling referring to "active form" and others referring to urban softwares, etc., but the concept is generally the same. As opposed to one-off prototypes and installations - the stuff of most of our celebrated and exalted architectural projects - *tinkering with dark matter can have a profound impact on the complex networks embedded within the built environment.*

Whereas the Major Architecture of starchitects and magazines privileges what Easterling calls "object form", this privilege, and the historical narrative that made it possible has been called into question by minor scholarship that has focused on the non-architectural forces that have historically shaped the city.

Recognizing just how small the victories of architecture during the twentieth century were, when compared to public policy, subsidy structures, construction standards, etc., a minor architectural history lays the foundation for new strategies for architectural intervention in the city. Rather than engaging in traditional architectural practices designing objects that seek to inspire and suggest through grand metaphors, now is the time to strategize about reprogramming and reformatting, and such an operation requires new, minor inquiries into the history of the built environment.

This is not the glorified domain of the creative genius architect executing daring designs and being published in design magazines and blogs. As Peggy Deamer wrote in a recent New York Times letter to the editor,

"[w]e are ready to fly under the radar to infiltrate larger spheres of influence."

Contrary to the highly publicized projects of Major Architecture, the minor architectural world of dark matter is largely an invisible one, with some of the most important stuff being hidden in plain sight, but its impact stretches much further than Major Architectural works. The main reason for this embrace of the minor is that it intervenes - at the level of dark matter - in the everyday functioning of the city. Traditional architectural practice conforms to the financial and political interests of clients, whereas minor practices respond to the needs and desires of users. The two are rarely the same.

For political reasons, I have been considering how to change urban behaviors, especially those that have been indispensable to the maintenance of capitalism as an economic system.

Because the health of the economy has been historically highly contingent on specific urban behaviors, theoretically, different patterns of urban use could affect the economy dramatically. What's more, there are always multiple types of economic systems in operation at all times, with non-capitalist and other varieties of capitalist economic systems often yielding to capitalist ones.

In fact, one very interesting narrative about the history of urban formations is one that traces the built environment's role in transferring value from non-capitalist production into capitalist circulation.

The enclosures acts in England, the various planning mechanisms that arose out of the New Deal, and the many attempts being made to integrate slums into the official and sanctioned city - these are all instances where this value transfer has been made. Given that this transfer has been possible in one direction, there is no reason why such a transfer cannot occur in another direction. The built environment of urban/suburban America is not inherently allied to this or that economic system; it can be reprogrammed.

On the level of practice, I have recently installed commune software on a series of apartments in New Haven, which has been related to my larger work with the Embassy Network to create a federated network of communes that effectively raises the proportion of non-capitalist social relations in peoples' lives, and does so in an increasingly sophisticated and accessible way.

What's been interesting and perhaps unique about the latest New Haven addition to this network is that it uses ordinary architecture - apartments, no less - but stitches ordinary units together for communal use.

In our own small way, we are making minor incursions against the dominant paradigms.

LESSONS OF GASTRONOMY

by Xiao Wu, M.Arch I / MBA, Year 2

elBulli is the world's leading innovator in the culture, material, and technology of gastronomy. The approach of designing to maximize human experience is a fading tradition in architecture worthy of revival.

0. GASTRONOMY AND ARCHITECTURE

Shelter and food are two basic human needs. Architecture is to shelter as gastronomy is to food.

Architecture and gastronomy are closely related. In prehistory, early human beings sought protection in caves and harvested wild berries. Then there were stone axes; we started dismembering deers and cutting logs to build tipis. Then there was fire; we made ovens to cook meat and clay.

The ancient Romans baked lime with pozzolana for cement; flour with water for bread. Today, we fire iron and carbon into steel; hazelnut and cocoa beans into Nutella. Both influence our life and society.

Sometime between antiquity and modernity, the process of architecture became alienated from human experience while cuisine stayed rather close to our immediate senses. To architect a great building requires ten planners, twenty architects, thirty engineers, and forty contractors. To cook well requires a chef or a grandmother.

Nevertheless, architecture and gastronomy attempted to remain close to each other. First, consider the design of pasta. The shape of pasta directly determines the best pairing of sauce. Macaroni is good with thick sauce because its tubular shape is able to hold chunks of sauce and it is short enough to let the mix diffuse into the tube; the small size allows it to mix well with the base. Farfalle can catch sauce that has texture and meat/vegetable bits with its twists; the long, thin Capellini needs the lubrication of an olive oil-based sauce, Then consider the "Macaroni Design Contest", organized by Kenya Hara. Architect Norihide Imagawa's design (img 1) featured two different textures on either side of the noodle, making it warp as it cooks to give new texture and tension in the mouth during the chewing process. It was similar to Norihide's architectural interests, as well as historic Chinese cooking techniques in making steamed dumplings.

img 1: Macaroni Design by Norihide Imagawa. Architect's Macaroni Exhibition, Kenya Hara, 1995

Ferran Adrià, the head chef of the elBulli restaurant, was among the first to venture into design and creative industry. He closed the elBulli restaurant in 2011 and announced the future re-opening of the elBulli foundation as a 'think tank for creative cuisine and gastronomy, hosting not only chefs but architects, philosophers, and designers', exploring topics such as 'Do we need a dining room?'

As architects, we ought to glean lessons from gastronomy.

1. SEQUENCE

A traditional dinner typically consists of hors d'oeuvre, salad, entrée, and dessert. An extreme form of formal dinner can consists of twenty-one courses, carefully designed to complement each other gastronomically.

In an elBulli menu, the characteristics of both are preserved. The dinner is choreographed in four acts, with the aid of architectural space. Guests first enter Act One, with welcoming cocktails and aperitifs on the terrace. Act Two of tapas dishes and Act Three of the sweet world continues to take place in a comedor/ salon. Finally, guests migrate back to the terrace for Act Four of coffee and liqueurs.

Act Two and Act Three require cutlery, and Act Four lasts as long as the guests wish. In Act Two, entrées are served in sequence to focus guests' attention on the careful composition in aesthetics and taste of each course. In Act Three, desserts are served tapas style, allowing multiple dishes to be present on the table simultaneously to evoke a sense of immersion into the kaleidoscopic bliss of the 'sweet world'.

Architecture intends, similarly, to satiate its user. Such an aspiration was clear in the days when a house was a stone fortress offering safety and a kitchen was a hearth to celebrate fire and food. Later, architecture took on more identity as a symbol of an art style, as an argument in philosophy, or as a statement in eco-politics, etc. Erudition in philosophy and art informs architecture, yet proves problematic when it no longer serves to please the user, instead celebrating the formal signature of the designer or the political statement of the investor.

Consider a chef who has never cooked a dish. If that is inconceivable then consider an architect who does not practice. The ephemeral nature of food forces itself to absolutely prioritize user experience while a building, benefiting from its permanence, does not necessarily have to do so to ensure its survival, leaving the architect room to disregard the user. An inhospitable house is a poison that undermines the

architect's reputation and authority in society.

If human activity is a building's soul, then a building's function can be defined as the experience of performing such activity. Is a library a playground of text and color for kids, or a fortressed sanctuary that threatens to asphyxiate pilgrims to protect its manuscripts? Form follows the new experience-inspired Function.

2. MATERIAL

Here's a list of experiences that elBulli cuisine explicitly intends to evoke.

Knowledge: Of ingredients, dishes, restaurants and chefs, style and characteristics.
Primary senses (flavor): Sight, hearing, touch, smell, taste.
Sixth sense: Memories, magic, playfulness, irony/provocation, de-contextualization, surprise, a 'knowing wink', deception, confounded expectations, recognition of a cultural reference.

Cuisine is under extremely tight restrictions in its role as sensory stimuli, as the object must be something edible. To maximize potential within minimal range, a wide variety of tools was invented to manipulate material properties. In Still Life of XXI Century (img 2), radically different means are used to treat a carrot to create new size, form, texture, temperature, density, humidity, etc. The material property determines the aesthetics and taste of the dish.

Architecture manipulates and invents material more often to achieve efficiency than to respond to specific bodily experiences of sight, touch, and smell. Too often when we improve efficiency we lose the texture and warmth of a material that carries a civilization's memories. The Chinese drank spirits and built in wood; the Romans drank wine and built with stone. Wood and stone are extensions of, again, the two earliest forms of human dwellings: cave and tree. Wood is rooted in the earth and stone is extracted from the earth; inhabiting a wood or stone building is literally an act of inhabiting the earth. Then, consider today: we live in buildings structured with steel, decked with concrete, clad with glass and coated with paint. It is amazing how all materials come from earth (steel from iron ore, glass from sand, paint from petroleum), yet buildings seem alienated from the earth and nature in every way possible.

There are moments when technology makes great architecture: when the transparency of glass re-connects occupants with nature in the Farnsworth House; when the large span of steel enabled the Crystal Palace to house a global exhibition; when the solemnness of concrete sheltered the broken heart of Toyo Ito's sister in White U.

However, there are other moments when we hide reality. We conveniently sheath our wood framing with foam and plastic, and coat every wall and ceiling with paint. A finished house, though pristine, is not as dear and authentic as its wood framing; a steel bridge is polished, but not as honest and natural as rusted cast iron. Ruins are more attractive because they reveal the real materiality of the building, e.g. iron rusts, stones fall, and glass breaks. They are familiar and dear.

img 2: *Still Life of XXI Century*, The elBulli Foundation.

3. TECHNOLOGY

elBulli understood every dish by its process and technique, exploring various means of manipulating the act of cooking with technology: an omelette is no longer an omelette, but 'lightly beaten eggs cooked and folded rapidly in a frying pan or skillet'. Through experiments in manipulating process and technique, an omelette with a more desired taste and texture is invented.

'Foam and puff pastry may fall in and out of fashion, but technique and concepts will outlive trends and styles.'

Consider a common technique in elBulli: Sous-vide. The concept of cooking food sealed in airtight plastic bags in a warm temperature of 131-140F (55-60C) for longer than normal cooking times (up to 72 hours), is first described in 1799. It was rediscovered and applied widely in the 1970s when advancing technology made it more feasible and cost-effective. In concept, sous-vide is much more elementary than traditional cooking since it does not require any skilled control of a stove fire and frying pan. However, it would not be feasible without adequate vacuum technology and temperature control to ensure full pasteurization to avoid botulism poisoning.

Similarly, in architecture, the easy way out is not the best way out, and the seemingly low-tech method is in fact more demanding. Consider Li Xiaodong's LiYuan Library: the architect wanted the building to be made of wooden sticks to blend into the nature, but he had to construct a glass façade first, and then clad it with the twigs that he loved. Regardless of efficiency, the result was a splendid dramatic experience.

There will be times that we need to take the difficult route to achieve a specific user experience. Distilling a built consequence into its processes can help us manipulate it, through hopefully a more localized and humanized approach.

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NECROPOLIS-NUCLEUS

by Sofia Singler, M.Arch II, Year 1

Parks are the life and love of cities – but add some gravestones to the green, and few of us would choose to eat or socialize there. A catalytic opportunity to celebrate public life in cities is embedded in our urban cemeteries, but we have overlooked this potential for too long. The New Haven Green shed its cemetery identity a century ago when its headstones were transferred to Grove Street, but the idea of a public cemetery in the urban core lingers in city memory. As Yale continues to expand northward, Grove Street Cemetery will essentially sit at the nucleus of the campus. Now is the time to blur the lines between necropolis and metropolis, and encourage Grove Street's development into an attractive, versatile urban space in the heart of Yale.

Let's not forget that cemeteries were the predecessors of modern city parks. The first "city-cemeteries", laid out in axial streets with mausolea and gardens to socialize in, were built to mirror the actual cities around them. The Romantic movement gave green spaces precedence over the quasi-urban traits city-cemeteries had had thus far, creating landscape-cemeteries that were more scenic walking trails than tightly plotted burial grounds. Up until just over a century ago, cemeteries were social hubs of the city: enjoying lunch or reading a novel in a sepulchral setting was common. At their most vibrant, cemeteries were hot-spots for outdoor soirées (talk about the danse macabre).

Cemeteries were expelled from cities in the eighteenth century in the wake of a societal obsession with cleanliness, hygiene and health. They were seen as vile nests of impurity, and previous connotations of cemeteries as diverse communal spaces were buried away. Although sanitation concerns soon dwindled, cemeteries continued to be overlooked due to a deeply engrained (mis)understanding of sacredness. Reverence was defined by solemn obedience to tradition, strictly confining the programming of cemeteries solely to burials. This deleterious legacy has blinded us from a more broad-minded understanding of what cemeteries can be at best: the associated health risks are no longer relevant, and the societal attitudes towards funerary 'appropriateness' are anachronistic.

In today's increasingly secular – but at the same time undeniably multi-religious – framework we have the opportunity to create funerary spaces as pluralistic as the time we live in. The notion of cemeteries as sacred spaces is in flux, and so is the very definition of 'sacred' in architecture and in society at large. Reverence understood in terms of meticulous adherence to orthodox rituals is being displaced by a more heterogenous understanding of respect. Today's religio-philosophical miscellany lends itself to creating catalytic funerary spaces that allow and encourage, rather than forbid and constrain, a multitude of activities for citizens to enjoy communally.

Transforming today's funerary thinking extends both to the revitalization of existing cemeteries and to the introduction of completely new burial typologies. As urbanization continues to burgeon, cemeteries diversify and question traditional forms and uses, with proposals reaching as high as multi-religious vertical skyscraper cemeteries or as low as underwater burial sites in the seabed. Similarly, the uses and meanings attached to existing urban cemeteries are expanding from mere interment site to local history museum, wildlife habitat, botanical garden, festival venue and contemplative park. Uplifting examples include Cedar Hill Cemetery in Hartford, CT, which transforms into a live music venue at night (soul music, anyone?) or Washington D.C.'s Congressional Cemetery, where the most daring exploit the burial ground's topography by sledding over the graves in winter.

Efforts to guard Grove Street's historic character are relevant, but preservationist concerns need not obstruct invigorating plans to improve its urban character: an appreciation for the old is not mutually exclusive with the desire to develop. The movement to elevate cemeteries from cobwebbed remnants of the past into vibrant communal spaces is a laudable one that we should champion in New Haven, beginning with Grove Street. Cities, at best, inspire spontaneity and transience – let the cities of the dead do the same.

FIGURE

CITY SAILOR

by Christopher H Leung, M.Arch I, Year 1

Carparks are often viewed as bleak spaces that are not very appreciated by their users, yet they remain essential to host the abundance of vehicles found today. How can the contemporary carpark stand out as an engaging destination of its own and progress to tackle the environmental challenges of the future?

Automobiles contribute substantially to CO2 emissions in our cities and it is apparent that we require a more sustainable transport solution. City sailor is a catalyst and green icon for a shift towards an utopian transport network, supported by hydrogen as a fuel that is inexhaustible, inexpensive and non-polluting.

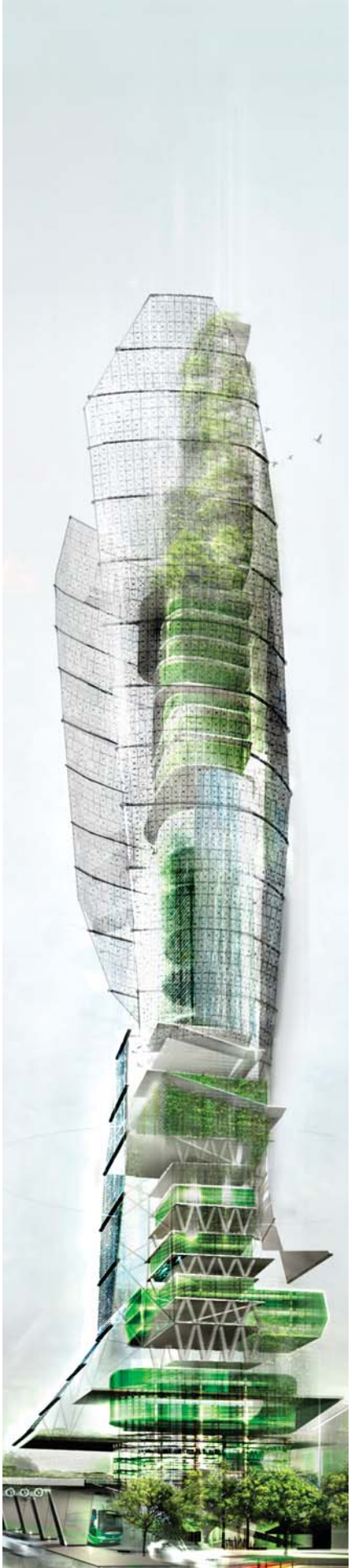
In a similar way to how the sail engages and harnesses wind energy to drive a boat, the proposed tower captures prevailing winds through its semi permeable façade to sustain the tower and fuel the thousands of vehicles parked within it.

Drawing qualities from the Chinese 'junk boat' sail and how they adjust to accommodate for various wind strengths, the tower features two large ETFE 'sails' composed of wind turbine panels that harness energy from different directions. Each panel component acts like a sail with its mast and batten to channel lift and horizontal force. When wind force reaches high speeds, they collaboratively rotate the façade surface to an optimum angle for maximum velocity. At highest efficiency, the gap between the two surfaces face the direction of the wind perpendicularly; fabricating a wind tunnel that draws exceptional force through the individual turbines. The electrical energy generated is used to electrolyze water into hydrogen that is stored de-centrally throughout the tower for refueling of hydrogen fuel cell vehicles.

The semi-open tower is a public display of sustainable technology and eco-friendly automobiles. As users ramp up the tower and it's combination of gardens, function spaces and refueling parking lots, they become informed about the process and features of their energy network. At ground level, the large atrium stacked with hireable fuel cell vehicles can be easily accessed by both locals and tourists. As more users proceed to drive the sustainable vehicles, more carpark towers can disperse across the city to create a sustainable and efficient network.

By using renewable resources to generate electricity for hydrogen production, the new infrastructure becomes truly sustainable and non-polluting. It is possible to imagine a future where the sail is able to utilize wind power for both sea and land vehicles of the city.

Competition entry for [AC-CA] Alternative Car Park Tower 2011



FIGURE

BACK IN THE DAY *ADVOCACY AND ARSON AT YALE*

by Dante Furioso, M.Arch I, Year 2

Before dawn on June 14th, 1969, the fourth and fifth floors of the Yale Art and Architecture Building (A&A) burned. Widely believed to be the result of arson, the fire came two weeks after the firing of three members of the Art and Architecture School's faculty. An apparent power struggle between students and faculty of the City Planning Department and university officials led to the department's closure and the effective end of city planning at Yale. The events surrounding the fire reveal the way in which the competing interests of faculty, students and university officials led to a dramatic reorientation of our school's curriculum. The effects have lasted nearly fifty years. Largely unknown to students today, the history and abrupt elimination of city planning has been supplanted by the notion that the Yale School of Architecture just focuses on buildings.

The Department of City Planning has largely faded into history for most architecture students, but the other legacy of the late '60s, the First Year Building Project, is now a flagship of the Yale School of Architecture. Rarely discussed in tandem, reform activities within the Departments of Planning and Architecture both reflected broader movements of the time: the struggle for civil rights, grass-roots organizing in face of sweeping urban renewal and a thorough critique of professional authority. Only one of the departments has lived to tell the tale.

Founded in 1949 as a program within the School of Architecture, the city planning program became The Department of City Planning in 1960. By the time of the fire in 1969, the department was in the third phase of its brief 19-year life. After a "technocratic/administrative" phase beginning in 1960 under orthodox planner and urban renewal proponent, Arthur Row, the more advocacy-inclined Christopher Tunnard was appointed in 1966. The department was moving into a period of reform, not unlike Architecture's simultaneous transition from the leadership of Paul Rudolph to Charles Moore. Under Tunnard, the department began to support advocacy planning, in which the planner acts as a professional liaison working directly with communities offering expertise rather than prescribing dogmatic, top-down solutions.

During this transition, there was a climate in which new, student-initiated projects could grow. In "The Black Architect at Yale," published in 1971, student Richard Dozier recounted how beginning in '68, the few black students in the Architecture and Planning Departments sought to address some of the common problems they faced at the school: lack of financial aid; poor housing; and, in the context of civil rights and an increased awareness within academia of a black experience, the meaning of a future job at a white-led architecture firm. They formed The Black Workshop. In addition to providing a forum for discussion and a support network, they carried out several architectural and planning projects in New Haven.

Reflecting on his work as student-director of the workshop from 1968-1969, Dozier wrote that the school should sponsor open-ended rather than "product-oriented" urban studies. In order to do meaningful work for a neighborhood, "architects need not always build a building." Furthermore, "in some communities, building a building might be the worst option to take." The workshop met with local residents to see what they actually needed. In response, they completed renovations, expansions of existing community buildings, and assessments of existing urban plans. For one project in nearby Dwight, a committee re-evaluated a five-year-old planning document (done when the neighborhood was still majority white) and ruled that no new housing should be built until the local church was renovated and expanded. In the Hill neighborhood, the workshop helped rehabilitate eight existing brick row houses.

Yet, despite these careful interventions, New Haven remained an outstanding example of what Harvard's Brian Goldstein called the "top-down" approach to urban renewal. In "Planning's End? Urban Renewal in New Haven, the Yale School of Art and Architecture, and the Fall of the New Deal Spatial Order," Goldstein pointed out that this authoritarian style of planning associated with massive clearing of "slums" and large-scale renewal projects, was often prescribed by the university. Yale frequently worked directly with the City of New Haven. Students understood that this culture of top-down authority in planning began at Yale, quite literally. Goldstein went on to document how since the 1950s the university had acted as a principal partner and consultant in the city's urban renewal efforts. For many students opposed to this authoritarian planning policy, it was not enough to partake in isolated interventions during their short time at Yale. They understood the role the university played churning out new professionals and simultaneously affecting policy. They wanted lasting, structural reform at Yale.

To achieve this, planning students and faculty sought to democratize the decision-making process in their department. They established an independent governing body, the City Planning Forum. In the wake of the civil rights movement in the United States, the Forum sought to bring greater diversity to the department. They agreed that ten of the twenty students in their department should be black or Hispanic. A New York Times article from May 28, 1969 described how students and faculty

were unable to obtain formal admissions approval. Frustrated with the lack of support from the administration, the Forum acted anyway and sent the letters of admission.

The repercussions were almost immediate. On May 27th, 1969, Kingman Brewster Jr., President of Yale University, fired Christopher Tunnard, Chairman of the City Planning Department and Louis S. DeLuca, Assistant Dean of the School of Art and Architecture. Planning Professor Harry Wexler was told his contract would not be renewed. The students admitted by the Forum were written and encouraged not to come to Yale, as the City Planning Department would likely be eliminated.

While the school has undergone multiple transformations in the past decades, this fundamental fact remains true today: Yale is unique for its architecture-only approach. This begins with the First Year Building Project. A true rite of passage, the Building Project developed at the time of the row within the City Planning Department, in response to similar desires to make architecture more tangible to students and responsive to the economic and social injustice so glaring at the time.

According to The Yale Building Project: The First 40 Years it began in 1966, when three architecture students in the class of 1969 began doing volunteer work in Jackson County, Kentucky. One returned the following year to design and building a house for a local miner. Following their classmates' example, students in the class of 1970 founded Group Nine. That fall they travelled to Knox County and began working with local community organizers. With the support of the Dean, the effort led to a school-sanctioned project. For the rest of the academic year students worked to prepare a site plan for twenty homes being relocated for the construction of a dam. Like the Black Workshop, these was a student-led endeavor.
A challenge to Beaux Arts tradition, students proposed projects they could actually build themselves. What is more, they received encouragement and support from the school when Dean Moore made another student-initiated project in New Zion, Kentucky - the studio project for the spring of 1967. With the assistance of Kent Bloomer, the Dean integrated the project into a rapidly changing curriculum at Yale.

Significantly, the project served as a way to channel the students' frustrations with and responses to the charged socio-political climate of the late '60s. Unlike the advocacy work undertaken by the now forgotten planning students, the Building Project was absorbed into the curriculum at Yale and quickly became a one-project-per-year operation.

The initiatives led by planners and architects such as The Black Workshop and Group Nine are a thing of the past. Perhaps the direct challenge to authority posed by the admissions debacle was merely a pretext for removing the increasingly radical planning department, but by the end of the decade they were no longer a problem and the Building Project provided the primary school-approved outlet for community architecture. However, one cannot help but wonder what would have happened had the building project returned to New Haven to collaborate organically with community-minded planners.

The First Year Building Project is now one of the distinguishing aspects of the Yale M.Arch I degree. It was responsible for an impressive mix of outdoor pavilions and community building throughout New England in the '70s and '80s. In 1989, the project returned to New Haven to build a two-family house for Habitat for Humanity. The project has completed one house per year in the New Haven area ever since.

If we flash forward to this year's building project, the now-forgotten calls for community architecture, advocacy, and direct student collaboration with the New Haven community seem as salient as ever. Now in its forty-sixth year, the 2014 Building Project is a "micro-house" in the nearby West River neighborhood.

This past spring, as the end of the design phase of the Building Project neared, a moment of reckoning occurred for me. During a pinup an anonymous critic proclaimed that the house is for "people like you"; in other words, Yale students (the new urban elites). While the house is being built for a non-profit developer in partnership with a private investor keen on reusing our "cool" design, it's unclear if this design will affect anything beyond the block on which it landed. Regardless of who goes on to buy this new home, all contact with the West River neighborhood was effectively delegated to the non-profit developer and we students were "free" to focus on a design we could only hope would (or would not) be for people like us.

What would happen if students had to work with local community members in New Haven instead of simply working from a design prompt? Could the experience of hearing a community's needs and aspirations be as memorable and educational as swinging a hammer? Faced with the concerns of the people who would be most affected by our projects, we students might actually stop, ask some serious questions, and consider the social, economic and political implications of our buildings.

FIRST ASSIGNMENTS

by Nicolas Kemper, M.Arch I, Year 2

Joyce Hsiang took charge of the first year studio, with Michael Szivos of SOFTlab joining last year's critics Brennan Buck, Peggy Deamer, and Eeva-Liisa Pelkonen to guide the M.Arch I first years through their three-project semester. They will start with a study which must also house a collection, design an "Environmental Education Center" for midterm, and will culminate with a Public Library for their final review. More than a few stayed up all night on opening Thursday finishing the first assignment, a 24" square "Inside Out" drawing.

Mark Foster Gage surprised and thrilled the second years when he announced their semester-long project will be to replace the University of Pennsylvania's Meyerson Hall with an architecture school of their own imagination. Noting "there is a great tradition of Yale fixing Philadelphia," he split the class into five teams to set up the problem for next week. Gage's team? "Radical departures."

A second year ducked before she could be identified as the origin of a coffee cup dropped from a fifth floor catwalk during lottery as Peter Eisenman, noting "the Howard Roark phenomenon is long ago gone," presented his studio with Miroslava Brooks, The Unreason of the Modern: The Transformation of the Sacred. Bound for central Italy, they will design a Catholic Church in New Haven. The first assignment? A reading: Jacques Derrida's *The* "World" of the Enlightenment to come (Exception, Calculation, Sovereignty).*

Alan Organschi and Lisa Gray, declaring "our issues are in the news," will explore new applications of wood, culminating with four new building types sited in New Haven's Mill River District. Traveling to Finland and Austria, they start by fabricating (with the help of Organschi & Gray's shop) three wooden laminate structures: a 16' stair, a swing for two which swings in multiple directions, and a bench for six with three contact points.

"Bob has commented on our dress" quipped FAT at lottery about their primary color t-shirts, "we didn't want it to be too much of a funeral." Sam Jacob, Sean Griffiths and Charles Holland will, with Jennifer Leung, take their students to London and have them make an "architectural proposition" for the Vauxhall Embankment. But first? Take a FAT project and do it in the style of two other architects.

In their studio Material + Force = Form, John Patkau with Timothy Newton will take their students to Stuttgart, Bregenz and Zurich to inspire their students for a new museum to house the Yale Collection of Musical Instruments on the block bound by College, Temple, Wall, & Elm. Students begin by analyzing the site, a precedent in Switzerland, and of course, a musical instrument.

"You never know!" shot back Robert Stern after Alan Plattus suggested the Dean would not be joining their fourteenth trip for the China Studio. With Andrei Harwell students will masterplan a 170 hectare site flanking a high speed rail corridor connecting Beijing to its port, starting with an analysis of a train station.

Joel Sanders called out Paprika! contributor Sofia Singler as a native of his and Josh Dannenberg's studio's destination and site, Finland. Students are to design an entrant, possibly subversive, for Helsinki's Guggenheim competition.

Finally, Tod Williams and Billie Tsien will, with Andrew Benner, take their students to Peru, Lima, Cuzco, Machu Picchu and the Sacred Valley in preparation for designing an academy in Cuzco. Before that, though, a personal journey: for their first week they are to make an Illa, or an Andean totem which represents themselves, and a map drawn from their home on which to place it.

#STUDIO LIFE / PAPRIKA.001.2

As a quarterly student run and written publication, Paprika! welcomes and relies upon the support of donors. For this issue we would like to thank BEN WOOD and STUDIO SHANGHAI as our first, though we hope not last, benefector.

To comment, contribute, or subscribe, please contact us at paprika.ysoa@gmail.com.

PAPRIKA! Editors

YSOA 01 SEPTEMBER 2014
YALE SCHOOL OF ARCHITECTURE