

Letter from the Editors

Emily Golding BA '18, Emily Hsee BA '18, Julia Medina BA '18, Charlotte Smith BA '17

As undergraduate architecture majors, our lives overlap many spheres on campus. On one hand, we co-inhabit the space of YSoA. On the other, we are tied to the undergraduate community and all the diverse people and interests represented there. Informed by these broad perspectives, we are uniquely capable of forecasting architecture's future in a way that sees a Yale beyond 180 York Street.

Forecasts holds many meanings for us. We seek to look away from the architectural past—a past that inadequately represents individuals and ideologies that we identify with—in order to envision an emerging architecture that (quite literally) holds space for us. Prompted by changes such as the new residential colleges and the new Dean, we attempt to use this issue as a platform to talk about the ideas and issues that are important to us moving forward. In order to reflect the breadth and depth of discourse we hope to see, Forecasts is about hearing voices and ideas that are too often silenced at YSoA, Yale in general, and in the academic and professional communities.

The question of inclusivity in architecture was brought up by Wes Hiatt in the most

recent Paprika. We found his conclusion—that the lack of enrollment in a single course reveals a lack of true investment in inclusivity—to be reductive, but it does raise a few fair questions, such as why “Expanding the Canon” was only offered to grad students, and how its position as an elective might point to its content being considered extraneous by the institution. Amra Saric's piece and Maddy Sembler's interview with Professor James-Chakraborty provide more perspectives in this debate.

In order to talk about change at YSoA, we cannot be limited to the student body. As editors of Forecasts, we have made an effort to include the voices of the administration and teaching staff. Recently, the undergraduate architecture majors had a conversation with Dean Deborah Berke, during which she answered questions on topics ranging from the future of the architecture major to the pedagogy at YSoA (see Charlotte Smith's write-up). Emily Golding and Emily Hsee interviewed Rosalyn Shieh, interested in the perspective of an educator who influences future architects and non-architects at undergraduate and graduate levels.

Five thousands words is not nearly enough to allow the voices of all students to be heard. But unlike weather forecasters, who can only predict the near future, the students of YSoA have power and influence over the topics that are discussed and direction of the discipline for years to come.

Toward an Architectural Vocabulary

Grant Laster

I increasingly believe that all things are related. Objects/ideas/beings that may be seemingly disparate can be understood through some shared frame, with scales varying from the interpersonal to the societal to the universal. Often, these elements are constructed as existing in binary relations to one another. Student-teacher roles, for example, perform relationships of power that are simultaneously artificial, genuine, enacted through bodies, enacted on bodies, distinct, and connected to existing performances of power/gender/race/socioeconomic status/physical and mental ability/age/religion/teacher/student. Just as cleanliness is a highly charged politic—originating in European colonial projects, physically embodied in the white walls and the rectilinearity of hospitals, overseer's houses, colonial government buildings, etc.—that defines indigenous bodies and identities as unclean, equally charged are all binarist con-

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structions. East-West, female-male, black-white, ancient-modern, dirty-clean, teacher-student, bad-good, developing-developed are all highly charged relationships. They were conceived, intentionally and pointedly to enable/verbalize/define/essentialize some limb of colonialism/capitalism/whiteness/domination/gender essentialism. Not only do we not acknowledge the histories of these languages, we employ and re-employ them. We reify these binaries and affirm everything they have ever meant; we re-inflict all of the damage they have ever done on queer, black, brown bodies and minds. There are dangerous and hurtful politics playing out through these words.

It has been painful to digest, as both a newcomer to architecture and as someone who searches for all layers of meaning in everything—“Be leery 'bout your place in the world / you're feeling like you're chasing the world / you're leaving not a trace in the world / but you're facing the world” (wow, Solange, thank you)—to hear this violent vocabulary employed daily in Rudolph Hall. Let us forget who this school was made for. Students, especially those with increasingly Other/non-white/non-cis/valued/varied/nuanced identities (I have faith that they will be more and more prevalent as Dean Berke's tenure continues), should not have to learn about the white European male canon. Specifically, students should not have to learn about the white European male canon as a weapon of supremacy. We should not have to hear that a building is a response to/derived from a “primitive hut.” We should not have to hear that the Parthenon's doubled arcade is inherently feminine. No one should have to hear people venerate Alberti or Brunelleschi or any single architect whose historical currency rests on the aching backs and calloused hands of those people that actually built their buildings. That is violence enacted through language.

In order for this to be constructive I would like to propose some alternative vocabularies and paradigms for describing architecture. 1) We must always acknowledge where the architecture came from, how it has changed and how it remains the same. We must always acknowledge that we, in the United States, inhabit land stolen from disrespected indigenous peoples. Alternative architectural languages will intersect with vocabularies from gender, ethnic and postcolonial studies; read up on Audre Lorde, Judith Butler, Paul Preciado, Michelle Alexander, Michael Omi, Vine Deloria, Gloria Anzaldua, Gayatri Spivak, Ta-Nehisi Coates, etc. 2) Don't employ violent language; whether you intend to or not, you will cause and compound generational pain. We were never modern; America has never been great.

3) Think to seek out voices of architects like Freddy Mamani, Rural Studio, Auroville Earth Institute. Think to reframe the act of adding to the built environment, already rife with racist zoning and housing policies. Think to reframe indigenous architectures as being astute responses to landscapes and lifeways. Uplift the voices of people of color (ALWAYS) and, especially, non-cis architects and architectural thinkers of color.

Conversation with Rosalyne Shieh

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For Urban Trees, More is More

Eli Ward

Urban trees are inextricably linked to human history and, therefore, offer an invaluable glimpse into the relationship between plants, people, and the built environment over time. People drive the species composition of urban areas both intentionally, through formulated plantings, and unintentionally, through the transport and spread of invasive plant materials. Even the remnant natural areas embedded in the urban matrix remain intact due to human choice. As we move forward into a future characterized by climate change and population growth, designers, ecologists, and policy makers must work together to promote the resilient nature of cities.

Prior to enrolling in the Forestry School, I worked as a research assistant on a large-scale project comparing ecological processes in six cities across the United States. As a whole, the project studied the “homogenizing” effects of cities on landscapes. People typically have a common vision of their ideal yard: a single Japanese Maple amidst a smattering of Hosta and Hydrangea, for instance. The Hosta takeover, when applied to cities on a national scale, results in ecological processes that are more similar across urban areas than their natural contexts would suggest. In other words, the ecology of Boston and Phoenix would be more similar to each other than that of Massachusetts’ forests and Arizona’s deserts.

As a research assistant for this project, I worked on the Boston team, where I studied tree species along an urban-to-rural gradient. Urban trees provide numerous ecological services, including aesthetic and recreational value, local cooling, air quality control, stormwater retention, and climate mitigation through carbon sequestration. While I expected the ecosystem services provided by trees to decrease in densely developed urban centers, the results of my study told a different tale. Although cities housed fewer trees than their rural counterparts, urban and rural areas stored surprisingly similar quantities of carbon. How can fewer trees store the same amount of carbon? These results begin to make sense when viewed alongside the history of human settlement in the northeastern United States.

A quick glance across New England today reveals a forest-dominated landscape. However, the majority of these trees are surprisingly young. During the 1800s, colonists cleared over 80% of land for agriculture. When farmers abandoned their pastures in the late 1800s in favor of more industrial pursuits, the forests finally began to regrow.

While the trees in parks and preserves outside Boston are relatively young, the trees within Boston are often incredibly old. Colonists first settled in the city in 1630, and, over time, residents have selected for (and thus preserved) large, spreading shade trees. Boston now houses a disproportionate number of old trees relative to rural forests. This means that, in a way, Boston has better preserved trees over long time frames than surrounding natural areas.

Furthermore, the relationship between carbon storage and tree size is not linear. Large trees sequester and store significantly more carbon than many small trees of equivalent size. These massive, old trees in Boston drive similar patterns of carbon storage across the urban-to-rural gradient.

This finding has important implications for urban ecology and design. Human choices regarding the management of natural resources can have considerable, long-lasting impacts, and the removal of a single large tree can significantly alter carbon dynamics in an urban area. Moving forward into an era characterized by increasing uncertainty surrounding the effects of climate change on the built environment, it is important to preserve these magnificent, old trees and ensure healthy urban forests for future populations.

Eli Ward is a Masters of Environmental Science candidate at the School of Forestry and Environmental Studies. Her research integrates plant ecology, urban forestry, ecological restoration, and land management. Currently, she is studying the effects of tree planting projects on urban soil health and the impacts of vines on forest development in New York. On the weekends, she plants street trees with local high schoolers in New Haven through the Urban Resources Initiative.

The views expressed in Paprika do not represent those of the Yale School of Architecture. Please send all comments and corrections to paprika.ysoa@gmail.com. To read Paprika! online, please visit our website, yalepaprika.com. Paprika! receives no funding from the School of Architecture. We thank GPSS and the Yale University Art Gallery for their support.

Q What are your first impressions of the architecture major?

A I can’t be super specific, but I think my impression is that the undergrads, broadly, are more in the world, as opposed to in the world of architecture. They’re more in the world at large. Their basic position is open. They’re looking for ways to grow, and they’re looking for things to grab onto, and they’re trying to make connections, and these connections are projective, they lead out. I don’t mean that the grad students are more narrow minded in any way. In some ways the grad students are very focused on getting their graduate school educations and understanding what the conversations that are within the discipline of architecture. So it’s very focused. And it’s not that conversations are unfocused among undergrads, but it’s somehow always in the space of our world. There’s a groundedness in our world at large that I think is really interesting. The conversations we’re having are both deeper and broader in a way and less focused on the particularities of things that belong specifically to architecture. I love the idea that undergrads are moving through architecture to find different things. You may be moving laterally into something you didn’t know existed.

Q Going off of those impressions, what do you think are the values and goals of the undergraduate liberal arts degree are, especially considering that many in our major will not become architects?

A I think it’s fantastic that people would study architecture and not become architects because I think architecture really is a form of knowledge, and it’s also a highly integrated one that cuts across different ways of looking at things. It produces a way of seeing the world in drawings and models. You’re able to express(?) abstract things across many different criteria. It provides a kind of broad and unifying way of looking at things that is in direct(?) contrast to specialized knowledge. And so I think we need more of that in the world. One thing is that, and this is a really specific example maybe, but being able to draw a continuous section thru a building and ground and understand the kind of movement thru water using kind of a single line—being able to draw through a roof line, through a wall, into a porous ground—is to be able to understand a kind of continuity that’s in an environment that’s not defined by material, but defined by its energy or being able to understand that single environment can take many different things thru a single lens. I guess that’s how our studio is a little bit like, with looking at typography, and how typography is a way of thinking in groups, which is very powerful.

Q How does your background, whatever you want that to mean, influence the way you teach or how you view your role as teacher?

A I’m a teacher because I’ve had great teachers who have treated me like a future colleague. It wasn’t an us-them kind of thing; they were able to make me feel like I was part of the conversation and that I could have a voice. Going to London really broadened my way of thinking of architecture. The conversation was different from how it is in the US. It always reminds me that there’s a flipside to the conversation that’s always around me, and it’s reassuring that there’s always an outside. That’s very important to intellectual discourse and conversation. Just because something is not represented in the space you’re in right now, doesn’t mean it doesn’t exist.

Q Do you have any advice for people moving into the field, specifically marginalized groups?

A Be open to it, but if you don’t want to do it, don’t do it. That’s okay, too. I don’t think you have to fight the good fight. That’s not what this is about. I really think that our role as educators are to prepare you to go on to do what you decide to do and what you think is the most important thing for me is that I help you in your self determination. To get to the point of self-determination/actualization I think you need to get to a point where you feel comfortable making decisions, and I think you have to be comfortable knowing you might be in a position where you might fail. I mean, not real failure, but there may be disappointments and you can walk away from things. I don’t know if my advice is very architecture specific, but it has more to do with being an educator. I would say be patient with yourself.

Q Is there something you would like to see change in architecture? Like, within any aspect of it?

A I think that there is a long history of a studio culture, a master-student culture, which is probably very different today than it was 50 years ago, but that persists in some manner and produces a kind of parental—or paternal—relationship between studio professors and their students. There is a culture of that, and it is repeated in the jury culture, it’s repeated in the way in which we give criticism, it’s repeated in the starchitect system. I don’t think that serves many people; I think that’s the kind of thing that serves the few, and continues to reassert the elite. What I would love to see is a broadening of the field. There are forces that tend to shape and narrow the field, which are related to the canon and having relevance in the conversation, and it’s really complicated because it’s also related to certain academic structures. Maybe the way to give value to the marginal positions is not to bring them into view, but to somehow allow there to be a system where there can be many marginal positions that can be effective, and relevant, but don’t have to be seen. In a way we also have to work to value the not-seen, but that’s very hard because what’s visible and what’s valued are still in a very strong relationship. I wouldn’t want to bring everything into the visible field, but it’s very important to figure out a different way of thinking about the margin that’s not a way of thinking about how it can be the center. And maybe it’s about devaluing centrality.

More Englishes // A conversation with Kathleen James- Chakraborty

Maddy Sembler

When preparing a list of twenty canonical architectural precedents to nascent junior undergrad architects, suddenly my values went out the window. Separating the history of architecture into twenty distinct moments was such a daunting task as a first-time teacher that it helped to rely on the the tools I was given...by the patriarchy. At the end of twenty precedents, only one was designed by a woman. While it's convenient to lay blame on a systemic cause, the numbers published in Wes Hiatt's email to JoeyYe offer a more complex relationship between student and pedagogy. While twelve students filled all available spots in Kathleen James-Chakraborty's "Louis Kahn" seminar, only one enrolled in the same professor's "Expanding the Canon." I went to Kathleen to unpack history and enrollment.

MS: Why did our precedents list look the way it did?

KJC: The first thing is that the established canon which most of you have been taught is that way. So it's pretty automatic that you go to the buildings that you've been taught and that you've visited; they are the most meaningful to you because what you're trying to teach the students is those aesthetic properties. When I started to teach in 1990 I very specifically decided that my canon was going to include women and the architecture of the rest of the world.

The Western Canon is very much intact because we all need it. It reminds me of when I once heard Toni Morrison lecture in Oakland at a time when there was debate about teaching Ebonics in Oakland schools was going on and someone asked her whether she thought Ebonics should be taught. She responded, "The more Englishes you know the more power you have... you should know King James English, you should know legal English, you should know standard English, you should know Black English...the more Englishes you know the more power you have." So I think it's important that the canon is there and the question becomes, "How do you stretch it?"

When it comes to gender, I think you have to be very straightforward—the first women to attend architecture school in the United States were only trained in the 1890's and architecture schools had significant problems with gender equality up until the 1980's. If you look more broadly at women's engagement with the built environment, you will find plenty of women have been important. I think particularly of a sixteenth century Elizabethan country house that was a real inspiration for English architects interested in modernism. And Alice Friedman published an article about why that building looks the way it does because it had a very forceful woman patron. Bess of Hardwick was one of the most important women in Elizabethan England and she was a builder. At the vernacular level as well we have whole cultures in which women are largely responsible for building or maintaining or decorating certain kinds of structures. It's not that each of those examples fits in beautifully with your list of twenty great buildings and if those twenty great buildings are going to be over time you're not going to get 10 of them designed by women. But you can think more about the historic reasons why that happens and be very specific about those and then think of other ways of inclusion, like great buildings commissioned by women, or buildings that don't have architects in the sense that we think of them.

MS: Why do you think "Expanding the Canon" is an under-attended seminar rather than a curricular pedagogical stance here at Yale?

KJC: As you know, I only have one student in the class. Last semester when I was here the issue came up and when I discussed what I might offer this semester many people said they would be interested in the class. Of those people, only one came to the first class. Where that fits in the discussion right now, I don't know. What I do know is that there are schools where the canon has been expanded for a long time. And that's true for the art history department here and it's true at YUAG which has been a national leader in that regard. It's not true in this school at this moment. I think there is a lot of good will towards it but I also think that there is probably a certain amount of fear with questions like "is this going to be rewarded in the upper echelons of the profession?"

MS: What is the responsibility of the student in voting with their enrollment numbers?

KJC: Well not everyone may want to take me and that's okay...

MS: But your Louis Kahn class is wildly popular?

KJC: There are two Louis Kahn buildings on this campus. I don't think there are very many people who study here who aren't interested in those buildings. But I think it's imperative of anyone who's a part of this community to engage in these issues. The level to which you do that is up to you, but I would hope that everyone would engage this. Part of it is moving beyond the myth of the single genius architect and remembering that architecture is a collaborative process. When teaching Frank Lloyd Wright Unity Temple, as an example, but then showing the famous perspective of it and saying "look--this is Marianne Mahony". She went to work for him in part because he worked at home and she became very close with his wife. He offered her the practice when he ran off but she refused as she was very close with his wife who had just split from him. When you move beyond the myth, you are quickly going to find women all over the place.

Talk with Deborah Berke

The discussion with Deborah Berke was held on October 10, 2016 in the penthouse of Rudolph Hall. Present were a majority of the junior and senior classes of the undergraduate major, as well as Bimal Mendis, the DUS. The conversation was moderated by Thaddeus Lee (BA '17) and Emily Golding (BA '18).

Charlotte Smith

Emily and Thaddeus started the conversation with a round of introductions, and lead quickly into a recap of the recent discussions about the architecture major at Yale College.

When asked about her first impressions of the undergraduate program, Dean Berke replied that it is "extraordinary and underappreciated", and described her goal of making it something that many more Yale College students can be a part of. She feels that the major is currently viewed as "expensive, threatening, daunting, intimidating" and in the coming years she would like to increase its appeal to reach more students than those currently in the major—especially those who do not intend to become architects.

As for the role and value of the undergraduate major, Berke emphasized that this is not a pre-professional major. Rather, the goal is to teach students the discipline of architecture, and to allow them to view their world through the lens of an architect.

The moderators turned the conversation towards the more recent complaints of a lack of diversity in architecture precedents provided to students. Berke agreed that there is a broader critique about whose work gets shared with students, and the responsibility to alleviate this falls on the faculty—but also that this is a problem that reaches far beyond the subject of architecture and touches all the majors at Yale. Students should also feel they have opportunity to bring precedents to their professors, because the effort to increase the diversity of work studied will need to be shared by the entire school of architecture.

Pepe G.A. asked about Berke's preferred view of architecture as the study of the built environment. She explained that this broader definition, "architecture with a small a," has a greater affect on people's lives and there are many different career paths that contribute to the improvement of the built environment. But, asked one student, "how does the current structure of the major help/inhibit that interdisciplinary goal?" Berke said that she has been aware of this question since the early days of her deanship and would like to put together a committee to tackle the challenge. It is clear that most students at Yale live "at least 3 lives", and some of the emphasis on studio should be lightened. She added however "the ship of Yale does not turn fast".

The conversation again turned to what seemed to be the central question: How can the school fulfill more of our promise to diversity? How can we change internally and externally? For Berke, the YSoA can take advantage of its unique position in the public eye to influence pedagogy throughout the world. The changes that it makes will set a standard for architecture programs. In making the graduate school financially accessible to any student, it can begin to tackle the roots of the diversity issue that is endemic in the profession.

The discussion ended with a question posed to the group by a senior architecture student: would you recommend this major to freshmen?

The answer, with some reservations: yes.

New Colleges, Old Thinking

Sanoja Bhaumik

A giant lipstick-adorned military tank decorates the courtyard of Morse College. The sculpture is the subject of many tales: it was a podium for 1969 anti-war protests, a satirical emblem of coeducation, an unwanted nuisance in Beinecke Plaza. On the walks to my dorm room, the sculpture reminds me of my college's support for radical, free-spirited thinking.

It is unlikely that students at the new residential colleges will have these experiences while walking through their idyllic Oxford-style courtyards. Embroiled in controversy, the new colleges reject the notion of radical innovation in favor of conservative traditionalism. Robert A.M. Stern, renowned "modern traditionalist," makes twenty-first century design display nineteenth century thought.

The colleges deliberately echo the neo-gothic tradition of Yale's first residential colleges. Red brick forms the surface of the buildings, and slight variations of color give them an "aged" effect. Beige stone frames figureless stained glass windows, which conveniently avoid controversy by being void of figures. A large brick and stone tower draws clear comparisons to Harkness in Branford College. At the Prospect Street corner, a checkered fortress-like tower stands guard.

As witnesses to the construction of the new colleges, students sensed the anachronisms. In December, we saw floating brick chimneys adorned with Christmas trees installed above tarp-covered dormitories. We watched as giant cranes lifted steel beams to form structures that recall the Medieval. And today, we recognize the strange contrast between the new colleges and their older, more modern-appearing neighbors.

By imposing artificial symbols of the "old Yale" onto Science Hill, the Yale administration has attempted to historicize relatively recent investments in engineering and technology. In an ironic twist, the plans chosen to legitimize these fields do so at the expense of forward-thinking ideals. The return to neo-gothic architecture shows that the administration roots its legitimacy in a time in which the majority of Yale's current population could not attend the institution.

Still, the new construction gave hope to students who sought for a college named after anyone but an old white male. But the promise of the "student voice" was broken, and Yale failed to deliver a fully inclusive counterpoint to its troubled naming history. The decisions instead furthered the notion of the colleges as stomping grounds for donors. Benjamin Franklin College is named after an investment fund owned by the colleges' donor, rejecting the convention of naming colleges for institutional figures and alums. Pauli Murray College, which venerates a brave civil rights activist and woman of color, acts as the Yale's compensation for its troubling decisions. Pauli Murray championed women's and African American rights throughout her lifetime; the historicist, regressive building that carries Murray's name does not align with her own achievements.

The administration's pandering to outside interests and donors comes at the expense of students. Their architecture aligns to traditional definitions of beauty, confining students' views of history within space. Instead of providing opportunities for experimentation, the colleges constitute a conservative plea for legitimacy. They are the physical representation of an administration clinging to a disappearing image, one defined by whiteness, wealth, and imitation. Yale has changed, and its architecture should reflect its evolution.

On Expanding the Canon

Amra Saric

This semester Kathleen James-Chakraborty is for the first time offering the course "Expanding the Canon," a close examination of the participation of female architects in modern architecture. In the last issue of Paprika!, Wes Hiatt points out the fact that a total of one student and three auditors have enrolled in the course, while twelve have enrolled in Professor James-Chakraborty's other course, "Louis Kahn." He suggests that this disparity calls into question the vocally asserted values and convictions of YSoA students who believe gender equality is a cause worth fighting for. Hiatt is entirely right to call out the general YSoA populace for, in this instance, effectively failing to practice what they preach. However, what he fails to consider is the scope of the article, "Architecture a Difficult Path for Women" by Joey Ye, to which he was responding, published in the Yale Daily News on Sept. 14, 2016. In the article, Ye addresses a number of concerns, including the absence of women in leadership roles in the profession, undertones of prejudice within the school, family-unfriendliness of architectural education and practice, clients' bias, and the overemphasis on personality traits and gender of one of the most renowned female architects, Zaha Hadid, over her architectural prowess.

In light of all the factors that Ye's article discusses, it becomes more difficult to reprimand students of YSoA, especially female ones, for choosing a course on Louis Kahn, a male architect, or any other course not concerned with architectural activism over "Expanding the Canon." Precisely because of pervasive sexism in the profession at large, students remain reluctant to extensively pursue topics whose significance has been historically undermined, or the study of works that might still be considered less informative to a traditional understanding of [A]rchitecture. As Ye's article points out, the efforts to eradicate gender inequality undertaken at the institutional level at YSoA have yet to be fully reflected in the profession. Hence, students might feel a sense of futility in spearheading initiatives that might even set them back in the eyes of the arbiters—clients, partners, coworkers—in a professional environment, almost certainly bound to be at least a few steps behind our academic one. It then becomes understandable that a student would opt for a course on Louis Kahn. With the acknowledgment that we, as students at YSoA, are in an environment that has yet to become friendly to women in the present day, it seems like a feat of the far future to begin to reevaluate history, established by decades of discourse.

It is dismissive to evaluate the YSoA student body's commitment to the cause of gender equality and representation solely on a decision, surely influenced by many other factors related to the issue itself, to forgo enrollment in a one-semester elective course that seeks to uncover sidelined voices in architectural history. This issue is not going to be resolved in one semester; it is a much deeper endeavor, and one that we all have a responsibility in understanding and pursuing. The emphasis for those soon to enter the profession is understandably on the present moment. Making room for women to practice equally with men, so that they have an avenue to make history for themselves, is a long-overdue effort that takes precedent over going back and combatting their omission from the curriculum.

To Be Continued...

Julia Medina

On September 14th, I received a text message from my advisor teasing me that I was a new campus celebrity. Joey Ye, a sophomore Yale Daily News reporter, had interviewed me as part of his research for an article regarding women in architecture, and apparently it was published that day. I grabbed a copy from Commons as I scurried to studio, nervous to read how my words had been interpreted, but eager to read about such an important subject through the lens of my most immediate communities: Yale College and the YSoA.

When I got to studio, nearly everyone on the seventh floor was clutching a copy of the YDN. Students were clustered in groups reading, dissecting, and reacting to the extensive article. When my classmates in junior studio filtered into the basement drawing studio for a pin-up, our professors and teaching fellows were also gathered in discussion, each with a copy of the YDN.

Bimal Mendis and Rosalyn Shieh, the junior studio critics, encouraged us to sit in a circle and spend an hour discussing the article. They expressed the sentiment that the teaching faculty is on the same side as students in moving toward a more inclusive culture and discourse at YSoA. With the floor open for comments of any kind, the class soon progressed into a sincere conversation about gender and race in our program. In conversation we pointed out that the article itself had flaws, particularly in regard to cisnormative language and the discomfiting omission of race issues. Primarily, however, students at the meeting shared anecdotes about times that they have experienced or witnessed moments and patterns of oppression. For example, we discussed how lectures are primarily led by white men, and that precedent lists are exclusionary. A female classmate mentioned that she had been called out for being too "aggressive" during a final review. We discussed the insistence upon using racist, sexist language in history of architecture courses. There were some moments of silent reflection in the group, but for the most part there was an abundance of material to discuss. People were hurting and they were more than ready to share.

Like most time estimates in architecture school, the hour set aside for discussion was not nearly enough. The conversation took twists and turns, veering away from the core of the issue and into discussions over teaching methods, interdisciplinary concerns, and the definition of tectonics. But it continually came back into focus and it became fundamentally clear that the conversation was necessary, long overdue, and far from complete.

On The Ground

Happenings

10/12

The Paprika! team convened a conversation with Devin Gharakhanian of SuperArchitects to discuss the emergent roles of social media entities in architecture.

10/13

Elaine Scarry gave an eloquent lecture on beauty, breath, shimmering mouse movements and nuclear annihilation to kick off the J. Erwin Miller Symposium, "Aesthetic Activism."

10/14

Dean Berke announced in a school-wide email a move towards STEM status for international students. OTG cannot overstate how important this is to the international community at the YSOA in allowing international students a path towards productive employment in the US.

On the first evening of the symposium, Jacques Ranciere took a nihilistic tone in his discussion with Mark Foster Gage: "You are expecting something... but there is nothing." Students at YSoA, steeped in futility, collectively smirked.

"The Office"-themed 6 on 7 was cancelled with the budget moving to Halloween GET HYPED.

Cocktails have been on fleek. OTG surveyed reception attendees over the last two weeks and report an average rating of 7/10 for cocktails served. The same attendees rated Bobtinis a solid 5/10, not adjusted for nostalgia.

10/15

YSoA's very own Lucas Boyd appeared at TedxYale: Mind the Gap, delivering a talk on issues surrounding affordable housing. Visit <http://tedxyale.com/2016> for more information.

10/19
20

Outlines hosted a series of study breaks (parties) over 3 days. There was debate watching co-hosted with EID, dance aerobics in the drawing studio, and a Hell Week themed 6 on 7 that featured non-gender binary pink cowboy hats, tiaras, rainbow Absolut and dirty, dirty music.

Classy Affairs

First Years are bringing back #ysoaftpo, with Studio Joyce making a strong showing. Special mention goes to the 6th floor men's bathroom stall door, who couldn't keep it together during midterms.

Second Years maintained to the very end that they are wiser than last year, and that they would not be staying up all night in preparation for reviews. They were, of course, wrong. Critic Peggy Deamer was alone in her aggressive enforcement of the pencil's down policy, reportedly taking her students out for drinks at midnight so they would be too drunk to return to work.

Articles

This week on the internet, OTG found a book list curated by DB herself on designersandbooks.com. You are what you read #belikeDB. Check out her recommendations on poetry, politics, literature and even an ode to the color blue.

If you like being nostalgic about an era you've never lived through, keep an eye out for Yalie/ Harvard transplant Eve Blau's piece on YSoA pedagogy in the 1960's in the upcoming Log 38.