# BIND ME NAIL ME LOOK AT ME Haotian Zhang and Tianying Li, Cooper Union, M. Arch II '19

I'm in a bad health. Mainutrition plagues me. I take in a modicum of fame and wealth, but I am destined, you know, scorethy, please, to change the world. I read Alberti every night in the living room I rent. Beijing is expensive. Alberti is good. I also look at the stirring architec-tural images produced everyday. They are good too. I don't know how people got from Alberti to those images, though. People must have been smart... So am I. 

I belong to smart people, not making commercial renderings. I'm a great architect. When I find I'm not. I punish myself, with another round of design. I enjoy crumpling up my bad drawings, for the sake of better ones, to be torn up later, for the sake of better ones. Painful indeed. But I found that, maybe, the pain had been the very thing I got addicted to. Perhaps I don't make architecture, not even drawings, but games, excaping games, played against myself. The bad part is, I always lose the game. But hey, I can punish the loser.

Let me show you my ourrent work. I started to explore my corporeal relationship with architecture. Tectonics, material... I feel them. Those are not just literal concepts. Look at this joint. See how it grabs my flesh? You've got to try it. It is amazing. Great work hurts. J don't just make speeches. I am a REAL architect. While all the others corly hide their self-indulgence. I dare claim that my work is all about me.

their self-indugence, i dare claim that my work is all about me. It's such a pity, that this will be my last work, and I don't have a chance to look at it. But it will be hot. People will be shocked. Some will hate it, I expect, but they can't complain about one's special hobby. They will have to look at me, closer than I ever do. They will draw my sec-tions. After all, who can resist some Oriental flagellation. Anyway. As 'm tightening some last sorews, the only thing left is to upload my plotures...

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N, IT MUST BE FETISH (EDITORS' NOTE) Scrablee

.Wait. Anyone? Help me take a picture?



Matthew Liu M.Arch 1 '20

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# FETISHES & OBSESSIONS & TRENDS, OH MY!

COORDINATING EDITORS: Camille Chabrol, Deo Delparine, Helen Farley, and Mic

ISSUE EDITORS: Adam Feldman and Maya Sorabjee DESIGNERS: Furqan Jawed and Kang Ma

PERSPECTIVAL CHANGE Janice Chow, Royal College of Art, MA in Architecture '19 The Verm "picturesque" was first defined in the Oxford English Dictionary in 1703 at the all time it was flourishing as a picture fairne in the nighteenth century, but originate as the second as a wark as the task features in their when "pictures or was used to discribe the manner was the structure features and the second second as a wark of the task for the second as a wark to a subject was depicted in the structure of mathematic and the discribe the manner referred of additional and the origin time at the second second as a discribe the "picturesque" referred of additional wark of the second wark of the task as the "picturesque" introduced in the English second by William Clippin, who demand it as "a term expressive of that peculiar kind of beauty, which is agreeable in a picture and the second seco

te photographic equipment democratised photography vacitice of prescribing vewing angles that encapsulate t secned. To promote picture-taking behaviours' in the t rdable photo res, the practice a of a scene burgeomed to 'Kodak Picture Space or company parks, worker the company parks, worker that are are on wanted a pototers that mir-representation or a checking -

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### ON THE GROUND

Thursday, October 31 Prospective students filter in and out of classrooms on Visiting Day. Dietrich Neumann's lecture "The Bauhaus: Complexities and Con-tradictions at Modernism's Foremost School's licks off the Bau-haus symposium. The lecture offer \$SoA alook at the history of the Bauhaus, as well as a helpful refresher on the history of world Wars. A coording to a recent Bernstein-mail. students at YSoA have been using the sevent filtor furniture to scale the terrace gates to walk on the roof of Rudoph.

As part of the Bauhaus Symposium, the student-curated show in Search of Spage-Time invites visitors to adorn themselves with architectural transfigurations. View of the student stude

Modern Love migrates to Thursday night in honor of Halloween.

Friday, November 1st - Saturday, November 2nd The Bauhaus symposium continues. Students are conscripted to hold up a scrim for Bauhausian weaving and projections in Hast-

And then there were lewer... Round 4 of the Rudolph Open bad-ninton tournament is set. Your Bite Eight matchups are: Tal Peo-le vs. Canonical Dads, Frank you Gehry much vs. Sheriffs in town, "aco Bao vs. Arc-Chingi, and A Guud Song vs. The Fate of Taturious. teady... set... minton!

Monday, Nevember 4th Having dutifully served Alec Purves in his drawing demonstration at the Bauhaus symposium, the chalkboard is loaded on to the back of aplck-up truck outside YSoA and rides off into the sunset.

On the subject of Purves' drawing. Elia Zenghelis notes, "He draws like an angel."

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#### yalepaprika

# CLIMBING THROUGH USELESS DEBRIS: IN CONVERSATION WITH ANDREW KOVACS

Paprikal: Let's take a look at your 'advertise-ments project' and the ongoing Archive of Affinities (AoA), when did that begin?

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Andrew Kovacs: The 'advertisements project' began by accident, but it's a continuation of the thesis project which is AoA. I was work-ing on the project of AoA and then acciden-tally realized there are all these advertise-ments. I was looking for things that are like the architecture of the aberrant, or what I call 'architectural b-sides'-not the hits, not the canon. So I was going through all these books and then I started going through mag-azines, and then I saw all these advertise-ments, which made me think of the famous books and then I started going through mag-azines, and then I saw all these advertise-ments, which made me think of the famous Bernard Tschumi project, Advertisements for Architecture, where he produced adver-tisements which weren't real, like, "to fully appreciate architecture you have to commit a murder." So at first I found a visual affin-ity between real advertisements published in architectural journals from the same time period that Tschumi's project existed, and the more I kept looking for them I realised 'oh, they're kind of funny', they're staged in a certain way, they applicy for the realised 'oh, they're kind of funny', they're staged in a certain way, they produce these surreal sce-narios, and while doing all of this, the really good ones also address disciplinary concerns like inside and outside, artificial and natural, the mundne and the glamorous, real-fake, etc., etc... Through them, you could extract a kind of disciplinary argument, even though they were all one-offs, and all to selia prod-uct. There was also an immense quantity of them, which I found super fascinating. So I went through and tried to find the ones that I appreciated the most.

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yalepaprika The following are excerpts from an interview with Paprika! in conversation with Andrew Kovacs, founder of Office Kovacs (OK) and Archive of Affinities, on November 3rd, 2019. The complete  $(\pm)$ interview can be found at valepaprika.com

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PI: It sounds like you essentially made your own thesis project. We keep bringing up thesis because we're trying to question the importance of thesis, which we don't have here at Yale. Did you go through thesis—which we understand as a space to foster obsessions—and is there a connection between your thesis project and your current career?

is there a connection between your thesis project and your current career? AK: Absolutely there's a connection. Well, I did two thesis projects, one as an undergraduate and one as a graduate student. In between, I had worked for a number of years. My graduate thesis included the project of AoA, but as a design project it became this colossal moun-tain of useless architecture sited in the geographic center of the United States where the users would be architectural mountaineers climbing through useless debris. In this world, there were no building codes—you could essentially do whatever you want, no matter how outrageous or minimal it may be. And in order to make representation of this Idea I used the content of AoA, so I reassembled these b-sides I was already collecting at the time and turned that into a design project. So there was this aspect of collecting things, finding things, gathering things, and then taking that material and using it to generate a design. And that continued in terms of collecting physical objects and producing physical models from those objects. But then also documenting and archiving them and producing digital collages from that archive, and going back and sharing them through the internet.

So that was my thesis. Now, in terms of the question of the role of thesis and whether archi-tecture schools should have thesis, it's a strange one. I sort of set out to do a thesis. I feel like today when architecture students go to school, they don't fully get what a thesis project in architecture might be. For me a thesis project is something you can continually work on --It deesn't have an end. It continues to keep developing, and hopefully in a productive way. AoA, in that sense, started by accident, because it was an easy way for me to collect images, and then eventually was mobilized into something I used to produce design.

PI: Do you think that the collective nature of young architects is important? We've noticed that a lot of young architects are linked to groups of people that might help further their ideas through exhibitions, books, or other mediums.

AK: Sure... Here's how I'll answer that question. I see it as like a boy band or a girl group. You know? I don't know, there was Destiny's Child, and there were three members, and then one of them becomes Beyonce...So that's how I see it.

PI: Can you tell us about your most recent project at Coachella and the influences behind it, and how you feel about the resulting experience you saw people having with the installation?

AK: The idea was basically these seven colossal architectural sculptures that took the form of cacti that each had a different colorful face and were arranged in a spiraling formation as a gateway or meeting point in the event grounds. We were aware that people go to Coachelia to take selfies. I had personally never been to Coachelia, so ih ad to figure this out through the internet. Like, "everyone goes to this place to take selfes...", I get it. And so that, in terms of a reference, was something like the Paul Smith wall in West Hollywood, this designer store with a pink wall on the outside that everyone goes and takes selfess with, and I love that because it's people, everyday people, engaging with architecture in

PI : But do you think it's important to have Destiny's Child for Beyonce?

AK: Absolutely! Absolutely...Absolutely.

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a different, new kind of way. For a long time for also been thinking about the leaning tow-er of Pisa and all these images people cho-reograph to pretend they're holding up the building. Doing the project of AoA, you see the leaning tower as a recurring thing-it's in advertisements, famous painters have paint-od it, there are patents for it in the United States, endless quantities of souvenirs are produced of it. The most important thing about it, the fact that it's falling down, is an error in architecture—the best thing about is is something that's wrong. The thing that al-lows it to succeed in this crazy way...And so i bote that about it too. So that mixed with the Paul smith wall and my fascination for everyday, recognizable objects as architec-ture, all mused into the event that is Coach-ella, allowed for this amazing moment where thousands of people just went and took sel-fes with it. I went to the event both week-ends and i'm sitting there and it just fell like a mosh pit of selfles—and i'm like, this is awe-somel This is fucking awesome.

PI: Referring to the recent trend in revisit-ing PoMo, the west coast arguably took on PoMo, or maybe PoPoMo or PoMoMo, more successfully than the east coast ever did, or likes to admit.

AK: Yeah, sure, I've only lived in LA for seven years. I grew up in the midwest in Chicago, my parents are immigrants to this country, so what I like about LA is that there's a kind of freedom—an immense freedom—in the cui-ture here. There's a Frank Lloyd Wright com-ment that says something like "tip the world over on its side and everything loose will land in LA." I think that's true, and because of that

there's an added level of freedom of what

xcerpts from an interview with Paprika! in

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#### RENTING COOL: All The World's A Stage Alex Kim, MED '21, and Mark Anthony Hernandez Motaghy, SFPC '19

We've seen time and again run-of-the-mill think pieces that fixate on Millennial narcissism. Study after study' undermines that assessment, but it's hard not to inter-nalize the stereotype when the image landscape of our selfie-taking, experience-chasing culture constantly bombards us with a reflection that confirms it. Howev-er, let's reases the whole premise from its eponymic root-the myth of Narcissus.

The ill-fated Narcissus was of such great beauty that he was admired by all. A nymph, spurned by Narcissus, prayed that he be cursed to find an aternal unrequited love of his own. He was thus cursed to fall in love with his own reflection in a pool of water. Even after realizing his mistake, he was unable to tear himself away from the love he knew he could not have, and languished his entire life at the banks of the water. Even beyond death, Narcissus remains transfixed, sitting at the edge of the Underworld to admire his pale reflection in the River Styx.

The Narcissan parable has since come to define a severe The Narcissan parable has since come to define a severe perversion of self-admitation at the total expense of others. Instead, perhaps Narcissus represents a para-doxically empathetic desire to belong and participate in the cultural commons—a basic human desire that, to-day, is seeing an explosive proliferation in social media.

On this proliferation, Boris Grovs writes, "Contempo-On this proliferation, Boris Groys writes, "Contempo-rary subjects... must practice self-design, and produce their own image with the goal of becoming liked by society."<sup>3</sup> But fixating on the selfa-takers and experi-ence-chasers risks ignoring the environments that en-able their "self-design." Architects are quick to dismiss the trend-driven tactics of the Museum of Ice Creams, WeWorks, or Cha Cha Matchas of the world as dispos-able residue of selfa culture, but these environments demonstrate an emergent subjectivity the authors would like to provisionally call renting cool.<sup>4</sup>

First, we do not own cool, we rent it. We engage cool by voluntarily subscribing to an external environment for the price of a matcha latte or a literal membarship fee. This premium affords us an aesthetic of cool, a partic-

ularly slippery aesthetic due to its trend-bound nature and its 'know-how' rather than 'know-what' logics. Still, there are a few identifiable qualities of cool. Cool presents itself as effortless, but in reality is aspiration-al. Cool is a gold rush: it most rewards those who ride ahead of trends, and is ultimately an unsustainable economy-each vein of cool is finite and new ones must

economy-each vein or cool is finite and new ones must constantly be sought out. At the same time, to active-ly identify and talk about cool seems to accelerate its evaporation. Most of all, cool is imageable.

This is crucial because the currency of *renting* cool is the social image. It's a fitting aesthetic for the practice of 'self-design,' since as Dave Hickey writes, 'Being cool depends on being scene being cool, and as such is an exemplary strategy for theatricalizing... Ione'sl con-victions.<sup>14</sup> The theatricality of 'self-design' reveals new relationship between environment, image, and the contemporary self-the expanded medium of the stage.

Capitalizing on this, Figure8, the \$200 million compa-Capitalizing on this, Figure8, the \$200 million compa-my behind The Museum of Ice Cream, recently trade-marked the term "experium," a portmanteau of 'ex-perience' and 'museum,'s suggesting ambitions to broaden their repertoire. The basic premise behind the experium is nothing new. However, what has shift-ed under the expanded stage is that social media and "self-design" synchronize a feedback loop in which the consumer's narcissism ensures the experium's virality. In our pursuit of cool, we necessarily project to oth-ers images that promote the sources of cool, inducing FOMO,' a reflexive awareness that we're missing out on something cool. This anxiety causes us to willingly seek new cool watering holes to refill the vessel. This is not without its problems. The Museum of Ice Cream charges \$38 a person for entry, which calls into ques-tion the accessibility of the whole practice.

The immediate impulse is to resist the low-brow log-ics of renting cool, but if the expanded stage in spatial practice is here to stay, opting out might be a fast track to obsolescence. If we read "self-design" as a condition

of existence rather than a malignant perversion, its real currency reveals that pursuing cool as a design agen-da has a social authority in spatial design. It becomes apparent that architects are simply not making enough cool

A ticketed stage-set that does little else than to pro-mote selfies is undeniably a vapid funhouse, but turning away from "self-design" only reinforces the experiums monopoly on it. Instead, designers could accept the contemporary Narcissus and integrate it as an engaging layer of experience within the complex of agendas at work in architectural projects. Already trained to un-derstand a spatial language of cool, architects could actively doploy that language in the design of all en-vironment-lest we allow Figure8, WeWork, and other landlords of cool to continue leveraging the contem-porary Narcissus into subscription-based phenomena.

[1] Niraj Chokshi, 2019. "Attention Young People: This Narclasism Study is All About You." The New York Times, May 15, 2019. https://www.nytimes. [2] Borls Groys. 2018. "Self-Design, or Productive Narclasian manify, ed. Nick Axel et al. (New York: e-fux, 2018), 14.

[4] Dave Hickey. 2000. "Beyond Dark Glasses." The New York Times, November 12, 2000. http://movies2.nytimes.com/books/00/11/12/re-views/001112.12/biokest.html

(5) Karln Eldor, 2019, "Meet Figure3, The New Company Launched By Museum of Ice Cream's Founders," Forbes, August 15, 2019, https://

EME ENTOURAGE FOR INTERNET ARCHITECTURE ackenzie Muhonen, MIT, M.Arch '19

Kenze Munonen, M. J. M.Arch 19 mary 2015, the New York Times asked readers to propose appel-ns for Generation. Z the generation born between 1995 and 2015. mon names included Post-Millenniaks. Generation, and Homeland ration. Readers also offered a variety of tilles consistent with the nologi-oriented labels, like "The Thumbies" and "Generation Del-de, most striking, many of the names for Cen Z orbited arcond esc. "Memolords," a name offered by one reader and supported by preferences a particular eight unit of information that dissemi-s through social media platforms. As an II-year-old reader explains to text, memes "Spread last," and sociapt 'how (Cen 2) goes through "The tilth highlights the expediency of image-based communication high this big.

By which this generation lives. Memos were first defined as "copying units" in Richard Davkins's 1976 book The Selfihd Gene. Davkins coined the term to refer to ideas that behave like genes within the context of evolution: the most potent do-not simply survives, but also evolve by spreading to new hosts. The term was introduced in the field of genetic biology, but gradually stapted with the rise of digitization and the hitemerk. In their "new" digital ontology, memos function as "habit-inducing gign sptems incorporating processes involving asymmetrical variation." They are concise, purelle bits of in-formation that rapidly communicate, disseminate, and evolve. Their ange-based ontology—the version with which was are most familiar-began with the internet. But memos are not the property of the Internet. Rather, Through their digital existence, memos have gained a dimension not in ability atcicutade of yobarkins. On the Internet, Imesen have developed the ability to satirize the banat, celebrate the abiard, and even make the go-tioque pathalaber or normalize the individus. Therough this relentes per-liferation and evolution, they introduce new meaning to an image or sign.

Figures in architechrania images. We see architechrania images. We see architechrania images everywhere because these figures are designed to be anywhere. As long as these figures align sartorially with the imaged weather, they can edid in any context. They profilerate like memors, but they do not behaviors like them. As shared dight socress, en-ad desktops. No matter their residence, entourage figures function the samo. They are generic filter content used to drop into urbuilt architec-ture landscapes, to demonstrate some abstractions on websites like Skapubbar and its imitative spin-offs (EscataLafina, NonScandina-via, Skapubbar and the over any final hour liketator files. Some-times-namely im more recent, collaging representational trends-we see entourage as painterly figures is commonly disposed and copied from Motech-nay, Rouseeau, and Hopper, or dragged from ArtCutOut). These painterly figures demonstrate hat entourages can also the for to object that pop-ulate an architechrait scome: polited plants, furriture, pets, and inferior the control theorem and scome coll of paide sin imaging the generic inhabitability of a upsice.

the generic inhabitability of a space. Despite their and rts spin-offs are not memos nor collebrities nor viral im-ages. Hey are emphatically the opposite. Skalgsbbar figures are used to populate architectural images with neutral and polite figures. I consider an unbailt space "inhabitable" by everydar people. Despite this premise, the unal term of the spin-offs and the spin spin set of the spin set. The spin set of the projects to professional proposals. With no initial intention of doing so, architects have rendered flues enforcing a figure a sort of univories an-chitectural meme, the contexts of these figures shift infinitely, but their performance always populates an image through the most sterile and indolent means possible.

ration and evolution, they introduce new meaning to an image or significant activity in the second intermediate second in the second intermediate second intermediate

In this sense, o and this sense, overlaping the critical contrastics of memory with the of entourages highlights the solicinificted progradory that imagery has ball around itself while memory entourage "fig produce images with highle meanings and signs, the entou-deployed in architectural images have neither gained nor to ing. They are uttlery stagmatic, In this way, irrelevant but rec-sures situate an image not in an intentional moment in time to of the project, but rather, leash the image to a point in ini-to if the project, but rather, leash the image to a point in ini-to intentionally engage the same parameters that cultivate test how they might allow architectural imagery to evolve and When looking at the incredeble quantity of architectural and should allow us to passe and revealable the usefulness of a supplementary visual content in architectural images. Jor viscity, dissemination, and abstraction content thesi and ing read by a larger audience. It could opon the discipling ing read by a larger audience. It could opon the discipling ing ophement frame of the binding that architectural image production and always transforming. We have been trained to bedieve.

We have been trained to believe that architecture is static, perm and slow to evolve. But there's still a chance to make architec viral.

11 Joseb Engel Reenvich. 2018. "We Asled Gener-ation 2 to Pick a Name. It Wan t Concention 2." New York Tones, 31 January 2018. https://www.nytimes. com/2018/01/31/stjof/gen-ention-1-name.htmly. DE INTERI IOI NUE N D CH S. S. 123 Sana Cannizzaro, 2016. "Internet Mernes as Inter-net Signs: A Semiotic View of Digital Culture" Signs Systems Studies 44, no. 4 (2016); 1.

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UNPRECEDENTED Page Comeaux, M.Arch I '20 in the basement of the Norman Foster Fou hibition of Buckminster Fuller's work is host box. Beneath the blueprint-blue lid are thirt

ture" by Conrad Panke, while neglect









