

Simone Cutri

Designer

Selected Work

'we, all together'



we,

The sequence is not a collection of
words, but a collection of
relationships between words.

Simone Cutrì

rules, organizing spaces, facilitating exchange –these are the core fundamentals for each project. Collaboration, organization and finally distribution are what makes the work stand on its own. I do not own the project: I've become a part of it during the process, and I share the same authorship with other participants. Open source, free resources, copy and paste, editing and sharing knowledge is the final key of the system. Decentralizing myself from my work, as well as decentralizing pre-existing power networks and structures, is the final purpose.

Along this line, I wonder: What type of desire brings people to relate to a screen? What do they need behind it? What type of information can a screen give to its users? I want to embrace these questions and push them forward. I want to deeply understand the reason behind decisions to be online, to turn ‘On’ a device. I want to know how I can share critical thinking through a screen; I want to know how I can share human behaviors through online social media platforms; I want to know how to archive an experience and how I can share a personal memory. Screens are only a collection of cables, electronic systems and glass. I want to collectivize the relation of people with screens, so that we, all together, can build a new way of thinking to a system, a network, an object.

from getting broken while it is being transported, the finger oil on the screen of laptops and even the creak of iPhone screens are all elements that allow us to read the passage of time.

I'm currently in the process of receiving an MFA degree in graphic design, and I can't stop thinking what my relationship is with these objects and their consumption. How as an image maker can I be in charge of these objects? How can I change the way people process information? How can I switch from passive consumption to active consumption? How can I make my audience part of the design process and vice-versa? I never fully fit into the terms and conditions of what I have been told is graphic design. Instead, I try to mutate myself, borrowing tools and methods from alternative practices. Like a detective, researching, comparing, and looking for different paths are fundamentals of my practice. I'm interested in the interaction between people and screens; the exchange from one person to another; the communication between screens and machines; the effects that environmental spaces have on behaviors. I try to analyze human reactions and use them in my work, where I'm able to create space, digitally and physically, for people to have interactions. My audience are users, and the users are spectators. As a designer, I'm setting

06

07

08

09

While I was sitting in my editor's office, we ended up talking about the grammatical incorrectness of the phrase ‘Off-On’. In our common language often we used to say ‘turn On-Off’ which, over time, became a sort of statement around the culture of separating ourselves from digital technology. It remains unclear why our current society is so resistant to a digital revolution; I can't stop thinking why the phrase Off-On sounds incorrect. In everyday life we encounter many different situations that go from off to on: illuminating our houses, using a computer, watching a movie on television and even cooking are all actions that bring an object from a stage of nothingness, to a stage of life. More important, it's interesting to see how all of these examples of switching between these two stages is regulated by the use of a button/ click/experience. Especially with digital screens, these immobile black surfaces are waiting for a function to go live. Remote control, mouse, push buttons, keyboard, face and movement recognition, light sensibility, touch – these are only few ways that humans can interact with screens. Although these surfaces are immobile without an active interaction, they are not silent. If we look closely at a screen, it is possible to see the passage of time and the absence of a human body: like the polystyrene that keeps a screen

OFF

ON



I remember when you started your first personal blog.



24

25

26

27

and acceptances of
read anything that you want to
to, we encourage you to submit it. 4. We encourage that the s
omthing Papika fold, preferably to
by the design community.
ishing cycles remaining issues.

CONTRIBUTORS

Azza Aboulam
F*ck Gender/Racia
Pollution. It feels like
it's not rather specify an ideology
of practice to which people may
themselves.

5. Avoid platitudes
are be honest, be self-critical, and
be controversial and being
are not the same thing.

6. Be aware that we will be
for all submitted content.

7. The ~~free time~~ follow
(subject) though the sub
to being a single word. Be
message that you engage others
world like.

PICK YOUR PATHWAY

Inside Number

This section is intended to help you
choose your path through the
various sections of the book. This
is not a comprehensive list, but
it should give you a good idea of
what to expect in each section.
The following sections are:
1. The ~~free time~~ follow
(subject) though the sub
to being a single word. Be
message that you engage others
world like.

12

Do you remember this sound?

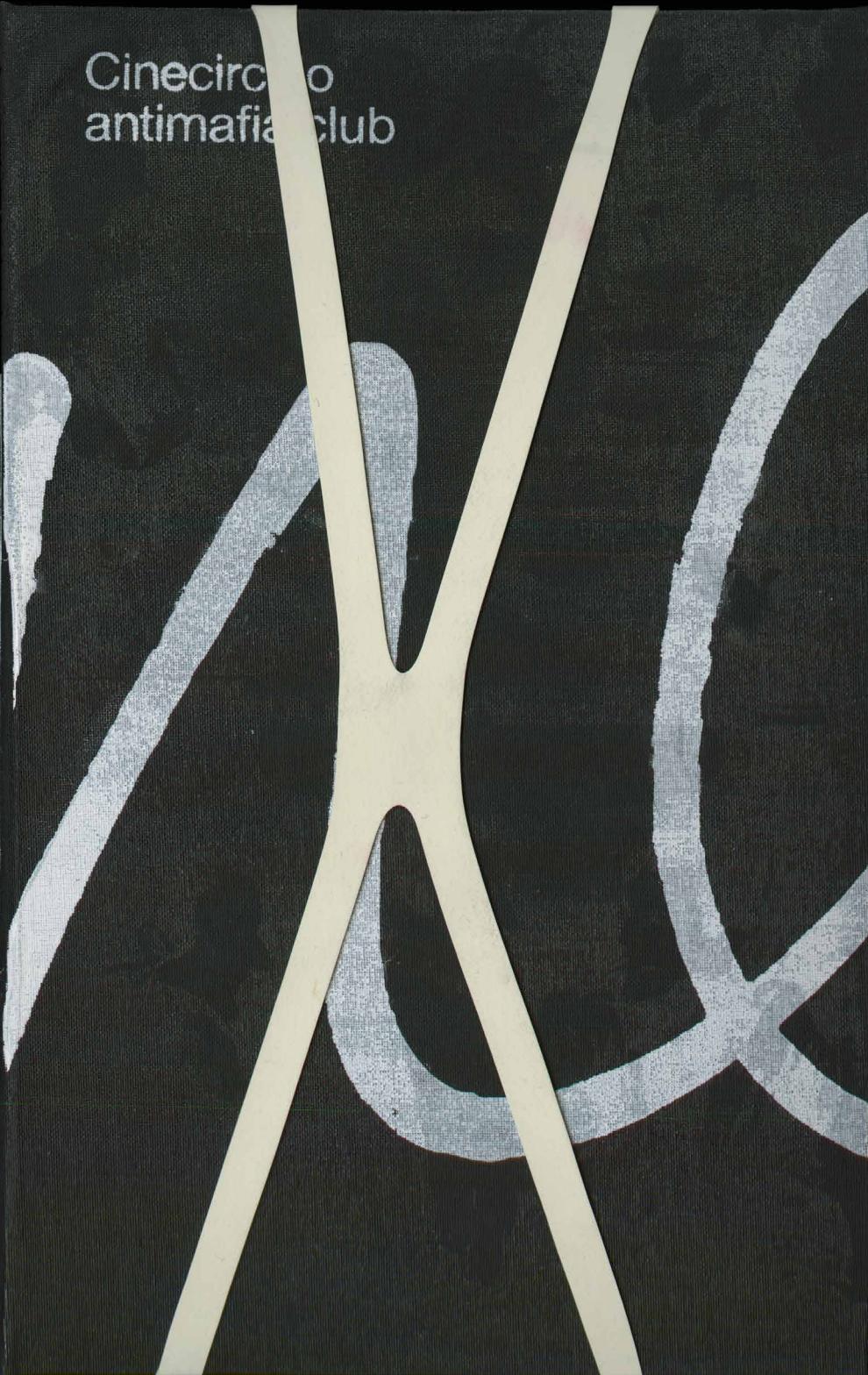
Yes

No

13

Antimafia.club

Cinecircolo
antimafia club



the digital platform (www.antimafia.club), where people through the web engaged better with the subject than did people present at the screening.

With this event, my main goal was to bring attention to, but more important conversation on, this subject. The Mafia should no longer be an allegorical image of a clan in a bad part of the town. The modern Mafia can assume different shapes and be present in different fields. For example, when something doesn't look completely right and transparent, and especially goes against someone else's rights, that can be called a 'Mafia'.

1

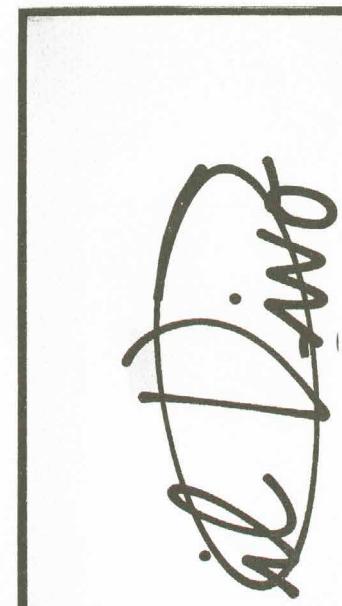
Il Divo by Paolo Sorrentino is a cinematic portrait of the seven-time Italian Prime Minister Giulio Andreotti, whose controversial legacy peaked when he was tried for Mafia ties and subsequently acquitted. Giulio Andreotti was a leader with close ties to the Vatican and was also convicted for the murder of Italian journalist Carmine Pecorelli. The movie starts from the seventh re-election of Andreotti as a Prime Minister and ends with the start of the 'Big Trial' when the first allegation against Andreotti was made. The movie demonstrates the collaboration between Mafia and the Italian State.

"For a long time, one of the characteristic privileges of sovereign

power was the right to decide life and death." This how Micheal Foucault starts his chapter 'Right of death and power over life' (p. 258—273, from the History of Sexuality). Using Foucault to analyze the life of Andreotti and the relation with Mafia, I find it interesting to point out how politics and the Mafia never lost the 'privilege' that Foucault is talking about: to decide the life or the death of another person. In the beginning of the movie, we are drawn into a parallel between the Andreotti re-election and some notorious Mafia crime and murders. Sorrentino decided to shoot this beginning part of the movie almost in the dark, to underscore the relation of these criminal acts. At the same time, Sorrentino is focusing on the personal life of Andreotti and leaving outside how the Italian society was evolving. However, it's important to point out that the current body of students at Yale School of Art was born between 1980—1995. This generation of students is the daughters and the sons of the generations born after World War II. In Europe, especially, this generation was the one that fought for a better future, a better work environment and better rights. The current students are the sons and daughters of the generation that during the 1977 (year that Franco Bifo Berardi considers 'the start of the future') were in the streets of Bologna and Roma to protest. We must not forget that the same years of these protest, were Years of

Reader

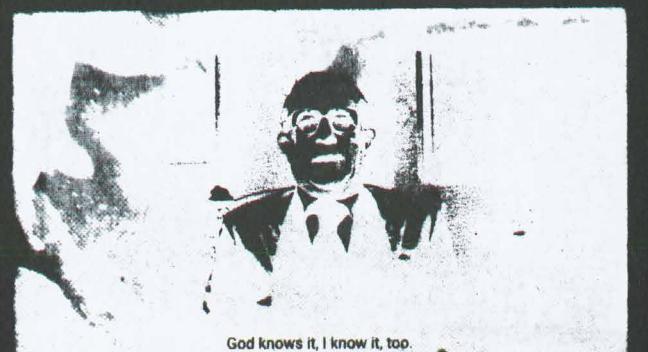
*Right of Death
and Power*



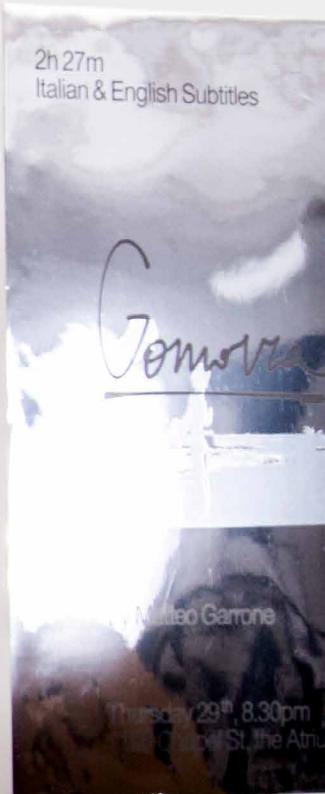
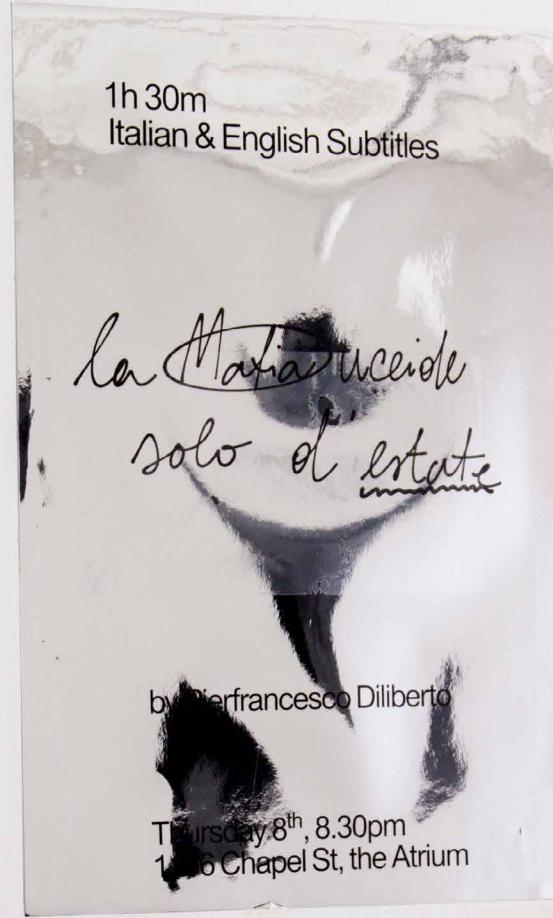
A handwritten signature in black ink, appearing to read "Alain de Benoist". The signature is fluid and cursive, with a large, stylized 'A' at the beginning.



We must love God greatly



God knows it, I know it, too.

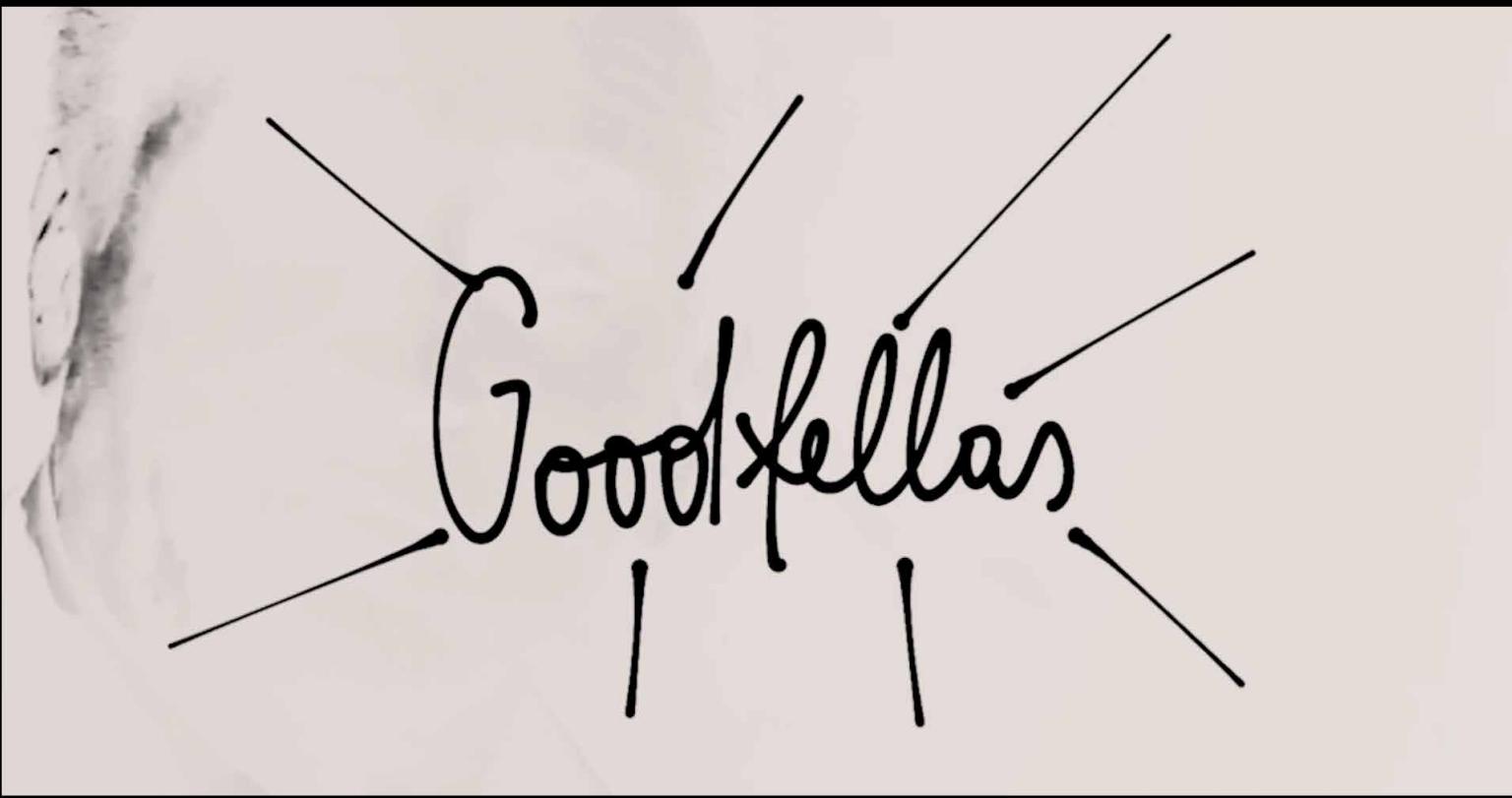




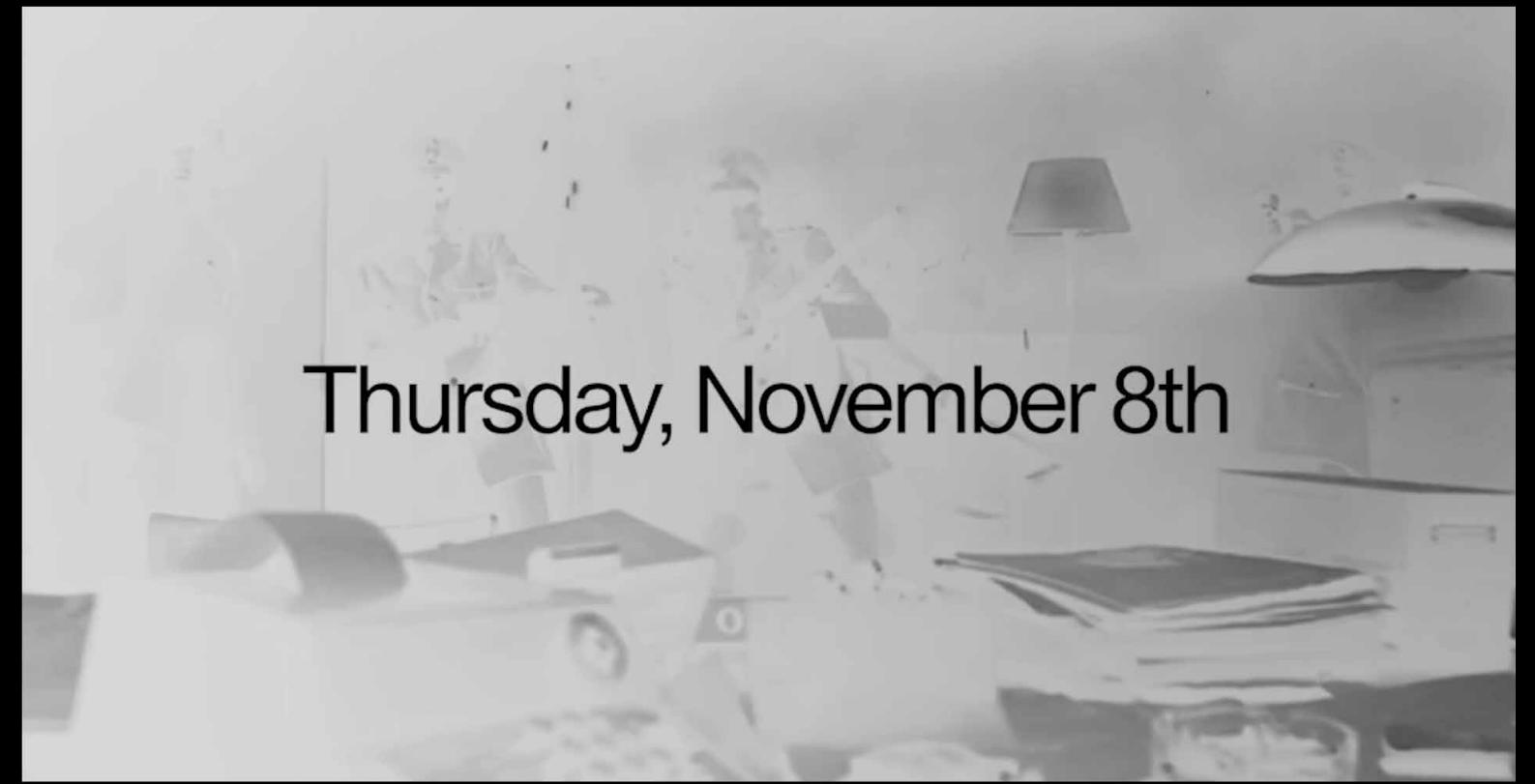
la Maria uccide
solo d'estate



Gomorrah



Goodfellas



Thursday, November 8th

la Mafia uccide
solo d'estate



CCAM Posters

Graduate Fellow Workshop:

Modern Audio Production:
How to be Heard
with Paul Mortilla

Saturday,
October 6, 2018
12pm-2pm

CCAM Room 102
(Production Studio)

Graduate Fellow Workshop:

Introduction to
Adobe After Effects with Aslan
Taheri

Sunday,
October 7, 2018
8pm-10pm

CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

Basic Processing
with Tania
Alvarez Zaldivar

Sunday,
October 28, 2018
4pm-6pm

CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

Motion Capture
and Kinetic Ex-
ploration with
Jack Wesson

Sunday,
October 21, 2018
1pm-3pm

CCAM Room 103
(Motion Studio)

Graduate Fellow Workshop:

Documenting
your Work with
Tania Alvarez
Zaldivar

Sunday,
October 21 2018

Graduate Fellow Workshop:

Poster Making
Extravaganza
with Adam
Moftah

Thursday,
October 25 2018

Graduate Fellow Workshop:

Spectacular
Body- *Film Screening and
Discussion* with Aaron
Peirano Garrison

Saturday,
October 27 2018

Graduate Fellow Workshop:

Basics of Camera
Work in Adobe
After Effects with
Aslan Taheri

Sunday,
October 28 2018

Graduate Fellow Workshop:

Documenting your Work with Tania Alvarez Zaldivar

Sunday, October 21, 2018
4pm-6pm

CCAM Room 102
(Production Studio)

Graduate Fellow Workshop:

Poster Making Extravaganza with Adam Moftah

Thursday, October 25, 2018
8pm-10pm

CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

Spectacular Body - *Film Screening and Discussion* with Aaron Peirano Garrison

Saturday, October 27, 2018
4pm-6pm

CCAM Room 103
(Motion Studio)

Graduate Fellow Workshop:

Basics of Camera Work in Adobe After Effects with Aslan Taheri

Sunday, October 28, 2018
8pm-10pm

CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

Basic Processing with Tania Alvarez Zaldivar

Sunday, October 28, 2018

Graduate Fellow Workshop:

Family and the Self in Photography with Kaitlin Maxwell

Monday, November 5, 2018

Graduate Fellow Workshop:

Contemporary landscape with Leila Seyedzadeh

Wednesday, November 7, 2018

Graduate Fellow Workshop:

Music Video with Liyan Zhao

Saturday, November 10, 2018
8pm-10pm

Graduate Fellow Workshop:

Basic Processing
with Tania
Alvarez Zaldivar

Sunday,
October 28, 2018
4pm-6pm

CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

Family and the
Self in Photogra-
phy with Kaitlin
Maxwell

Monday,
November 5, 2018
8pm-10pm

CCAM Room 113
(Media Lab)

Graduate Fellow Workshop:

Contemporary
landscape with
Leila Seyedzadeh

Wednesday,
November 7, 2018
8pm-10pm

CCAM Room 102
(Production Studio)

Graduate Fellow Workshop:

Music Video with
Liyan Zhao

Saturday,
November 10,
2018
8pm-10pm

CCAM Room 102
(Production Studio)

Graduate Fellow Workshop:

The power of gar-
bage: explore the camp aesthetic and reemer-
gence of Dadism in the main stream
with Paul Mortilla

Saturday,
November 17

Graduate Fellow Workshop:

Practicing Photo-
shop for Non-Practical
Purposes with Adam
Moftah

Thursday,
November 29

Graduate Fellow Workshop:

Basic Film Editing
for Short and Fea-
ture Projects with
Aaron P. Garrison

Saturday,
December 1, 2018

Graduate Fellow Workshop:

Contemporary
landscape with
Leila Seyedzadeh

Friday,
December 7, 2018

Graduate Fellow Workshop:

The power of garbage:
explore the camp aesthetic and reemergence of Dadism in the main stream
with Paul Mortilla

Saturday,
November 17,
12pm-2pm

CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

Practicing Photoshop for Non-Practical Purposes with Adam Moftah

Thursday,
November 29,
8pm-10pm

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(Classroom)

Graduate Fellow Workshop:

Basic Film Editing for Short and Feature Projects with Aaron P. Garrison

Saturday,
December 1, 2018
4pm-6pm

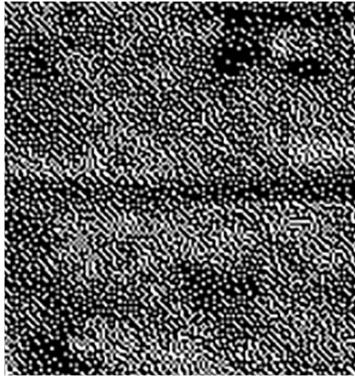
CCAM Room 110
(Classroom)

Graduate Fellow Workshop:

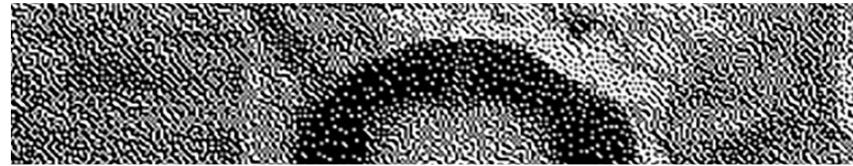
Contemporary landscape with Leila Seyedzadeh

Friday,
December 7, 2018
8pm-10pm

CCAM Room 102
(Production Studio)



Monday, April 22 —
Monday, May 6



Archive Aesthetics and Community

Storytelling



Opening
Reception:
Monday,
April 22 at 7pm

Please join us for an exhibition of student works from Thomas Allen Harris' homonymous production seminar. The exhibition showcases moving-image projects that collaborate with archival materials – from family albums to Beinecke collections – to question the workings of memory and identity, biography and mythology.

Thomas Allen Harris (Faculty), Nick Forster (Teaching Fellow), Josh van Biema (Curator), John Agoh, Reina Bonta, Nate Bresnick, Miho Carey, Courtney Nunley, Africanus Okokon, Daniel Onuoha, Maya Raiford Cohen, Zyria Rodgers



The Bakery @ CCAM
149 York Street



Monday, April 22 —
Monday, May 6



Archive Aesthetics and Community

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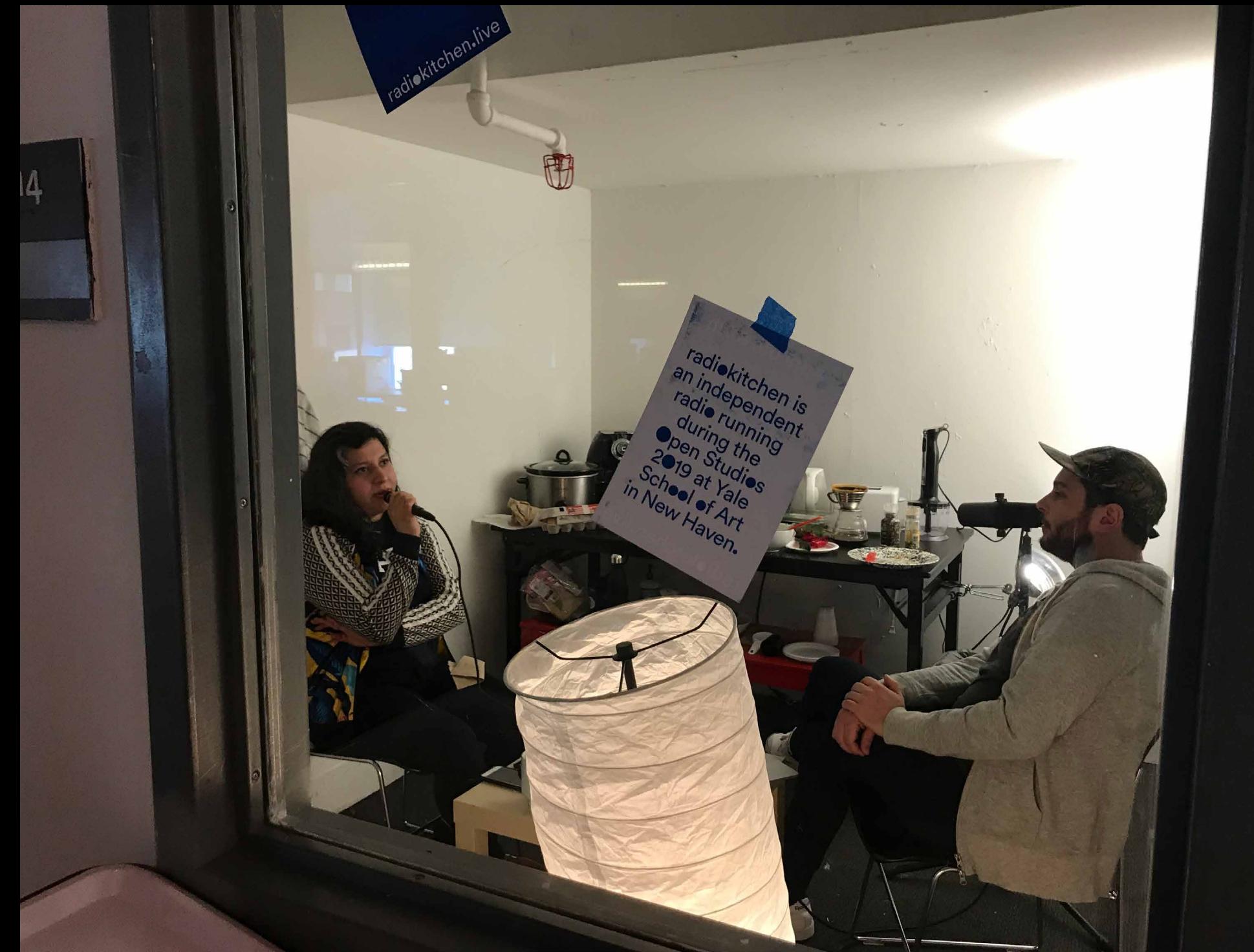
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The Bakery @ CCAM
149 York Street

RadioKitchen.live





now live:
Victoria Martinez

Lunch time
we will back at 2pm

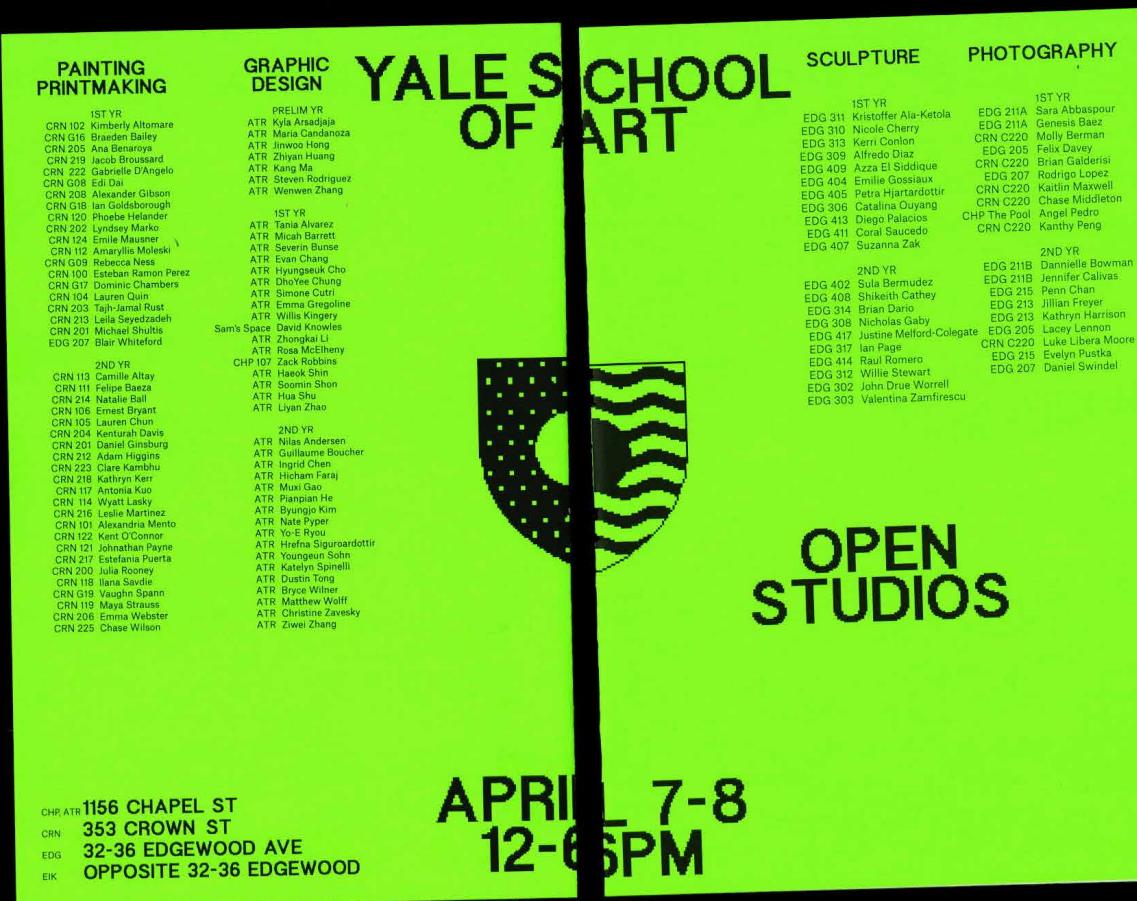
come back
tomorrow at 11am

now live:
Cindy Hwang

now live:
Leila Seyedzadeh

now live:
David Roy

Open Studios 2018





erniek4mp · Following
Yale School of Art

● Open Studios

Yale School of Art

April 7-8, 12-6pm

1156 Chapel

32-36 Edgewood

353 Crown

A painting of a woman with long blonde hair, wearing a white shirt. She is standing in front of a dark, textured background. The painting has a visible brushstroke texture. The text "Open Studios" is overlaid in red at the top left, and the location details are at the bottom.

60 likes

erniek4mp Another open studios post. But it will also be my bday. April 7th & 8th. I'll be in 353 crown st., studio 202. Come say hi while I harness my inner Drew and ...

yalepainting · Following
Yale School of Art

● Open Studios

Yale School of Art

17-8, 12-6pm

1156 Chapel

32-36 Edgewood

353 Crown

A cartoon illustration of a painter character sitting at an easel, holding a paintbrush. There is a sun with a smiling face in the background. The text "Open Studios" is overlaid in red at the top left, and the location details are at the bottom.

288 views

yalepainting YALE SCHOOL OF ART OPEN STUDIOS 2018... more

simoneqtri YEEES

felipebaeza · Following
Yale School of Art

● Open Studios

Yale School of Art

April 7-8, 12-6pm

1156 Chapel

32-36 Edgewood

353 Crown

A photograph of a person sitting on the floor, painting a mural on a wall. The mural features several faces and abstract shapes. The text "Open Studios" is overlaid in red at the top left, and the location details are at the bottom.

526 views

felipebaeza OPEN STUDIOS THIS WEEKEND

Saturday, April 7 & Sunday, April 8, 2018 12PM to... more

antonia.kuo · Following
Yale School of Art

● Open Studios

Yale School of Art

April 7-8, 12-6pm

1156 Chapel

32-36 Edgewood

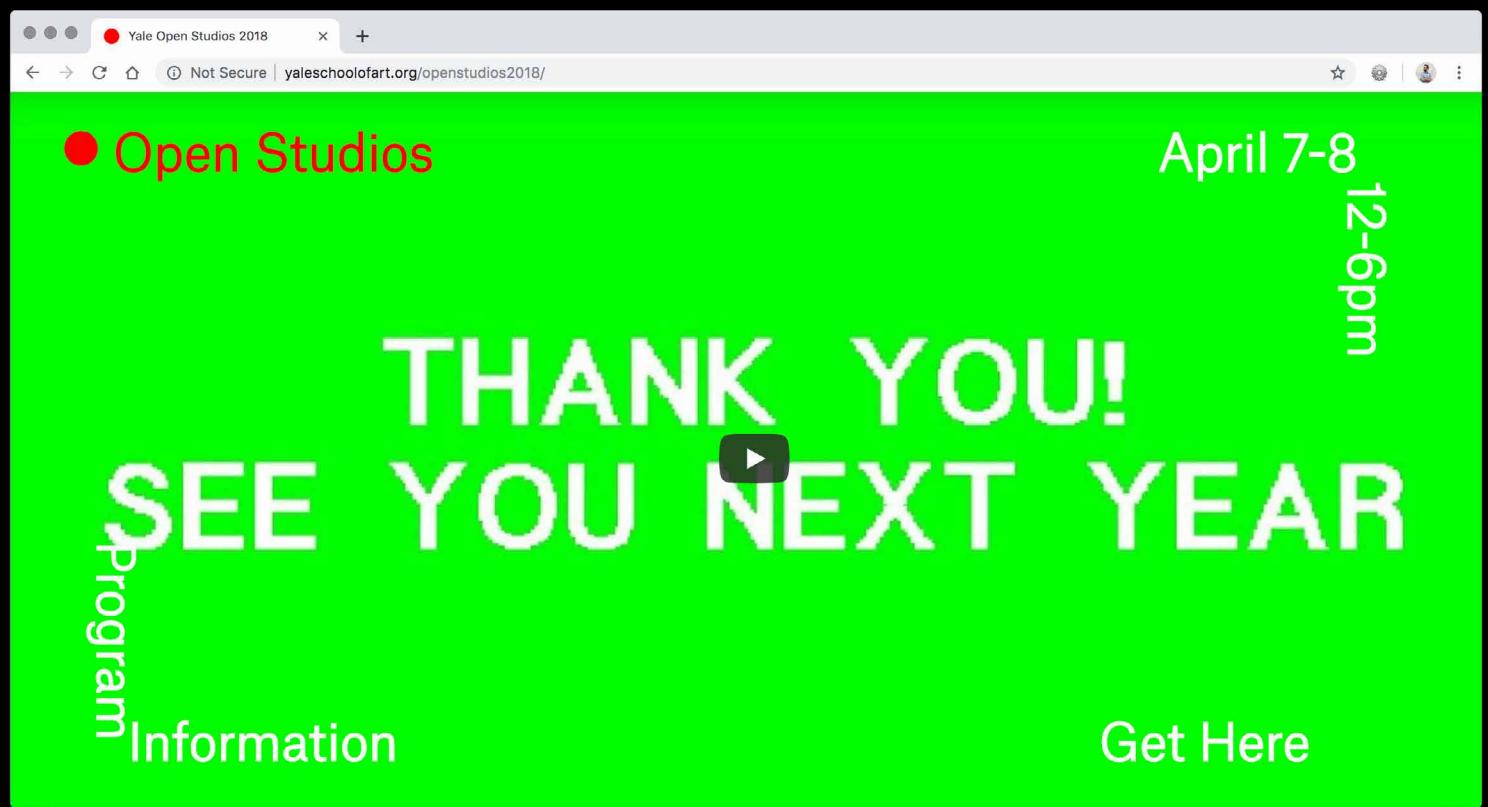
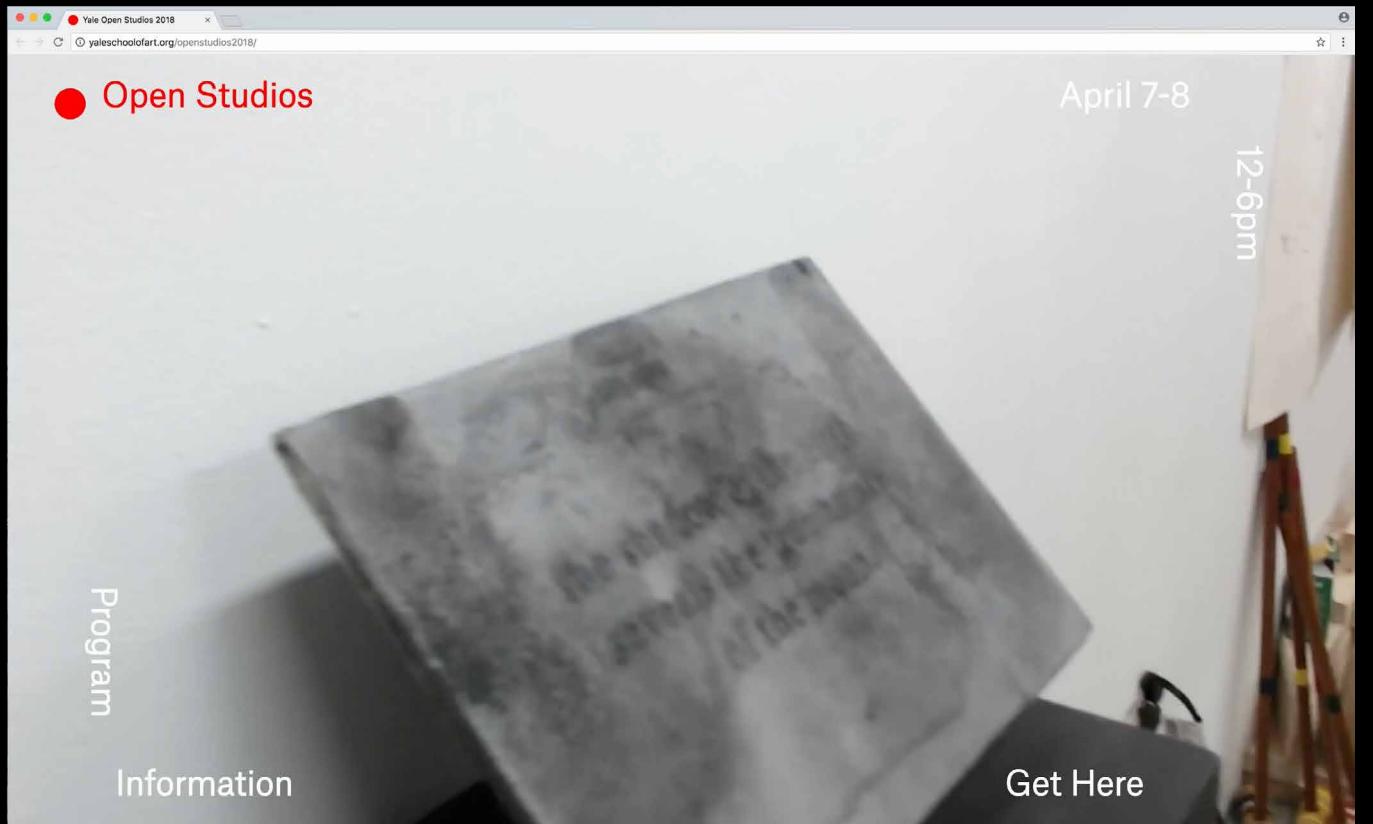
353 Crown

A dark image showing a view of a city street with buildings in the background. The text "Open Studios" is overlaid in red at the top left, and the location details are at the bottom.

598 views

antonia.kuo OPEN STUDIOS this weekend, Saturday 4/7 + Sunday 4/8, 12-6PM





● Open Studios

April 7-8
12-6pm

The Yale School of Art hosts its annual graduate open studios featuring work from the departments of Graphic Design, Painting and Printmaking, Photography, and Sculpture. Studios are open to the public and located across four buildings on Yale's campus in downtown New Haven.

Graphic Design

Tania Alvarez, Nilas Andersen, Kyla Arsdajja, Micah Barrett, Guillaume Boucher, Severin Bunse, Maria Candanoza, Evan Chang, Ingrid Chen, Hyungseuk Cho, DhoYee Chung, Simone Cutri, Rosanne Eveleigh, Hicham Faraj, Muxi Gao, Emma Gregoline, Pianpian He, Jinwoo Hong, Zhiyan Huang, Byungjo Kim, Willis Kingery, David Knowles, Zhongkai Li, Theresa Liu, Kang Ma, Rosa McElheny, Nate Pyper, Zack Robbins, Steven Rodriguez, Yo-E Ryoo, Haeok Shin, Soomin Shon, Hua Shu, Hrefna Siguroardottir, Youngeun Sohn, Katelyn Spinelli, Dustin Tong, Bryce Wilner, Matthew Wolff, Christine Zavesky, Wenwen Zhang, Ziwei Zhang, Liany Zhao

Photography

Sara Abbaspour, Genesis Baez, Molly Berman, Dannielle Bowman, Jennifer Calivas, Penn Chan, Felix Davey, Jillian Freyer,

Program Information

Get Here

● Open Studios

April 7-8
12-6pm

Saturday, April 7th

12:00 - 01:00
1156 Chapel Street and Green Gallery

01:00 - 01:30
Atrium, Graphic Design Studios Tour

01:30 - 3:00
Atrium - Kai Li Performance

03:00 - 4:00
E.I.K DJ

Sunday, April 8th

12:00 - 01:00
32 Edgewood, Photography Studios Tour

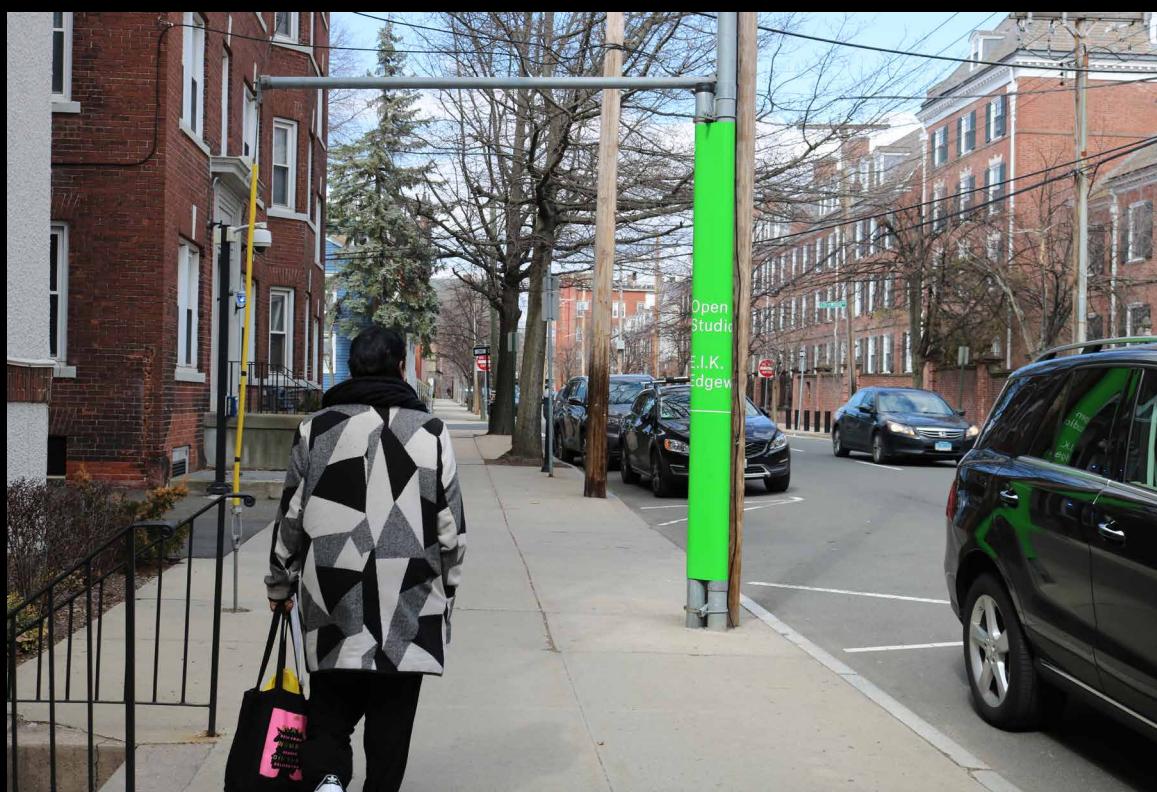
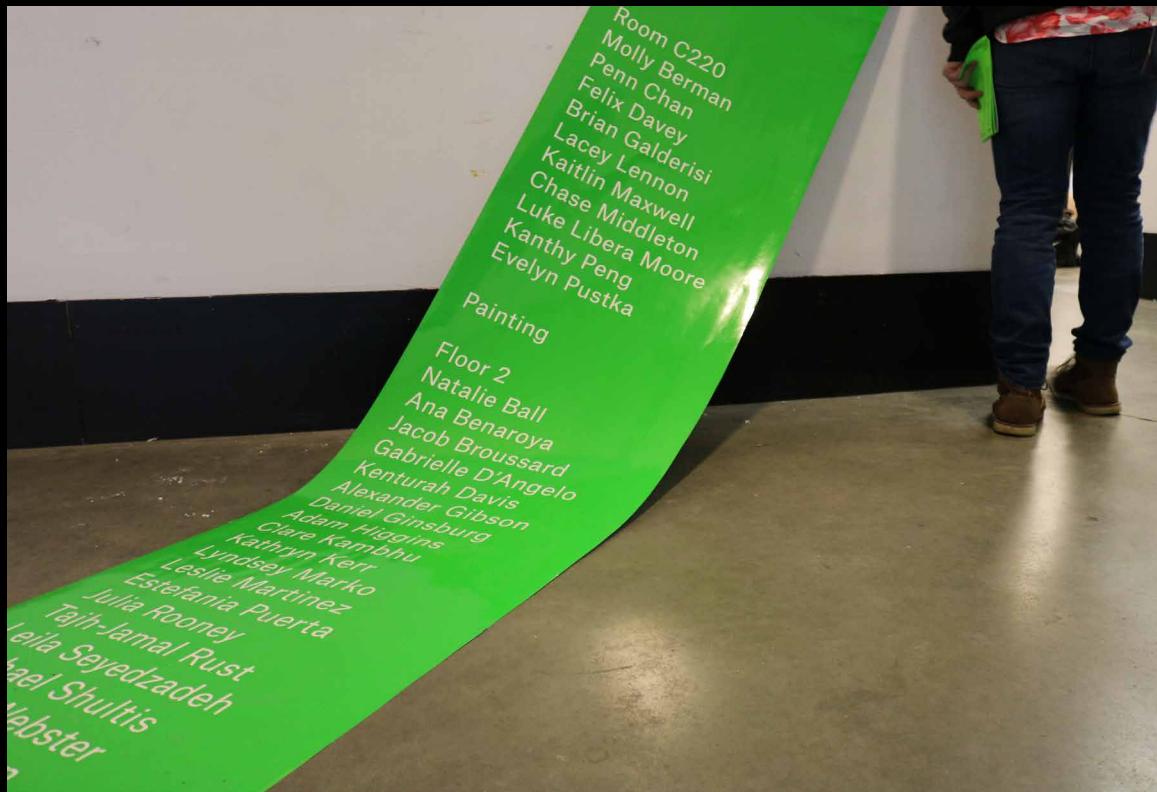
01:00 - 01:30
353 Crown, Painting Studios Tour

02:00 - 3:00
1156 Chapel Street and Green Gallery

03:00 - 4:00
E.I.K DJ

Program Information

Get Here



Paprika!

RULES FOR OUR READERS
1. Read each piece with an open mind and with the belief that the author has the best of intentions.

RULES FOR CONTRIBUTORS
1. A contribution to this Paprika! is not an authored attack against an individual or their work, but must rather specify an ideology or area of practice to which people may subscribe themselves.

2. If you read anything that you want to respond to, we encourage you to submit it to an upcoming Paprika! fold, preferably to this publishing cycle's remaining issues.

3. We encourage that you engage others 2. Be aware, be honest, be self-critical, and be caring. Being controversial and being offensive are not the same thing.

4. We encourage that the selection of topics directly, not as personal criticism, but to provide a counterpart to your argument. An important point of this publication is that we must be responsible for what we say and accept criticisms of it.

5. Avoid platitudes.
6. Be aware that we will be seeking rebuttals for all submitted content.
7. The title must follow the form "F*ck (subject)" though the subject is not limited to being a single word. Be as specific as you would like.

Paprika! vol. 03 no.16, March 29, 2018
Issue Editor: dimitri.brand@yale.edu & james.coleman@yale.edu
Design: simone.cutri@yale.edu & dhoyee.chung@yale.edu

F*ck Union Carbide: Preservation through Petrochemicals
Jack Manly

The Union Carbide Corporation, a large chemical and polymers company which pioneered catalytic conversion technology for natural gas, built its Park Avenue headquarters in 1957 along what was fast becoming the country's financial hub of corporate modernity. Since then, the building has changed hands between various financial organizations, as its architectural distinction has grown. The current owners, JPMorganChase, now plan to demolish it, setting off the rounds of a familiar architectural debate. The striking particularities of the matter are as follows: at over 700-feet, it would be the largest purposefully destroyed building in history^[1]; renovated to LEED Platinum standards some five years ago, it is far from obsolete; the first target of the Midtown East demolition project, it is at the stage of an unusual and suspenseful development. The impetus for the Union Carbide destruction lies somewhere between this instable redevelopment drive and capitalism's tendency towards historical erasure. New York has lost historic buildings before and will surely lose them again. But the significance of this debate lies not only in formal aesthetic parameters or wasteful real estate machinations. The Union Carbide Building instead memorializes the petrochemical culture embedded in everyday life, being the chemical origins of capitalism. It is a material indicator of petroleum-goggled growth and henceforth, climate change.

Writers have made the case for preservation in other venues with varying degrees of admiration, but each has overlooked the building's role in cementing the petrochemical foundations of the post-war era. Designed by Natalie de Blois and Gordon Bunshaft of SOM, the Union Carbide Building stands as the best in its class, the embodiment of corporate image-making, or an unoriginal carbomb^[2] operating on what Jeffrey Lieber has argued in the New York Times that it is a model of the architect as the refining conduit to amorphous capital processes. For him, the building is significant in that it celebrates machinic anonymity as opposed to the dexterity of its designer, thus mirroring the organizational ethos of the modern American corporation.^[3] The current owners have then sought to replace one form of capital for another. But Lieber seems to suggest that the Union Carbide stands out only because it so desirably divides the two: the architectural shell of capital of the post-war era is an artifact of triumphalism and transparency. Without denying the architect's embedded cultural logic, such a position does the rhetorical work of developer-nay-sayers for them. It is simply a footnote to the larger history of modernism, not even its most distilled example, why bother preserving?

In the Architect's Newspaper Matt Shaw has said the Union Carbide's place amongst superior peers of corporate reification negates its distinction.^[4] Its neighbors include the Pepsi-Cola Building, the Helmsley Building, and MetLife (or Pan Am) buildings—all surely "worth" preserving.^[5] The Union Carbide surpasses these stalwarts for the foundational properties of its program. Where Pepsi and Seagram sold the world its sugar addiction, and Pan Am made transnational tourism a middle-class hobby, Union Carbide constructed its chemical substrate. Despite the increasing dispersion of business activities across space and time, each corporation maintained a sharp distinction between

its varied political stances as it devours editorialized content in passing trumpery; however, it has none ineluctable commitment. Rather, it is the embodiment of an already shallow flippancy and cheap-blitzkrieg filthiness emerging from our discourses from this lineage. We are, after all, thoughtful academics entrenched in our complete ignorance of the world, but also authorial disciplinarians who share the continuous assault of cultural depreciation, (lighter) but us, the preservation (and less academic) in response to the rapidly changing markets and "principally" specialists, than we have to work. This is not to dispense sympathy, establishing contradiction, or critique, nor is how any meaningful argument can take its bearings. It is simultaneously foreseen, and towards experts with precise knowledge, that we have to work. This is not to dispense sympathy, establishing contradiction, or critique, nor is how any meaningful argument can take its bearings. It is simultaneously foreseen,

F*ck Halluff
Atta Aboualam

3:37 am: You have been staring at the InDesign file on your screen with groggy eyes and a coffee aftertaste in your mouth, scrambling to come up with the correct vocabulary and do justice to the main idea framing your argument. 3:42 am: The illusion of worth, intelligence, and sophistication is nagging you through a tiny voice in your head that won't shut up. "The plan is good, but...". The not-so-sophisticated enough you need a new edge, a redefined narrative, a reformed fiction that is neither truth nor lie. "A vague middle ground, that is the answer," exclaims the voice. A middle ground that frames nothing and relates to everything. A middle ground that is an evasion of complicated creative production but also a direct reference to everything but architecture. A middle ground that is an evident flaw in architectural pedagogy. This need to find a show, to use language to sell ideas in big words in order to move along, it convinces us to keep circling back to another, more obvious, and less interesting iteration. Instead, it is the last resort after consideration. To repeat circular arguments that fail to resonate, pin them down, and force them to define themselves in argument; not in art producing a vacuum, but in the due diligence of a workshop group than simply the duty of students. It seems however, that every profession today is as much a search for respect as it is an effort, evading the profession's weaknesses and condescension. This need to find a show, to use language to sell ideas in big words in order to validate our body of work through something outside of architecture. This tendency hinders and deviates what we do as architects.

Architecture has the ability, but most importantly, the power, to propose alternative ways of living, working, and socializing directly through design. This method of proposal does not require the vanilla frosting of made-up deep theoretical work. This validation, by referencing inadvertent connections and embedded histories, is what distinguishes what we do. The power of architecture's directness is intrinsic to the profession; it is a plunge into a field of contextual, political and social connections. Architecture should pride itself on taking a clear stance, a stance devoid of fabricated relationships, and one that relates directly to the production of space. We, as architects, shouldn't condemn the profession to an overwhelming conglomeration of social forces or falsified philosophical attributes. Rather, it is important to maintain a clear, higher level of architectural and physical embodiment. Understanding the concept of space and the meaning of its production does not require a reduction to a justification foreign to the profession. The problem with most academic work today is the lack of directness and clarity as to what measures success.

Architecture and academia should focus on concise ideas and conceptual frameworks, and on building direct, formal relationships that are clearly tied to the body of work being discussed. Architecture is a slow, methodical process; you make something, you look at it, and then you think about it. Our time is mostly consumed in image production and often rationalization does not come in until it's too late (if it comes in at all). As a result, one resolves this predicament by seeking external validation from unrelated precedents, examples of alien hypothetical relationships, and fabricated complex attributes. This methodology not only unduly gives weight to unconnected theoretical references but necessarily muddies the original intent of the project. It is the responsibility of the architect to ensure a simple recognition of theoretical elements in passing does not justify the project in question and instead protects us from looking deeply at what we have done. Architecture is a practice, not a formula. By simultaneously diluting the value of its content and referring to realms that are clearly unconnected, the result is a hodgepodge of irrelevant attributes, a confusion of the work. Tapping into the complex relationships between desire, influence and power that architecture has

to offer is far more valuable than sought after post-rationalization.

This power relationship between internal and external validation based in a constant tug-of-war avoid our work being perceived as irrelevant. This insidious on-going results in a lack of measurable accountability and because of this the agreed goal that our project is striving towards is lost. The worder the presenter and the more references thrown into the mix, the more intelligent they are; a metric that seems irrelevant, and more often than not, biased. Distinction is usually given to those who illustrate their projects ~~with~~ ^{through} concepts that are twistedly irrelevant, foreign to Rudolph Hall, and most importantly, amount to nothing more than fluff.

These are the feelings of those of us who edit and think twice before speaking; those of us who refer to succinct architectural concepts.

4:07am: The blue circle of death reappears; a sign to go home.

F*ck Your Hallway
Nicolas Kemper

Coordinating Editors: Nicholas Miller, Matthew Wagstaffe, Ethan Zisson
Publishers: Jeremy Jacinth, Nadeen Safa

The Loria Center is an utterly useful building. Rudolph Hall would never get on without it. The elevators are in Loria, the heating and cooling ducts are in Loria, the fire escapes are in Loria, even the toilets are in Loria. That is right: you cannot so much as take a dump without going to Loria. Loria is Rudolph's neighbor to the east—somehow manages from Rudolph. It goes to great pains to be shorter than Rudolph Hall. Like a stooping servant, it disappears precisely along the short lines from Rudolph Hall's penthouse.

Rudolph Hall, opened in 1963, takes its name from its architect and client, then dean of the architecture school, Paul Rudolph. It is his masterpiece, and it houses the faculty, undergraduates, Masters, and PhDs of Yale's architecture program. The Loria Center, designed by ARC, designed by Charles Gwathmey, ARC '62, and opened in 2008, houses the faculty and PhDs of the Art History Department, and hosts classes and lectures for the rest of the university.

Paul Rudolph anticipated his opus's progeny from the beginning, leaving space and connection points for an envisioned college quad. Yet Rudolph's proclivity for theatricality—the twenty-seven level changes, the never regular stairs, the cliff-like drops, the almost complete absence of windows in the middle, and low—left Loria burdened, as it were, by a capricious grandparent. Exhausted, perhaps, by the abuse of the design, we can understand, though not forgive, Loria for in turn abusing its own family, that is, the art history department.

Loria pretends to be edgy, the cool parent. It has at the bottom, swoops at the top, and sports a window that juts like a pierced lip over the entrance, à la Breuer's Whitney Museum in New York.

This pup, however, evaporates on the internet. There is no room for corridoys or identities there without signage it is impossible to know who it is.

The envelope takes its cues not from Breuer, but from a servile allegiance to technology, such as projectors. Art history, apparently, can only be taught with projectors, which in 2008 needed dark rooms to function. The technology of course improved: projector work just fine now in bright rooms. But almost all of the classrooms are stuck with tiny windows, and the two lecture halls are

The views expressed in Paprika! Do not represent those of the Yale School of Architecture. Please send comments and corrections to paprika.ysoa@gmail.com. To read Paprika! online, please visit www.ysoapaprika.com.

sealed vaults. Then there is sustainability: to earn its LEED gold certification and deliver 22 degrees Celsius, Loria seals its inhabitants—and in fact those of Rudolph, too—in a climate controlled thermos with almost no operable windows.

While ideas in sustainability have since shifted, emphasizing now thermal variety and maximizing contact with nature, the art history and architecture departments are still stuck in a thermos.

Loria's plan, however, is the real thing: he's built a single hallway threads its way between narrow, shotgun-like offices, seminars and lecture rooms. All of the rooms are absolutely discrete and without overlap. There is never a reason to be in a room unless you are using that room. Even the occasional internal window feels awkward. The parts never combine to make a whole larger than themselves. They never combine to make a whole even as large as their parts.

Jobs—through which hundreds pass each day—is kept empty of furniture. Its natural inhabitant, the cafe, is literally cut away, a crumpled hub shorn off to keep it out of the way. Loria's plan is akin to that of a gated community, a suburban subdivision, each house keen on privacy and afraid of its neighbors. There are even cul-de-sacs on the upper floors. The only person who gets to spend time in a shared space—is the guard (Gloria, a truly wretched name).

Gloria is Loria's architect. He was only trying to give his clients what they wanted. The architecture department wanted the Rudolph Hall from the 60s restored, wanted their views to remain unimpeded, and wanted the toilets elsewhere. Gwathmey delivered, brilliantly.

What did the art history department want? They probably had a list: offices, classrooms, LEED gold certification, etc., and then—in a moment of conflict, seized by some dark spirit—insisted that much of these should be paid for by itself. Like a gull fallen into the wrong hands, Gwathmey again delivered, comprising a rabbit warren, a department best described as fragmented, balkanized, and silo-ed. He dutifully killed the best chance the art history department would ever have of gaining a building that could nurture community.

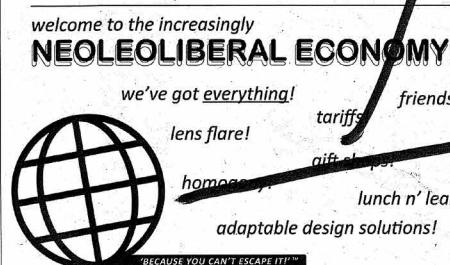
This dark spirit, nurtured no doubt by the nest it ordered, still stalks the hallways of Loria today: look no further than the one saving moment of Loria, the gigantic terraced overpassing the city. The door is always kept locked.

Rudolph Hall's plan, by contrast, features almost no hallways. All horizontal circulation happens through the open center, the pits, which act as natural public squares. Every time anything happens in any part of the building, the energy compounds across the pit. Rudolph's plan is a masterfully composed doughnut, the glowing soul of the architecture community cradled within. And Loria's? A noose.

F*ck Posturing Patrick Doty

Philosophy entails a genuine inquiry to better understand our world through the use of clear and rigorous reasoning. Even if these are not rational, objective solution at the end of this process—and there often are—not even if a claim is approached indirectly in a more narrative manner, the problem is that such claims will be illegible, trivial, disengaging, or derivative; they should be cogent and illuminating.

For these reasons, it has been frustrating to find that these fundamental principles are so frequently absent from texts architects reference. The problem pertains not as much to formal logical



fallacies—errors in the underlying form of an argument leading from premises to conclusion—as to informal fallacies. Perhaps it's because what might appear as a scrap yard of unbridled subjectivity and self-indulgence is, in a different

membership fee by associating ourselves with something endorsed by others.

Perhaps it's because what might appear as a scrap yard of unbridled subjectivity and self-indulgence is, in a different

other gibberish, rendering already-hollow arguments incoherent. Straw men and tiling at windmills—arguing against irrelevant or nonexistent issues—hide behind murky syntax and feedback loops

light, more of a cornucopia for us to draw upon. Perhaps it's because we don't feel qualified to criticize something outside our discipline, especially something that is often opaque and demands more time and energy than we have available. Perhaps it's because this trend is both symptomatic of and offers a perceived escape from a globalized time when, with no clear authority figures or pedagogical elders, we are awash in a near infinite sea of possibilities in which anything goes. Perhaps it's because there is a latent futurism in our tendency toward the novel and the notion of progress, and the philosophy architects tend to be likewise has an aura not just of the complex, but of the progressive, the energetic, and the radical, though that may not be the bill.

Regardless of what the answers might be, it's important for us to be upfront about the merits of the texts themselves and up front about the extrinsic factors leading us to use them. Inspiration can come in many forms, these posturing texts being one of them. But, if we keep using them, let's get over whatever cognitive dissonance we might have and stop treating them as authoritative and rigorous, and instead of not allowing the shoddy readings of our own work. Philosophy is independently, and inherently, rewarding pursuit. In deciding how it's used in architecture, don't forget that the method of philosophy—embracing complexity with rigor and clarity—is just as productive as its content.

[1] Harris, Karsten. "Interview with Karsten Harris." Edited by Patrick Doty, Patrick Kondziole, and Zachariah Michieli. *Parachute* 30, 2017, 2 (19).

Christian Golden

From the beginning of time, each era, epoch, century and decade has been defined by the birth of a corresponding movement or style. In architecture: there were the Egyptians, the Etruscans, the Greeks, the Romans; the Neo-classical and the Neo-Renaissance, and the Art-That's all of which would be replaced by Modernism. And once that died, Postmodernism followed by a whole slew of other...isms. Each unsatisfied with the prior. Each seeking to reinvent itself. Each seeking to become the new future projection of "now." In 1984, Andrea Branzi, founder of Archizoom, reflected on his concerns about architecture's trajectory in *The Hot House: Italian New Wave Design*, claiming:

"[The] architecture of the future would not emerge from an abstract act of design but from a different form of life... [I]t had to work on a continuum of the present, reframing from making strategic projections into the future. [...] Doing architecture became an activity of free expression, just as making love means not just producing children but communicating through sex!"

Having become too preoccupied with "communicating through sex" with architecture, it abandoned its "continuum of life", which often ends its staying ground to reality. To be taken seriously, architecture must be abandoned in its current practice and be reduced to its essentials, returning to its minimum. This is not the avant-garde, nor is it the nostalgic; it is instead banality. The use of the word "banal" here doesn't link itself with the contemporary or relating to that of the trite, hackneyed, or clichéd, but with its origin regarding the commonplace and everyday.[2] The banal, separate from the generic and non-specific, is what demands us, and the surroundings could be ignored. This is not a cry for heroic architecture, but rather a staid architecture—the Neo-Banal. This new common is generically specific and favors context over form.

It does not, that is to say, context, as opposed to content, would be the basic premise of the practice of architecture, which is to ensure the safety and well-being of the public. In doing so, the Neo-Banal acknowledges that architecture is a service and that through its service it finds its place in society.

The Neo-Banal already exists elsewhere in the world, most notably in Europe, where it is exemplified in the work of OFFICE, Lacaton & Vassal, and Butler. Yet it is lacking an American chapter. Some might argue that MOS would fall into this category via their indifferent position in architecture (their architecture is so easy, just look at the

membership fee by associating ourselves with something endorsed by others. Perhaps it's because what might appear as a scrap yard of unbridled subjectivity and self-indulgence is, in a different

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Yale University 12:12 pm V.04 I.01

**A question of signage:
The facade, the billboard, or both?**

Rialto Bridge, Venice

Trevi Fountain, Rome

@Davis_Butner A comparison of the role of the facade as a billboard and the question of what is advertised, history or commerce?

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SEPTEMBER 13, 2018

PAPRIKA!

Tourism Revolution

#PAPRIKATOURISM

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Paradise Holiday: Tourism or Neocolonialism in the Caribbean?

Benjamin Olsen

St. Kitts-and-Nevis, the last of the Lesser Antilles to be colonized, received independence from the United Kingdom in 1983. Since then, the Caribbean islands have sustained themselves on the increasing commodification of sun and surf. Tourism in the islands is by far the biggest industry, and the tourism sector is the most important, most lucrative agricultural exports for which the islands were known.¹ This new industry in the West Indies is a pernicious reminder of an imperial past and evidence of a colonial legacy. While tourists buy the commodities of sun and sand, the islanders sell the natural resources for which the islands were known.

Cultural critic Ian Gregory Strachan poses the question in his vehement assessment of tourism, *Paradise Lost*, asking whether that "new" tourism is "the paradise for us, or is it profit. The paradise is wealth; it is the commodity, or is it profit. The paradise is safety; it is the comfort, or is it profit. The paradise is the planter's paradise; is it profit to the new planter who gave birth to a Caribbean tourist is export, the export of paradise to North America and Europe?"²

Tourism, with its attendant service industry and dependence on foreign influence, bears glaring resemblance to colonial rule. All-inclusive resorts have replaced plantations as the dominant form of hotel and tourism private drivers. The promise of independence is limited by the growing service industry. Unsurprisingly, labor breaks down along historically-entrenched racial lines. The tourism industry remains closed to the majority of foreigners without opportunities for advancement. Indeed, Jamaica Kincaid describes the Antiguan Hotel Training school "as a school that teaches Antiguan children how to be good little workers."³

The islands promoted tourism after independence as the new lifeblood of their economies. By associating the industry with power and development to the Isles and West Caribbean peoples out of poverty.

While it stimulated the economy, attracted money, and provided jobs for many, it also brought with it a new form of economic exploitation. Anthropologist George Gmelch describes how tourism has to work meaningful economic impacts on the islands in his study of Antigua. The effects are measured in "leisure" describing how "the real economic benefits of tourism to a country are not revealed by gross foreign exchange earnings, but rather by the amount of time spent abroad which stays or returns overseas."⁴ In the era of globalization, all-inclusive tourism, economic benefits for the local economy – profit for local tourism companies, and the like – are not what it's all about. Money goes straight into the pockets of foreign-owned resorts, cruise lines, and pre-booked tours.

St. Lucian poet Laureate Derek Walcott brings the conflict of foreign influence and local custom into focus in the late 20th century with his poem "Omeros" by revealing his distaste for the tourist industry, particularly the way visitors conceive of the island.⁵ In the poem, the author writes to his son, "I'm sorry but I didn't quite like our ferry terminal project; the critic was good but not quite so shiny as our terminal." The author's son, however, is unconcerned: "It's the best option of what could be many worse ways to get planes."⁶ It's just too complicated! I literally had to study the night before to understand how the whole thing worked, and even then I didn't fully."

Cropping

Evan Sale

Summer seminar in Rome: Continuity and Change and research in Italy and Switzerland funded by the Ivo Klemperer Barkley Traveling Fellowship.

Unlike images on a page, stops on an architectural tour are lived in their sequence. Distance and the friction of time and cultures provide the opportunity for cropping and the in-between or the unremarkable. The only curation is the choice of where, and for how long. Every destination, every church or palazzo, comes with a host of associations, each with its own history, its own legends, its own needs, and no signs of the past. The most charming. Trying to replicate them from the same vantage points made more obvious all that separated them from their best representations.

We are limited in our ability to do so, but we would be disappointed if they were all we found. What we remember has little to do with intention, and the scraps we retain of the in-betweens may be most vivid. That is the point of the exercise. We are asked to imagine new negotiations on what to let into our lists. The exclusion is pragmatic, like the decision to skip McDonalds while in Italy. If the point of travel is to experience things in context, then the in-betweens are the most interesting. Different cropping occurs when we imagine our own projects, planned for whatever tiny corner of the built environment, occupying an isolated place in the city. The in-betweens of the project will be the ones that will be found and that the places we design will be destinations.

More often, they draw no tourists. They become excuses for travel that are unrepresentative of the place. But unrepresentativeness is not insignificant. We often take the exceptional as consolation for the poor quality of most built space. We design, if not pilgrimage sites, stopping off points, and we are happy to let the rest of the city go. The in-betweens still affect us, though. The in-betweens still affect us, though, changing trains and then basking in the sun as I wandered those towns closer to sea.

Internal Memo is a new column introduced this semester to provide a space for the immediate.

Do you like the lottery system?

Yes - 71.4%

No - 28.6%

Were you entirely honest during the lottery?

Yes - 9%

No - 0%

Lottery, etc.

Most recently, say whether I lie or didn't like the lottery system.

"It's the best option of what could be many worse ways to get planes."

"It's just too complicated! I literally had to study the night before to understand how the whole thing worked, and even then I didn't fully."

Advanced Critic Impressions

Jill Snow w/ Surry Shabot

"I think that critics are here to present. Her absence was a huge factor in not way visitors conceive of the island." Surry Shabot, who did not quite like our ferry terminal project; the critic was good but not quite so shiny as our terminal.

First Assignment - Site Analysis.

Adam Wainwright Lexi Teller-Shamir

"The critics presented their project really well. This is a study that I think moved up in preference after the presentations. The brief is interesting, controlled in size and program and therefore perhaps one of the most appropriate briefs for a professional studio."

First Assignment - Design an installation at the VUAC to hold two Robotic Paintings.

Peter Eisenman w/ Anthony Capogard

"I heard Peter wanted to do a "critical tower" this semester, but I was pleasantly surprised that we've got the case. The idea of creating a tower is something that I'm not sure I can do justice to my interests. I mean, why not try it as good as New Haven?"

"Presented an interesting topic/project, one of the cooler trips, and most focused study plans."

First Assignment - Site Analysis.

Lynne Hart & Rosanna Hu w/ Andrew Bonner

"I don't believe they will fly from Shanghai, which is insane." "Sure, there won't be any during travel week, but I'm always down for some good Shanghaiese food."

First Assignment - Create a piece of fiction and create a space inspired by it.

3. Ibid.

4. Janica Kincaid, *A Small Place* (New York City, NY: Farrar, Straus and Giroux, 2000), 55.

5. George Gmelch, *Behind the Smile: The Working Lives of Caribbean Tourists* (Bloomington, Indiana: Indiana University Press, 1990), 10.

6. Doug Mawson, *China* (New York City, NY: Farrar, Straus and Giroux, 1990), 97, 225.

7. Ibid., 227.

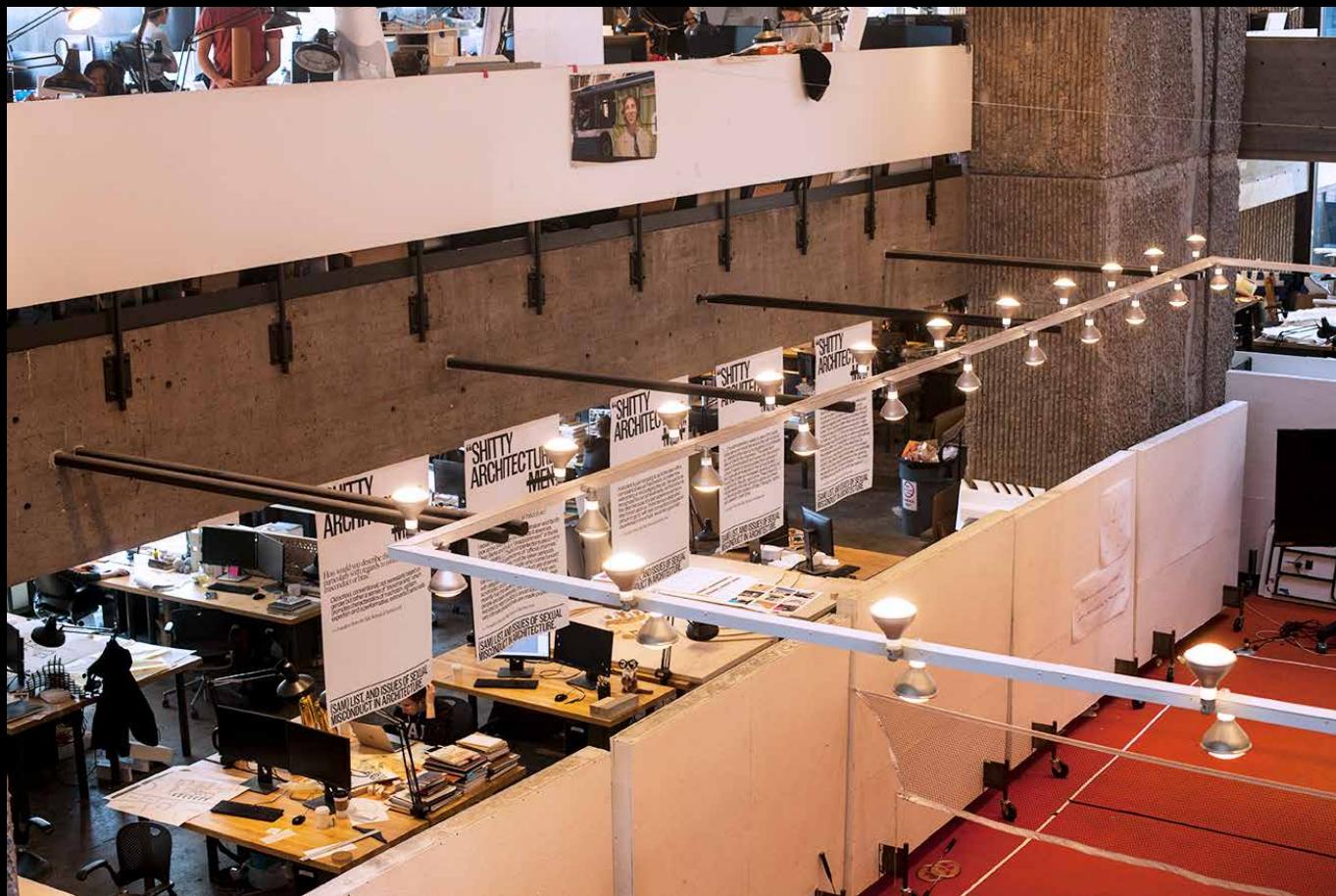
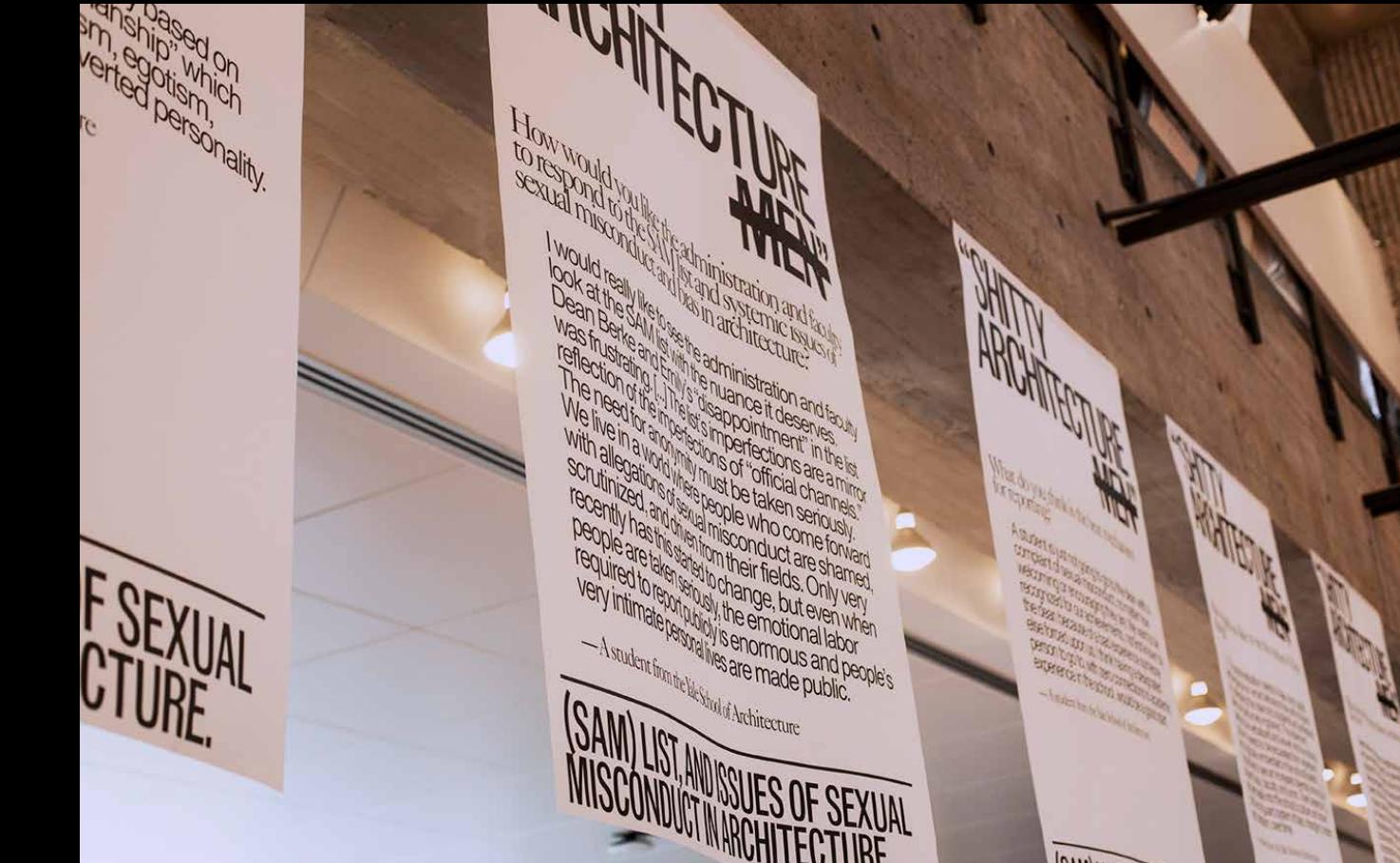
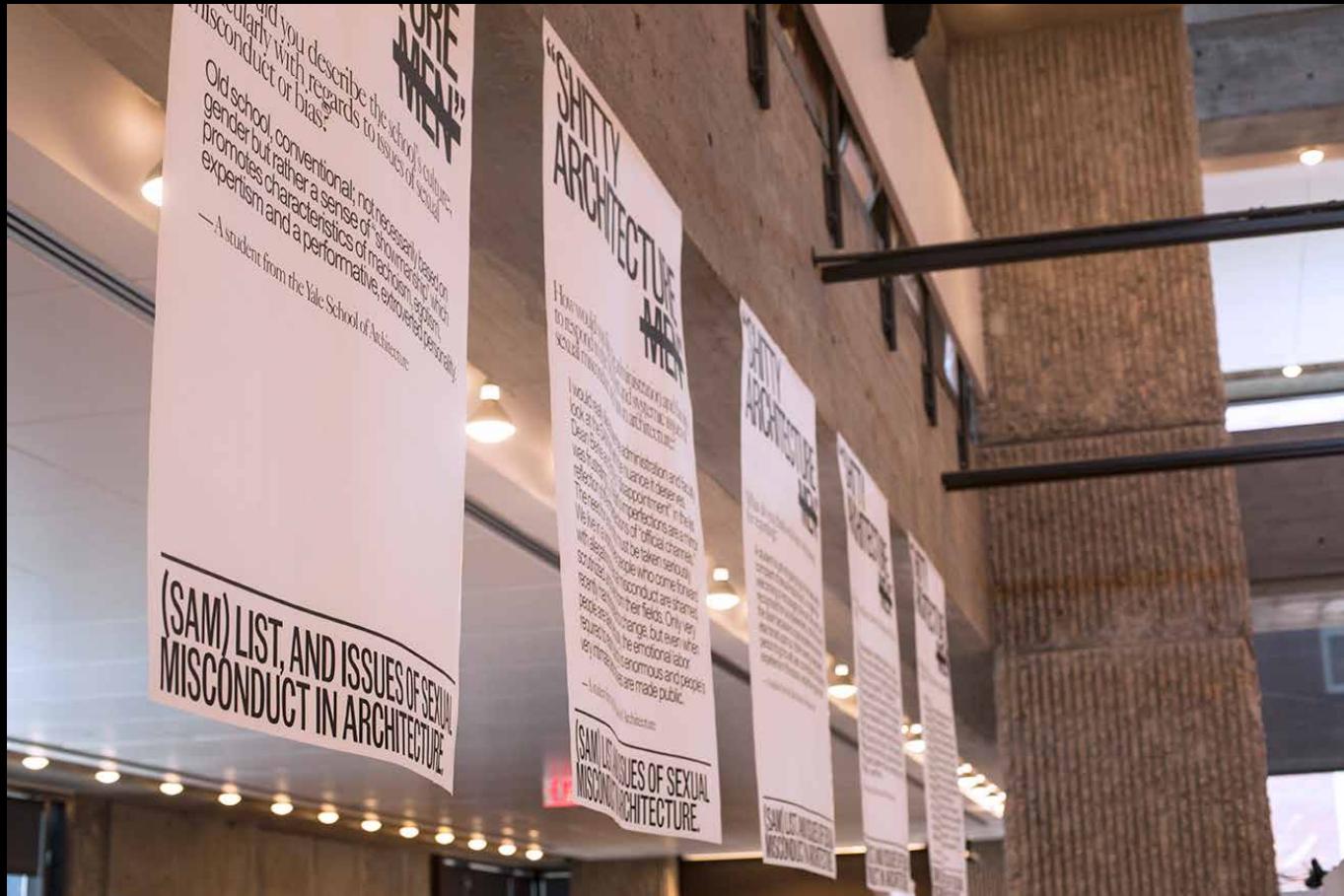
8. Ibid., 62.

Notes:

- 1. "Travel and Tourism Economic Impact: 2018 Caribbean," World Travel and Tourism Council, <https://www.visitcaribbean.org/reports/economic-impact-reports/regions/caribbean/2018.pdf>.
- 2. "Caribbean Tourism: Behind the Smile," *Washington Post*, 10.
- 3. George Gmelch, *Behind the Smile: The Working Lives of Caribbean Tourists* (Bloomington, Indiana: Indiana University Press, 1990), 10.
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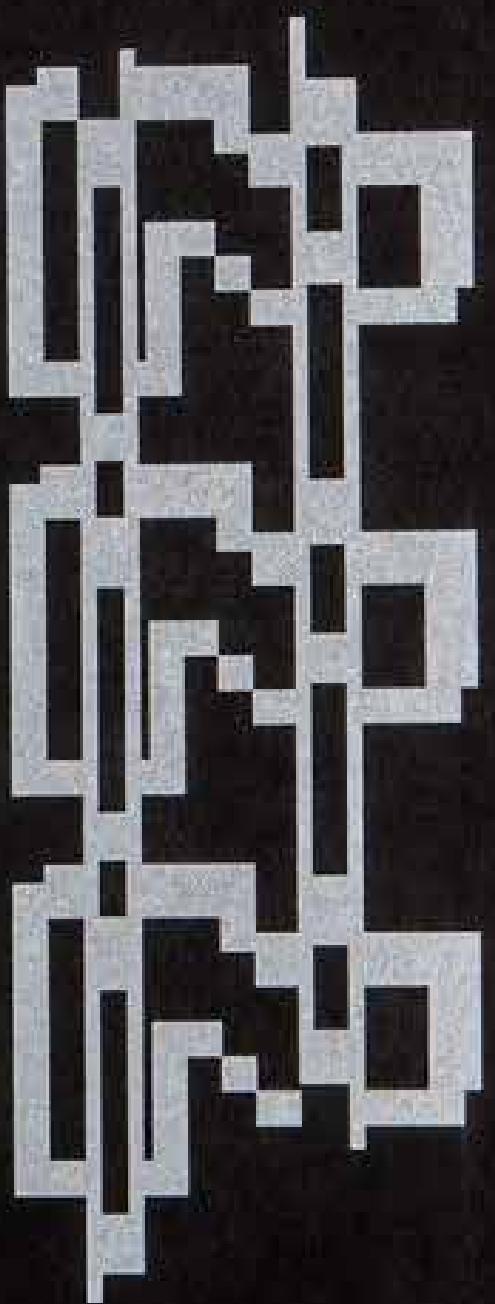
SML List





777 Subtitles in audiovisual product

Studente
Simone Cutri
1047

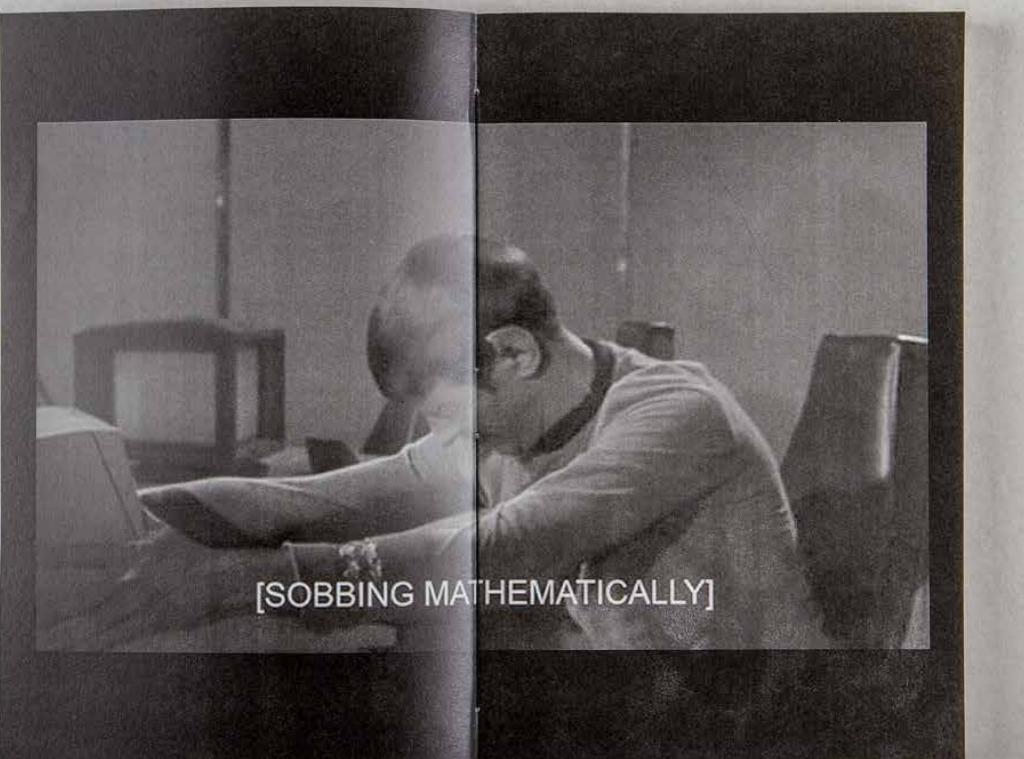
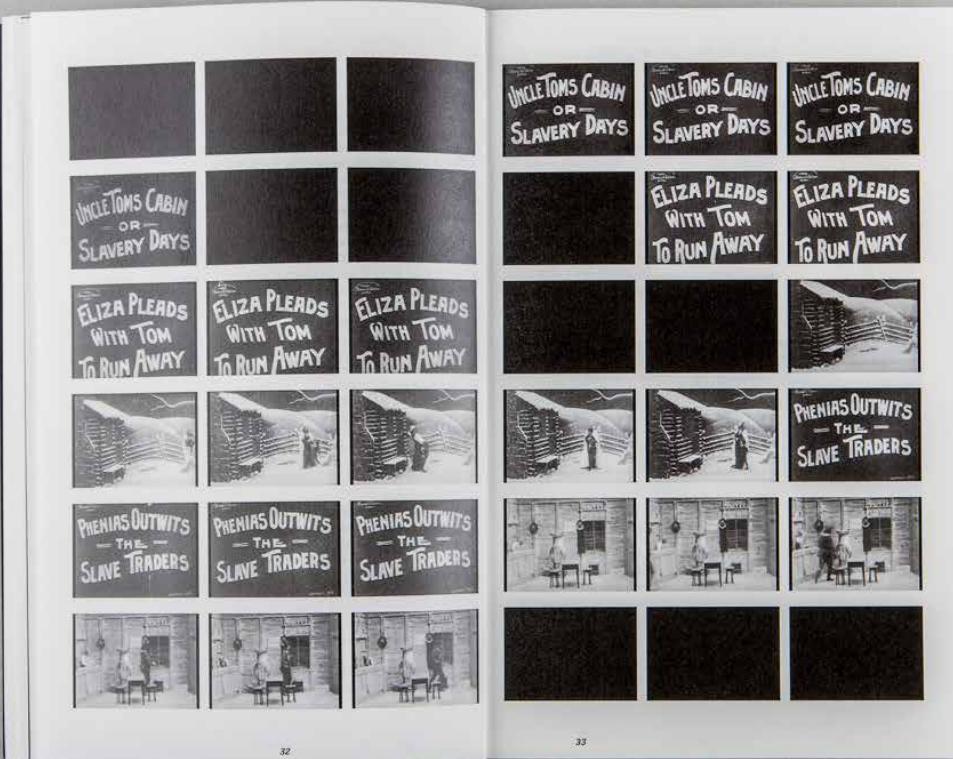


[Sottotitoli nei prodotti audiovisivi]

Diploma
Accademico
di I livello

Relatore
Luciano Perondi

Co-Relatrice
Valentina Rachiele



inesc
LA CANTATRICE CHAU



Pourquoi éta
Vous n'êtes
Il faut ve
Asseyez-vo
et attend

Percezione visiva

• La gravità ha dettato il nostro modo di percepire le cose. In ogni cosa che osserviamo, cerciamo sempre di trovare un orizzonte e un piano d'appoggio. La stessa gravi

quindi, ci fa comprendere come un pallino in alto in un foglio sembri sospeso, mentre se fermato in basso sia stabile e ferme

• Oltre alla collocazione spaziale, l'entrata e l'uscita degli elementi sono dettati da regole visive auto-

siste dal nostro background cere

rale. Un esempio può essere qu

della lettura nella cultura occi

tale in cui si abituati a legge

da sinistra verso destra. Per qu

ragione percepiamo che una ca

ha un inizio se collocata a sin

istra dell'immagine.

• Il nostro occhio è attirato dal con-

sunto, per questo il nostro cervello

più propenso a distarsi se le re

posizioni non sono organizzate

da contrasti.

• Il principio della Gestalt della "vi-

anza": le parti di un sistema

cettivo che si trovano vicine

tra loro sono più propense

ad essere raggruppate che

assimilate come sparse.

• Gli elementi di una scena devono essere semanticamente intere-

nta tra loro, bisogna cercare se le

gli elementi più fluidi possibili

per facilitare il processo di

riconoscimento.

L'audiovisivo

Bettelini 1996, p. 7

1. Per approfondimento:
Gianfranco Bettelini,
L'audiovisivo - dal cinema ai nuovi media - 1996

2. McLuhan Marshall,
Gli strumenti del comunicare

Perego 2012, p. 15

Ibidem, p. 41

3. Per approfondimento:
Gianfranco Bettelini,
L'audiovisivo - dal cinema ai nuovi media - 1996

4. McLuhan Marshall,
Gli strumenti del comunicare

Perego 2012, p. 15

5. Vedi abstract

6. In questo caso stiamo parlando di una persona solitamente proveniente da un tipo di istruzione universitaria in lingue e traduzione. Ad oggi esistono anche delle scuole specializzate proprio nella traduzione dell'audiovisivo (es. Università di interpreti a Forlì, le Civiche di Milano ...).

La traduzione audiovisiva

La tesi prende in esame la traduzione audiovisiva, una pratica che ancora oggi è in via di definizione, visti gli stretti rapporti con i media e la loro costante crescita e modifica.

Con il termine traduzione audiovisiva¹ si intende l'insieme delle modalità di trasferimento linguistico di un prodotto audiovisivo dalla lingua d'origine ad un'altra.

La tesi non intende, come scopo, definire cosa si intende per audiovisivo². Piuttosto, ai fini della progettualità, il prodotto audiovisivo verrà preso in esame come mezzo di veicolazione di un messaggio. L'analisi dei prodotti e dei media³ sarà presa in considerazione solamente da un punto di vista tecnico e funzionale.

Per intendere definire con maggiore chiarezza che la tesi tratta un testo multimodale.

Per multimodale si intende un sistema che comunica il significato attraverso la combinazione di modalità (o canali semiotici) diverse. Di fatto, il dialogo di un film tradotto, se tradotto in modo adeguato, interagisce con le stesse modalità semiotiche per ricevere lo stesso effetto nel pubblico di arrivo come aveva fatto l'originale con il pubblico di partenza.

Il traduttore audiovisivo è a tutti gli effetti una figura formata e con un'ottima conoscenza delle lingue, solitamente proveniente da un tipo di istruzione universitaria in lingue e traduzione. Ad oggi esistono anche delle scuole specializzate proprio nella traduzione dell'audiovisivo (es. Università di interpreti a Forlì, le Civiche di Milano ...).

De Linde & Kay 1999, p. 2

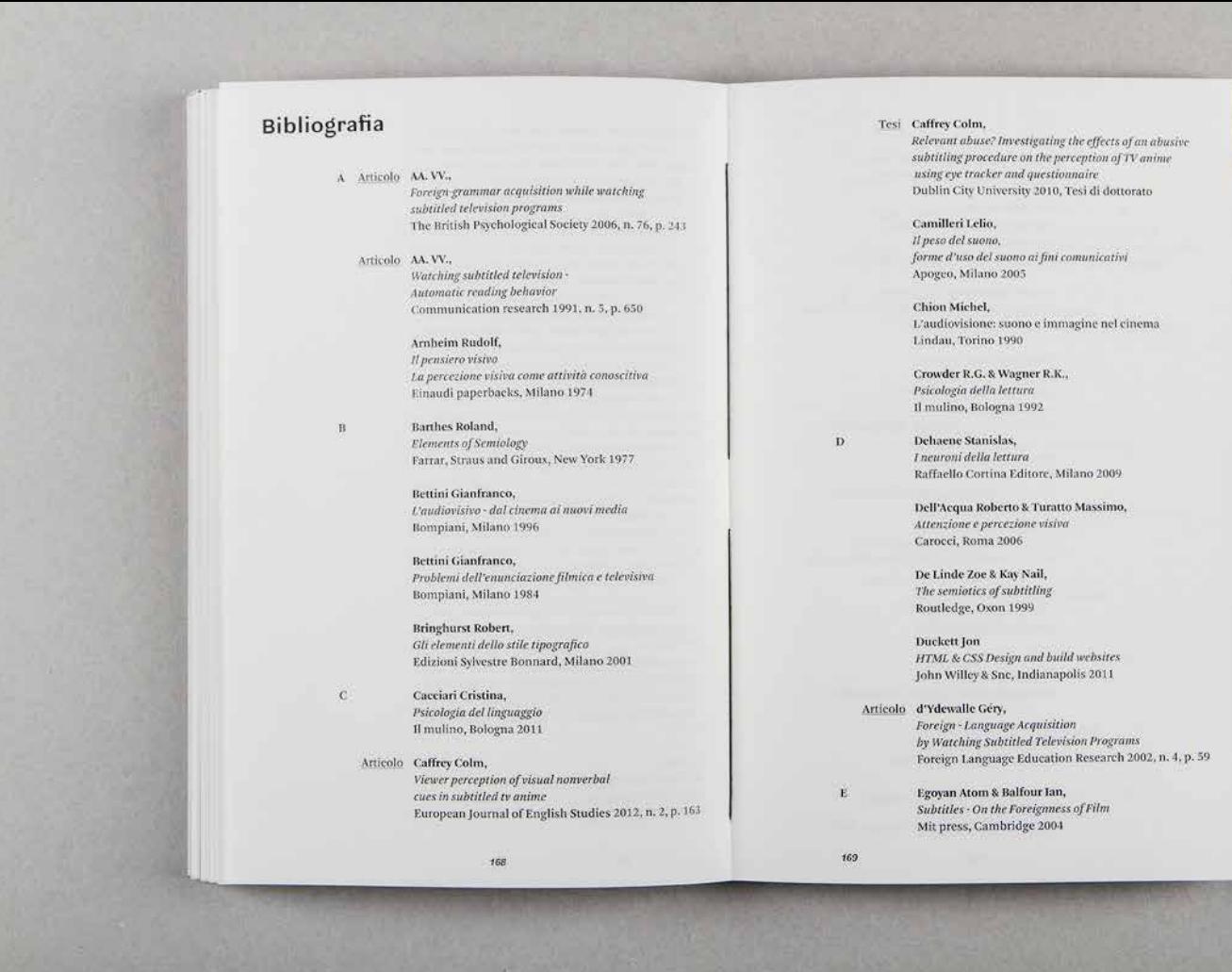
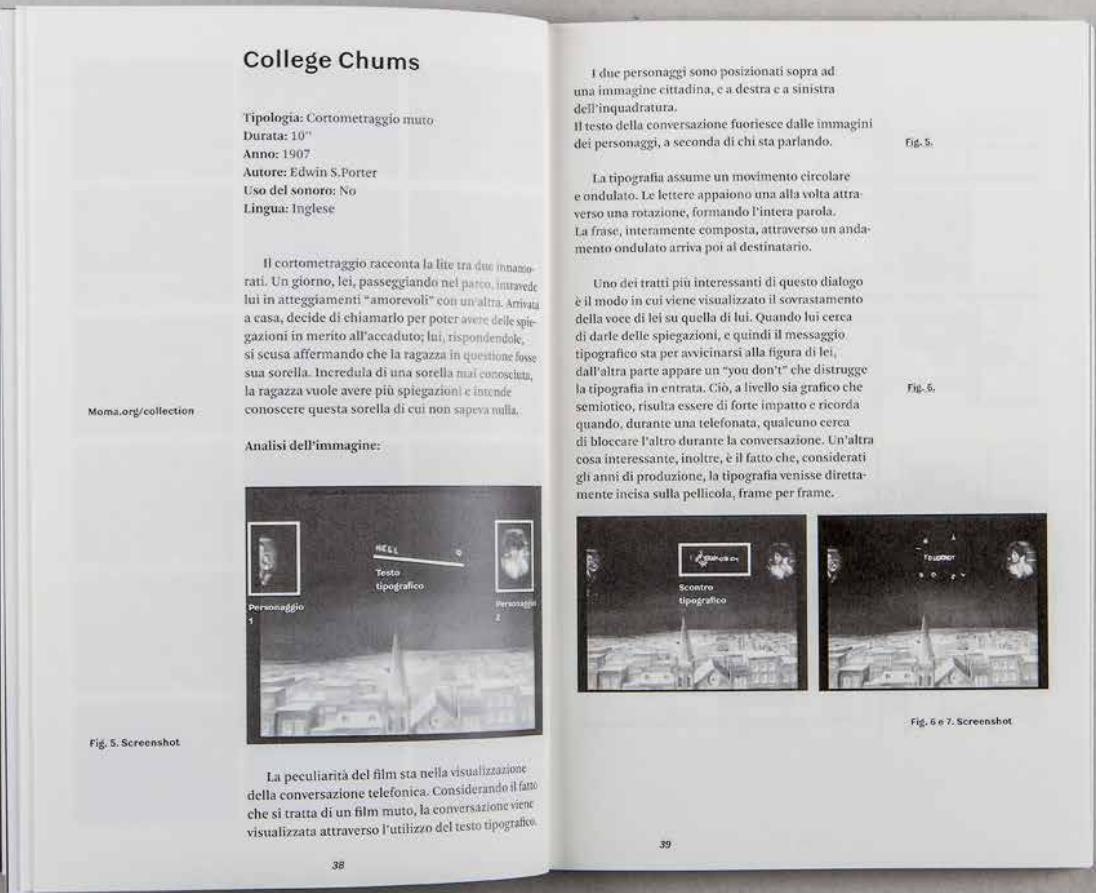
Movimento Carnage

Movimento Verkauft Heimat

Fig. 100, 101, 102 e 103. Tracciamenti oculari

Fig. 104, 105, 106 e 107. Tracciamenti oculari

152 153



Batman

Tipologia: Telefilm

Durata: 30" (episodio)

Anno: 1966

Autore: William Dozier

Uso del sonoro: Sì

Lingua: Inglese

Batman è una serie televisiva nata nel 1966, dall'omonimo personaggio dei fumetti. La serie era caratterizzata, oltre che, visivamente, dall'uso di costumi sgargianti e dalla presenza singolare della Batmobile, anche dalle scazzottate a tempo di musica tra Batman e Robin e i loro rivali (il Joker, il Pinguino, ecc.), nelle quali i "colpi" venivano enfatizzati dalla presenza di scritte onomatopeiche, rendendo il telefilm molto simile ad un fumetto animato.

wikipedia.it



Fig. 26 + 27. Screenshot



Per aumentare la forza degli scontri, essi venivano interrotti da una sorta di intertitolo, atti a evidenziare lo scontro. Le parole che ricordavano i rumori provocati durante le risse erano accentuate dall'utilizzo di colori sgargianti e fluo, proprio per aumentarne l'espressione del contenuto.

Le immagini rimanevano per pochissimi secondi impresse sullo schermo e spesso le stesse venivano ripetute più volte durante le scene.

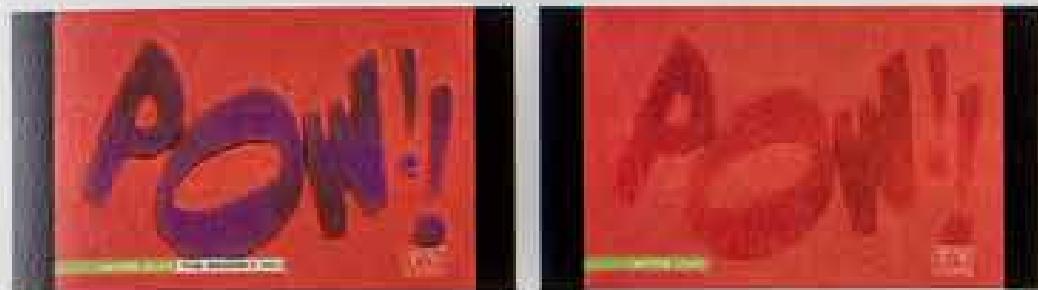


Fig. 28, 29, 30, 31, 32 e 33
Screenshot

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