



april 9th 2015

PAPRIKA!

FOLD 2

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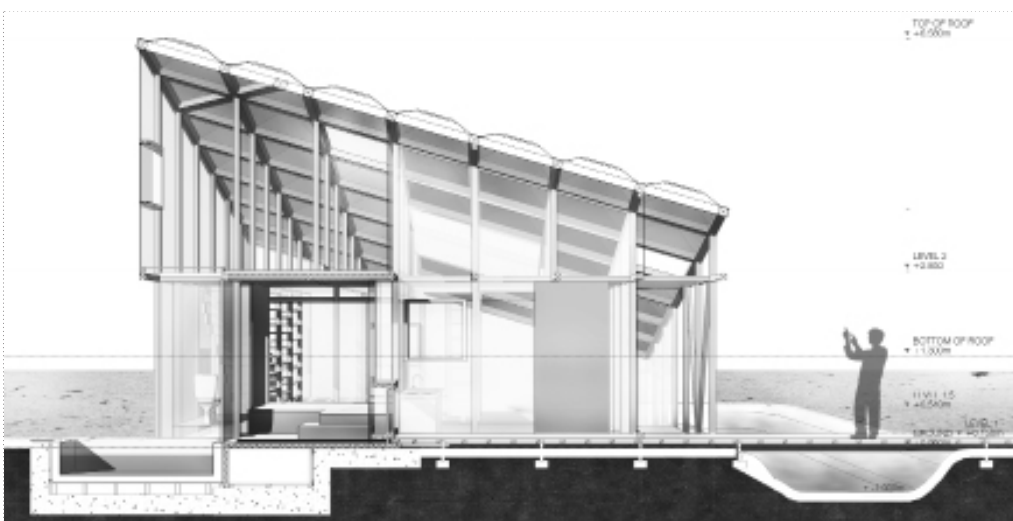
GRAPHIC DESIGN

Jiyoni Kim

A COLLABORATIVE EFFORT

between students of architecture and graphic design, the second broadsheet of our independent, student-run journal highlights a unique interdisciplinary project at Yale. Each week, fresh content and original design coincide with our Thursday night lecture, a staple of the school's discourse and social life.

ON THE GROUND



Six young 2nd Year whippersnappers from MARCH I represented YSOA at the 2015 LIXIL International University Architectural Competition, the first stage of which concluded on March 19th. Organized and funded by the LIXIL Corporation in conjunction with Kengo Kuma, 12 student teams from architecture schools around the world competed for the top prize of US\$15,000 and the chance to see their design realized on the Memu Meadows "experimental building ranch" on the east coast of Hokkaido, Japan. This year's brief called for a "House for Enjoying the Harsh Cold", an innovative design solution to rethink the way dwellings in Hokkaido are constructed and experienced. Alas, fortune conspired against the team from Yale and they did not make it to the finals.

APRIL 1

"I've looked at architects who are not part of the canon of modern architectural history, but who nonetheless have made a large impact on public life," said MEREDITH TENHOOR to the M.E.D. Colloquium, mentioning Henri Colboc and Georges Phillippe, the two primary designers of the modern, food-distribution system of Marché de Rungis in the 1960s and 1970s. Moving to Michel Foucault, bio-politics, and the monetization of life, she said, "If Delueze has taught me any one lesson, especially in his later work of Postscript on the Societies and Control, it's that nothing can remain minor, and that in the logic of capitalism what's minor and avant-garde largely becomes a testing-ground for what will eventually be absorbed into consumer capitalism."

APRIL 2

In "Rituals and Walls: Notes on the Architecture of Sacred Space," PIER VITTORIO AURELI joined KARLA BRITTON's seminar to pose two critical questions:

What can be a sacred space today when the whole world has become, de facto, a sacred space that is constantly scripted and ritualized? And, how can we reclaim a distinction between sacred and profane through architecture?

ALAN PLATTUS told the first years in urban planning that when he was a student at Princeton, the dean of the university was made aware that architects are compensated much less than what people tend to believe. Subsequently, the dean made architecture school tuition mostly subsidized. The charge for students at Yale today is to make the issue of architect's compensation and the high cost of education paramount, not only within the search for the new dean of the architecture school, but also with the larger administration at Yale.

"Does Justin Bieber even have a typical front porch?" asked MADELYNN RINGO (M.Arch I '16), in a discussion of a classmate's proposal for a new private space-sharing platform during KELLER EASTERLING'S class "Launch: Architecture and Entrepreneurialism".

"The office culture is not one of the things I came away wanting to replicate," replied JEANNE GANG to SAM KING'S (M.Arch I '17) question about OMA's legendarily "hellish" office culture. Neither does RAMSA look to Chicago for its models, acknowledged ROBERT STERN: "Not every office is based on martinis - she takes them camping. I decided not to adopt that model."



APRIL 3

"So we are in a tweaking culture" said CYNTHIA DAVIDSON as painter DAVID SALLE joined PETER EISENMAN for his seminar for a discussion

about intentionality ("over-rated"), originality (King, "in the land of know nothings") and, well, diptychs.

APRIL 7

DRAWING PROJECTS abandoned the A+A Building and headed across the street to the art gallery, where LUCY GELLMAN from the gallery arranged some twenty images and Turner selected a number of works from Picasso to Seurat to Gorky to Goya, whose etchings he described as "dancing in some hallucinatory world."

ALEXANDER PURVES ('58, March '65) and JULES DAVID PROWN, the first director of the Center for British Art, discussed Louis Kahn and his design philosophy for the museum during Kahn in Conversation, in Hastings Hall. PROWN, as Kahn's client for the project, established a requirement for daylight and the idea that installations would have to "work against the architecture of rooms." Later, when asked what the building would look like, Kahn replied, "on sunny day like a butterfly, on cloudy day like a moth." Later in the conversation, Purves admitted to climbing around Rudolph's sculpture-like A&A building while under construction.

APRIL 8

In books, IRMA BOOM introduced EXPAND - an experiment to increase two books beyond their original dimensions, both literally and figuratively, by adding documentation (images and texts).

APRIL 9

Undergraduate senior societies will be initiating new members tonight, once more putting the doors ITHIEL TOWN'S (MA 1825) design at 64 High Street to work.

NOTES FROM THE UNDERGRAD

"It's less like sentences and more like a laser show" -- BOBBY DE LA ROSA, BA Arch '15, on his project statement. "I feel like a hairball that a cat threw up." -- everyone, on Sunday.

CORRECTIONS

In the last issue we swapped the pictures attached with the building projects of LAURA MEADE (M.Arch I '17) and WES HIATT (M.Arch I '17). We also forgot to include the name of LUCAS BOYD (M.Arch I '17) on house D.

DEAN SEARCH

Nicolas Kemper

"Some of our peer institutions have taken the opportunity of the search to self-destruct," said Keller Easterling, chair of the Dean Selection Committee, as she and its other members - Michelle Addington, Steven Harris, John Jacobson, and Bimal Mendis, sat, solicited students' thoughts on Bob's successor, and explained how they would break the pattern.

While she allowed that "We are seeing this as a new chapter," Keller pointed out that in many respects the school has never been in a better position, and the committee does not plan on "throwing out the baby with the bath water."

President Salovey will ultimately make the choice, the committee only advises. Indeed in 1998 President Levin chose Robert Stern against the advice of its predecessor. Salovey, who we expect to be more deferential, asked for a candidate committed to the profession and the academy. Keller shared they want one who will be good at fundraising and has "a track record," emphasizing that the committee sees the exercise as stocktaking, a chance to ask "How do we prepare people who we graduate to become leaders in the profession?" For us the exercise must remain intellectual.

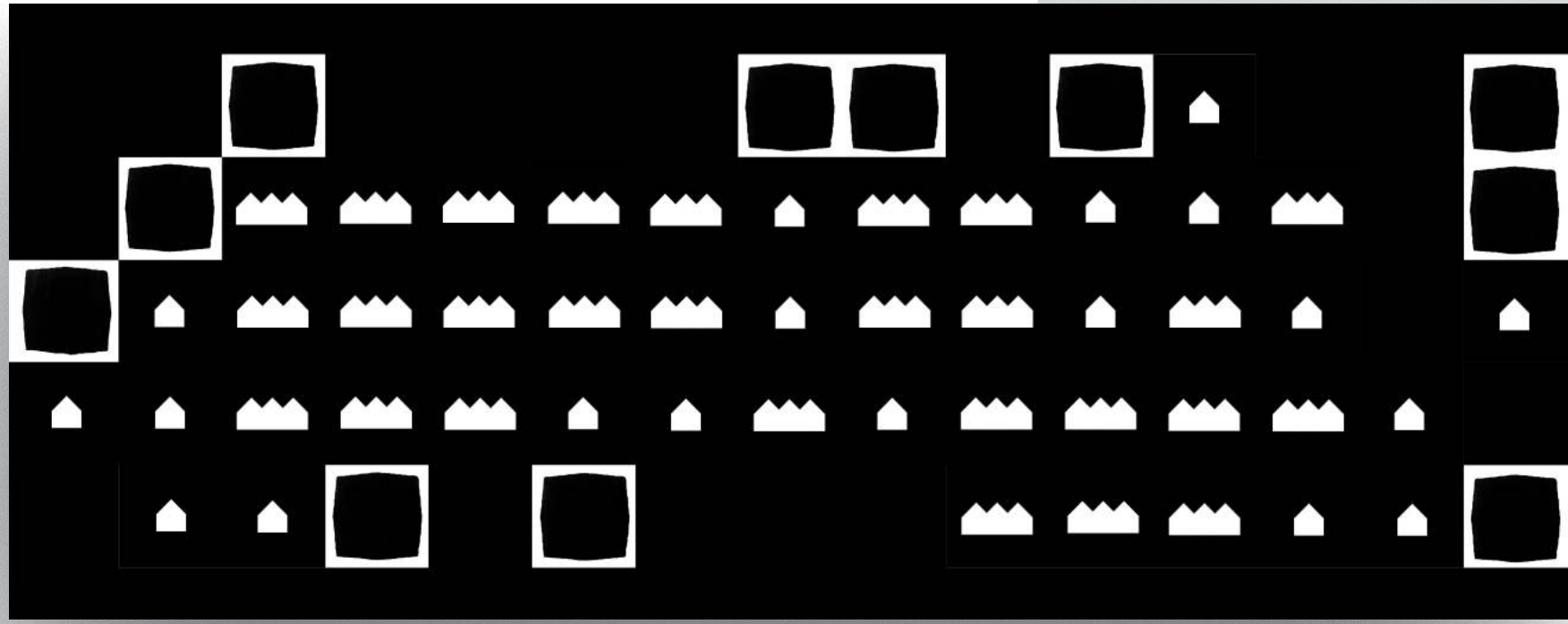
Before the announcement (by this fall) there never will be an official list, as "Speculation is the fastest way to lose good candidates."

Certainly the new Dean will have latitude to implement an agenda: Keller revealed that Bob has held off on filling open faculty positions, so the next Dean will be able to go on a hiring spree.

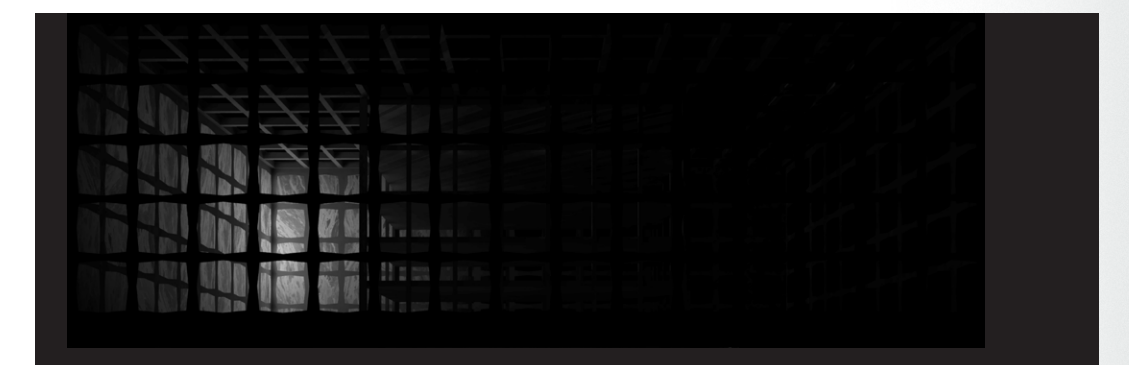
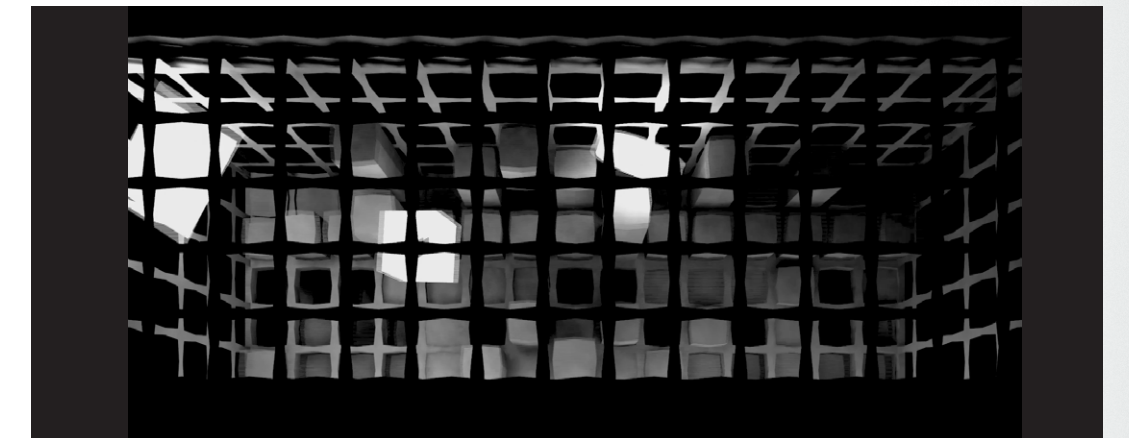
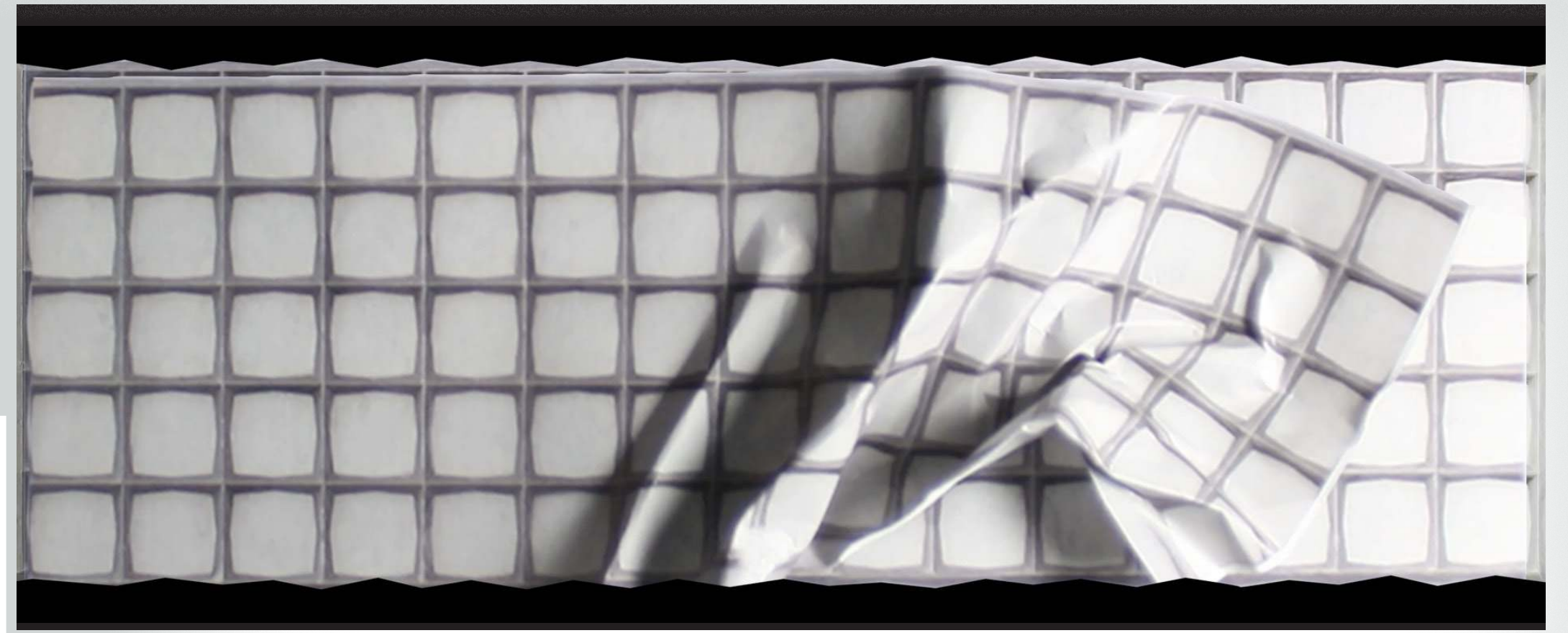
There were a few themes among the comments: 1) We want more opportunities for student leadership, with smaller and more numerous grants, more support for student organizations, and, well, lunch. 2) We want a more porous institution: students asked for a study abroad exchange program, firms from outside New York, and more ties to Latin America. 3) We want to see a stronger sense of social responsibility, with more of an emphasis on ecology, a larger acceptance of regional architecture as a worthwhile career. 4) Students want more research opportunities and a reinstated thesis.

There was some disagreement as to whether the Dean should have a practice. SAMANTHA JAFF (M.Arch '16) floated the idea of a full time Dean, and ADAM WAGONER saying that while we do not need to hire "the head of HOK (M.Arch & Urban Design U. Illinois '67 PATRICK MACLEAMY)," he does want "someone involved in making things, for to think deeply and make physical objects. I hope it will always be part of the school"

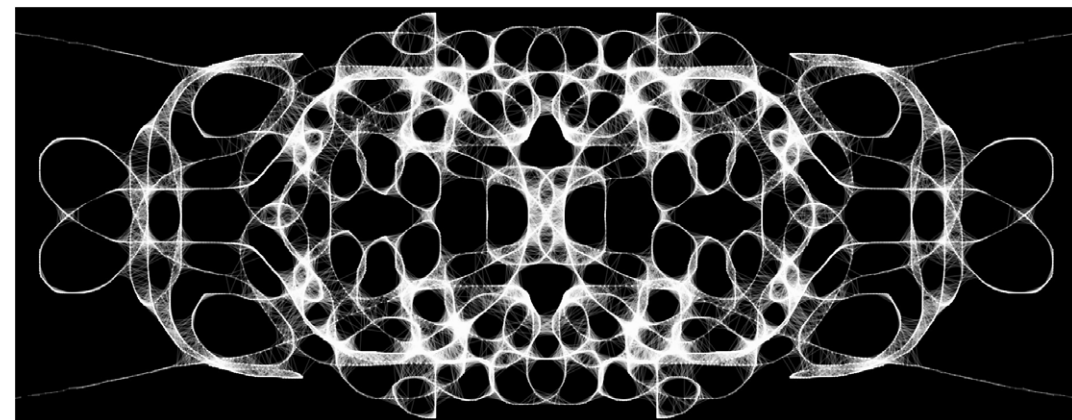
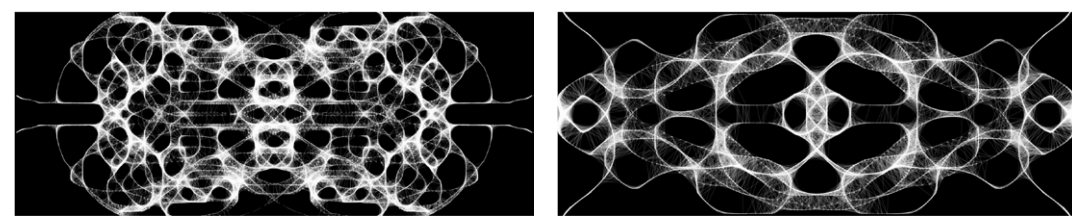
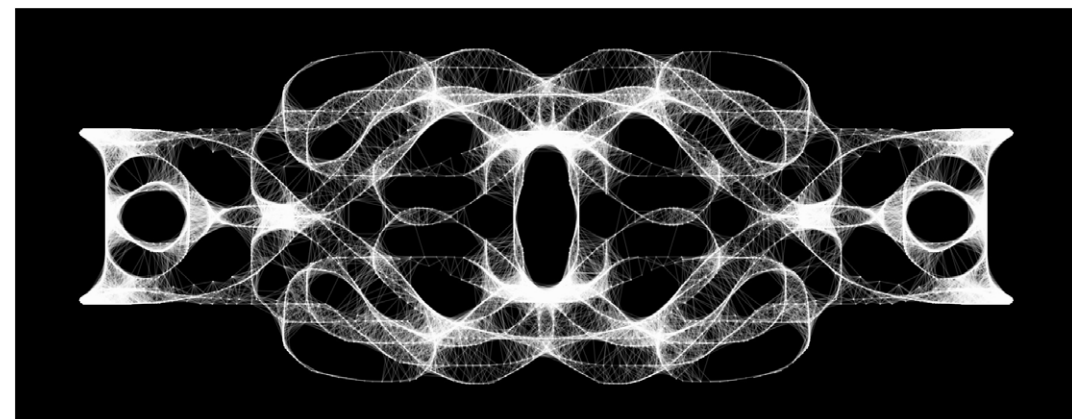
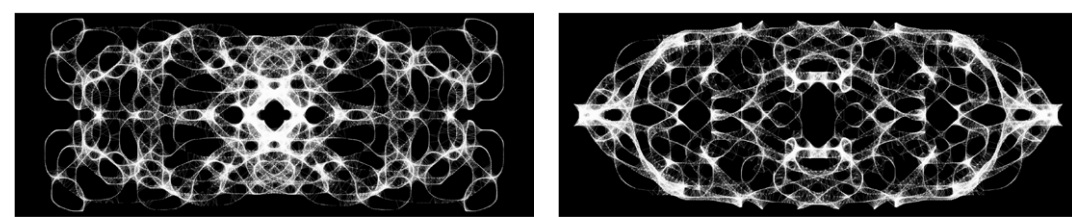
EUGENE TAN (M.Arch '16) asked for a dean engaged with and savvy in social media, who could get student work more exposure. Said Keller, "I am going to guess that almost any candidate will be savvier with social media."



LISA ALBAUGH + SAMANTHA JAFF M.ARCH I '16



HAELEE JUNG & MELODY SONG M.ARCH I '15



BORIS MORIN-DEFOY M.ARCH I '16



Lux

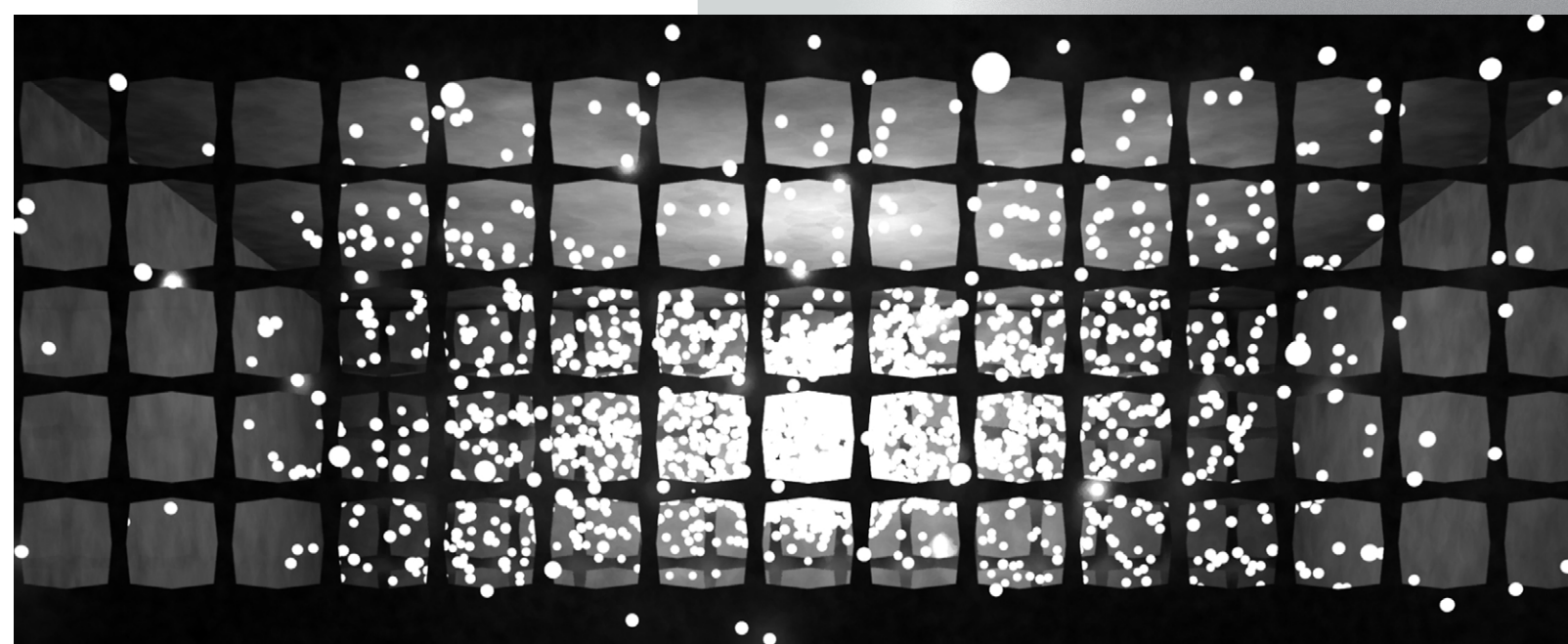
IDEAS THROUGH LIGHT

Lux: Ideas through Light, a series of nightly projections organized by Yale College, will be held at Beinecke Plaza from 8 pm to 10 pm Friday, April 10, 2015 to Sunday, April 12, 2015. The event will showcase students' original visualizations of research projects from multiple disciplines at Yale. Opening tomorrow, the event celebrates the medium of projection and its capacity to disseminate and reformulate ideas through a visual medium at an architectural-

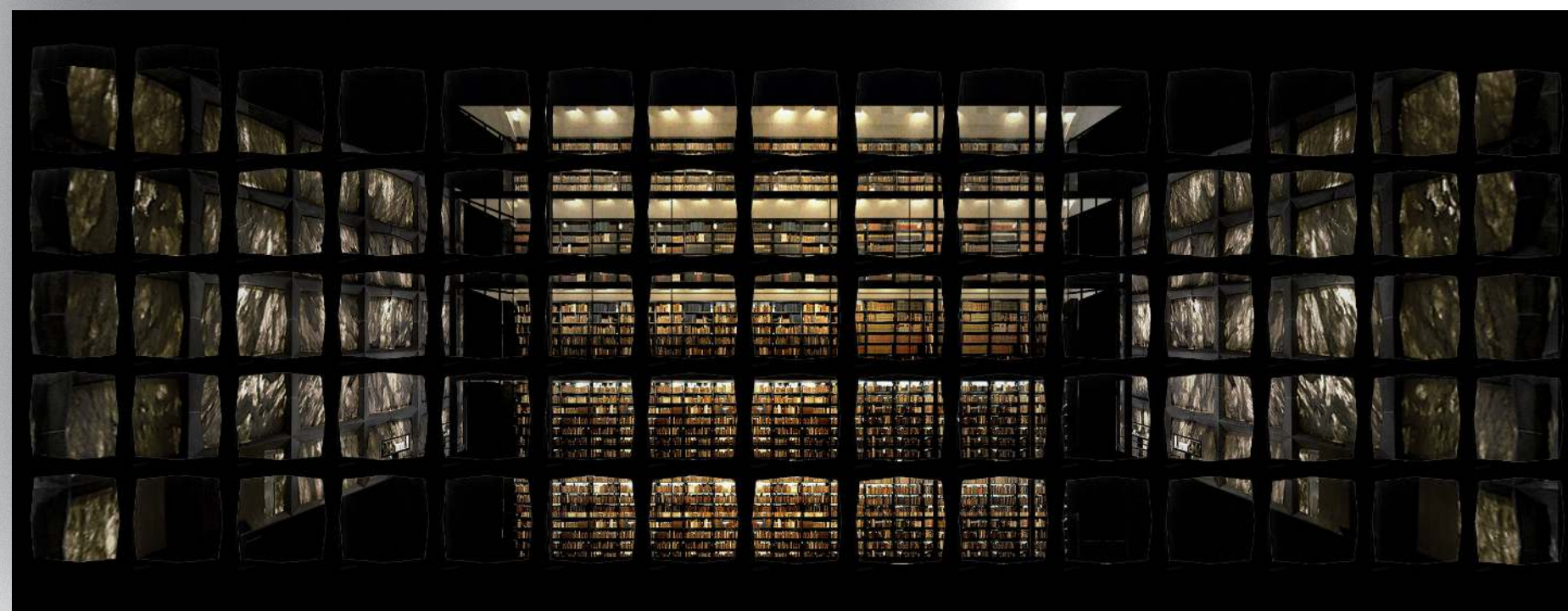
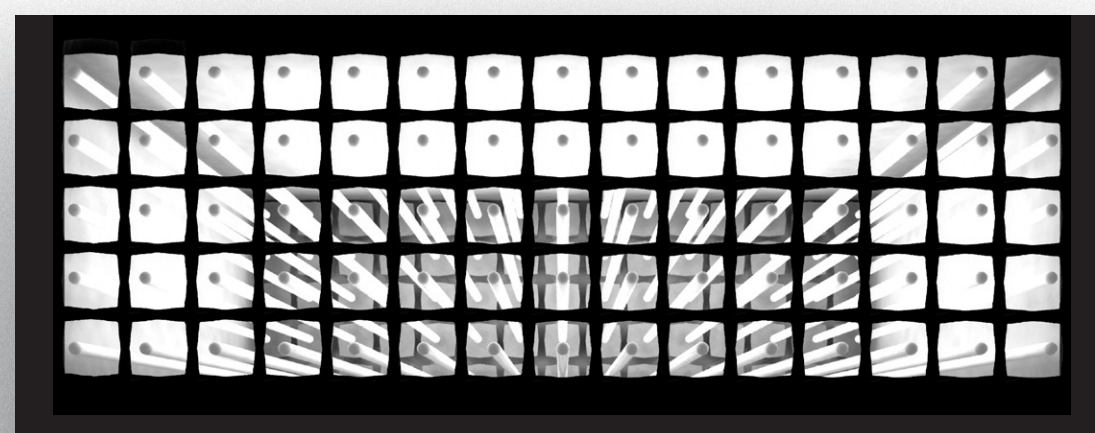
scale. The event will bring our community together around one of the University's most iconic buildings dedicated to scholarship and research to view a series of unusual, collaborative projection projects. Students from the School of Architecture submitted six pieces, featured here as a preview.

For more details visit the event's official website: <http://beinecke>.

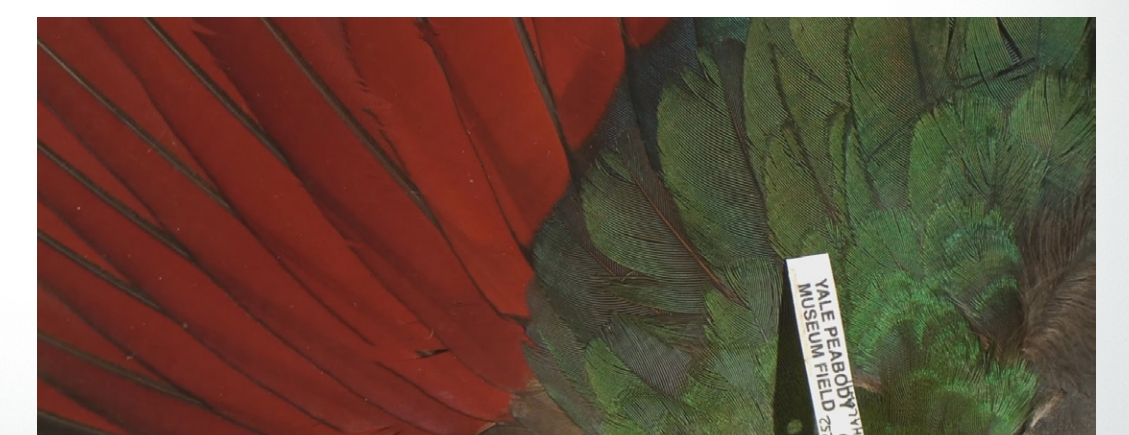
NIGHTLY
APRIL 10-12TH 8-10PM
BEINECKE PLAZA



DIONYSISYS CHO M.ARCH I '15



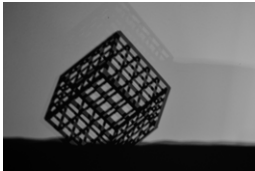
SUSAN WANG M.ARCH I '16



JOHN KLEINSCHMIDT & ANDREW STERNAD M.ARCH I '16

Correspondents

2.5 DIMENSIONS

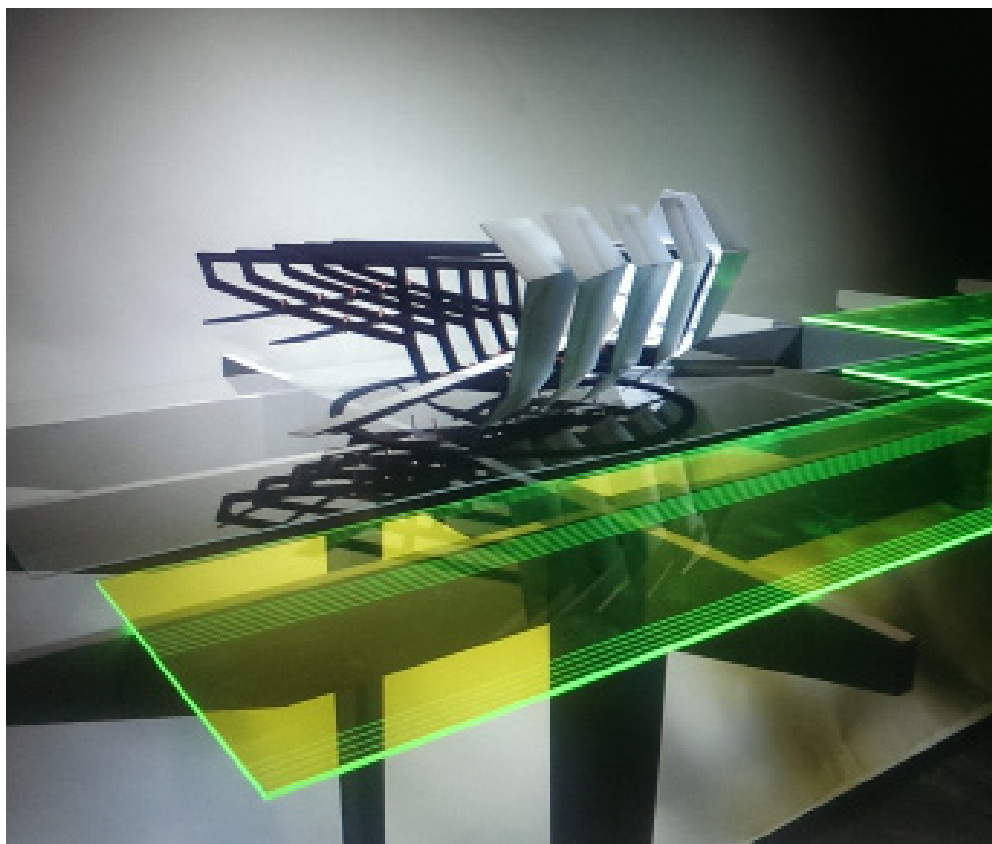


Luis Salas Porras (M.Arch I '16)

These works are part of a series of photographs and models collapsing the distinction between image and object. In this 2.5-dimensional space construction, projection, and reflection come into one, creating spatial configurations that dissolve the physical boundaries of discrete media.

READING LIST

Professor **Alan Plattus**'s current bedside reading includes "A Peace to End all Peace," about the fall of the Ottoman Empire and the mess that the Western powers created in the Middle East during and after World War I, and "Perdido Street Station," a sci-fi/fantasy novel by China Mieville, about a dark, dense and richly described dystopian city, called New Crobozon, and the hybrid creatures that inhabit it. **Ethan Judd Fischer**, has returned home from late nights at studio to *The Shipping News*, a Pulitzer Prize-winning novel by E. Annie Proulx, published in 1993. The novel is about a single dad named Quoyale who moves from Upstate New York to his ancestral home in Newfoundland after a series of life changing events - his parents' double suicide, the loss of his job, and the death of his two-timing, "Demon Lover" wife, who burns up in a car crash after attempting to sell their two daughters to a child trafficker and running off with a neighbor. Life doesn't get much easier for Quoyale in the storm-battered town of Killick-Claw, where he finds work at the local paper covering car accidents and the daily shipping news. Nonetheless, Proulx manages to bring humor to life's most tragic episodes, a necessary skill if one is to survive the harsh Newfie winters. Or a semester in Rudolph Hall. **Kyle Dugdale** has mainly been reading Yale University's archaic dissertation formatting guide, which does not make for good review copy, despite being quite entertaining: "Color photographs should be avoided because of their impermanence and because they do not reproduce in color on microfilm. Only good quality commercial paste, dry-mounted tissues ironed on, or adhesive sheets should be used for mounting; these are available in many art supply stores. Rubber cements, cellophane or gummed tapes, photographic corners and acetate pockets are not acceptable." He has started various other books, but none worth commenting on just yet.

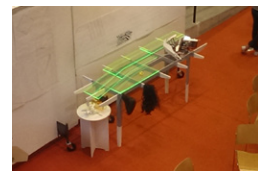


TOP: **3 Tables - 9 Sites** Construct from the design of a catwalk for a mobile fashion show that peruses the edges of Interstate-Highways in the Eastern United States (1011A Project 1).

EXHIBITION NOTES

Meghan Lewis (M.Arch I '15)

Latin America in Construction: Architecture 1955-1980 at the Museum of Modern Art marks the 60th anniversary of the museum's historic exhibition, Latin American Architecture since 1945. On April 2nd, students in Tatiana Bilbao's design studio attended the roundtable discussion held at MoMA as part of a series of events associated with the exhibit. The roundtable, led by Fabrizio Gallanti of Princeton University, was intended to encourage discussion of the impact of being educated in the context of the modernism that permeates Latin America. The panel included Angelo Bucci, founder of SPBR Arquitectos in São Paulo, and Felipe Mesa, founder of PlanB: Arquitectos, in Medellín, Colombia. Tatiana Bilbao discussed the impact of growing up in Mexico City on her architectural education, particularly the destruction of Mario Pani's Tlatelolco apartment complex in the earthquake of 1985. Despite Gallanti's push to discuss the formal influence of modernist Latin America, each architect turned instead to the influence of the economic and social context of modern buildings and cities. The stunning projects in the exhibit and the perspectives presented at the roundtable were a refreshing break from the Eurocentric architectural history discourse often found in American architecture schools. The advanced studios led by Tatiana Bilbao in Mexico and Sunil Bald in Brazil hopefully represent a much-needed trend of increased emphasis at YSOA on the complex and rich architectural history of Latin



Daniel Glick-Unterman (M.Arch I '17)

Bringing a table to the review and bringing the review to a table.

Desk, coffee table, dining room table, war table; humans spend a lot of time and do a lot of things with this fundamental construct. This year I have been experimenting with tables installed within the deep interiors of architectural pedagogy and practice. These are tricked-out, fetishized and exuberantly styled rhetorical devices tasked with the responsibility of operating at a minimum of three scales: 1:1, the scale of the studio/review space, an architectural scale like 1/4"=1'0", and an urban or big-picture scale like 1"=200'.

At 1:1 the table performs as a promiscuous spatial construct, atmospheric device and appendage to the studio space. It participates in the process and presentation of a project as a vehicle for models, drawings and other important objects. At the architectural scale, this primitive space is activated as a site for the installation of architectural space. A tertiary scale positions the work relative to a 'big picture', augmenting the scope of the construct, shuttling ideas through multiple sites of operation, sustaining echoes and reverberations.

Bringing a table to a review wakes people up, and pulls them into the work. Like a dinner party or gathering of the chiefs, situating critics and students around a table advocates for conversation and active participation. If space can have a profound influence on the imagination and fundamental relationships with material cultures, then it might be valuable in our thinking to consider the space of the review as an additional site within the scope of the work.

INTERVIEW



Keller Easterling

April 7th 2015
By Samantha Jaff & Shayari de Silva (M.Arch I '15)

SJ: Nine students from the School of Architecture will be contributing their work to the Lux installation this weekend. What do you make of the fact that so many architecture students are participating?

KE: Well, I'm really pleased. We keep talking about the new shape of architecture practice. And that often involves a kind of collaboration, perseverance, and willingness to be more entrepreneurial or make the space in which you will work. The Lux project is a really good rehearsal for that... or not a rehearsal—this is happening! Your career has already started. Rather than being a student and waiting to be taught, you are using the institution and each other as collaborators. Sometimes, there is, in our architecture education, the suggestion that you're supposed to hold back and wait until you're 50 to actually do something. It's a complete fallacy. It's right up there with staying up late. So, this is a little glimmer of the kind of work that needs to be done.

SdeS: Do you think that temporary public installations are perhaps gaining more traction in urbanism than say permanent, monumental interventions?

KE: Well, I've been pretty vocal about the fact that I don't want to see the kinds of urban interventions I'm talking about miniaturized in the gallery. Or, at least, I am not satisfied that that's the end product—that to show some of these urban protocols as a kind of gallery performance is sufficient. I don't think it's sufficient. And in fact sometimes I've resisted putting things in the gallery because I want it in the real world, you know?

SJ: And do you feel that they're mutually exclusive? If it goes into the gallery, it has less of a chance of making it into the real world?

KE: No, I think one just has to insist on both: finding ways in which the gallery can be part of a persuasion that makes an idea contagious in the wide world and angling it for that purpose. The gallery is not the end for us, as architects. For artists, it might be. But for us, maybe we have a more exciting, but also a more difficult potential scope of work... I find that thrilling, so I don't want to back away from it or miniaturize it.

SJ: How do you see the perception of time changing in urbanism, and what might be the implications of that?

KE: Well, I've been arguing that in addition to the object forms we make, the active forms just have a different set of aesthetic pleasures. One of those aesthetic pleasures involves watching form unfold in time. You get accustomed to it, and that's an aesthetic pleasure. There are population effects. You learn to deal with and to enjoy this kind of form in the same way that you would enjoy making outline, object, and silhouette. And it's not cinema, it's something else. It's a time-released form, and so rehearsing that in a little imaginary like this is good.

SdeS: And would you say that using time in that way, and thinking about urbanism like that, is unique to our period?

KE: Well it's not unique. Many other people have worked this way. Anybody who is an urbanist, on some level, thinks this way, or the best ones do. One of the people that most inspires me (Benton MacKaye) was inspired by Patrick Geddes and worked in this way in the 1920s. So there's nothing new about it. But it seems that we are continually under-rehearsed in this register, and maybe it is necessary to bringing it forward again and again.

SdeS: What is a favorite public installation in architecture or urbanism for you?

KE: I'm thinking of sound art... Alvin Lucier's "I Am Sitting in a Room" is an extraordinary piece. I was also just was reading a piece by Felicity Scott in the most recent e-flux, which was about an installation in this building in the '70s under Charles Moore. It was early Kent Bloomer. Project Argus—an amazing experiment in light and sound and environment. It was lit up and made all these sounds. Peter de Bretteville probably remembers this, and Bob too. Felicity starts the article with this quote from Charles Moore, "Students and faculty have now become involved to an unprecedented extent, in real problems in all their complexity with a concern for social issues and more concern for its form and less concern for the shape of objects in it...To an increasing extent, design solutions are expected to come at least partly from interaction with the user rather than from the imposition of an architect's formal preconceptions."* You can hear this in the context of a behaviorist moment with all of its pitfalls. But if you read it wrong, it sounds pretty interesting. So, for today, my answer would be Project Argus! See the e-flux article just out this week.

* <http://www.e-flux.com/journal/vanguards>
Felicity Scott, Vanguards, Issue 64

INTERVIEW

Tatiana Bilbao

Louis I. Kahn Visiting Assistant Professor
April 6th 2015
By Julcsi Futo (M.Arch II '15)

Julcsi Futo: In your lecture at MoMA on Learning from/in Latin America, you talked about your heritage in Mexican modernism, and your way finding as you felt forced into the "digital and parametric" era of architecture. Was your interest in raw geometric and pure forms a way to distance yourself from the smooth surfaces of digital design? How did this journey help you find your own voice? Did it help you to react against what was around you, as opposed going with the flow?

Tatiana Bilbao: Definitely, it helped me become more me, what I am, more truthful to where I belong I forced myself to do something new, something I didn't understand. I still don't understand the purpose of designing a space through parametric definition. I admire a number of buildings and projects that were designed parametrically, but I don't understand them. I don't understand how a parameter can define a space.

When I was a student there was a strong emphasis on the digital, and history, especially modernism was erased from the curriculum. I grew up with and in these buildings. I lived near Paseo Reforma, and all the [Mario] Pani buildings were the places to go. My parents' office, the doctors' office, everything was in these modernist buildings and that's where I grew up. Modernism was part of my unconscious, but I rebelled against it, and only later did I consciously engage with it. When I graduated, I tried to follow the lineage of not necessarily parametric architecture, but architecture that came from a different understanding of geometry. I believed that architecture could be defined through uncharted geometries. I would describe it as a rudimentary way of parametric architecture.

When I collaborated with Gabriel Orozco for his house, I realized that this type of architecture was not compatible with the hand labor of Mexico, with economy, with technology, and with me. Gabriel's idea was to transform an observatory into a house, and I assisted him working it out. We did many, many drawings over a year, and hired construction workers from the nearby fishing village. The project was very simple, a semi sphere with four rooms that were symmetrically arranged around it. It was very difficult to build, especially the semi sphere. The construction workers didn't know how to read plans, and it was very difficult to explain to them how to build a clear, geometric form. How problematic would an uncharted geometric form be? It was very frustrating and that's when I realized how important it is to understand the available hand labor and technology. When we started doing simpler forms, the building process became much easier, and it was all much less frustrating. Architecture should be amazing and surprising, but it does not have to be geometrically challenging.

Architecture is a language through which we communicate, and I think it should be direct. We as architects can set up a platform, a building, for an incredible conversation to happen. The best way to start this conversation is to be direct, simple, straightforward, and beautiful.

JF: Your interest in collage became obvious in your studio. Your Culiacán Botanical Garden in Sinaloa seems to be a manifestation of it. You provide paths through the garden and a necklace of amenities that create space for site specific installations. It simultaneously collages program (an unexpected museum in the botanical garden) and form (the meandering path, and all the different works of art that give meaning to the path) Can you talk about your interest in 'collage'?

TB: Architecture is about collaging, inserting a structure into a built environment, or landscape, that is made up of different things. You are adding to the collage. I like to think about collage not as a basic tool of representation (although we do that sometimes too), but as a juxtaposition of different things. I'm interested in how these different layers make up reality. This is an interesting way that architecture works in the city.

JF: The scope of your work includes extremes. Low income housing with Infonavit, and high budget villas. Is there an exchange of ideas between the two extremes?

TB: That's a good question. It's funny, in the beginning this contrast also worked on a programmatic level. We were simultaneously designing a botanic garden and funeral house. The juxtaposition between the \$8000 house and the \$3M house is a reflection of Mexican society. We encounter these two polarities every day, every minute, this is our way of living.

Instead of trying to make the low budget house simply "nicer" with a wooden floor, we are thinking about bringing a different scale to it. A beautiful, big scale we know from other, higher budget projects, but we try to make it work within the constraints.

JF: Looking at this semester's advanced studio critics, you are the only female. You are a role model to many of us, leading a successful an office and being mother of two. Did you have any female mentors that were directly involved in your career?

TB: Women, I don't know what happened to women. There were very few in the generation ahead of me, and they were much more academic. It's hard. At this point I don't believe in the gender thing. But I can see how what I do is different, because there are not many women leading architecture firms. Construction is male driven, and architecture is related to construction. I'm pleased to see that there are more and more female carpenters and plumbers and that our society is increasingly egalitarian. Architecture should not be male dominant. I believe that architecture is not a profession. I am an architect. It's like being an artist. You don't work as an artist, you are an artist.

JF: Do you have any advice for both female and male young architects, how to find their own voice, and follow their pursuits?

TB: You have to be very stubborn. What do you want? What do you like? It's not easy and you can't give up. It's something I learned through being a gymnast for 15 years. I was competing for the national team. I learned about frustration, about repetition that makes you a perfectionist. I learned that you have to repeat something 1,000 times until you get it right. You have to continue even if you fail. You can't blame it on the context, it's on you. Follow your dreams and be stubborn!