

NEW

volume 2 issue 00

SHOW

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FEELS

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new

things

new name

new

paprika



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Paprika

Like the carpet from which it derives its name—strewn with model scraps, empty coffee cups, and broken badminton birdies—*Paprika* is an open and unrestrained commons for the YSoA student body. Available to all student contributors, the publication strives to reflect the culture of our school: the ideas permeating and the issues at stake. While the pits in Rudolph Hall, with all their sad scraps, may resemble what economists call *the tragedy of the commons*, a collective resource depleted by overuse, *Paprika*'s collective status makes it possible for us to debate ideas that are important to our community and to the discipline at large.

Now entering its third year in print, *Paprika* has arrived at a format that allows it to maintain a role both independent of and essential to the school. As a weekly broadsheet, *Paprika* can be a forum for student voices, an avenue for academic agency, and a roundtable for disciplinary responsibility. The publication strives to help us to make sense of ideas and issues together, rather than as individuals, encouraging engagement and risk-taking for deeper exploration.

The Yale studios are not unrestrained social environments, but workspaces. Despite the open floor plan that we share, we are compelled to enclose ourselves and plug in to our work. The difficulty of speaking freely in these spaces is a natural product of the serious and difficult work that we do, yet *Paprika* provides opportunities for us to look up from our work and talk to each other.

The *Paprika* editorial team will seek out and represent all student voices at YSoA. Our submissions are open (paprika.ysoa@gmail.com), as are our weekly meetings, held each Monday at 9PM. We are excited to stay in touch with graduates of the school, and warmly welcome their word from the frontier of architectural practice. We encourage all students, past and current, to get involved. If there is an issue or idea that you would like to write about, please do so. We will work with you to get it into print.

As the editorial team looks forward to a new year, we would like to thank readers, contributors, graphic designers, and issue editors who have taken on the challenge of fostering conversation. We are incredibly appreciative of our supporters, whose generosity ensures *Paprika*'s continued independence and publication.

Retrospecta 00 Retrospecta 39 Editors

This year's edition of *Retrospecta* bookends the publication's long tradition in the context of the school's own anniversary, and also its more recent renaissance beginning with Former Dean Robert A.M. Stern's tenure. Published by the dean's office, its evolutionary metamorphoses have historically been most evident in the instances of dean transition. For this reason, it is a crucial to now reassess the publication's place in the school, and for the students to take part in the decision of how best to utilize this incredible asset.

Since its debut in 1978, *Retrospecta*'s general purpose has been to present student work and inform alumni and the general public of the environment and events within the school. Under the deanship of Cesar Pelli, the first edition was a mere eight-page brochure containing some eighty-five black-and-white images and little text, all situated within a glossy 8½" by 11" spread. This first issue acted as a simple advertisement for lectures and visiting professors, though with the appointment of student editors, an interest in publishing student work, and the need to articulate the daily grind of the school, demand gradually increased for more comprehensive and substantial content.

Stern expanded and improved the book in 1999. His approach was contingent upon an augmented budget and a series of regulations applied to standardize formatting and production, which allowed the book to maintain consistent quality and meet its pre-negotiated cost with the printer. Stern introduced the design firm Pentagram in an advisory role as well as the assistance of professional photographers to document students' work. The very nature of these conditions—its physical publication, its expected consistency and professional character, and its partiality towards increased content—are both *Retrospecta*'s most enduring qualities and its heaviest burdens.

Interest in the publication is high amongst students and faculty; however, involvement and investment vary. The nomination process can benefit students indifferent to the publication or alienate those excluded. On more than one occasion faculty have been critical of the nomination process, arguing that it is an unfair, ineffectual or oversimplified assessment of the work students produce throughout the semester. Professors sometimes feel it is their duty to include each and every studio project without acknowledging the limitations that this imposes, landing the representation somewhere near the critical content of the supermarket glossies (of which the format lends little discernment).

Even considering the current edition's one hundred ninety-two page count (a recent standard and the highest in the book's history), the work submitted by students must be substantially paraphrased, often reducing months of research and production to one or two punchy images. Trying to be inclusive and democratic affords little opportunity for clarity or depth - an issue which plagues numerous publications of similar substance published by other schools of architecture. These shortcomings were initially acknowledged, as expressed in Stern's first "Letter from the Dean" which opened the '99 edition stating, "The work in this edition of *Retrospecta* suggests but does not, indeed cannot, fully capture the intense study and remarkable creativity of our students in the studios, classrooms and lecture halls."

This is not to suggest the book should grow, but instead become more concise, more competitive, and more effective in order to open a dialogue beyond the school. To promote this dialogue *Retrospecta* must find a way to do more than just suggest the work of the school, but to offer content that can be engaged, whether that occur through parallel online publications, rephrasing its intent, or completely reconceptualizing its practice. A conversation will no doubt occur between the new team of *Retrospecta* 40 editors and Dean Berke to determine the future of the publication, and it is in the best interest of each student and the school as a whole to be involved.

To again quote Stern from the '99 edition, "The never-ending process of design confronts beginning architects with a reality which will be true for them always: that the architecture project is never really finished, that it can always be improved, that it is almost never satisfying to the designer, and that optimism is essential in leading each of us to believe in our next project which we hope will be better." To not take the publication for granted is to constantly reassess it, critique it, and to utilize it effectively: the reconceptualizing of the book from ground-zero.

Dimitri Brand, James Coleman, Amanda Iglesias, and Jeongyoon Song edited the recently released 39. Elections for the Retrospecta 40 editorial team will be held on Wednesday, September 7th at 5pm in Hastings Hall. If you're interested in editing this year's book or in discussing its future, please join us.

Perspecta 49 Violette de la Selle Russell LeSturgeon AJ Artemel

At a time when the "new" is delivered constantly, how do you assume the editorship of a publication that takes three years to edit, design, and print? *Perspecta*, curated each year around a single bold theme, is both slow-moving and at the fore, and its production is a quest for the unquestionably significant. *Perspecta* has long been an important platform for the development and dissemination of architectural theory and practice, but there is uncertainty regarding the publication's role in the wake of its its postmodern apogee. Each new team of student editors, full of ideas but often lacking in editorial experience, faces this uncertainty in many ways, this potential for constant reinvention is *Perspecta*'s greatest strength.

From the inception of our proposal, we sought a topic that would sustain us for three years of production, and one that would be as alluring in April 2013, when we began, as in September 2016, when it is scheduled for release. As students, we were unnerved by the speed and ubiquity of reference without concrete means of tracing chains of precedent and influence. We asked: Is there still value to the slower and often painstaking process of citation? We quote voices, to construct our own whether that be through quick google searches for precedent images or careful study of established intellects.

It was intimidating to contact the distinguished scholars we were eager to include. We struggled with the pacing and deadlines of a three-year production schedule. We were overwhelmed by the daunting tasks of establishing a consistent style, securing proper image permissions, and working with graphic designers to decide how the book would be made. In spite of all these challenges we were inspired by our conversations with writers and contributors as pieces developed from abstracts to final essays. Our issue expanded from these conversations, as well as the initiatives and provocations that the contributors introduced.

As we solidified our editorial intent, we emphasized the diversity of content that has made *Perspecta* unique: a mix of long scholarly articles, original research, interviews, and essays. The issue's design worked to support and strengthen the theme, highlighting archival material, primary source documents, and unpublished images. To stress the different ways in which quotation can operate, we set all quoted material in grey. We experimented with footnotes, printing them both in line with the text and as impenetrable blocks. We recognize that it might take a few readings of the issue to discover these unifying themes, but this was precisely the intention: we wanted to create a thesis statement that would unfold over time rather than presenting itself immediately.

To write about *Perspecta* in *Paprika*, a publication that did not exist when we were students, should make evident the important relationship between the two publications.

Paprika has become a platform for incisive, timely writing, allowing *Perspecta* to take its time with more considered, slower moving pieces and themes. We hope that the ideas tested on these pages provoke and inspire the next editors of *Perspecta* to continue to reinvent the journal. Both publications, in complementary ways, provide an outlet for students to shape their voices—an essential part of architectural education.

Violette, Russell, and AJ are graduates of YSoA.

The trio edited Perspecta 49: Quote, recently released.

On The Ground: Barcade Josh Levinson

Can Barcade match its pre-opening hype?

In case you haven't noticed, we've been pretty excited for Barcade for a long while now. Maybe too excited.

The long wait is over. There is an actual, real-life Barcade right here in our own New Haven, Connecticut. So, does it match the hype? Is it everything we dreamed of and more?

Uh, yeah, it's pretty amazing.

Is it perfect? No, but that's okay, neither are you, dear reader. Remember that time you tried to make Chicken Florentine and nobody talks about it to this day? Exactly.

Initial Impressions

After all the hype, I admit I was a little concerned that Barcade would be a disappointment. I wasn't sure how, exactly, but some weird anxiety was gnawing at me. What if it sucked? What if the games were terrible and nobody showed up?

I walked in to the familiar sounds of beeps and coins rattling in metal cages as Massive Attack pulsed on the sound system. The place was packed with a mostly young, good-looking crowd. My first thought?

Fuck yeah.

Sure, it was almost impossible to find an open game to play, never mind get an actual drink from the bar, but here it was, in all its glory: Barcade. Right here in New Haven.

And it was even better than I imagined. (And I imagined it way more than you'd think.)

The dark red walls. The layout, which provides both central, social areas as well as nooks and crannies full of gems like R-Type. The 6-player X-Men game. The craft beer selection. It's glorious.

The Game Line-Up

A Barcade is only as good as its game lineup. And while I have to say that it's not quite as good as its original Brooklyn location, game-wise, it's also perfectly understandable. After all, nobody is really making new Paperboy arcade boxes, are they? (If you are, we should be friends.)

Still, there are plenty of classics: Ms. Pac-Man, Tapper, Galaga, R-Type, Smash TV, Ultimate Mortal Kombat 3, Daytona USA, and other great games from the 70's, 80's, and 90's.

Personally, I've spent an inordinate amount of time playing Burger Time and you know what? Burger Time was obviously designed by sadists with no respect for humanity. My dreams are haunted by vicious flying pickles.

Crazy Taxi and R-Type are two of my favorites. I also have a group of friends who are insistently one-upping each other at Galaga and it is adorable. I've never seen people fight over Galaga before. It's a nerd's dream.

All this gaming can make you a bit famished, which leads to the next question:

How's the food?

This one's a bit more complicated. The answer is: It depends who you ask. Several of my friends swear the food is "amazing." On the other hand, my own experience coming in at lunch for their \$15 pint-and-a-sandwich-and-fries special was... quite good. I got the grilled chicken sandwich and although it's not the sandwich that's going to make you start believing in sandwiches again after you've been hurt too many times, it's still very good.

The fries were a bit salty, but so am I. They're not like, Prime 16 good (or Delaney's good—RIP), but again, not bad at all.

A friend who got the veggie burger was less impressed, commenting that it was a bit burned/too crispy. And this guy is like a bona fide veggie burger expert, so I trust him, despite the fact that he's a Browns fan.

Barcade recently updated the menu, and it seems that sandwiches now come with a choice of fries or a side salad. Prices have dropped a bit, which was an initial concern of mine, so kudos to them for realizing this isn't fancy-ass Williamsburg.

I don't think it's going to blow anybody away, but I still have enjoyed what I've had and people have mostly been saying positive things. And the Lunch Special is a pretty good deal, given the price and the beer selection.

How about the beers?

Uh, pretty awesome, actually. The selection is pretty varied and interesting. I'd say it's on par with Prime 16 in terms of getting some pretty rare stuff. Maybe even a little weirder, which is fun.

The beers tend to be slightly more expensive—perhaps on par with Cask Republic—but well within the normal "fancy craft beers" range.

Of course, getting a drink can be a tricky proposition on Fridays and Saturdays when the bar is mobbed. But I think I'll give 'em a pass. They've been open for what, three weeks? Still, I assume, eventually, people will, uh, do other things on Saturdays and/or the bartenders will get faster with the system. Cause they do have some pretty good bartenders—it's just a lot all at once when the place is utterly insane on a Saturday night.

And I do mean insane.

A Shout-Out to the Awesome

Music

I just want to take a moment to point out that the music is amazing. I've heard Massive Attack, old school Metallica, old 90's trip-hop I totally forgot existed. Seriously, I think they play the best music in New Haven. At least for my taste. Which, I admit, is crap.

Final Grade: A-

What I Liked: Great games, great music, great beer selection. Overall cool vibe. Conveniently and dangerously located one block from my apartment.

What I Didn't Like: Food can be hit-or-miss and beers can be a bit expensive and difficult to acquire during peak hours.

Josh Levinson is a Technology Services Specialist at the YSoA Digital Media Office. The editors of Paprika first encountered this review on Yelp. For more reviews like this and an interesting take on life in New Haven see his blog Between Two Rocks at: <http://www.betweenworocks.com/>

On Presence and Absence in Havana Cathryn Garcia-Menocal

The words of the molasses-voiced historian tumbled around in my head as I sat in the Museum of the Revolution's Hall of Mirrors (formerly the Presidential Palace): "And so you must remember, when you walk around this city, that all of Cuban architecture is borne of *mestizaje*." The English translation of the word is "mixed"—a reference to the particular mix of European, African, and Amerindian people of former Latin American colonies. This definition falls short of Havana's complicated presence and absence, where the whole often ceases to be a synergistic sum of parts.

Cuba developed its architectural voice from a far more vast and complicated lineage. It's Art Deco adolescence is from America, but its Art Nouveau childhood has no trace of Austria; rather, the floriated and vegetal curves found on some of Havana's facades are distinctly Catalan, with more than a trace of Moorish complexity. This style was among the last of the Spanish imports. The parsing out of architectural elements with an impossibly pastel-neon color palette further adds to the entanglement.

And even more pressing, what happens to country without any legal architects?

When Fidel Castro came into power, he dissolved both the School of Economics and the School of Architecture, deeming these disciplines too elitist for the revolutionary state. Even today, architects are exclusively agents of the state—private architecture does not legally exist in Cuba. Architectural restoration is conducted through the municipal Office of the Historian. Does this mean, then, that Havana's architectural adulthood exists in doublespeak, a black market silence that, by design, is more absent than present?

While the analogy of architecture and race relations makes me more than a bit uncomfortable, it does approximate the complex architectural movement of the city as well as the strange feelings it inspires. Seeing Havana this summer meant confronting a peculiar kind of nostalgia: a deep familiarity and longing for a city that I had only experienced through the alternately painful and joyful recollections of my grandparents and the cloudy memories shared by my parents.

What I saw was a city at once deeply familiar and completely removed from my reality. I saw a city as painstaking in its creation as it was in its self-destruction. The architecture responded with sharp inhalations and has yet to exhale.

Cat was the 2016 recipient of the George Nelson Fellowship.

On the Geiger Fellowship Thaddeus Lee

In recent months, the splattering of social, economic and political tools released to the consciousness of popular architectural thought has promised a more socially-relevant architecture, especially in the area of housing. This drastically expanded sphere of expertise wielded by the Architect projects equal parts confusion and thrilling potential. First, Uber-inspired communal design, next, political intervention to ensure proliferation? A prominent architect is certainly considering the career switch. After all, what better way is there to address non-conventional design factors without being a certified expert in all of them?

In truth, social architecture has always existed as a function of social, economic and political variables and is perhaps most visible in the domain of the house. This past summer, I explored distinctive examples of this within the much vaunted Nordic and Japanese design cultures, hoping to find new precedents for a simple, yet ambitious investigation; to view society as the site for a house.

While I suspect it may take months, if not years to unpack all I've encountered, some promising examples do stand out: the socialist Million Program of Sweden, Finnish Worker Housing of the early 20th century, and, in the words of Juhani Pallasmaa, the "alignment" of modular thought with "rational" demands in post-war Japan. Alvar Aalto, once a designer of modular worker's homes, perhaps best describes an architecture that responds to such interdisciplinary inputs:

"Every historical turning point has a deep impact on the essence of architecture. Each one gives it a new direction and objective, in a way. The fundamental human problems will naturally remain the same, as will the inner purpose of architecture, but various periods of crisis reshuffle the order of importance between, for example, the groups of human goals in architecture and the ways and

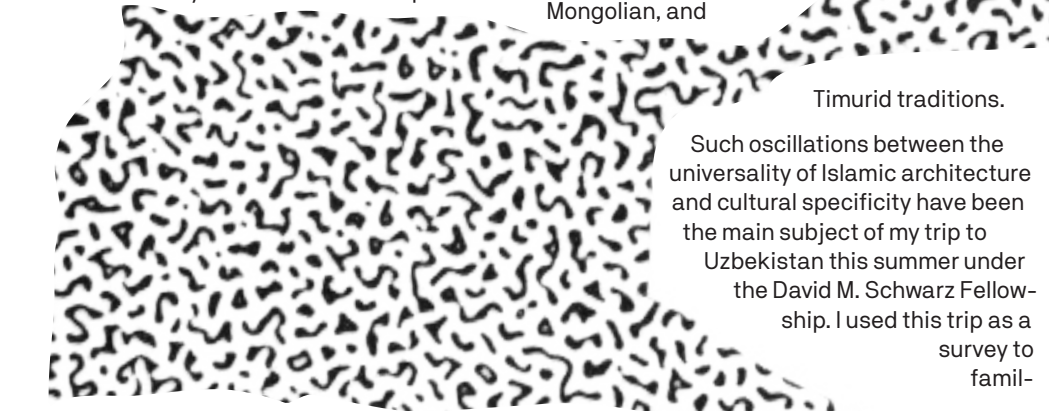
means of architecture.”

My deepest appreciation and most sincere thanks to the Harvey Geiger Fellowship and its faculty board for affording me this incredible opportunity.

On the Geiger Fellowship Amra Saric

This summer, with generous support from the Harvey Geiger Fellowship, I pursued a research project that focused on architectural expressions of state power and architecture of regimes in Berlin, Rome, and Paris. I spent most of my time exploring cities that qualify as architectural Meccas just by their most famous landmarks, but focused on visiting lesser-known sites of equal architectural and possibly greater historical value. In Berlin, I visited the Nazi-designed Tempelhof Airport and the 1936 Olympic Stadium. In Rome, I visited EUR—a Fascist urban development on the periphery of the city, commissioned by Mussolini. In Paris, I saw the grand complex of museums at *Les Invalides* celebrating French military history.

It was eerily relevant to be visiting these sites, all of which inspire awe of the unsettling kind, at the time when there was a daily barrage of tragic world news. Much of this news was formed by the consequences



of and reactions to state authority, increasingly oppressive regimes, and/or factions attempting to assume totalitarian rule. The time I spent in spaces of state power was educational because it was cautionary—both a reminder of what happens when power is in the wrong hands and the power that architects have in making physical manifestations of government, good or bad.

Ultimately, my most exciting takeaway was the comparative study of the ways each city dealt with and treated the remains that passing regimes had imprinted on it. In Paris, the architectural legacy is fiercely guarded to this day. In Berlin, architecture is yet another means of redemption, a way of distancing contemporary society from dark marks on its past, and declaring a new era of new values. Finally, the Romans kept the reminders that they were proud of: the ancient ones. And what of those of which they were less proud, like *Colosseo Quadrato*? That was purchased by Fendi, the Roman-based luxury fashion house, for its new headquarters.

Takenaka Corporation Summer Internship Cecilia Hui

Traveling Japan

I began my summer by traveling to several cities in Western Japan, including Fukuoka and Hiroshima (my visit was two days prior to President Obama’s). During these first two weeks of travel prior to the commencement of my internship at the Takenaka Corporation, I began my research in preparation for the upcoming exhibition in the spring. My research focused on flexibility of space in Japanese Architecture, produced by the blurring of spatial and perceptual boundaries.

Internship at Takenaka Corporation

The Takenaka Corporation is one of the largest construction companies in Japan with a history spanning nearly 400 hundred years and sixteen generations under the leadership of the Takenaka family. The company’s work spans from traditional Japanese temples to modern museums, a range that allowed me the opportunity to visit and learn about various Japanese typologies.

At the Osaka office I had the opportunity to participate in design work and to visit many of the company’s building sites, both under construction and completed. What impressed on me most about the Takenaka construction sites was the lack of trash to be found. I was inspired by Japanese people’s dedication to perfection from their willingness to spend time on achieving the highest quality of work while delivering it on time.

Each workday at the office began with a morning radio exercise, broadcasted throughout the company’s nine floors of office space before the official bell sounded the start of the work day at 8:30 am (if you are wondering: yes, there was a bell at lunch and at the end of the day, too). Employees followed rhythmic music and verbal aerobic instructions to stretch and warm up their bodies for a few minutes before the start of the day.

The dormitory

I was integrated into the training program for first year employees from various departments, ages ranging from 22–27, a total of 224 people of whom 34 are women living together in two dormitories. Like other first year employees, I lived at the company dormitory in Kobe and commuted daily to work. Commuting during rush hour on Japan Rail is a unique experience. Commuters push their way into the trains, leaving not a single inch of open space in the cars as everyone stands in silence. A highlight of my stay in the dormitory was the annual two-day dormitory festival in June, when first year employees hosted a community event with games, live variety shows, and food stalls that concluded in

the evening with a members-only party.

The Takenaka fellowship was truly a special opportunity for me to learn about Japan and its architecture. I look forward to sharing my research and travel experience with everyone in the spring exhibition. I would highly encourage students in first or second year at the YSoA to apply for the internship and experience the energy and passion of the Japanese people!

Parallel Universalisms and Cultural Identities: A Case Study of Uzbekistan Rashidbek Muydinov

During my 2015 trip to Uzbekistan, my home country, my brother shared with me images of a newly built mosque in the capital city of Tashkent. Simply known as the White Masjid among the populace (for its white granite surfaces), the Minar (Tower) Mosque can be universally identified as an Islamic religious institution with the checklist of essentials filled: minarets, grand portal, a courtyard, ornamentation, and Arabic calligraphy. Yet some familiarity with traditional architecture in Uzbekistan allows a reading of local references that can be traced to the Persian, Mongolian, and

Timurid traditions. Such oscillations between the universality of Islamic architecture and cultural specificity have been the main subject of my trip to Uzbekistan this summer under the David M. Schwarz Fellowship. I used this trip as a survey to famil-

iarize myself with the architectural and urban heritage of the Timurids, Shaybanids, and khanates, as well as the current “New National Architectural Style.” I also explored the status preservation and restoration of historic monuments, as well as stylistic varieties across geography and time. More specifically, I examined the essential elements that comprise Islamic architecture: domes, minarets, ornamentation, and portals.

I visited several dozen sites, including mosques, maqbaras (tombs), museums, madrassahs, palaces, citadels, large-scale infrastructure, and commercial buildings. The architectural heavyweights of Samarkand, Bukhara, and Khiva commanded most of my time. The ornamentation and atmosphere in Tamerlane’s maqbara Guri Amir in Samarkand were electrifying—I found it hard to imagine a more fitting resting place for such a great and brutal conqueror, one who once consumed the empires of Persia and Delhi. I viewed the entire city of Khiva from the top of the Islam Khoja minaret, and walked in the notorious winding streets of Bukhara to find the Chor Minar (a madrassah), only to discover the fragments of what photographs usually present as a prominent monument.

My itinerary included smaller towns with less monumental yet equally extraordinary buildings. Khudayar Khan’s Horde in Kokand boasts some of the finest ornamentation, doors and columns, while Navoi has water infrastructure dating back to both Alexander the Great and the Karakhanids of the XI century. In Shahrisabz, the birthplace of Tamerlane, the newly erected statue of the emperor conveniently stood between the two pieces of his ruined palace, Koksarai. Last year the area was skillfully planned and now incorporates nearby monuments and a coherent public promenade.

My twenty days spent traveling to seven cities and over 1,450 miles within the country made evident the importance of fine print under Islamic universalism. This is especially true for Uzbekistan, a newly independent country, which seeks to participate in global culture and to cultivate a unique cultural identity based on its inherited course.

Architecture as Environment Art: On the Origins of the First Architecture Biennale Daphne Agosin

The Venice Biennale was inaugurated in 1894 and consecrated to the arts at its very beginning. Yet in 1976 an architect, Vittorio Gregotti, was appointed Director of the Visual Arts Section of the Biennale, rather than a visual artist or curator. That year, the Art Biennale reopened after a four-year pause for administrative restructuring after the *enragé* students, many of whom had disseminated from Paris to the Canal City, prevented the grand opening. The pause led to a period of institutional change.

One year prior to his appointment Vittorio Gregotti curated the exhibition *A Proposito del Molino Stucky* at the Magazzini del Sale alle Zattere to help welcome political activism in land art and architecture. The exhibition explored possible uses for the Molino, a neo-gothic industrial landmark inaugurated in 1895, one year after the Biennale itself, and reacted to the impoverishment of the building’s surroundings on the island Giudecca. Although the arts section was affiliated with the Biennale’s institutional events, which focused primarily on theater and cinema, the section would not appear in full until the following year.

Gregotti titled the ’76 Art Biennale *Environment, Participation, Cultural Structures*, and expanded the section to include the visual arts and architecture. Exhibitions were held in seven venues, five of which were dedicated to the entirely new fields of architecture and design. Gregotti presented architecture, design, and planning as “the technical means of defining the physical environment,” relevant to the dialogue that had been established in the arts between the object and its holding space.¹ Furthermore, the architecture submissions consisted primarily of two-dimensional drawings. In this almost ironic reversal of structure and representation, architecture and design were presented within the Visual Arts Section as opportunities to scrutinize the everyday physical environment. For example, in a show entitled *Five Graphic Designers*, contributors considered how communication could define the urban environment; while

The Werkbund 1907: Origins of Design questioned how the environment had been shaped since the beginning of the century;² another show, entitled *Europe-America, Historical Center—Suburbia*, asked how theory and practice in two urban areas had shaped a confronting landscape.

As for the traditional visual arts section, Germano Celant prepared the exhibition *Ambient/Art* in the Central Pavilion of the Giardini in which he proposed a historic continuum of twentieth-century art in which the subject directly addressed its surroundings. Futurism, Constructivism, Dada Art and Surrealism comprised the early century pieces; Pop Art and the American avant-garde followed. Contemporary artists such as Joseph Beuys, Sol LeWitt, and Vito Acconci each had a gallery of their own. In some rooms, geometric compositions took over all dimensions (Ivo Pannaggi, *Anticamera Futurista*, 1925; T. van Doesburg, *Café Aubette*, 1928). At another exhibition, a glass door leading to a gallery space constructed a silhouette of the viewer (Duchamp, *Door*, 1937). At another, a frame with phosphorescent paint appeared as a window (Manzoni, *Finestra fosforescente*, 1961). Celant writes:

*The idea of establishing a series of physical and perceptive relationships between the space of the environment and artistic experiment, dates from when, over the course of the years, the artist, having been given a space, thought of using it ... as an interactive part of his creation.*³

The art pieces selected for the exhibition suggested the curatorial challenges of reproduction and reconstruction, as Celant grappled with notions of value and originality, even when approval had been obtained from the artist.⁴

B’76 was innovative not only for displaying architecture and design but also for its characteristic inquiry into exhibiting, reproducing, and representing an environment. Four years later Paolo Portoghesi presented architecture and design under the category of “Environment and Arts” and under the title *Presenza del Passato* in what would become the recurring format for the Biennale. That year architecture entries were constructed at full scale for the first time, and the show took on the specific challenge of representing and exhibiting architecture. This continues as a challenge at the Biennale to this day.

As for Molino Stucky, after a major fire in 2003 it was renovated and now houses a five-star Hilton Hotel.

Men Explain Frank Gehry to Me at the Venice Biennale Eric Peterson

Shortly after arriving in Venice, my friend took me along with him to a party at Foundation Louis Vuitton, which occupies a room overlooking the French label’s retail store and where they “exhibit” installations. Presumably timed with the opening the 2017 Venice Architecture Biennale, the show up at the time was on the architecture of Frank Gehry. Joining a crowd of mostly older and impossibly tan Europeans, it was the nightmare of what I thought Venice would be like: repetitive studio models—Gehrian piles taped atop programmatic elements—sat mere feet away from thousand-dollar leather handbags. No wonder the crowd of architecture culture biddies seemed more preoccupied with the champagne flutes and the sound of their own voices than anything else.

Down the road, the fairgrounds of the Biennale was this year overseen by the Chilean architect Alejandro Aravena. Also the recipient of last year’s Pritzker Prize, Aravena is perhaps best known for the Quinta Monroy low-income housing project, which is now frequently invoked in discussions around the kind of “informal” settlement that the architecture world loves to mention when it talks about South America, suggesting Aravena might be an anti-Gehry of sorts. His selection seems intended to send

a pointed message: This Biennale would be different, reflecting the impulse towards social consciousness that has peppered architectural discourse these past few years. The main exhibition spaces of the Biennale on the theme “On the Front” are littered with occasionally innovative projects from around the globe which have some kind of “informal” aspect. (Low-cost houses in the American South produced by Rural Studio seems to have been the only project exhibited by a U.S. architectural outfit). Someone relayed to me that Patrick Shumaker, that vanguard of parametric design, gave remarks indicating his extreme annoyance at the state of an architectural scene that does not include his work in Biennale.

As a member of the Architecture Lobby, a group founded by YSoA professor Peggy Deamer, I was at the Biennale to participate in a series of events meant to highlight the precarity of architectural labor, and my comrades and I spent much of the weekend wondering: did Aravena’s selection really change anything? Within an institution like the Biennale, what would change look like? Is it even desirable? Amid suggestions that Aravena is vanguard of a more socially-oriented architecture practice, a colleague of mine at UC Berkeley and fellow Lobby member Mariabella D’Aprile, who interned for him, reports that over 60% of his firm is composed of unpaid interns.

Much of the buzz in American architectural media has centered on the widespread critiques of the misguided U.S. pavilion, which envisioned Detroit as a canvas for quasi-modernist megastructural interventions presented in fantastical renderings. On the opposite end of the spectrum the Canadians and British, true to cultural stereotype, seemed to think that, following Aravena’s proposition, to exhibit any architecture at all might be rude. Instead the Canadians issued a nicely-designed zine about mining in their country and the Brits had a cute pavilion filled with inflatable balls you could sit in and a giant bed popularly referred to as “the orgy bed.” Would a focus on human-centered and socially-equitable design mean a turn away from buildings altogether, giving credence to Shumaker’s critique of a discipline that confuses itself with humanitarianism?

Many of the European pavilions tackled The Refugee Problem, including a German Pavilion which also exhibited almost no architecture at all, instead focusing on the social programs of German cities in absorbing huge sums of refugees fleeing the xx and other conflicts. But a more building-focused installation of among my favorites, coming in the form a small tent outside the main exhibition hall at the Giardini which might have easily been mistaken as a temporary event space or snack bar. The Pavilion of the Western Sahara is a collaboration between architect and professor Manuel Herz and The National Union of Sahrawi Women, a group of refugees among the 140,000 who live in what are essentially permanent refugee camps in Western Algeria, displaced some forty years ago by ongoing conflict in the region. The pavilion raises many provocative questions, including one about the representation of ethnic groups without nationhood at an event which so privileges the role of the nation state. Most importantly, however, the exhibit undertakes a notion of architectural ‘research’ not out to instrumentalize an existing condition into a pie-in-the-sky, render porn solution (see the U.S. pavilion). Instead the Western Sahara Pavilion is composed of dense maps and infographics of XX, the capital of the nation-in-exile, and many of these maps are adorned on handwoven rugs made by Sahrawi women.

Photographs of the developments reveal buildings which are themselves fairly unremarkable but disrupt the notion of camps as temporary affairs to be served through ad hoc novelties: in lieu of a more political solution, the ‘camps’ that have existed for nearly four decades are now cities in their own right. They point to the degree that settlements rely on the proper functioning of administrative and social services, which have been realized here. The pavilion is therefore not a springboard for launching a design career but instead for exploring the intersection of architecture and urbanism with the lived conditions of a population, however exceptional the Sahrawi’s condition is.

In examining a spatial practice that exceeds the nation-state boundary, the pavilion shows the camp to contain both permanence and temporal elements, and that the conditions of physical settlement—and the dense networks of social support which they can and must sustain—remain the key project of any kind of movement for city and also nation building. In a small corner of the Biennale fairgrounds, the exhibit perfectly demonstrated an acute understanding of the role architecture plays in the plight of those looking to escape political turmoil and imagine a different world.

Paprika secured a press pass for Eric Peterson (MED alum) for the 2016 Biennale.

Citations: 1. Vittorio Gregotti, “Introduction,” in General Catalogue, First Volume of La Biennale di Venezia 1976: Environment, Participation, Cultural Structures (Venice: Alfieri Edizioni d’Arte, 1976), 10. 2. Considered by Gregotti as the most relevant for the subsequent Architecture Biennales. In Aaron Levy and William Menking, “In conversation with Vittorio Gregotti,” in Architecture on Display: V.I, On the History of the Venice Biennale of Architecture (London: AA Publications, 2011), 26. 3. Germano Celant, “Ambient/Art,” in General Catalogue, 187. 4. As Isabel Tejada describes, Celant’s curatorial work at the ’76 Biennale and the reconstruction of the Cabinet of the Abstracts of Hanover are characteristic cases of the challenges of reconstruction and reproduction. Isabel Tejada, “On Copies and Reconstructions: A Visual Asset for the Exhibitions of Modern Art History since the 1960s,” in Arte, Individuo y Sociedad 24 (2): 217–19.

Members of the Paprika editorial team sat down with Dean Deborah Berke for a conversation on Tuesday, August 30th.

How has the transition been?

I would say pretty great. I had the good fortune of a really long runway both because my appointment was announced so early and because I've had the summer. The new dean of the art school [Marta Kuzma] was at the university cabinet retreat last week—I like her enormously and can't wait to work with her on lots of stuff—and she had just arrived and I thought “woah, you're going to really be on charrette for the next couple of weeks.”

Let's talk about bridging the gap over Chapel street [between the School of Art and School of Architecture].

Right now I'd call it the pre-discussion. [Marta and I] are both interested in our schools being part of a larger Yale community, larger New Haven community, larger New England community, and larger northeastern community. Concentric layers of community that we can build. With that commonality things can start to happen. There won't be a radical change tomorrow morning, it's more of a shared interest that will move forward as we both begin to reshape our schools. Art and Architecture working together is very obvious; we are physically close to each other and have a long history together. We get beyond that and realize that music and drama are here on our end of the campus, too; and then there's a broader interest across the campus that Peter Salovey is pushing. That is, in a very positive way, what is in the air.

That is something that we're interested in as students. It is difficult for us at times—and the burden is on us, certainly—to get outside of these walls. What are some ways that the administration can encourage us to pursue other areas of interest?

Some of what we can do for you is very pragmatic: to look at things like course schedules and timing so that it is possible for you to take a course in Italian literature that is a 10 minute walk away and try to make sure our schedules don't conflict. That too can't happen overnight, but we're starting to coordinate class schedules to make it easier for people to venture across campus.

On a more profound level, I would say it's us giving you the encouragement and support to be better at managing your time so that you can do what you said: take your course schedule on as your responsibility. We have to help make that a little more possible. The most heroic thing in the world is not to charette for three days and be some absurd smelly hero. That is not a good idea. Finish your work and if there is a great show at the Yale Rep, go see it. When is that opportunity going to come again?

On the other hand, some propose that the discipline should focus on what it is architects can do...

I don't believe that and I don't think isolation produces unique voices, only echos. For those that argue that you are here and you should spend all your time doing what you came here for, I would say that architecture is part of larger community any way you cut it. Getting out of the building is important for you as architects. What we should do as members of the larger Yale community and New Haven community is encourage people to come in here so that we are not only going out, but, in fact, people are coming in to find out what we do, whether it's to see your work in the studios, or the juries, or lectures or exhibitions; work that is interesting enough to venture into this building for, one that they don't know or don't necessarily feel welcome in. That is a good thing we can do, that is good for architecture.

We're trying something this year: this Friday morning the faculty from Formal Analysis, Viz, and first semester studio and I are going to meet with the first year class and talk about how it's going to work. Hopefully by saying it all in the same room at the same time and having the faculty members hear what each other have to say, as well as the students hearing what the faculty members have to say, we can make a little progress. What we want to do is get across that there is a conscious effort and some care taken into how those three courses, which are viewed as competitors for time, are organized and coordinated so that the faculty really do believe the work can get done.

Is there a place or a building in New Haven that you feel like students should go to? Do you have a favorite?

I'm not going to pick any favorite buildings. (laughter)

You know everyone asks that question, I don't know the answer yet. I'm not voting until the end. I will tell you this: I went to Pepe's last week and I instagrammed [@deborahberke] the sign and I got a lot of likes, for me, a pretty modest instagram person. What was interesting was instantly there were comments like, “what about Sally's?” Usually my little sunset pictures don't get any response but there was a firestorm of Sally's lovers that emerged. It's very political it turns out. Who knew.

Can you talk about the upcoming advanced studio lineup? What was your role in deciding who would be coming?

The fall faculty is a combination of people Bob had invited and people Bob had invited and asked my advice on. I think we have an interesting spectrum of people and subject matter. That's true again in the spring. It's my goal over the years to come to increase the... I'm hesitating to use the word diversity because it has come to mean race, gender, ethnicity, or background, which is a kind of diversity that I'm interested in, of course, but I'm also interested in the nature of the design subjects being discussed.

So a broadening of what gets offered in advanced studios is something we are moving towards.

What sort of commitment do you have to the preservation of Rudolph Hall and how might the building grow or change?

You're going to start to see some physical changes over the next six to eight months as we work within the envelope we've been given to update areas to better suit our current needs. How does that sound for corporate-o-speak?

Very political.

Working on my skillset over here (laughter).

I do think among the things we're missing are casual places to gather, places for impromptu exhibitions, and impromptu small meetings—that we're going to change. That we can change within the framework we have been given

What's going to happen with the eighth floor?

You mean the penthouse. Why do you ask that question?

First interviewer: I think it's a symbol of the top down structure within the school which I don't particularly enjoy...

Second interviewer: I think it just has a mystique in the student body.

As you know I have been at the school in various capacities for a very long time[...]In my early days here when I was pretty much full time faculty and teaching first semester studio that was the coffee shop and it was fantastic. So it was the inverse of what you are describing. It wasn't Rudolph's private lair, it was where you would go for food and coffee.

Students and faculty would use it equally, and Maria, the women

behind the counter, would actually make food herself and serve it, which I'm sure was against every single Yale regulation imaginable but it was great. They didn't serve diet soda and she would keep a stockpile for Steven Harris because that was the only thing he was drinking at the time. It was fun, it felt like it was part of a community and it was our community. She would even bake the cookies for the cookie time in the crits.

My biggest reservation in figuring out how to use it—because it is an asset— is one, it's not accessible and two, it's really small. So what kind of event is appropriate that everybody can get there equally and safely and that “everybody” is a small number. The biggest regret I have is that in the renovation of this building they felt that keeping it the way it was was more important than making it fully accessible.

We received the pink slips in our mailboxes— that is to say the event posters [laughter]. In reference to the lecture series, what was the process for deciding who would be coming to speak?

I will say: credit to Bob, many of the invitations went out in the spring before I was dean, but we did a lot of talking. Since the fall I had been coming up with a very long list of people and I think this is only the beginning of what you're going to see over a couple of years and on after that. One thing you see about the poster is it's about the people and not about Yale [makes a “Y” symbol with her arms]. The other is that there are a fair number of women, a fair number of non-architects, a person of color, and there are in-house people because the people who teach here are good and smart.

Are we right in saying there are three symposia for this year? Two for this semester and one for the next?

The first symposium that goes with the exhibition is short and it's tied to people who have Oskar Hansen as an area of expertise. I'm excited about it. It'll be a Thursday lecture and a Friday half-day. Mark Gage's symposium is actually two-and-a-half full days of people speaking. He has a very interesting list of speakers that includes philosophers and non-architects. Michelle [Addington] is doing a symposium in the spring which is just starting to take shape. The goal, I think, is to have a variety of event sizes and this feels like a test run, some might be of interest to everybody and some might be of interest to a few people, and that's okay.

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