

# PAPRIKA!

April 2nd 2015

## THE OPENING SHEET

TWO ISSUES OLD, AND TRYING A DIFFERENT FOLD. Today we launch a Paprika! broadsheet. A running record to appear on lecture Thursdays, the broadsheet will lay a brisk beat to a now biannual journal (expect Paprika! Issue 3 in September). Still a student run and written publication bound firmly to our present and our

place, each week a different issue editor or team of editors will curate its content, highlighting work timely and topical to our community. Find on this sheet the work, thoughts and observations of some forty students, coming together to make sense of the world around us and exchange ideas about what is to come.

Issue Editors: Nicolas Kemper, Andrew Sternad, John Wan

Graphics: Marvin de Jong

Feature: Jim Vlock Building Project 2015 at Midterm

## ON THE GROUND

### 03.23

"She wanted to stage the life that was already there," said Washington University in St. Louis Associate Professor ZEULER LIMA of Lina Bo Bardi, the subject of his recently published biography, a project 15 years in the making which he shared with the PhD forum. At dinner afterwards he shared a project 1.5 hours in the making: a continuous panorama sketch of the Metro North ride from New York to New Haven. After all, for Lima, "history is a conception of the present."

### 03.24

As morning light warmly flooded the seventh floor pit, Professor Adjunct TURNER BROOKS and guest reviewer LEVNI SINANOGLU, MFA '96, evaluated the drawings of twelve bleary-eyed students. Sinanoglu challenged the students to "transform the material--to create more possibilities for meaning." He suggested that one student attempt to visually capture "the buzz" in the air like the oppressive "pulsing of cicadas" during summer. From the paintings of Henri Michaux and Clyford Still to Paul Auster's detective novels, The New York Trilogy, Turner and Levni mentioned some 40 artists and authors as precedents in the span of two hours. Their enthusiasm and descriptors — "gauzy... shimmering... flesh-suitcase... Victorian... crackling... preciousness... footness of a foot"—brought a refreshing and uncommon character to the review.

Visiting Assistant Professor TODD REISZ's seminar, a class divided into three research groups preparing articles on the Iraq Development Board, The Industrial Cities of Saudi Arabia, and The Rahad Irrigation Project in Sudan for publication in the next issue of Portal 9, went investigative over spring break. The Industrial Cities team went to Boston and interviewed a scholar on the topic. The Rahad team got in touch with one of the project's most significant critics. The Iraq Development Board visited the National Archives in London and uncovered some confidential and secret correspondences between key characters in the narrative.

"You asked me what I like. Well I like places where there are 4 Starbucks within a block from my house, I like to go to the museums, and I can't live somewhere that doesn't have an opera. That's my choice."  
-Alex Garvin

A Tuesday evening panel in the fourth floor pit moderated by Lecturer RYAN SALVATORE with Professor Adjunct ALEX GARVIN, ALEX BARRETT, and BEN BISCHOFF focused on alternative modes of practice: well actually just residential development and real-estate. Acknowledging the difficulty of getting into the business as recent YSOA grads—finding investors, achieving trust with investors, and "doing everything wrong until you get it right"—they advised us to just jump in, even if we lose we have. What do they look for in hires? For Garvin: honesty. For Barrett and Bischoff: admitting what you know and don't know. Asked about the value of an architectural license for the non practicing architect, Garvin replied: none.

### 03.25

Assistant Professor of Art History CRAIG BUCKLEY's seminar began with the time-image relationship of Deleuze's Cinema 2; the idea of the cinema of the brain suggests not one shot after another, but one shot plus another; and, the spectator becomes the "seer."

QUILIAN RIANO, founder of DSGN AGNC based in Brooklyn, joined the M.E.D. Contemporary Architectural Discourse Colloquium to discuss his work in relation to the colloquium theme, "Minor Architecture." In his presentation, "Negotiating Polis: Visualize, Organize, Act," Riano highlighted the social, political, and economic conditions that informed his featured projects, which ranged from game design in Queens, New York, to collective housing experiments in Facatativa, Colombia. Commenting on the arc of his interdisciplinary work, Riano said, "I teach people to use design as an activist tool." As such, he asserted, "To do political design work is to understand yourself as a precarious worker." With this, Riano concluded his presentation with a discussion of labor, appealing to the advocacy of The Architecture Lobby. A spirited conversation followed, which prompted Riano to reflect on the role of architecture in social, political, and economic processes: "I don't believe in utopia," he said. "I believe in constant revolution."

### 03.26

"Anything's possible when you have nothing," said Graham Foundation Director SARAH HERDA in her Thursday evening lecture. Entitled "A Different Kind of Architect," Herda's lecture explained the virtues of scrappy organizations such as Storefront in New York versus the decidedly better endowed, if sometimes less limber, Graham Foundation. The talk culminated with a pitch for this fall's Chicago Biennial, like Venice's but free of the theme: "We are taking the stance that everyone is a decision maker."

Following the lecture, Herda took flak for the Graham's small, but numerous, grants. Dean ROBERT A.M. STERN commented, "Sarah's great, but there's a zero missing," and Professor Adjunct DEBORAH BERKE asked, "Do you really think that a \$10,000 grant is meaningful in 2015?" Herda launched an energetic defense, citing Graham Foundation support lent to audience member and YSOA Director of Exhibitions ALFIE KOETTER's journal PROJECT.

### 03.27

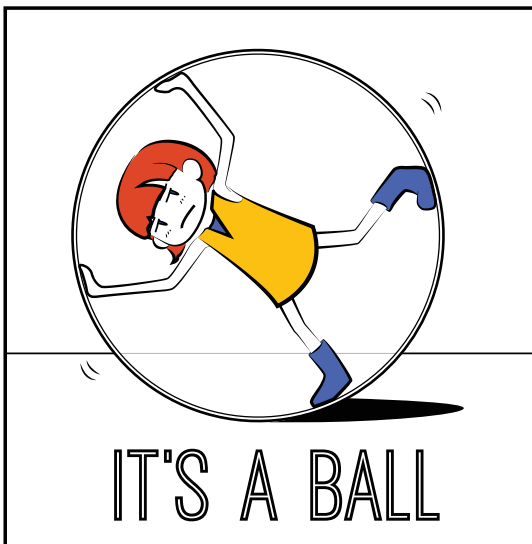
IRMA BOOM, a prolific Dutch designer and Rem Koolhaas's long time collaborator and—in his words, "bookmaker"—presented a sample of her work at the Arts Library Special Collections, including a 704-page book measuring 1.5 x 2 x 1 inches, and discussed a range of historic works at the Beinecke Rare Book and Manuscript Library, including Giovanni Balbi's Catholicon from 1460. Organized by PhD candidate KYLE DUGDALE, advertised around the school with flyers that read "Boom," and sponsored by Andrew W. Mellon Fellowship of Scholars in Critical Bibliography and the PhD Dialogue Series, the "Architecture of the Book" workshop invited students to discuss books as design objects and storehouses of information. Among Boom's many reflections on the importance of books, she agrees with Koolhaas that "a book is a container that tells a story about a building."

"If I told Richard it was a diptych, he would say it is a diptych" PETER EISENMAN told his seminar after recounting that a fellow member of his New York quintych insisted he had never designed such a thing.

"He did it in 10 seconds, it took us years to get there," said guest lecturer KEVIN SCHORN of his boss Renzo Piano, as he walked the second year Systems Integration class through the 16,000-odd shop drawings for the new

Whitney Museum. The detailing constituted the meat of facade consultant Gartner's \$30 million contract, helped the building hit its \$450 million price tag, and will leave the southern end of the Highline with a building akin to a finely crafted - if somewhat oddly proportioned - yacht.

TIM NEWTON, Critic and Shop Manager, told his class THE CHAIR to "provide a daily work plan for the next four weeks," but once in class the work plans are cast aside. Newton's exclamations incite terror about the status of certain projects. Materials are discussed. Details are reviewed. Some mockups are tested. AMIR KARIMPOUR (MArch II '15) is half finished and worried about the depth of his seat. MEGHAN McALLISTER (MArch I '15) tests out some new canvas webbing. STANLEY CHO (MArch I '15) reviews the process required to build up layers of fiberglass. Instructor EVAN SABATELLI gives out directions to the best lumber yard around. The clock is ticking...



### 03.30

Under the leadership of Assistant Dean and Professor PEGGY DEAMER and ELAINA BERKOWITZ (MArch I '17), the ARCHITECTURE LOBBY gathered to pledge to uphold the integrity and value of architectural work by committing to: 1) Refuse unpaid internships, 2) Negotiate employment contract based on cost of living standards, and 3) Be ready to walk away.

"There is no new spirit, spirit transcends novelty" said LEON KRIER in his Monday night lecture "LE CORBUSIER AFTER LE CORBUSIER." At the same time an ode to his "first chosen master" and a sustained, assertive, and almost heretical attack on Corbusier's oeuvre, Krier's drawings carried the day. Asked by KYLE DUGDALE as to the role of humor? "There is no humor in this - it is dead serious"

If Krier's critique of Le Corbusier is dead serious then we are left wondering is Krier not revealing also a self critique. On one level his reverence for Corb is evident, the modern heart of each building is untouched, only re clad with a new door location or window treatment. Are we to accept that Krier reveres Corb and makes sensible improvements thus validating classicism? Or is there another level where Krier is the humble decorator making classicism into a surface treatment? Or maybe modern and classical are both on the surface, subordinate to architecture's anonymous and timeless heart.

Meanwhile in Berlin, as part of the a conference for

the Renaissance Society of America, professor DANIEL SHERER lectured on Pirro Ligorio's Critique of Michelangelo - or more specifically epideictic rhetoric - at Humboldt University.

### 03.31

TYCO copy company was deluged with portfolios printed at the last moment as students prepared to network over wine and martinis with representatives from the 32 firms who came to participate in this spring's On Campus Recruiting event, organized by Assistant Dean and Assistant Professor Adjunct BIMAL MENDIS and Senior Administrative Assistant ROSALIE BERNARDI.

### 04.01

"You can put any book through a table saw" said Lecturer LUKE BULMAN

## NOTES from the UNDERGRAD

### 03.23-03.29

The sophomores "just came back a little chilled and possibly with frostbite from making sketches for the Berkeley College master's house portal, and are ready to "learn how to draft in a week," in Victor's words" (from Amra).

The juniors were greeted back from Spring Break on Monday with a 1/4" section model of a precedent study on performance spaces due Wednesday, and the 7th floor pit became a performance space for the 12-hour "play" documenting the production of these performance spaces (spoiler alert: a cloud of chipboard and foam core debris takes over the stage, swallowing actors and audience alike).

The seniors continued working on their cemeteries, delving into their site strategy for the spoil island they are constructing in Biscayne Bay, Florida, to house the cemetery. Important design questions such as, "How hard is it for Grandma to carry Grandpa's urn across the deck of this boat, and swing it over the stern and into the sea?" and "Do you need bathrooms in a graveyard? What if the priest has an emergency?" were called into consideration.

### 03.30-04.02

The sophomores learned how to draft; the juniors drew an enormous collaborative Nolli Map of the New Haven nine square grid; the seniors continued working on their cemeteries, delving into their site strategy for the spoil island they're constructing in Biscayne Bay, Florida, to house the dead. Important design questions such as, "How hard is it for Grandma to carry Grandpa's urn across the deck of this boat, swing it over the stern and into the sea?" and "Do you need bathrooms in a graveyard? What if the priest has an emergency?" were called into consideration.

Correspondents: Amra Saric, Elif Erez, Charles Kane, Brent Sturlaugson, Isaac Southard, Sofia Singler, Jessica Elliott, Susan Wang, Dima Srouji, Dante Furioso, Bruce Hancock

# A

## Alex Stagge

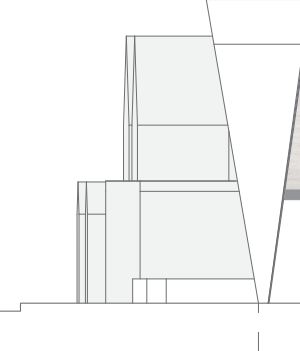
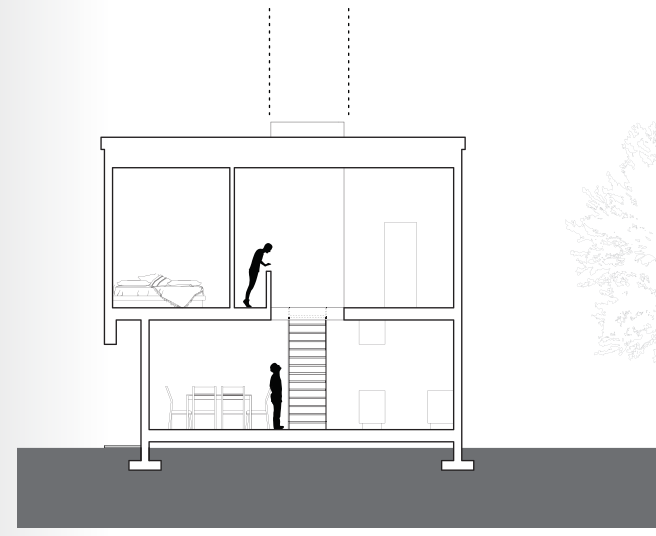
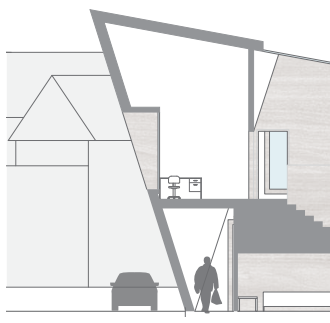
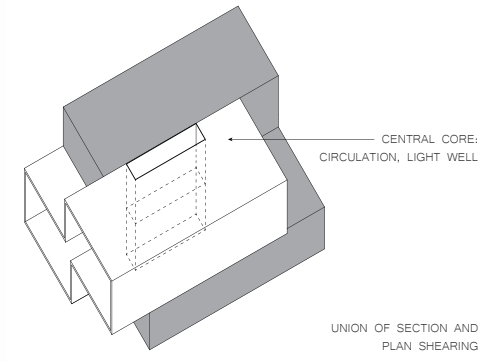
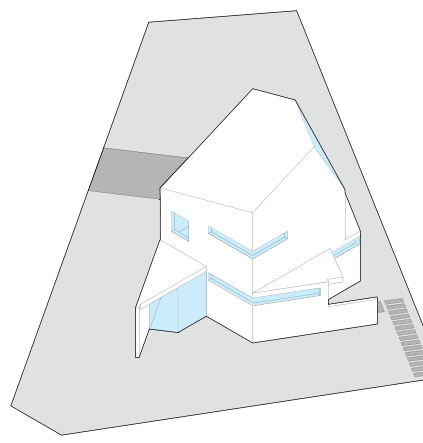
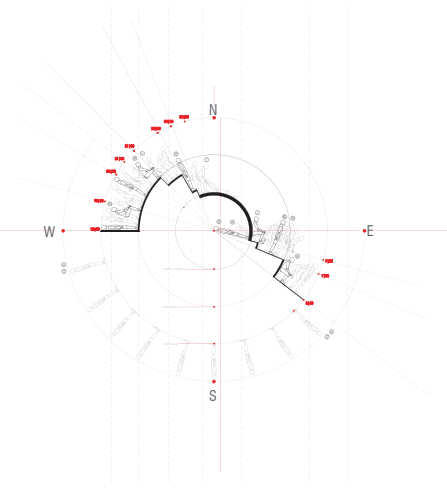
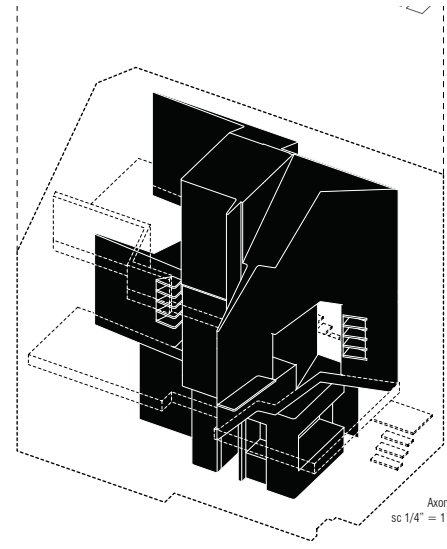
This project creates a center that is composed of concentric zones of core functions. The center starts with water, surrounded by the fixtures that use it, and then by storage and shelving necessary in the space created. The core separates space with through the articulation of its edges. As a "modern hearth," it simultaneously connects the spaces of the house while articulating the boundary of the spaces.

## James Schwartz

This house engages with its site (plot) and its context (neighborhood) exhibiting its three conditions through its form. The Site Condition: The ground floor walls shear from its cube form (the centrifugal force of rotation on the corner) to activate the corner site. The Normative Condition: The standard unchanging second floor (exterior form and interior function) regardless of site. The Typological Condition: Following residential code the chamfered corner results in a skylight and transforms the third floor into an attic-loft bedroom that registers as gable roof. All of these conditions are linked by a "Stair-Hub" that operates as both circulation and structure for biological functions.

## Brittany Olivari

This prototype house addresses the limitations of a compact dwelling by creating a central utility hub made up of plumbing essentials and circulation. By condensing these functions, the more flexible living, sleeping and socializing spaces are able to adapt and change in scale/footprint for any site. On the given site in New Haven, the scheme plays with formal language of shearing two volumes off of the utility hub to address the corner lot condition and to carve out the exterior spaces of the front porch and rear terrace.



# B

## Ava Amirahmadi

The concept of this dwelling is to create a central utility hub and first floor social spaces and second floor bedrooms. On the ground floor, the living and dining spaces are embedded into the structure for a flexible and open social space. The stair in the core is the transition from the ground floor to the inversion on the second floor. The second floor is an open circulation space where intimate spaces are attached.

## Hannah Novack

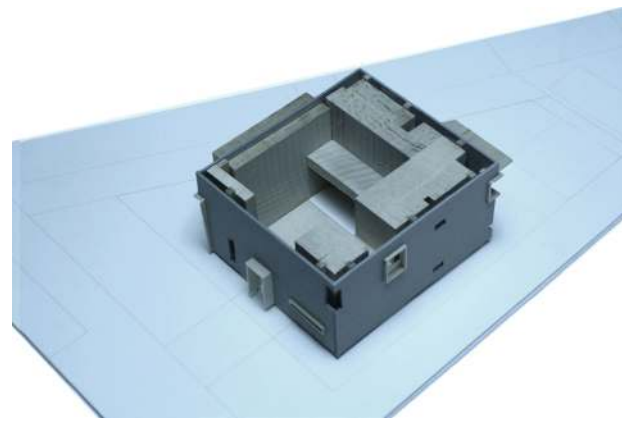
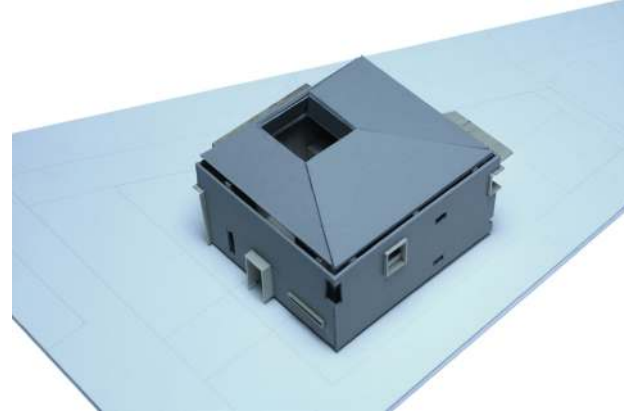
This house is characterized by its central utility hub and volumes to create external social spaces. The section aims to create connections between communal and private spaces on the second floor. The living and dining spaces revolve around a central stair and provides a sense of interiority and privacy. The second floor spaces, also, the stair is both communal and private, creating not only a physical but also a psychological connection between programmed spaces on the second floor, while providing natural light to the first floor.

# E

## Elaina Berkowitz

Minimizing services and maximizing shared spaces to allow for efficiency of space, materials, and cost of providing services. This relates to house as an incubator of and representative of a broader social context, which the unknown (except for financial situation) user will become a part of, within a social and cultural context that is ever changing.

My thesis is to maximize communal space and minimize the imprint of permanent fixtures to allow for the most flexibility of the user. The psychological importance of community is represented in the diagram of 'moveable' because the most important space for the psychology of community is the living room, which in my design, becomes the largest and most flexible space, which allows it to be determined by the user.



## 2015 JIM VLOOY BUILDING

The budget is down from last year (to \$135,000) and the square footage (1,000 - 1,200 sqft) is up as the first years design a new single family three bedroom house for Neighborworks New Horizons. Critic and Building Project studio coordinator ALAN ORGANSCHI asked the first years to design a house not just specific to the site, but also good for any site; not just specific to one program, but adaptable to many needs. From the brief: "you should also seek to normalize your architectural solution by making it reconfigurable and adaptable to sites of different solar orientation or physical configuration"

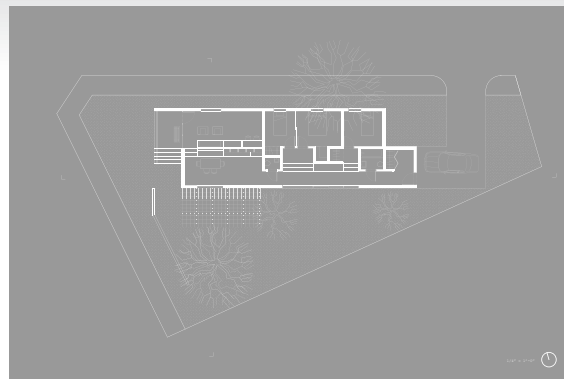


# F

## Maggie Tsang

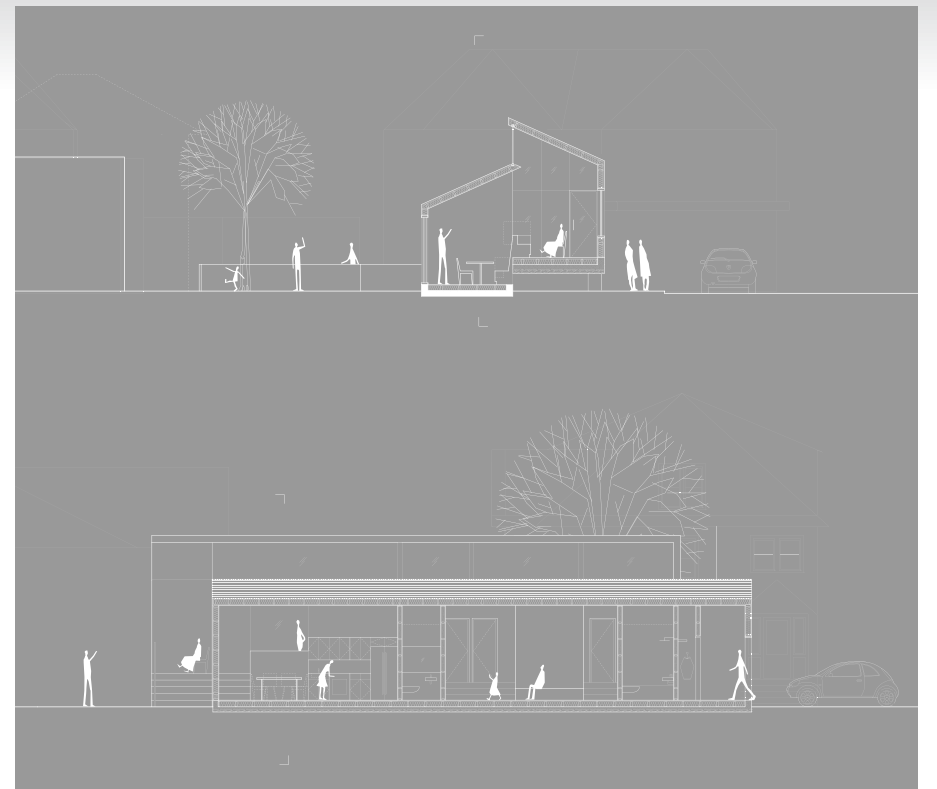
Emerging from the study of ergonomic sections of the body, this house investigates how a simple three-foot sectional shift produces both a richly varied and efficient living space. Tested against the site at the corner of Winthrop and Scranton, this simple shift becomes the driving force for both the interior organization of spaces as well as the site around it.

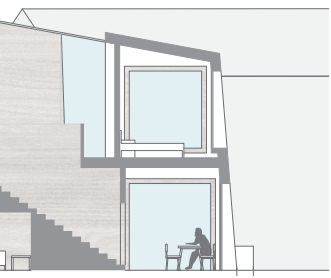
The break is not simply a jog in the ground plane; it furnishes the "stuff" of dwelling along its spine. The spine grows and changes from thick seating and cabinetry to small enclosures for storage and bathrooms as well as large enclosures for the bedrooms.



On the corner site, the three-foot shift provides a high, protected zone along Scranton Street that contains the living space and the bedrooms and a low zone that houses the kitchen/dining area that opens out into a side yard where the distinction between public and private continues.

As a prototype, the shifted volume is not only appropriate for a variety of sliver lots as a consequence of its mere narrowness and size, but also harnesses the action of shearing to create new possibilities for dwelling.

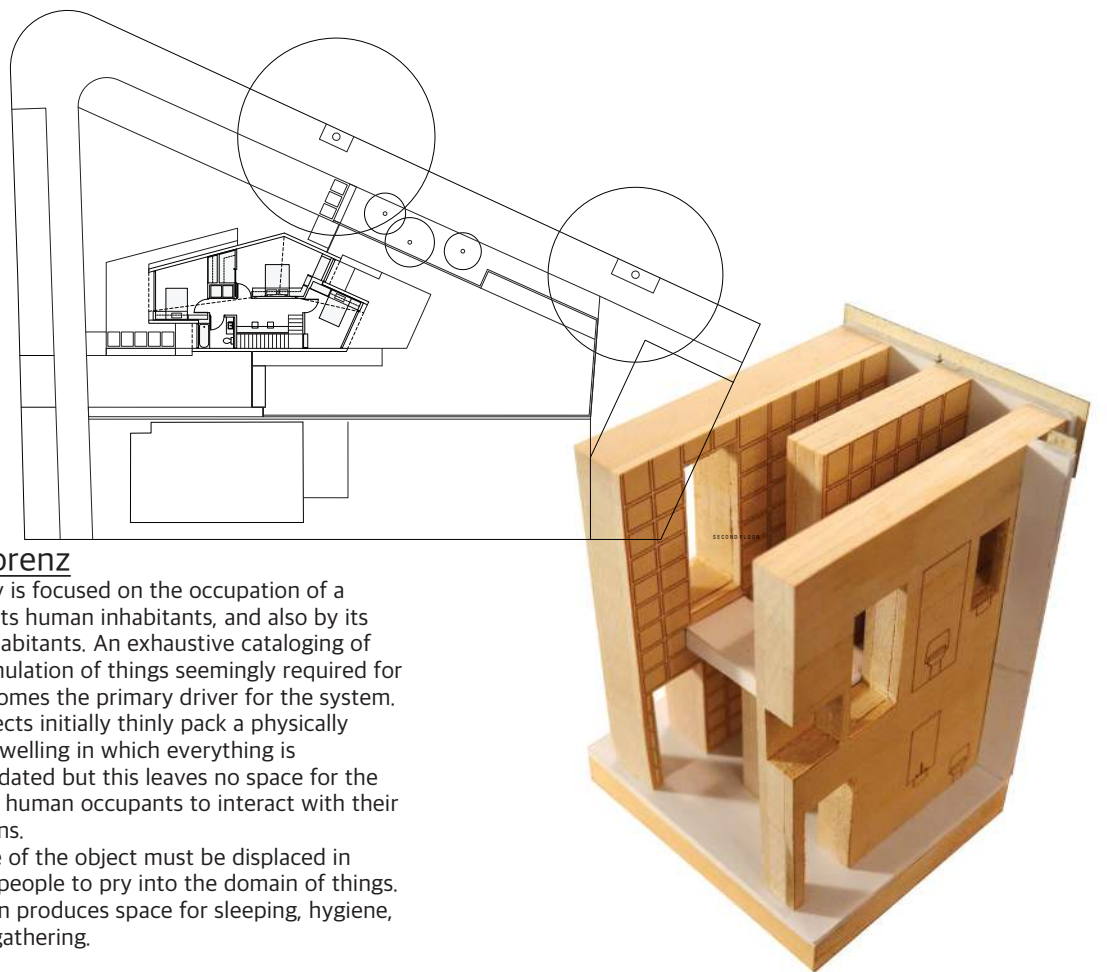




# C

## Graham Brindle

This design is predicated on a contextual massing that adapts the neighboring gable typologies to meet the corner lot site. The two story home is enclosed by an outer shell, which is sliced and folded to create entrances and allow light deep into the space. On the interior, furniture and storage elements are aggregated into compact furniture blocks that are used to partition the open living areas

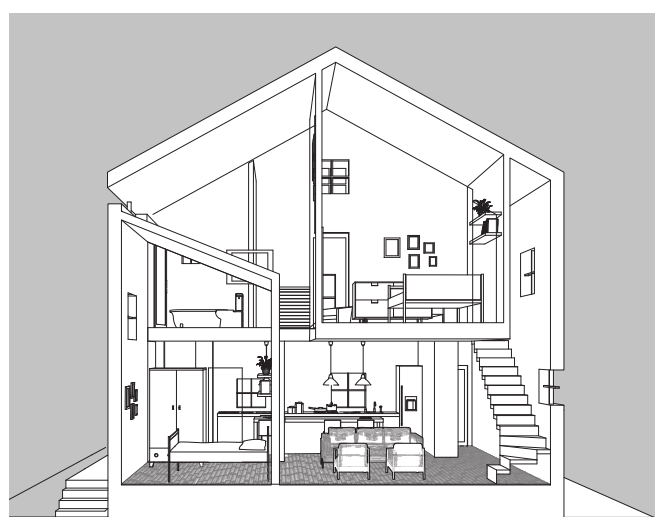
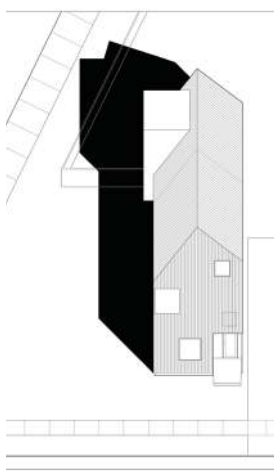


## Paul Lorenz

This study is focused on the occupation of a space by its human inhabitants, and also by its object inhabitants. An exhaustive cataloging of the accumulation of things seemingly required for living becomes the primary driver for the system. Here, objects initially thinly pack a physically minimal dwelling in which everything is accommodated but this leaves no space for the dwelling's human occupants to interact with their possessions. The space of the object must be displaced in order for people to pry into the domain of things. This action produces space for sleeping, hygiene, cooking, gathering.

g is the juxtaposition of the second floor intimate all of the necessary a central core that allows space to wrap around it. transition from the ground second floor, where there in the center that all of the to.

by an articulation of internal voids to reinforce the or rooms and the internal ms to create diagonal unal spaces located on an nser, more private dwelling Activity within the house air, which acts as an anchor rconnectedness between supportive and active dered by an opening, which out also a visual connection es on the first and second l light from above to the



# D

## BLACK FIRST YEAR PROJECT

or to variously configured occupancies. In short, your design process will produce one fully functioning house but also a catalog of possibilities; a set of design precepts, deployable in varying permutations that unbind the house from its exact configuration and its specific relationship to a particular piece of urban land and set of occupants." **These eight proposals, four of them hybrids (A, B, C, D), four drawn from just one scheme (E, F, G, H), were selected after mid terms for development for the finals. At the end of April, one project will be selected for construction this summer as a continuation of the Building Project's 40+ year legacy.**

## Robert Yoos

The formal composition of the house is driven by an internal organization of social spaces and a dialogue of these spaces with contextual parameters. A second floor living room projects out of the house and gestures towards the existing tree on the site in addition to a strip of trees across the street. The upstairs social space continues to the ground floor and creates a continuous band throughout the house in an effort to maximize living space.

## Maddy Sembler

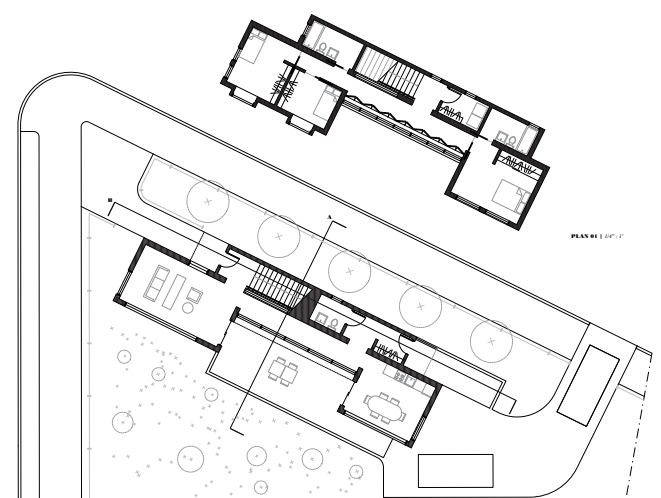
What interested me about designing a house in a typical post-war New Haven neighborhood was challenging the tropes of the ideal single family home. I see the demands of contemporary families to be in constant flux with couples divorcing, single parents sharing homes, the process of aging, etc. The house-in-a-house provides an adaptable space that can become one shared floor plan or two smaller homes. This condition turns the house into a micro-urban landscape with the bedrooms acting as autonomous and the circulation a streetscape.

# G

## Laura Meade

At the front of the house is the open and lofty "event" space, where arguments erupt and meals are eaten. Here, architecture takes a back seat to the activity: A clerestory softly illuminates the space that is packed with operable cabinets to support the "stuff" of family life.

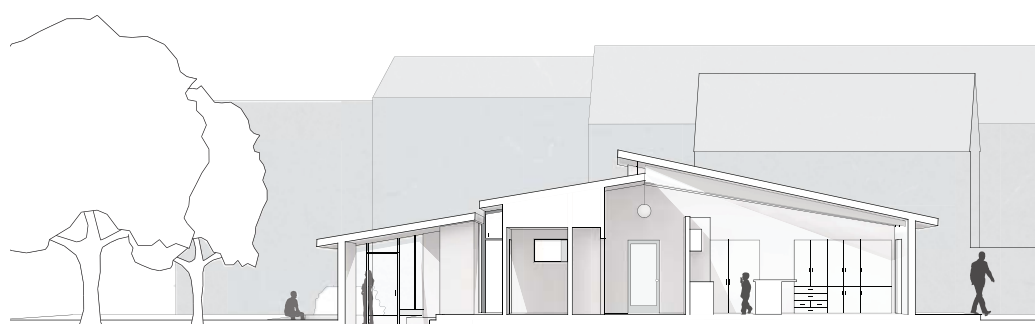
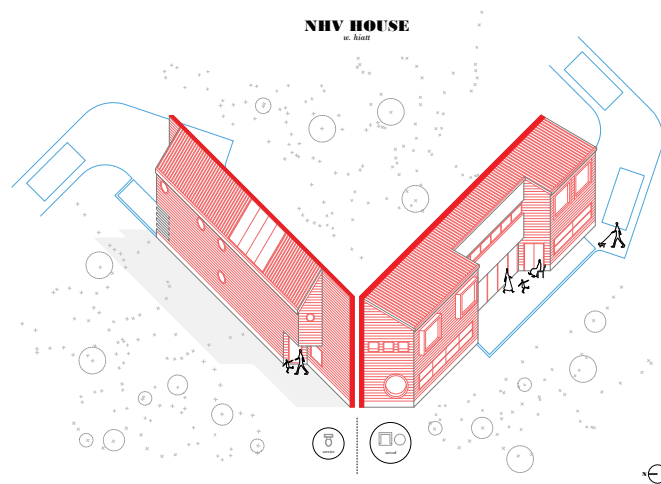
The dense respite areas at the back of the house are where one can achieve mental clarity as bio- and sociological needs fade away. Here, architecture fills in where human activity stops: clerestory windows illuminate the axes where operable windows cross-ventilate air and sound, allowing the house to live and breathe with its occupants. These axes intersect beneath an oculus, where blades pull the air from under the house's low roof line, benefiting those living beneath it.



# H

## Wes Hiatt

This house is made up of two bars, one housing all service and vertical circulation, the other all the living spaces. The sides are separated by a thickened wall that soaks up all the plumbing and electrical that also serves as a thick threshold between both parts of the house. A court is cut between either end of the bar on the living side to make a side porch to a garden that also allows for views through the entire length of the bar - from inside, out, and in again. On the second floor, children's and parent's rooms are given their own identity on either wing of the house, each served by their own bath. Porthole windows and bays in the children's rooms are added for a little fun and whimsy.



# RUDOLPH READS

Professor Adjunct KENT BLOOMER just finished *Up Against the Wall: Reimagining the U.S. Border*, by Edward S. Casey and Mary Watkins (2014). The book is a rigorous and very disturbing critique of the U.S. construction of the heavily policed 16' high wall along much our southern border. Remedies are proposed.

SURRY SCHLABS, PhD candidate, just picked up Erasmus Darwin's *Botanic Garden* (1791), which he is looking at in the context of some research on William Blake, who was both an admirer of Darwin's poetry, and one of a small group of artists contributing illustrations to the work. Comprised of two long poems, *Botanic Garden* sought to make the natural history of vegetation accessible and interesting to a broad, popular audience. It did so, in part, by anthropomorphizing plants -- with a special focus on sexual reproduction -- thereby emphasizing the biological continuity of vegetable and animal life across the natural world. This particular thread would be picked up by Erasmus's grandson Charles, decades later, in his own, much more well-known treatise on natural history, *On the Origin of Species* (1959). The theory of evolution, it would seem, was something of a family business.

Critic JOYCE HSIANG has on her bed *The Dear Life* by Alice Munro, Colm Toibin by Nora Webster (picked up on the advice of NIALL McLAUGHLIN) and *The Mysterious Flame of Queen Loana* by Umberto Eco.

RICHARD DEFLUMERI, Senior Administrative Assistant, just finished Isaac Asimov's *Foundation* and is now re-reading Frank Herbert's *Dune*. *Foundation* is "sweeping, epic, science fiction -- spanning centuries and proposing a grand theory on the predictable course of civilization, but is also a bit short on actual action and character development," according to DeFlumeri. It's also considered among the last great sci-fi/fantasy properties to be adapted into film/TV (and which HBO is now attempting). *Dune* follows a similar epic trajectory, but does not skip so freely through the decades, allowing it to spend a great deal more time developing individual stories and character voices.

## File Names: A Typological Study or, Why are these basically invisible cyber-identification tags sometimes the most honest, straightforward statements we make about our projects?

by Elif Erez  
BA Arch '15



### Description of Object

0124\_Thumbnail.gif  
Window.3dm  
ScannedSurfaceMassing.3dm  
Flanges for stick.obj  
void-one-slower.gif  
TORUS NO GIANT POLYSURFACES.3dm  
PERSPECTIVE(Converted).pdf  
Nice wall building (2).3dm

### Description of Action

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makerbot  
mill dis.3dm  
rhino-ing my paperrrr.3dm

### Expression of Frustration

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KLUHUKGKLFYLL.pdf  
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arena final fuck you.3dm

### Superstitious Addresses / Plea With the Uncontrollable

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### Statements of Compounding Finality

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FINALER DRAWINGS.3dm

*Disclaimer: Above file names are all real, not mine, and contributed by friends who chose to remain anonymous.*

# The Blind Eye of Architecture

by Caroline Acheatel (March I '17)



On a frigid February Friday, in the tiled and vaulted Gothic respite of a Yale Law School auditorium, hundreds of spectators perched on luggage and crowded in the exit stairs to hear a panel entitled "The Fight Against Mass Incarceration." The panel kicked off the 21st Annual Rebellious Lawyering (RebLaw) Conference, a gathering of students, legal practitioners and activists to discuss progressive approaches to law and social change. Few architects were in attendance, and the verbiage occasionally tended towards legalese, yet the issues raised carry interdisciplinary ramifications and should be considered within the architecture community.

Peter Wagner, of Prison Policy Initiative, began by explaining why comprehensive data on incarceration is, in fact, crucial for understanding particularly disturbing flaws in the U.S. criminal justice system and for preparing to enact meaningful change. The U.S. has the highest rate of incarceration in the world: with over 2.4 million people locked up on any given day, our country is followed most closely in the rankings by Russia and Rwanda.[1] Wagner invoked a "whole pie" infographic illustrating the profit breakdown made by prisons off their inmates. Many facilities charge inmates up to a dollar a minute for phone calls, a price largely driven by "a kickback system in which private companies get monopoly contracts for sharing revenue with the same correctional agency awarded the contract." Still other institutions use video visitation software,

offering Skype-like visits that are often charged at prohibitively expensive rates to an already vulnerable demographic. In the subsequent discussion, attendees and panelists asked, "does it really make sense to be incarcerating this many people?" and delineated the obstacles to societal reentry that ex-offenders face, namely employment discrimination, housing struggles, childcare, and the foster-care system.

Designers have examined the relationship between architecture and human imprisonment within it for centuries, offering solutions ranging from the total surveillance of Bentham's 18th century Panopticon to the high-rise prisons seen in the last half century in much of Europe and South America. Recently, YSOA alumnus Raphael Sperry, of the group Architects/Designers/Planners for Social Responsibility (ADPSR), has advocated for architects to pledge a complete refusal to design prisons, stating, "Foucault believed that disciplinary systems, and prisons in particular (with the Panopticon as the ideal type), were social failures. Given the overwhelming failure of prisons to reduce crime and the endless catalogue of abuses committed within prisons, ADPSR agrees... it is time for architects to find new means of building a just society, and new buildings for a better set of institutions." [2]

Conversely, many architects and researchers believe that a refusal to design prisons is ineffective; instead, they argue, offering humane and aesthetic design options could spur rehabilitation and minimize recidivism. While a fellow at the Harvard Graduate School of Design, designer Deanna VanBuren of FOURM Studio advocated "restorative justice" architecture, creating schemes that emphasize educational facilities and areas for collective discussion. Other discussions center on where designers must draw

the line. Michael Kimmelman's New York Times article, "Prison Architecture and the Question of Ethics," specifically examined solitary confinement cells. He scathingly pointed out that the AIA has recently, in a seemingly spineless move, "rejected a petition to censure members who design solitary confinement cells and death chambers." He cites the AIA's Helene Dreiling, who explains, "if we begin to stipulate the types of projects our members can and cannot do, it opens a can of worms." [3]

Within the YSOA community, almost no faculty have led prison design projects. Furthermore, although past Building Project homes have targeted client bases such as veterans and first time homeowners, there has not been a dwelling specifically allocated for ex-offenders, who are barred from traditional public housing and are in severe need of homes upon re-entry into society.

The way forward for design and the U.S. criminal justice system may strike a middle ground between Sperry and the AIA, bridging the possibility of improving the corrections system through architecture while invoking a firm stance against inhumane practices. Realistically, the question of America's mass incarceration crisis cannot be solved by architectural discourse, yet design can play a critical role in revealing societal injustices to a distracted or indifferent public.

- [1] Walmsley, Roy. *World Prison Population List*. Rep. no. 10th Edition. London: International Center for Prison Studies: The U of Essex, 2013. Print.
- [2] "Prison Design and Control." Architects/Designers/Planners for Social Responsibility. N.p., n.d. Web. 01 Apr. 2015.
- [3] Kimmelman, Michael. "Prison Architecture and the Question of Ethics." *The New York Times* 17 Feb. 2015. Arts sec.: C1. Print.

# KRIER AFTER KRIER:

Robert A.M. Stern

Visiting Professor LEON KRIER interviewed by Alicia Pozniak (MARCH II '17).

AP: What is the most important thing that you learned from James Stirling?

LK: How to edit drawings. He was rigorous with the lineweights, whether the line was straight or dotted or double thickness. And so he had a little instrument, an optical instrument, with which you look at the drawing, and instead of enlarging the drawing, it made the drawing much smaller, so you immediately saw what lines would be blurred. So that when you stand away, there should be even weight, not too many lines at one spot, because otherwise they blur. And the computer strangely has the same problem, when you draw too many lines, it just becomes blotches.

[Stirling] was really good at it, drawing. Not always though, because you know his earlier drawings were very...I mean, he tried many different things, and I tried to unify the graphics for the first book, in line with Corbusier's drawing example, which was superior to Stirling's.

AP: What is the difference between classical and vernacular, or traditional, architecture?

LK: Well, vernacular is the technology of building with natural materials, but cut to sizes so that they fit the human hand and you can manipulate them. There is the vernacular of the machine also, but it's not the human scale, you know, it's not related directly to the human body. Whereas the classical is more than the technology of building, it's the transformation of techniques of building into an art form which augments legibility at a distance and also coordinates lines. Rather than being anonymous, the building becomes highly personalised and highly identified. Iconic. It's an art of building, literally it means "art of building." Whereas vernacular is pure building, there is no... there is an art that is not rhetoric, or not poetical. It can have poetry but it's not nearly as articulate as classical.

AP: Regarding your lecture on Monday evening, "Le Corbusier after Le Corbusier," what was the specific turning point or moment that caused you to look at his work in a new light?

LK: I was interested in him as a figure, so his life was very interesting to me. But then when I tried to, you know, apply that to my own town, which I showed you, which was incredibly attractive and accomplished, it didn't work. I always imagined if he put one of his buildings, the big buildings, in that town, it would destroy the town. So that disgusted me and I walked away for a while. But then I lost my books in a fire, somebody had borrowed my books they were burned, including the letter I had from him. Then I bought them back, and then I gave them away to an archive after a few years, and then I bought them again, so now it's my third copy of the *Oeuvre Complete*. Because he is however contradictory and in some aspects... really I mean not as disgusting and as criminal as Speer...but really upsetting. But he is a great artist, and so that's why you always go back to it.

I remember I went with my girlfriend to Ronchamp. We were both musicians, I was a pianist, and she was completely upset by Ronchamp. "What's this? There are no acoustics, the acoustics are terrible, the roof is the wrong way, the ceiling is the wrong way around for a voice." So we drove away, and she was like, "Why do you admire this?" In the car we had a kind of fight. I said, "Look, I am really interested. I want to find out why I like this, even though this goes against my principles." So she said, "Oh, well let's drive back!" And so we drove back 20km, back to see what this is about, what is so interesting. There is something in it which is so ineffable. Whether one likes the man or his position or theory, he was an enormous artist. And he didn't always come off,

because he did many buildings which he really shouldn't have done. And all these jokes with the butterfly roof, and also the scale-lessness of some of the buildings, they are so enormous and ungraceful. Elephantine. But there is something to them which I think can be revised, because it is something which was already there before, it's a chain of continuity. A long answer to a short question.

AP: What is the significance of fluttering curtains in your drawings?

LK: Oh. No particular significance. Just fluttering curtains.

## Architectural Ideologies: Re: Luster

by Rashidbek Muydinov (MARCH I '17)



Daniel Luster's Thoughts on the Pluralism of the YSOA in Paprika Issue 02 questions and critiques the current pedagogy of a pluralistic approach to design at the school. While I share his argument for taking a position in architecture, and for articulating a direction in architectural teaching, I disagree with his proposition that Yale lacks either. Despite the array of practitioners and theorists "from the most extreme ends of the spectrum of design," in the end, it is still a school of Architecture dedicated to building, a fact emphasized by Dean Stern during the 2014 open house and reinforced by the building project. In today's era when practices invest in research more than design, when studios are renamed "laboratories," [1] and when even the name "architecture" is replaced by a cooler-sounding "design" in many academic and professional circles, I think architecture itself is the most prevalent ideology of the school.

Moreover, I would not equate exposure to a multitude of ideas with ceasing to develop one's "own understanding and convictions about what is right in architecture." This understanding and belief structure should be reinforced through a process of questioning, reasoning, testing, colliding, and weighing it against what others believe—the very process of "positive friction" that Daniel himself advocates as requisite for better learning. After all, as the article suggests, architecture is a matter of subjective judgement; therefore, confining it to certain metrics of success is ineffective.

Even if the current pluralistic methodology at YSOA were to be replaced by a singular ideology, it makes us question: what it would be? Would it stay relevant tomorrow without becoming another trendy "-ism"? I believe the true strength of the school is its disciplinary focus, while allowing students the freedom to interpret the discipline in our own way and with our own values.

- [1] Alexander, Zeynep Celik. Neo-Naturalism. Log 31: New Ancients, p11, spring/summer 2014.

# Missed Opportunity for Dialogue

by Sarah Meyohas  
MFA Photography '15



On February 28th, a conference titled *The Legal Medium* was held at Yale Law School. The brainchild of Amar Bakshi, a third-year law student, the day was meant to analyze the intersection of art and law. When art breaks the confines of traditional boundaries, it inevitably interacts with the structures of the wider world. These structures, in the form of laws, are themselves not fixed. They are constructs, by design, and always up for interpretation. The great flexibility of interpretation comes into view more clearly when art rubs up against the law. Panelist

Amy Adler explained the way courts find "meaning" in fair use of appropriated material. Three factors are considered: intent (the artist's testimony), aesthetics (visual difference from the appropriated material),

and the "reasonable" viewer (what you might think). All three factors are fraught with problems. Must artists be asked to prescribe meaning as a justification for their work? When appropriation is often a conceptual maneuver, is a visual comparison even a valid factor? Should art even be subject to the opinion of a "reasonable" viewer? Jeff Koons and Richard Prince both faced very similar appropriation suits. Koons got off the hook, giving the courts a testimony they wanted to hear. Perennial bad boy Richard Prince was not so accommodating, and faced the consequences.

Another captivating panelist was Professor Keller Easterling on the topic of Free Zones. These have mutated from strictly economic spaces into glittering spaces that sanctify bad labor practices. Their phenomenal growth in recent years is changing the urban landscape. Free Zones fantasize themselves cities when they are in fact just a legal structure with a facade of culture, art and design.

The rest of the panelists were, by and large, decent. They included the likes of Kenneth Goldsmith, Liam Gillick, and David Joselit. It quickly became clear that artists and lawyers communicate very differently, though it hardly became a factor. There was absolutely no dialogue. Like clockwork, panelist after panelist, the conference proceeded with hardly a moment allotted to discussion. So when Kenneth Goldsmith proclaimed, "copy your copiers, pirate your pirates, bootleg your bootleggers," in a total affront to the entirety of copyright law, the conference just went on to the next panelist. The structure of the conference was, ironically, too rigid. While the speakers assembled were impressive, there was no argument, no discussion, no mediation at *The Legal Medium*.