Do you feel conflicted by that contradiction?

I do. Very much so. And I resolve that conflict by believing that a healthy student is a better student. So if my gut reaction is "stay up all night", in the end it's probably not going to yield a better result. Just to say, I remember when I was younger discovering the magic of the all-nighter. All of a sudden this packing in of work, that I was trying to anxiously complete by midnight, disappeared—and you can just relax into it. It is a fantastic thing. But it's probably a lesson I should never have learned. But once you learn it, no matter the case, you can't unlearn it-and that's how you think.

Is it problematic that many graduates are inclined to quickly jump back into the academic framework, ultimately generating a system where students are studying to become teachers in a closed, selfreferential cvcle?

I think that if you are only focused on practice, then you are not keeping conversant with ideas, and you're not recycling things through students that you discover in the real world. So I think there is something actually stimulating about the dynamic of that model. It gets problematic when the faculty members notice those people who become devotees and recognize that they jump when they say jump and then it's these student who are identified as ideal employees-who will probably work for not quite enough money because the relationship has been ".əldiezoq zi gninty_{na"}. set up by an aesthetic agenda—which is absolutely problematic.

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In the media 'Starchitects' are praised for their work and success, and in many cases their achievements are the result of committed, underpaid labor of young interns. Why do you think so many architecture students keep on making the decision to work at these offices?

It's because they've been brainwashed. We all have this image of the architect as somebody who makes fabulous work, maybe has social impact—who knows—but who certainly yields beautiful things, gets published and all of that. You begin to think "I want to be like that, I want to do that". For me, I just see all of my truly fabulous and talented colleagues from my time at Cooper Union, who went out into the world and have become totally irrelevant. And so I am interested in all of you talented people being relevant. And if that means becoming a little bit more savvy about how to manage your business sense, time, knowledge of how things work—so be it. Do it. I want all of you to be the ones leading firms like KPF, not relying on the business people. And as long as you think that there is that divide between making money and producing vou need to choose between one or the other... I've seen it thousands of times. Little office, maybe getting a kitchen renovation, oh my gosh and maybe you get an addition... ugh! Its uninteresting! I've really gotten cynical about running your own office that barely keeps you afloat while striving to get a house that could possibly be published. Those ambitions, compared to what you can be doing in the world, are so tiny! So small!

Are we, as students in Architecture school, making "architecture" Works and tagte Vialleg and bruote fignivon my brude or rather. "something that H HW du Ware I asue and alder abis 2' rain on the interior represents architecture"?

No, even for us architects, we don't make architecture, if that is equated with the building we are delivering.

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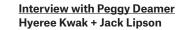
there's always a little sand in your pants, between your

On The Ground

existent, but based on team names watch out for Return of Salami

ark debate among students at YSOA." Decent guess, Dylan.

andAlive #glacierihardlyknowher #trollpatro niprofiterols #estranged



For you, is Architecture a calling, or a career?

I clearly think it's a career, and it's not helpful to think of it as a calling; you take yourself out of the economic context when you think of it as a gift that you hand over to society or your client or whoever. The mythology about how we devote ourselves to our work—and I am not saying that devotion is not good, we all want to be passionate about our workbut that mythology I think really structures both the profession and the discipline in a way that prevents us from being effective or significant within the larger economic enterprise.

You have mentioned that [architects] don't value our time as workers. Do you think this originates from the pedagogical model, whereby we may be given an assignment on Thursday with the assumption that it will be completed by Monday? We go through our academic years accepting that our weekends are dedicated to our work.

Well I don't think it originates from the School. But there is definitely an ideology that exists prior to you becoming an architecture student—the "architectural calling"-so you're going to demonstrate that you've heard that message and will perform it at school. That gets slightly more complicated by the faculty who have not only bought into that system, but also recognized that good work takes time. (I don't in anyway want to downplay that quality is something that we are after; that's what it means to be a teacher; to show you "this is quality work, strive for it!") But this gets exacerbated when we begin competing with our colleagues to make sure that the students in our section learn here, which says that in order to be an architect are doing "better." So we secretly wish that you are spending all night, because it will maybe yield more work. So I suppose we are all apart of this process...

The contractor makes it.

I think what we are doing, if we are doing it well, is organizing an aspirational goal that has a creative process behind it. And that goal is an aesthetic one, it is a functional one. Whether it's a building or not, it's about setting a scenario for what that thing is. We of course have to also orchestrate how that gets done-where are the

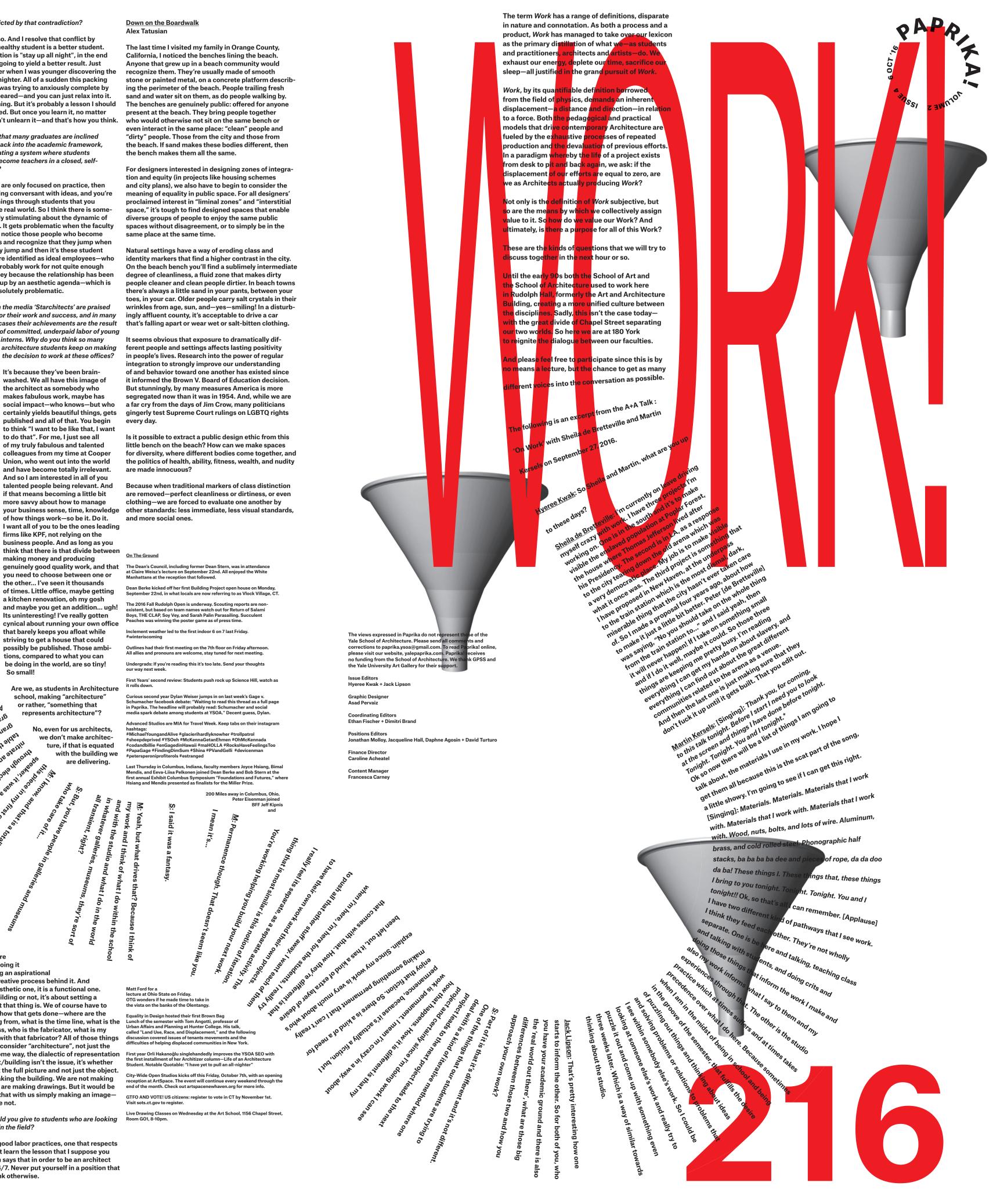
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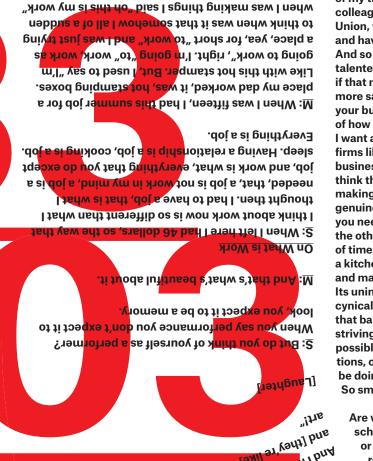
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materials coming from, what is the time line, what is the procuring process, who is the fabricator, what is my communication with that fabricator? All of those things are what I would consider "architecture", not just the building. So in some way, the dialectic of representation versus the object / building isn't the issue, it's whether versus the object/building isn't the issue, it's whether we are looking at the full picture and not just the object. So we are not making the building. We are not making architecture. We are making drawings. But it would be unfair to equate that with us simply making an imagewhich we also are not.

What advice would you give to students who are looking for their first job in the field?

Find a firm with good labor practices, one that respects you—so you don't learn the lesson that I suppose you I need to work 24/7. Never put yourself in a position that forces you to think otherwise.





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A goal of this issue of Paprika is to open the conversation between the Artists and Architects here at Yale. We all experience Work and have our own methods of Work. The following excerpts are from our studio visits with many of these Artists.

Ernest A. Bryant III Painting and Printmaking '18

My use of the plotter adds another layer of meaning to the drawing. I started making drawings with this plotter not necessarily knowing how, or what the impact of this was going to be, but as an exploration. Because my current project deals with narrative and is about time travel, I felt this was an apt tool in the exploration of that work. It's not something we have historically used in our studio practice, generally, it's more what you guys (architects) would use. It's not one of our tools right. So in that sense it does have this kind of future tense that allows me to place my drawings in a different space. It's not necessarily a drawing, nor is it a print, but it's an original that exists in this alterity. And for me that's futuristic. Part of what I'm doing is also liberating these images from their narratives and giving them opportunity to create other narratives. Otherness is futuristic. Things that we know are not really futuristic. We know them in and out, we know when they began, but, the what ifs, it's other, that's something else. I don't know what that is, so it has this future tense about it. That adds that other layer to the materiality of my work. That's how I can explain it. I don't quite have the language to really talk about it now, because this is new for me.

Do you imagine it as a bounded project? Will you finish it?

I don't know, that's the thing. It began 4 years ago. I've never worked on a project this long. I started on this as an oversized graphic novel and it turned into this 4 year project. Part of that is because of where I was, part of it is because I haven't exhausted my ideas on this project. It's still growing, but as soon as I feel like I have said what I have to say, and I have excavated the work, then it's done. I still feel verv invested and interested, and

" ^{need to} do this thing, I need to make this work" ^{not enjoy} what you are doing. §: There is a certain agreement that you all came here [to Yale] to get something that you couldn't get out there on your own. And that's something that you all have in common. So it's your job to get it.

Khoon Choi Graphic Design '17

And you might get something more, or something different than you expected. But that something I think so much of comes from you. It's not from your teachers, they are that style just just here to help you. But you have to pay attention comes from how you approach the to yourself. And that's a property shared whether you're a graphic designer, a sculptor, a painter or an project conceptually, just how you think about the project determines

architect. You all want to be special in your work. You want that work to reflect something about the person that you are and give meaning to the life that voulead. And that's not a crazy idea. Especially if you (for-

M:See

these opportunities for expansion. And I do want it to move forward.

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That's table

Kevin Ting-Yu Huang Architecture '18

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In Japan, interns are referred to as 'open desks'meaning you are desk-less and bring your laptop to sit wherever there is space. Most open desks are unpaid and work twelve hours a day. Right before a interesting to me. deadline, an intern may very well work for 24 hours straight. I interned in Japan twice. At one of the offices, the daily working hours were listed as (10am-Several of those 'invisible' hours were spent on tedious, time-consuming tasks such as sanding foam, coloring scale figures, or even making near-identical models for comparison.

> Most people may react with disgust. Who would want to work so much? But let's ask ourselves: How many hours do we work at school? Almost all of us work every single day, often deep into the night/morning. Our studio culture celebrates work heroically, and incapable workers are viewed with an unwarranted disdain. We believe that the number of hours we invest directly relates to how much we learn, though this often results in us being too tired or too sick to retain information. Many students are willing to take this mentality into the workplace, and firms take advantage of that.

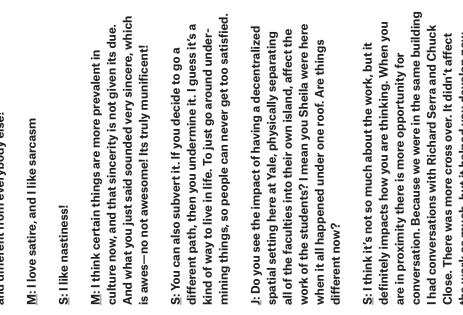
Frankly, the big names do not mean much on our CVs. What impacted me more was working in that strange, surreal environment. I can say that I learned a lot in Japan: from

inertia. Curiosity contends with monotony, and caffeine compromises sleep cycles. As someone with a background in graphic design, my understanding of the struggle unique to creative work existed primarily on an aesthetic level: largely, what is the relationship between image and text? It was a two dimensional endeavor, curating relationships of content to white space. White space to page size, page size to book layout. Composition was purely planar—within the confines of a single, predetermined format-be it a book, zine or computer screen.

Other conceptual struggles entered in: what does nuance mean to design? What does dynamism look like? Even more interestingly, what is dynamic nuance? We all know what salt tastes like, as well as pepper. But salted pepper? Peppered salt? What is the interface between oppositions? These questions existed at the compositional and two dimensional scale. As a graphic designer, I was the master of my universe. But when architecture school happened, I found myself contending with the universe.

The struggle of the architectural project is one of negotiating creative and ideological frictions at the scale of real life. Our tools—reading,writing, making, drawing-bring no clear resolution. Rather, each is a medium for grappling with the larger, more complicated implications of our ideas. What are we claiming about the world through our work? What are we criticizing? What is worth fighting over, fighting for? As we design, we define the parameters, and thus define-implicitly or explicitly-our posture towards not only the world but architecture's significance within it.

What's at stake? What are the oppositional forces we architects contend with? More importantly, do we even



Could A diffe the city, from the other

interns, from the architects, from the work ethics, and even from the menial tasks. I realized that it is through this ridiculous dedication to work that the Japanese develop spaces with such ineffable sensibility.

I left my well-paying job in Hong Kong to pursue those internships. Was that a foolish move? Certainly from an economic perspective, but there was so much I would not have gained had I stayed in Hong Kong. All of us who are taking/have taken Intro to Planning know that, in the real world, our profession is controlled by money. But perhaps we all hope deep down that it isn't so. After all, I chose architecture as a career precisely because I did not want to work in a cubicle for thirty years.

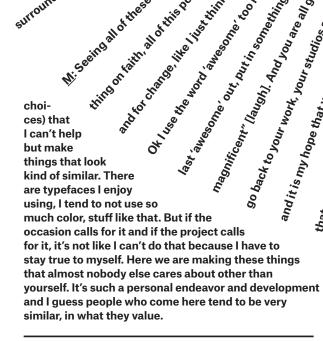
Architecture '18

Work is struggle. It's an hourly reckoning between tensions: energy against exhaustion, inspiration against

take the time to ask ourselves this question? If not, then what are we doing? I believe that these questions are the difficult but necessary work. It's not easy, and it's not linear. Rather, it shouldn't be easy, nor linear. If it is, we are impoverishing ourselves from the unique opportunity that architecture alone affords: working as a way to struggle with the thousands of tensions in our mysterious, weary, complicated universe. So, if we don't maintain the primary conviction of architecture's necessity in this world, then why are we working damn hard?

Hasabie Kidanu Painting and Printmaking '17

For me, part of the work becomes about just experiencing it once, and having that memory rather than having something that can be watched over and over. It's like a performance. It happens once all you have is just a memory of it.



Stephanie Gonzalez-Turner Painting and Printmaking '17

The ultimate goal is to turn [my artworks] into physical forms that have dimensionality. A lot of it is trial and error, in every step of the process-starting out with a really concrete idea of why this language interests me, and how I want to use it, but very quickly, finding it constantly undoing itself...which is ultimately good, I think. It's how it moves beyond a thesis.

That the work would transcend the thing that invented it. Amanda Iglesias

Right, process can accomplish that. For people like me, who are figuring out the material they're working with, there's so much learning involved in that, and

For this particular project, by not doing digital work, I'm kind of taking a stand; of course, the "digital" and digital equipments are of our time, but in terms of the presentation of a work, I question the digital projector as much as I do this guy [16mm film projector]. It brings conceptualized space. Put it away in a side-pocket of much character to the work, but more importantly, it absolutely makes me consider the meaning of light, space, and cinema thoroughly.

We can take any medium for granted, even painting. You can go into any studio and ask why are you using this particular medium to best present your work, and people may not have answers. "How else am I supposed to portray this?" But if I use this 16mm film instead of a painting, I will be getting many questions: why are you using this? What's the effect? I would like to question the medium as much as I do the work itself.

Antonia Kuo Painting and Printmaking '18

The paintings change a lot—the colors, the tones. Sometimes I Or projects, or books that you're going to do. think I know, but I rarely actually know [how the final image will

turn out]. It's always

kind of

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you

Kassandra Leiva Architecture '19

pick a few lines, high-

light, relish in their

newfound

Responding carefully to ambiguity, you draft a plan for your mind. Amongst a pile of papers

`this is not the last show thing you're going to do. This is just one show sefully. This is not going to be the las. "Ongst the many that you're going to be doing hatever it is, this is just the beginning, in a way, relevance Repeat. You rediscover the universalities of geometry. Fascinating implications cloud your mind. But you swat clarity to see the underlying logic of the Renaissance buildings-one diagram barely begins to unlock their complexity and chip away at their

glorified stones. Then you frantically search for that side pocket of your mind hoping to find your studio concept. Your plans lose legibility. Is it meaningful? Logical? Contextual? With unanswered questions

again you materialize some order out of the chaos. Once more you have a plan. You produce, concretize your ideas. Repeat.

In other words if we are not careful, we live in a repetitive grid. When you think about the word 'work,' whether in terms of schedule or types of tasks, you can't deny that a sense of monotony pervades our understanding of the word.

surprise.

Even during

the process there

are a lot of things

that happen where I can't

hold onto something or I'll

lose an image by the end of it. I enjoy

the process of making them and am less

invested in them as finished objects. And the fact that

product. I am not interested in reproducing them. I like

I welded frames for some. I've tried lots of things and

mind in these kinds of discussions is important because

places. I don't know what it is, but having an open

you never know... That's been my experience so far.

That one is the "Old mouse poking at his father's

butthole." And this one is "Puffy limbs in pink stiletto

bending down for the cigarette stub." And that one

arm." This one, "Refugee on a flat bike tire," that one,

"Dead baby seal in church choir," one in the back is

"A middle-aged woman piggy backing her drooling

I think I'll always make art, but I don't know if it will

to think that it is more a calling than a career. That

that when I was making large sculpture and installa-

tions, I could only do it because I was in a classroom

setting, where I have classmates and teachers to help

become my career. I don't know if I will be able to sell

my work, get into a gallery... you know. So I would like

is why I started working in small scale. I came to realize

How do you see making these as your career?

husband," that is "Pink patchy man wailing before the

is a "Spiky haired Italian woman with a big purple

am still experimenting.

<u>Lauren Lee</u>

Sculpture '18

three business men."

them as unique objects. I've played with different ways

they're unstable too, it's not like there is a fixed end

Are we not in a creative field though? Does the meaning of work go against our disposition as architects? Work can be repetitive and predictable. When it comes to our towards the full realization of what our designs entail classes, especially during the first year of M.Arch. I, there is a list of requirements and assignments that we must fulfill at designated times with a set way of doing them. Formal Analysis, Structures, Modern Architecture and Society, Visualization II, Studio-they form this of showing them, mounting them on various substrates, prescribed grid. But the beauty of it all is in the unexpected intersections. The moment you realize everything is interrelated. The moment you stop. Think. And forget about the need to produce and produce I've gotten the best feedback from the most unexpected and produce. That moment of silence is simultaneously that moment of epiphany. It is that moment where you can deform the grid. You work around it. You work with it. You realize the connections between everything you do are infinite. In that infinitude, you are free.

| <u>Asad Pervaiz</u> Graphic Design '17 |
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me. But what if they are not there, am Jeongyoon Isabelle Song I going to stop making Architecture '18

art? So I had

to find In retrospect, Michael Heizer must have thought himself insane-masochistic, even-for willingly purchasing a land in the middle of nowhere and working its hardened surface in prolonged solitude. For Heizer, the infinite landscape of the Nevadan desert was his gallery as well as his canvas, the boundaries of his artwork determined only by the artist's own endurance and will in the heat and expanse. How infinitely insignificant, infinitely small, and infinitely alone he must have felt the moment he created his first incision on the earth: a tiny chip

away on the ocean of dirt.

While his hermeticism can be seen as one of lunacy it can simultaneously be seen as that of enlightenment. The artist realizes his own finiteness in face of the infinite, and in that recognition becomes empowered

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in his weakness. I made that little cut in the endless miles of desert ground. His mind comforts his body as he sees all that he had made and declares it is very good.

With the change in scale, however-such as that between Rift (1968) and Double Negative (1969-70)this sensibility begins to waver. The shift in size brings away the wispy clouds for enough a shift in the tool used, from the handheld to the mechanized; bulldozers and drills are employed to allocate the mountains of dirt required to realize the 240,000-ton displacement of desert sandstone¹ No longer does the body of the artist experience the repercussions of working the earth, of carrying the dirt from one place to another.

> The result is the loss of "respectable confrontations" Heizer claims to have with all of his work-the occasions in which the materiality of his medium forces him to submit to the limitations he has in its transformation² As such, the one-to-one relationship between force exerted and work done ceases to exist as the artist becomes capable of doing greater work than his own physical limitations allow; man tastes limitlessness and therein forgets his limitedness.

In architecture, the equivalent to Heizer's transition is the removal of the architect from site. As architects, we are preoccupied with design but often consider building a negligible skill and task. Consequently, we become blissfully oblivious (perhaps intentionally so) when they transition from virtual to physical space.

Last May, the fifty or so of us had a taste-small, but enough-of that realization. At a humble two-story height and a square footage barely exceeding a thousand, the Building Project was no goliath. And vet as I-a person of five-foot-two stature-sweated over wrenching out a single nail from the plywood formwork-and as we-the twelve inexperienced architecture students-attempted to build architecture—it struck me that the building was, indeed, a goliath: and that every building that I will ever design will also be goliaths.

As each and every one of us goes through the three years at Rudolph Hall-in the strange irony of architectural education where we are for ever training to build but never building to train—may that realization occur and linger in our minds, grounding us to our finite nature.

1 http://www.moca.org/visit/double-negative 2 Brown, Julia, Michael Heizer, and Richard Koshalek, Sculpture in Reverse (Los Angeles: The Museum of Contemporary Art, Los Angeles, 1984), 16.

Pierre Thach Architecture '18

Our notion of work is, to say the least, clouded. We live in confusing times. There's a disconnect between the public's view of our work and the way we perceive it ourselves. Ask any person on the street what architects do you're likely to get the answer that they build things. The word build is significant. It implies that we still carry out the same work as did the master-builder in a bygone era. Our profession has since parceled into a complex web of labor division.

The reality is that we no longer *build*. The actual act of building has now transferred to contractors. Never mind building, we don't even design anymore. Design is too charged a word. It hints at something divine and sinister at the same time. It recalls la Bastille, the Reich Chancellery, and Brasilia. We are now beholden to public opinion. Thus we've become friendlier and softer, convinced that we mean no harm; we are but one of many stakeholders in the integrated design process. Isn't that a grotesque enough evasion for you? We used to be involved in all stages of a building, now we have become pawns subservient to the capitalist system, spending much of our time filling paperwork and attending meetings rather than doing what we are trained for. We've allowed ourselves to be *bullshitted* by the system into thinking that if we change our job description, we can increase our agency, that somehow we can be more than what we used to be.

We are in denial. Unlike our fellow engineers, we cannot cower behind the veil of scientific rationality.

No. We are storytellers. And as storytellers, we've fabricated stories to reassure ourselves that we have yet to be vanguished by the current paradigm. But that's okay, because we live in interesting times. We can satisfy ourselves by reminiscing on Claire Weisz's thoughts on the nature of our work in her recent lecture:

> "No architectural project is transformational. The most architecture can do is that it changes us."

So like amused little boys and girls on the beach, let's celebrate in our confusion and cherish the moment. At least, we can live knowing that we laughed about it.

a way for my art to survive. That's one of the reasons I resorted to these To materials that were more available to me, and small-cheap invaluable materials that people, including myself, tend to overlook. That's the birth of these works. Also people people brush me off as this cute Asian girl, making

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cute little things. I was so worried about that. I think that's why initially I wanted to make big sculptures, making things

heavy in metal and wood. To prove to this world that I am not just a petite Asian girl that would do cute things. And it is frustrating, Whatever I do, there is a prejudice.

M: One thing bet in 36 Edgewood are we grad crits. We do two set of crits, for an hour and a half each. You are all welcome to come, usually on the third and fourth

Mondays at 2-5:31

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floors. Come and sit in and comment... thoughtful comments of course!