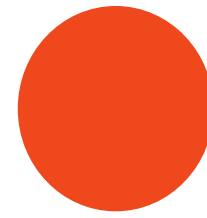
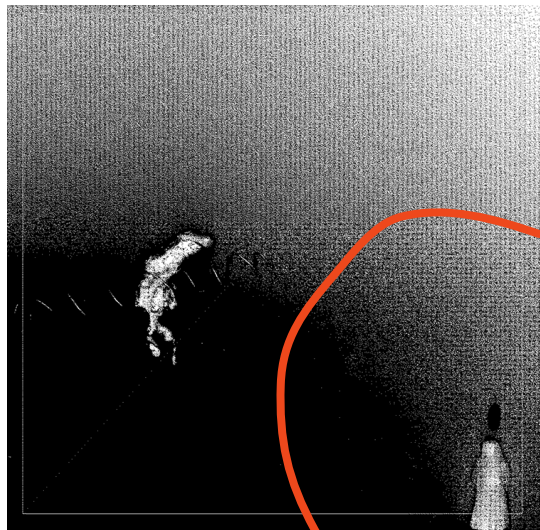


# Paprika!

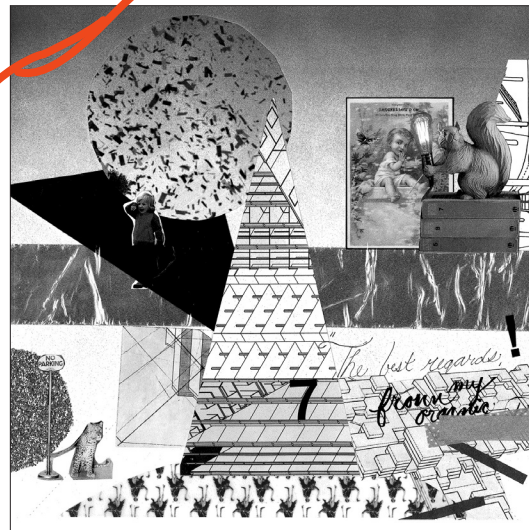
Fold XIII  
November 12, 2015



6

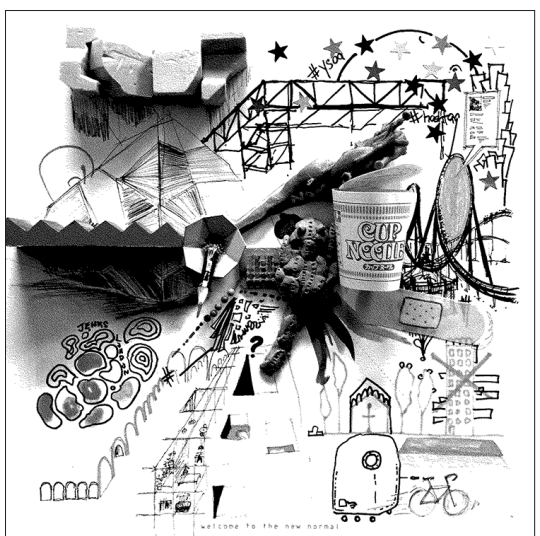


# The

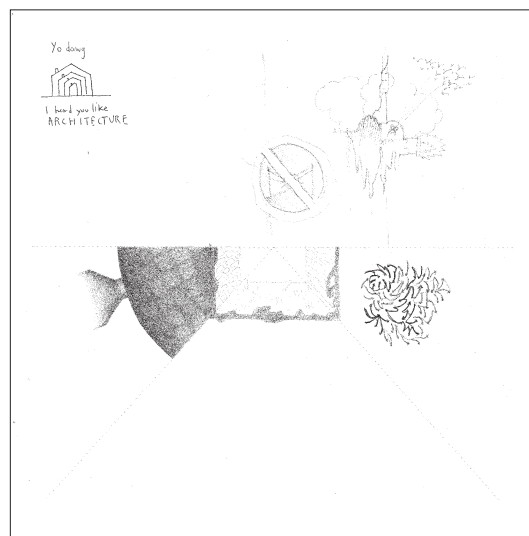


7

# Normal



4



5

*Paprika! distributed one blank 13" x 13" canvas to each floor of Rudolph Hall to play a game of exquisite corpse with our peers. Each square was labeled "Welcome to the New Normal," in the hopes that students would make their mark and pass it along to construct an additive vision of what we all see as the new normal. Surry Schlabs muses upon the resulting drawings, offering a reading that reveals a deeper, transcendental motivation behind the exercise.*

## Editor's Note

Fold 13 of Paprika! draws from the Whole Earth Catalogs, Stewart Brand's publication that ran from 1968 to 1972, which provided a comprehensive world overview of groundbreaking patterns of thoughts, information, ideas and technologies both old and new. Its emphasis on self-sufficiency and DIY empowerment took the form of an inventory promising democratic access to tools. In the same spirit, we wanted to catalog the current discourse of architecture today within YSOA and in the larger design community to speculate what is "the new normal." We want to bring to attention the toolkit that we all have at hand as designers. While today there are trends of technological empowerment, we are also reminded constantly that chaos, uncertainty, rapid change and realignment of power are becoming the new operating parameters. This is impacting the design community, and we believe architects must react to these in-flux environments to affect immediate change.

The Paprika! Fold is an independent publication written and edited by students at the Yale School of Architecture. Named for the hue of the iconic orange carpets of Rudolph hall, Paprika! is published on each Thursday of the school's public lecture series.

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

To read Paprika! online, please join our group on facebook: P A P R I K A !

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## Four Exquisite Visions

Surry Schlabs

The *Cadavre Exquis*, or Exquisite Corpse, was a kind of elaborate parlor game devised and played by many of the early Surrealists, but also by the DADAs, theirs being a period of fairly intense ideological overlap. André Breton is thought to have initiated it, but even if he didn't, he was most certainly involved in a number of early corpses, as were a number of other important Surrealist figures, including Yves Tanguy, Joan Miró, Marcel Duchamp, and Tristan Tzara. More than a fun, creative way to pass the time—though it certainly was that—its purpose in the context of Surrealist and DADAist art practice was to disrupt conventional notions of order, causality, and narrative; to question conventional standards of beauty and judgment; and to complicate traditional notions of authorship and attribution.

More importantly, however, the Exquisite Corpse put forward a vision of art as essentially, inextricably social in nature. Comprised of distinct, individualized, semi-autonomous artworks, the various panels of the Exquisite Corpse were related, nonetheless, through a mutual contiguity across the boundaries of each panel, thereby providing the appearance of composition in common.

In the context of the school today, of this issue's theme ("The New Normal"), and of the architectural profession and where it seems to be headed (whether that be down the drain or up the mountain), it's interesting to note how these drawings here change, or evolve, depending on which floor of the building, which year in the program, is responsible for them—which is to say there seems to be a distinct shift from a tightly focused, highly individualized approach to composition (1st year), to one more clearly based in social collaboration (Post-Pro). In a way, one might also read these works in terms of the apparent decline of the star-architect system, and the subsequent rise of a more thoroughly collaborative, truly pluralistic model of practice; of the shift from a professional model where the work of hundreds, if not thousands, of people can be framed as the work of a lone individual, to one embracing distinctly non-hierarchical models of professional and creative practice, where the very notion of authorship is called into question. Symptoms of such a change are everywhere, I think, from the emergence of the Creative Commons, to any number of individuals and organizations currently questioning the conventions and idiosyncrasies of intellectual property law.

Will "The New Normal" find us abandoning the notion of individual genius in favor of something more collective, pluralistic, and democratic? Will a more thoroughly common approach to architectural and artistic practice hold sway in the future? One can only hope.

The star-architect may be dead, but he sure makes an exquisite corpse.

## On The Ground

This past week rallies, protests, and confrontations convulsed Yale College and captured the attention of national media after a series of incidents over Halloween touched accusations of systemic racial insensitivity. In a climactic moment, Chancellor Jonathan Holloway listened and apologized while standing atop the Women's Table designed by MAYA LIN (BA '81, M.Arch '86). As part of the March of Resilience on Monday, more than a thousand students marched from the afam house to Cross Campus, an event advertised in Rudolph through a single poster on the door to the 7th floor studio.

11/03

For their Visualization I project to model an Infinite Periodic Minimal Surface, or IPMS, the team of ALEXIS HYMAN, JACK LIPSON, FRANCESCA RIVAS, and MISHA SEMENOV (all M.Arch '18) made use of naturally occurring double-curved surfaces: Pringles chips. After the review, teaching fellow ANNE MA (M.Arch '16) critiqued its flavor.

11/04

Hines Professor of Sustainable Architectural Design MICHELLE ADDINGTON proposed a new traffic signal more attuned to the human eye, where red means go and green means stop. She acknowledged that "this will probably have to wait until we colonize Mars." She worked for NASA. What is she hiding?

11/05

"What are the AREs?" asked Dean ROBERT A.M. STERN (M.Arch '65) of associate Dean MARK FOSTER GAGE (M.Arch '01) when, at his "Why Yale" presentation, a prospective student asked if preparation for the Architectural Registration Exam (ARE), the test for professional licensure, is part of the school's curriculum.

→ "In Elia, they are autonomous elements floating in a universe called context," noted DEMETRI PORPHYRIOS as his advanced studio wrapped up a three day charrette.

→ "This is definitely not meant to be screened at open house," said EVA FRANCHI GILBERT, curator of the U.S. pavilion at the 2014 Venice Biennale, as she introduced the film *OfficeUS*, featured at the Biennale, which used horizontal pans through offices to paint a ruthlessly homogenous and automated picture of architecture as practiced. But the same pan through any office would produce the same effect: it indicts not architecture, maybe computers, certainly films with no plot. Friends used the same silent pan to deliver a gut punch on their season finale. So why are we throwing an existential fit over such a cheap trick?

11/06

At the Agrarian Studies Colloquium, ZSUZSA GILLE presented a paper on Paprika. Specifically noting how European Union regulations threaten to

erode the quality of the spice's production in Hungary. Authority rarely goes well with Paprika.

→ "What is architecture school? Is it a place that teaches you what to think, or how to think?" asked BERNARD TSCHUMI at Cooper Union at the exhibition *Drawing Ambience*: Alvin Boyarsky and the Architectural Association, featuring work by ZOE ZENGHELIS and next spring's Norman R. Foster Professor, ZAHA HADID.

11/09

JON PICKARD (M.Arch '79), of New Haven based Pickard Chilton Architects, visited CARTER WISEMAN's (B.A. '68) architectural criticism seminar. Pickard's firm flies under the radar of the architectural press, despite building over 100 million square feet in 16 countries over its 19 year history. Largest project in New England? Its recent first place entry in the Milford sand castle competition.

→ JOHN WAN (M.Arch '16), resident drone pilot of the 4th floor, attached a photo of JACK BIAN (M.Arch '16) to his craft, startling students on the 5th floor to see Jack's face hovering over the pit.

→ "If you need to visit the building, it might not be worth visiting," said PETER EISENMAN at the Phd forum with GEORGE BAIRD in their discussion about phenomenology and post-structuralism. Peter offered the metaphor of the musical composer's ability to read a score without hearing it played. ELIA ZENGHELIS elaborated that "the synthetic is better than the real," to which Dean Robert A.M. Stern replied, "not for all of us..."

→ "This is America, where you're free to commit all kinds of unnatural economic acts," declared PHIL BERNSTEIN (M.Arch '83) to his Architectural Practice and Management class during a diatribe against unpaid internships.

→ Dean Robert A. M. Stern's *Parallels of the Modern* decamped to Haas Arts Library's Special Collections to view folios of Wright, Lutyens and the Chicago Tribune Tower competition entries. A discussion of world's fair architecture led to the 1942 *Esposizione Universale Roma*. In an uncharacteristically hushed tone (perhaps for fear of appearing in Paprika!) Dean Stern said that he suspects Saarinen's design for the St. Louis arch was cribbed from Libera's unbuilt arch at EUR 6 years earlier.

11/10

"I hate the objects on the wall...that look as if you've simply rendered a vacuum cleaner," commented TURNER BROOKS at the Visualization I review.

11/12

The second year studio daylighting model for MJ LONG (M.Arch '64) is due today. Forecast: rain.

Issue Editors,  
Jenny Kim & Pearl Ho

Coordinating Editors,  
Nicolas Kemper & Andrew Sternad

Graphic Designers,  
Laura Foxgrover & Maziyar Pahlevan



# One

Check For Satisfaction Of Hungers In Each Room

Consider The Weather

Billiard-Room

10 Adult Individuals Of The Female Sex

Rough Limestone

Check Out Clock And Goal Time

Sitting-Room

Lying Down

A

# Man's

Where There Is A Dog

Patio

Modules

Having A Drink

# LOOK

# UP

Resuscitate The Eocene

3 Are Asleep

No Vacancy

Bath

# Floor

Staked-Out Territory

Kitchen

Water Mains

Get-Away-From

# Another

A Bird In Its Cage

One Or Two Power Points

Check On Noises And Silences

Terrace With Tiled Floor

Torrential

Fall

Make

Rain

# is

Master Bedroom

Informed Agreement

Holding A Baby In Her Arms

Latitude North

1 Is Eating Toast

En Suite

Reception

Cat House

# Man's

LOOK FOR THE NAME OF THE ARCHITECT, THE NAME OF THE CONTRACTOR, THE DATE WHEN IT WAS BUILT; CLUTTER IS RELATED TO THE ABILITY TO ORGANIZE TIME, SPACE, SPACE, SPACE, SPACE, AND LIFE, AND LIFE, AND LIFE, AND LIFE, AND LIFE, AND LIFE. UNTIL THE WHOLE PLACE BECOMES STRANGE, AND YOU NO LONGER KNOW THAT THIS IS WHAT IS CALLED A TOWN, A STREET, BUILDINGS, PAVEMENTS ...



Grass

⊕

Make

Grow

Dining

Settling In

Get-Rid-Of

Electricity

# Ceiling!

PLAN B

⊕