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TEMPERATURE

TEMPERATURE CHECK: CULTURAL SHIFT—IN PROGRESS

1 Arieff, Allison. "Where Are All the Female Architects?" *New York Times*, December 15, 2018. Accessed January 1, 2019. <https://www.nytimes.com/2018/12/15/opinion/sunday/women-architects.html>

2 Ibid

3 Ibid

4 Gamal/Jan, Julia. "Stop Asking Where All the Female Architects Are, We're Right Here," *Architect's Newspaper*, December 21, 2018. Accessed December 22, 2018. <https://archpaper.com/2018/12/madam-architect-op-ed/>

5 Ibid

6 Arieff, Allison. "Where Are All the Female Architects?" *New York Times*, December 15, 2018. Accessed January 1, 2019. <https://www.nytimes.com/2018/12/15/opinion/sunday/women-architects.html>

SFMOMA
SALK INSTITUTE

KIMBELL ART MUSEUM

CASA GILARDI

GETTING WARMER: HIGHER DEGREES OF STUDENT AGENCY

Last semester the M.Arch I class of 2020 was given the opportunity to choose their spring semester studio critic. In an effort to bridge the gap between the core sequence and the advanced studios, the fourth-semester studio titled, "City: Lampooned," allows for the multifarious exploration of urban issues surrounding the Marx Brothers Playground in the Upper East Side of Manhattan. Each critic provided students with a brief, which outlined how they would address "play" through research, drawing, mapping, and making. The critics' differing approaches allowed students to evaluate what they would prefer to spend the semester working on.

After participating in a lottery with M.Arch II students for the upcoming summer programs, in which every student who participated received their first choice between Rome, Sweden, and Madrid, students found that the studio lotteries were highly contested and required more gamesmanship to achieve a satisfactory outcome. Last minute alliances, which would have made Professor Alex Garvin proud, shifted firmly held rankings as the pre-lottery straw poll numbers appeared on the board. While the successes of some students may be attributed to confusion on the part of other students, the core studio lottery was invaluable preparation for the advanced studio lotteries set to take place in fall 2019.

Giving students the responsibility to run two additional lotteries in the fall was a sign of good faith from the administration in the students' ability to run the lottery in the most open and transparent way possible. Unfortunately, a delay in the announcement of the results (which still required a sign-off from the administration) meant that for nearly 24 hours a handful of students involved in running the lottery were privy to information that others were not. Typically this would not have been an issue, but the fact that this studio is predicated upon working in a team throughout the entirety of the semester made the wait particularly painful and borderline unfair to those left in the dark. At 4:41 p.m. the next day, an email announcement from Lottery Committee Chair Larkin McCann set off a flurry of frantic texts, emails, and occasionally Facebook messages to potential studio partners.

The success of the summer program lottery was undoubtedly an improvement upon the previous process, which led some students to receive neither their first nor their second choice. Additionally, the new core studio lottery, while problematic in some ways, is vastly preferable to the alternative: random selection. The system remains in need of further improvements, but providing students with more opportunities to tailor their own educational experience is a huge step in the right direction.

PAGE COMEAUX,
MARCH | 2020

WHAT BUILDINGS DID YOU VISIT?
WHAT CITY?
TEMPERATURE?

Equally in Design's (EID's) fall exhibit, *A Seat at The Table*, was a temperature check of sorts. The goal of the exhibit was to take a reading of how students in architecture schools across the globe perceive their experiences as they relate to their gender identity. Like any temperature reading, there's a multitude of ways one interprets and internalizes the numbers that are displayed. It's too hot. It's warmer than yesterday. Have we considered humidity levels?

The data that we amassed from the EID surveys show change over time, but responses to the survey varied and information was incomplete. Nothing has really progressed. Look how far we've come. Have we acknowledged how gender intersects with race?

When the *New York Times* (NYT) published an article titled "Where are all the Female Architects?" shortly after the closing of our exhibit, it felt absolutely relevant and timely. In fact, I remember reading the article fervently, excited to find answers to the question posed in its headline, and to find conclusions that EID's exhibit deliberately did not make. The author, Allison Arieff, points at bleak statistics, explores the changing definition of architecture, and refers to architects, such as Liz Ogbu, black and female. Ogbu, like many architects of the same gender and/or race, is forced to navigate the white and male dominant world of architecture in her own terms, obfuscating herself from the more traditional narrative. Despite it all, the article felt wanting.

Was I too hung up on certain parts that seemed trite and unhelpful? For example, Arieff writes "[a]part from Zaha Hadid, how many female architects can you name?" and "women might be growing in numbers in the lecture hall" without listing additional names and recognizing those trailblazers. Diversey, Arieff then proceeds to identify "Gehry, Foster, Ingels," acknowledging them as examples of "architects most of us hear about." Had I not heard of these names before, that's three new male architects to zero female ones. More disappointing to me was Arieff's "One Easy Fix" to the problem: "pay men and women the same." As a female architecture student, eager to play my role in shifting our culture now, this left me feeling uninspired and helpless. As of now, I am unable to control what my future employer (knock on wood) will pay me, nor will I have the final

DO WE NEED AIR CONDITIONERS?

"To me air conditioning is a dangerous circumstance.... [I]t has to be done with a good deal of intelligent care.... I think it far better to go with the natural climate than try to fix a special artificial climate of your own. . . . I doubt that you can ignore climate completely, by reversal make a climate of your own and get away with it without harm to yourself." -Frank Lloyd Wright

The sun's heat beats down on me in the open concrete skillet that is the United Nations Plaza. The garden is off-limits to keep nature pristine and separate; look but don't touch. The only choice for relief is the UN building, its HVAC system blasting out cool air, which I can feel for several feet before stepping into the building. That intensity at once makes me think about how much energy is used to cool and heat not only the UN Building, but the surrounding buildings in the city as well. Once inside I find myself freezing when my sweat meets the cold interior air. This was my summer working with the Yale Center for Ecosystems in Architecture (CEA) while promoting the Ecological Living Module (ELM), a micro housing that can support itself off the grid with systems that take advantage of climatic data (solar, humidity, air, etc.). The ELM was built on the UN Plaza during the summer of 2018 and stayed in place for the duration of the UN's High-Level Political Forum on Sustainable Development.

The intensity of sweltering heat in the plaza versus freezing cold in the building made me feel like the built environment only addresses what is mechanically suitable for the building and not the human. The International Style attempts to attain a high-quality standard of living through robust mechanical systems that can sometimes disregard sites, people, and climate. The building and its infrastructure can achieve technological feats by creating "comfortable environments," but at what cost? Creating these isolated interior environments manifests as greenhouse gas emissions and embodied energy, while allowing few opportunities to incorporate the benefits of materiality and organisms (human, plant, and animal).

What stands out in Wright's statement are the words "intelligent care" and "natural climate" versus "artificial climate." Contemporary building systems create isolated interior worlds (the bedroom, the kitchen, the office space, etc.) through mechanical temperature controls which disconnect the architecture from the environment outside. Since the advent of mechanical heating and cooling, architecture has played the supporting role for those systems, taking on forms and organizations that best suit the systems themselves. By allowing air conditioners and other building systems that mediate air, water, and light to drive the outcome of our designs, we neglect that "intelligent care" suggested by Wright.

Environmental data and design can be seen through the lenses of "heliotechnical architecture" and "bioclimatic architecture." Fernández-Galiano Luis' *Fire and Memory: On Architecture and Energy* uses these terms to distinguish the design philosophies of Le Corbusier (the organic embedded in the mechanical) and Frank Lloyd Wright (the mechanical imitating the organism).

- 1** Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954)
- 2** Fernández-Galiano Luis, *Fire and Memory: On Architecture and Energy* (Cambridge: MIT Press, 2000)
- 3** Luis, *Fire and Memory*
- 4** "Community Center, No. 3, Lalit Gurans Orphanage." MOS, www.mos.ny.cj/project/lalit-gurans-orphanage
- 5** "Beneath the Paving Stones Lies the Sea," *Mato'o Architecture*, <http://www.mato-o-architecture.com/beneath-the-paving-stones-lies-the-sea/>
- 6** Ding Hanh Nguyen, et al., "The Use of Seashell Byproducts in Concrete Pavers," *Construction and Building Materials*, vol. 49 (2013) pp. 151-160, doi:10.1061/(asce)1090-2377(2013)49:1(151)
- 7** "Road," Kieran Timberlake, <https://kieran timberlake.com/page/5/road/>

ABENA BONINA,
MARCH | 2018

say when I enter the professional world. This one easy fix suggests I am unable to help change the culture until I am able to employ people. Hypothetically speaking, what if I never do?

Julia Gamolina, the founder and editor of *Madame Architect*, an online platform which celebrates women in architecture by sharing their stories, struggles, and successes, wrote a refreshing response to the NYT article that captured my dissatisfaction: "Instead of [just] asking 'Where are these women?' start writing about them and telling their unique stories." It's a seemingly simple request and one that makes a lot of sense. Stop focusing on the numbers in isolation and start concentrating on the inspiring people behind the numbers. In a world that places a lot of value on big data and the information garnered from algorithms and pattern spotting, Humans of New York-style reporting, which fights generalizations and celebrates human complexity, is finding its way through the maze of numbers. Sharing these stories, unlike making sure women and men get paid equally, is something I am capable of doing, and so are you. Go read about these women, have their names handy, and share them when someone asks you to list five architects. Here are the most recent four (of the 50 women that Gamolina has interviewed) for your convenience:

1. Doris Mandrup - Creative Director, Doris Mandrup Studio
2. Alexandra Lange - Architecture Critic, Curbed
3. Elyse Marks - Project Manager/Studio Head, CANY Architecture + Engineering
4. Hana Kassem - Principal, KPFF Associates

Although Gamolina's article resonated with me more than that of the NYT, I see the importance of both forms of "temperature reading," and I acknowledge my subjective interpretations of the two. These stories, in dialogue with quantifiable facts, inspire the social courage and moral imagination needed to rethink and shift architecture's harmful culture. For example, both the NYT's and Gamolina's piece talk about the growing definitions of architecture that women, especially, have been eager to explore. As Gamolina expounds further, "the yardstick for evaluating good architecture and success is shortsighted." Success should not solely be founded upon wealth and prestigious accolades, but should include a wider vocabulary that taps into the nuances of human life. Yes, architecture syllabi need to be updated, and equal pay enforced, but let's not belabor these facts over raising those who've defined and achieved their personal successes. To redefine how we talk about success and who is successful is to address the patriarchy, and is to address what needs to be changed in our culture. Now, to keep working towards a cultural shift, we also need to be aware of how we assess specific temperature readings. They hardly ever depict the full picture.

One thing is for sure: cultures are easy to define, but difficult to redefine. In the words of Dean Deborah Berke, "We won't see the culture change immediately. But we will see the results." Eventually,

RHEA SCHMID,
MARCH | 2020

organism and machine can often be overly complicated and fussy, forcing the architecture to pick between the two entities. Today, systems that lie between organisms and machines are shifting the building's reliance on intense electrical and material infrastructure to strategies that depend on the feedback of environmental inputs and outputs, tapping into their innate programming through both natural and synthetic systems.

Natural programming that taps into local materials, the human body, and climate can be seen in passive cooling/heating strategies. Minimizing mechanical systems and localizing the design can achieve manageable energy efficiency while integrating itself with social ecosystems. These strategies help in rethinking the scale of the project and question the role of both organic and, especially, mechanical systems in the project. The concrete structure in MOS' Lalit Gurans Orphanage project in Nepal uses local construction techniques that resist earthquake loads. However, it also becomes a frame for plant life and shade throughout the community center, which provides dormitories, a women's clinic, an orphanage, a library and classrooms for women and children. The structure acts a brise-soleil, a shading feature that helps to reducing heat gain. In finding simple environmentally sound solutions for the architecture and its connection to its site, MOS states that the project "integrates low-energy and low tech sustainable systems" including passive rainwater collection, wastewater treatment, the use of biogas from the landscape, and solar panels.

Passive design strategies are often accompanied by material investigations into biological waste by-products. The City of Nice, France looked into thermal relief through the use of shellfish waste, specifically mollusk shells, in pavement. The materiality of urban public spaces plays a role in the interface between outside and inside spaces, either separating the spaces or melding them together. The use of shellfish waste allows the pavers to be breathable while bringing attention to France's fishing and shellfish farming industry and allocating that waste to use in reducing the amount of shellfish by-product being put into landfills, reducing dumping at landfill sites, reducing gravel mining and reducing hauling of natural aggregate and therefore reducing emissions.

While architecture should always consider natural systems, data science and computation in architecture still incorporate the machine while collecting post-occupancy data. By monitoring a building's performance after it is built, energy usage can be reduced, thus opening possibilities to introduce biometrics into the design of spaces. This has been utilized by Kieran Timberlake through Roast, a web-based survey app that measures comfort within the factors of humidity, temperature, personal activity, air quality and movement) and visual and auditory stimulation while tying the response to the participant's location. The artificial climate that was once in domain of the HVAC system now yields itself to the reality of the human body via the information gathered by the app. Biometric data allows design to continue past the building's completion and challenges the results sustainable design through technology.

At a large scale, building rating systems can assist architects in making choices which better mitigate the environmental impact of their buildings. When comparing the LEED criteria to that of the WELL Building Standard, LEED buildings have a tendency to promote systems and machines while the WELL Building Standard takes on a more holistic approach to organisms and buildings. When thinking about design in connection to human health, WELL considers the outside environment, air, lighting, comfort, fitness, the mind, and nourishment alongside the design of the building.

In understanding environmental design post-school, I am trying to figure out where I, the designer, can still read closely the psychrometric charts, sun-path diagrams, and wind roses while going beyond the data to think of local and ecological infrastructures. To question the necessity of the air conditioner is to question standard practices that do not currently weave energy, ecology, and economy with place-making for people. Perhaps considering the usefulness of the air conditioner is my way of thinking about how to dismantle the word "sustainability" and think about "intelligent care" in supporting the relationships between the organism and the machine.

IIM AHMEDABAD

DISNEYLAND
LIPPO CENTER

DRAGON AND
TIGER PAGODAS

TEMPERATURE SEEKS REFLECTIONS.

On the temperature of our school,
On the temperature of our architecture,
On the temperature of our profession,
On the temperature of our planet.

Allowing for the multiplicitous interpretation of temperatures, both literal and figurative, we acknowledge that architecture has the power to alter political and emotional climates, as well as the physical climates that surround it. This issue is a provocation to measure the education, practice, and temporality of our architecture.

IMAGE, ITSELF: A MIRAGE

Walking through the Architecture, Itself exhibition at the Canadian Center for Architecture felt familiar. Having just completed the freshly re-vamped first semester core studio, it seemed as if the core ideas of our curriculum had been put on display.

Lavin categorizes the "act of genius," or the "casually made sketch" as a fiction—casting it as a form of memorabilia rather than a moment of development.

The exhibit, curated by Sylvia Lavin, aims to examine postmodernism's relationship to image by acknowledging the myth of architecture without social, political, and economic context.

For us, this meant starting with an image, mining it for interior formal logic, and then projecting that logic back onto the image, using it to produce architectural space.

To this end, the CCA's gallery is filled with artifacts that challenge the canonical images of postmodernism.

Looking at this process through Lavin's lens, images seem like a tricky choice. If the predominance of images is the problem, why restrict our exploration to them?

Perhaps this process of appropriation can only overcome the image, itself, if it is one of analysis, rather than manipulation. Throughout the semester, this became a focal point of discussion.

As the semester progressed, I found it productive to stop thinking of the image as representational. This meant denying it of context, of authorship, of legibility in lieu of formal qualities.

By denying the image its importance as an image, mining it for formal logics that extend beyond the boundaries of its picture plane, it is possible that our most successful projects participated in Lavin's critique of the myth of architecture, itself.

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SARAH WEISS, MARCH | 2021

M. ARCH 02 — SEMESTER 01

Unable to visit New Haven during the Open House in April, I was daunted by starting a new course on the other side of the Atlantic.

Orientation began in the sub-basement. I remember being confronted by Tim at the wood shop door for wearing open-toed shoes, as he threatened to pull out his glass eye while recounting horror stories involving the lathe.

The real orientation with my cohort happened in Mamoun's and the GYPCY smoking area, where my British accent was often confused for an "Aussie-twang."

I entered shopping week (which sounded dubiously relaxing) inspired to take courses across a range of subjects.

I elected to take courses that would introduce me to urban design, planning, and development.

graduate architects, ecologists, engineers, and economists. In small but diverse teams from different Yale faculties, we rigorously investigated Connecticut's coastal resilience strategies and tested our landscape design interventions against economic models created by eminent professors on the east coast.

Similarly pragmatic was the esteemed Professor Alex Garvin's course, An Introduction to Planning and Development. One memorable lecture saw Professor Garvin narrate the story of urban planning in America by adopting three dramatic personas, all acted by himself.

If the focus of our first semester is on the plethora of electives, it is buttressed by a mandatory core of Post-Pro Advanced Studio and Computational Analysis Fabrication courses. Created by an enthusiastic Joel Sanders and Sunil Baid, our DesignSpace studio brief (to design a dormitory or library for Gallaudet University, Washington D.C.) began with discussions about normative space standards and the manifestation of the twenty-first century, non-compliant body.

The final component of our curriculum was Amir Karimpour's astutely named Computational Analysis Fabrication. Most of our desk crits were marked by the ceremonial entrance of Amir — half man, half teddy bear-bearing donuts and hot coffee for us to gorge on that Tuesday morning.

Foregrounding this was Amir's tales of his time as an M.Arch II student a few years ago. My general anxiety around the shop wasn't helped by Amir's CNC machine and industrial laser cut horror stories. There were times when I wondered whether I was learning much about architectural details, or simply learning to use a 3-D printer.

My first semester as a M.Arch II student began with jarring initial weeks of (dis)orientation and concluded during final reviews with the realization of the possibilities after graduation. The journey between those weeks was full of difficult conversations in the studio but also a variety of other topics in seminar rooms beyond YSoA.

HAMZAH AHMED, MARCH | 2020

A LETTER TO THE CURRICULUM COMMITTEE

Dear Curriculum Committee,

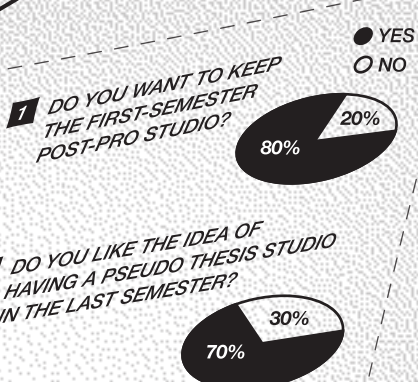
As the M.Arch II representative of YSoA's Curriculum Committee, I am writing to you on behalf of the second year post-pros to express our thoughts regarding impending changes to the program.

The M.Arch II program has been on a path of positive change for quite some time. The historical chasm between the M.Arch I and M.Arch II programs has been alluded to by alumni including Tim Newton (M.Arch II, 2007) and John Blood (M.Arch II, 1987), who have asked if the M.Arch II students are still ostracized by the school.

Because camaraderie is a notable aspect of YSoA, it is important for the post-pros to be integrated with the M.Arch I students, but also to be close among ourselves. The first semester post-pro studio and our smaller size play a vital role in allowing students to form an identity and a tight relationship with each other.

Eliminating the first semester post-pro studio, as currently planned, completely eradicates the opportunity to thoroughly bond with our cohort. Although we understand that required seminars such as "Issues in Architecture and Urbanism Practice" gather students in one place, the shared struggle of studio truly brings people together.

Thank you,



The newly proposed independent research studio—a quasi thesis, if you will—also allows students to explore their individual interests. According to a survey I sent out, 70 percent of my colleagues support this change, while 30 percent are not so interested.

M.Arch II students already have the option to do an independent research studio, but few people are aware, and it is difficult to do so.

Keeping the post-pro studio and promoting the option to do an independent research studio fosters a tight-knit relationship between students, while helping students explore interests they are eager to delve into at the post-professional academic level.

RUDOLPH HALL WEATHER REPORT: A PSYCHO-ARCHITECTURAL SURVEY

6th FLOOR BRIDGE ► 81°F / 28°C PRESSURE ► 35.03 inHg

The bridge has no mercy. You suffer an oppressive heat as the bridge elevates you towards the radiating vents in the drop ceiling. The concrete that surrounds you makes sure this air remains uncirculated and stale.

6th FLOOR PIT ► 88°F / 31°C (FEELS LIKE 97°F / 36°C)

As you stand in the center of it all, stumbling through your final presentation, you grow hot in embarrassment and fervor. Your "review outfit," a tasteful blazer with a sweater underneath, only exacerbates the situation.

5th FLOOR ABOVE PIT ► 70°F / 21°C WIND ► NE 10 MPH

In your second year, your class first complains about the low ceilings. You scoff. You are an alumnus of the bridge, and a low ceiling has never contained your boundless energy.

4th FLOOR WEST BRIDGE ► 61°F / 16°C FORECAST ► 14°F / -10°C

In your third year, burning passions cool down. In first year, you used to do everything without question, but now you are wise enough to question everything you do.

EAST STAIRWELL, BETWEEN 3rd AND 4th FLOORS ► 57°F / 14°C VISIBILITY ► 15 FT

When a single cough or sneeze reverberates throughout an entire school, when you can hear a sneeze and identify its owner by its characteristics (quick and to the point, piercingly high-pitched, or explosively booming), you are more than aware that there is no privacy within these bush-hammered walls.

LORIA B51 ► 83°F / 28°C HUMIDITY ► 90%

Within a vestigial afterthought of Rudolph's less glamorous appendage, an endless supply of heat is delivered from an unknowable source. The air becomes suffocating as 52 students are packed into this small room for their final required class at Yale.

7th FLOOR TERRACE ► 17°F / -8°C MOSTLY CLOUDY

A rare breath of fresh air. At first you long for the days when 6-in-7 will return here and be freed from the confines of the back pit. But after only five minutes outside, you freeze your ass off and suddenly remember why you never leave this building.

JEFFREY LIU, MARCH | 2019

ON THE GROUND

MEAL RADIANT TEMPERATURE "Can I write about how the soups at Atticus could be a little bit warmer?" — Rhea Schmid

SEASON'S GRIDDINGS "Make America grid again." — Peter Eisenman

HOT DOG! Students return home for winter recess and the annual sharing of family pet photos commences.

SHOES OFF YSOA School is out, shoes are off. It's time to travel and throw on those comfy sneakers: from 110° F sandy Sydney beach flip flops to 15° F snowy mountain ski boots.

HOT GARBAGE Matthew Liu makes his yearly pilgrimage to the Vanna Venturi House to pay his respects to the PoMo gods and also to update his profile pic.

FORGET ABOUT IT Peter Eisenman receives an honorary doctorate from TU Berlin. Kurt Forster, who is in attendance, reveals that "Eisenman" spelled backwards is "Emanies." (Apparently you don't repeat the N.)

BREAD ALERT Rumor has it that the aroma of Trattle Davies' Bauhaus bread continued to emanate from the Rudolph Apartment well into the break.

AND THE AWARD GOES TO... Shopping week is once again upon us, so Paprika is now accepting nominations for the Best Email Begging to be Placed Into an Elective Award.

MARCH FUN With changes to the core curriculum, salty second years look forward to taking History/Theory with the first years while watching them take Studio and Building Project this semester.

TOPICAL RAINFOREST Norman R. Foster Visiting Professors Sandra Barclay and Jean Pierre Crousse will deliver the first lecture of the spring semester entitled, "Other Tropics."

WHAT BUILDINGS DID YOU VISIT? WHAT CITY? TEMPERATURE?

COORDINATOR 85