

# PAPRIKA!

APRIL 16 2015

**PRODUCTION.** The idea meets the medium. Our explorations, dreams, and visions confront the hard fact of deliverables: the requisite plans, sections, models, renderings, and—yes, Hernan—animations we need for our final critiques. Therein is the magic of architecture: to have value, you must build. But of course therein too is the pitfall: practicalities can eat the best thesis alive. So as we approach two finals—studio reviews, and of course the Rudolph Open

badminton matchup—do not compromise. Let the minutiae fade away, do not surrender the motivation to mundanities. Do the important thing. In your hands is another final: the last issue of The Paprika! Fold for this semester. Our production entails its own compromises, but we will continue to prize the student perspective. So pitch in, pick a fight, record a moment, make sense of an event. Paprika! is your platform. Stand on it.

## 1 ON THE GROUND 2 NOTES FROM THE UNDERGRAD 3 FRIENDLY COMPETITION

**1** Teams **Raichoo** (WINNY TAN and XIAO WU, both MArch I '16) and **2 Plums** (YIFAN LI and JINGWEN LI, both MArch II '16) are winners bracket finalists in the Spring '15 Rudolph Open Badminton Tournament; **American Trash** (MICHAEL LOYA and ELIZABETH NADAI, both MArch I '17) and **Benji & Jess Angel** (BENJI RUBENSTEIN, MArch I '17, and JESSICA ANGEL, MArch I '16) are losers finalists. Overall finalists were determined after press deadline last night; the match will be played Sunday.

BP House 2014 is now occupied by a pharmacist-turned-landscape designer, met this week by PEARL HO (MArch I '16). Though because of a leak she has to retille her bathroom floor, the new occupant loves the house, plans to live in the top unit, and has plantings in mind for the huge front yard.

In a poll among the second years taken as to whether the school should hire ZAHA HADID or FAT for next year's spring advanced studio, the tally was as follows: No preference: 8, Missing: , ZAHA 9, FAT 34.

### 04/04

MAYA ALEXANDER (MArch I '15) spoke about Equality in Design, stating the importance of student action in addressing gender inequity in architecture, joining ELISA ITURBE (MArch I '15), who spoke about femininity as performance and applied gender theory to explore tacit biases in the context of studio reviews, in the conference Architecture and Feminism, at Parsons.

### 04/09

"I love PV, but you can't be Marx & Jesus at the same time," said Professor in Practice PETER EISENMAN during his seminar Diagrammatic Model, for the benefit of the admitted students staged on the fourth floor pit. The conversation ranged from whether symmetry is an inherently masculine property, to Zizek's recent demolition of OOO at Princeton, to kit bashing: "How can you start out in studio teaching kit-bashing, if you do not know how to make a kit?"

Vlock Building Project Mid-review (abridged): Team D presented their windowless wonder. To flip or not to flip the clerestory, that is the question for Team F. Team G presented as a strong cohesive unit. Billy Ray Cyrus represented Team H. Team B was complimented for their tight core(s). Team C took note to print bigger boards. Dreamy Team E used magic wands to present. Team A chose not to present a house.

Many of the seventy some admitted students who

flooded the school on Thursday were heard to remark that they found Yale surprisingly digital. This impression probably had something to do with their host, Associate Dean MARK FOSTER GAGE.

In her lecture "Lessons from 2 Gardeners," TATIANA BILBAO, the Louis I. Kahn Visiting Assistant Professor, described her bottom-up approach to architecture and urbanism. In the transformation of Culiacán's Botanical Garden, she brought the world of art out of the rarefied museum context and seamlessly integrated it into the lifestyles of a public previously unaccustomed to it. In her masterplan for the Pilgrimage Route in Guadalajara, she led an international group of architects (featuring Ai Wei Wei, Alejandro Aravena, and Dellekamp Arquitectos, amongst others) to erect chapels, service stops, and monuments along the well-worn path. Favorite quote? "Our idea is to bring the pyramids back to Spain."

### 04/10

Last Friday morning, senior administrative assistant RICHARD DEFLUMERI herded students into a seminar room stuffed with Yale's big names to interview for Perspecta 51. The four teams were **Figure It Out** by Jessica Angel, Anthony Gagliardi, Dorian Booth and Pearl Ho, **Incorporated** by Charles Kane, Shuo Susan Wang, and Anne Householder, **IMPACT** by John Wan, Dima Strouji, Hugo Fenaux and Nicolas Kemper, and **Redacted** by Dante Furioso, Samantha Jaff, and Shayari de Silva (all of whom are M.Arch '16). We will see the last proposal - renamed in the interview **Mediated** - published in 2018.

The second year Systems Integration class, led by critic MARTIN FINIO, toured the 300,000 square foot assembly plant of the curtain wall contractor Permasteelista in Windsor, CT, visiting the "facade boneyard" behind the plant, where full-scale mockups of some of New York's best-known towers--including the Hearst Tower, 7 World Trade Center, and Frank Gehry's IAC Building--dotted the yard under a drizzly gray sky.

### 04/11

At the 2015 Ivy League Badminton Championships, held at Columbia University, ANNE MA and WINNY TAN (both MArch '16) bested Princeton to bring home a third place trophy for the YSOA and the Yale Badminton Team, in New York.

Professor ALAN PLATTUS, Associate Professor Adjunct ED MITCHELL, and ANDREW STERNAD (MArch I '16) attended a meeting of RBD "U," an off-shoot of the post-Superstorm Sandy Rebuild by Design program, in Manhattan to share work from the Second Year's Bridgeport urban design studio with students from UPenn and NYU. To their surprise, a representative of Danish design firm BIG, winner of \$335 million of Sandy recovery funds, guided the assembled students in a design exercise to reconsider a trivially unfunded part of the firm's proposal, in the hopes of garnering even more funding. Rather than dispense free advice, the Yale contingent politely excused itself.

### 04/12

On Sunday, PETER EISENMAN and ALAN PLATTUS attended the memorial service in Princeton for architect and educator Michael Graves.

### 04/13

The MEDs submitted their theses. Over chocolate and strawberries, Art History Associate Professor KISHWAR RIZVI explained to the PhD forum how the mosque acts as an architectural pawn, an argument from her new book, *The Transnational Mosque: Architecture and mobility in the contemporary Middle East*.

### 04/14

Perhaps a first, a member of the Cabinet of the President (of the United States) visited the Yale School of Architecture. Members of Visiting Professors ALAN ORGANSCHI and LISA GRAY's Fall Studio and Carbon seminar presented the Timber Innovation District and discussed structural timber technologies with TOM VILSACK, former Governor of Iowa and current Secretary of Agriculture. Impressed, Secretary Vilsack suggested that the students find some extremely wealthy people to help them get their projects built.

Associate Professor TURNER BROOKS' seminar Drawing Projects split this week, with an early-bird special that took advantage of bright morning sun and a night-owl session that took advantage of a chilled bottle of cheap but serviceable Prosecco. MAHDI SABBAGH (MArch I '15) presented striking investigations of Rudolph Hall's hulking mass, self-reflexive corners bordering on the narcissistic, and deep grooves that prompted a discussion of violence and healing in buildings. Brooks suggested that the building has made peace with itself and entered an epoch of ameliorative healing, "so different than in the 60's, when most of us absolutely hated it." The class lifted their glasses to the strong tissue of wounds made whole.

### 04/15

CINDI KATZ joined the MED "minor" colloquium to reconnect with her work on social reproduction through the lens of the "minor." Describing some of the political possibilities of "loose space", "found space", and "insurgent space"— docks, stoops and other places not produced for public, collective use, yet used as such anyway, and often in politically subversive ways, she advocated engagement with "countertopographies" and "critical topographies" to reveal the "Derridean other" of capitalism, for instance Krzysztof Wodiczko's project Homeless Vehicle Project, in which the homeless are made visible by parading down Fifth Ave. with hyper-visible adaptations of shopping carts, to force an engagement with the excluded, yet systemically-linked, 'less pretty' side of the Avenue's fanciness, or Silvia Federici's Wages for Housework campaign. Critical topographies are meant to "unhide" in order to break capital's back and yield instrumental practices of collectivization.

## 2

Moving closer to their final review on April 22nd, the undergraduate senior studio is teeming with sections through graves, details of urns and circulation diagrams for funerary processions. In an exciting inter-YSoA idea exchange, the studio brainstormed with students taking KELLER EASTERLING's seminar Launch about cemeteries as a potential business model to repurpose unused pockets of urban spaces. Who knows, some Miami-spoil-island cemeteries may pop up at the Launch presentations.

The junior studio designs a performance space in downtown New Haven, while the sophomore class makes analytic models of villas based on "atmospheric effects," exploring light, materiality and optics. The analytic models were the latest in a series that includes massing, tectonics, motion and program. The senior studio imagines what would happen if the sophomores got assigned to do an "atmospheric effects" analytic model of their cemeteries.

**Correspondents:** Anna Meloyan, Winny Tan, Pearl Ho, Anne Ma, Elif Erez, Lila Jiang Chen, Lisa Albaugh, Andrew Sternad, Madelynn Ringo, Maya Alexander, John Kleinschmidt, Eric Rogers. Compiled by Nicolas Kemper

**Corrections:** The April 9 Issue forgot to list On The Ground Correspondents. They were: John Wan, Charles Kane, Anna Meloyan, Isaac Southard, Elaina Berkowitz, Andrew Sternad, Jessica Elliott, Jessica Angel, and Tyler Pertman.

## 3

**By Shuo Susan Wang (MArch I '16)**  
Getting to know the four finalists of this spring's Rudolph Open badminton tournament.

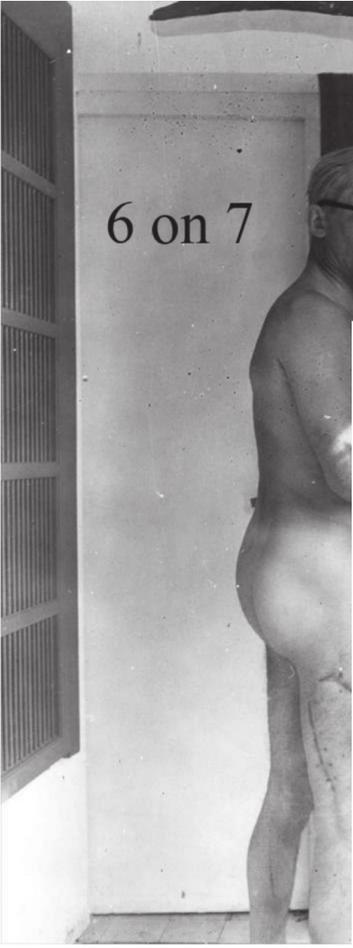
**Benji & Jess Angel** Jessica Angel (MArch I '16) & Benji Rubenstein (MArch I '17)

Favorite things to do besides play badminton?  
Angel: I enjoy making powerpoint presentations.  
Rubenstein: Think about badminton.  
Who is the better player?  
Angel: Definitely Jess.  
Rubenstein: Jess, because she strikes fear in the hearts of our opponents.

**2 PLUMS** Yifan Li & Jingwen Li (both MArch II '16)  
How did you choose your team name?  
We both have the same last name, which in Chinese means "plum."  
Do you have a charm for good luck?  
Jingwen has to touch her jade necklace 36 times before each match.

**Raichoo** Winny Tan & Xiao Wu (both MArch I '16)  
Who was your toughest opponent?  
Yifan and Jingwen. We look forward to the finals!  
What is your favorite badminton move?  
Weird serves and the cross court drop.

**American Trash**  
Michael Loya & Elizabeth Nadai (both MArch I '17)  
How did you choose your name?  
By taking a long, hard look in the mirror.  
What is the best reason to play in the Rudolph Open?  
To find a husband!



# 6

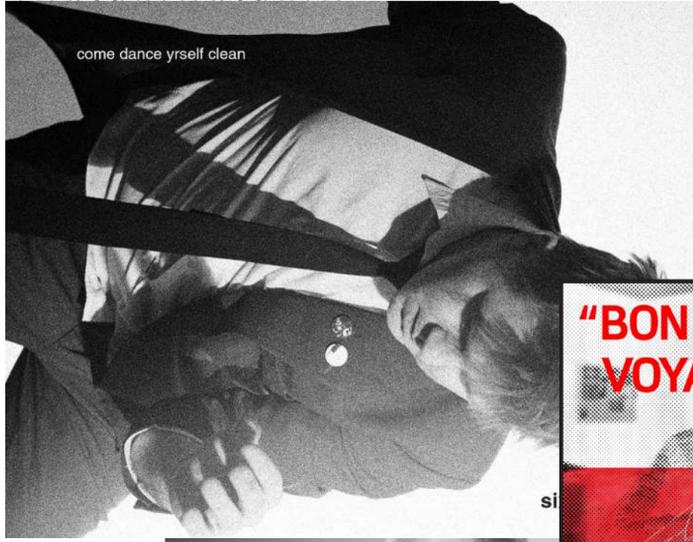
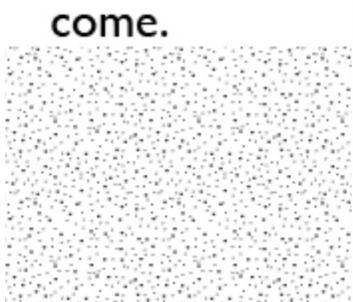
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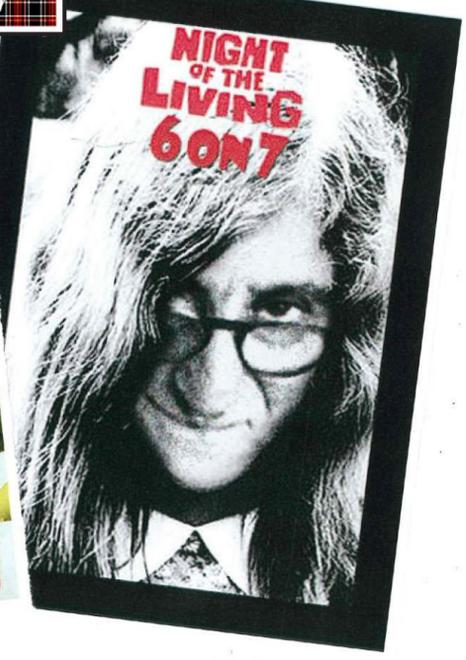
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6 ON 7



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NO HEROINE. NO MESSAGE.  
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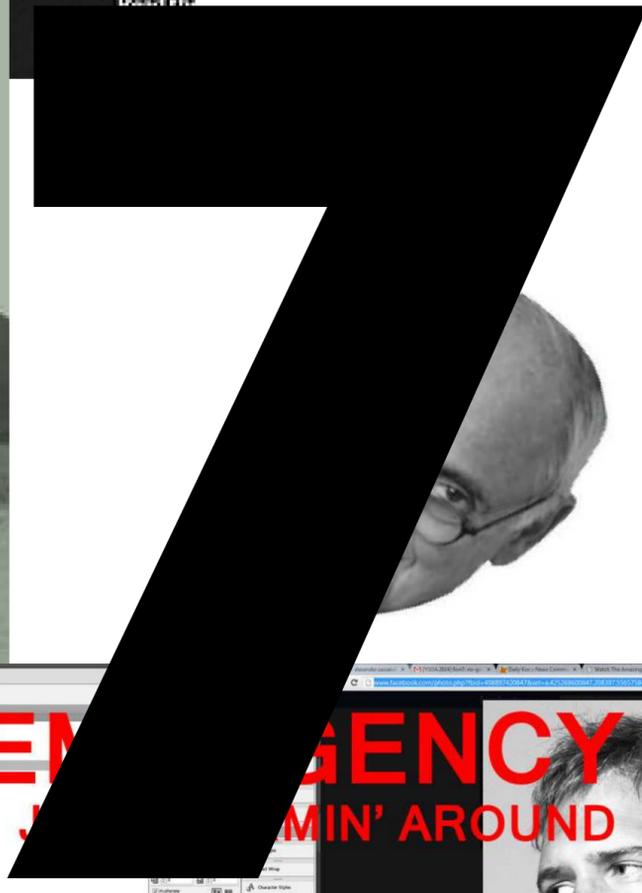


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Every Friday evening at 6pm, we gather at our commanding seventh floor perch over Chapel Street, basking in the twilight afterglow of a Rudolph and two Kahns. The happy hour tradition at Yale is older than Minerva, and is said to date back to the school's mythical founding by Michaelangelo and Peter Eisenman on the porch of the Villa Rotonda. Second only in repute to Dean Stern's famous martini receptions, 6on7 is our chance to commune, grumble, and celebrate at the end of each long week. Live music was provided this year for the first time in living memory. Occasionally the dean himself makes an appearance—last spring he was spotted sipping a Miller High Life—and he was featured in almost every poster this year (perhaps in homage to his schmoozing prowess). But as the posters testify, the event, like Paprika, checks the pulse of the student body. These posters, collected over the past three years, mark shifting graphic and social trends. But maybe there is more to happy hour. Are we unwittingly rehearsing our networking skills? Do we read our fortunes in the keg suds? Architecture school would go on without 6on7, but it is this spirit of camaraderie that sustains us.



6 ON 7 - EMERGENCY EDITION

MIN' AROUND

# 4 STYLE IS EVERYTHING 5 OPEN HOUSE REVIEW 6 RUDOLPH READS 7 ADVICE FROM 2014 8 #ADVANCEDSTUDIOS 9 ALPHABETICAL PENETRABILITY 10 INTERVIEW WITH JOHN JACOBSON 11 HONKY TONK ANGELS

## 4 By Amir Karimpour (MARCH II '15)

As well all know, it was open house season these past few weeks, and a recent visit I made to the Harvard GSD put everything in perspective. The atmosphere was one of the grind, everyone hard at work, an efficient, well-oiled machine; everything seemed to work and be in its right place. It is understandable that our two institutions are two sides of the same coin. The work at the GSD was very well executed, the student body very finely tuned, and the faculty impeccable, making it hard to find any viable faults. As a matter of fact, the overall experience was so smooth, and the work was so well executed, that it was almost suspicious. The unity of form, space, and materiality that stretched across studios and electives made it easy for all of the projects to look like a collective whole in the exhibition space. The professors all seemed to be experts in their subsequent fields, and it reflected in the students' work. The models were very convincing as "problem solvers:" ranging from issues of rising sea levels to dealing with the economic and social conditions of the 21st century, all of the work was coolly efficient and stern.

Speaking of Stern, and returning to our own open house, our school's work was exactly how the Dean wanted it to be: a diverse and creative collection with a lot of personality. The Harvard student may find the most efficient model of solving a problem, but the Yale student will find the most charming. The Harvard student will find the answer the quickest, but the Yale student will take you along for a ride. The Harvard student will give you one diagram explaining it all, the Yale student will give you a story. Catch my drift?

When it comes to a certain level of quality, and the difference in the details becomes almost impossible to discern, how can you pick a winner between two titans, Harvard and Yale?

Well, you start with the facts. Harvard has more money than us, is bigger than us, and is located in a

## 10 The Wizard of YSoA

Ben Bourgoin (MARCH I '16) and Andrew Sternad (MARCH I '16) interviewed Associate Dean John Jacobson to learn more about the man behind the scenes at the school, and to see if the rumors about his patents are true.

**John Jacobson** I don't like talking to the press.

**Andrew Sternad** Well, everyone feels like they're familiar with you on some level, but most students don't know anything about your background. What did you do before coming to Yale?

**JJ** This is a long story. I came to Yale as a student in 1966 and graduated in 1970. I became known to have the ability to explain structures, and I started tutoring my fellow students who were struggling. When one of the professors got ill, they asked me to take over. While I was in my last semester, I was actually teaching structures. They asked me to stay on and do that while I was working in a structural engineer's office, and I continued teaching the introductory structures course for 29 years.

Later I was hired by a construction company in Connecticut to be a project manager. In two years I learned more about architecture and how to put a building together than I ever did in school. Unfortunately the construction company fell in bad times, so I asked myself, what in the world am I going to do? I don't want to be an architect. I love to cook; do I want to become a chef? One of those life changing moments. This was five years after graduating.

At the construction company it was very boring during these times, and we discovered you can actually take an aluminum push pin, and if you hold it with your little finger, you can toss it like a dart. It's a hard skill to learn, but you could make them stick in the wall. All of a sudden I got this idea to make a gigantic push pin with a magnet at the end that you could put on the refrigerator and hold a note. So I made a giant push pin, about nine inches high. I made it with acrylic and it had a big stake in it. I liked it. At the same time I was doing graphic design for myself and was doing small cards every year. I learned that every Wednesday, Bloomingdales department store had what was called "open to buy," which means that anyone could go down and show their goods to the purchasers. So I packed up my silk-screen cards and I was going to give them an exclusive. I knew it would cost a dollar a card to produce. This is back in 1977.

At the back of the stationary department at Bloomingdales, there was this big long line snaking through the stockroom, all these people with portfolios. This was a really serious thing, these were people's livelihoods. For me it wasn't a big deal. I finally get to the end, and sitting there behind a desk in a tiny little room is the stationary manager. The guy looks at them and says, these are pretty good. And they were pretty good. He said he would take two dozen, but based on quantity and markup I was savvy enough to know this was not going to work.

So I just laugh at myself for being so naïve, and when I get to my car I realize I had brought my push

better city than us, not to mention being responsible for more living billionaires, presidents, and Nobel Prize laureates. Want to keep counting the facts? It gets worse: we haven't won a single football game against Harvard in the past 8 years, and even when we do win on ice, the title is quickly stripped away as the Crimson score a lethal blow in the final minutes.

As truthful as all that may be, facts are boring, plain and simple. Amidst the all the brilliance, style is what matters. Style is memorable, it is charming, and it is uniquely individual. Yale teaches you how to have personality and raw style, something money or aptitude cannot buy. If you don't have it when you arrive, the environment at Rudolph Hall will certainly instill it in you. If you come to Yale, style will be the reason you are successful

one day, for your ability to charm and sell ideas. Can't decide between a Mercedes and a BMW? Who cares when you can drive a Lamborghini? Now, go prac-



Problem solvers: a photo from Harvard GSD's Platform 7

## 5 By Ethan Fischer (MARCH I '17)

As the First Year MARCH I representative at last week's open house, I struggled to answer a question that seemed to hover over the events of the day: how does the YSOA compare to the GSD? Tempted as I was to offer a quip about Dung Hall - in the spirit of Bulldog inferiority - I followed Eeva-Liisa Pelkonen's example, observed while sitting next to her at lunch, by praising both schools. The prospective students seemed dissatisfied by my diplomacy, as if they had expected me to remark on Harvard's competitiveness, or its crowding, or its lack of intellectual diversity (none of which I have observed myself). "I wanted to imagine Harvard as a horrible place," one student concisely replied.

Focusing on our strengths does not necessarily make a decision easier for an inquiring student, yet by commenting on another school's perceived weaknesses, whether real or imaginary, we unwillingly reveal our own deficiencies and begin to suggest an underdog status. Most of us do not agree with that status, nor do many of the talented, ambitious students who visited our school last week. Perhaps amnesty allows for honesty, which just so happens to be a good sales pitch.

pin. I thought, what the hell, I'll show him my push pin. I go back in, and the line is all gone now. He says, this is fantastic! And he says he'll take the same magic two dozen. So I laugh at myself again and drive home.

I happened to have an attorney, and when he heard the story, he says, I have another client who is in the manufacturing business, and maybe he'd like to see your stuff. So now I'm all excited, I have this giant pushpin, which I've decided to call the Mighty Pushpin. I love the idea of making small things big.

Before the meeting one night, I'm lying in bed thinking of all the things in my apartment at that time, thinking about what I could make bigger. There was a jar of bazooka bubble gum, and I thought this would be just perfect as a giant piece of soap. It would be called Bubble Bob's Bubblegum Scented Soap. It would look just like a pink bar of soap with a little groove in the center that you could break in half like Bazooka, and it would be wrapped in comics with a comic character, Bubble Bob. He would also have a fortune. Something like, "You'll get dirty."

And so I went to meet with the manufacturer, and he loved what I was doing, and said he would put us into business. We're going to make Mighty Pushpins and Bubble Bob Soap. That's how I started doing product design. It turned out the soap company was wonderful to work with, and there was nobody in the country making soap for kids. The injection molding company was not so good to work with, and that was a dead end. So I got off on this idea of soap products for kids. Incidentally, all this soap got sold in Bloomingdales. My sales tripled every single year. I was making lots of money. I quit my job at the construction company, but all this time I was teaching structures.

**Ben Bourgoin** There's a rumor that you invented something called "soap on a rope"...

**JJ** Which is wrong. Soap on a rope has been around for a long time. You know how soap in a tray gets all soggy? The idea is that you can hang the soap on your door handle or on your faucet to stop that. Soap is made as an extrusion, then a big mold comes down and clamps on the extrusion and you're left with the product. If you make that extrusion with a hole in the center of it, you can stick a piece of rope in there before the mold comes down, and you're left with soap on a rope. I don't think there's much soap on a rope anymore. But I did some odd things with the process. I put in popsicle sticks and made the soap look like popsicles. I was immediately sued by the popsicle company, because I named the product Soapisicle.

I had always wanted to do a product that had a toy inside the soap, as an incentive for kids to wash. I could never figure out what the right shape was. Then dinosaurs became a really big thing for kids. All of a sudden it hit me. I always say to people, you have to clear your mind in order to really allow free thinking to occur. The best thinking I ever have is driving, or right before I go to sleep, or taking a shower, when you can free associate. I got this idea to stick small vinyl dinosaurs inside a bar of soap shaped like an egg. I had a huge product

## 6

Visiting professor **Hernan Diaz-Alonso** does not read books, but he watches certain movies every week to remind him of important lessons. Favorite all-time line? From the Joker in Batman: The Dark Knight: "I'm like a dog chasing a car. I wouldn't know what to do if I actually got one."

Critic **Martin Finio** is reading The Rules of Attraction by Brett Easton Ellis. He has never read him before, but since he's a graduate of Bennington College, where Christoff:Finio is currently designing a project, he figured it was his due diligence. The book's fictional Camden College is a thinly veiled stand-in for Bennington, right down to many of the building names and even the physical space of the campus. It's a good, debauched read — not a redeemable character among them. Ah, the eighties...

Professor **Peggy Deamer** is reading My Struggle vol 2 by Karl Ove Knausgaard, a six part novel by a Norwegian writer about himself. It is interesting because he can delve into himself, but come across not as narcissistic, but as a universal vessel of angst. She is also reading Abstracting Craft by Malcolm McCullough, which argues that computer and IT technology is not NOT unphysical and unsensual, but deeply related to the body once we privilege things like touch over sight. Finally, she is reading After Art by David Joselit, which argues for the power of images as they circulate in all their contemporary forms, and that art criticism should not dismiss this power as fake or mere simulacra.

## 7

Despite what Bob may lead you to believe, there's a whole lot of world out there beyond the Metro North. The job market is great right now, so be picky and don't settle for the bottom rung. You deserve to be working on cool projects, getting paid AND having weekends to yourself again! — **Mark Tumiski, LMN Architects: Seattle, WA**

Get a dog. — **Evan Wiskup, OMA: New York, NY**

Best piece of advice I can give would be to talk to and make friends with people that are not Architects. **Ian —Svilokos, Karma Royal Group: Bali, Indonesia**

In an interview, it is generally good practice to avoid using the expression "architecture is dead," even if you do in fact believe it to be so. **Ryan Connolly, DXA Studio Architects: New York, NY**

## 8

**The best Advanced Studio hashtags of Sp '15.**

**Niall McLaughlin:** Unreal City  
#maltlaughlin #deNiall #walkingbehindniall #travelJJ #vibesandpressure #thenorthsea #honey-mun #orientalsinlondon #barryjuniper #lonDone #travelwithmodels

called Dinosaur Egg Soap. I think there were eight different dinosaurs in six different colors. The whole idea was to make something that would get kids to wash, and it was a very enjoyable thing to do.

Soap is an odd thing. You can't have two bars rub up against each other or else they turn white. It's just one of the inherent properties of soap. I wanted to do a hamburger soap, you know, three separate soaps, two buns and a patty. But I knew they couldn't touch each other, so I got his idea that I could use terry wash cloth for lettuce and cheese. I could make a lime green die-cut terry wash cloth that looks like lettuce, another yellow one that looks like cheese, and stack it up to become hamburger soap!

I also did crayon soap, packaged like crayons. I had a box and did the design just like Crayola, with the big chevron in their colors. Without consulting my lawyer, I sent my sketch to Crayola to ask if I could use their chevron for the package design. I got back the nastiest letter, saying under no conditions can you use our packaging or the chevron. It was really going to be a great product, it looked fantastic. I had a box of four, a box of eight, a box of sixty-four. So instead of the chevron, I had little crayons that marched up the box to form a peak. It was an enormous hit. It sold like crazy. I started to do other things besides soap. As it turns out, I'm the first guy who came up with decorated Band Aids.

**BB** So you have the patent for that?

**JJ** There is nothing there that you can actually patent, but I did have the name Boo Boo Strips. I had the entire country's market of decorated bandages for three years. I sold 30 million Band Aids in that time. I didn't patent anything; the idea here was that you have to be quick. Every year you have to come up with brand new products. Products like this have a life of three years. In the second year you sell half of what you sold the first year, and the third year half of the second. By that time everybody wants something new. It's a grueling business.

At some point in that story, I got married and had a child, and once my son was born, I sort of lost interest, interestingly enough, in all this stuff for kids. I was more interested in playing with him, and I decided to stop. Fortunately I made enough money that I can afford to do what I want to do. At the school it was known that I know about managing a business, and so Fred Koetter, the former dean, asked me to be the associate dean in charge of finances for the school.

**BB** Do you have any advice for would-be inventors, or students in architecture thinking about going into product design?

**JJ** I used to teach a class in product design here. But I don't have any advice. People at these trade shows would come up to me all the time and say they had something great to show me. And never once, in the twenty years I was in business, did anybody show me anything I thought was marketable. So no, unfortunately I don't have any advice.

**BB** Any story on the sweater? You always wear a

**Pier Vittorio Aureli:** Is Less Enough? 100,000 houses for San Francisco  
#aurelifornia #lessisnough #savedbythecell #back-intheusfr #tenderloin

**Leon Krier:** A New New Haven Shorefront  
#itsbasicallyEastRock #AcropolisNow #rhodesscholars #icanseeKrierlynow #weretherewereKrier #Leonlove #classiKrier #rhodolous #realcolumnshavecurves #hellahellenic #hail-hydra #licensetoKrier #Krierandpresentdanger #IndianaGeorgeandtheCastleoofKnights #ErechLeon

**Tatiana Bilbao:** Diversification: How to reintegrate abandoned social housing complexes in Mexico  
#thebilbaoeffect #bilwow #SOsmexy #iceicemaybe #borderdisorder #wheredidtheytakeourdriver #thebarraganaffect

**Tom Beeby:** A House in Chicago  
#TheChicago11 #Beebylievers #BeebyItsColdOutside #MiesianMadness #NobodyPutsBeebyInTheCorner

**Sunil Bald & Raphael Birmann:** Paranoazinho  
#sunilia #arresteddevelop-ment #DomoObrigadoMrRoboto #IWishIWereAnOscarNiemeyerWiener #YSOIA #oiBrasil

**Hernan Diaz-Alonso:** Masses to Flesh, Surfaces to Flowers  
#newcoherencies #idonthavetherecipeforsuccessimjustsuccessful #fuckingsyes #theyarepeanutbut-terandjealous #haterzgonnahate #ihavenevercared-whatpeoplethinkneverhaveneverwill

**Gregg Lynn:** Factory Shop  
#lynstagram #lynnguide #lynnsanity #filynnmignon #lynngotto #lynnghetto #travelynn #aintnothingbutalynnthang

## 9

**Literal and Phenomenal transpositions by the senior undergraduate studio.**

Jillip Phonsoon	Vobert Renturi &
Grank Fehry	Benise Scott Drown
Wank Lloyd Fright	Raúl Pudolph
Fuckminster (Fucky)	Kem Roolhaas
Buller	Doche & Rinkeloo
Haha Zadid	Adao Tando
Ries Man der Rohe	Penzo Riano
Chavid Dipperfield	Bordon Gunshaft
Alvar Aalto	Stames Jirling
Forman Noster	Bina Lo Lardi
Eeter Pisenman	Ceter Pook
	Gantoni Audi



sweater, not a jacket.

**JJ** Well, I just like sweaters. They're colorful. Why should I wear black?

## 11 By Edward Wang, Kate McMillan, and Katie Colford

"Nine bars, two dance floors, infinite possibilities. Sign me up!" exclaims one enthusiastic junior whilst twirling his hand in a lassooing gesture: What is the occasion for such excitement? Billy Bob's Texas – the self-proclaimed world's largest honky tonk, to be carefully considered by the junior class on their studio trip to Dallas, Texas.

Just south of Stockyards Boulevard, the smell of dung and leather is detected before the neon glow of this sixty-thousand square foot Tex-topia of debauchery and hedonistic thrills – a Fort Worth-while of beef and whiskey. Here one finds giant foam cowboy hats in abundance, more beer bellies than beer, and hair enough to hide a numero cinco for two. The old adage holds true – things are bigger in Texas.

What business do seventeen under-dressed and over-eager architecture students have in such a place? A studio trip to Dallas of course, led by the fearless Joyce Hsiang and Jennifer Leung who have been herding the junior class towards new performative pastures of all kinds this year. Mixed between the mechanical acrobatics of the Wyly Theater and the travertine opulence of the Kimbell, the honky tonk is Texas's unadorned contribution to the stable of public performance spaces. Amidst the masterworks of Ando, Koolhaas, and Kahn it is easy to overlook simple places like the honky tonk as equally valuable venues of social activity, diverse interaction, and plain fun. While the honky tonk may never find its way into the hallowed pages of Perspecta, it underscores the ideal of a fully organic and spontaneous place of performance, one that comes about from the gathering of a community rather than the hand of an architect.

The honky tonk, in its way, does not need architecture. Space is defined by bar counter depths and distance measured by proximity to the dance floor. It needs very little structure, as most effort is invested in energy, music, and fluorescence. Indeed, the architectural opposite of Kahn; to experience the expansive vaults of the Kimbell is, as Michael Benedikt put it, "to hear Silence." Here, the emptiness of the honky tonk's architecture is filled not by Kahn's ineffable Silence, but by one, enormous, frenetic country song, mediated by dance, food, and rodeo.

And so, our unusual precedent analysis looked beyond Tim Altenhof-approved buzzwords (dare I say "poché"?), but instead became a study of the line dance, of the "Burning Bubba Burger" enjoyed by some adventurous students, and of the stunning deftness of bull-riders that we watched with awe.