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Our issue involves a twofold discussion on *frame* and *essence*. In academia, students are expected to frame their work to fit certain narratives as well as to defend their ideological positions. Concurrently, any academic setting in architecture has a tendency to steer aesthetic and ideological choices towards a homogenized disposition, no matter how genuine the aspirations are for a diverse learning environment. As such, it becomes paramount to embrace all voices, especially those who are less inclined to speak out against established norms. [1] What are some of the guiding principles used to frame our narratives and individual ideologies? Is the construction of a narrative meaningful or marketing? Priorities are contingent on the shifting pressures that architects face in the various phases of their architectural careers. [2] Does the role of the narrative change from academia to practice?

We seek to find common ground in these narratives, what it means to coexist with other evolving voices while pursuing a voice true to ourselves. [3] When we strip away extravagant words, what is the *essence* of architecture? Artistic creation, functional living, manipulation of aesthetics, or simply the pure accumulation of capital? The Yale School of Architecture is just a point in the constellation of architecture schools. Using Paprika! as a platform to share just a fragment of these perspectives, we seek to expand on this diversity.

Abel Feleke University Of Western Australia, M. Arch

[1] Design is communication. A medium to convey thoughts, ideas and narratives that hopes to engage with an emotive response from the user. I feel one of the greatest opportunities that exists through architecture is the possibility to interact at both the scale of the individual and community.

During my study of informal settlements as part of the RIBA Norman Foster Travelling Scholarship, I travelled and learned from 'slum' communities across China, India, Brazil and Ethiopia. Within such settlements the intricate social networks integral to the survival of communities are revealed. The spontaneous interaction between residents reflects itself in the built environment. Individuals actively engage with one another to slowly affect change within the urban fabric. Social networks exist as tangible physical

Although construction methods used are rudimentary, structures remain responsive, evolving with changing circumstances of the community. In terms of architecture reflecting cultural identity, this collective engagement within the built environment is extremely powerful. Architectural interventions are woven within an existing urban fabric to allow for flexibility of use over time. What is impressed upon me is the ability architecture has to actively engage with both the physical and social needs of those within

Alexandra Karlsson Napp Yale School Of Architecture

M. Arch I [1] First the world was flat, then it was round, now it's orthogonal, like the IKEA manuals.

You're a healthy fish in poisoned waters. Swim towards meek goals. Win your weight in debt shot out of a champagne bottle. Live like a queen, a completely natural progression following lost hope. You're growing flowers in the desert.

Before you go to bed you want a pillow, a snack, someone to whisper in your ear that everything will be ok. It's ok. Time doesn't care how it went.

When you crash dump your memory the euphoria will be overwhelming. Like everyone else you don't take advan-

tage of the moment at hand. You lose your

train of thought as the opportunity slips by. Your cities are in ruins so rent a room, a void in space. Your destiny ran into a fireproofed column. What is the sky? A limit or just a career goal? The earth is still spinning and it's too early to go to bed. I've stopped separating real and imaginary Otherwise I'd have nothing to fill the time.

CHAT Architects

Bangkok, Thailand [1] [2] When I first came back to Thailand after graduating from the GSD, the "framework" through which I viewed architecture was derived from my Western-centric architectural education. However, the more I tried to design through these preconceived narratives, the more I (and my work) suffered. This is because the narratives that were derived in American/ European and Asian Academia influenced by American/European ideologies do not work in a place such as Thailand. In fact, most of the time, Western frameworks and local narratives were violently conflicting.

After this realization, I began to focus on creating an authentically THAI framework through which I could view my architectural projects. Many in Western academia may feel that creating a culturally specific, rather that a global narrative, is limiting. This is because Western academia does not like to engage in architectural narratives that are not derived through their own framework, ideology, and history. They want to discuss/critique/award architecture defined on their own terms.

I try to let Thailand teach me to see architecture through new eyes... to frame design in a new and authentic way. But in order to do this, it means having to lose my preconception of what Architecture (capital "A") should be and go through a process of relearning what architecture

means in Thailand. For the past 10 years, I have to tried I call "Bangkok Bastards". They are local homegrown architectures like illegal markets, construction worker houses, sex motels...Constructions shunned by most in Thailand (including other Thai architects), yet so rich and authentic in their narrative and ideologies as inventive containers of life. It is my way of constructing a local and authentic framework through which I am able to create relevant, critical and meaningful theses for my work in Bangkok.

Dan Lenander, Associate Kasian Architecture Vancouver, BC

[1] Every project has a narrative. There is always an end, middle and beginning, with twists and turns like a detective novel. A narrative frames the way you experience the project. It's important to bring everyone along on the journey; be inclusive, descriptive and expressive about how this project can be experienced. Whether you are doing an outdoor public bathroom or office tower, are very seldom a simple recounting of the use and the experience of the space are

the acts that set the building apart. How do each of us perceive the experience of the site? In our studio, laying out the scenarios and experiences help us to organize them on its site. For us the client is the main protagonist that moves through the space, connecting the project to its place as a book that can not be read anywhere else. The narrative is a red thread that frames your perception throughout the project. If you have nothing to say,

the room is probably not important. Storytelling helps the client put themselves into the project, become an active participant in the play. A narrative helps both in explaining the project and developing the layout and functional programming actors to better service our personal agenin the building.

Dhruv Bansal, Developer

[3] I view architecture as a continuation of a long tradition of mediation between man and his environment. The past is as relevant as the future, and limitations are its most immediate canvas. Each instance is an opportunity to redefine a present belief, adapt a foreign substrate into the present context, and assimilate ideas into form & structure, with the goal of creating a unique experience every time. The constant dialogue is what lends it dynamism, and continues this tradition of ever-changing needs, hopes, and aspirations.

Dua Office

Jakarta, Indonesia [1] [3] As designers, we feel that we could easily get lost in an excess of facts when constructing a design brief. Data, programs, temperature, etc are vital and important concerns, but we think that we should not write a dry brief. We believe that storytelling, narratives, scenario, are some approaches which can lead us to

other moods while designing. Everydayness, user behavior, phenomenon or issue are some terms that we usually use as starting points before we focus on something interesting.

For instance, we are currently doing a proposal for a house in a dense area in Indonesia. Starting from an issue of individuality and high walls in Indonesian housing, we tried in this project to imagine some plot that could happen in the new intervention.

One example is 'how high is our fence?' This plot evokes an idea of interaction and intimacy between users and neighbors.

What if, in the afternoon, the user can enjoy food from a street vendor, have a chat, and enjoy activities on their terrace? We love the idea that stories could help us see from different perspectives, adding more meaning/value to the design and users in poetic ways.

Erin Hyelin Kim Yale School of Architecture,

M. Arch I [1] Times New Roman, at least in America, is the conventional typeface that is used in academic writing. Most academic writing is formatted the same, implying that the writing is mainly about content, not necessarily visual representation.

I'm speculating on any kind of texts that are used in architectural representations (labels, title, descriptions, portfolio typeset, etc.), because I've noticed some conventional rules that subtly exist in typesetting. It's not just a matter of choosing a font, but also text layout formatting. Here's "The Convention":

 Sans-serif 2. All caps

3. Justified paragraph settings, text falls on both the left and right like a rectangular block 4. Condensed bold type (popular for

titles or subtitles) 5. Floating paragraphs that don't line up with anything are usually avoided.

It's fascinating how typesetting is used to emphasize form on a page, as plans and sections. The layout of the paragraphs could be easily translated into solids and white space as voids. But sometimes, the typesetting becomes so much about the form that it loses its function, such as legibility. "Form follows function" is a principle architecture, permits a heightened definiassociated with 20th century modernist architecture. I wonder where text stands in terms of architectural representation. Can text maintain or generate a visual aesthetic without sacrificing its legibility?

Representation is important to communicate architectural concepts. We, as students, constantly learn and discover different modes of representation. We should consider even the microscopic level of representation, typesetting— even the tiniest of labels on our diagrams and presentation slides.

Evan Bruetsch, Designer MADE Design x Build

New York, NY [1] Humans have always relied on narratives to make sense of the world around them. Narratives offer us ways to imagine new realities and explain the un-explainable and thus have always been important to architecture, a field that exists mostly in a projective state. However, narratives events. Narrative's power resides in the fact that they allow their authors to deliver a message to an audiencae packaged as one of our most beloved pastimes, the story. It is the susceptible state in which we consume stories however that reveals the dangerous impact that narratives can have. Whether it come from our favorite news source, film, or piece of literature the stories we consume heavily influence our behaviors and realities, and thus require critical consideration. As architects, it becomes imperative that we make the critical distinction between the fictional characters of film, or literature, and the very real actors of architecture. We must not fall victim to neglecting, or generalizing our das. Regardless of our audience we must constantly practice critical and considerate narratives if we hope to make a positive impact on the world around us.

fala atelier

Porto, Portugal [1] [3] Passion: It starts with the overriding passion for architecture, with our unhealthy determination to work. We see architecture as a way to engage with the world, always working with a genuine curiosity and sensibility, breaking up with the accepted conventions.

Youth: We are aware of being a young office. We might be childish or naive. We don't want to be serious yet, trying to

maintain the sense of humour, seeing ourselves as a strange mix of modesty and self-assurance. But we are brave

enough to be ourselves. References: Engaging with the history of architecture is crucial. We are trying to establish our own identity questioning those who came before, carefully selecting our heroes, setting the foundation of our work, manipulating references and fragments of other buildings. Architecture as an act of curation.

Obsessions: We live in an universe of personal obsessions, accurately composing our vocabulary, tackling the language of architecture, fighting for consistency but being keen on making new discoveries.

Mistakes: It's all about clumsiness, unconventional beauty, mistakes, and imperfections. We have a crush on these humble, non-refined buildings and sometimes do things that are on the wrong side of a good taste. We are up for mistakes. Perfection is boring.

Contexts: Porto has its limitations and we might work on similar typologies. We have to be more inventive finding significant details in the most banal buildings, creating order out of this desperate confusion. All projects are becoming novelties with a proper mixture of the exaggerated, the boring, and the naive.

Format: We are maniacs of format! Everyday: Being in a state of uninterrupted production, fighting every-day bureaucracies, establishing routines. But we are not bored yet with the things that are supposed to be boring, balancing between the elegant conventions and flamboyant mannerisms, between intelligence and intuition, creating a set of rigorous rules but always finding an exception.

Gabriella D'Angelo Assist. Prof. of Architectural Studies, Hobart and William Smith Colleges [3] The beating heart of architecture

for me has always been defined by the individual(s) that inhabit it, not only as dweller, but also as collaborator within the design/build process. From concept to implementation to function, my work often defines architecture as an interactive tool, a frame for the public to engage with in the creation of a shelter or space that is fluid and adaptive rather than hardened and defined. Enabling the individual(s) to construct environments, tangible and intangible, acknowledges a shift in the creation and ownership of the architecture or landscape, making it more democratic and in-tune with societal needs and desires. This framing, within the established narrative as well as the activation of an

Hui Rong Liu The Cooper Union,

[1] I believe that the formation of one's ideology is a retrospective process rather than a constructive one. A student's ideology develops from architectural exercises in the form of studio prompts and criticism from the professors who set these frameworks. One can argue that given frameworks are nothing more than starting points, since individuality can been observed through the comparison of students' responses to these prompts. This process can be, however, destructive, as we all can most likely recall experiencing a semester in which we really struggled and had sec-

ond thoughts on architecture school. For me, the more interesting question is whether individual ideology in architecture is important. Given the cooperative nature of architecture as a profession, the architect's word can only go as far as the drawing communicates. A good portion of the realization of a project is in the hands of people with different interests and perhaps conflicting desires. If we accept that the medium of architecture is through buildings (Herzog and De Meuron), how can any "architectural statement" be the manifestation of the ideology of a single individual? Shouldn't it always be the result of economic and social forces, which make any architectural work inherently a

Ipek Tureli Ph.D., Assist. Prof. of Architecture, McGill University

[3] In "The Picture Frame" (1902), Georg Simmel distinguishes the great work of art from applied arts: The products of the latter are utilitarian and do not have the hermetic ("island like") nature of the work of art; e.g., furniture cannot be a work of art: "The essence of the great work of art," he argues, "is to be a whole for itself, not requiring any relation to an exterior ... "

Simmel goes on to distinguish the boundary condition of the work of art and natural being: The boundary in the latter is a site of exchange. For the work of art, boundary has no such function; and in fact, the frame enhances the boundary, and places the work in a distance from the viewer for the aesthetic

enjoyment of the viewer.

A similar distinction was historically mapped by the discipline in the Pevsnerian distinction between "Architecture" and the "bicycle shed" (or the everyday built environment). The task of framing was assigned to architectural criticism and to the academic subdiscipline of history and theory. Yet, Architecture is akin to furniture (an applied art, a useful art) in Simmel's argument. It is "something for us." And indeed, this is the essence of architecture: Architecture is something for us. The question, then, is how to construe "us"; how to invite to the conversation groups who are not part of the preconceived "us"; how to open up space for agonism as well as dissent.

Jeffrey D. Blankenship Ph.D., ASLA, Assist. Prof. of Architectural Studies, Hobart and William Smith

[2] Narrative is present in all works of architecture, whether the architect/student has articulated it or not. In practice, the meanings of built works are socially constructed in a milieu of site/context, social structures, cultural practices (including the aesthetic and intellectual norms in architecture at any time or place), and economic realities. These meanings may be mundane or profound and will change over time and with (diverse) human use(s). In academia, narrative as an intentional device for framing a project can be an important lesson for students in the potential for projects to be generated from conceptually rich ideas. More importantly, academic problems that explore narrative help students to consider how their intentions will be interpreted and transformed in the world. A focus on narrative only becomes a problem if students come to believe that they have ultimate authorial control over the meaning of their work, and do not recognize the influence of the milieu I describe.

Jia Weng Yale School of Architecture,

M.E.D.

[2] [3] Maybe we can approach the subject of the essence of architecture through a reflection on architects themselves. Is the architect an inventor, an artist, a guru or merely an employee? Should design, as the process of imagination and representation, be understood as work or labor? According to Hannah Arendt, work brings something new to the earth, whereas labor does not leave a trace behind - it does not create or store. The architect seems to be caught amidst all the identities above. On paper, the architect is bared the norm creates noise that evades classiwith the anxiety of being new and original, fication. I seek to be both an architect and of creating something they can call their own, of differing from the background noise and becoming the pea floating on the soup. On the market, however, the architect sits in front a computer and coordinates designs according to a pile of meeting minutes to protect themselves from possible legal entanglements. They design hybrids that consist of parts collected from the latent style books of their firms. They provide service, sign contracts, get paid for business trips. They labor and produce products. Ultimately, the architect struggles to cling to an identity shaped by academia, while gravitating towards a career in the market. Architecture shows its essence—a creation contaminated by production, or vice versa.

Justin K Lai Yale School of Architecture,

[1] "Marketing" is a term that all architects love to hate, simply because it rings associations of corporate, mainstream, sellout etc. However, it's time we changed our perception of this in order to avoid insularity and irrelevancy. I would argue that a narrative is a self-reassuring fable that runs zero risk of failure, whereas marketing is the delivery of a narrative to an audience, and its receptiveness becomes a determining metric for its success and value. In a way, the former takes itself too seriously. It scoffs at the notion of being judged and measured against others, and perhaps that is why nobody outside of our discipline understand us -- or why we have such a small audience. But what if we embraced the challenge of architecture that is marketable? One that aspires to reach a broader audience without sacrificing creative conviction and is simultaneously unafraid of public assessment. As far as I can tell, there is only one Danish firm that is tackling this and architects enjoying bashing them for it. Yet, instead of stepping up to the plate and proving that we beat them at their own game, we continue to construct narratives for our own little worlds that are slowly losing their grips on reality.

Kazuyuki Takeda Architects

Tokyo, Japan

[3] When I visited the Angkor ruins, I was at a loss at whether it could be considered architecture. This is because half of it has collapsed and seems to have lost the conventional function of architecture. If a computer is broken, we throw it away.

However, we can continue to use architecture even after it becomes ruined. When a wall cracks, we can restore it, unless the entire structure collapses. Architecture does not necessarily need to be the latest. Although the Angkor ruins were built about 1,000 years ago, it has the power to gather people from all over the world. Its remnants contain the hearts and history of various people. People meet and spend time in architecture. Architecture connects the past to the future. It connects, updates, and circulates the presence of the various people that visit it. I believe that is the essence of architecture.

Mark Yu-Chen Lien Cornell AAP, M.Arch

[1] [2] The concepts of time and duration are key in framing the narratives in my architectural design both in academic and professional practices. Architecture is not an isolated practice but a constant action and reaction against the evolution of political, economic, social and technological environments. The constructed realities that architecture produces, for them to be successful or more precisely adaptable while being physically grounded and conceptually clear, thus require frameworks that encompass the effects of time: past (history), present and future.

The construction of narratives is quite an effective technique to visualize how certain spaces can evolve through time. Not only are narratives effective techniques in communicating ideas for academic or marketing purposes, it can also facilitate design decisions. Rather than treating design as an exercise of taste and artistic expression, the incorporation of narratives in design enriches the process to consider much more dynamic issues that are in flux

Melinda Agron Yale School of Architecture, M. Arch I + M.B.A.

[1] I actively work against the narrative that has been framed for me. Within the walls of Rudolph a business school student is driven by goals of "power" and "capital," the antithesis of the loftier goals of Architecture and Design. Those of us who choose to enroll in both schools are not considered to be bridging a gap, but are destined to be "developers" and "employers." None of these words on their own read as inherently wrong, but when uttered together through the lips of an architecture student they are malignant. While we tout being an interdisciplinary field within an interdisciplinary university, straying from a businesswoman, a designer and a leader. The two modes of work are not mutually exclusive, and yet I feel a constant need to give definition to the overlap. I do not yet know what my narrative is, but I hope to find space within which to frame it.

Misha Semenov Yale School of Architecture, M. Arch I + M.E.M.

[1] There is perhaps no narrative as often faked, abused, and misappropriated as the so-called "green architecture" narrative. We've all seen those swooping natural ventilation arrows in architectural sections (99% of which are invented on the spot) and heard presenters proudly announce their projects' LEED credentials. Part of the reason I am doing the dual degree program with the School of Forestry/Environmental Studies is that I want to be better at telling truth from convenient invention. But I think there is something more to it: I want to be able to construct a narrative for a new kind of environmentally conscious architecture that is entirely built on sincere passion and spiritual meaning, and not on marketing glitz or surface treatments. This narrative, for me, must be framed on the one hand as a scientific investigation of our own human biology and physiology, of building materials, and of local ecology, and on the other hand as a spiritual and artistic endeavor that celebrates the ineffable dimensions of our relationship to nature. Somewhere in between rational, empirical investigation and unbridled personalization is the space

Neri&Hu Design and Research Office Shanghai, China [1] [2] The notion of narrative in archi-

tecture is particularly poignant to us and relevant in our practice at the moment. We are often asked about "practicing in China"—what that means to us, and we have always explained that our decision to situate in Shanghai is purposeful; because of how fast it's developing, we have to constantly question the authenticity of our physical, cultural, and historical contexts at times that means redefining our own contexts. That's where narrative becomes an important tool in the pursuit of a relevant context to ground each project; it's not merely a "story" to tell clients and ourselves, but actually a productive part of the design process. For example, we will

frequently re-examine a vernacular typolo- tions and reclaim an ethos of restraint, gy—such as the Shanghainese lilong alley or Beijing's siheyuan courtyard house understand how its configuration, spaces and materials embody certain cultural values, and then use those concepts to shape our architecture.

Recently, what began as an internal research initiative has extended to a design studio we are currently teaching, in which we explore narrative, specifically literature and film, as a generative source, creating spaces as projections of fictional storylines and character psyches. There is no doubt that narrative gives meaning to our work in many ways, and not only when it is communicated directly through words: the presentations we give or texts we write. Eventually we seek to manifest narrative as physical matter: spaces, materials, forms—it's important to us that it reaches that fruition, that it doesn't stop with the academic inquiry or aspirations on paper. The words should be obsolete in the built work; if we've done it right, the conceptual narrative is tangibly felt, instinctually and powerfully, firstly as a sensorial and physical experience, secondly as an intellectual provocation.

Schmidt Hammer Lassen Architects

Copenhagen, Denmark

[1] The narrative is a very precise part of our architecture at Schmidt Hammer Lassen Architects. We work with the narrative as a process of retelling a story or a place, not as a diagram, but as one big common story that we try to tell with one voice and with a clear message, that can reach and touch many people. At the same time, we keep the door open to working with the emotional, the impression, the textural and tactile as part of the story... As architects, we have a tendency to keep re-writing the narrative, and as Scandinavians we have a tendency to do this in an almost dogmatic approach. Not in a "less is more" approach, but to make the idea more precise and get to the essence; the one story that embeds the whole building. The choice of materials is part of the story and we strongly believe this brings the "poetry" into our architecture—all the things that you can't necessarily describe through a narrative, but suddenly it is there because of this very precise choice of material that moves you in a different way.

Sunil Bald Assoc. Prof. Adjunct, Yale School of Architecture Partner, Studio SUMO

[1] I am a big proponent of the utility of narrative in architectural education. But be best integrated into its environing this is not the same as master narrative or the view, the indigenous materials, and architectural lineage. Narrative is a tool to the flow of the surroundings. Hallmarks communicate with oneself as much as oth- of Urko Sanchez projects include contemers in a design process. It is an expression porary twists on traditional architecture; a of intent, whether spoken or unspoken, whether conceptualizing an object or reacting to an object. That said, narrative can veraging natural architecture to showcase be malleable, discursive as well as pointed. natural light, frame private gardens and Narrative can be a part of productive act of open courtyards... play that finds invention within constraint, utility within whimsy. As such, narrative can embrace multiplicity. Alternatively, I am suspicious of 'essence' that connotes purity and singularity. While 'essence' can seem to project aesthetic freedom, unbounded by words, and 'narrative' is often purported to be a didactic act, one can argue it is actually the other way around.

Todd Reisz Daniel Rose Visiting Assist. Prof., Yale School of Architecture [1] [3] In simple clothes he dressed himself quickly and left: doing just as an actor does who, when the performance is over, changes his attire and departs.

"King Demetrius," C.P. Cavafy Like any woman or man who arrives on the scene, the architect frames it. And needs a new hook, a new scoop, a recrafted fiction that is neither lie nor truth. The question will be: for just how long will she stick to her story? To leave it too early is fickle, to stick to it too long is drudgery, at least for the listener.

Sigmund Freud might have started the modern disrobing of the architect into an anodyne metaphor for other operators. He once reduced architecture to scaffolding, a frame that was not the thing itself but rather the frame that metered out the thing and that came down when it had served its purpose. I've often wondered, though, what that thing might be. When the performance is over, what is left?

Thomas Phifer and Partners New York, NY

[2] I seek a balance between an architecture of narrative, experience and pure form. Each new project is an opportunity to explore these three dominant philosophies in our work. We ask in our Yale studio, in what ways can a new space in Marfa interrogate Judd's original intenclarity, and autonomy? Both in practice and in the academy, there is a constant swing between an over-rationalized (didactic) architecture and subjective formal expression. In this studio, we will aim for pure form, moving past narrative, image, and abstraction to experience. We will accept the uncomfortable and unresolvable realities of design as we grapple with several key questions: Is it possible to create architecture which is not an abstraction? Is an unselfconscious form possible? Is it possible to reconcile architecture with the landscape, without compromising the integrity of either? Re-examining Judd's mistrust of museum architecture, these projects will aim to pursue an idea of form that is both archetypal and decisive, evading the anecdotal and the symbolic.

"...These humble dwellings remind the contemplative spectator of a production of Nature, and may (using a strong expression) rather be said to have grown than to have been erected-to have risen, by an instinct of their own, out of the native rockso little is there in them of formality, such is their wildness and beauty." —William Wordsworth

Tod Williams and Billie Tsien Architects

New York, NY

[1] We believe that our work must be based on principles and not on form. We believe that our work is done in ser-

vice to others so we try to work for schools, museums, and other non profit institutions. We believe in the importance of experience over object making. We design from

the inside out. We believe in the importance of the land and our buildings are always in rela-

tion to their context. We believe in constructing buildings well—we want to imagine that they can

last a hundred years. With these principles in mind-we often create a simple image from words

"a beehive" "a box cracked open by light"

"a campus in the park"

and use these words as touchstones to keep the project close to guide the development of the work and to help the clients (and ourselves) understand why we make the decisions we make.

Urko Sanchez Architects

Nairobi, Kenya

Madrid, Spain [1] We are deeply committed to environmental stewardship, and for each project, the team considers the cultural roots of the structure, and how the building will green aesthetic that harnesses wind and solar power and recycled water; and le-

Shuyi Yin Yale School of Architecture,

M.E.D. [3] If we define the frame of architecture as columns and beams, then the chosen materials that make up these elements become fundamental to architecture. I believe that materiality is the essence of architecture, for the latter cannot exist without its frame. For instance, we find ourselves awed by the majestic limestone foundation and the Pentelic marble columns at the Parthenon, the warm white oak interior paneling in Kahn's Yale Center for British Art, and the elegant combination of terracotta, sandstone, and brick in Frank Furness' Fisher Library, etc. All these demonstrations of materiality illustrate how much spatial experience depends on the interaction between architectural materials and the haptic sensations of the hulike any storyteller, the architect constantly man body. The perception of architectural spaces can only be consummated through the presence of both concrete materiality and the human body. During this process of perception, material becomes the medium for architecture and the body to justify each other. Architecture, the human body and materiality thus must be concurrent in order for architecture to exist.

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