



Azza Abou Alam (M. Arch I '18) and Misha Semenov (M. Arch I & M.E.M '19) A Conversation in Memory of...?

After waiting for up to an hour in line to attend last Thursday's 'Conversation in Honor of Zaha Hadid,' students left Hastings Hall with mixed feelings. Some had heated conversations at the reception, attempting to decipher what just happened. Some were upset enough to put up posters in the reception area reassuring prospective students that some of the Yalies in the audience had found the talk unfulfilling. Our initial reaction, too, was one of shock: how could a conversation in honor of Zaha, a singular genius who for many stands as a symbol of the breakdown and diversification of the exclusive 'upper circle' of architects, one who means so much to women and minority designers around the world and in our school, so easily devolve into a conversation about the connections, support networks, and old boys' clubs that Gehry and Eisenman were a part of? Incensed, we drafted an article that condemned what we saw as a disrespectful conversation only tangentially related to Zaha.

It would have been too easy to publish that diatribe, but to turn our feelings into a constructive conversation—what *Paprika!* should be about—is a much more difficult, and urgent, task. After reflecting on the event, we realized that Gehry, Eisenman, and Berke can hardly be blamed for their reluctance to address Zaha's legacy directly; having just lost a close friend from their inner circle, they were forced to speak about her in front of hundreds of people. For them, that Zaha was a woman, a cultural celebrity, and an inspirational designer mattered far less in that moment than the fact that she was a loyal friend. The conversation's turn away from Zaha to the importance of connections with Masters and to the more comfortable realm of personal anecdotes was, even if frustrating, only natural, and, moreover, we hear, sanctioned in advance by Patrik Schumacher.

Why were students so upset, then? Did we not come to Yale because we wanted to hear what Gehry, Eisenman, and Hadid had to say, because we, too, believe that being connected to the Masters will get us closer to the top? Perhaps the trouble with Thursday was the revelation that the Zaha we were familiar with was so different from the Zaha the masters knew, and that the decision to turn the conversation away from the public Zaha was not made clear in the way the talk was set up. Our Zaha was an architect, a pioneer for women in the profession, a teacher, and a role model, and we imagined that her work, the 30+ buildings built in our lifetimes, would be directly addressed. We did not expect to be hearing Eisenman's anecdotes for the nth time; many of us, pre-wired to detect sexism in every comment, were surprised by the silence on the issue of gender. We hoped that two Jews, a woman, and an openly gay man would have more to say about the exclusivity of the profession. But we cannot have our cake and eat it too; requiring the elite circle of masters as part of our school also requires that we accept them as human and listen to them on their own terms. Even if we may not want to believe that Zaha's success was so dependent on support from Gehry, Koolhaas, the IAUS, and other key mentors, there is value in the opportunity to hear from the elite that takes credit for her success, not just as wise advice for planning our own careers but as a historical lesson: this is how architecture worked for that generation. Gage himself admitted that his generation does not have a Johnson figure to get support from.

Whether this conversation, loaded with big names for the Open House, portrayed the Yale of 2016 fairly to prospective students is a different question altogether. Certainly, the discussion laid bare the fact that this institution, under Dean Stern, is built on a tight network of personal connections between renowned masters. But let us not forget that in this culture of pluralism, we, the students, are Yale, too. If the conversation exposed something about this school and our profession that made you uncomfortable, realize the potential of our generation; we can actively build the future of our discipline in reaction to and in dialogue with what the masters portrayed on stage.

Instead of grumbling about this and moving on, we as students need to see this as an opportunity to move past our characteristic passivity. So let's organize an event that helps us come to terms with the sides of Zaha relevant to us and brings us the sense of closure that Thursday's conversation failed to provide. Let's invite students who have experienced her teaching, people who have worked in her office, young parametricists. Let's address the issues of gender, ethnicity, and religion in architecture that Zaha's career brought up for our generation. Let's discuss Zaha's legacy for us, today, on the messy paprika carpets of Rudolph Hall.

The 2016 Spring term at the Yale School of Architecture is special as it convenes for the very first time four internationally acclaimed professors (Wolf D. Prix, Greg Lynn, Zaha Hadid, and Patrik Schumacher) who all ran, and in one case still runs, their individual master classes at the Angewandte in Vienna. While students used to commit to one professor for five years before the Bologna Reform, they now spend three years in one critic's master class in order to obtain a Master's degree.

- 1—Do you consider yourself a master since or because you ran a master class at the Angewandte?
- 2—Did or does this particular mode of teaching leave a mark on your pedagogy?

Wolf D. Prix



- 1—Yes of course I am a Master. It is called a 'master class' because we help the student[s] become masters.
- 2—I don't teach architecture. I just give advice to the students, so they can develop self confidence to do architecture.

Patrik Schumacher: Dr. phil. Dipl. Ina.



- 1—I started to consider myself and started to act like a confident master teacher much earlier, roughly since 1993, i.e. ever since I had arrived at a well thought through approach and system of values for architectural design research. I treat my students as junior co-researchers.

- 2—My teaching was always based on strong, confident design research leadership and guidance. My teaching is only indirectly a 'pedagogy', because I 'shamelessly' instrumentalize the design studios I teach as a form of design research, as part of my project to advance the discipline, according to my design research agenda. All training and learning effects are side effects. However, I found these pedagogic side effects to be very positive and successful, judging by the career success of my students.



Zaha Hadid: AA Dipl. The editors issued the questions on Friday, March 11, but did not receive any feedback from Professor Hadid.



Greg Lynn: M.Arch.

- 1—I am a mentor not a master. At the Angewandte the students and I have the luxury of time and therefore depth. The curriculum is a depth rather than breadth design pedagogy. With one semester, I find studios are based on the master model where a student only has time to consume and learn the Professor's method and in some cases the formal language. Best case is that in one semester a student is challenged and the worst case is they learn to stylistically imitate. But the burden of synthesis and individual response is on the student as they bounce from semester to semester. So at Yale there is a great breadth of masters around the school, especially in the advanced topics studios where the diversity of positions expands greatly beyond the scope of the permanent faculty where there is more of a coherent position and consensus. As you (Samantha) know from the studio, I promote as much as possible individual critical responses as well as individual formal vocabulary in response to a cultural and technical paradigm or problem intended to provoke innovative thinking slightly beyond the conventional scope of a design studio. The problems and topics in Vienna are the same or similar but what is different for me at the Angewandte is we have more time to work on the critical and formal direction of the individual students. So no, I am not a master that teaches a method to be imitated or reproduced. If you were to see the diploma projects of my studio's graduates you would see little imitation but very similar preoccupations and problems around culture and technology.

- 2—Not really as I teach in very similar ways in terms of pedagogical content. There are some pedagogical structural similarities as other than at Yale I only teach year long courses. It might be interesting to bring in some other examples. While Sylvia Lavin was the Chair at UCLA, she founded the year long research studios for 3rd year M. Arch students. Instead of having the M. Arch II program take the same studios as the M. Arch I program, an independent curriculum was established with calendar year long studios. Many M. Arch. I students petition to waive their option studios and to take these long term design studios. The experience Sylvia had at the angewandte was a contributing factor for this change. Sylvia was teaching theory and history at the Angewandte while I was at the ETH in Zurich as the Professor of Spatial Conception and Exploration introducing robotics into their curriculum. So many people that teach or visit Angewandte diploma reviews are impressed by the depth and quality of the graduating students and attribute this to the depth model of studio education there. You would find at UCLA, Yale, Ohio State University and SCIArc, many of the Angewandte faculty as well as Angewandte graduates, and at these places there is some attempt at extending past the semester or quarter schedule to allow for more mentoring over time rather than quick experiences imitating a master.

Paprika!
XXIV



The term is certainly not unfamiliar. Though some of us may first recall Yoda and the Jedi Order, the mandatory bow to the masters before beginning a martial arts practice, or a prestigious golf tournament that concluded in Georgia last Sunday, the notion of the master holds particular clout in an architectural context. More so, it forms an integral part of our daily lives: ranging from the pedagogical structure of the "master class" to the domestic label of the "master bedroom," from the architect's role as "master builder" to the graduate degree that the majority of YSoA students seek, the term has a long architectural history and multiplicity of applications. There is much to be said about the word itself outside of an architectural context as well. The highly contested and everything-but-gender-neutral term sparked debates last fall at Yale, with members of the community calling for an abolition of its use as a ranking title in the University's residential colleges.

As the symposium "Learning/Doing/Thinking: Educating Architects in the 21st Century" kicks off tonight in Hastings Hall, the relevance of the term in the face of changing models of education and practice seems questionable at best. In pedagogy, the presence of a master implies a certain counterpart. As Yoda remarks: "Always two there are; no more, no less. A master and an apprentice." This ideal situation, as romanticized as it may seem, has little, if anything, in common with the daily routine of education. Only incidentally do young architects enter into fruitful apprentice-master relationships in which both partners can mutually mature. And yet, in a pluralist world that favors non-hierarchical teamwork, masters seem anachronistic.

That some of the advanced design studios at Yale can be conceived of as master classes—however accelerated they may be—becomes evident through the cast of invited characters. This spring term came to offer advanced design studios led by Wolf D. Prix, Zaha Hadid and Patrik Schumacher, and Greg Lynn, all of whom have been former professors leading master classes at the Angewandte in Vienna, where they overlapped for more than a decade. Perhaps more coincidental than strategic, the spirit of an entire institute has been reunited at Yale, to some extent forming a decisive part of this semester's curriculum. Assuming a consistent presence of all members, the structure at the Angewandte allows for strong bonds to build up over several years between the professor and those students who apply to study exclusively with her or him, while the advanced design studios at Yale offer no more than a few weeks for students to absorb, practice, and follow their critic's distinct design approach. Though this constellation has sadly come to an abrupt end with Zaha's recent and premature death, statements from the three other professors offer perspectives on the relationship between their expertise and pedagogy, while Isabelle Song and Dante Furioso's articles address advanced studios at Yale from the student point-of-view. Finally, with the last commencement ceremony with Robert A.M. Stern as Dean in only a few short weeks, in the center of this issue we have included an interview with our most master-like figure, with the majority of questions collected from the student body of the school.

Whether architecture wants to be mastered altogether is an entirely different question, however. Shayari de Silva, Dimitri Brand, and Katie Colford reflect on the nature of mastering, and the mechanisms that enable and distinguish one as a master at all. Even by striving for the degree, students indirectly preserve the possibility for a master to exist. Ultimately, every graduate student in architecture receives a Master's degree, regardless of whether or not they have become one. Rather than accepting the term at face-value with its inherent hierarchy, our contributors aim to understand the idea of the "master" in a more multifaceted manner. Without trying to replace it with an alternative, this fold re-appropriates the term "master," shedding new light on an old concept that deserves re-evaluation. There is value in ceding respect to those who develop and demonstrate dedication, conviction, passion, experience, knowledge, and rigor in the pursuit of their profession. Let's have a more mindful conversation about masters, foregrounding knowledge over authority, expertise over hierarchy.

4/7

Students react strongly after the Open House lecture, titled 'In honor of Zaha Hadid, A Conversation with Frank Gehry, Peter Eisenman and Deborah Berke moderated by Mark Foster Gage.' As the conversation quickly veers away from its intended subject, students become exasperated, leaving the overflow rooms in droves. One prospective student shared their opinion afterwards that the only person who could have done a worse job moderating that discussion would have been DONALD TRUMP. Read a more in-depth reaction in an article inside this week's issue.

4/7

Across Chapel Street, the MFA program holds thesis reviews for the second half of its sculptors. On display are pieces that could have had origin in Rudolph Hall, but perhaps spiked with LSD—ALEX STEVENS' (M.F.A.'16) suspended stud frame and refrigerator, TAMMY LOGAN's (M.F.A.'16) wall cut with chair, table, and ceiling fan, or TIMOTHY SINT TILLO's (M.F.A.'16) enclosures constructed with moving human bodies.

4/7

'Swag, swag, swag, on you,' sings Justin Bieber, and the members of YSoA's student organizations as they handed out goodies to prospective students during lunch. This was the first time that student groups have been featured at Open House in recent memory. Equality in Design, Outlines, and *Paprika!* made their presence known with their wares displayed on a table in the 7th floor back pit. While the incoming students were lured by the attractive buttons/totes/flyers/free issues, they stayed for the conversation on student involvement and organizations.

4/8

Not yet ready to leave our adolescence, YSoA students attend our very own Prom, complete with live music and unlimited PBR. ISAAC SOUTHARD (M.Arch '16) went rogue with a camera, capturing all the fun in over 750 photographs that we poured over the next day.

4/9

All the dancing at Prom didn't sap any energy from MIKE LOYA (M.Arch & MBA '18), who won the Badminton Singles Tournament the very next day. You don't want to know what he's doing with the \$50 prize. Organized by himself and BENJI RUBENSTEIN (M.Arch '17), Mike is on his way to win the triple crown (fall doubles, royale, and still in for the spring doubles).

4/9

'God is in the details,' claims PIER VITTORIO AURELI at the beginning of a Saturday-long image workshop for his studio. He elaborated on the value of details, a convincing reason why people rarely show up in his own work ('People in images have the problem of becoming the main focus and provide a false sense of completeness') and the role images play in representing a project. Want that signature Aureli look? Check out some of his favorite examples of good images: Flagellation of Christ by Peiro della Francesca, Death of Marat by Jacques-Louis David, the work of photographer Lewis Baltz, photographer Hiroshi Sugimoto, and painter Morris Louis.

4/11

PIER VITTORIO AURELI delivers a lecture entitled 'Do You Remember Counterrevolution?' on the subject of Filippo Brunelleschi (M.Arch 1392), the first freelance architect, and his syntactic architecture for Florence. Brunelleschi's solution for a disgruntled craft guild? Let them strike, find some cheap Lombard labor to continue construction, and re-hire each worker individually at the lower wage. According to Aureli, if Brunelleschi represents the birth of our profession, we now are living through its twilight. The key to our salvation is to reject formalist tricks and to treat an understanding of architectural

history not as a shopping mall but rather, as a way to problematize the present. For what not to do, take a look at ROBERT VENTURI, cautions Aureli.

4/11

'The debate is much more interesting than the answer,' says ROBERT A.M. STERN (M.Arch '65) at Monday's PhD Dialogue, a debate in its own right, hosted by SURRY SCHLABS (PhD) about the nature of pluralism at Yale—'It's in the blood here, that you always go after the thing that is opposite. If you do not, you die!' said STERN, unlike Harvard, where 'they have been telling people what to do, forever.' KYLE DUGDALE (PhD '15) pushes back—does pluralism not reduce architects to so many brands, so many options at the supermarket, distinguished not by the merit of their work, but the size of their success? Noting whereas we used to choose between styles, now we choose between personalities, the Dean still took little issue with the metaphor, 'you can walk up and down the aisles and choose what is good for you—someday someone will even choose a PVA, if they can find a big enough site and put curtains in the window.' PIER VITTORIO AURELI demurred, 'I cannot tell my students what I teach is merely a matter of style.' Pluralism does not however, in STERN's view, equate with multi-disciplinarity—should a non architect ever be Dean?

'Why would you want those people running an architecture school? Interdisciplinary is not the same as the loss of your own discipline—the center must hold.' With the last question, BIMAL MENDIS pushed back, "you think we feed the profession, but don't we also have an obligation to lead it?"

4/12

'THE WALL WAS A MASTERPIECE!' exclaims Anthony Vidler, quoting Koolhaas' 'Exodus, Or the Voluntary Prisoners of Architecture' during Theory II lecture in Hastings on Tuesday morning. 'That's the best Trump impression I can do,' he added. Koolhaas' radical proposal for a divided London is shockingly relevant to the 2016 Election.

MEMORANDA

4/14

The J. Irwin Miller symposium 'Learning/Doing/Thinking: Educating Architects in the 21st Century' will begin this Thursday and run until Saturday in Hastings Hall. The symposium, convened by Eva-Liisa Pelkonen, brings together scholars, educators, architects, and administrators to evaluate inherited models, discuss current trends, and speculate about future challenges of architectural education.

4/15

Join Equality in Design and Outlines for this week's installment of the Brown Bag Lunch Series. A talk titled 'The Political Use of Homophobia' will be given by Graeme Reid, director of the Lesbian, Gay, Bisexual and Transgender Rights Program for Human Rights Watch and Lecturer in Women's, Gender, and Sexuality Studies at Yale College.

Paprika! welcomes DIMITRI BRAND (M.Arch '18) and ETHAN FISCHER (M.Arch '17) as the coordinating editors for 2016-17!

Contributors: Luke Anderson (M.Arch '16), Elaina Berkowitz (M.Arch '17), Michelle Gonzalez (M.Arch '16), Nicolas Kemper (M.Arch '16), Benji Rubenstein (M.Arch '15), Maggie Tsang (M.Arch '16), Edward Wang (BA '16)

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. To read *Paprika!* online, please visit our website, yalepaprika.com

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

Paprika! XXIV

Editors

Samantha Jaff (M.Arch I '16)
Tim Altenhof (Ph.D. '17)

Graphic Designer

Carr Chadwick (MFA '17)

Portraits by

Abraham Lampert (MFA '17)

Coordinating Editors

Maggie Tsang (M.Arch I '17)

Tess McNamara (M.Arch I & M.E.M. '18)

Issue Advisors

Daniel Glick-Unterman (M.Arch I '17)

Ian Donaldson (M.Arch I '17)

Master Meditations



Katie Colford (B.A. Architecture '16)
B.A. in Architecture: Why Bother?

The undergraduates hold a unique position in Rudolph Hall: they are the only group to keep a single desk location over the course of their three years in the building. They make quite a mess in their burrow on 7, with an exuberant disarray of materials, models, and drawings overwhelming their shared desks. I am one of them.

In two short months, I will receive my Bachelor of Arts degree, and I am prompted to consider and interrogate the divide between Yale's undergraduate and graduate programs in architecture. Not only are we physically separated in the YSoA building, but the underlying pedagogy of our degree is also distinctly different. The dynamic between 'the studio' (the south side of the 7th floor), 'studio' (the class), and 'studio' (the culture) provides a useful frame of reference.

The distinction in degrees arises primarily from the liberal arts emphasis of Yale College. Yale does not offer any pre-professional majors; there is no Pre-Med major, nor Pre-Law. Furthermore, the architecture major's requirements only begin in sophomore year, often attracting students reeling from onerous freshman Engineering prerequisites and those seduced by Alec Purves's magnificent Introduction to Architecture course. The course of study demands an interdisciplinary foundation, with six of the major's 15 credits to be fulfilled in history, social science, and quantitative reasoning—in addition to the 21 other courses outside the major.

Architecture is initially heralded, almost reverently, as one of the loftiest liberal arts, subsuming all others within its domain. It is an investigation not only of the spatial, but also the historical, the social, the urban, and the material.

The program at Yale is, indeed, a remarkable thing. Beginning essentially *tabula rasa*, we learn in the span of a mere four months how to interpret orthographic drawings, how to articulate an idea visually, and how to read a building. By our junior and senior years, we're attending PhD dialogues and Thursday lectures, we have competed in the fourth floor badminton tournament, and we attend the occasional 6-on-7. Many of us come to ally ourselves more with the YSoA than with Yale College—a shift especially reinforced by the hours spent at our second home on the 7th floor.

But along with the intellectual growth of studying architecture, we are swiftly introduced to studio as a distinct *culture*—its steep workload resulting in all-night charrettes and an all-consuming lifestyle. As such, architecture becomes conflated with an unpleasant marathon, striving for the misconstrued finish line of a 'good' critique. It becomes a path simultaneously adored and hated, lionized and vilified. The culture promotes disillusionment with the discipline as a whole; we have watched friends take semesters off and truly break down emotionally, overwhelmed and defeated by the immense expectations of studio.

So, how can we undergraduates make sense of our position as Students Of Architecture At The Yale School Of Architecture? We share the space, we share the grueling studio demands, we share (perhaps regretfully) the culture, but we do not share the degree.

As a graduating senior, I have admittedly considered this question from the perhaps prosaic perspective of employability. Many of my peers at other institutions are earning five-year Bachelor of Architecture degrees, armed with marketable résumé skills like Revit and V-Ray, while our technical abilities have been self-taught (with some assistance from kindhearted TF's) and sorely uncultivated. It requires a dicy bit of explanation to inform potential employers that the focus of Yale's program is to teach us to *think* architecturally—and we promise we also have some skills.

At its core, the major attracts students with the promise of a certain reality—yes, it is the humanities, it is art, it is making, but it is all in the service of Architecture—a tactile, tangible thing that exists in the real world. Though some undergraduates fully intend to pursue the discipline as a career, a substantial number have no intention of becoming architects, admitting an honest distaste for its overwhelming intensity. But even for these students, a love for architectural thinking nevertheless guides their pursuit of related disciplines, such as graphic design, teaching, real estate development, and urban policy research.

That a B.A. is essentially an arbitrary step on the way to achieving this reality of architecture has often led to discouraged, nihilistic *why are we even bothering with this* midnight questioning before a review. And for those who intend to eventually pursue a Master of Architecture degree, there is the nagging question of whether we should have pursued something less exhausting now, if in two-to-three years, we will master¹ this very discipline regardless of our undergraduate course of study?

The fact remains that we are *not* receiving a professional degree, and the shadow cast by the seeming unavoidability of studio culture is complicated and ambiguous.

Perhaps the better question, then, is this: What makes a liberal arts approach to architecture truly worth pursuing?

The liberal arts approach is not merely a Yale College imperative to avoid constrictive, pre-professional degrees at the undergraduate level. Rather, it is filled with a pedagogical richness that I strongly believe is valuable as an independent

course of study. It is why I have bothered with this.

The Yale approach is reminiscent of Josef Albers's call to learn by doing, to 'make open the eyes.' The work of Josef and Anni Albers is an oft-recommended precedent study among the undergrads, and for good reason. Their philosophy of discovery through close examination is precisely the goal of the undergraduate program.

We are invited to closely examine the studio prompt, even to challenge and question it. We are compelled to harness and apply the intellectual intuition we are allowed in the process. We are spared the need for a neat and tidy parti diagram; in rummaging and wading through our projects, we collect and create some amazing, weird, and beautiful things. As Surry Schiabs (PhD) once consoled a fretting studio-mate: 'Don't worry, we won't build it! We can take risks. Indeed, we thrive on them.'

The undergraduate pedagogy allows us to revel in exploration and invention while demanding that we question and challenge our every approach. This may be messier than a B.Arch or M.Arch program. But from my perspective, it gives the persevering undergraduates the opportunity to stretch ourselves further than we ever could have imagined.

We *should* bother with a B.A. in Architecture because—if we let it! (and this requires real self-discipline)—it allows us to be slow, to develop an intuition for that promise of reality that architecture creates, to savor the poetics of the built environment in a cross-disciplinary approach—to keep before us the wonder and mystery in understanding space.



Dante Furioso (M.Arch I '16)
Punk Master Aureli

At Yale, each residential college has a 'master' with a clearly marked Master's House holding publicized Master's Teas: a special location and event hosted by the pater familias of each oxbridge-style dorm. Hierarchy, paternal control, and an era of widespread human bondage are latent in the name. But, you don't have to study at Yale to see the naturalized use of the term master. As Alicia Pozniak (M. Arch II '16) indicated in this publication last week ('Who's Your Master? A Pernicious History of the Master Bedroom'), the term 'master bedroom' is still widespread in the United States. Indeed, this seemingly ordinary label identifies a gendered space based on the nuclear family and the male head of household. Likewise, the domain for reproduction is clearly represented with the words 'master bedroom' and the familiar two-pillowed, marital bed. As Pier Vittorio Aureli would say, this is the nitty-gritty of the domestic. This is exactly what he challenges his students to reconsider: habits that are so deeply ingrained in our cultural and psychological frameworks that most people consider them too obvious to question.

To do this, he teaches a method in which the infinite permutations of composition, drawing technique, color palette and presentation are forgone for an emphasis on a precise verbal argument, paired with uncomplicated suites of line drawings and precisely cropped images. The panels are planned out well in advance and printed in even numbers on thirty-inch square panels. Needless to say, the almost religious adherence to a single format has a palpable power in an age of anything-goes virtuosity and complexity. Yet the format is not really optional, as the studio begins with group precedent research and final design work is unified by its presentation and method, presented in a book at the end of the semester.

While he doesn't wear the dark master's robe—opting instead for the professional sweater and jacket combo—there is no doubt Aureli has a strong hand. He guides with a specific structure and clear political position. In light of this, the question emerges: Does Pier Vittorio Aureli run his studio like a master in order to critique the power structures represented by such a title? While I fear this question has no final answer, I can offer some reflections based on my time in his studio this semester.

Aureli's students produce drawings and images with a coherent graphic appearance. After all, we use a master document, the thirty-inch square, to format all our drawings for the semester. Aureli calls this non-compositional drawing, a method which allows many simple moves to be derived from an initial idea. But, to dwell on the look of the images—which are in fact justified by specific precedents ranging from Piero della Francesca to the New Topographics—may miss the point. It is true that the work produced is self-similar in its graphic appearance. This is the case for Aureli's own work with Dogma and as he said during our midterm review, he teaches a simple technique. But, why the insistence on this method?

Our studio focuses on the issue of communal housing. While driving in a rented Nissan minivan on our field trip to San Francisco, we told stories. Pier Vittorio shared his admiration for Gianugo Polesello, one of his professors at the IUAV in Venice: 'He would only let you design with a square, circle or triangle! I couldn't understand, you know, why was this guy so obsessed with triangles? But, I think now, that he was definitely the most punk architect!' We all pulled out our iPhones, eager to find some of the drawings by this punk master. In this anecdote, and in the many others recounted in their

the gray upholstered interior of our mini-van, 1980s Seattle punk music beats ticking in the background, I was reminded of something one of my good friends said about rock music when we were in college at Wesleyan: there are only two ways to be great. Either you try to reinvent everything and come up with something totally new, or, you take the tools and existing structures and boil them down, and keep driving them deeper until you get something really damn good.

We witnessed Pier Vittorio's utter respect for a professor who dealt each student a platonic shape as the essence of their project. That's right, he has respect for certain masters. He mentioned Polesello and Tafuri more than once—architects with a clear sense of aesthetic and political purpose. We saw him lower his eyebrows and nod his head to the stripped-down chords of early Nirvana, Fugazi, and one of his favorites, a band called Flipper. We saw his deep appreciation for the unashamedly hard-core, bare, uncomplicated architecture and music that doesn't fuss over inventing new structures, but rather, lay bare the existing ones, using simple structured chords.

Like the hardcore tunes of 80s punk, Aureli eschews formal virtuosity, opting instead to shock with uncomplicated form and a clear political message. In an age of widespread fetishization of complexity, Aureli's practice, Dogma, stands out. As Christophe Van Gerrewy argues in his article in the fall 2015 issue of Log, 'Dogma shows that in order to be surprising, architects today can only sabotage the very notion of surprising architectural invention.' That is, with so much noise, the most powerful method is to do something brutally restrained. This is especially effective when part of a series. The method also happens to lend itself well to teaching when a researched-based thesis is paramount. If students spent the majority of the semester on formal and compositional manipulations building labor-intensive models, a precise articulation of a thesis would be far more difficult. Instead, Aureli insists his students focus on the argument and a precise framing of their project.

Is Pier Vittorio a master? Insofar as a professor assumes certain power and responsibility, he is. Does he exercise this role with greater authority than others? Perhaps. But, he may simply be more convicted. Regardless, he's not afraid to tell you plainly what he believes, sharing the power of a straightforward, rigorous technique.



Jeongyeon Song (M.Arch I '18)
Apprenticed Masters

The story of a young man's hot summer days in Italy trying to 'see the unsee-able' is one we have all heard before. Yet despite our familiarity with the narrative of Peter Eisenman and Colin Rowe, the story still seems distant somehow. Their relationship is rarely found in our own narratives—one of a master and apprentice, partnering to continue a tradition of architectural pedagogy.

The relative unfamiliarity with this relationship seems odd at a school of architecture though, especially in the context of advanced studios—the finale of our academic career when we have the chance to study with individuals who are widely considered masters of their particular architectural approach. Working with such established figures in the field is a privilege that comes with being a student at the YSoA, one that most of the first and second year students look forward to having.

However, as the semester unfolds, it becomes less clear whether these masters of architecture are also masters of teaching. They may have achieved critical acclaim in their professional work, but some critics leave much to be desired when it comes to providing the intellectual excitement and rigor promised on Lottery day.

The root of the problem often lies in the simple but fundamental dearth of critic-student interaction. A student's transformation from novice to master relies heavily on the presence of the master in the process. This process—the feedback of questions and answers, of conflicts and discussions—is instrumental in the transformation of the student from novice to master. However, this process works in both directions: the master also continues to learn from challenging discussions with students. In the ideal master-student relationship, one is never assigned either title; each takes up the responsibility of being both.

It is easy to neglect this responsibility and wait for the other to spoon-feed, however—a problematic habit of which both parties can be guilty.

These days, it seems an architectural master who is also well-learned in teaching is a rare blessing—one that students in Frank Gehry's advanced studio currently seem to enjoy. I conducted a survey of the students taking advanced studios this semester to try and understand the state of engagement of the critics with their students. From the five students in Gehry's studio who responded, I gathered that Gehry's degree of involvement in his students' design processes scored an average 4.2 out of 5, with 5 representing a level of constant involvement. In their responses, the students did not praise Gehry's architecture or style. Rather, they praised his ability to devote himself to the studio in a manner productive for both himself and the students. As one student wrote, 'He is incredibly supportive and at the same time critical, and pushing us to do more work. It is obvious that he is here to not only learn from our work, but to help each student succeed within their

own parameters. I think that this type of relationship should be a model for the critic-student relationship.'

On the contrary, students from Greg Lynn's studio appeared to be experiencing a lack of involvement from their master. The six students who responded to the survey scored Lynn's involvement in the studio as an average of 1.2 out of 5, compared with Gehry's 4.2. The frustration with Lynn's absence was evident in one of the students' comments, which went as far as to say: 'it would be nice if he actually gave a damn about teaching us.' Despite the similarity in the students' desired level of engagement from both critics (4.16 for Lynn and 4.6 for Gehry), it was clear that one was able to meet the demands while the other failed to do so.

There are not many Gehrys out there: architects of critical acclaim who manage to carry on the duties of their firm, while also engaging fully with the students they teach at school. Rather than mourning this situation and sighing 'c'est la vie,' this is a call for us, the students, to take our part in training someone to become a master. We often want the product (a great teacher), but are unwilling to participate in the process of making one, especially when we are not the beneficiaries. Whether through the existing end-of-term evaluations or other measures, such as anonymous studio surveys that yield statistical data or approaching the dean as a studio, we must take every opportunity to provide feedback to our critics. Though we may not be able to enjoy the fruit of the labor ourselves, there is hope that these steps can contribute to the critic's longer maturation into not only a master of architecture, but a master of teaching.



Shayari de Silva (M.Arch I '16)
Jack of all trades, Master of Architecture

I didn't sign up for grad school to become a master. In fact, at the time I applied, a master's degree in architecture seemed to me like the surest path to a continued jack of all trades tertiary education following a liberal arts undergraduate degree. Lately, with a deluge of emails about caps and gowns, job interviews, and printing portfolios reminding me that I will (hopefully) be graduating with a Master's of Architecture imminently, I have been thinking about that term. It turns out, at least by the dictionary definition, that having a Master's of Architecture degree technically makes you a Master of Architecture. Surely, there must be some discrepancy between the recognition granted on institutional grounds and the acknowledgement of actually being a master? And what does it even mean to try to master architecture?

Between the OED and the trusty etymonline.com, I gather that the word master as a noun could mean 'a person who has dominance or control over something' and 'a skilled practitioner of a particular art or activity,' while as verb, the meaning takes on a more problematic turn, suggesting 'acquiring complete knowledge or skill' and 'gaining control of, overcoming.' The word primarily came into use in the twelfth century with evolving meanings until 1904 (such as the 'master copy,' the original version of a recording), but essentially the word master had its heyday in the Middle Ages. Almost a millennium later, is this an outmoded term for defining an educational qualification? Do we really believe that acquiring complete knowledge on a subject is a possible, or even fruitful, exercise, given the pace of shifts in epistemology today? Three years of graduate school have only strengthened my conviction that Architecture is necessarily an ever-dynamic discipline, and it is this attribute that beguiles so many of us in our Sisyphian attempts to study it. Mastering, as an action, does not seem to be within the realm of possibility for Architecture, given that the discipline is in itself ever-changing.

And what of being a master, in the sense of one who is publicly acknowledged as having control over the practice of architecture? Even though I don't believe in the possibility of mastering architecture, I do think that curiously enough, there are those architects who we may all agree are masters. In the stunned aftermath of the news about Zaha's passing, I kept hearing the phrase, 'she was one of the truly great ones.' Zaha, like the other great masters of architecture such as Bernini, Le Corbusier, or Gehry, in my mind, was a polymath who did many things, some better than others, but she is proof that this discipline is not only about buildings. Learning to be an architect, I think, is not only about being completely rehearsed in the art of making buildings, but rather about having a whole host of skills and interests that help us to design creatively. Over the last three years, it has become clearer than ever that a lateral approach to an architectural education comes at the cost of delving deep. Still, I look forward to accepting my Master's of Architecture, even if it only means that I am a master of none.



Juan Pablo Ponce de Leon
(B.A. Architecture '16)
Hallowed Halls

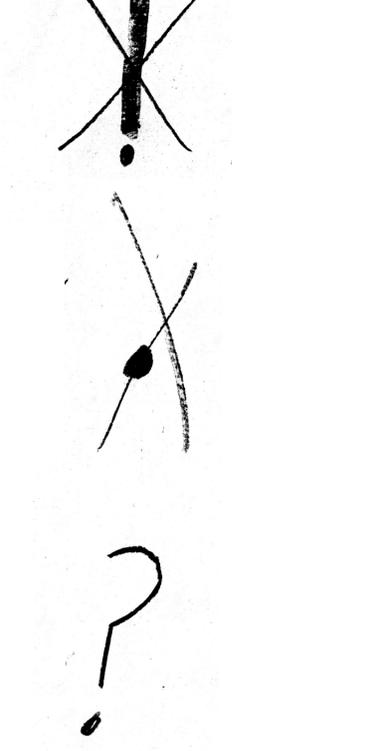
In an issue titled 'Masters,' it would be remiss not to address the controversy facing the same term in our greater academic environment and its relation to the architectural profession.

Our Yale is a heterotopia, a place inseparable from its idea. As a space, it harkens back to the old yore of Oxford and Cambridge. As an idea, it draws from their intellectual traditions. In the 1930s, modeled after the English schools, the residential college system was established. Its aim: to have smaller groups of undergraduates live together, fostering tighter communities. The head of the college unit, the master, was appointed to head activities and social life.

As time passed, the primacy of the residential colleges faded: they lost control of their academic programs, their individual endowments were dissolved and merged, and even Bladderball went the way of the wind (administrators said the game where undergraduate groups from each college tussled over control of a giant bladder ball had 'mob-like' qualities). The function of residential colleges shriveled to a shell of their former selves, while the pomp and circumstance remained. A tectonic shift had occurred from viewing the college master as a figure of authority to a mentor-like position. Such was the context around the discourse last semester calling for the abolition of the title 'Master.' It was conceived when Yale was entirely male and predominantly white. The title carries racial baggage preventing college masters from doing their jobs: fostering diverse, inclusive communities. Responses from college masters were mixed: some disavowed the title, others said students should address them by whichever title they were comfortable using (master, professor, doctor, etc.). Although the Council of Masters assured it would take the issue at hand, ultimately no consensus was reached. The official response was silence.

At present, a long overdue debate of inclusion plagues architecture. Last week's *Paprika*, 'The Architectural Mystique,' addressed the regrettable state of this profession as deeply exclusive to differences in gender and ethnicity. It is precisely this school's drive towards greater inclusion that gives one hope that the troubling connotations surrounding the term 'master builder' as the all-knowing designer can someday be dispelled. If there are lingering doubts of the term's contentious baggage, just ask those affected by Robert Moses' Cross Bronx Expressway what they think of a 'master builder.'

Although we strive for a more cooperative and understanding environment, sometimes it helps to remember how thick the corrugated concrete walls are and how removed from street life the seventh floor balcony can be. One Friday evening during the wake of Eric Garner's death in the fall of 2014, the school's premier student social event, 6on7, happened while protesters on the corner of York and Chapel Streets chanted, 'We can't breathe!' The coincidence was unplanned but the warning was clear: as a cadre of future master builders looking down from our balcony, we cannot risk remaining distant and disenfranchised from our city.



Dimitri Brand (M.Arch I '18)
Maps as Mastery

Sandy Island, located in the Coral Sea east of Australia, was once approximately the size of Manhattan. Originally 'discovered' by a whaling captain,¹ the island appeared on maps for over one hundred and thirty years until it was 'undiscovered' in 2012 by Australian Research Vessel, Southern Surveyor. Prior to 2012, Sandy Island appeared on maps produced by the National Geographic Society, in various professional hydrographic data sets, and most remarkably on the satellite-sourced Google maps. The General Bathymetric Chart of the Oceans, the standard for scientific professionals, showed the location of Sandy Island to have an elevation of one meter. This data point was not informed by any collected evidence (the ocean is actually over a kilometer deep at Sandy Island's supposed location), but by a phantom reading that was produced when the data was filtered through the World Vector Shoreline Database, which included Sandy Island.²

The phantom island is not a new phenomenon, but the un-discovery of such a large landmass in the age of satellite imagery caught the attention of the media. The Huffington Post called it 'The Mystery of Google's Lost Sandy Island,' suggesting that the island was legitimized not by its inclusion in more than a century's worth of maps and scientific research, but rather by its inclusion in Google Earth, making it then Google's island to lose.

Google and other internet companies have created a new map family with which to define territory, resulting in two types. These two types perform in distinctly different ways:

1. The classic map, which is hierarchical and diagrammatic, where the ideal map is formed by being a map of a map; where legibility necessitates the removal of extraneous information.
2. The more recent 'complete map,' where the ability to display digitally layered information seemingly allows for the inclusion of all available data.

In his seminal work, *Science and Sanity*, Alfred Korzybski, father of general semantics, states: 'The map is not the territory... The only usefulness of a map depends on similarity of structure between the empirical world and the map.'³ Korzybski believed that the only content of knowing is 'of structural character' and that the map's power and usefulness is a function of its abstraction.

The first type achieves Korzybski's useful map through the decisions of a master; hierarchies of importance are established based upon the intent of the cartographer. This type of map is generally more capable at displaying physical data as the display of experiential content necessitates the sacrificing of precision. For example, the quasi-axonomeric iconographic maps of small towns, the flattened facade aerial maps of Shaker town planning,⁴ and the interior design furniture plans of the 1900's that show three-dimensional furniture inside of a two dimensional plan, give precedence to experiential qualities at the expense of spatial accuracy.

The second type need not make such concessions and can include subjective forms of information with relative ease. Multiple layers of digital information allow for the inclusion of diverse media; anecdotes, photographs, and dining reviews populate the ever-growing Internet space. The map no longer compromises its use as a spatial/ wayfinding tool in order to display experiential content as the experiential information easily recedes when not necessary. In this way, people's personal experiences can be piled together with the experiences of others. The map creates a collective idea of a place, a lowest common denominator understanding that acts as a litmus test for potential visitors and, perhaps more ominously, as a vicarious experience for internet voyeurs. These maps are collectively psycho-geographic and move closer to a collective estimation of experience by the addition of each data point. The experiential data points further legitimize the perceived accuracy of the geographic map below. As three-dimensional phenomenological approximations are layered on top of the map, the cartographic vehicle below becomes the base for experience, and thus is assumed to be truthful.

The question arises then, who is the master of this new map? It could perhaps be the coder or team of coders that developed the technology, but they could only be considered the master in the loosest sense, as they have only provided the framework. Is each user then a master of the map? If this is the case we have to grapple with the question of whether a collective consciousness can be considered a master, or if mastery requires hierarchy.⁵

The potency of the Sandy Island story comes not from our desire to identify the flaws in Google's data in order to humanize the omnipresent, but instead from an anxiety that forms in the face of Google's potential inaccuracy. Google Maps has become a frame through which we identify our place within an increasingly complex world. Its failure at such a massive scale exposes an uncomfortable reality: that despite presumptions of exactitude, our most advanced tools and models are approximations based on a necessarily flawed continuum of acquired knowledge.

¹ In the defense of the captain who 'discovered' Sandy Island, it is probable that he encountered a large section of floating pumice from a nearby volcano.

² Maria Seton, Simon Williams, Sabin Zahirovic, and Steven Mickelthwait, 'Obituary: Sandy Island' (1876-2012). 'Eos, Transactions American Geophysical Union 94 no. 15, (2013): 1411-142. doi: 10.1002/2013EO15001'

³ Alfred Korzybski, *Science and Sanity: an Introduction to Non-Aristotelian Systems and General Semantics* (Lakewood, CT: International Non-Aristotelian Library Pub., 1958), 58.

⁴ This is only one example. These types of maps are also popular in other forms throughout history.

⁵ It cannot be said that the new crowd sourced semi-democratic map is without problematic hierarchy. At the most basic level it inherits Eurocentric mapping biases for its underlay.

Hmm I'll have to
really think about that!
R.A.M.S.



On Monday, March 28, at three o'clock in the afternoon, the editors of *Paprika!* XXIV sat down with Dean Stern for an interview. Prior to this meeting, the editors had sent out an open call to the students of the School of Architecture, soliciting one hundred questions. They received forty. A blessing in disguise perhaps; the interview published here consists of fifty questions, and lasted well over an hour. Throughout the cheerful and lively conversation, we discussed socks, artificial intelligence and 'getting Bobbed.' Here's a look at the man inside the Gucci loafers:

Are you a master?
I never think of myself as a master. But I've been doing architecture for quite some time, so I should be on top of my game by now.

Who were your masters?
As a student, Paul Rudolph was without question the dominating force in the school, and I certainly respected him and his work enormously. I also respected Philip Johnson and his work, but he was not actually teaching when I was a student. He was appearing for lectures and studio reviews. Then later on at the end of my student days, I came in close contact with Robert Venturi. And in my early days as an architect—or as an intern architect if you will—I continued to be very close to Bob Venturi and his ideas. I published in *Perspecta 9/10*, which came out in the spring 1965, a significant excerpt from his book *(Complexity and Contradiction)* and also a significant portfolio of Venturi and Rauch's early work. I began to know the work quite well in 1962 and was in close contact with Venturi from that point forward.

A servant with three masters is a problem. Since, for example, Philip Johnson always said he liked Bob Venturi's plans but couldn't stand his buildings, Bob Venturi is not prone to like anybody's work of his generation but his own, and Paul Rudolph not liking Bob Venturi, especially after Bob Venturi and Denise Scott Brown savaged his Crawford Manor apartment house in the book *Learning from Las Vegas*.

We get interrupted by a phone call. We get interrupted twice this afternoon.

What does a master wear?
Oh, well. [We are all looking at Dean Stern] No, come on, it's a silly question! [We take it as a compliment] Different people wear different things. Frank Lloyd Wright was an incredible find e siècle dandy through most of his life with a flowing *fourard*. He frequently wore a beret, and then adopted the pork pie hat. You always could recognize him from his costume. Mies wore elegantly tailored suits. He probably had a tailor. Philip Johnson dressed very well. He was always impeccably attired. He could put on a pair of blue jeans and would somehow make you think he was attending a black tie party. Paul Rudolph wore these suits from Louis Boston, they were tweedy, they kind of looked itchy, but he was always well attired. In those days you wore a coat and tie. Charles Moore: bad suits, bad cloth. Tom Beeby: not a snappy dresser. Cesar Pelli dresses nicely, but I wouldn't say he wore master's clothes. And then there is me who likes to wear what I think are nice clothes. **I always wear a white shirt, like Steven Harris, but I own a tie, unlike Steven Harris.** You know, getting up at the hour in the morning I'm forced to get up, I reduce my decisions. I've always worn Gucci loafers since 1965 (the year *Perspecta 9/10* came out, editor's note). You can always identify a pre-1965 picture of me. I might be wearing something else. But after that it's easy. There you go. **Why am I telling you all this?** Herman Spiegel, an engineer... we don't want to talk about his clothes. Going through the deans now. As to teachers, Jim Stirling was very notable. Jim Stirling began to push on quite a bit of weight in the course of the time he taught at Yale. He ended up very large. He always wore dark blue, immaculately pressed, long-sleeved shirts, which I believe he got from Turnbull & Asser. So here he was, this 'Mr. Anti-establishment' shopping in the most establishment place. And he was very vain about his socks—bright colored socks. Clothes were very important to him—he would give an award to the project in his studio he liked best. He would give that person a shirt. So it was all about the costume. The fashion icon of the school, until recently mostly male, because the school was mostly male, I'm not going to comment on women's clothes—I don't want to get in trouble here.

What's a color you like today, buttery?
I always like yellow. I always wear a soft, buttery, yellow pocket handkerchief, and I think a pocket handkerchief is very important. **I carry two handkerchiefs—one for show and one for blow.** The blow one is in my back pocket. The one for blow may just be a pale blue (*pulls it out of his pocket*). Yellow, I reserve for the pocket handkerchief.

When did you commit to wearing yellow socks?
When I returned to Yale as Dean. **I think that Keller Easterling made an observation one day that Fred Astaire always wore yellow socks.** It turns out, Fred Astaire did wear yellow socks a lot. I admire Fred Astaire. He also always wore pale blue socks. So I have this whole set of pale blue socks. But I've locked into yellow. It's easier to stick with one color. And I think, Astaire wore pale yellow and pale blue socks because as a dancer, he was very aware of his feet and what they might look like—maybe wanting to draw people's attention to his feet. Anyhow, they have become a signature of mine. But I'm no Fred Astaire.

Is it true that you get a headache without yellow socks?
No it's not true! But I wouldn't really know, because I hardly ever not wear yellow socks.

Why do you think most architects wear black?
I think a lot of architects have confused the profession of architecture with a religious cult. I did not enter architecture with the same intention as though entering a holy order. *We are now leaving the fashion compartment. Dean Stern seems pleased.*

Your definition of *opus latericumum*?
Opus reticulata??? *Latericum*. I don't know about latericum. **So I'm confessing once again my ignorance as a Yale educated modernist.** It was the most common technique for wall-constructions at the time of Vitruvius. Which was...? To build a brick wall around a core of cement. Well, if you just told me that...

What activities do you do besides architecture?
Not very many (*laughs*). The older I get, the more I do less of the things that I thought I would do when I got to be older. So I don't go to as many museums and cultural events as I would like. Once I became the dean, I stopped going on any kind of a regular basis to live theater in New York, which I used to be quite an habitué of. I just found for one thing an absence of free time, and another, I was usually so exhausted that at the end of the day I would go and sit in my one hundred dollar seat and have the most extensive snooze ever known to man which is neither nice for my companion nor for the neighbors in general, and probably rather disturbing to the actors on the stage if they could see me. I'm looking forward to catching a few plays after June 30th. On the weekends, I find myself writing emails and reading texts that have been written either *its Constructs* or Dean's letters or books like the book of the history of the school I've written with Jimmy Stamp, which

was a four-year project.

I am the best editor I know. And maybe I'm the best editor period. I catch all kinds of mistakes. I cannot read a book by someone else without finding mistakes. On the other hand, I know there are mistakes in my books, I write in the margins, I correct the text. **I'm obsessive. I have a very good eye for detail, which is very useful for an architect.** I find that not so many architects have a great eye for details. But the architects I admire, whether it's Mies, or certainly Rudolph or Johnson, they had very sharp eyes. They could see details. They could see where things were. I see things that are out of line. Drives people in my office completely insane. How did you know that Bob? (*raises his voice*) Or, I will say to them: how big is that? And of course in the computer age its answer is usually one of stupefaction. And I say, maybe it's three inches or whatever. And finally they fish around and find a scale—every architect in my generation had a little one in this pocket (*points to his shirt*), and they measure and say: how did you know it was three inches, and I say: experience. So I guess I am a master. **A master and a monster are usually very close to each other. I shouldn't have admitted that, but better I say it than you.**

Your most traumatic experience with another architect?
(*bursts into laughter*) Well, there was a time when I had to peel Denise Scott Brown away from fighting with Paul Rudolph in my apartment over the subject of the way Denise and Bob Venturi had treated Rudolph's Crawford Manor. This was at a little party I gave after the opening of the Venturi show at the Whitney in 1969. It was a small show, very interesting. So that was rather traumatic. And I remember that Ulrich Franzen, the architect, came up to me at the party and said: **Bob you better go into the library, Denise is about to kill Paul Rudolph.** That was pretty scary. There are probably some other moments.

Agreed, that your early work is more original?
I don't want to be original. I want to be good. That's what Mies van der Rohe said. I think that originality is the luxury of youth. You have to make filthy little spots to put yourself on the map. But it is often not the most important thing about architecture. Quality of the physical thing, appropriateness of the thing in its setting, and in relationship to the activities that it houses, are things I value very much. Dada screams are very original but not very interesting. Is it more interesting to look at a painting by Jackson Pollock—very original, but very hard to understand, and maybe there is nothing to understand at all—or to look at a painting by his more or less contemporary Edward Hopper. There you go. They are both great artists.

Which has been more rewarding, practice or pedagogy?
I can't imagine my life of one without the other. This coming year when I will be on leave will be a heavy trauma. **I will probably wake up at 4:45am as I did this morning with no reason of getting up at 4:45am. And I will probably run to Grand Central Station and sniff the train and then go back home.** They are both rewarding. In my early days of teaching in the 1970s and early 1980s, when I was advocating what was called Post-Modernism but I was advocating its maturation to something that I came to call New Traditionalism, I found teaching very, very interesting, because I did win over—maybe intentionally, maybe just by the fact that they were truly interested in what I was saying—a whole group of young architects—this was when I was teaching at Columbia, although I did teach at Yale when Cesar Pelli was the Dean. So that was very interesting. By the time I stopped teaching at Columbia, because I came to Yale as Dean, I must say, I got a little tired of pushing the great big ball of architecture up the hill and it was always rolling down and deconstructing around me. But I take the long view. So I don't know. I love to be in an office. **I love the experience of designing buildings with others.** I'm not so big on going to the field. I don't stand in the field and give instructions. I'm bad at it. I have a shorter patience, as you may have noticed. **A hard-hat doesn't go with my look.** When I want to walk through a project, especially in recent years when the Federal Government has made onsite inspection so much more subject of rules and regulations—I can't wear a hard hat, you have to wear special shoes, I can't wear my Gucci loafers—it's really a problem! **But I think that if you have the pretense of being a master, you need to combine both, because the master needs to teach the young, bring them along, and the master needs to lead the people with whom she or he works as well, and show a certain mastery to build confidence.** What does it mean in an office, if you're the head of the office, and nobody has any confidence in what you're saying. You're not a master. You're just the boss. I don't want to be thought of as just the boss.

Would you change anything about the course of your career?
Oh my god, I don't know (*voice drops*). I've done pretty well for myself. I don't want to sound smug. Maybe I'm a little. You know, I have good days and bad days, as anybody else. But no, it's fine. I think I've been lucky.

How do you think that your career would have differed if you were to graduate in 2016?
I can't imagine at all. I suppose, I would have learned how to use a computer. My nine-year-old grandson can use a computer. My seven-year-old granddaughter can use a computer. I cannot. Now you might say: why can't you—because I didn't want to learn. I didn't want to become in its thrall, and because I do believe computing, while very useful for hundreds of things in an office or in practice, useful to make quick representations of design and intentions, in fact I think it's the worst way to go about designing; it homogenizes practice. And I could not achieve what I wanted to do by doing it on a computer. So to this day in our office, I make a little sketch, and then another, a plan, a sketch of an elevation, of a section like in the Beaux-Arts days and then we make a little clay model, and I usually don't hack at it because everybody is terrified when I lift a mat knife that I might not only kill myself but them (*laughter*), but we model in physical terms. I think architecture is physical. It's not digital. Digital means is a way of drawing maybe at a certain point but I don't think it's about the physical. My feelings are no secret. I think everybody knows how I think about the computer at this point.

What architecture firm would you work for if you were to start your career over?

Well, you know I have been telling everybody that they have to get a job when they come out of school, preferably in a well-established, well-run office. Paul Rudolph said you have to get a job in an office that though not necessarily the one you thought was exactly what you wanted to do as an architect—because that would change in time anyhow—but one that had excellent habits of behavior—shall we say—high professionalism, knew how to work with clients, and deal with governmental agencies and give you agency to move a project along, so that when you finally went out on your own you would know what to do. So I would pick an office like that. **The truth of the matter is I hardly ever worked for an architect.** And I once said to Philip Johnson when he wanted me to do something, which he got me to do, I said but Philip don't you think I should go work for an architect he said 'what do you want to do that for?' never worked for an architect.' In some ways, what he asked me to do was incredibly beneficial and interesting, but as a consequence, in the early years of practice, I lacked a certain experience. I'm amazed how quickly I learned what I missed. And I think it can be said of my professional office, which is quite large, that it is extremely well-run and that when we make a design we know how to get the design

into drawn form, work with collaborators, and actually get it built. So a drawer full of unrealized projects—you know Peter Eisenman may say that the drawing and the book are more important than the building, maybe for Peter, not for me. I like to kick the tires.

Would you endorse robotics in building construction?

I don't think endorsing them is my privilege. It is probably inevitable we will have more robotics, but they raise interesting issues. We're in a time where many peop are unable to find work. And the kind of manual labor in the field and on the factory line that existed a hundred years ago is disappearing. So we have a social problem that is also an economic problem. Robotics are probably inevitable. But I have yet to see a robot that can lay a brick on another brick with an artistry of craft. So I still think hand construction is pretty nice. **I get a kick out of brick walls.**

Are robots useless for classical architecture?
I have no idea. I think maybe robots are useless for architecture that is *constructed* rather than *assembled*. And the problem with too much contemporary architecture is that it's a product of an *assemblage*, it is an assemblage, which accounts for why so many contemporary buildings basically look alike.

Do you prefer drawing or writing?
I actually hate to write. I know that sounds like a complete 'what is he saying?' Getting me to sit down to write even an email is sometimes an agony. And I don't draw, like our students go to Rome and do those beautiful drawings. **I would never make it through that class. Never never never never.** But I do draw well enough to communicate, and that's how I see drawing.

How has research and writing affected your practice as an architect?

Well, I tended to compartmentalize these different things. The research, say the books on New York, an elaborate and rather expensive hobby. But of course there are times when in contemplating a design and working on a design and talking to clients or government agencies, I can call up in the conversation information that maybe many other architects don't have. So it's nice and useful. But that's not why I do it. I do it because I feel that's just a great interest. Because I enjoy it. Some architects play golf—I'd rather design the clubhouse and also write a book.

Why do you think architecture is important, and who do you think it serves, other than the golf players? (*laughter*)

Architecture is everything about the man made environment. Some of it achieves the level of high art, some of it is good solid meat and potatoes, which is very important after all. **You don't want to sit down to a dinner of foie gras every day in the week. Sometimes you want to have bangers and mash.** So I think architecture is very important, but it is also something I want to do. It's important to me. If I were a musician it would be important to me. Maybe nobody cares to go to a concert. I'm not a concertgoer, but I think it's wonderful if you would to say to me I'm about to go to a music school I would say wow, that's great! Good, you have to fulfill your own inner genius. I don't like your question. It's kind of a silly question. Not worthy. Architecture is an art—high and low.

Are you optimistic?
Well, we are meeting now in late March of 2016, and as I look at the political horizon, it's hard to be as optimistic as I might have been in other similar periods earlier in my life. But I am basically an optimist. I think as an architect you have to be an optimist. You have to believe that what you're making is going to be good and that people will value it, they will appreciate it, not necessarily as great art—but that's not so bad—but as something that makes them smile, that makes them feel their lives are better, that they can do what they want to do in their lives in a better way. Those are all things architects can enable. In architecture school, and I was just as guilty of this as any student here in this school now, when I was a student I had no use for architects like me, who build all those buildings. Much later on, some Yale student complained about Cesar Pelli when he was the dean—he was a brilliant dean—they didn't approve of him because he does commercial architecture as though he was sending people to the electric chair or something. Fortunately most students need to get over this view of the world very soon.

What makes you hopeful for the younger generation of architects?

What makes you sure that I am hopeful for the younger generation? (*laughs*) Of course I believe there is always something new, something fresh. I think maybe I'm a little nervous, I know I'm harping on the same thing over and over again, but I think the divorce from the actual physical thing of architecture—the drawing, the model making, the building as construct rather than assembly—we fight it here at Yale, and I think so far reasonably successfully. But if you look at schools as a whole, or as the recent graduates who come out of those schools and apply for jobs in my office they have no expression, no way to show what they have done at school except computer drawings, which I assure you look exactly like the ones you do at Yale—except if you're at FAT studio or something like that. So I'm a little worried about that. Maybe you say 'he's an old guy,' well that's true, but I have a certain experience that also comes with being older. It's a concern. That's all. That's all I can say. I've said this so many times, how can I not say it again. Go ahead and ask me about something else. **I like it better when we talk about my socks.**

Maybe this is getting back to the socks. If stranded on a small desert island with nothing but acaecae and tortoises, in what style would you build your shelter?
What? I have no idea what they are, what is it? *It's a palm tree.* **Oh I hate palm trees. This is not a good question.** It would be quite unlikely to be stranded as in *The Swiss Family Robinson*. But you can't even get me to go on vacation to the Caribbean, much less to a desert island, so it's unlikely. **I'm like Woody Allen. I get nervous when I go off of Manhattan Island.**

What is the benefit in present day of continuing to build an aesthetic that is considered to be in the past?
Of course many people like the things I do because they do have a foot in the past. And what is wrong with the past? The past is another wonderful country—you can't live in it, but you can visit it. Mies van der Rohe said he was not a Monday morning architect, by which he meant, someone to start some brand new idea every time he started a new project. I don't live in the past. I live very much in the present. I can't guess what the future will bring. Nor can anyone of the 230 people in this building at this moment. They can guess, but it's unlikely going to be true. Who would have imagined Donald Trump for example on the political front? I am a modernist, but I'm not a slave to a narrow doctrine of modernism. **I go backward to go forward.**

What do you hope to accomplish with your architecture?

I don't know, I think I've done quite a lot by now! I would like to be thought of as an architect who addressed the wider

range of the public. A lot of architecture and architects seem to feel their highest goal is to be 'architects' architects.' I like the respect of my peers. **I like the fact that they often say: 'we hate what he does, but he does it well.'** But mostly I'm interested in the public. I used to say over and over again to students: you can't design a building and have a button next to the front door and you press it and out comes a voice saying: 'this is the architect speaking and I am now going to explain this building to you and make you understand why it is important.' It's just a front door. It's just a building. People have to bring some perception of their own to the building, but the building has to connect to that perception. There is a dialogue. There are many buildings that only talk to themselves. I think that's unfortunate. You can go to many art galleries and museums and see room after room of paintings of the most minimalist kind, but they don't talk to a wide audience. Ok. Artists don't have to. But architecture is out there on a public street. I'm not talking about someone's private beach house screened by bushes and shaded by those whatever kind of palm trees you are talking about (*Dean Stern is referring to acaecae*). I'm talking about public buildings. I think they need to enter into a dialogue with the public. The public is alienated by too many of today's new buildings. Museum directors think people don't want to go into museums because the museums aren't transparent enough. That's not why they don't want to go there. It's because they look like corporate office buildings. That's why they don't want to go there! Six million people climb the stairs of the Metropolitan Museum every year. Six million people! That's a lot of people to go to look at pictures and sculptures—they are not intimidated by those stairs, only the grandeur of the building. They love the steps, they sit on them, they relish them, they feel exalted by them. The National Gallery in Washington also has a lovely flight of stairs. It's packed with people. So don't give me that argument that you have to have a glassy box, which then of course has no place to hang the paintings anyhow. And glass is not even transparent in most lights. I still believe in the professional and hierarchical aspects of architecture, I believe in ceremony, in procession, which Le Corbusier talked about and Philip Johnson always talked about. He wrote an article in the issue of *Perspecta* that I edited on the professional element in architecture. A flight of stairs for those who can climb, and I'm still able to, is pretty exciting.

So maybe this has anticipated much of the next question, which you could cut short in case you feel any redundancy, but is there any moral imperative to your work?

Well, as I said much earlier on, I didn't confuse going into architecture with going into the orders of some cult or religion. As an architect, as a person, I have a moral standard and there are probably things I wouldn't take on. But architecture itself, regrettably or not, is an art form of building and it doesn't have any inherent meaning. In my seminar I'm always banging away on this problem. In the seminar we look at modern architecture in the 1920s to the 1940s in particular, when different kinds of architecture were thought to be modern, but also when similar kinds of architecture were embraced by ideologically opposed governments: National Socialism or Italian Fascism or American democracy. But I try to remind the students through examples that it's very hard to tell the difference between a building built under National Socialism or French Democracy such as it was in those years, or Italian Fascism or the United States buildings on the Mall in Washington and elsewhere. So these buildings have meaning that is extra-architectural, brought to the building. So I think it's a very tricky issue, I think about that. It's one of the issues I think about the most: about the relationship of architecture as an art form to its cultural obligations.

In a recent 2016 ranking for architecture schools published by the Guardian, the YSoA is number 41 and ranked after the Technical University Munich. Harvard is number 5. Your statement?

I didn't see that ranking. I have no idea how the rankings were made, so I can't comment. I would say that the Yale School of Architecture is an architecture school. Harvard is multi-disciplinary, but not inter-disciplinary—it's not very inter-disciplinary at all—it's a multi-disciplinary machine for environmental studies (*long pause and chuckling*)... which happens to include a department of architecture. Now I can let it all hang out. (*laughter*)

So, still part of the ranking, in the category of 'research impact,' the Yale School of Architecture scored 56.2 points out of 100, which is pretty much half of the maximum, as opposed to the Hong Kong Polytechnic University that reached the highpoint of 100. Do we focus too much on teaching? Or, do we neglect research at our school?

(*Dean Stern sighs*) Look, we're not here to make researchers in my view. We're here to train young people basically on how to be architects. Somebody's got to do that. **What is architectural research? Tell me (*gesturing to Tim*).** You're a PhD student, you must know. (*chuckling*) It's a tricky issue. But my view of the school, and the view historically, has been a place that takes people who have a feeling that they'd like to be architects, and maybe had a little preparation in high school or college before studying, and in a relatively short time, three years for most, gives them the confidence to tackle very complicated architectural design projects. If they wanted to go into research, why would they go into... Before you can research the subject, you have to master the basics—in music it's the scales, and an instrument—a piano let's say, or a violin—then you can write convincing compositions. I don't know about Hong Kong University. *And neither do I.* Come on.

We have fifteen minutes left.
I won't throw you out... I don't think. *Okay, well let's just keep going as far as we can.* I love to talk about myself, it's one of my favorite topics! (*laughter*)

Well, where do you see the Yale School of Architecture in ten years?
Oh my god, I have no idea (*voice drops*). I have no idea. I mean, I have been Dean for a long time. It's interesting as I think about it... when I became the dean, amidst the Sturm und Drang of a controversial appointment, I don't even think I gave much thought to how long I would do it. Deans are appointed here at Yale for five year terms with one renewable, if all goes well. Most of the chairmen and deans have stayed in the job for about seven years, which means they were renewed after five years and then they did two more years and then they got distracted by practice. That's not exactly the answer to your question, but I don't know. Very few future predictions in any field are very interesting—interesting for cocktail party conversation in my opinion, but not really interesting. The Nosttradamus syndrome doesn't work, (*laughter*) for me at least. **I've tended to drive the school like I drive a car. I'm not looking at some distant intersection in Hartford while I'm driving here. I'm just worrying about the jerk who's going to pull out in the middle of a block and swipe me.** (*laughter*) You know? I have a game plan, but it's called 'day by day, we're getting better and better.'

Do you drive manual or automatic?
Oh I have to confess: automatic. But I can drive a stick shift! I can. I learned how to drive a stick shift. But I confess to being

lazy. I don't like to drive to tell you the truth. I find it a waste of time. I could either be on a train or a plane sleeping or reading... or thinking! And if you think and drive at the same time, you're in trouble.

But if you drive, it's most likely a BMW.
In the last twenty-two years, yes.

Have you ever been 'Bobbed' during a review or presentation?

(*confused*) 'Bobbed'? What's that mean? *I think it's a common term amongst students. What does that mean? You mean, given hell?* (*editors laugh*) *I think that's down to the point.* Oh, of course! First of all, as a student... I mean, Paul Rudolph took no prisoners. If you think I'm a tough critic, you don't know what a tough critic is. (*laughter*) Once there was a student, I think we were in second year, and he hung up a drawing—there used to be things like sketch problems and short problems in studios in a term, you did two projects in a term, not one. Anyhow, he put up a drawing, which was a tempera rendering. Rudolph thought tempera drawings were terrible, and certainly thought this guy's was terrible and he said, 'Mr. X, I—won't use his name,—"that is the single ugliest drawing I have ever seen.' And the critics were all seated in a row, the critics in the year and maybe a couple of guests, but Rudolph was the big attraction. He wasn't teaching that studio, he was brought in for the jury. There was silence—could have been a year's silence—it seemed like a year. (*laughter*) Complete silence. And then the teacher who's leading the studio, the coordinator, (*dramatically*) 'We'll move on to the next project.' And you heard the scraping of the stools as they moved to the next. So that's being Bobbed—or Paul'd. I haven't done that. I haven't gone that far. (*laughter*) Of course, I think truth of the matter is, and at all the schools in general, reviews are too self-congratulatory. I've been fighting this ever since I've been Dean, fighting to bring more diverse critics to the review to get studio teachers to not just invite their friends. I think I've had some success, but not a hundred percent. And I think students are—this is always a problem—students are not as articulate as they should be about their own work, and they're also too intimidated. I was never intimidated as a student. Never ever ever. Nor were a great many other people. MJ Long, who you may know, she didn't just stand there like a kind of little wall-flower. **We were not wallflowers, we talked! We talked to the critics.** We said, 'what do you mean by that?' I've never heard a student say to a critic, 'what do you mean by that?' Half the time the critic is speaking and I don't know what they're talking about. Maybe the students know what they're talking about, but I don't. A secret code! *Story of my life. So I've been 'Bobbed' and I will Bob.* (*laughter*)

There's a funny thing about being a graduate student in an architecture school, it's like the last gasp of adolescence for a lot of people. They still want to be loved! Who says you're going to be loved as an architect? Maybe you might even want to be feared a little bit. There are clients who actually are afraid that I will fire them! That's a healthy feeling. (*laughter*) It's like a doctor. You go to some doctor and the doctor tells you what's wrong and what to do about it and then you start arguing with him, saying 'I don't want to do that.' And he's says, 'Okay Mr. Stern, I think you should find another doctor, get a second opinion!' Next question?

What did you struggle the most with in your time at graduate school and how did you overcome it?

Ohhh god, I couldn't draw as well as other people... I was great at making plans and sections, but elevations—because I was still trying to do modern architecture and I couldn't figure out what an elevation was... turns out there are no elevations in modern architecture (*laughter*)—so that was a problem. What else did I struggle with... I'm never a person who stays up late at night. I was just congenitally unable to, so I was always feeling guilty when I would go home at ten or eleven and there were people sitting there until four in the morning, because the next day they always looked like death warmed over and I would be reasonably presentable. And then, I was torn between my interest in designing buildings and the history of buildings—not so much writing about buildings that came later. But I loved the history and looking at old buildings, which I likened to going to a botanical garden or zoo. There was all this wonderful stuff, I wanted to see all the animals. So, that was distracting. But then again, the other problem was the curse of the banal architectural education in my day. Rudolph was not so guilty of that, but the teachers under him, many of whom had gone to Harvard under Gropius where there was no history. Rudolph had also gone to the GSD, but Rudolph after the Second World War got a Wheelwright or one of those fellowships and spent a year—a year!—in Europe traveling and it was a complete revelation to him. He came from Alabama. He'd been stuck up in Cambridge with Gropius, who he didn't much like. He respected him as an educator, didn't respect him as an architect. And he then went to Europe and he said 'Ah.' It's like all this stuff fell away from his eyes. But other teachers were not so good at that. In fact, there were a lot of bad teachers at Yale in my day. I don't want to paint a picture that things were just hunky-dory. But the high points were very high, and the Bob moments were very good.

You know, when we have final reviews here, we have so many students, so many reviews all going on at once. In those days, the school was much smaller, and the final—the thesis review—a lot of people came to it. There was no running from one place to another to another—a little bit of that, but not much. He just got creamed in front of many... so there you go. There are these moments.

We used to by the way—that is the jury members—would go to Mory's between the morning jury and the afternoon jury and have a very liquid lunch. *So the afternoon jury was... terrible. Terrible!* And people by the way flunked projects! I know that's a concept in your generation that is almost beyond imagining. Even a low-pass... the faculty is terrified of you! When I became the Dean, about a year into it, my first year, somebody approached me, made an appointment with me and said he'd been a student here under Rudolph as a Master's student. The Master's class was there one year—he was before my time and I didn't know him. And I said, 'well, what can I do for you,' and he said, 'well, I never got my degree.' I thought, why? And he said, 'I didn't do so well on the thesis.' So I said, 'well let me look into it.' I did, I looked into it and Rudolph had flunked him six times. (*Knocking his hand across his desk, knock knock knock knock knock knock*) That's over three years, in other words you could do the thesis in the fall, or you could (*knock knock knock knock, grits his teeth and inhales, hissing*) So before there was a Bob moment... and students should understand that before the Rudolph era, both at Yale and Princeton and all the schools, including Harvard under Gropius, there were no open juries! That was a relatively new introduction. The Beaux-Arts system had the faculty sit behind closed doors and looked at the drawings and then grade them. By the way, at Yale as at Columbia, grades were posted on a sheet, not with your Social Security number, but with your name! Squishy millenia! So much for Bob moments. Continue. Ask me more!

Well, I think now we are shifting into some of the more ridiculous, entertaining questions.

Oh you've been there already... Oh, get ready.

Are you currently in love?
Sometimes sad?
No.
Sometimes well?
Sad? *Mhmm.* Oh... well, when I begin to think how old I am...

I feel great and I have tons of energy, but as I read the obituaries—faithfully, as I have always read them in *The New York Times*—I now see a lot of people dying who are my age, or just a couple years older, and I begin to say, 'well, when's it gonna say Stern, dies...?' So anyhow, I am a little concerned, but only a little. But right now I'm going pretty strong.

Do already use Amazon's Alexa? (we know the answer)
I don't even know what it is. But people probably use it for me.

Are you afraid of artificial intelligence?
Um... you mean like, computers? Something like Alexa? Well I use—we use Google. I mean I, for example, I order books—I have a guy in my office who takes care of our library who orders books for both the office and my personal library. I mean come on, I don't live in the dark ages. But for example, in our office, I had a huge collection of slides that we would frequently consult. Now we've digitized all those. But the typical young employees, including Yale graduates, when I say can we look at this building, and they go to Google where they get pictures that are one step above what Mr. and Mrs. Jones took on the Disney tour of God-knows-where. And I say, are you an architect? Looking at this drive! This visual drive! So we have our own internal system, which all these slides have been scanned, and we scan books and the materials we really looked at and studied. And you can press a button and print out what you want and you can trace it if you want—there's nothing wrong with copying by the way. Most people can't copy... if they only could copy. How did you learn how to write? How did you learn how to speak without copying, without listening? How are you going to be an architect without copying? **But copying off Google? Give me a break.**

What happens inside your apartment here when you are not there?
Well, I'm not there so better ask the mice! I don't know, it's empty! It's empty.

(We are interrupted once more, as we have now extended beyond our scheduled hour. The next appointment awaits just on the other side of the wall. The Dean asks if his next appointment can spare another ten minutes.) We'll speed it up a bit.

Do you like New Haven?
I do, but as a native New Yorker, born and bred, I think the pace is a little slow for me. But it's nice. It's so much nicer than when I was a student. Oh my gosh, another world.

What's a restaurant you like in town?
I'm very partial to both the Union League, but because it's right below my loft, Zinc. I have my favorite corner table. They bring me my martini right away. It's great.

The best dish you could prepare yourself?
Reservations. (*laughter*) I'm not a cook. I can grill a steak or something like that. I could throw spaghetti in a boiling pot. I'm not a cook.

Speaking of spaghetti, what kind of pasta is served in heaven?
I have no idea. **Is heaven a restaurant or a place?** Let's concentrate on the more serious questions.

Al Pacino or Robert De Niro?
The two actors? **I'm for Fred Astaire.**

How do others perceive you?
Ask them! (*he chuckles*)

Has your personal life suffered from architecture?

Yes, I was probably a lousy husband, completely obsessed with trying to pull it together early on... It destroys marriages for many people.

When you were a kid, did you want to become famous?

I don't remember thinking in those terms, no. But knowing my nature, I probably