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article.TITLE article.BYLINE PRISON TALK: A NEW LEXICON

JOLANDA DEVALLE / M. ARCH II, 2018 In response to the New Yorker article by Bill Keller,

"Reimagining Prisons with Frank Gehry" published on December 21, 2017.

"As students laid out their cardboard models for inspection and pinned up their master plans, it was clear that most had ignored the part about "men convicted of serious, primarily violent offenses." They presented prison as a university campus, prison as a health and wellness facility, prison as a monastery, prison as a communal apartment complex, prison as a summer camp, prison as a textile workshop (complete with a mulberry orchard to feed the silkworms). Virtually every student incorporated classrooms, open space and fresh air, and spaces for family visits and therapy."

Last semester, as part of the travel and research for the Gehry studio, we learnt many things about the reality of prisons in America.

We learnt that nowadays a person can be legally shut away in a segregated unit, with no human contact, for decades. A standard "cell" is a cupboard with an openair toilet at the foot of the bed. Abuse from officers is not unusual, overcrowding is typical, it is normal to have to sleep at night with a bright neon light merely a few inches from one's face. We looked into the eyes of women who had just stepped out into the free world after thirty-five years, and we met twenty-year-olds sentenced for life. We paced down corridors with no daylight, no ventilation, just a turquoise linoleum floor with a yellow line in the middle separating the flow of those that are incarcerated from

those that are free. When we came back to the studio, we knew that we could not design a "prison"; at least not in the traditional sense. Prison architecture in America is essentially mean — these lifeless buildings of concrete and metal are built to separate, control, and punish. Therefore, in order to present a thorough critique of the architecture of American prisons today, it became imperative to completely reassess the typology. For most of us, this meant fundamentally rewriting the idea of incarceration. What did a restorative facility look like? What new way of framing the issue could lead to a more positive and

more productive time in prison? What was possible? These were a few of the questions we asked ourselves, especially after visiting alternative prison systems in Finland and Norway. These systems had offered us tangible proof that it was possible to dream of "another way," with more rewarding results from pragmatic, financial, and humanistic perspectives.

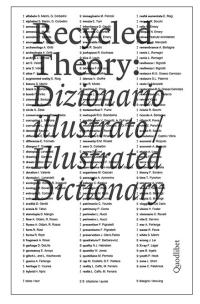
Each of us chose to focus on a particular issue in incarceration. One student, for example, tackled the issue of illiteracy among the prison population; another, the problem of mental health. As a result, many projects appropriated themes and ideas pertaining to other typologies — schools, for example, or clinics — in an attempt to rethink the prison as a more restorative and productive institution, aimed towards betterment rather than punishment. We chose specific words like "park," "path," "college," "house," "dorm," and "commune" to frame our projects in a way that broadened the idea of what a prison building could be, allowing us to reimagine this institution in a more progressive way.

This semantic reconceptualization was not limited to our individual projects, but extended to all our discussions regarding the topic of incarceration: we called inmates "residents", guards were "correctional officers", cells were "rooms," etc. It was a collective exercise in reformulating the lexicon of prison architecture in an attempt to assert a sense of humanity and of compassion — an enterprise strongly supported by Frank, who exhorted us throughout the whole semester to be empathetic, and to use emotion as the guiding light of

our designs. In this sense, Bill Keller's account of our end-ofsemester presentation seems to have misunderstood the fundamental idea behind our intentional — albeit idealistic — projection of prisons into other dimensions of existence, be these of educational establishments, health facilities, communal apartments, or workshops. Sticking to the notion of 'prison as prison' would have constituted

failure on our part to properly re-evaluate the issue at hand. In addition, doing so would have meant accepting a two-century-long roster of crippling projects, stretching from the terrifying notions of isolation and repentance found in the Quaker prototypes—the Eastern State and Auburn Penitentiaries—to the obsession over control in Bentham's Panopticon. The history of prison architecture is rife with alarming connotations. In order to move the discussion on incarceration forward, it was necessary for us break from old habits. A "prison as prison" simply could not, and would not, do.

> 1/29 Uneventful. 1/30 Phil Bernstein warns students that "shit's gonna hit the fan" in his presentation titlec "Employment Strategy and Opportunities in Today's Market" during lunch as part of the Career Development workshop. "Don't worry though, not for another three years". First years unimpressed.



article.TITLE article.BYLINE

SWEET HOME TENAYUCA: JOSEF ALBERS AND THE MULTIPLICITY OF MEANING

SURRY SCHLABS / PHD, 2018

In the late 1930s, while on sabbatical from Black Mountain College, Josef Albers embarked on a series of projects exploring the problem of "permanent change"¹ in visual art, a course of research and production interrogating the ambiguity of linear construction and the

relational nature of color, and signaling a major transition in his work, one that would culminate, in 1947, with the first of Albers's major postwar color studies, the *Variant* series. While the earliest of these works exhibited the same radically abstract approach to composition

associated with both that FIG.1 Josef Albers, "Tenayuca" (1943) series and Albers's later

Homage to the Square, it was given a far more curious and evocative title, "Tenayuca," in reference to the pre-Columbian settlement of the same name, with its great pyramid, situated on the northern edge of what is now Mexico City. (fig. 1)

An early study for "Tenayuca," from 1938, demonstrates the rigor with which Albers constructed the linear framework underlying his later painting. (fig. 2) The work itself is both fixed and flat, self-conscious in its construction as a two-dimensional graphic composition. Yet its use of parallel, oblique lines suggests an illusionistic space beyond the plane of the picture, albeit one that continually contradicts itself, as the viewer's eye passes from left to right and back again, the composition fluctuating between intimations of surface and depth, plane and

volume. Suffice it to say, these concerns appear at first glance to have very little to do with the architectural monuments of ancient Mesoamerica. So why "Tenayuca?" What did Albers, as tireless an advocate of modernist abstraction as any, intend to communicate with this bighty referential bistorically and

highly referential, historically and (1938) culturally loaded title?

The group of remarkable photomontages assembled by Albers during his many trips to Mexico and Latin America may help shed some light on this guestion, as they provide a number of clues regarding the manner in which these forms may have been put to use in his work. His montage of the pyramid at Tenayuca is made up of some thirty-one small pictures, arranged in a loose grid across two facing pages, nearly a dozen of which focus on the striation of the pyramid's great stair. (fig. 3) Others emphasize the play of shadows across its many facets. And all are tightly framed, presenting the pyramid not as a total, unified form, but as a series of discrete fragments, whose assembly into a whole occurs not in the visual field, but in the eye—or mind—of the viewer. In these montages, Albers is not concerned with what these forms are, necessarily, but with how we experience them, how we see them, how we come to know them.

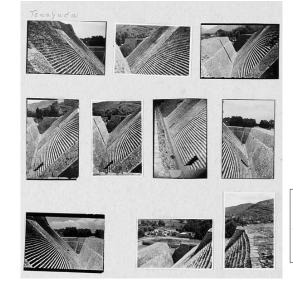


fig. 3 Josef Albers, Photomontage "Tenayuca" (detail, undated)

When presented with a form as large and complex as that of the pyramid at Tenayuca, it is indeed impossible to see more than two if its sides at once. Its form is only ever completed in the mind of the viewer, based on prior knowledge, or experience, of how such forms are situated in space. The eye, then, is constantly engaged in a dynamic process of imaginative construction, by which two-dimensional impressions of the world are interpreted, and ever-re-interpreted, in terms of implied, or projected, three-dimensional complexity. This fluctuation between two and three dimensions—sparked not by a modernist retreat to formal abstraction, as one might assume, but

book review / bOok rə vy 00 /

RAY WU / M. ARCH I, 2019

Noun: [Old English boc "book, writing, written document," generally referred (despite phonetic difficulties) to Proto-Germanic *bokiz "beech." / Review, mid-15c., "an inspection of military forces," from Middle French *reveue* "a reviewing, review," noun use of fem. past participle of *reveeir* "to see again, go to see again," from Latin *revidere*, from re-"again"+ videre "to see."] | 1. An article or talk in which a book, especially

a new book, is discussed and critically analyzed
Recycled Theory

Dizionario illustrato / Illustrated Dictionary Edited by Sara Marini and Giovanni Corbellini

At 658 pages, this dense paperback is a collection of bilingual essays, drawings, and quotes based on a selection of assigned terms, paired with definitions and organized alphabetically in a dictionary format. It is also the third and final publication of a "disjointed triptych,"¹ following an atlas (*Re-cycle Atlante*) and a collection of regulatory and economic proposals (*Re-cycle Agenda*) as a part of the research project "Re-cycle Italy: New Cycles for Architecture and Infrastructure of City and

Cycles for Architecture and Infrastructure of City and Landscape," a collaboration between eleven research units from eleven Italian universities. A beautifully designed book—or in this case,

A beautifully designed book—or in this case, dictionary—whose format materializes "as an expression of cultural maturity and combines the operational agility by visual engagement with the ancient monuments of Mexico's cultural and historical landscape—comprises a major facet of Albers's broader theory of human perception, whose exploration in line and color would become a hallmark of his work, if not its primary

> preoccupation, from the late 1930s onward. The *space* between optical or visual experience and the mind's corresponding intellectualization of the formal or spatial concept undergirding the work of art or architecture *as idea* was a common theme in the critical writing of Colin Rowe, whose

two essays on "transparency" were co-authored with a former student of Albers, Robert Slutzky. Indeed, both Rowe and Albers were greatly concerned throughout their respective careers with the various "ways of seeing" characterizing aesthetic experience.² Where Rowe's neo-Kantian brand of criticism found a privileged place for language—and, thereby, for the critic—between "impressions [made] upon the eye" and the work of art

or architecture's "transcendental aesthetic attributes,"³ between the otherwise irreconcilable notions of the perceptual and the conceptual, for Albers, these two modes of experience were understood to be mutually inclusive, participating equally, and simultaneously, in the active construction of aesthetic experience in the world. A piece like "Tenayuca" compels a certain

ke "Tenayuca" compels a certain recognition on the part of the viewer of precisely this sort of ambiguity in its composition. In doing so, it serves as a veritable proof for the fundamentally ambiguous nature of all aesthetic experience, and for the inescapable uncertainty of perception, in general. For Albers, who often

" referred to art's capacity to embody more than one idea

simultaneously (asserting that in art, unlike other fields, "one plus one [can] equal three or more"),⁴ the ambiguity of meaning inherent in art speaks to its essentially social nature. What is more, it speaks to the communitarian role played by art in the context of democracy, understood not as an "aggregation of opinions," but as "an organic whole in which there is reciprocal dependence between the individual and the general order."⁵ In this view,

which Albers shared with John Dewey, working in and on art prepares the individual for the responsibility of choice and accountability for consequence in a socially intensive setting. By demonstrating the multiplicity of meanings inherent in any object of human inquiry—not

only art—it necessarily positions the individual in relation to a broader community, in which context common concerns, considered from a range of distinct, individual perspectives, may be transformed into common goals through engagement in a constant exchange of ideas with a range of essentially different others. In this way, art — the creative act of making, imbued with order through disciplined and practiced engagement with medium reveals itself to be an essentially *communal* activity. This further echoes John Dewey's view of art—"the only media of complete and unhindered communication between man and man ... in a world full of gulfs and walls..."⁶—as a fundamental element of any democratic community.

What is more, it resonates with a distinctly Deweyan understanding of *history*, defined not as a documentary record of past events and deeds, but as an exploratory method of study—an archaeology, perhaps — whose

potential to "lay bare" society's "process of becoming and ... mode of organization" informs our common capacity, in the present, to build a harmonious future. ⁷ So, what's in a name? Maybe everything.

Maybe not. ∎

all images courtesy of the Josef and Anni Albers Foundation, Bethany, CT

 ¹ Liesbrock, Heinz, "Introduction," Latin American Journeys, p. 14
 ² Forty, Adrian, Words and Buildings, (London: Thames & Hudson, 2000) p. 24

³ ibid, p 27
 ⁴ Albers, Josef, Search Versus Re-Search, p. 17-23 - For another, equally esoteric discussion of formal abstraction from Albers, see his brief essay, "Abstract ----- Presentational," in Harry Holtzman, Charles G. Shaw, et al, eds., American Abstract Artists: Three Yearbooks (1938,

1939, 1946), (New York: Arno Press, 1969) ⁵ Albers, Josef, "Aims of Black Mountain College," undated manuscript (after 1941) -- Josef Albers Papers – Box 38, folder 36 – Josef and Anni

Albers Foundation
⁶ Dewey, John, Art as Experience, (New York: Perigree, 1980 [1934])
p. 105
⁷ Dewey, John, School and Society, 13th ed. (Chicago: University of

⁷ Dewey, John, School and Society, 13th ed. (Chicago: University of Chicago Press, 1932 [1899]) p. 150-151

of multiple access with a form of authoritative—and often

cataloguing of the disciplinary foundations."² Essays

interjected with exquisite drawings by the likes of Fabio Alessandro Fusco and heavyweight quotes from Žižek

to Koolhaas. All in all a book difficult to criticize apart from, of course, its title.

As dictionaries are already recycled assemblages of lexicons, the book recycles far more than the title

 assumes. It is a recycled lexicographical collection of recycled terms accompanied by recycled essays of recycled theories based on recycled research named
 "Re-cycle Italy" subtitled "New Cycles" from a recycled

exhibition also named "Re-cycle" doubled by recycled English entries with recycled English quotes. Recommended for those interested in architectural

theory, or teoria dell'architettura. Available from the stacks of Haas Arts library or Quodlibet, \$35. ■

 Marini, Sara, and Giovanni Corbellini, editors, Recycled Theory: Dizionario illustrato / Illustrated Dictionary (Quodlibet, 2016), 18.
 Ibid., 20



WHAT'S IN A NAME?

As a customary, and indeed, necessary expression of language, names are a familiar aspect of human communication, a way to create and understand meaning in the world. Not only can they make the unknown identifiable, but also furnish comfort in the familiar. Sometimes descriptive and sometimes determining

the idea of an entity by virtue of being associated descriptions, names can be both rigid and casual designators. But is nomenclature simply the result of a need to classify and order the knowledge we produce?

"All seagulls look as though their name is Emma", declared the German poet Christian Morgenstern. Though Morgenstern was known for his nonsense poetry, there was sincerity in his suggestion that some linguistic labels are perfectly suited to the concepts they signify, indicating that words have the power to communicate emblematic ideas beyond their meaning. As soon as a concept is labeled, the way people perceive that concept is altered. It is difficult to imagine a truly neutral label, because words, by their nature, evoke images.

In this issue of *Paprika!*, we explore nominative codification in architecture - the relationships between signifiers (words) and the signified (architectural ideas), in the semantics and syntax of names that elicit the poetic imagery of Fallingwater and the clinical objectivity of House II. As a medium of projects, both real and speculative, architectural discourse and practice is ever-christening its subject matter. Like the image, the name represents distillations of our work, ideas, and perhaps by extension, ourselves. The words we use to label our projects, our practices, and treatises are as deliberate and designed a portrayal as the images we use to illustrate them. Not only do they serve as a title, but as expressions of our understanding of that subject matter and the connotations we wish to elicit. So at a time when the making and dissemination of images is so prolific, and the consumption of information so visually oriented, we ask: what's in a name?

Juliet: play.NAME

O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.

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THE NAMED AND THE UNNAMED

ELISA ITURBE / CRITIC, YALE SCHOOL OF ARCHITECTURE | M. ARCH I, 2015

As architects, we try and make sense of the world through image, word, and form. But what does it mean to make sense?

Sense is the root of sensual, sensory, and sensation. In French, sentir refers to olfactory perception, while in Spanish, it means to feel.

Yet making sense is an attribute of reason and a crucial component of language. In romance languages the sense of a word is its meaning: *el sentido de la palabra*. The act of making sense, then, occurs between the sensorial and the linguistic, or more precisely, between

perception and cognition.

Patterns of media consumption have shown to favor perception over cognition. Take, for example, a race between word and image:

Speech, text, and language are slow because they unfold in time—word by word, sound by sound. And they are slower still because those signifiers combine and compel a second unfolding: interpretation.

Image, on the other hand, is fast because of the quickness of the human eye, because of the simultaneity of color, line, and form taken in all at once by the perceiving subject. Image wins the race because

perception occurs before the process of interpretation can begin. Perception, then, has the advantage of a temporal

gap. A strong sensorial experience can prolong this advantage, this gap, indefinitely: cognition is not inevitable, interpretation is not assured. It is an action movie that conceals plot discontinuities with spectacular

effects. — Mass media seems to only be perfecting the techniques by which interpretation is delayed. Rendering

tools, CGI, virtual reality—our world is increasingly both real and simulated. In this context, what are techniques that compel interpretation? One could argue that the act of naming is one

such technique. For example, a scientist engaged in the study of the physical world must, in order to articulate a discovery, interpret and name what she has seen. Perception, then, still precedes cognition, yet here the temporal gap between them is less important than the cycle engendered in the moment of naming:

First a phenomenon is perceived, then it is interpreted and made communicable through naming. To name is to give form. Once named, it emerges from the unknown, suddenly available for perception by others. Once available to a larger audience, it can be seen, studied, and perhaps eventually renamed. The act of naming, then, occurs between perception and cognition, at the crux of *making sense*.

So much for the named. But what about the unnamed? According to Roland Barthes, the unnamed, or the *ex-nominated*, as he calls it, is left vulnerable to appropriation by ideology and the language of mass culture. In other words, society has the tendency to Eisenman, Stern...oh Alan Ricks's advanced y god can we just kill studio gets their hen? Well I'm ready tirst round of shots obe shot..." - Bob together. Rather than tern, After the Modern being hungover, they ovement Typhoid and armed wit areer Development and malaria pills. quality in Design Symposium guest speak osts a workshop on Will Hunter seems to eaturing speakers Amy during the round tabl rrestiewski (SOM), during the round tabl and armed tiscussion.

naturalize social values to the point of obscurity. These values can become invisible through the strength of their purported self-evidence, relying on *ex-nomination* to generate and sustain myth, ideology, and structures of power.

Ex-nomination favors perception over cognition, and prolongs that temporal gap before interpretation kicks in. So if Barthes is right about ex-nomination, then wherever subjective perception is fuel for the fire of spectacle, and whenever sensorial excess is deployed to dull the senses, the importance of naming should not be underestimated. Here lies the relevance for architecture, a discipline that communicates as much though media, image, and drawing as through building, form, and material. Architecture has the capacity to generate immersive environments and powerful images that arrest interpretation. Architecture has the capacity to perpetuate processes of *ex-nomination*. Yet architecture has the equal capacity to materialize and make visible that which has been ex-nominated. What's in a name? The balancing between perception and cognition, and the secret to a critical mode of taking in the world. Architecture gives form. Architecture names.

1/26 Peter Eisenman pauses Diagrammatic Analysis with Peter Eisenman to conduct Detailing 101 with Peter Eisenman, explaining that Peter Behrens has not designed a water-positive window barrier.	[Bob Stern aims the mouse at the TV screen, expecting it to work like a pointer] "I hate technology."
ON THE GROUND 1/25 After slaving away in the studio pit until early hours of the morning, First-years have their first review on their analytical monster model, giving them their first taste of working in groups.	There is a piñata on the 4th floor. No word on what it's filled with though.

Romeo: play.NAME Shall I hear more, or shall I speak at this?



BRIAN CASH / M. ARCH I, 2019

Over the years, I have come to expect a look of confusion each time I state that I attended Miami University as an undergraduate. Not to be confused with the University of Miami in Coral Gables, Florida, Miami University calls the Midwest its home. The confusion doesn't stop there though: colloquially known as Miami, the University's main campus sits on over three thousand square miles of land in Oxford. Ohio. with additional campuses in Hamilton. Middletown, and West Chester, Ohio - not to mention its European Center in Luxembourg. Miami's name reflects the history of the Native American tribe that once inhabited the Miami Valley region of Ohio, and according to the University, "Miami maintains strong ties with the Miami Tribe, now located in Oklahoma." ¹

It requires a bit of explaining, but so do Washington University in St. Louis. Missouri. Transvlvania University in Lexington, Kentucky, and the slew of Virginia Universities scattered across the country. At the time of Miami University's founding in 1809, Florida was under Spanish colonial rule. It did not become a United States Territory until 1821. So if there is such a thing as an authentic Miami, you can find it in Southwest Ohio.

In 2009, Miami University debuted its palatial Farmer School of Business, which was designed by wellknown architectural firm Robert A.M. Stern Architects (RAMSA). The project's website reads: "The building's three wings form three sides of a new quadrangle opening to the south and anchored by a stand of mature trees including a majestic sweet gum dating approximately to the university's founding in 1809. The simple Colonial-Georgian facades of red brick, painted trim, and slate roofs carry forward the architectural identity of Miami University's historic campus."² Those who have visited Miami's campus know: it is breathtaking. Robert Frost is said to have identified it as "the most beautiful campus there ever was." ³ But just like most of its students, the campus's buildings unwillingly don a uniform so as to better fit in with the crowd. In fact, that Miami University mandates its new buildings to be designed in a familiar style — namely Georgian Revival — isn't all that different than what's happening at Yale's campus.

2017 saw the opening of RAMSA's two new residential colleges at Yale University, Benjamin Franklin and Pauli Murray Colleges. Criticized for mimicking Yale's campus aesthetic from an altogether different point in history, it is important to note that the University's stylistic past is neither neat nor tidy. Yale's first eight residential colleges were designed by architect James Gamble Rogers primarily in the Collegiate Gothic, or "Girder Gothic," style - which was ultimately a derivative

article.TITLE article.BYLINE article.INTRO FROM WATERGATE TO MY GRANDMOTHER'S HOUSE

AYMAR MARINO-MAZA / M. ARCH II, 2017

All people and places mentioned below are entirely drawn from the writer's family life. Any association to current political figures or events is entirely due

It was Baudrillard who said that the Watergate scandal was not really all that scandalous. Watergate was nothing but the scapegoat for a world that depends on so many more Watergates in order to function. Human history is a history of hidden dams and Watergate was the scandal to damn all other scandals. On that note, I'd like to talk about a very important architectural scapegoat of the twenty-first century: the wall around my grandmother's

to the reader's gross misinterpretation.

My grandmother lives in a typical complex in a typical neighborhood in Madrid. It has little parks and parking lots and piloti-sustained apartment buildings scattered oh-so-casually - only it is surrounded by a sixfoot high wall, the latter being not so casual.

The porter has called the wall a death trap ever since I used the gap for the mechanical door as a foolproof but maybe not foolproof hide-and-seek spot. A neighbor once called the wall a good detractor for potential criminals. Apparently, this woman was under the illusion that people in Spain still average four-feet in height. I call the wall a pain in the ass whenever the remote for the aforementioned mechanical door decides not to work, not allowing even those of us with access through. For my grandmother, the wall is an excuse to call out her grandchildren for stealing the scarce spare remotes — namely my brother, who does in fact steal

article.TITLE article.BYLINE

play.NAME

'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? that which we call a rose By any other word would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And for that name which is no part of thee Take all myself.

of the Gothic Revival style seen at Cambridge and Oxford Colleges. Two notable exceptions were Rogers's Pierson and Davenport Colleges — residences nine and ten were designed by John Russell Pope in a medley of Gothic Revival, French Renaissance, and Georgian Revival styles. And let us not forget the clearest examples of stylistic deviance from Yale's English authenticity: Morse and Ezra Stiles Colleges, designed by Finnish-American architect Eero Saarinen. Occasionally likened to peanut brittle, Saarinen's coarse curiosities elicit energetic responses from students and alumni alike.

In light of this trajectory, on what grounds can, or should, we critique RAMSA's new residential colleges? In fact, on what grounds do we critique any piece of architecture? For me, the most striking part of this discussion is the one word that almost always precedes college. By referring to Benjamin Franklin and Pauli Murray Colleges as "new," we subconsciously reinforce the idea that the new need be contemporary, or at least distinct.

But style isn't the metric we're working with here; instead, it's the success of the colleges. RAMSA has given the approximately 1,300 Yale undergraduate students who flood campus each fall what they want: a glimpse into the English university system, replete with charm and scholasticism. At the Yale School of Architecture's symposium "Rebuilding Architecture" this past weekend, several individuals presented distinct modes of practicing design. Of particular interest to this argument was Yale Lecturer Phil Bernstein's talk, "Commodity Exchange |

them. The wall is also, according to some (God help me if I

But if you go past the wall, you'll find outside it a

were to name names), a symbol of social separation.

replica of what you find within it. It is a neighborhood

of stroller- or grandparent -pushing families sporting

combination in an underwhelming variety of colors. My

Madrid - no relation to the team. The "real" she talks of

is one of too many tourists, 6am borrachos serenading

the moon, and little dollar stores with the barely-insulting

neighborhood, with its bordered housing complexes, is as

That is not to say, "Everything is for the best in

this best of all possible worlds." No, the enlightenment

optimism will not win in a society so fascinated by its

watch it get killed by the good -I won't even talk about

own flaws. We need to know the bad so that we can

the ugly. So, let's talk about the bad. One fatal day,

my grandmother fell and broke her hip and my well-

be perfectly blunt here: my grandmother is a typical

of greatest evils includes food made by anyone but

herself, bad manners, atheism, and any sentence that

intentioned aunts hired an Indian woman to come and

take care of my now handicapped grandmother. Let me

Franco-loving, ABC-reading Spanish lady. Her inventory

begins with any variation of the words "the problem in

Spain is..." I usually try to include all of those each time I

visit, in my aim to dethrone my eldest sister as the family

eldest sister likes to call it her retreat from the "real"

tag name "chinos." In contrast, my grandmother's

safe as safe gets

a pleasantly familiar overcoat and sweater-shirt

Outcome Delivery." Bernstein posited that in its current form, architects are expected to deliver architecture as a commodity rather than being compensated based on the creation of ideal outcomes. Yet, as long as architecture remains a client-centric profession, in any form, giving a client what they want does not make for a sound foundation for stylistic critique. In helping Yale University sustain the myth of the guintessential collegiate experience, all key players have benefited up to now. As in the case at Miami University with the Farmer School of Business, RAMSA not only avoids rocking the boat, but we can assume does so quite profitably. What's left to critique?

¹ About Miami," About Miami - Miami University, accessed January 28, 2018, http://miamioh.edu/about-miami/.

² Robert A.M. Stern Architects, LLP, accessed January 28, 2018, http:// www.ramsa.com/project-detail.php?project=227&lang=en.

³ Beauty in Poetry" Miami University, accessed January 30, 2018, https://www.miamialum.org/s/916/16/interior. aspx?sid=916&gid=1&pgid=4230&cid=8507&ecid=8507& ciid=36556&crid=0

The identification of a singular problem is a beautiful way of taking pressure off the true evils of society. Just as broadcasting the details of a particularly heinous murder breeds copycats, eradicating a social evil creates the potential for a flood of new ones to press up against the dam. When the Indian woman crossed the wall around my grandmother's complex (let in by one of my aunts) a battle erupted. I won't bore you with the details, but let's just say that spices have become a touchy subject and some silverware has gone missing - though, let me remind everyone of the missing remotes. The Indian woman left (or ran away) and my grandmother was sent kicking and screaming to a home. The wall is not the problem. That seems eas enough to see. It's merely an easily identifiable element in a much more complicated story. It looks like it might be important. But removing or making that wall does not change the bigger picture. The wall is an icon of a problem, whose power can be easily overestimated. For that we can thank our powers of abstraction. Thank you for making it easier to be controlled, for making it easier still to be appeased. Thank you, human language. Now, let's say that while you were reading you decided this was a story about a wall. Let's also say that the wall was torn down. The sense of victory might come over you like a Brechtian nightmare. What a beautiful

black sheep. Title still pending. THE GENERATIVE POWER OF **NAMING & DRAWING**

VICTOR AGRAN / LECTURER, YALE SCHOOL OF ARCHITECTURE

Drawing has evolved as a rhetorical device and a method of conveying ideas to patrons and larger audiences. The dominant paradigms of drawing remained largely constant from the Renaissance until the recent digital revolution, and drawing as a discipline worked within established boundaries. Those limits conferred a tradition of rigor and visual literacy on drawing practice, and, owing to a common language, drawing as a generative and interrogative tool was potent.

Writing recently in the Journal of Architectural Education, Amy Kulper described what she termed the discursive image as "loaded...with information, replete with spatial articulation...and overflowing with interpretive possibilities...that seeks to position both discovery and invention at the forefront of drawing practice."1 Following her example, drawing as a generative and rhetorical mechanism can have enormous potential.

Prior to the development of the discursive image described by Kulper, however, there is a beginning: a point in a project where the canvas is blank and a guiding conceptual frame can feel like a distant goal. The question, then, is where to mine for interpretive possibility from the start.

[01, ARCH I, '19]

The generative spark of a name can establish

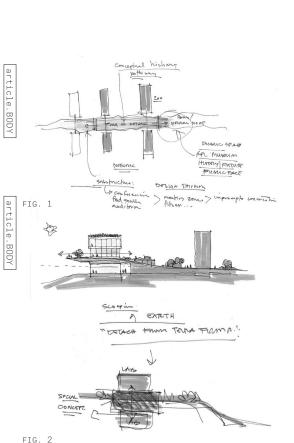
rhetorical structure, and unlike the literal definition of discursive, allow for a clear organizing framework: words carry precise meaning, as well as inference and nuance derived from our understanding of language. In developing early sketches for a science campus,

nomenclature has helped to establish a thesis that informs both our conceptual agenda and the client's building program. In this case, there are two points of departure: Neural Highway (fig. 1) and Detach from Terra Firma (fig. 2). Each carries with it a set of implications

that sets the stage for more rigorous conceptual positions $\begin{bmatrix} \mu \\ 0 \end{bmatrix}$ to carry the project from concept to built form. Ultimately, drawing is akin to writing. The use of language as the primary rhetorical device at the outset provides the rigor of precise word choice, and the layered

connotation of a "name" creates flexibility to explore a range of conceptual trajectories as a project evolves.

¹ Journal of Architectural Education, Amy Kulper Drawing Forth Difference JAE Volume 70 March 2016



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solution! Let us then keep naming problems, and watch

catharsis ensue. And please, let us leave names to do

their job: keeping us poor fools satiated.

Dan Whitcombe	Matthew Shaffer [M. ARCH I, '18]	[81,	. КЕVIN HUANG [M. ARCH I,
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article.TITLE article.BYLINE STAMP COLLECTING

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RICHARD GREEN / M. ARCH II, 2017

Ernest Rutherford, pioneer of nuclear physics, is reported to have claimed that "all science is either physics or stamp collecting." While such a statement is unlikely to have helped Rutherford befriend many chemists or biologists, it reveals an intriguing division. Physics is deemed profound, fundamental, absolute; its study is not contingent upon another body of knowledge. The other sciences have to suffice with labelling and categorising at scales reliant on physics

Chemistry turns to physics for its underlying theoretical support, and in turn holds aloft the understanding of biology. There is an apparent hierarchy, but its direction is debatable: is greatest value assigned to the sought-after fundamental purity of physics (as for Rutherford), or does it go to the quest to assess and decode the seemingly infinite complexity of the biological world?

It is possible a student architectural publication is not a suitable place to attempt to answer such a question ... particularly in an issue nominally focused on Nomenclature. Yet, as much as the sciences are piled atop one another in an ever-shifting pyramid of theoretical sand, their reliance on nomenclature should not go unappreciated. Most notable here is the biological naming of living entities; a highly ordered classification based on observed similarities and nuanced differences. Known as binomial nomenclature, these terms consist of a genus (e.g. Homo, Tyrannosaurus, Psychrolutes) and a species (e.g. sapiens, rex, marcidus). Within the genus, species have many commonalities; they belong to the same family but display unique features.

Architecture (when built) acts in much the same way. We classify notable buildings almost universally by a typological genus, and a unique identifier (usually either the location, client, or dedicatee). These are rarely poetic: Villa Savoye, Great Wall of China, Seattle Public Library, Kaufmann House, Stockholm City Library, Therme Vals, Sydney Opera House, Chrysler Building, St Peter's Cathedral, Eiffel Tower, Guggenheim Bilbao, Rudolph Hall... Of course, there are the occasional projects which attain more descriptive names. The fortunate Mr. Kaufmann's other residence of course becomes Fallingwater: Milan receives a Bosco Verticale (vertical forest); and London a Shard.

Though originally a disparaging term for the London Bridge Tower, The Shard became the building's accepted name. London has, it must be said, a motley crew of descriptively known towers: The Gherkin, The Cheesegrater, The Walkie-Talkie. Such names, one suspects, are a disappointment to their respective designers. For those on the street, however, to name buildings based on their visual resemblance is perhaps unsurprising. Name follows form.

In the professional world, the naming of projects is generally low priority. Buildings tend to be titled in the binomial, categorical way. The name is a brief analysis of what it is, and where it is or whom it is for. This seems a preferable fate to being branded by the public (or worse, the client's marketing department). In the wake of London's unflattering nicknaming, form now seems to follow name. Current additions to the skyline have been sold and built with names such as *The Scalpel*. Great architecture is not defined by its name. The experience of Fallingwater would be undiminished were it known as Kaufmann House I, or simply 1491 Mill Run Road.

Yet, as students we feel compelled to litter our drawings and presentations with guirky, unique, memorable names. There is often a desire to challenge the lexicon as much as the design prompt. Established names for building types and spaces offer both typological associations which can fill out gaps in an argument (bridges unoffered by new terminology) and cultural baggage. In this light, novel nomenclature frees one of a certain level of typecasting; we believe we can find some uncharted, fundamentally new architectural territory by looking beyond the restrictions of given names and categories. We aspire to being physicists: discoverers of fundamental typologies. By necessity, we invent new descriptors for our discoveries. Our discoveries might not break down the walls of categorisation however. Your Equidependent Wisdom Hub is still critiqued as a school: your striking and

intelligently titled Prolate Spheroid Tower is called Gherkin 2 (or worse) by the jury; and nobody understands what your Arpakip is, or how it relates to your central Parvois.

As students we seem drawn to discover what is between the cracks of typological categorisation; we act as physicists searching for missing elements of fundamental truth. In reality, perhaps architecture is actually stamp collecting: we create collages based on an already established foundation, then name them based on their type and an identifier. A stamp collection is not necessarily uninteresting. Perhaps physics is not at the top of the hierarchy.

article.TITLE article.BYLINE

PROUST. ONOMASTICS, AND REPRESENTATION

ELIA ZENGHELIS / EERO SAARINEN VISITING PROFESSOR, YALE SCHOOL OF ARCHITECTURE

When in my youth I joined Rem Koolhaas to form an architectural practice, one of the first objectives that emerged was to give it a name: after initially contemplating such names as The Doctor Caligari Cabinet of Architecture, we settled for the more Spartan Office for Metropolitan Architecture — a name that followed the tract "Our New Sobriety" ...

Naming "things" is a part of everyday taxonomy in human communication, as we distinguish the objects of our experience together with their similarities and differences; it helps us illustrate the connections between language, meaning, and the way we perceive the world. In architecture, the names of buildings bring forth their image in our mind and activate our perception, memory and discernment - or our imagination

A name has an aura which sums up the individuality of the person, place or thing it denotes. Names of places are part of their history; they have clung to them for generations and are usually unalterable.

When I engage in teaching today, I require students to take a position, and I always ask of them two things: an Image Manifesto which figuratively illustrates their viewpoint, and a Name for their projects.

Romeo: play.NAME I take thee at thy word: Call me but love, and I'll be new baptized; Henceforth I never will be Romeo.

Besides its faculty of designation and identification, a name is a vessel of manifold meanings, symbols and images; it can confer character, announce contents, convey intentions: it implicates us and connotes our positions; it can be the ideological carrier of a worldview. All of this can also be embodied in the name of an architectural practice: DOGMA is a foremost contemporary example, a practice that even carries @ dogma.name for its electronic address

The distinction that a Name confers is a subject singularly handled by Proust in Swann's Way, the first volume of his masterpiece, A la Recherche du Temps Perdu (In Search of Lost Time), where he writes:

At the age when a Name forces us to seek in a city a soul that we have no power to expel from the sound of its Name, it is not only to towns and rivers that names give an individuality; and so every historic house has its lady or its fairy, as every forest has its spirit, as there is a nymph for every stream. Sometimes, hidden in the heart of her Name, the fairy is transformed to suit the life of our imagination.

And yet the fairy must perish, if we come in contact with the real person to whom the Name corresponds; for the Name begins to reflect her, and she has nothing of the fairy; if we remain in her presence, the fairy dies and with her, the Name.

And the Name... is also like one of those little balloons which have been filled with oxygen: when I come to make it emit what it contains, I breathe the air of Combray, minaled with a fragrance of hawthorn blossom blown by the wind, harbinger of rain, which now sent the sun packing, now let it spread itself over the sacristy's red woolen carpet. steeping it in a bright geranium scarlet...

And dreaming about the names of cities in "Place-Names: The Name," the third part of of Swann's Way:

The name of Parma, one of the cities I most desired to go... appeared to me compact, smooth, mauve, and sweet; if I were to be told of any house in Parma in which I would be welcomed. I imagined that I would live in a smooth, compact, mauve and soft home, since I imagined it by means of this heavy syllable in the name of Parma, where no air circulates, and by means of all that I had made it absorb of Stendhal's sweetness and the gleam of violets. And when I thought of Florence, it was like a city embalmed and alike a corolla, because it was called the city of lilies. As for Balbec, it was one of those names in which, like on an old Norman pottery which keeps the color of the earth from which it was extracted, we can still see the representation of some abolished usage, of some feudal law, which had formed the motley syllables, and which I did not doubt I would find.

If my health were strengthened and my parents allowed me at least once, to take this train of one twenty-two, in which I had been so many times in my imagination to get acquainted with the architecture and landscapes of Normandy or Brittany I would have chosen to stop at the most beautiful cities; Bayeux, so lofty in its noble reddish lace, whose ridge was illuminated by the old gold of its last syllable: alluring Lamballe, in its egashell yellow to pearl gray; Coutances, and its Norman cathedral, with its final diphthong unctuous and vellowing, crowned by a tower of butter: Lannion, its noise in the village silence; Questambert, Pontorson, laughable and naive, white feathers and yellow beaks scattered along the road to these poetic places; Benodet, Name that seems to want to drag the river in its algae; Pont-Aven, white and pink, quivering in a canal's water; Quimperlé, entering the brooks it impearls, in a grayness similar to that of the rays of the sun, dulled tips of burnished silver ...

"Place-Names: The Name" is Proust's theory of onomastics, his theory of nomenclature and of representation: names that present small, clear and customary images like the ones hanging on school walls to display examples of a workbench, a bird, an ant-hill. Ultimately, "Names" present people — and cities — that we perceive as individual and unique, as persons:

...images that flaunt their dazzling or dark sound, the color they are painted, like one of these posters, entirely blue or entirely red, in which, by means of the limits that the procedure employed, or by a whim of the designer, are blue or red; not only the sky and the sea, but the ships, the church, the passers-by... 🔳

Translated from the original by the author.

article.TITLE article.BYLINE DECODING REGIONALISM **AMONG THE** NAVAJO

KARLA CAVARRA BRITTON / LECTURER, YALE SCHOOL OF ARCHITECTURE

To appreciate architecture is to value it as a work of an architect grappling with the meanings of place, locale, geography, and language. Sacred form is where one sees with particular immediacy a record to the undiminished power that place names have on architectural ideas. Studying sacred buildings provokes us into looking at how an architect aligns the circumstances of a place and its narrative with architectural form, making us question an architect's search for a fitting expression.

An especially telling example of the enduring force of nomenclature on an architectural idea is the Chapel of the Good Shepherd, in Fort Defiance, Arizona, on the Navajo Reservation just north of Window Rock, the Navajo Nation's capital. Consecrated in 1955, and built by the distinguished and influential New Mexican architect John Gaw Meem (1894-1983), the chapel's design renders both the history of its name and the name of its location as something much more interesting and

indeterminate than might immediately be assumed. Fort Defiance speaks of survival and defense themes underscored by Peter Iverson in his book Diné as foundational in the history of the Navajo. Founded as part of the U.S. Military's campaign to subdue the Navajo, Fort Defiance became Kit Carson's base for the round-up of the Navajo people in 1864 and its very name continues today to evoke the memory of the 300-mile "Long Walk" of the Navaio to the Bosque Redondo, and the disease exhaustion, malnutrition, and death of the internment

camp. For Meem this nomenclature must have challenged his working principle in architecture of "remembering and adapting," as he put it in a 1971 defense of his method. Meem must have understood that what Fort Defiance symbolizes through its name would be juxtaposed to the name of the Good Shepherd Mission, compounding the cultural mismatch between Anglo and Native concepts of the sacred. Nomenclature must surely have been a factor for him when he wrote in a 1955 letter about the building — which was described by the donor as a 'cathedral for the Navajo" — that, "The whole church is an attempt to combine Christian tradition with Navajo color and symbol.

Today one can visit the Chapel of the Good Shepherd on "Kit Carson Drive," the road leading from the Mission around the hill to the site of the old Fort Defiance military camp. Despite its dominant belfry and cross, the large cubical forms of the chapel are strikingly integrated with its open and arid landscape: built not of adobe but of salmon pink sandstone, the chapel draws particular attention to the colors and textures of the rocky site. Here in the architecture Meem expressed the convictions he described in his writings regarding his sense of responsibility for perpetuating a truly American architecture, born of an awareness of its descent in an unbroken line from aboriginal sources.

John Gaw Meem's work is not very much in fashion these days among students of architecture. His buildings often stand deliberately apart from International Modernism and are distanced from concerns of global urbanism. As an architect he aligned himself with questions of architecture's relationship to region and regionalism when these still represented key questions for American architecture. But it is precisely for this reason that the Chapel of the Good Shepherd is rich as an historical and aesthetic experience: as the nomenclature evokes, the building participates in a long and nearly universal trajectory of tensions that arises when an

architect seeks to bring into relationship fractured and

article.TITLE article.BYLINE CLASSICAL/ **VERNACULAR**/ TRADITIONAL

diverse spiritual and cultural narratives.

CEM ATL

Do the words "classical," "traditional," and "vernacular" have specific meanings, or are they catch-alls for designating postmodernist fantasies of style — while lending postmodernist projects an aura of depth far greater than style or fashion can ever achieve by itself? I've been working recently at defining the three words based on common sense, as might be understood by nonarchitects, without mediation from previous history or neither Stern nor Scully, Frampton nor Lefebvr

Classical architecture is the architecture of the classical civilizations of antiquity as defined during the 17th and 18th centuries, largely by British and French neoclassical architects. The classical civilizations are those centered on the Mediterranean Basin before the end of the Western Roman Empire: Rome, Greece, Egypt, the Mesopotamian empires, and perhaps those of the Etruscans, Persians, and Hittites. So what do architects of today mean when they say "classical architecture"? Are they designing temples to Athena or ziggurats? Are they deploying classical construction techniques in stonemasonry or seasonal labor? Are they expressing fidelity to the classical orders? And what if they are designing not temples to Athena but rather banks using the orders? Is that classical or is it just eclecticism?

The term "classical architecture" is generally only deployed to refer to Western precedents and styles; it is the ancient world cleansed of animal sacrifice, Bacchanalian frenzy, and salted fields. Divorced from the life of the ancient world, the orders are nothing more than style

Vernacular architecture seems to me to have something to do with regional building methods,

determined in some way by non-architects based on the materials and climate at hand. Vernacular architecture, much like vernacular language, has perhaps a connection to class and to education; it is not globalized but rather specific. American vernacular housing types include the

saltbox, dogtrot, and shotgun. There are vernaculars in suburban housing as well, but to discover these it is necessary to look beyond style to the actual organization of rooms and massing: colonial and Cape Cod and Shingle and Mission Revival are styles; McMansion and Levittown are vernaculars. For example, the "townhome" (not the same as a townhouse!) is a vernacular typology of Northern Virginia, often clothed in the ersatz colonial style of Pulte and others.

Sometimes people attempt to pass off styles as vernacular building types, a process akin to some practices in advertising where the brand is more important than the product. Styles are very good at theming an environment for marketing purposes; vernacular typologies are just the things that have worked out in a certain location so far.

Traditional architecture is an altogether more slippery category — traditional for whom? This is perhaps the word that eclectic postmodernism can feel most comfortable using, as it is the hardest to pin down. Even so, it still generally refers to buildings clothed in a "traditional" style but which deploy modern methods of construction and a floor plan determined by modern instruments like the pro forma and fire code. "Traditional refers to style, not necessarily the architecture. lt's a real muddle... 🔳

Shannon McGoldrick [M.ARCH II, '18] ". BUSSIT and ni si bob"

HEEWON CHOI [M. ARCH II, '18] "Form follows STILETTOS."

GWYNETH BACON-SHONE [M. ARCH I, '19] ". Architecture is the art of how to POOP space." "Form follows RACKET."

".ni pnivil rot <u>30H8</u> s si 9suod A" ZIYUE LIU [M. ARCH I, '18] "Architecture is the art of how to EAT space."

Limy Rocha (M. ARCH I, '20)

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