

Simone Cutri

Designer

Selected Work

'we, all together'  
Thesis book

Printed Matter



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

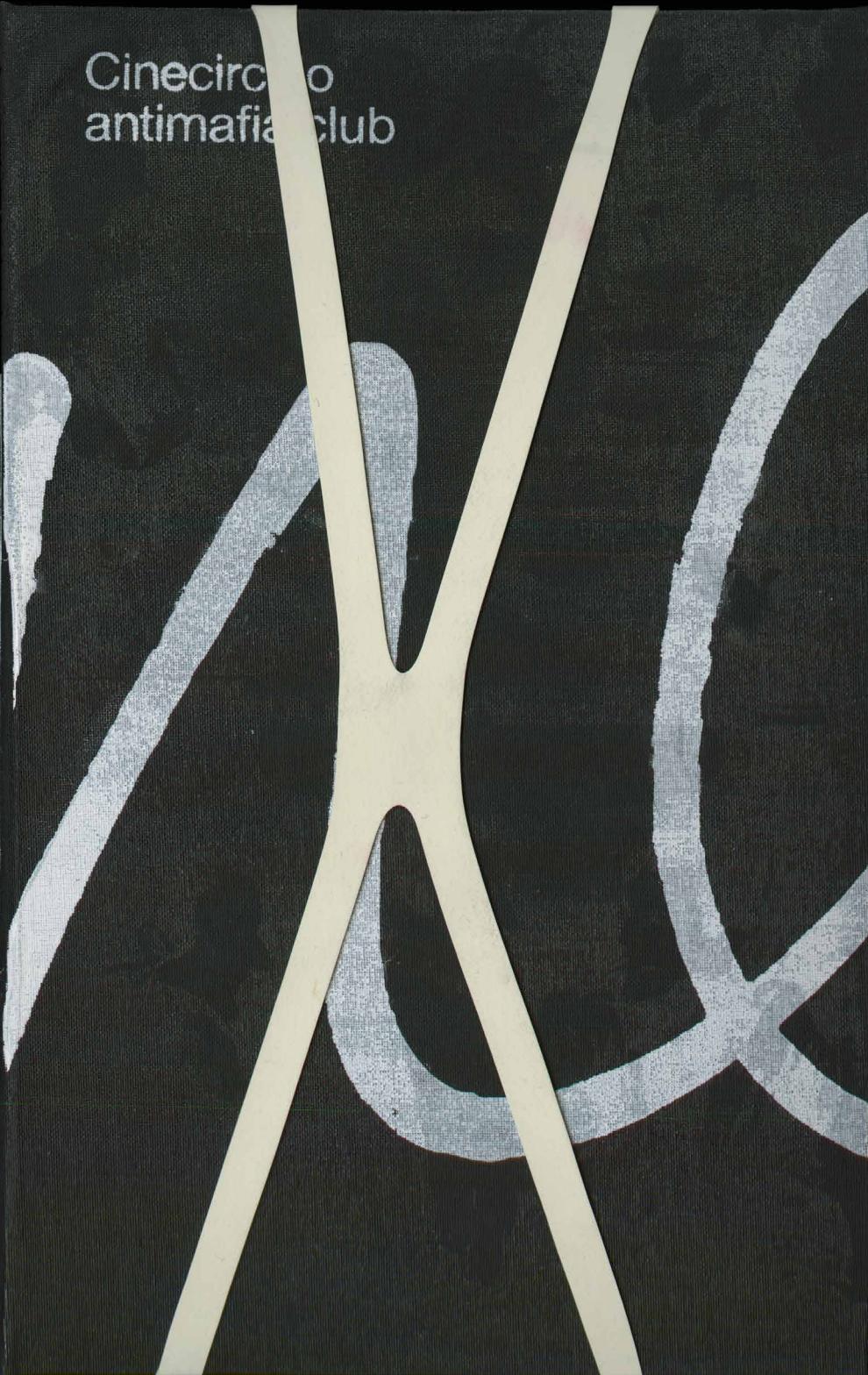
13



Antimafia.club

Multi-form  
Organization of a space, event,  
motion graphic, book.

Cinecircolo  
antimafia club



the digital platform ([www.antimafia.club](http://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

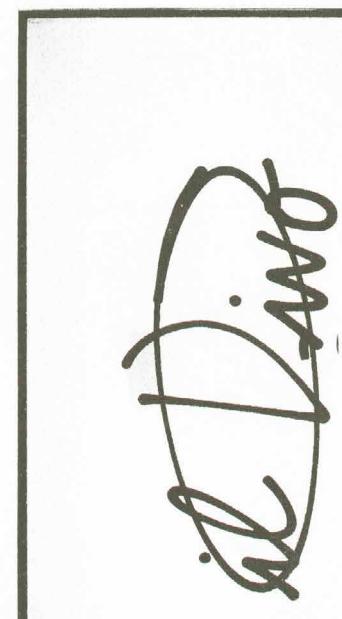
Il Divo by Paolo Sorrentino is a cinematic portrait of the seven-time Italian Prime Minister Giulio Andreotti, whose controversial legacy peaked when he was tried for Mafia ties and subsequently acquitted. Giulio Andreotti was a leader with close ties to the Vatican and was also convicted for the murder 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

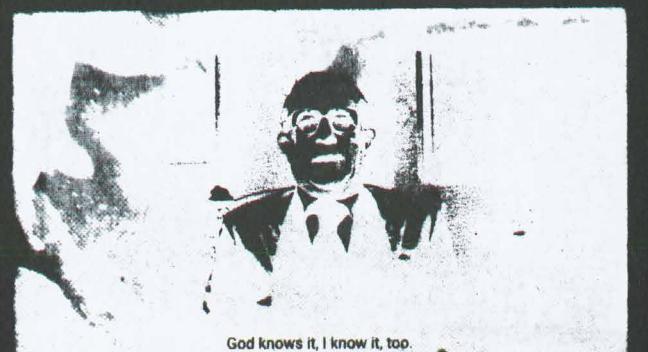
*Right of Death  
and Power*



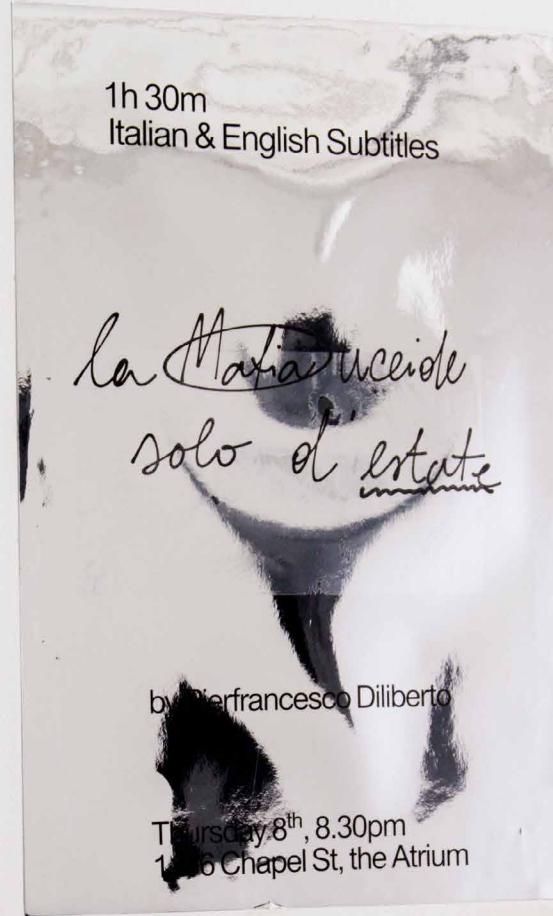
A handwritten signature in black ink, appearing to read "Alain de Benoist". The signature is fluid and cursive, with a large, stylized 'A' at the beginning.



We must love God greatly



God knows it, I know it, too.

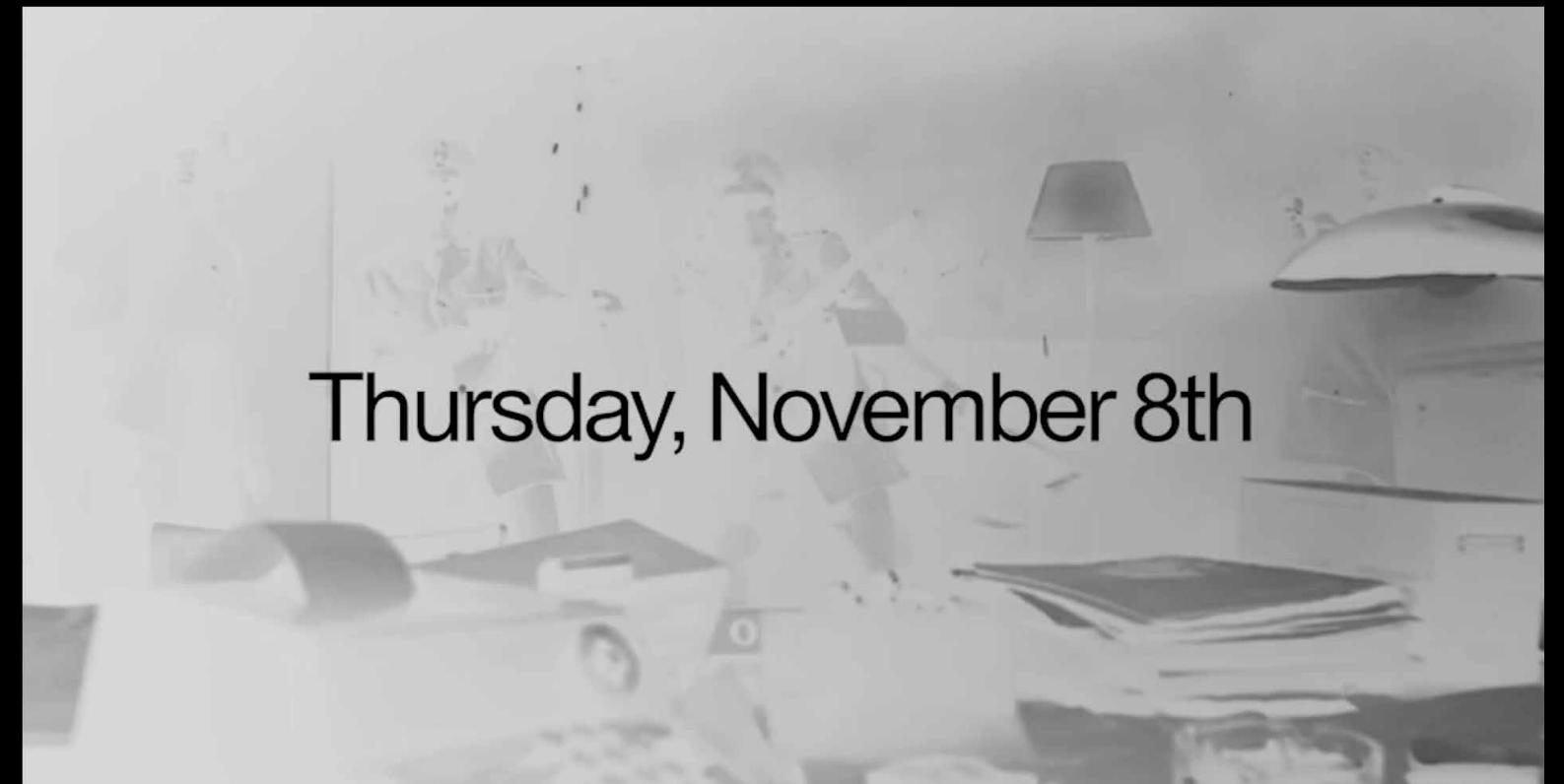




la Maria uccide  
solo d'estate



Gomorrah



Thursday, November 8th

la Mafia uccide  
solo d'estate



CCAM Poster

Printed Matter and Website

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

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The power of garbage:  
explore the camp aesthetic and reemergence of Dadism in the main stream  
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Saturday,  
November 17,  
12pm-2pm

CCAM Room 110  
(Classroom)

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Practicing Photoshop for Non-Practical Purposes with Adam Moftah

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November 29,  
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Saturday,  
December 1, 2018  
4pm-6pm

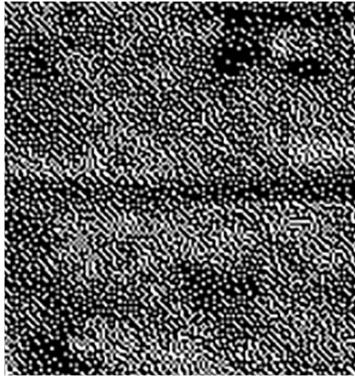
CCAM Room 110  
(Classroom)

## Graduate Fellow Workshop:

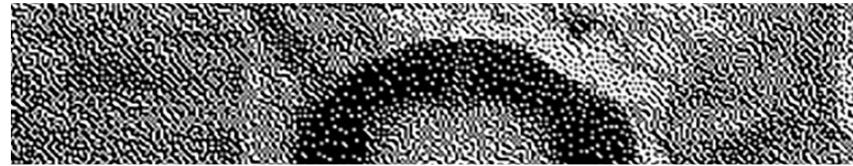
Contemporary landscape with Leila Seyedzadeh

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



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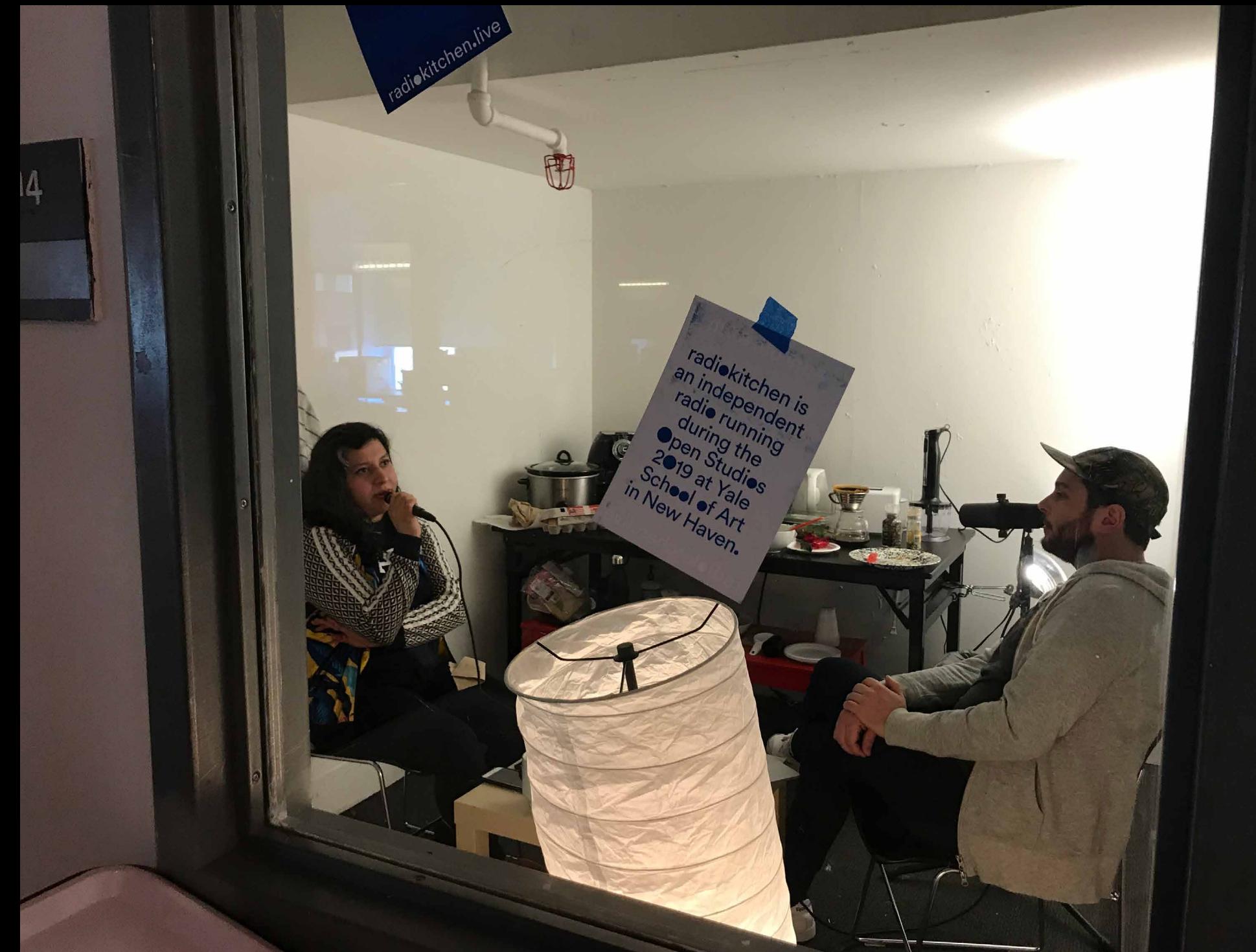
Thomas Allen Harris (Faculty), Nick Forster (Teaching Fellow), Josh van Biema (Curator), John Agoh, Reina Bonta, Nate Bresnick, Miho Carey, Courtney Nunley, Africanus Okokon, Daniel Onuoha, Maya Raiford Cohen, Zyria Rodgers



The Bakery @ CCAM  
149 York Street

RadioKitchen.live

Multi-form  
Organization of a space, event,  
motion graphic, book.





**now live:**  
Victoria Martinez

Lunch time  
we will back at 2pm

come back  
tomorrow at 11am

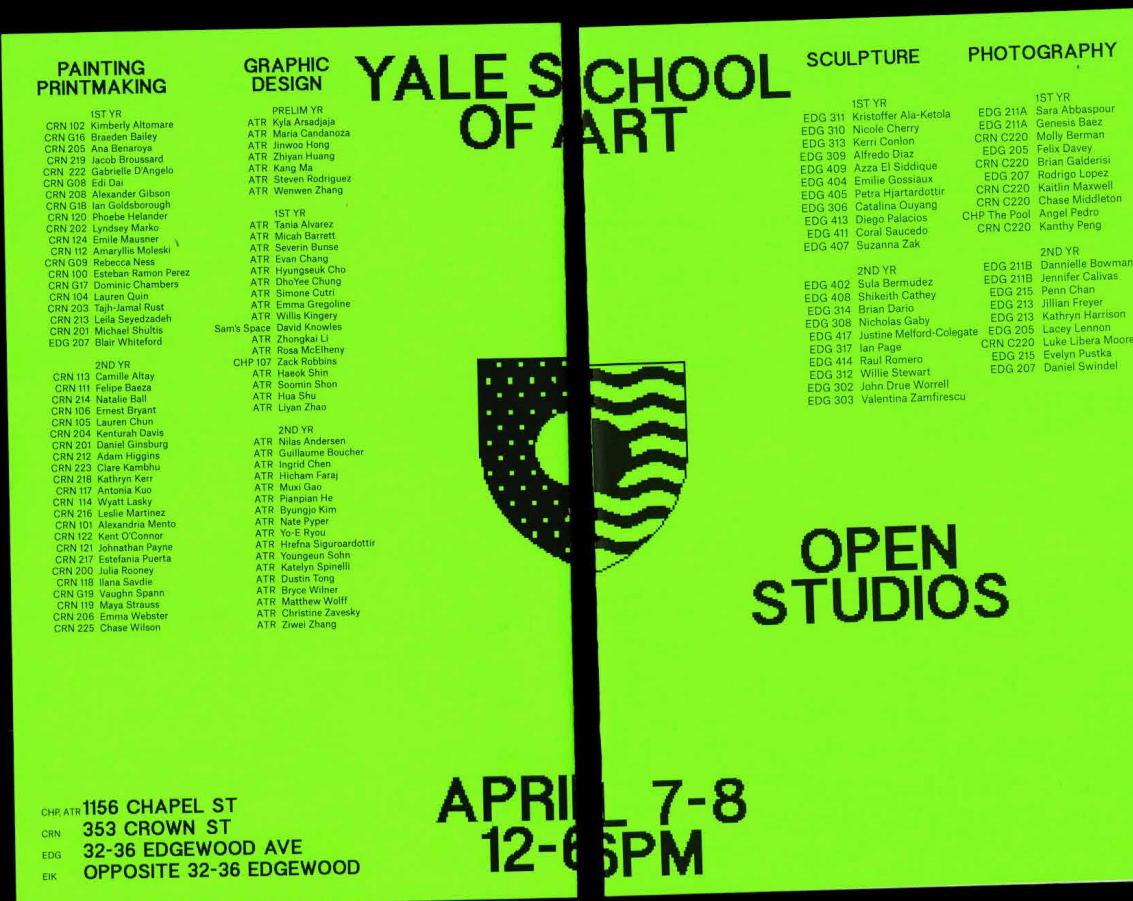
**now live:**  
Cindy Hwang

**now live:**  
Leila Seyedzadeh

**now live:**  
David Roy

Open Studios 2019  
made in collaboration with  
Evan Chan, Emma Gregoline  
and Rosa McElheny

Identity system  
Way-finding and website





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 blonde hair, wearing a white shirt, sitting in a chair. The painting has a textured, expressive style with visible brushstrokes. The background is dark and moody.

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 and a cat in a studio. The painter is sitting at an easel, and the cat is nearby. There are paint cans and a palette on the floor. A large, smiling sun is in the background. The overall theme is playful and artistic.

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 in a dark room, surrounded by art supplies. The person is in a relaxed pose, with one leg bent and hand near their head. The background is filled with various art materials and equipment.

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

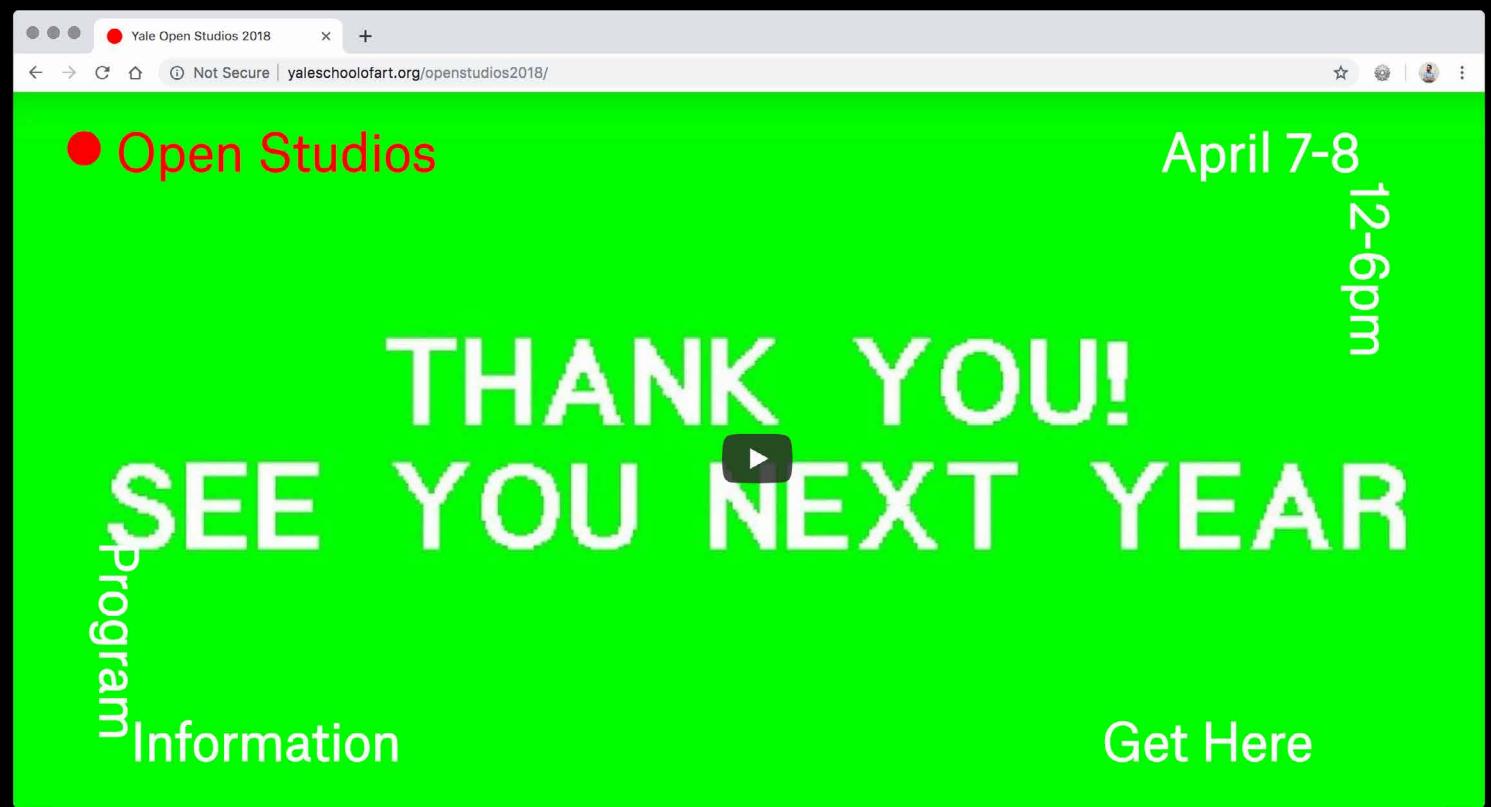
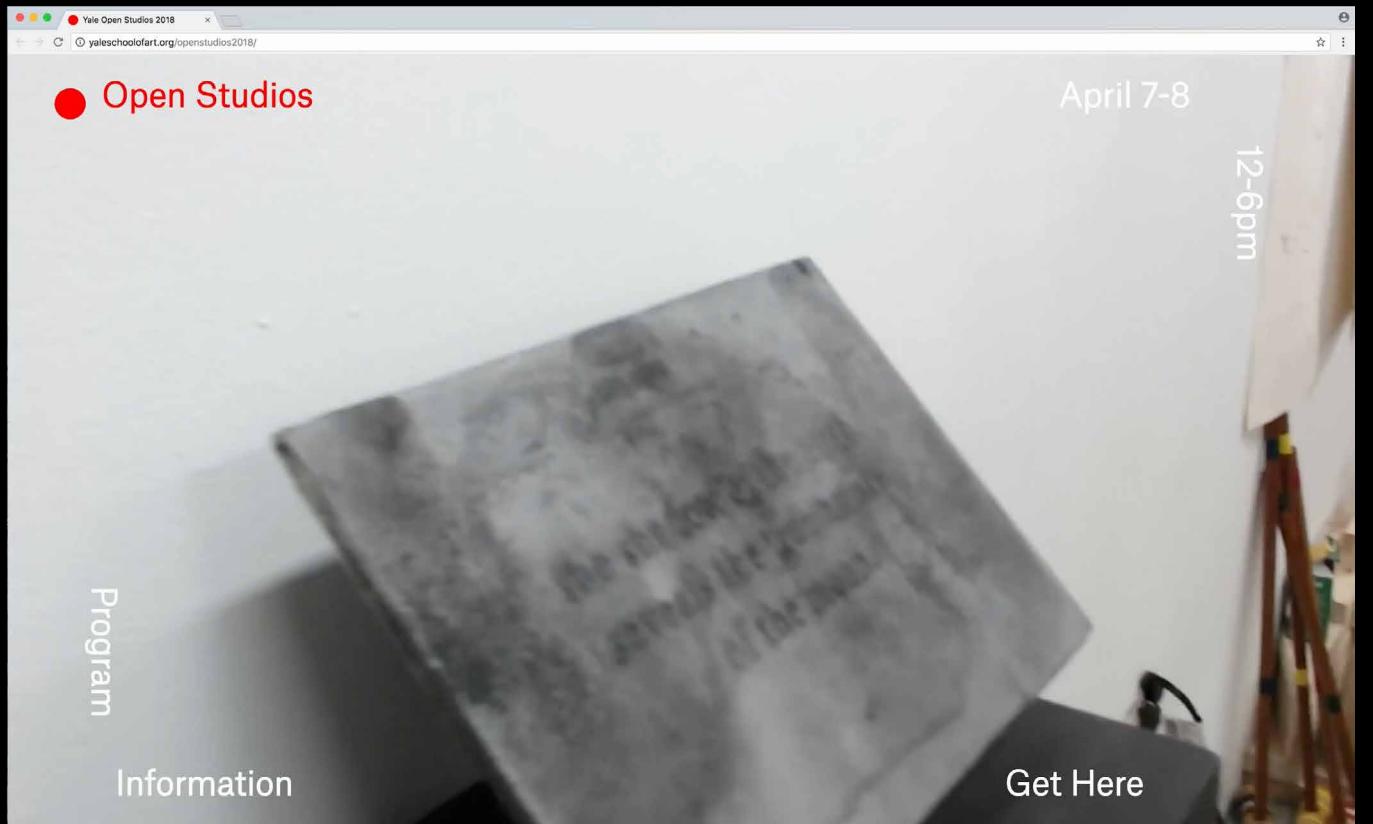
353 Crown

A dark image showing a view of a city street with buildings and a green screen setup. The green screen is being used to project a virtual environment onto a physical space, creating a hybrid reality. The surrounding urban environment is visible in the background.

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 Arsalaja, 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

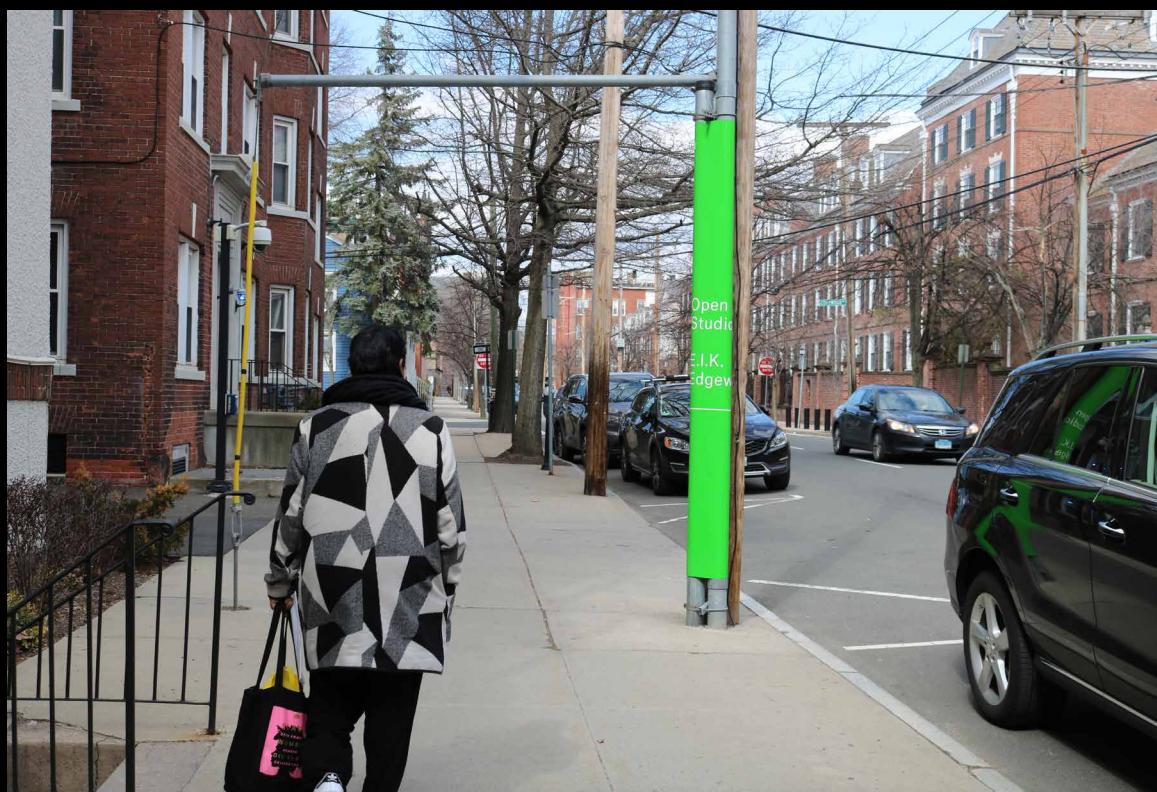
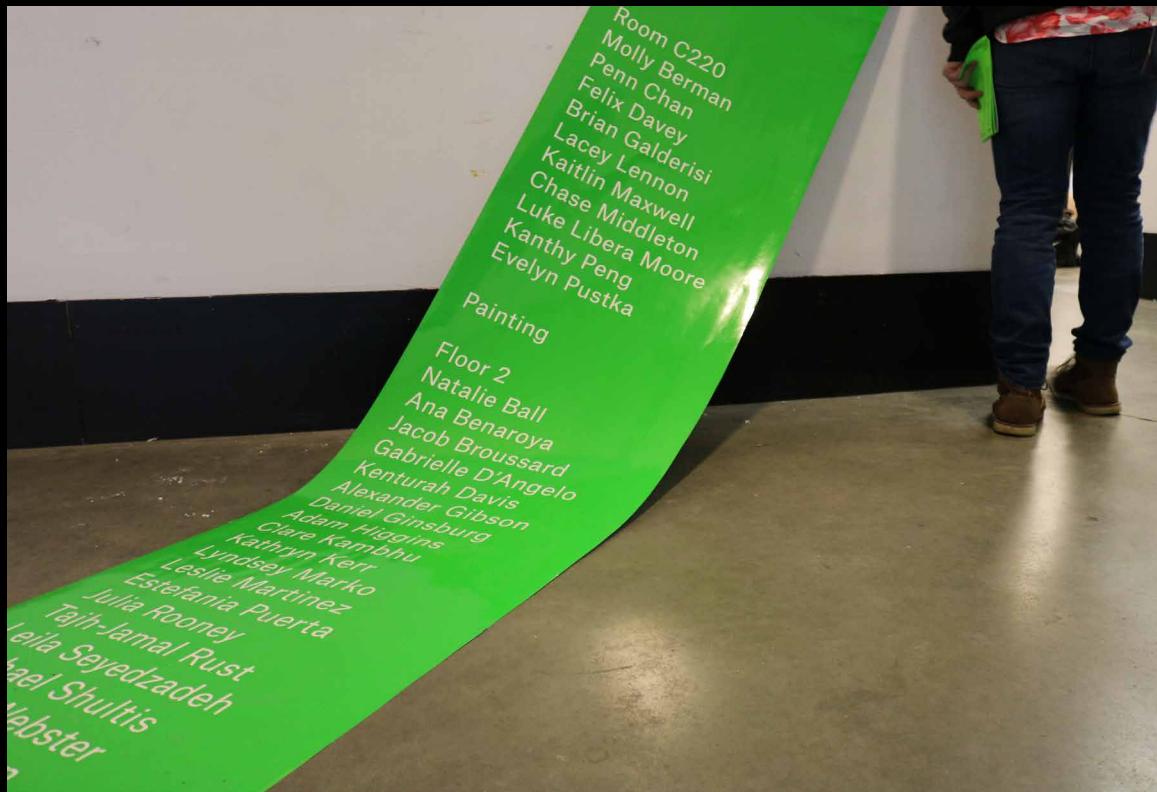
01:00 - 01:30 353 Crown, Painting Studios Tour

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

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

Program Information

Get Here



Paprika!

Printed Matter



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).

Gwathmey means no harm. 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.

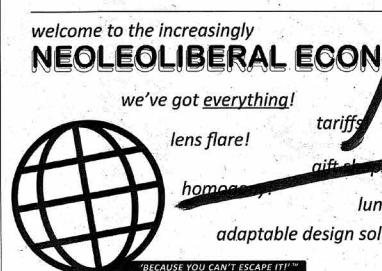
This dark spirit, nurtured no doubt by the nest it ordered, still stalks the hallways of Loria today: look no further than the one saving moment of Loria, the gigantic terrazzo floor sweeping through the city. The door is always kept locked.

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 there is no rational, objective solution at the end of this process—and there often is—not even if a claim is approached indirectly in a more narrative manner, the problem must be stated and made illegible, trivial, disingenuous, or dogmatic; 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 tilting 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 inclined. They are not just the progressive, the enlightened, and the radical—they are also the most likely to fail.

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 treat them as our own work. Philosophy is independently, 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 (199).

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-Baroque, 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 act... [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, Archizoom abandoned its "continuum of the present", which only ensured its staying grounded to reality. To be taken seriously, architecture must be abandoned in its current practice and be reduced to its essentials, returning to its continuum. 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 improved. This is not a cry for heroic architecture, but rather a staid architecture—the Neo-Baroque. This new common is generically specific and favors context over abstraction.

It does not, I hate 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-Baroque acknowledges that architecture is a service and that through its service it finds its purpose.

The Neo-Baroque 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

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## LIMINAL SPACE! LIMINAL SPACE! LIMINAL SPACE!

FOR SPACES, PLACES AND EVERYTHING IN BETWEEN

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driven by small, highly self-referential groups that lean on each other for legitimization. Pleasant spaces blossom in the most unlikely settings and complex through the use of banalities that are inflated, sensationalist, and scientific. Clarity and rigor are discarded for obscurism and posturing. Some of the figures alluded to have even gone on record admitting this, claiming that incomprehensibility makes a text seem more profound.

All of the figures alluded to in this critique fall under some subcategory of continental philosophy or its contemporary equivalent, which occupies a relatively small portion of the world of philosophy and is generally marginalized, even ridiculed, by those closest to the longstanding analytic tradition. In general, this is no longer tenable. The general critique of continental philosophy, though my undergraduate major was biased toward an analytic approach, I have a great respect for some in this tradition and am merely writing to issues I've seen repeatedly in various settings, over the past few years. Moreover, I'm not an expert on any of these figures and am not going to make a case for them. Instead, I think we should do their own class readings, examine texts outside of the settings in which they're presented, and form our own opinions.

If, but if the criticism is accurate, where does this leave us? While the issue is obviously not all-pervading, it is common and generally seems to go unrecognized. However, this is not necessarily advocating dropping these texts as references, and I certainly do not want to retroactively detract from the work that went into them or out of them through transubstantiation. Rather, recognizing this issue as an issue demands a more extended investigation into why we have spent and continue to spend so much effort digging into texts that, intrinsically often don't merit the attention.

The reasons are unclear and likely multiple. Perhaps it's because, in certain cases, philosophy offers a counterbalancing rigor when the architect herself emerged from design methodologies perceived as comparatively arbitrary or derivative of traditional modes of architectural practice. As Kazem Hamedani writes in a *Polyphonic* interview, "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 act... [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, Archizoom abandoned its "continuum of the present", which only ensured its staying grounded to reality. To be taken seriously, architecture must be abandoned in its current practice and be reduced to its essentials, returning to its continuum. 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 improved. This is not a cry for heroic architecture, but rather a staid architecture—the Neo-Baroque. This new common is generically specific and favors context over abstraction.

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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

Issue Editors: Mengqi Li, Ben Olsen, Evan Sale, Simone Cutri | Design: Simone Cutri | Coordinating Editors: Andrew Economos Miller, Katie Lau, X. Christine Pan | Publisher: Matthew Wagnleitner, Dina Taha | Web Editor: Seth Thompson

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SML List

Printed Matter

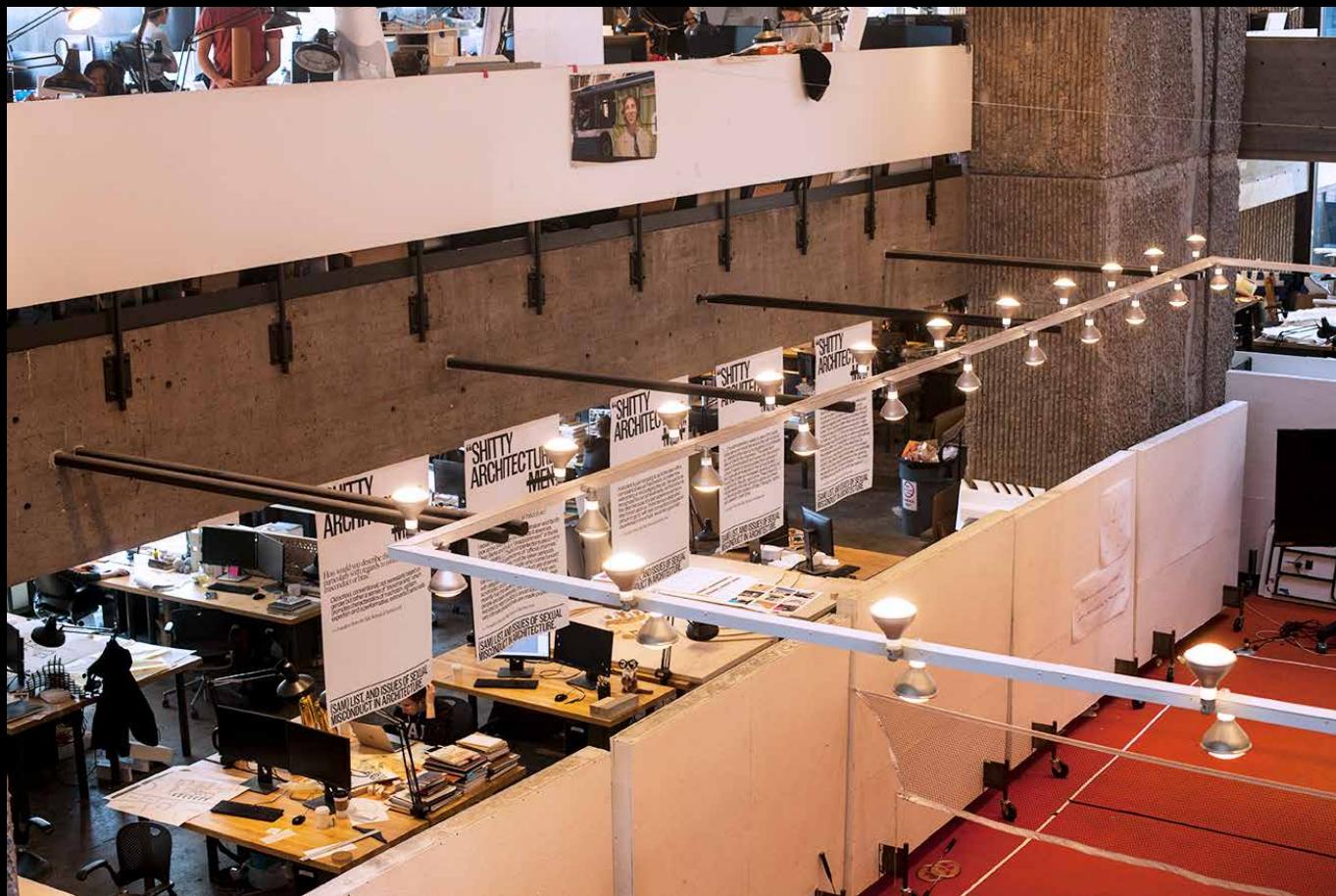
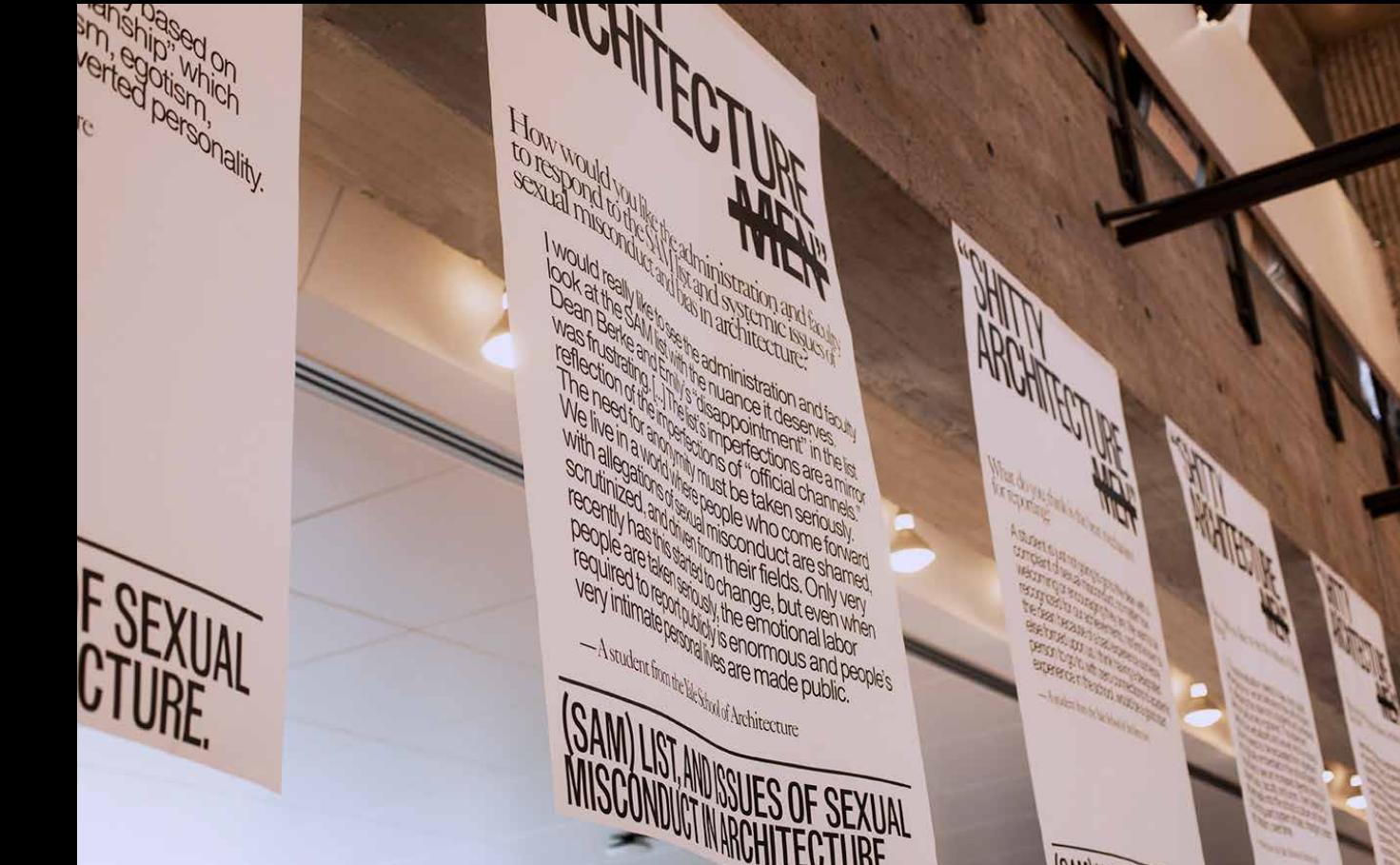
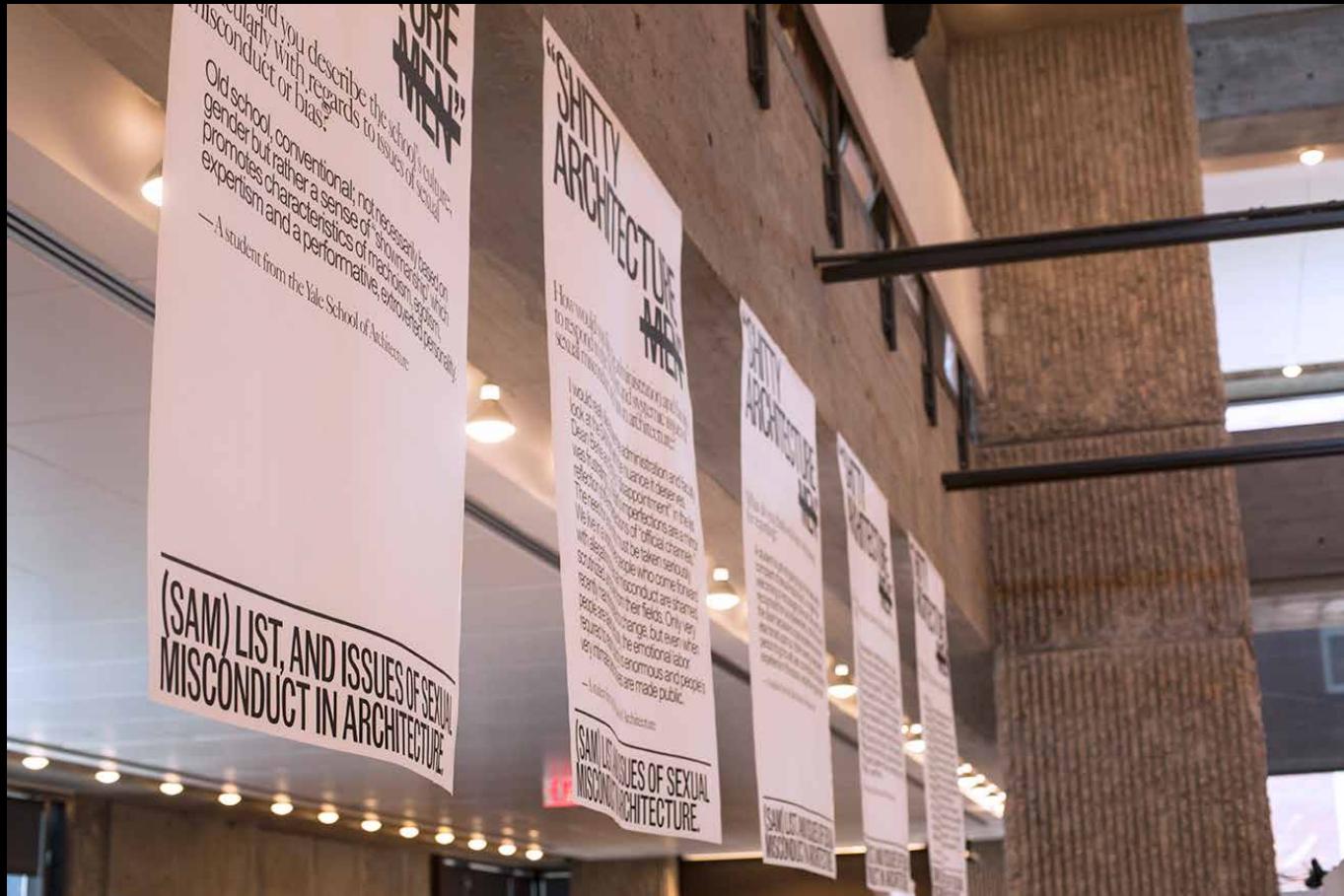


"SHITTY  
ARCHITECTURE  
MEN"

How do you think the students responded to the SAM list? How did they respond to the sexual misconduct and harassment? Read the full complete list of 320+ cases of sexual harassment, discrimination, and assault. Now, the conversation must continue. How do we respond? Only addressing the most serious cases (i.e. rape/sexual assault) can't be enough. We must also address the other cases. How do we respond? How do we determine the appropriate response?

(SAM) LIST, AN  
ISSUE OF SEXUAL  
MISCONDUCT

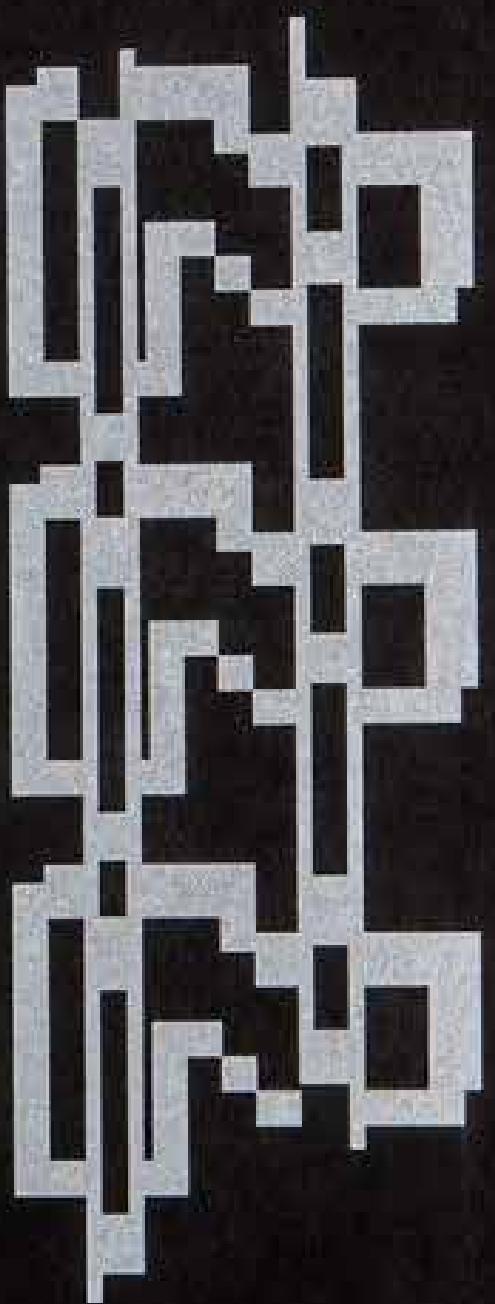




777 Subtitles in audiovisual  
product

Multi-form  
Research, Video, Book

Studente  
Simone Cutri  
1047

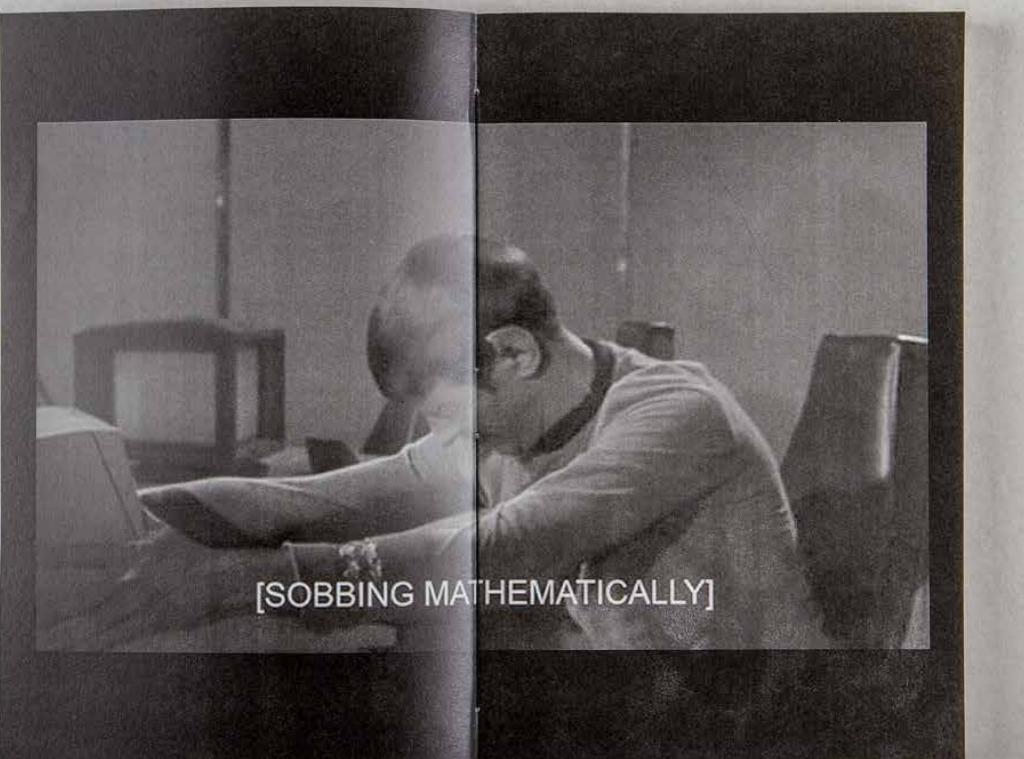
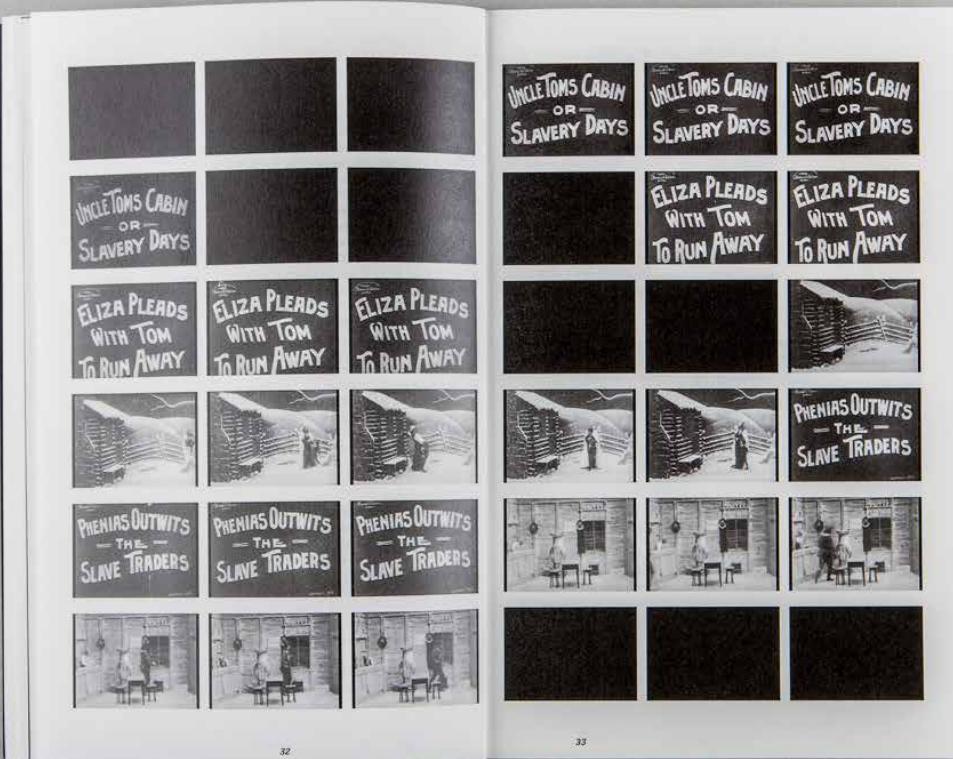


[ Sottotitoli nei prodotti audiovisivi ]

Diploma  
Accademico  
di I livello

Relatore  
Luciano Perondi

Co-Relatrice  
Valentina Rachiele



**i**nesc  
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 sembra sospeso, mentre se ferma

giato in basso sia stabile e ferme

zza.

• 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

re da sinistra verso destra. Per qu

ogno 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-

se tra loro, bisogna cercare se le

gli elementi più fluidi possibili

per facilitare il processo di ri-

conoscimento.

**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

**La traduzione audiovisiva**

Bettelini 1996, p. 7

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 audiovisiva<sup>1</sup> 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 audiovisivo<sup>2</sup>. 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 media<sup>3</sup> 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.

Per approfondimento:  
Elisa Perego & Christopher Taylor, *Tradurre l'audiovisivo - 2012*

La traduzione audiovisiva comprende una serie di elementi e strutture diverse tra di loro per procedure e sistemi notazionali, e sono:

1. La sottotitolazione
2. La sottotitolazione simultanea
3. La soprattitolazione
4. Il doppiaggio
5. Il voice-over
6. La narrazione
7. Il commento
8. La descrizione audiovisiva
9. Il respecting

Vedi abstract

De Linde & Kay 1999, p. 2

4. In questo caso stiamo parlando di una persona sola che lavora in un luogo di traduzione. Il fenomeno dei fonsi-verti è trattato più avanti ma in maniera non approfondita.

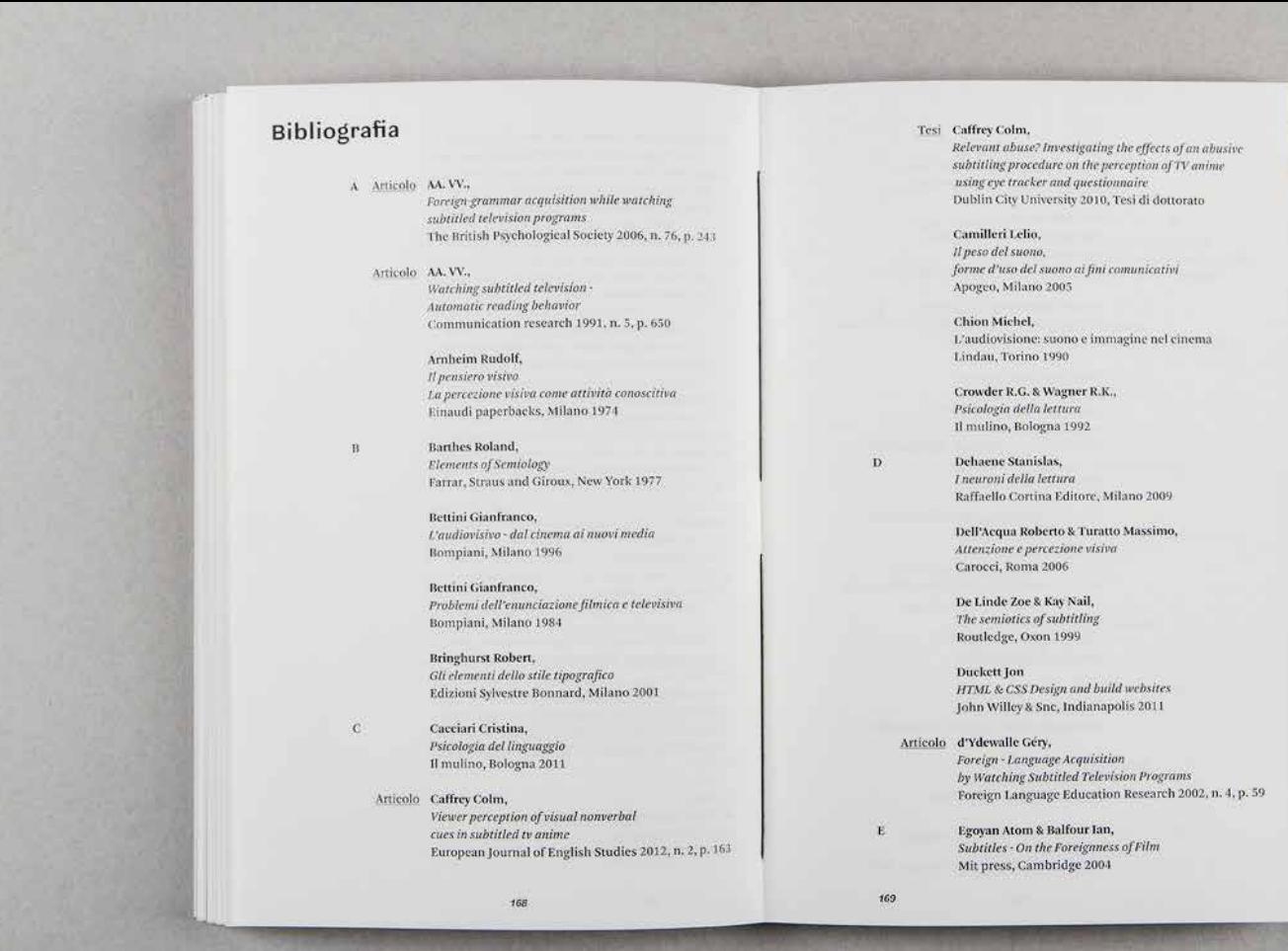
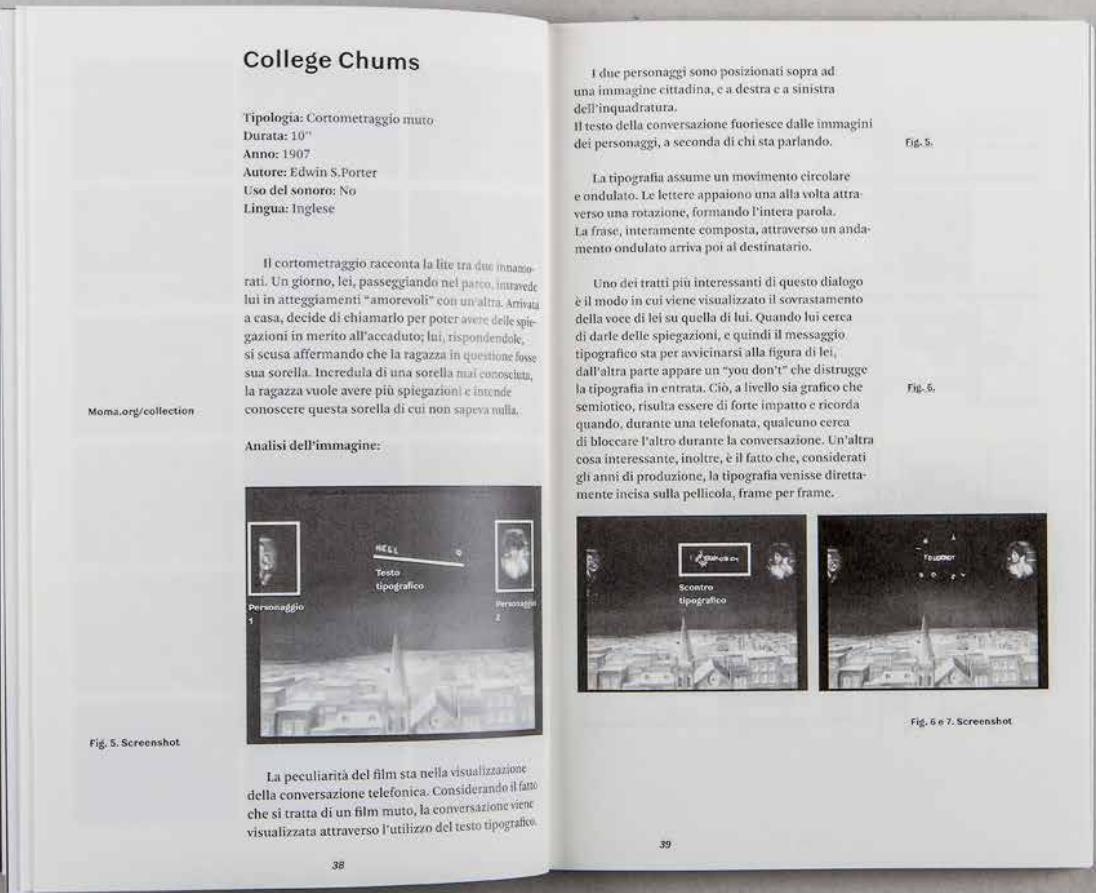
**Movimento Carnage**

**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

Analisi dell'immagine:



Fig. 26 + 27. Screenshot



Per aumentare la forza degli scontri, essi venivano interrotti da una sorta di intertitolo, atto 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

Simone Cutri

MFA Yale School of Art, New Haven, USA, 2019  
BFA Isia Urbino, Urbino, ITA, 2014

Teacher Assistant at Yale University, USA, 2018-2019

Research Fellow at Center for Collaborative Art and Media, USA, 2017-2019

Graphic Designer at Yale School of Art, USA, 2017-2019

Art Director of the Yale Landscape Lab, USA, 2017-2019

Junior Designer at AHOY Studio, USA, 2015-2016

Visual Designer Intern at LUST, NL, 2015