

# ON THE GROUND

2/19: A flurry of excitement interrupts the class of 2017 during Friday's Systems Integration. One by one, the second year students who were denied a place in the summer Rome seminar receive an email from Dean Stern inviting them to join the course. We're still left with questions: Who is our mysterious benefactor? Some guess Robert and Nancy Bass, of Bass library fame. Will this be a permanent change? We'll be paying attention at how the Rome seminar is sold at this year's open house. And how will we manage to have fifty-person dinners in small European spaces? Luckily, it's a close-knit class.

DISPATCHES FROM ABROAD The peace and quiet in Rudolph Hall sans advanced studios was heavenly, but we're happy to have everybody back. Here's a recap:

STUDIO GRIFFITHS AND JACOB BREATHES IN THE BIG SMOKE

The ex-FAT studio spent a week in London caught between divorcées, spending quality time with both parents on separate walking tours – a 6 hour stroll with Sam Jacob followed by another 11 miles with Sean Griffiths, both concluded with beers at the pub. What's a parade without costumes? Their grand promenade left some on the street questioning whether they were "art collectors or just fancy hipsters."

STUDIO AURELI BASKS IN BAGHDAD BY THE BAY Happy families may all be alike and unhappy families uniquely miserable, but Pier Vittorio Aureli is sick of it all: "Question the family. We all love our families – maybe not all of us – but the family is still today



 Carrette, Jeremy. "Intense Exchange: Sadomasochism, Theology and the Politics of Late Capitalism." The Other Journal: The Intersection of Theology & Culture. 2 Apr.
2006. Web. 1 Nov. 2015. <a href="http://theotherjournal.com/2006/04/02/intense-exchange-sadomasochism-theology-and-the-politics-of-late-capitalism/></a>
Moore, Patrick. Beyond Shame: Reclaiming the Abandoned History of Radical Gay Sexuality. Boston: Beacon, 2004.
Rubin, Gayle. Deviations: A Gayle Rubin Reader. Durham, NC: Duke UP, 2011.



STUDIO GEERS HONEYMOONS WITH THE BRIDE OF THE SEA, STRUTS IN THE FASHION CAPITAL, INVES-TIGATES PALLADIO'S STOMPING GROUND

"The life of Scamozzi is our sad life. Palladio's generation was in the heavens," lamented Guido Beltramini, Director of the Palladio Museum in Vicenza, of Vincenzo Scamozzi, Palladio's protegé, while leading the Kersten Geers studio through the museum's latest exhibition, "Jefferson and Palladio: Constructing a New World." After days spent observing villas in the Venetian countryside, the studio thoroughly investigated the master's genius from a bar within the impressive Basilica Palladiana, reconstructed by Palladio in 1549, in Vicenza's central square.

#### STUDIO HADID PRODS THE GREAT WEN

"She deconstructed the room before even arriving!" whispered Cherwell correspondent Mark Barclay while his peers rushed to take the lectern out when a fried projector turned Zaha Hadid's lecture at the Oxford Union into a Q&A. What to do as a student? "You should push extreme ideas – the student body & the profession should not be two worlds." About constraints? "I don't like the word compromise." Later, Patrik Schumacher tackles the zeitgeist: "Our architecture is of our time, most the rest has already been done, and will therefore be forgotten."

STUDIO KOLLHOFF GETS LOST IN THE GREY CITY The search for paradise draws Hans Kollhoff's studio away from Alexanderplatz and into Berlin's residential neighborhoods. "This is smiling classicism, like that of Schinkel. Not the brutal classicism of the 30s," explained Miesian expert and guide, Fritz Neumeyer, before the muted yellow facades of Mies Van Der Rohe's early houses. "The Column didn't do anything wrong." Kollhoff admired the methods of architecture, pre-war: "Today you have to draw every piece of shit. If you don't, it all goes wrong."

STUDIO GEHRY ABSORBS THE CITY OF LIGHTS, VISITS THE VILLAGE OF ONE MILLION, EXPLORE THE DIVIDED CITY

"Be yourself, stick to your own core values," exhorted Frank Gehry as he wrapped up a whirlwind classical music tour of Berlin, Munich, and Paris. Students were left severely sleep-deprived but starry-eyed, having met with deans, conductors, musicians and directors who occupy the uppermost echelon of the classical music world.

#### STUDIO PRIX STORMS THE AUSTRIAN AND FRENCH CAPITALS

While checking out the chops of Gehry's Fondation Louis Vuitton in Paris, Wolf Prix maintains: "This is like a medieval city. My architecture is not like this. You always know where to go." He's right – Gehry's building could only be navigated with the aid of signage or GPS. Later, Prix goes in for the kill: "Most architects are either like the snake or the rabbit. I am the mongoose."

STUDIO LYNN RACES TO THE DERBY CITY Though it takes them almost 16 hours to get there, the GREG LYNN studio treks to Louisville, Kentucky to spend five days in two minivans bouncing between Louisville, Cincinnati, and Columbus, IN. The group visits the Amazon Fulfillment Center, the Louisville Slugger baseball bat factory, GE's Rapid Prototyping Center, and Saarinen's Miller House. Highlight of the trip? A tram tour through Louisville's Mega Cavern, a 17-mile man-made underground cave retrofitted as an office park that once served as a nuclear fallout shelter in the 1960s.

#### BACK HOME

2/11: Turner Brooks puts an image in our mind during the Paths to Practice panel with Sean Griffiths and Ariane Louise Harrison – Bob is giving a martini reception, telling us to work for him. Brooks bursts through the partition, perhaps semi-naked, covered in druidical tattoos, pine boughs in hand: "There is an alternative!" 2/15: Make Architecture Great Again! The Architecture Club had its inaugural event last Saturday, a tour of New Haven's many remarkable parking garages.

2/18: Congratulations to Sofia Singler, who has been selected as a Bill and Melinda Gates Foundation Cambridge Scholar!

CONTRIBUTORS Elaina Berkowitz, Nicolas Kemper, Jason Kurzweil, Anne Ma, Adil Mansure, Ali Naghdali, Madelynn Ringo, Andy Sternad, John Wan, Edward Wang, Samantha Jaff

# PLEASURE & POWER CAITLIN THISSEN

In the 60's, 70's, and 80's, the San Francisco gay leather scene blossomed and boomed, occupying blocks of the South of Market neighborhood and the Mission District. The area developed from a light industrial, warehouse sector, hosting a population of transients including seamen, and other working class residents, to a set of nationally and internationally renowned "palaygrounds" for men and women seeking psycho-sexual liberation. Two such playgrounds, The Catacombs and The Mineshaft, constituted "consensual integration space", obliging one to "leave at the door" prevailing norms that imposed essentialist gender roles and identifications. These venues grew in reaction to normative, male/female, monogamous, and private sexual practices, characterized as moral or ethical by social convention. Anything falling outside of the "sexual norm" was considered taboo, with serious repercussions including, but not limited to, social exclusion and lawful punishment. Sado Masochism played-out in the dark dungeons of New York and the free love locales of San Francisco, prompting a transgressive narrative, blurring the line between audience and performer, fulfilling unmet needs within and along societal margins; imbuing transient sites with social value.

S/M organizations and their associated venues reveal misconceptions often held by architects involving reductive rationales in the design of "productive" architectural space. The subversive or transgressive act (under which S/M categorically falls) finds its completion and generative value not in specially designed and lasting places, but in back allevs and abandoned warehouses-the ill-defined and dappled limits of cities and society. Subculture, S/M erotic and homoerotic performance spaces epitomize the body's steady relationship to time, place, and changing socio-economic conditions. From Vitruvius to Le Corbusier, architects have attempted to "rationalize" the corporal form and its needs into unit(s) for clean, comprehensive, systematic design, rather than focusing on smaller, timely, and tactical interjections that evolve with need. Marginal acts conspire with and adapt to existing and equally marginal locations to create fruitful platforms for self-production and performance that celebrate ephemeral, collectively undervalued, and socially potent sites. Richard von Krafft-Ebing was a pioneering Austrian psychi-

atrist well-known for his work *Psychopathia Sexualis*, wherein he coined the terms Sadism-after the upper class, sexual libertine Marquis de Sade-and Masochism-after Leopold von Sacher-Masoch. First published in 1886, his work openly explored taboo subjects and deviant sexual behaviors including: homosexuality, bestiality, fetishism, and incest. Before his first publication, these acts were socially touted and concealed. Christian ideological frameworks-rituals and texts-codify

our experience and understanding of societal taboos. With the popularization of certain parables, select male/female relations become a kind of polarizing social dictum, and sexual acts are saddled with productive and religious undertones, which propose an efficiency and humble submission to necessity, but deny the power of self-production and unmediated, raw connection between sensual bodies essential to S/M practices. Ultimately, sadomasochism explores the extents of the performance of power (ratified by the submissive and dominant relationship), an essential technique for self-establishment. Before there were bars, clubs, and bathhouses, S/M "par-

ties" were held in the private apartments and residences, of patrons. Documented in Gayle Rubin's The Catacombs: A Temple of the Butthole, the local leather scene flourished in the private residences and bars of the South of Market district, San Francisco. Early S/M parties were "hosted by one or two individuals, and populated by means of informal networks of referral" (Rubin 225). When the Catacombs opened in 1975, it quickly became a locally and internationally renowned fisting mecca. Initiated by Steve McEachern in the basement of his Victorian home, the dungeon space was originally a gift to his lover and was intended to indulge his personal sexual desire.

He admitted guests not later than 11 p.m. into the foyer from which one could access the main room—a bar where only coffee, soft drinks, and ice were served to patrons. Rubin states, "The front was where people would come in, sit down, greet their friends, do their drugs, finish their manicures, and make the transition from the everyday world into 'play space'" (Rubin 228). The walls were adorned with male erotic art—fisting being the major theme—paired with paraphernalia from leather bars that had closed their doors previously, such as the Why Not, Tool Box, and the Red Star Saloon. The dress code was limited to leather harnesses, jocks, socks, cockrings, or "nothing at all." This was reinforced by Steve who raised the heat to just above room temperature. Just comfortable for the nude body (Rubin 228).

Beyond the foyer was the "Bridal Suite" with a bed, and lastly, the dungeon complete with wood floors, exposed wood beams and posts, imparting a medieval air. The bed was the "ideal spot for those public displays of special intimacy" (Rubin 229). A hospital gurney hung from the ceiling by chains for more mobile intimacies, and a wooden bondage cross occupied the center of the room, springing from one of the support pillars. All tools and accessories delivered participants a graceful weightlessness. Acts were oft paired with reli-

gious iconography (the flagellation cross or religious robes). The Catacombs provided a comfortable and familial dungeon experience; product of the context and spaces that were affordable, private and out-of-the-way.Not all venues performed in the same manner. In New York, the Mineshaft rose to meet the needs of urbanites in the 70's testing the limits of their sexuality in the dark corners and back-alleys of a much cruder locale. Sexual acts took place in locations ranging "from the dangerously public cruising grounds of parks and restrooms (tearooms) to the decaying piers along the Hudson River" (Moore 16).

Private clubs, discos, and bathhouses provided moderately protected sites for sexual exploration. At the extreme end of gay, male sexual practices, leather was taken up "enthusiastically," although inappropriately characterized as the "superficial trappings [that] easily melded to stereotypical gay male interests—theatricality, costuming, and...a worship of all that is masculine" (Moore 18). The Mineshaft "functioned as a sort of main "set" for the playing out of powerful fantasies" (Moore 19).

Owned by the "godfather of leather sensibility" Wally Wallace, The Mineshaft blossomed in Manhattan's (then) shady Meat Packing District (Moore 19). Moore asserts that the "district was, at the time, largely deserted at night, with the processing plants shuttered, scraps of meat and fat laying on greasy streets, and sharp

hooks swaying empty on tracks used during the day to transport from trucks into the shops..." (Moore 21). Violent and vulgar, one could nearly miss the unmarked door of a post industrial building leading up into the club proper (Moore 22). Doormen at the top rejected patrons wearing "dress pants or smelling of cologne".

The bar received clientele and acted as a transition into the "slings, restraints, and a "glory-holed wall" (Moore 22). Dim and silent, save the occasional guttural moan or whispered command, this dungeon space disassociated and liberated the individual. The passion invested in the act committed ruled the day in dungeon space, and "the worship of that considered ugly by the straight world was another kind of revolt against traditionalism [and societal norm], made all the more powerful...[when predicated] on deep emotional need rather than passing style" (Moore 26).

Sensationalism associated with S/M practices, links acts with the pains of social ostracization and exclusion, and the irrational denial of sexual orientations and desires via the misinterpretation of Christian doctrines. S/M enables pleasure outside of the procreative act, while the body in western culture is woefully tied to "means of production," not providing "a mirror of the self" (Carrette 8). The practice contends with the inclinations our society has toward efficient lifestyles; a Taylorist model where pain, confusion, and pleasure are rationalized out and replaced by superficial and vapid entertainments that can be easily commoditized and marketed. Prevailing norms undermine not only the masturbatory quality of the act—as a means of personal enjoyment and self-love — but also touch on a "concern with lifestyle" (Carrette 9).

What the normative community fears about perverse relations is "not the bodily acts they may get up to but the consequent issues of lifestyle, the techniques of the self, the communities established from such relations of pleasure, [and the] subsequent social exchanges" that result (Carrette 9). While intimate pleasure and bodily contact rekindle personal connections between participants, normative lifestyles and models systematically deconstruct these relations. The desire for and exchange of pleasure inevitably forms bonds based on "deep trust" surrounding intense intimacies, defining and forming a close-knit fringe culture (Carrette 9). The Mineshaft and The Catacombs fall under the category of S/M, characterized by acts of self-astablishment, but present radically dif-

characterized by acts of self-establishment, but present radically different sexual experiences. Tactical performances work against a pre-



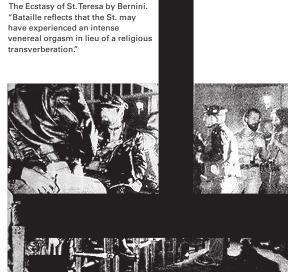


Fig 2. SOMA Leather Bar 1978. Equivalent to the main room and bar of The Mineshaft. Characterized by leather and little to no clothing.

vailing norm predicated on a code of conduct meant to broadcast "shared" morals and ethics. Both venues exploit out-of-the-way venues for intense personal experiences that allow the playing-out of various latent desires. Ideally, these fringe venues break-down the ever-increasing distance between bodies in relationship to normative values, or form and design. Today, the body and consciousness is fragmented by digital objects and media that are meant to negotiate the distance between bodies, form, and material, and it is increasing-ly necessary to reconsider the essential importance of what S/M acts embody. They maintain an intimate, unmediated connection between the senses, the body, and the corporeal existence of others. We should not allow ourselves to be disgusted with or disillusioned by our physical existence in favor of a "clean", hyper-rendered, hyper-rationalized reality.

#### THE GHOST IN THE ROOM JAMES COLEMAN The use of filmic techniques to elicit new types of temporal relation-

ships in architectural drawing can be understood as a co-opting of evolving systems of measurement. The conceptual rhetoric originates in the work of early twentieth century Russian filmmakers Sergei Eisenstein and Lev Kuleshov, both of whom concerned themselves with montage and its meaning in sequence and juxtaposition. By cutting or assembling the space of the scene through various timing structures, they created a new cinematic tradition that functioned as a measurable definition – the metric transition.

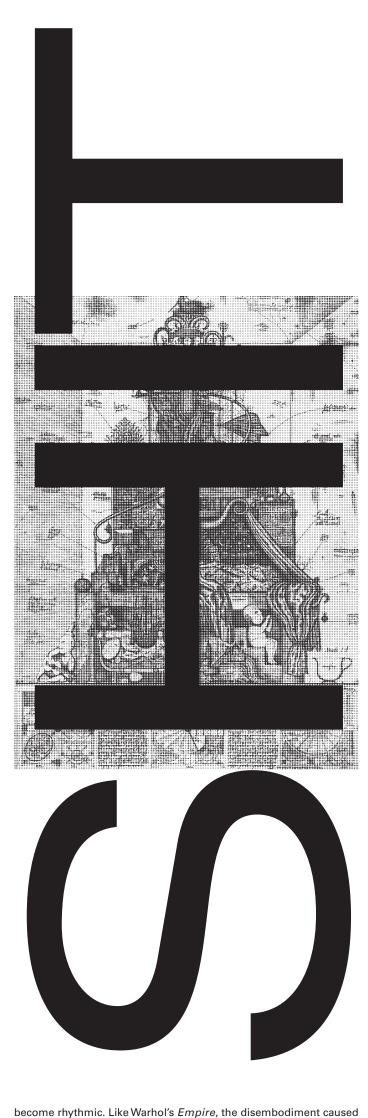
Bernard Tschumi appropriated Eisenstein's montage criteria in his series of drawings entitled *Manhattan Transcripts* (1976–1981) in order to liberate measured drawing from its orthogonal roots and to elicit meaningful relationships between content through juxtaposition. In the drawings, space exists to facilitate an event; the frame, a representation of the metric transition, is a limitation to work against. There exists a tension between the subject and the frame within the drawings, just as there exists tension between movement and the timing of the cut in Eisenstein's film methods. With Eisenstein's work, the tension induces the cut. In Tschumi's *Man*- *hattan Transcripts*, unknown bodies propagate form as a record of their movement, emulating a time-space continuum where connections to adjoining forms or spaces seem inevitable. The forms, turbulent and unhindered, break the frame and destabilize it. The frame becomes the space of the architectural transition. Though only graphically understood, the idea begins a conversation between architecture and film concerning the relationship of time and transition.

In its cinematic application, Eisenstein's techniques crescendo in his film *October* (1928), as he rapidly cuts between the close-up images of a firing machine gun and the face of its operator. The visceral and vertiginous sensation emulates the recoiling action and rapid bursts of the gun. It alludes to a movement that isn't necessarily seen, but rather sensed. Yet, could this evocative sensation be achieved without cutting or compositional movement?

As an exercise, the technique could be read into Andy Warhol's film *Empire* (1964). The image of the Empire State Building is seemingly still in the sense that movement of the subject is almost imperceptible. The image clicks and vibrates with a turbid air of static, or what Eisenstein would call "reticular afocality." The viewer becomes aware, through its defects, of the camera's physical act of filming to the degree that the frames themselves become metric transitions. These inconsistencies reveal the act of photographing the image thereby hyper-sensitizing the viewer to the mechanic device that mediates their perception. The curtain is pulled back. The viewer recognizes that movement in cinema is actually the illusion of movement. The only thing that operates is the reel of film.

movement's articulation can produce a reverberation of a mechanical mediator. A communication exists between image and method. Enter Diller and Scofidio's *Slow House* (1991), an unbuilt design for a single-family home. The house is a single curved volume; its radius is the result of a foreign armature, a windshield wiper, used as a compass during the drawing process. Rotating about a pivot point, the wiper smears the graphite in a mechanically choreographed gesture (like a bug on the paper windshield). The curve is then rendered as a series of sectional frames radiating from the pivot point. As Slow House turns it reveals itself and, through the armature, the frames

As *Empire* demonstrates, revealing the mechanism in the



by the transition from the object moving within a field to the movement of the conventions of the field define a critical evolution. The frame, formerly a measure of movement, is now in dialogue with it. The primitive function of frame rate tends to be a misnomer to a true index of movement. Tschumi tried to blur the lines by incorporating the form of movement. However, there remains a paradoxical complication where an increase in the frame rate obscures an understanding of movement, while maintaining the nature of its representation. The metric transition always exists. It refines without defining. In contrast, within the newly defined criteria, Diller and Scofidio decelerate the frame, evoking a sense of slowing as the subject reaches the end of the form: the picture window. Within the window exists a screen on an armature with the video image of the same seascape view as the window itself. With the ability of the screen to play scenes from other pre-recorded moments in time (summer in the winter, day at night, et cetera), the juxtaposition of the elements flattens time and space. In doing so, the abstract, the real, and the virtual coexist in a single, seemingly inert, transition.

Film can elicit further development within this new criteria. Take, for instance, Alexander Sokurov's film *Russian Ark* (2002) which was filmed in a single 96-minute steady-cam shot throughout a single building: the Hermitage in St. Petersburg. Sokurov's film functions as a separation in representation. The viewer, through the eyes of a ghost-like character, floats through an environment in which each room holds a different historically significant moment populated with monumental figures dressed accordingly. Chronological time is malleable and distinct from experiential time. An understanding of the space is predicated on the speed of the camera's movement. The actual distance traversed determines the length of the shot, and therefore. the transitions in the building function as both architectural and filmic thresholds. The building induces a conceptual jump cut with a level of dialectical time unmatched in Eisenstein's montage. The transition of time within each doorway could contain a hallway 200-years long, edited out from the original film stock. As a result the filmic device falls away and the building is rendered comprehensively as a singular object that exists in a single panoramic palimpsest. The question can then be proposed: How does one draw the ghost in the room?

### THIN THINGS OR POSSIBLY A BUILDING MATTHEW BOHNE

"What you are looking at is Piranesi, Kahn, and a ballet dancer in a bar placed in a gilded frame. This is somewhere along the lines I imagine my midterm review to begin."

Midterms week at the YSoA conjures images of models and drawings pinned up on the walls with oversized monitors for validation by the doyens of architecture. Yet, we rarely ask ourselves, 'what are we looking at?' 'what are the means we use to communicate ideas of architectural possibility?' Last Spring, my alma mater, Rhode Island School of Design, showcased a collection of drawings, prints, and photographs from the archives of Alvin Boyarsky, former director of the Architectural Association. The exhibit, Drawing Ambience: Alvin Boyarsky and the Architectural Association, exemplified Alvin's belief that "we fight the battle with the drawings on the wall." Amidst the whims of Zaha Hadid, the quakes of Lebbeus Woods, and the delicacies of Michael Webb, absent was the presence of what we may demand as a clear architectural proposal. There were no plans, no sections, and no indication that our world was not seen at 89 degrees, or within a roving female form consuming the city, or within a giant sail marooned on an island.

Each drawing's thesis and terms for evaluation and engagement are unique, not universal. Yet, each drawing "problem-worries" rather than "problem-solves." The ideology of "problem-worrying" was the central theme to a lecture given at the AA in 1966. Professor Emeritus Stanford Anderson, from the Massachusetts Institute of Technology, argued for a new age of architects more concerned with problem-worrying than problem-solving. Anderson argued that the current models of problem-solving in architecture are either interested in problems achieving definite goals or with problems synthesizing from a body of established facts. Conversely, he proposed an architecture of problem-worrying, " concerned with structuring man's environment so as to facilitate the achievement of human purposes, where the purposes are incompletely known at the outset and cannot be extrapolated from known purposes." Anderson proposes: humanity's purpose is to categorically alter the very environments that creates them.

I argue that drawings of "problem-worrying" suggest new environments subject to the very processes of their generation. These are drawings that work within and on the disciplinary boundaries. The best drawings straddle an elusive division between suggestive image-making and rigorously constructed spatial concept embodying Bruno Latour's question, "why do we so often act as if matter itself were made of parts that behave just like those of technical drawings, which live on indefinitely in a timeless, unchanging realm of geometry?" Like the drawings hanging on the walls of museums, there is an urgency to discuss the undisciplined drawing. As students interested in the discipline of architecture and representation, it is paramount that we ask 'how do we construct an undisciplined drawng?' Moreover, 'how do we establish the terms for evaluation?' Marco Frascari proposes that our profession must be aware of the types of drawings we make. Our methods of representation have been codified by tradition, the profession, and legislation." Yet, as architects often do, we clamor for design totality. Our drawings must hold the color, the smell, the emotional resonance and affect that concretizes architecture; evocations that drawings of codified conventions cannot hold

Before Yale, I had the privilege to speak at length with Amy Kulper, a self-identified historian of ideas and Assistant Professor of Architecture at Taubman College, University of Michigan. We discussed the instrumental nature of the image that prompted a close friend and mentor of Professor Kulper, Dalibor Vesely, to speculate on the nature of image-making. Vesely posits there is a distinction between instrumental and symbolic representations, and argues that we can trace the meaning of "symbol" back the Greek word symbolon, which means 'to gather.' The mission of symbolic representation is to gather meanings together. Additionally, instrumental representations connote utility. In this way, the cut sheet serves as instrumental representation in that "constructional logics of the object are its sole ambition." An example of this type of representation may be the prolific artifacts made by SHOP Architects. Diametrically, we read the work of Perry Kulper as symbolic. Here, the architect employs relational drawing methods with the capacity to draw potential meanings and references together.

In the case of the cut sheet, the process by which the image was designed is no longer relevant. What is important is its relationship to the process by which the final object will be made. In the case of the work of Perry Kulper, the drawing is of nothing. Beautifully nothing; not overtly illustrative or diagrammatically reductive. The site of the work is the drawing surface, and the drawing is a means of exploration. The drawings of Perry Kulper, most of which now have been widely published, were completed in the 1990s. Since then, they have inspired and mystified many. But why?! Why are we admittedly seduced by the 'undisciplined drawing'? The (re)conceptualizing of available representational strategies begins with contextualizing them and understanding when representations are most successfully deployed. This also comes with the understanding 'that the questions we ask now may no longer be suitable via plan or section.' Contemporary architectural drawings may resist immediate understanding. or even efficiency, and may even be artworks in and of themselves. This semester I have the privilege of working with Sean Griffiths, Sam Jacobs, and Jennifer Leung in their Post-FAT (Fashion Architecture Taste) studio. They embody the instrumentality of architectural drawing. From the beginning, our tutors have described the studio as "post-plan" and "post-section," and rather suggests the investigation of the tension between the composition of lines on paper and the composition of matter in space. The method of this studio aims to arrive at drawings and things not yet represented as the thing itself. This process is only achievable if we move beyond known representational conventions and relationships and use the drawing surface as a means of discovery. To recapitulate Jacob and Griffiths, architects do not make buildings, but rather drawings of the possibility of building. The more lucid question is: why do we subscribe to a notational system that represents an architecture? This practice requires close-reading our own work. We are not able to produce work with a predetermined understanding of what it will mean, and are able to interpret its meaning after brought it into existence.

Having attended a strictly art and design school before my arrival at Yale, I will be the first to admit that I am uncomfortable. I am uncomfortable with the way in which we receive and evaluate work in a jury setting. Sean Griffiths best elucidated my unsettlement when he described our reviews as more familiar to fine art practice; the production of work and the representation and reading of work is a contingent and relational practice. For each drawing and artifact we produce, we are searching for its specific evocation, but also for possibility. It is fertile ground for a reconsideration of the work we produce and how we produce it, questioning the highly prescriptive curatorial practices of display. Think "Advertisements for Architecture" (1976) by Bernard Tschumi. As we approach jury week, our work is calling us to understand its essence, and the most productive means to present that work; a synesthetic tour-de-force.

### OUR ARCHITECTURAL JOURNAL NICOLAS KEMPER

Seeing the two most recent issues on the shelves of the AA bookstore in London last week reminded me that *Perspecta*-the *Yale Architectural Journal*-is a publication with global reach which can call upon almost anyone in the architecture world to step up and write. Unfortunately, it is not doing a particularly good job when it asks us to step up and edit.

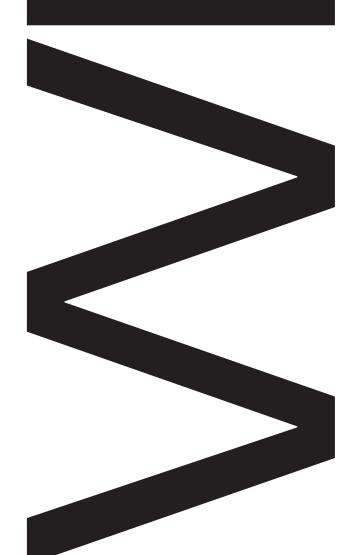
Currently students-typically second years-form teams, come up with a theme represented by a word or phrase, draft a list of potential contributors and the articles they might write, graphik it, and submit the proposal to the *Perspecta* board the Monday after spring break. The board then conducts interviews with most of the teams, held back to back on a Friday morning, immediately after which they announce a winner. Then, unpaid, the team works together for the next three years to publish their issue, which is typically released two years after their graduation. They check in with the same board-at the same meeting-once a year. The launch party is in New York. This process has some significant flaws.

First, nobody knows what the process is: there is no information session or FAQ sent out. By consequence the process is-typical for our school-opaque. The deliverables are left undefined, and the administration does not make past proposals available, so the advantage is to those who can find past teams and their proposals. Groups are expected to schedule one on one meetings with as many of the faculty board members as possible-Dean Stern, Keller Easterling, Peggy Deamer, Alan Plattus, and Sheila de Bretteville – in order to pitch their proposals. Second, the process itself is profoundly anti-intellectual. Competing teams take the ideas in architecture about which they are most excited and then stew on them, in absolute secrecy, sucked in by the false charms of opacity. With the completion of the competition, only the names of the winners are announced: the winning proposal itself is kept secret. More than that, when asked to publish last year's proposals, the board prohibited it, leaving germs of promising ideas to die on the vine, never exposed to the healthy light of a community-wide conversation.

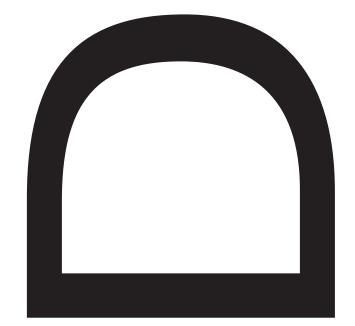
Once the board announces the winners, those selected do most of their work after they graduate, leaving *Perspecta*-for all of its merits-with little more than the most fleeting connection to the life and discourse of our school. Copies-its typical print run is 2000-are expensive, the content is hard to access online, and no one enrolled knows the editors.

We can do better. We should have a publication which gives a platform to emerging voices and ideas in the field of architecture, while providing a forum for students at the school to hone their editing skills and engage with those intellectuals and ideas. It should be a model of transparency closely knit into the intellectual life of our









school. We should expend our energies finding the best possible contributors and editing their pieces to be as strong as possible – hard work – not out-maneuvering each other to decide who gets to edit.

The model for how to make a student run academic journal of consequence is out there. Our peers at the law school have managed to make their publication, the Yale Law Journal, the most prestigious and influential law journal – not even student law journal, but law journal, in the country. The YLJ is a complex and well-established institution with its own flaws, but we could learn a few things from them–for one, their production schedule is less than a year, more than a hundred students are involved, and nobody edits after graduating.

What is to be done? Dante Furioso, one of the editors of *Perspecta 51*, proposes the following: strike. Until the board commits to working with the student body to seriously reform the publication, no one submits a proposal.

In the meantime, we do not need to wait to think about how to bring the students back into this country's oldest student-edited architectural journal. We could start brainstorming next week. Let's call a *Perspecta* meeting.

# RESURGENCE JONATHAN MOLLOY

'I think segregation is the predominant feature of spatial organization in the American landscape, and I also think it has a profound effect on democracy," bellowed J. Phillip Thompson in the 4th floor pit, loosening a few dull rocks in Rudolph's corduroy walls. At first Equality in Design Brown Bag lunch on February 10th, Thompson, MIT Political Scientist and Professor of Planning, expounded upon the ills of discriminatory and segregational planning practices and their deep roots in our nation's history. Thompson began with the simple and striking fact that America is more segregated now than it was in 1954, the year of Brown v. Board of Education. This regression manifests itself through an insidious process: the universally accepted (and often celebrated) practices of capitalistic real estate development driven by the voracious appetite of gentrification. In its wake, Thompson describes, the territory for those displaced by gentrification develop as American bantustans, analogs to their South African namesakes. Once thriving black and Latino communities find themselves distant and isolated with fewer and fewer resources.

The immense and profoundly problematic result of this spatial segregation is, Thompson argued, that people of different races and incomes do not know each other. Further, there are few public spaces that resist these divisions by encouraging mixing, interaction, or connection in a shared public realm. This is so utterly significant, Thompson made clear, that in working with major black and Latino political leaders to establish an agenda for the upcoming election, they prioritized the dislocation of local communities over income inequality. The growing divide between communities of different races and incomes deeply impacts the ability for political coordination between them, despite shared aspirations. And so Thompson makes a call to arms: divest from real estate institutions that facilitate the dislocation of communities through the capitalistic processes of gentrification.

As a student at YSoA, Thompson's talk and its conclusion left me both truly inspired and terribly disappointed. Inspired to think of the profound political power of the built environment and my capacity to empower change as an architect; disappointed in the way our school has failed to address this subject. How is it that the primary agenda of black and Latino political leaders, which is inherently spatial, is largely absent from our academic discourse? *Introduction to Planning and Development*, the only required class about urban first year M.Arch I class is currently facing this dilemma in the Building Project where pedagogy and social responsibility coexist in an uneasy tension. What better circumstance to discuss the problem of housing in America and the role of architects than a Yale architecture studio dedicated to the topic with the resources to carry out its finding in the world? In fact, though it may not seem like it now, the Building Project was born of student activism in the 1960s and focused primarily on agendas of social responsibility. Back then, the school was fiercely political and played a pivotal role in civil rights activism on campus. Architecture was inseparable from politics and brought with it a deep moral imperative. So significant was this imperative that the students created a document pledging their ethical responsibility as architects:

- "All people must have the right and power to control their own lives. Like any other profession, architecture is not an end in itself, but part of a political process. Because we believe human values are more important than material values:
- We will only use our skills as tools for liberating oppressed peoples.
- The architects only responsibility is to the people who use the environment.
- We will work for equal distribution of economic power Work against such U.S. activities as the war in South east Asia, or any imperialist and racist exploitation at home and abroad.
- Work against those who exploit people and land for their own power and profit"

What happened? Fifty years later, while the nation continues to suffer many of the same ills it did in the 60s, our study of architecture drifts into to the political shadows of monastic study and intellectual isolation. And so I find myself in search of an absent discourse: what is the position of architecture in today's society? What are its aspirations, its responsibilities, its boundaries, its ethics? And what is our role as architects in facilitating them?

What is our pledge? They had it right in the 60s. I will add, in light of Thompson's lecture, that it is to employ architecture as a vehicle for democracy. If in the 60s, that meant working against imperialism in Southeast Asia, today it is working against the racial and economic segregation of the American landscape, and the exploitative processes that create it. Further, it is putting our architectural energies towards the integration of the built environment, in which we might create diverse spaces of love. "That's at the core of it. If we don't care about one another, there is no democracy. And that's the problem we have in America. [...] Design needs to be how we build integrated spaces so that people can really get to know and ultimately love one another. That is the mission. If design is not about that, design is a technocratic tool, damn near useless." Let's make it useful.



### POSTURE CHECK SAMANTHA JAFF, ALICIA POZNIAK AND MADELYNN RINGO

On an average day most students at YSoA sit for between eight to ten hours. That's about three full days out of every week, 11 days per month, and 130 full days per year. Even so, most of us pay little attention to posture or ergonomics. Like many experiences at YSoA, there is a standard uniform impressed upon us: we are assigned identical hard-to-change desk spaces, even our desktops and screen-savers are pre-determined. But how could this particular rigid desk fit the needs of so many unique and different sized bodies? As architects we are always asked to be conscience of the body and its relationship to space yet for our own work spaces, we forgo responsibility for these metrics.

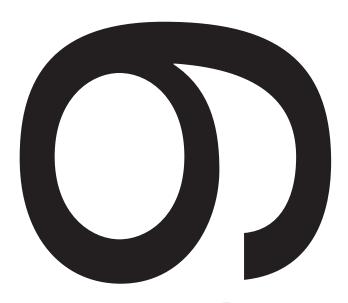
Various studies have warned against the dangers of sitting for long periods of time, let alone sitting poorly. Dr. James Levine, inventor of the treadmill desk, claims that "sitting is the new smoking," comparing the long term health issues of sedentary lifestyle to that of a heavy smoker. Chronic back pain, shortening of the muscles in your legs and curved spines are just some of the health risks that you could be facing. Even if you exercise, returning to sitting with bad posture can cause micro-tears created while exercising to heal into hunched positions. Finally, bad posture can lead to career problems down the line; no slouchers at my firm!

To remedy, try five minutes of standing for every thirty minutes of sitting. You could also team up to "posture check" each other. It is also likely that adjusting your desk, chair, or computer monitor can help improve posture. so check out our guide to Proper Rudolph

### MET·RICS /metriks/ noun, provocation

1. methods of assessing individual, collective, or institutional success and failure.

2. hardline framing devices intended to mingle hard and social sciences in verification of architectural design work.





planning, is solely concerned with profit-driven real estate development and is deliberately blind to its social and political impact. In fact, the class frames gentrification not as the systemic mechanism of segregation that we know it to be, but instead as an urban act of increasing real estate value and generating profit. Thus, we learn development through the eyes of the powerful and the rich, understanding only processes of one-way profit, and nothing in the way of innovative, community-driven development. "The idea that architects and planners just learn about real estate deals and not even critically, just learn how to fit into existing real estate deals come up with by developers, is atrocious. Is atrocious," laments Thompson pointedly. "We need to be blowing that stuff up."

For Thompson, architects fall into three categories: workadays, the overworked and disempowered staff of city governments and developers; high priests, the designers of beautiful buildings for the rich; and insurgents, the "besieged minority...who are trying to use design to improve the lives of people." In her course, Launch, Keller Easterling also identifies these "roles" as do gooders, for whom low budgets and bad taste are a necessary evil, and the developer-architect, whose role is defined primarily by an ability to increase value. Why can't there exist between them a hybrid role that celebrates both architectural sophistication and beauty, and an ethical imperative to improve the lives of people? Certainly, these priorities are not at odds, but in fact invigorate one another. I, for one, aspire to be both high priest and insurgent...an insurgent priest, maybe.

The planning class, and the general apolitical camber of the school, is thus that much harder to swallow. Yale is the last architecture school in the country that stands in isolation from its academic siblings, a celebrated fact that encourages the unhindered and monastic study of (capital A) Architecture as a discipline and a practice. This is a unique privilege and an extremely valuable endeavor, and one that I certainly cherish. Furthermore, Architecture is not easy, and its impact relies heavily on a deep and sophisticated understanding of space, tectonics, light, construction, etc. However, these topics don't, by nature, preclude learning about the ways in which architecture embodies, and is conceived through, political systems, cultural conceptions, construction processes, and existing and projected urban fabrics. Using a narrow definition of architecture leaves its participation in systems of power and oppression to chance.

Just as architectural beauty cannot come at the expense of exploitation, architectural education should not come at the expense of a political conversation. As Thompson points out, rather surprisingly, the implications of our increasingly segregated built environment are largely un-theorized. It is not hard to imagine why: we don't talk about it — we are often too busy learning about Architecture. The

Posture.

Stay tuned for a Health and Wellness survey coming your way! We want to see where YSoA stands in our Physical, Spiritual, Mental, and Sexual Health!

#### RENEWAL ETHAN FISCHER As recently as 2008, YSoA students held an annual ritual: the burning

As recently as 2008, YSOA students held an annual ritual: the burning of Rudolph Hall in effigy. First hand recollections are inconsistent, but it is certain that the custom initially marked the anniversary of the building's 1969 fire and was held in June. Over time, it evolved to take on a variety of other symbolic meanings. More recent iterations were performed during "initiation," an event held on the eve of the first years' first review. The Administration prohibited initiation in 2008, reportedly in an effort to conserve Rudolph Hall, then newly renovated and restored to its pre-fire condition. Initiation operated as a unification of the classes; the burning ritual as a suggestion of renewal.

In his essay Sequences, Bernard Tschumi describes the significance of ritual for architectural space: "A ritual implies a near-frozen relationship between space and event. It institutes a new order against the disorder it aims to avoid." Tschumi's understanding constitutes one form of ritual – that which binds event and space. There is another form, however: that which seeks to facilitate the return to a perceived baseline condition. For example, on Rosh Hashanah, the Jewish New Year, community members gather at a body of water to "cast" their sins into sea. Clothing is shaken out and dirt removed, allowing a new order of cleanliness at the start of the year.

So too during the month of Ramadan, as Muslims fast in order to induce corporeal and spiritual cleansing. The etymology of Ramadan traces back to "scorching heat," an elemental source of cleansing comparable to the use of water on Rosh Hashanah. These rituals, rather than producing "near-frozen relationships" – again elemental – between space and event, allow for new possibilities.

The ritual of burning Rudolph Hall in effigy is particularly relevant now, as we anticipate the renewal of the School with the incoming Dean. It need not necessitate a break from otherYSoA rituals which have bound event and space, but rather may provide the opportunity for individual and collective reflection. The ritual serves as a provocation, the value of which may be measured by the discussions surrounding its interpretation. Continuity and tradition are punctuated by respite, and insight produced by reprieve. Perhaps it is time to strike another match, and start anew.

#### Recollections

"I have been at the School since 1966, first as a student, then as a faculty member beginning in 1970, and this is the first time that I have ever heard of this, so I have to question its authenticity."

"For our year, a big poster – it was on the 7th floor – a big poster of Bob was unfurled outside the window which [second years] had doused in kerosene and then thrown the equivalent of molotov cocktails at it. So instead of burning the building, they burned Bob in effigy, because Bob had become the symbol of the building and the school. It was a big event."

"Unfortunately, I never experienced this ritual/tradition first-hand. By the time I came around, it had faded into memory."

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.

All contributors to this issue are students at the YSoA. For information and class years, please visit architecture.yale.edu/people

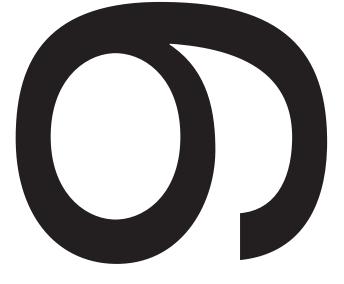
Issue Editors CaitlinThissen Daniel Marcus Glick-Unterman Ethan Judd Fischer

Coordinating Editors MaggieTsang Tess McNamara Graphic Design Allyn Hughes Benjamin Ganz

Francesca Carney Issue Advisor

Dante Furioso

Model Design





3. imminent ethical frameworks, value systems, and cultural structures within a body of work, ways of working and thinking.

4. *linguistics:* the use or study of meter in composition.

5. *tradition*: a trope for establishing critical distance from one's work.

6. the assessed value of learning through intellectual risk taking.

7.