

# What are you doing?

Paprika!

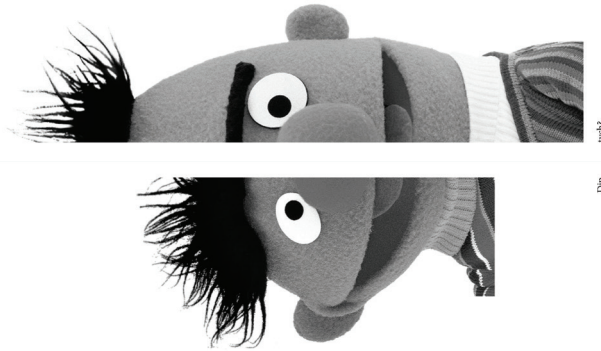
Designers: Chris Rypkema and Maria Galaz

Coordinating Editors: Nicolas Kemper (M.Arch '16) & Andrew Sternad (M.Arch '16)  
Editors: Charles Kane (M.Arch '16) & John Kleinschmidt (M.Arch '16)

Brooks & Hopfner  
Bald  
Eisenman  
Weiss / Manfredi  
Plattus  
Porphyrios  
Zenghelis  
Caples / Jefferson & Rose



FOLD XV  
December 17 2015



## EDITOR'S NOTE

Late on Wednesday nights, Charles sweeps up the last bits of sawdust from the shop floor as John sets out the Ol' Grandad bourbon and two tiny teacups. After a toast to our good fortune, a few sketches, a hushed consultation with a classmate, and additional toasts to celebrate, we decamp to a computer. One diptych-ian runs to the door to check dimensions and pre-rolls tape for swift installation; the other works the Photoshop eraser tool. Print. Cut. Tape. It's up! Another diptych, split between the double doors to studio.

This, the final fold of *Paprika!* for the Fall 2015 semester, grew from our naive interest in a flowchart that appeared in the Eisenman studio back in September. This chart—emblazoned with the text "is it a diptych?"—set up a rubric for determining if Peter's students were producing diptychs. To us, the chart was like a perverse choose-your-own-adventure novel (Is the hinge symmetrical? Turn to page 137!) or maybe a field guide to small birds (note the Lesser Spotted Diptych's distinct winter plumage). This initially spawned weekly diptych cartoons, but led us to seriously scrutinize the varied landscape of studios. Clearly, Eisenman's students were investigating a singular, explicit "Project" or "big idea," but from our perspective, the overarching theme in the other studios did not seem as readily apparent.

We posit that each studio has a Project—explicit or implicit. With this in mind, we set out to dig deeper,

to expose the latent. With this fold, we aim to perform a cross-reference of student and faculty interpretations of The Big Idea by asking a simple question: What are you doing?

## SWANG SONG

Nicolas Kemper—M.Arch '16  
and Andrew Sternad—M.Arch '16  
With this issue, Andy and Nicholas sign off as coordinating editors. Though we will still be part of the publication and plan to contribute next term, this car is going to be under the charge of a new team of mechanics. It marks the end of something which for me began July two and half years ago, in the depths of summer visualization, when I wrote a friend to complain I had just learned my new school had no "ongoing architecture journal," that we lacked the "democratic issue which might foster, inform and record the kind of ongoing conversation our community needs to have if we are to be more than a collection of projects but actually some kind of movement." I soon learned many of my peers nursed the same thoughts. Eleven months later, on I-95 with Madelynn Ringo, Anne Householder, and Jack Bian, John Wan suggested the name *Paprika!* Today we have something entirely unique: a student run architecture weekly. With a weekly print of 1000 copies, a community of more than 100 contributors, 30 editors, and \$15,000 (have you seen the kickstarter?) to spend, we have more than an event, more than a project, we have an institution, linked but actually autonomous from the schools in which we are enrolled.

But those are all just logistics. Now that we have a voice, what will we say? Last week Peter Eisenman called *Paprika!* "the resistance," and certainly there is much here to be resisted: not so much by intention but certainly through habit, our school's culture enshrines opacity and top-down, no questions asked decisions. Through persistent vigilance, critique and collaboration we have a real chance of changing that. With the coming transition, we can make the case for student empowerment, for data driven decisions, for lunch. Such reforms will make our institution - and by extension the profession—a little stronger, and we will not let up until we see them come to pass. What excites me most, though, are what—given that space to operate—we might then build. What lifelong collaborations might first find their vision

on these pages? What if we learn to disagree with each other, in public, consistently, trenchantly and articulately? What if we developed such a reputation for excellence and great content, that every time *Paprika!* published, not just Rudolph but the world listened?

I concluded my July missive, "So maybe I will start such a thing, and if I succeed it will be thrilling, but I kind of wish such an operation were already up and running, so that I could build upon it instead of just build." It has been one helluva thrill, but now that the engine is in, I cannot wait to see where our successors drive us.

## BIRD CALL

Maggie Tsang—M.Arch '17  
Tess McNamara—M.E.M. '18, M.Arch '18  
Good morning YSOA! Tess and Maggie here - your new Coordinating Editors. Last week, in her first address to the school, Dean Designate Deborah Berke said "Yale is rightly known for its pluralism—as a place where new ideas are allowed to challenge existing orthodoxies, and lessons from the past might be given renewed relevance in a changing world." For us, *Paprika!* manifests this pluralism and demonstrates that this exchange of ideas is not limited to our engagement with faculty, but more importantly takes place between us—the students.

*Paprika!* is a democratic forum, and as such, we want to ensure that it is a home for both experimentation and inclusion. We believe that ardent debate and open-mindedness can coexist, and that diversity can be our biggest asset.

Since its inception, *Paprika!* has nourished our thoughts on architecture and sparked discussions within our community. But it is our belief that education is not about navel gazing. We hope to continue the publication's value within the school while extending its relevance to a larger audience, engaging in university-wide issues, and connecting with more students outside of our fabulous concrete bunker.

Thank you to Nicolas and Andy for (literally) passing the baton and for amplifying YSOA's student voices. We promise to keep it up, and we look forward to working with all of you!

## ON THE GROUND

12/3  
Matt Roman and Peter Eisenman split the Thursday evening lecture, each covering their

own distinct, yet related, topic. Roman introduced the book *Palladio Virtuel*, which he wrote with Eisenman. Together they categorized the three Palladian villa types: the Classical Villas, the Barchessa Projects, and the Virtual Villa. The *Virtuel* can be described as the decomposition of the classical villa scheme, the final typology in a series of typologies formulated by Palladio. In a separate lecture titled 'Architecture and the Loss of Authority,' Eisenman covers a brief history of authority in architectural education, including a discussion on the Beaux Arts tradition, which used architectural authority as a pedagogical tool. In previous eras of architectural education, students referenced one book as an authorial figure, such as LeCorbusier's *Oeuvre Complete*. Today, students reference many architectural influences, resulting in the dissolution of an authority in our discipline. He attributed today's loss of handedness to the loss of authority.

12/7  
In the inaugural talk for the new lecture series, (un)disciplined, Munro Galloway argued against the primacy of the optical in color analysis. Noting the importance of language in conditioning a cultural understandings of color, Galloway used the work of William S. Burroughs to describe the "color walk" or a way of traversing a space while focusing on color to encourage free association and stream of consciousness.

The talk was well attended by students and faculty from various university departments including many from the School of Art and Department of Art History. (un)disciplined is a student-run speaker series that promotes cross-disciplinary dialogue.

*Correction: The text published last week for Peter de Bretteville was an old draft that failed to describe his work for the Guggenheim Helsinki competition. Paprika! regrets the mistake. The correct text can be found online in Fold XV at yalepaprika.com.*



The views expressed in *Paprika!* do not represent those of the Yale School of Architecture. Please send all comments and corrections to paprika.ysoa@gmail.com.

*Paprika!* receives no funding from the School of Architecture. We thank GPSS and the Yale University Art Gallery for their support.



## caples criticism and iuse

ADVANCED DESIGN STUDIO—SARA CAPLES / EVERARDO JEFFERSON AND JONATHAN ROSE

Each student in the Bass Studio is developing a project on the Mart 125 site in Harlem, within severe limits of the developer's highly specific program, a tight urban site, New York City building codes, and a very prescriptive filled-out spatial zoning envelope.

Realism, real—we've heard all those terms. So where is the room for the students to create unique works of architecture? We've been honored to get to know each one of these exceptional individuals through their work, as they bring different mixes of theoretical, formal, historical, cultural, perceptual, sustainable, and cultural investigations to their projects. We are strong believers in creating a lot of design process artifacts: drawings, models, complete detailed iterations of the project that then are re-interrogated and rethought.

It has been exciting to follow the progress of each student's design investigation, and to see some of the extraordinary drawings and models they are making as a record of that process...and also to see how strongly they support each other as a group, investigating and presenting underlying issues common to all their schemes.

Is this similar to how we work with our colleagues in our office? Definitely! And again, a source of joy and satisfaction.

Our studio focused on the design of a mixed-use center on 125th street in Harlem, opposite The Apollo Theater with a program combining affordable housing for retired jazz musicians, offices and screening rooms for new media and arts groups, a multi-story restaurant, and a courtyard. The project had been going slowly - the work of the studio accelerated and advanced the investigation. Students developed a wide range of creative solutions which were presented to the board of the Upper Manhattan Empowerment Zone and were a critical element in that agency's review of the project. So, even before the extraordinary academic jury reviews the work of these students, their work has already become a key contributor to driving the project forward.

JEANNETTE PENNIMAN—M. ARCH '15  
This year's Bass Studio is the most honest piece of pedagogy I have encountered at YSOA. There are *few* pretensions about architects' freedom in form, material, and process, and even fewer pretensions about room for personal ego. Ongoing struggles to remain true to a higher conceptual ambition vary significantly from student to student: we have each chosen our own battle of formal, social, technical, or material aspirations to be continuously stymied by zoning, budget, NYC construction culture, or "the way things are normally done." Our battles are punctuated by moments of excitement and enlightenment. We operate on a real site in one of the most culturally-loaded contexts of New York. We have unique insight into the way architects can find wiggle room in their relationship with a developer. We occupy a front-row seat to the way affordable housing is both progressing and stalling in a key market. Whether we leave this studio and head straight to the academy, to a client with much deeper pockets, to some place of power like the NYC Zoning Board, or whether we remain in the trenches as modeled by our tenacious critics, we will do so with fewer delusions about how an architect operates in each of these realms.

## bad studio

ADVANCED STUDIO—SUNIL BALD AND NICHOLAS MCDERMOTT  
Like all studios, our studio has been an attempt to move from darkness into light. Perhaps more uniquely it has also been an attempt to move from lightness into dark. The observatory, an architectural type which leverages darkness for productive ends, is both the object of the studio's design attention and also a subject that focuses our gaze on social and cultural themes around the night and the dark. At the same time that the brief prioritizes darkness over light, it hypothesizes a roof which lets as much in as it keeps out, which bridges land and sky rather than separating them. The roof plane, like the skyplane, is highly constructed and in a sense merely 'apparent.' It is the primary architectural element of our studio investigation, and also the one that we hope becomes almost ephemeral, a thin and exquisitely intentional scrim between heaven and earth. A design studio, like a good design practice, is a laboratory for focused experimentation. Wide ranging investigation must be encouraged (like science this is a creative pursuit) but a system for that investigation is critical. The best system is a coherent one, and the best outcome is an unexpected one.

ANNA MELOYAN—M. ARCH '16  
Our studio tests architecture as an instrument of observation. This testing demands hyper-sensitization and multiple levels of awareness: within the self, within Kielder Forest, and within the infinite. By reuniting astronomer and instrument, we restore a relationship estranged by technological advancement and rediscover the act of looking up as a public endeavor. Registering our human scale in the cosmos is a profound experience. Our study of both metaphysical and physical phenomena - spheres, celestial bodies, and darkness—provides both potential relations and choreographed narratives. This simultaneity creates a productive tension that yields a discourse without end. Through multiple studies at Yale, I have undertaken the paradoxical idea-object of the sphere in an ongoing attempt to understand and decompose its many layers. My *Tower of Astronomy and Observation* is composed of five stacked spheres which together act as an organizing element for a gradient of experiences. As mediator between ground and sky, the tower offers a new integration with the site. A vertical ascent by day reveals the textures of an artificial forest, a panorama of this constructed landscape, and finally a sense of the edge of the Earth curling away. By night, the tower disappears. Encountering darkness, visitors discover a new proximity to the cosmos.

What are you doing? We asked this simple question to each advanced graduate studio and the undergraduate senior design studio. Two students and their critics considered this question in three scales of time: in the Fall 2015 semester, in the post-graduation trajectory of the students, and in the context of the critic's practice.

## zenghelis studio

ADVANCED DESIGN STUDIO—PETER EISENMAN WITH MIROSLAVA BROOKS  
Our world right now is anti-hierarchical, decentralized, and against power. This cultural condition begs the question: how do we uncouple architecture from power? Symmetries are at the heart of architectural power—think of Fascist, Communist, and Nazi architecture. A way to get at that power is to deny symmetry, and the diptych offers a way to explore that. In the realm of the diptych—just as in the world of the algorithm and the digital—the vertical is the critical surface. Our site for this studio—the Palazzo Rucellai—is essentially a facade. In my own body of work I have always been interested in the plan and never the vertical surface, so this represents a significant shift.

What I do follows naturally from a desire to animate the current architectural situation, which I believe has lost authority for two reasons. First, the computer has taken over as the new authority. Second, we don't have any more giants in the field. When I was in school, Frank Lloyd Wright was the giant. Then it was Louis Kahn, then Le Corbusier, Aldo Rossi, Jim Stirling, Michael Graves...there was always a dominant figure. Authority is a necessary condition for resistance. Therefore, I argue that we need to resurrect authority. I teach and write about Palladio and Alberti because history acknowledges them as giants, and it's better to learn something about them than learn about someone "of the moment" who is not an authority figure. I write, I practice, I teach. Those are the three things I think are important as a model of behavior. I assume that the students who take my studio understand that this is one way rather than the *only* way. The more strong voices we have here at Yale, the more choices students will have - and the better off they'll be.

CAITLIN THIHSEN & ALICIA POZNIAK—M. ARCH '16  
Alicia Caitlin and I joined the studio under separate pretexts, but we have developed a project that merges our individual approaches. We are both interested in the notion of the 'in-between' or hinge space that the diptych implies, as a site for destabilising spatial and ontological perceptions. Peter's search for the architectural diptych necessitates a mastery of all aspects of a project: formal, historical, ideological, and typological. This knowledge and analysis becomes the mechanism by which architectural responses are elicited within the increasingly complex contemporary context. From Peter's point of view, this is in contrast to the status quo of architecture today where the drive to become a 'starchitect' results in a playground of uncritical formal banalities and acrobatics.

CAITLIN I can appreciate the rigorous process and formal approach this studio has engaged, but I continue to question its overall value. I question how this studio has chosen to engage the "increasingly complex contemporary context". Who and what are we building for? Why do our discussions evade the issues and needs that form rises to meet? How is formal transposition relevant to contemporary design? We should question all of the forces that fund, form, and give purpose to the built environment. Resolving compositional, and theoretical issues on paper does not guarantee "good" design. Direct exploration of social history and trends has been discouraged in this studio. While these issues - which openly acknowledge the limits of formal design - may make studio

more complex, school is the time and the place to ask these questions in an ongoing and collaborative discussion. SARAH KASPER / DIMA SROUJ—M. ARCH '16  
"In the final analysis, a work of art is intuition, and intuition cannot be overcome"—Paul Klee  
"More joy!" says Peter after removing the ellipsoidal void cutting through our project. Apparently we needed more "dipping in the tch," but what exactly does that mean? Charged with the task of making an architectural diptych, we looked to canonical paintings for inspiration. But how does one translate Piero Della Francesca's *Type Flagellation of Christ* into a building? Will it be like Peter's "epiphany" in front of the Villa Pisani during his Italian tour with Colin Rowe? After two and a half years with him, we have heard Peter tell this story a thousand times, but the difference between learning how to see versus learning how to see as an architect is always on our minds. With the hour of judgement upon us, we could really use an epiphany.

Peter cares not whether our project is filled with a laundromat or a nail salon - so long as it is a diptych...but our studio is still not certain what an architectural diptych is. In a way, that's beside the point: we are not here to learn a mastery of diptychery, but rather a practice of continuous searching, questioning, and seeing the unseen. Like Peter's previous projects, our search for the diptych is a riddle that we must decode for ourselves. Through a facade of rigor, we find ourselves in an abyss of intuition and infinite possibilities from which a diptych must materialize. As Peter says, we won't know it until we see it.

## zenghelis studio

ADVANCED DESIGN STUDIO—ELIA ZENGHELIS WITH ANDREW BENNER AND IOANINA ANGELIDOU

I will begin with the wider context and things that I always do. I always do programs that reinforce my conviction that architecture belongs to the city. Architecture is what makes the city. We know that the city is made up of more than just physical matter. In the physical sense, architecture is a product of civilization. Clearly, the city consists of many constituent parts, but the physical part is architecture: in fact a paradigm and thermometer of civilization—not just culture but the whole spectrum and level of human existence. Beyond the question of culture.

I propose programs that articulate and probe deeply into the physical substance of the city; the physical aspect of the city incorporates many constituent parts, which we examine in our studio. This year we are looking at the make-up and role of the urban park in the city, its relationship to the rest of the tissue, and finally, the question of architecture in the park. We are still within the city. There is still a bigger context, but we are focusing more specifically on two issues: the park in the city and architecture in the park. Ultimately, we are also looking at how the different architectures generated, create a 'Centrality'. We are proposing the question of creating a new centrality for the city of Thessaloniki, within an urban park. It's a specific interpretation of both the urban park and the idea of centrality.

DAPHNE BINDER—M. ARCH '16  
Thessaloniki begs to question the lens through which architects, cities and communities plan their futures. The studio sets out to bring form, color and content to Thessaloniki's long-time desire—a metropolitan park. The park—as well as the "buildings in the park" paradigm—can contain a richness of program and form that can only be discovered by delving into the project. Thus, we build on the city's concrete plans and pour our own ideas to envision both a new city center and a new city. Away from the site, we find ourselves holding town-hall style meetings where Thessaloniki's residents preside over us, embodied in drawings and models that exhibit their frustration when things don't work. Constantly, we are torn between working within the limitations of the city, our self-prescribed regulations and the development of individual projects. We have been given carte blanche, but our site is spotted with fragments of the recent and distant past to which we all try to relate. Characterized by a mixture of freedoms and obligations, the project offers its tangibility in a realm of large scale urban planning.

KRISTIN NOTHWEHR—M. ARCH '16  
INT, RUDOLPH HALL—NIGHT  
Several students sit behind computers. A Greek flag overhead. KN is watching a basketball

Zenghelis Studio: [pulls up socks, now very stretched out from weeks of pulling up socks, commences week of intensive charrettes] (Phone rings)

Kristin's Mom: What are you doing? Have you thought about what you'll do after graduation?  
KN I thought I'd renovate your kitchen.

## plattus studio

ADVANCED DESIGN STUDIO—ALAN PLATTUS WITH ANDREI HARWELL  
As in past studios, one of the principle goals of the studio is to foster interaction and collaboration between Yale students and students at Tsinghua University in Beijing, as they discover and explore the city of Beijing and aspects of contemporary Chinese architecture and urbanism. Again, as in previous studios, the large and more or less un-programmed urban site is an occasion and vehicle for this process of discovery; the vast scale, uncertainties, conflicts, and fragmented uses and spaces of the site serving initially as a mode of de-familiarization and then as a provocation. Students are challenged, we hope, to look at the site in deeper and more critical ways, turning apparent obstacles into opportunities for invention, as well as extending the already huge site even further as they connect it to systems that operate at multiple scales within and beyond the conventional boundaries of site and city, while inventing new programs based on their observations of the spatial and cultural patterns and images of the Chinese city. To respond productively and creatively to this kind of project requires embracing and celebrating the open-endedness of urbanism, stretching one's representational repertoire, and sharing information and ideas. The best projects do not simply meet pre-existing goals and expectations, they redefine our agenda by setting their own agendas.

CYNTHIA HSU / WINNY TAN—M. ARCH '16  
Our studio trip prompted us to study issues of transportation development on not only our site, but across the whole city of Beijing. Once famously crowded by bicycles, the rapidly growing city has built infrastructure that prioritizes motor vehicles, with bicycle ridership down over 80% since the 1980s. Despite severe problems such as hazardous levels of air pollution and impenetrable infrastructure, the real obstacle against reviving the bicycle as a major means of city transportation is a cultural one. There exists a powerful stigma associated with the bicycle, perceived as symbol of poverty of "the old world" before the emergence of China's rising middle class. Our urban project looks at opportunities presented by the bicycle beyond its functional value, recognizing the cultural potential of rebranding it to appeal to a population highly concerned with image. Alan Plattus and Andrei Harwell's years of running the advanced studio in China and considerable knowledge of Beijing's culture have been an invaluable resource in framing our project at a variety of scales. We are interested in the human scale of the bicycle itself, its soft interventions and successfully adopting it as a fetishized object of individuality in response to contemporary Chinese culture.

APORIVA KHANOLKAR  
ISAAC SOUTHARD—M. ARCH '16  
My inclination at the fall 2015 YSOA studio lottery was simple, avoid China Studio. The studio brief wasn't too dissimilar from the previous year: a master plan for a massive revitalization site. With a general aversion toward urban scale projects, I thought "big pictures and little substance." Also, the likelihood of working on a project of a similar scale in a country like China seemed remote at best—ISAAC  
Siles the size of Central Park and a somewhat 'political' context? The China studio was a no-brainer from the get-go. In line with my general curiosities about emergent urban trajectories in the developing world, the studio offered the opportunity to work within a context so relevant and indispensable to any contemporary urban discourse. With slight apprehensions, I signed up.—APORIVA  
The studio elegantly put our apprehensions to rest. Alan and Andrei ensured that we never lose sight of the individual in a city of the collective. This project challenges compositional urban development and the images that often result from top-down notions of design. They foster an open dialogue and an incredible sense of optimism within the studio. This atmosphere has resulted in an ever-expanding scope and depth even in the face of seemingly insurmountable challenges. Each group is seeking distinct arguments in response to social, political, environmental, cultural and formal problems at both the scale of the city and the scale of the building. The result manifests in rather unconventional proposals that test the limits of the urban realm.

We've enjoyed the kind of facetime with our faculty that is often a rarity in this school. I'll gladly take it over the promise of a small, "beautiful" building and an absentee critic.

## Weiss / Manfredi studio

ADVANCED DESIGN STUDIO—MARION WEISS AND MICHAEL MANFREDI WITH BRITTON ROGERS

We hope to discover latent alignments between the inquiry of our studio and the investigations of our own practice and are stimulated by the resonance and dissonance produced by these parallel worlds. To that end, we hope to spark a stimulating and passionate trajectory for our students wherever that trajectory might take them. Our studio has a "Project," or perhaps "Projects"—both explicit and implicit:

Without predetermined answers, the creation of this new campus on Roosevelt Island raises critical questions: How can we recast prior academic and corporate models to create a new academic/entrepreneurial ecosystem? What design strategies effectively resist or submit to predicted rising water levels and storm surges that could leave the land submerged by 2050? How can ecological aspirations inform the invention of a new academic infrastructure dedicated to catalyzing innovation?

The studio aims to challenge accepted standards of urban planning and instead propose a more resilient vision for development where the reciprocity between constructed and natural systems can create new ground for utopian aspirations, academic enterprise and entrepreneurial innovation. Given these rapidly shifting ecological, cultural and social paradigms, how can we design to privilege networks and relationships over singular objects? How can we think systemically to operate at the infrastructural scale? Sites aren't given but rather are made. To that end, how can we expand the field of architecture by mining its relationship to landscape, infrastructure and ecology?

By starting with a genealogy of realized and unrealized iconic projects (Mies's IIT Campus, Corbu's Venice hospital and Rudolph's Trans Manhattan Expressway, for example) we hope our students can enter into an extended conversation with past projects that are both visionary and relevant and, in so doing, find their own creative voice.

EUGENE TAN—M. ARCH '16  
If tech companies are the new humanist empire, architects are citizens with limited rights. As we saw during our studio travel week in California, laboratories and incubators do not require purpose-built architecture. Repurposing anything from warehouses to the offices of fallen tech giants, companies desire generic spaces with mobile furniture, flexible rooms, and even buildings that can be entirely reconfigured by robots. However, we also observed the negative aspects of such appropriations: the sprawl of Stanford hardly promotes campus life, the length of Facebook's headquarters will surely require a tram to traverse, and the offices of Google NY in an impenetrable Manhattan block felt dark and labyrinthine.

Enter our studio. I posit that our analog working methods are a way to combat architect-

ure's irrelevance in the pantheons of technology. Instead of the algorithm, the architect's instinct was our best instrument. Typology, organization, and scale were explored in models, while the hand and eye determined topography, geometry, and material. In creating a tech campus engaging the intelligence of site, we aspire toward haptic environments which contrast the virtual realms beyond our control. At IDEO, they aim to create things users didn't even know they needed. Hopefully our studio, with its 'return' to the primacy of the senses, can do just that for these modern day patrons.

\* Facing expulsion from the AA, Koolhaas was told to pull up his socks.

END SCENE.

CARL CORNILSEN—M. ARCH '16  
"The worst policy in the world is to never question your own policies." From the beginning, the studio taught by Weiss/Manfredi has not been

shy about the value to be gained by putting ideas in opposition. The method outlined by the studio brief contained one exercise in precedent pair analysis and another in "sectional DNA slicing". Spatially, the use of precedent was a means to understand scale, identify formal strategies, and act as a shorthand to define what issues are relevant for each project. Programatically, the design for a new engineering and tech campus implies the question of how architectural form might take cues from startup culture. Can buildings—concrete, material, fixed—productively reflect aspects of today's startup culture: risky, uncertain, lean, agile, user-focused?

## porphyrius studio

ADVANCED DESIGN STUDIO—DEMETRI PORPHYRIOS WITH GEORGE KNIGHT  
Our buildings and cities today facilitate—one may even say idolize—the modification of experience, the erosion of local identity, traditions, character and the dwindling of the métier of building. Through the control of architectural education, Modernism has shattered continuity in education, training and building production in favour of a search for permanent innovation and novelty.

In our professional practice and in school, we emphasize the indispensable design and educational value that precedent brings to architecture, urban design, and the cultivation of tectonic culture. Architecture, buildings, and the city have a key role to play in creating the conditions for people to live rich and fulfilled lives. Architecture does not convince by its rhetoric, it does not entice with sweetness and style, architecture only stands by the humanism it promises.

PEARL HO—M. ARCH '16  
In the Porphyrios studio, there are several layers of meaning when it comes to context. Context firstly takes form in the fabric of the city in which a project is sited, which is why much of my semester has been spent studying the nature of the city block and understanding the scale at which vernacular buildings cluster around a greater public space. Secondly, the studio emphasizes another way of looking at context. When you design, you inherently participate in a larger conversation that spans across the sprawling context of human history.

Our studio is about typology, ever since Rossi a hot item in architecture. Typology comes from the Greek verb *typto*, meaning "to beat, to hit, to mark." With the advent of the printing press and its association with the printing blocks, it came to be associated with perfect replication, often contrasted against authenticity or originality; stereotype, Autqueremere de Quincy defined type as we aspire to use it. He said whereas models are to be copied, type is to be the basis for works which bear no resemblance to one another, the 'origin and primitive cause.' Our work definitely involves some replication - we are copying with abandon - but the aspiration, and perhaps part of the premise, is that the parts can be borrowed, even learned, and the whole still quite original. That though Shakespeare invented neither the word twelfth nor night, *Twelfth Night* is a wholly original work.

It has been a very unusual studio experience. We made parts, but never a diagram. We constantly refer to our precedents. Budget is no matter, sites are amended to fit the design; our one constraint is history; deep rules of form, discernable only through looking at their deployment through the centuries.

## senior studio

SENIOR DESIGN STUDIO—TURNER BROOKS & ADAM HOPFNER  
1. The italicized text is a statement that has appeared on the 'masthead' of the studio for many years now.

The studio explores the issue of what constitutes space, and especially the experiential relationship of the body to space in the context of a series of increasingly complex architectural problems. Each student is encouraged to find a personal way to navigate their way through each project. In the context of the intentions of this studio, the non-human bat makes a major contribution to the discussion by his non-visual assessment of space. Always measuring its changing configuration by the beeps he sends out, and the echoes he receives back, he is like the ultimately engaged space lunatic aficionado, always locating himself with exactitude within the space, always swerving and never blundering, the space prompting him like a dancer in an elegant ballet. To be a bat trapped in Francesco Borromini's St. Ivo might be as close to ecstasy as it gets.

2. The way I teach is the way I practice; an endless process of looking, finding, discarding. The goal is the same as the bat's even though I don't always get there.

3. As for "trajectory," I detest the very word so over invoked in our archi-talk culture. It sounds deadly and militaristic, like something coming at you, hurled from a catapult, that you might want to avoid. I would rather say the students will diffuse themselves into the environment in all sorts of different ways that will make things better

KATIE COLFORD—BA '16  
Our studio is doing architecture in a way that would make Yale College smile: a liberal-arts-based, intellectual pursuit. The pedagogy of the senior studio is one that calls to mind Albers: to see, really see, and to make, working slowly and deliberately. A regular deliverable is the "atmospheric drawing," encouraging an understanding of what it is like to inhabit our own designs. Only one of our three projects has been a "building," the other two included a "one-man dwelling" or a quarry and the ethereal "dominant void." Our work focuses partially on construction—(a novel consideration to an undergraduate)—but primarily on spatial experience. This is in line with the practices of Adam and Turner, who have made it a point to discuss their own, thoughtful work with their students—(another unprecedented but deeply important dialogue!). While grappling with the past—tempestuous and expeditious—and its requirement for self-discipline, I see this studio as an opportunity to luxuriate in the poetic side of architecture before entering the frightening world of "real" architectural practice, in which a precedent study of Kafka's "Burrow" will be regrettably out of place.

EDWARD WANG—BA '16  
From them to us - three impossible tasks:

- 1 Hand-make some space that is more present than that which encloses it, but with the twiggiest sticks.
- 2 Find respite for one body against unyielding geologic flesh, quarried.
- 3 Build a stage on an inhospitable wasteland, contend with the behemoth that sits at the center, and give it to performers that refuse to remain in place.

Marion & Michael talk about how "the possibility of nature, architecture, and ecology becoming intertwined ... and delaying architectural clarity." I found it productive to think of the campus in this way— as comprising a series of layers that each follow their own logics, tweaking the parameters to yield a responsive whole.

Through the lens of architecture, this studio considers the practice of entrepreneurship. Both require an agenda and the ability to ask relevant questions and explore it thoroughly. In that sense, mission accomplished.

From a conversation between Peter Eisenman, Miroslava Brooks, and John Kleinenschmidt

From a conversation between Elia Zenghelis and Charles Kahn

Three Imaginary Conversations:

Sara Caples & Everardo Jefferson

Jonathan Rose, Professor

Island Inhabitor

Editors Note



YSOA FIELD GUIDE TO A TACTICAL REVIEW  
DANTE FURIOSO—M.ARCH '16

Final reviews are a culmination of a semester's worth of work, and as students, we can take control. No part of the final review should be taken for granted. All parts can be tweaked and curated to benefit our learning experience. Below are a few suggestions:

DECIDE YOUR REVIEW STRUCTURE

Think about which review setting will be best for your studio: traditional, science fair, two-up, etc.

DESIGN THE SEATING

Eye contact is important. Sit in a circle or scatter jurors among students to encourage broader participation.

INTRODUCE YOURSELF

This is a method of social priming. Students in the studio can introduce themselves briefly. Instead of being introduced by the coordinator, jurors can introduce themselves to the students directly.

INVITE CRITICS

Students can email their studio coordinators suggestions for critics.

WIDEN THE CIRCLE

Invite at least one non-architect or 'expert' juror. Depending on the studio this could be an urbanist, an artist, a sociologist, a community organizer, a scientist, a builder, etc.

ASK QUESTIONS

To help with this, each studio can prepare several questions to ask during the review.

DISPATCH FROM GSAPP  
ALESSANDRA CATHERINE CALAGUIRE,  
M.ARCH '16, COLUMBIA GSAPP

This term I helped plan and then teach the revamped Core I Curriculum for first years, one of the most radical changes under the new Dean of Columbia's Graduate School of Architecture, Planning and Preservation (GSAPP), Amale Andraos. It embraced uncertainty while questioning modes of visualization, both themes raised in Dean Andraos' full day symposium, Climate Change and the Scales of Environment.

Led by Christoph a. Kumpusch and an energetic team of faculty, we focused on four quintessential conditions of architecture: UNDER, ABOVE, IN, and ON, which all investigate and reinterpret the notion of ground and scales of environment through four projects. The intensity, energy and pace of the semester, with four briefs, translated directly into the students' work. Each project considered architecture in relation to or with something else, always architecture and... [environment, site, program, ecology]. In PROJECT 1: UNDER, we used water as an immersive, fluid, environmental ground, asking students to create a device which can swim across a pool of water, or one which can float, sink and resurface, given only a week of time. Immediately students engage with the notion of dynamic movement, kinetics

and fluid forces (not only of flow through a building, but rather a motive architecture).

Throughout the studio, Language Sprints encouraged students to begin a lifetime trajectory of developing their own unique language, positioning themselves within, or in relation to, the field of architecture. Each week, Core I Professors presented a term from the created Language Matrix [Kinetic, Hinge, Parti, Typology, Composition, Proportion, Module, Figure Ground] carefully curated to influence student work within a particular project. For example, Project 2: ABOVE deals with the urban vertical condition, or vertical ground, by examining a critical city corner, a Hinge.

Project 3: IN, was a new structure between grounds, or a transient space for lost and found objects, a database portal connected to the L Train station at 14th Street and Avenue A. It dealt with Architecture as inhabiting the in-between [public and private, personal and political], and reclaimed architecture as program in a space of transition and transience, a space of passing through. As a supporting architectural body to transportation networks, the project considers the path of the urban transient, and the intersection of means and modes of moving through the city.

The final project, Project 4: ON, was an X-Pier, augmenting the city's surface at the interface between the city and the East River, reaching out into the water yet tied back to the land, addressing living systems and rhythms of the city. The culmination of the first three projects, it allowed students to create their own combination of program and typology, engaging and tracking rhythms of the city and projecting a future out into the water.

Currently, in a Core I Pop-Up Exhibition is on display on the Fourth floor of Avery Hall, the relentless energy of the students becomes visible in the explosion of models, photographs and videos, documenting their work this semester.

OK to cut this: Now in my third year at GSAPP, it is easier for me to identify the conversations instigated by the new curriculum. The curriculum my first semester focused on hydrology, tracing the theme through three projects, also at different scales across the city [a snail shell, a public restroom, and ultimately a natatorium situated within a public housing community]. While the previous Core I Curriculum used a physical element of water as a continuity between projects, the current curriculum iden tifies more abstract and conceptual conditions of architecture to be interpreted through four projects.

DISPATCH FROM THE GSD  
AMIR KARIMPOUR—M.ARCH '15

Farshid Moussavi taught her studio – arguably the most popular studio at the GSD this term – the same way she approaches a commission: establish mastery through a dense book (hers focus on the function of ornament, form and most recently, style) and then use precedent and typology to eat the project up. After the students spent half the term making their 300 page book on spaces and tectonics related to education (the project is a high school in Palo Alto), they made pretty models that resolve the problem neatly. It is a very well rounded studio, and that, ladies and gentlemen, is precisely the problem: there is nothing at stake architecturally, nothing to make the students feel as if they are diving into the deep dark pits of the architectural unknown – it is a nice safe studio, where the homework is done, the models are clean, the spaces effective, nothing that disturbs the fabric of the discourse.

Unlike the GSD, I found that in virtually every studio at Yale – whether it be Krier, Eisenman, or even Diaz Alonso, there is always something at stake. These studios are not 'well rounded.' Every professor puts his/her architectural vision on the line for the students to push for or against, and push they certainly do. When I took the Diaz Alonso studio, we spent the entire time questioning the value of architectural form today, pushing the limits of what can be done formally and diving into the unknown of architectural form making, using every digital tool available. There was no research, no drawings and no models, every ounce of energy was dedicated to this single agenda.

The value of a studio is ultimately up to the student, but if you were to take a Yale student and put them into a Farshid studio, odds are they will not play by the rules, and Moussavi would like it. Why? Because both the student and the professor learn the most when the student takes on responsibility for adding to the discourse, not just playing safe under the divine name of some world renowned critic.

MATT KLEINMANN

In Jeremy Till's Spatial Agency: Other Ways of Doing Architecture, he presents a compelling alternative for architects and non-architects alike to work together towards the production of space. It is upon this ethos that Dotte Agency was formed; the studio as a design collaboration between students and communities through urban design, design/build, and community health research.

Rather than designing from the friendly confines of a studio, we ask our students to engage in the real world through a variety of venues. At our storefront space that we recently renovated to turn a vacant building into a community meeting room, we post maps and models that explore community interventions. Through the use of our Mobile Collaboratory, we take the studio on the road to meet with and listen to residents in situ. And through our dedicated studio warehouse space, we fabricate prototype designs that respond to challenges faced by the community, such as a better wayfinding signage or public infrastructure.

We at Dotte Agency—which includes Professors Shannon Criss, Nils Gore, and myself – believe that architects not only have the capacity to help improve the quality of the built environment, but that we can serve a vital role in the mediation and visioning of healthy urban space for those otherwise unable to afford the mWeans to do so. This approach seems to be apropos, as we've been invited by the AIA to participate in their Health + Design Consortium.

Our goal for this initiative isn't to theorize, but rather to provide an opportunity for students in architecture to listen, design, and build in order to make a real difference in the world. Whether this shapes students into public interest designers is yet to be seen, but to paraphrase Samuel Mockbee, we think they'll be 'snakebit'.



With the KU Mobile Collaboratory in tow, students met with community bicycle advocates from the Armourdale neighborhood to promote signage and wayfinding through design/build interventions.

Detroit Mower Gang



INTERVIEW WITH MARION WEISS AND MICHAEL MANFREDI

VL Drawing from our past, there is an interesting dialectic between Detroit and Singapore, cities where we come from. They are close to our hearts and affect how we see your work and our own work. Based on this, for me, I see landscape is a spatial mechanism that has an inherent public quality linking itself to ideas of freedom, a blurred sense of ownership and holding value beyond pure economics. As someone who has been engaged in these aspects of land in Detroit, I am interested in how to navigate these rich social sites when there are inherent private interests and economic factors that shape such systems.

own it?' and what are the forces that need to be leveraged to make it more public in its dimension. With our Olympic Sculpture Park in Seattle, while the museum owns some of the land, the city owned the other part of the land, and being able to coopt so many different groups and agencies around something that could leverage bits and pieces of obligations that were infrastructural in nature to be able to invert them into public landscapes that had cultural meaning and access, was a choreography of terms of which the common thread that people could get their arms around was landscape. It's a term that is a construct and is a construct that is deployed in Singapore as a top down agenda of, in the most cynical set of terms, greenwashing, but in the most robust set of terms, making legible the potent idea of growth as being coincident with the way we live in the city. So that's a version that the bottom-up insight that Detroit offers is that their ownership of land has not been so contested because the value has lost its value. And in that freedom of losing value, the ability to invent it for new terms and conditions is opened up. So this question of ownership has everything to do with, not so much the 'value of', but 'opportunity of' the landscape.

ET For me, the idea of the designed, manicured landscape is inevitably tied to ideas of state, tourism, and consumerism. As a possible future participant in such a place, I guess I am constantly questioning the role of the architect as a social being within the system. Based on your lecture, we get the sense that landscape to you is a way of situating the building, and as a way of shaping 'public space', what is landscape to you?

MM To start with a non-answer: we don't quite know and we are still trying to figure that out project by project. The idea of landscape probably could operate through the lens of the section for us (an architectural invention landscape architects don't talk about). What the section shares with our interest in landscape is topography: how bodies move through space, how you negotiate changes of level, how flows, whether public flows in the case of landscape as a public construct, or social flows, natural flows. Landscape has value for us because it's very hard to define in physical in spatial terms, meaning: this is where the landscape stops, this is where it starts. And we like that inability to define it.

MW I think landscape is a term that has changed its meaning over time, and is coopted to mean many different things. We think about it more in territorial and ecological terms. It does get down to this question of 'who can

ET I want to touch on one of the points that Michael brought up, the idea of decay, time, change, light, the temporal aspects of architecture, and that relating in some aspect to the idea of 'choreography' that you guys brought up in your lecture. With regards to that, we noticed that the lawn was a kind of motif, or at least an element that often appears in your work. Insofar as the lawn is not actually the most ecological landscape (e.g. a habitat for animals or promoting biodiversity), what does the lawn mean to you? And then the second question would be in relation to decay, change and time, and in relation to Detroit: is there a looseness that you are consciously designing with?

MW I think the lawn is the strongest link between that which is architectural and that which is landscape. In Seattle, the Z-path was absolutely an artifice; couldn't have been

more geometrically and explicitly other as it travelled across the 40ft grade change. But falling to the sides were the meadow grasses which go yellow in the summer and green in the winter. And that studiously strong contrast became important in terms of the artifice of what we were introducing to the city. The question of lawn became even more important in terms of artifice and performance at Hunters Point South Park where the Parks Department said, 'we need a lawn, but it needs to be so resilient since the only thing we can maintain is artificial turf.' So the central oval is artificial turf, the folks on the design commission were far more interested in the expression of a beautifully groomed lawn.

MM I think it is the contrast that interests us, and the lawn is one device, an alley of trees may be another device. We love that ability to give measure and it is played off a kind of wild perimeter of softened berm, and a waterfront that's likely to change a great deal over the next ten years.

VL An interesting topic that has been brought up is 'green as a commodity'. We talked about Singapore and how the 'garden city' needs to be entirely covered in green, and in a way, Detroit - where a community garden can be found on every corner - is like that too. With this ubiquity of green, I'm curious about how you would achieve a specific vision or create landscapes which allow one space to be legible from the next.

Moshe Safdie, Project Jewel, Singapore



MM There is a huge distinction between authenticity and difference and I think right now there is such a need to make your mark that we often overreach and just try to do something different. There also is a pervasiveness of homogenized solutions where all of a sudden green washing has become the de facto politically correct way of saying: I'm a good, ethical designer.

MW There is always that risk that some architects can fall into which I would call the 'Formal Trip of Surprise', necessary for capturing the imagination of that which can be shared on our digitally diffused world. Those tripwires sometimes obfuscate something deeper and more enduring in terms of impact. The speed of all that is extremely different than the speed of landscape which is very slow and those two speeds are probably the two speeds we need to engage now.

MM I think it goes back to the original question you guys posed, top-down or bottom-up, and I think we would argue that they have to coexist because you can have large scale infrastructural decisions that are, for all the right reasons, scripted through legislation but in the end, how they hit the ground and given measure to someone moving from their bicycle to a train is intensely local and I think we tend to forget that you can't have one of those without the other.

MW: Marion Weiss (M. Arch '84)

VT: Vittorio Lovato (M. Arch '16)

MM: Michael Manfredi

ET: Eugene Tan (M. Arch '16)

